

the growing list of books on Cyprus. The *Cyprus Revolt* is strongly recommended.

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Philip Sherrard, *The Wound of Greece—Studies in Neo-Hellenism*. Rex Collings, London, and Anglo-Hellenic, Athens, 1978, pp. 128.

This collection of six essays on Neo-Hellenism by a distinguished philhellenic scholar, despite its small size, deserves a very warm welcome for its depth of insight. All who wish to understand what modern Greece means in the world should read and re-read it with care. Sherrard writes with an historian's expertise and as a literary critic. But he goes further. For he tells us that he is concerned with 'the living fate of Greece, which is not a doom but a destiny...in which past and present blend and fuse'. Not for him the tourist's patronizing approach, on a visit there to see 'how graced with or delightfully free from western virtues the natives are'. (My italics) He turns instead to the literary sources of modern Greece—Kalvos, Makriyannis, Sikelianos and Seferis (his Epilogue dealing with the *Eratokritos* is added as a make-weight) and within this field seeks to bring before us the quintessential Greek, shaped out of a complexity of forces, historical, cultural and social. The aim is to de-romanticize the popular image of Greece.

In his illuminating introductory chapter S. shows how tangled the picture has been of the inhabitants of the island-girt Balkan southland and their achievements. The one obviously permanent reality is geographical, whereas ethnological notions follow fashion, as do estimates of what history owes to the Greeks. S. analyses the differences between the Hellenistic and the Roman attitude, the Renaissance humanists and nineteenth century writers, such as Shelley, Fallmerayer and Finlay. Nowadays (p. 3) 'the dream of classical Greece has lost its hold'. If so, what has taken its place? S. seems to say that our first thought must be the 'element of tragedy, working itself out in a landscape of bare hills and insatiable sea, in the miraculous cruelty of the summer sun'. He clearly upholds the view of Sikelianos (p. 92) that the Greeks have succumbed to the danger of dependence on the West, its morality and its politics. One wonders whether at the present time the ordinary Greek feels his country is thus tragically situated. His mind is surely occupied with what has accrued to the country from tourism, with industrial development, and with closer economic and cultural links with Europe through the E.E.C. The mood of the people is better called optimism than pessimism.

It is right for us to remember, with S. (p. 61) that Greece when it won political independence and homogeneity early last century lacked both Middle Ages, and Renaissance, and an Age of Enlightenment. To this must be added the significant fact that the Golden Age of Hellenism in the fifth century B.C. was not characterized by nationhood. A Greek state, in the modern sense, was first fashioned by Macedonia from the north. Its heir was the Byzantine Empire. As S. observes (p. 12) the importance of Byzantium was first grasped in England by the pre-Raphaelites in their study of Byzantine art. With the knowledge of what the Greek East achieved during its millennium of power, together with an awakening awareness of pre-classical Greek history and art, Neo-Hellenism is now studied in a new and broader perspective (p. 14). We take our way northwards from the Parthenon in Athens to the palaeo-Christian basilicas of Thessalonica and the monasteries of Athos (good examples, surely, of the new interest and the proof that 'the image of Greece has now assumed new dimensions').

Within his narrow limits S. cannot be expected to deal with Greek geopolitics. And yet, however we study the country, this is our headache. As he points out, it is and has been easy to become confused about 'race'. For the simple-minded nineteenth soldier Makriyannis (p. 65) 'Neo-Hellenism' was the newly won nationality of his liberated country: "we have to live here", "everyone has interests in this country, in this religion". Since those days, with the extension of geographical boundaries and now with the impending entry of Greece into Europe, her 'destiny' (to use S.'s word) has taken on a broader look. None of S.'s chosen writers would find the 'living fate' of his country today exactly according to expectations. All of them were ruled with a sense of solidarity with the glories of the past. They could not dream of a future in which their nation would be a European partner.

S.'s merit is to have shown the quality of Greek nationalism since the '21 uprising. In the poetry of Kalvos, the patriotism has to be assessed with historical accuracy. The poet hardly knew his Native Land (p. 25) and elements of *political verbiage* are inevitable (we may even find it in Solomos' *Hymn to Liberty*). As Seferis was to remark, years afterwards (p. 49), Kalvos, in the manner of Hamlet, 'talks, he does not act'. Kalvos never went into battle, yet offers the Turkish foe a heart to burn (μιά καρδιά στὰ πύρα τῶν Μουσουλμάνων is the actual Greek—S. prefers Kalvos' French on pp. 19, 49). This is no more than striking a literary attitude. But in the circumstances of the times such hyperbole can be forgiven. Kalvos, in fact, was never involved in the fighting and lived abroad: what S. correctly describes as 'a dead patch' in *The Patriot* (p. 23) is the result of stylized writing about residence in Italy, London and Paris. Preoccupation with fundamentally political issues ('internal disunion' and the 'nation's freedom', p. 25) is responsible for the pedestrian character of *The Altar of the Homeland*. Here there is none of the freshness of the *Kleptika*, where shattering the Turkish yoke is likewise the theme.

The image of Makriyannis is impressive. In him S. finds a national symbol (p. 71) 'the product of a racial consciousness', a leader 'not appointed by a government or by a state, but by his country's history itself'. To S. the parallel seems to be Don Quixote. To me an obvious comparison would be the familiar figure of Winston Churchill in our own British history. What S. writes (p. 55) about 'true patriotism' and 'chauvinism' is deeply penetrating and well illustrated.

S. stresses (p. 91) that the task Sikelianos regarded as his was to be a *Greek* poet, expressing the highest *Greek* values (italics, twice) and to assume the role of a Pindar or an Aeschylus. Unfortunately we are afforded not his poetry but his (rhetorical) prose, with his theories about religion and myth, about Plato and Aristotle: and as S. admits, Sikelianos was a poet and not a scholar (p. 83). The perceptive reader may start asking if the verdict on European ("Greco-Latin") civilization has any warrant. Has Hellenism really been concealed, as Sikelianos alleges, as under a curtain in western Europe? (p. 77). One good discovery, at least, this modern *vates* made when he looked eastwards, to Asia, and in particular to India (I think also of Egypt).

Chapter 5, where S. is dealing with a well-loved friend, George Seferis, admirably brings out his importance for Neo-Hellenism. We experience the poet's pessimism in 1967 (p. 104) and his utter rejection of shibboleths and panaceas. We hear him speak (p. 108) of 'the shackling of freedom in Greece' and of the doom that inescapably succeeds dictatorial régimes. In earlier days the poet had looked on the black side. His self-description as 'a sick creature, total affliction', may strike us as an exaggeration. He did complain bitterly about 'the ghastly situation' of would-be writers (p. 101) and about the wrong done in 1922 to his

hometown Smyrna. But he also liked the idea (being happily without prescience of current geopolitical disputes) of going for a voyage 'fathoms below the Aegean' *πολλές ὀργιές κάτω ἀπ' τήν ἐπιφάνεια τοῦ Αἰγαίου* (Kalvos, moved idyllically, could utter the same song, p. 41). Here we detect an optimistic outlook, natural enough when Seferis was thinking of the Greece he himself knew.

Glossology is one of the curses of Neohellenism. It is important for S.'s study, but is neglected. The English poet Gray is aptly compared with Kalvos (p. 28 ff.) but without specific discussion of linguistic style. We might well have been reminded by S. that it was precisely Gray's poetic diction that Wordsworth censured in the Preface to *Lyrical Ballads*—the poet must 'adopt the very language of men', is 'a man speaking to men', whereas Gray widens the gap between prose and metrical composition. Kalvos wrote a 'purist' Greek utterly unlike the demotic of Solomos, with whom he overlapped, a Greek which would have been condemned by such later writers as Psycharis and Pallis, and which is found neither in Sikelianos nor in Seferis. Kalvos and Makriyannis, again, stand widely apart. As Lidderdale has observed: in the *Memoirs* we have the common speech of the peasantry, 'a language untainted by the syntactical contortionism and lexical necrophily' of extreme *katharevousa*. S. does not bring out this significant point.

These studies in Neo-Hellenism merit re-issuing in an expanded form. S.'s competence as a translator is unquestionable, although in certain matters of detail some revision is possible. On p. 43 the church is *age-old*, on p. 45 'joys and delights' could be rephrased as 'honeyed joys', on p. 47 three stanzas have been omitted, and on p. 46 euphony would be achieved with the literal rendering 'how great is the boundless gulf that divides us'. As to Makriyannis, comparison with Lidderdale's version is sometimes in his favour: p. 52 'she completed the birth' (L. 'was midwife to her own self'), p. 59 'the tunnel will resound when I secure it' (L. 'I'll make a noise when I'm laying the fuse', closer to the original), p. 60 'to the covering of the mind' (L. 'to the skin over my brain' εἰς τήν πέτρα τοῦ μυαλοῦ), p. 66 'the Sultan had you the Christians fighting at his side' (L. 'the Greek had to fight against you, the Christian, as well'), p. 67 'us as your puppets' (L. 'ballerinas dancing to your tunes', *μπαλαρίνες σας*), p. 68 'two young rams'—a bad mistake for 'goats', *τραγόπουλα*, which L. gets right. But S. is right with the name of Kostas Lagoumitzi, which L. renders 'Sapper'.

We all know S. has proved his worth as a translator of Seferis. Slight variations are observable between what is printed on p. 96 and the rendering of the same poem, *Mythistorima*, in *Six Poets*: e.g. 'lower' and 'higher' (so also Warner) have been changed (needlessly) to 'nearer' and 'further'. As to the title of the book, the *Wound of Greece* does not well convey the line of Seferis quoted on the title page: *Ὄπου καί νά ταξιδέψω, ἡ Ἑλλάδα μέ πληγώνει*. Surely the idea of *pain* felt by Seferis in his heart could be better represented for English readers? "Where'er I go Greece *stabs* me so". The wound goes deep: we are with Seferis, writing 'as one who cuts his veins open' (p. 101). Perhaps in a new edition S. could think of a better title.

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REX WITT

Sophia Kalopissi-Verti, *Die Kirche der Hagia Triada bei Kranidi in der Argolis (1244). Ikonographische und stilistische Analyse der Malereien*. *Miscellanea Byzantina Monacensia*, Heft 20, München 1975.

There has long been a need for a detailed study of Greece's monuments. But particularly