

whole of humankind in numberless ways, that would lead into endless debate. In his verse Ritsos reports what he has known best and felt most intensely.

In his very inspired, inclusive and revealing Introduction Minas Savvas gives a series of perceptive and revealing remarks as to the motives and the motifs, the manner and the essence of Ritsos's art, focusing mostly on the poet's later, his post-war poetry. He succinctly states that his short poems are mostly,

vignettes revealing a mode which is pictorial rather than narrative. With skill and precision, he delineates recognizable objects through which he reflects, with exquisite restraint, on inexplicably painful commonplaces. Sometimes, prosaic and ordinary artifacts are personified so as to enhance the loneliness and agony of the people surrounded by them.

He remarks that "Man and the objects around him encroach with impunity upon each other and, though both emerge as meaningful, it is Man and his plight that must be depicted; it is Man and his place in the world that most concerns Ritsos". He correctly states further that several of his poems produce "a bleak landscape full of injustice, loneliness, pain, old age, boredom and death", that despite some surrealistic touches and some apparently "unrecognizable meaning", there is, for the most part a lucidity combined with immediacy, and that life has interested Ritsos "above and beyond eschatological reasons", that "metaphysics without the physics of human experience does not preoccupy him".

Savvas's selection of some thirty five poems limits itself to six of Ritsos's several later collections, these dating from 1948 to 1964. None of his earlier and longer poems is included, none of those poems which caused both the warm praise of some and the critical reservations of others. The poems in the selection range in length from four to twenty-one lines each, except for the "Smoked Earthen Pot" which runs to more than eight pages in this volume. The choice itself might possibly raise a number of questions as to its representative value in light of the quantities that the poet has produced and the manners of expression he has used. There were his "Epitaphios" of 1936, his "The Song of my Sister" of 1937, "The Moonlight Sonata" of 1956 that won the First State Prize, the "Romiosyne" of 1966 which reached an unprecedented and unsurpassed height, to mention just a few of the most outstanding previous collections and poems, which, however have been widely translated. When it comes to choosing from among his numerous later poems, the selector's job is not easy for among these short poems there are those brilliant and kaleidoscopic, the "happy" ones, but there are also the several less brilliant and less faithful to their poet's best. After all,

On the whole Minas Savvas did well with his selection and its transubstantiation, except perhaps in some few parts not worth listing. A more comprehensive representation of Ritsos's later poetry might have required some additions which we hope to see coming again and again, and futurity, only time will be the judge. At the present it fulfils its purpose and aspirations.

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Antonio Bellusci, *Canti Sacri, raccolti in San Costantino Albanese, S. Sofia d'Epiro e in alcune comunità albanesi di Grecia. Raccolta di canti tradizionali albanesi*, S. Costantino Albanese 1971, pp. 80.

The same, *Materiali e documenti di culture analfabete*. Vol. I. *Il Telaio nei testi originali arbëreshë. Ricerca etnografica tra gli Albanesi di Calabria, di Basilicata e di Grecia*, Cosenza 1977, pp. 162.

We have here two works using original material originating exclusively from expressions of folk culture. The collection and recording of such material constitutes a task which is the foundation of folklore, ethnography, linguistics, and sociology. These sciences, which derive their material from the mental outlook and activity of various social groups which have not yet been permeated by industrial civilisation, are unquestionably enriched by the above two works. Their use, however, further enlarges to the scholar the possibility of progressing to typical comparisons and confirmation amongst the Italian-Albanians, the Greek-Albanians, and the Albanians of the present-day neighbouring state. Likewise the opportunity is now provided for the labelling of the Greek cultural elements, which, whether as words, or as terms, or as institutions, penetrated, were sanctioned by, and survived in the intercourse of the above-mentioned ethnic communities.

Particularly, the first book contains the so-called "*Kalimere*" (from the Greek word Καλημέρα), namely, popular religious songs and hymns. It is a matter of religious texts, with simple form, corresponding to the strong religious sentiment of the orthodox of Albanian descent, and which play the role of a popular ecclesiastical "*paraleitourgia*". Their content is capable of recalling the medieval hymns about the Passion of Christ or the Lamentation of the Virgin Mary or even the familiar "Christus Patiens" attributed to Gregorios Nazianzene.

Recorded, in Albanian, are 40, in total, such folk songs, for some of which there is a musical transcription provided. Of these, 35 originate from the albanophone Italian villages of S. Costantino Albanese (20), from the Potenza area, and Santa Sofia d'Epiro (15), from the Conzeza area, in South Italy. The remaining five derive from the albanophones of Greece, specifically from Ano Kapanaki (Peloponnese), Loutraki, Spata, Markopoulo, and Kranidi in the Argolid.

Their largest part mentions the Birth and Passion of Christ, and also the Virgin Mary as Mother sharing in the suffering of her Son. Other "*Kalimere*" are concerned with Saint Francisco di Paola, Saint Athanasios, Saint Paraskevi, Saint Sophia, and Saint Constantine.

The existence of these religious hymns has certainly not been unknown up to the present, as emerges from the relevant bibliography. The contribution of the author is in the methodical treatment of the material and of its enrichment.

Specialists can, besides, ascertain also in the section on these religious songs the connection between the Albanophone Greeks and the Italian-Albanians who under the Turkish oppression abandoned their paternal hearths in Epiros and the Peloponnese and in waves from the XVth century and later sought refuge in Calabria, Apulia, and Sicily.

The second book by the same writer discusses in bilingual form (Albanian-Italian), in the largest section (pp. 27-116), the functioning of the loom within an "illiterate" community which has not been significantly assailed by technical progress. The discussion of the subject, from the point of view of the presenting of original material would be considered exhaustive.

Thus, one encounters the customary expressions or proverbial sayings about the loom and its various parts, about the material used and the types of linen coming from the weaving-mills; given besides are folk narratives regarding the merit and importance of the loom. Similarly detailed is the description of its small and large parts. Respecting the tradition and with efficiency, the writer provides the terms and words. An account of the products that can come from the loom follows (as towels, saddle-bags, straw-mattresses, pillows, sheets, covers, shirts, underwear, the so-called "*camisola*" (=camiciuola), the shirt of the Albanian woman, and others).

Further, the examination of the various types of weaving is not omitted (pp. 85-97) which demonstrates in this section a developed and sensitive understanding of folk art. Comparisons and confirmations with regard to the Greek terminology for the loom and weaving can be made on the basis of the study by Alki Kiriakidou-Nestoros, *Weaving in Macedonia and Thrace* (in Greek), Athens, 1965, pp. 15-20, 23-30 (about the types of weaving, and so on).

The collection of the seven demotic songs about the loom continues to be remarkable (see also the musical rendering on p. 105). Of these seven songs, three are variations on the same theme (pp. 102-109); the concern chiefly of the theme is the detestation and abhorrence of the young girl for the loom, which she sees as a bad omen for illnesses and old age. The songs originate from the Albanophone Italian villages, namely, from S. Costantino Albanese (Potenza), from S. Paolo Albanese (Potenza), from Frascineto (Cosenza), as also from Perachora near Corinth.

In the last part of the book the writer tries to interpret the role of the loom, which is confined to only the woman's world, and to explain the beginnings of the weaving art among his Albanophone compatriots, and to stress, with an interesting bibliography as the basis, the ethnographic character in its traditional form within the community as it was created and developed by an ancient "machine".

From the linguistic viewpoint, and by extension the cultural, it is easy for anyone to observe Greek words or terms which are met dispersed throughout the Albanian text, or even foreign words which are likewise used by the Greeks and Albanians, such as: *alisidhe* (ἀλυσίδες = chains for the ball of thread ~ *anemi* (ἀνέμη = spinning wheel ~ *argalia* (ἀργαλειός = loom ~ *cungrana* (τσουγγράνα-χτένι = comb ~ *kamizollat* (Italian word) (καμιζόλα = woman's shirt ~ *kopani* (κοπάνι = pestle ~ *masuri* (Turkish word) (μασούρι = spool ~ *monofille* (μονόφυλλο = single leaf ~ *mbumbaku* (μπαμπάκι = cotton ~ *pani* (πανί = cloth ~ *tiligadi* (τυλιγάδι = reel ~ *hora* (χώρα = village, as capital village of a district ~ *furka* (Latin word) (φούρκα = distaff ~ *mitaret* (μιτάρι = threads running length-wise in the loom ~ *fitilet* (φιτίλι = wick ~ *manguri* (μαγκούρα = stick ~ *saita* (Latin word) (σαίτα = shuttle ~ *xhipuni* (Turkish word) (χιπούνι = waistcoat, and others.

The presentation of the content in the above two books is composed, I think, on account of their necessity and use for the future work of synthesis on the intercultural developments, generally, of the peoples of the East Mediterranean. We thus obtain two further interesting sources with evidence which confirm long-lived bonds between the ethnic communities which modern historical necessity has obliged to live apart.

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Ruth Finnegan *Oral Poetry: Its Nature, Significance, and Social Context*, Cambridge, Cambridge University Press, 1977, pp. xii + 299 + 4 photos.

Professor Finnegan's book is in many ways quite unlike her earlier studies in the field of oral literature, most prominent among them *Oral Literature in Africa* (Oxford, 1970) and *Limba Stories and Story-telling* (Oxford, 1967). Those informative, carefully wrought works were concerned for the most part with a well-defined area or areas, and they treated their subjects in a direct, economical, and extremely knowledgeable manner. The title to the present volume, however, indicates how vast and interdisciplinary a task the author has set for herself this time around. A short quotation from the preface further describes her general aims: