

Die grösste Zahl der arumänischen Lehnwörter im Griechischen ist, wie schon gesagt, auf Bezeichnungen des Hirtenlebens in Nordgriechenland beschränkt. Nur ein paar arumänische Lehnwörter konnten sich über die Barriere des Hirtenlebens weiter im Allgemein-neugriechischen verbreiten, z. B. βετούλι, τὸ 'junge Ziege', ζουλάπι, τὸ 'das wilde Tier', κατσούλα, ἡ 'Karuze', καλμπάτσα, κλαμπάτσα, ἡ 'Art Krankheit der Tiere', μαμαλίγκα, ἡ 'Art Mehlspeise', μπουσουλιζώ 'auf vier Füßen gehen', μπριζόλα, ἡ 'Rostfleisch', νίλα, ἡ 'Qual, Leid, Misserfolg', σουρουπώνει 'es wird dunkel, es wird Nacht', στρούγκα, ἡ 'Hürde' usw.

Schliesslich sei bemerkt, dass Murnus Arbeit zu dem arumänischen Einfluss auf das Neugriechische und besonders auf die neugriechische Hirtenterminologie und Mihäescus Ergänzung verliert trotz unserer Einwände nichts an Bedeutung. Die beiden Gelehrten haben das interessante Kapitel der arumänisch-neugriechischen Sprachbeziehungen musterhaft verarbeitet und die Balkanologie mit einem wertvollen Hilfsmittel bereichert.

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Peter Levi, *The Hill of Kronos*, London, Collins, 1980.

This book, written by a classical scholar and sometime member of the Jesuit order, tells of the authors' travels and experiences in Greece since 1963, including an account of his own involvement in the country in the perilous times of the Colonels. It is written by someone who loves Greece and has considerable personal attachment to the country: it is thus an account which can offer insight both into Greece and its people, and into the author himself.

Being basically a topographic work, the style is generally narrative; conversation is used very occasionally (more so in the sections about the times of the Colonels), and has the effect of widening the reader's spectrum from the very personal one which is presented throughout by the first person narrative. Lack of conversation, and the necessity of basing the narrative style on the travel-journal could easily result in an unskilled writer in a high degree of banality, but in Peter Levi's case I think it is fair to say that nowhere does he sink to banality or even so much as to lose the interest of the reader, despite the fact that the book by its very nature does not have any goal or central theme in the way a novel has.

Peter Levi achieves this effect of sustained interest in several ways. First it may be noted that the book is an unusual travel book, in the fullest sense: the author passes on his own lively interest in everything Greek to the reader. Thus the sentences in the book are short and to the point for the most part, and yet not laconic or banal, but rich with the language of poetry, rich but still exhibiting simplicity and clarity and avoiding the rhetorical or rhapsodic indulgence of 'poeticism' that the author abhors and of which he gives some examples at the beginning of the book.

This naturalism of style connects with the attitude of detachment that the author shows throughout, which is no doubt one of the ingredients of the books' success. Mr Levi hardly ever passes judgment, and this impartiality enables us to see things naturally, as the author saw them, so, albeit a personal account, we are able to see Greece and its people in such a way as to judge for ourselves. The style is sometimes outstanding: the author at one point tells how a certain artist was killed, his throat slit so thoroughly that his head was held on only by a scarf—the account is so impartial, so unemotional, yet we then hear the

man was a friend (though not close) of the author's; or on another occasion, he tells of how once a shepherd accosted a female archaeologist in the mountains, who pushed him over a cliff for his impudence. He then takes up the main point of the paragraph, which is far less startling than the actions of the lady archaeologist, yet is made to seem more important by its contrast with this event: "she waited for her moment, and shoved him backwards. He disappeared over a cliff. The Delphians are simple people. A Greek folklore scholar...".

The book is also quite humorous: not that this makes it light-hearted or comical. The detached attitude is particularly evident in the humour, and indeed lies at its heart. The humour thus forms part of the whole experience, it is part of the life portrayed, and is entirely natural and unpretentious—it does not give the impression that the book has been written just for humour's sake (there is not enough humour for that anyway), but it rather adds a flavour to the book, not so much of comedy but joy, and reinforces the essentially lively and optimistic (if reserved) attitude of the author. Humour is regarded in the same way as other things, as being entirely natural—it often takes the form of a short, ordinary statement like 'I arrived at Delphi in a cargo of water-melons'—and the same detached attitude the author shows at all aspects of life, his understanding of the essentially natural process of life; nor does the author present the picture of his being like some computer just recording various facets of life whilst being actually outside them, for, strange to say, the author's impartial attitude often gives us a clear picture to see where he himself has his opinions, and he does sometimes clearly state his position, as in the section on the Colonels, or on poets such as George Seferis and other matters that affect him closely, yet always he seems to be able to describe things from an objective angle. The author also gives an extra dimension to his picture of life by using a method employed by for example ancient historians such as Tacitus, namely, of ending each section, sometimes including it within the section, with an aphorism; for example, when staying at someone's house with whom he went out, he says "His wife stayed at home, like everyone else's wife". The cumulative effect of these aphorisms is to give us a confidence in the author's presentation of life, and to give us a picture of elements of life in Greece in general. They also add a pithiness to the narrative which goes well with the direct style, and they also convince us that the book is about more than just the author and his own experience.

The element of aphorism also fits in with that of observation as a whole. Obviously, the book being what it is, it must contain a good deal of observation (and in this the author can and does show his poetic abilities of observation), but in fact Peter Levi does more than merely observe the obvious; throughout the book he interweaves little histories and anecdotes of the places he sees and sometimes the people he comes in contact with. He seems particularly skilful in knowing what to tell, what elements of each to include and what not, and how long to make them last. To Mr Levi the rich past of Greece is an important inspiration. It is clear to the reader that to the author the past and the present are very important in his admiration of the culture and people of Greece. He is skilful in giving considerable historical knowledge in such a way that it is interesting to the reader and seems to fit into the narrative in a most natural way.

This extra information immeasurably enriches our picture of Greece as developing from a chequered past without imposing itself and giving the impression that the book is a history book in disguise. Places such as Olympia, Corinth, Delphi and other towns and little known villages are of course described in themselves, often with effective remarks such as that about the mist round Patmos which made the island seem the only bright spot on earth

and made the world seem to extend no further than the nearby islands just visible, but the author does not indulge in detailed descriptions of terrain, which might become boring digressions. In dealing with people, who are after all at the center of things, Mr Levi presents quite a detailed picture. With some characters he gives a historical sketch, but does not usually do so with the less important figures. He gives a picture of Greeks in general and in particular by illustrating what they do and say and how they react to certain things: the many incidents throughout the book add up to give quite a detailed picture: nor are any of the incidents boring. Thus we are given a lively picture of the many facets of Greece, its people, and its rich history.

It is also noticeable that the author presents different situations. Apart from presenting individual incidents with their various feelings—which is done well for example in the incident when the author fumbled over some political issue about which the Greeks were rather touchy and used the wrong word which was potentially explosive, in which the tension is admirably built up—the book seems to fall into three general periods: before, during, and after the Colonels. The first is perhaps the happiest, and in this section of the book everything proceeds calmly, the author makes friends, has no political involvement, and is unharrassed, and he finds time to give plenty of historical and other digressions. The second, and worst period, under the Colonels, is spent largely in Athens (which the author disliked), there is considerable harassment and disappointment, several people die, more conversation is used (indicating a shift from the settled feeling presented by the largely narrative sections), and there are less digressions into the past and more concentration on the happenings of the present. The last section also has fewer digressions than the first, and in fact often refers back to events in the first period; the author now has a wife and son, and he refers to changes in Greece. The atmosphere is somewhat nostalgic, and fresh (the actions are described briefly and crisply, and he has made a new start with his wife, as Greece had after the Colonels); things seem now to be settling down, and the author says he becomes more interested in such things as flowers, and he devotes some space to *Kronos and his hill*, the sort of timeless guardian; it is rather like Pausanias, who, the author said previously, as middle age drew on became more interested in birds and gods of healing.

In conclusion then, Peter Levi has written a highly readable and fascinating account of Greece, enriched by historical allusion and his observations and insights into the Greek people, all deriving from deep personal affection and experience.

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Steven Runciman, Sir, *Mistra: Byzantine Capital of the Peloponnese*, London, Thames and Hudson, 1980, pp. 160.

This is a book about a city which acted as a provincial capital for the latter part of the Byzantine Empire and the period of the *Tourkokratia*; its beginning and end are marked by important historical events for Greece as a whole: the foundation of the Latin Empire in 1204 (Mistra was not in fact founded till later, but the two events are closely linked), and the city's sacking and final ruin by Ibrahim Pasha in 1824 during the Greek War of Independence. It is a book about a city, but in fact the subtitle gives a closer idea of what is dealt with: it is not so much an account such as one might meet in a guide book, as a history of whatever involved the city in the period; in other words, it is a history of the Peloponnese