

and the introductory prefaces to each translation, turning directly to the texts, might they not be put off by the footnoted renditions of Greek puns in English?

The tension between this book's scholarly and popular aims is perhaps best illustrated in the translations themselves. The original text of *The Seven Beasts and Karagiozis* for example presents the challenge of all sorts of dialects and accents. But rather than choosing to present a literal rendition with footnotes or to transpose the dialogue into American dialects and accents, the translator Kostas Myrsiades opts for a middle path. In this way one gets rhymes and puns that have been reworked, for the most part unsuccessfully, in English, with footnotes which explain the original pun. For example in an exchange between Alexander the Great and Karagiozis one reads:

Alexander the Great: Stupid fellow! Why did you strike my breast plate?

Karagiozis: When did you develop it?

Alexander the Great: What, Karagiozis?

Karagiozis: Breast hate.

Alexander the Great: Breastplate, I said (p. 168).

Whereas the word *thoraka* (breastplate) rhymes simply with *koraka* (crow) in the original, the translation introduces a much more complicated rhyme, pairing breastplate with *breast hate*, and then adds a footnote in order to help the reader understand this strange choice.

Similarly one finds dialects and accents that are neither American nor Greek, but rather a mix. Karagiozis' son Kolitiris who is supposed to sound like a little kid with a lisp ends up sounding as if his jaw has been wired together:

Kolitiris: Come on you, before zey glab uz and make muzh of uz (p. 162).

There are moments in which this book succeeds in finding a tone suitable to its double aim. For example by placing the historical Katsandonis text in the context of the larger debate over whether the mountain klephts were brigands or patriotic heroes, Linda Myrsiades limits the discussion and thereby clearly introduces a difficult text to scholars and lay readers alike (p. 45-60). But unfortunately such moments of clarity are outweighed by discussions in which the author tries to do too many things at once and by translations which are neither literal or literary. In an attempt to reach too many different audiences this pioneering book may in fact reach too few.

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Margaret Mullett and Roger Scott (eds.), *Byzantium and the Classical Tradition*, Birmingham (England), Centre for Byzantine Studies, University of Birmingham, 1981, pp. x+250.

This volume is a handy collection of 19 interesting papers, which were presented by mostly Classicists and Byzantinists to the Thirteenth Spring Symposium of Byzantine Studies (April 6-10, 1979) at the Centre for Byzantine Studies at the University of Birmingham (England).

The papers published in this volume are largely devoted to the role of the classical tradition in the Byzantine world with only two exceptions, those of Professor Robert Bolgar ("The Classical Tradition: Legend and Reality", pp. 7-19) and Professor George Kennedy ("The Classical Tradition in Rhetoric", pp. 20-34) which give, however, a more general perspective to this volume. The papers fall into four sections which reflect the major themes presented at the symposium. *First* there is the nature of the classical tradition (R. Bolgar), the underlying importance of rhetoric (G. Kennedy and H. Hunger), and, in contrast, the break between the Byzantine and the ancient world (C. Mango). This combination of tradition and change is explored in the *second* section, which examines the place of the classical tradition in three genres usually thought to be classical in inspiration (historiography literature, art: R. Scott, M. Mullett, H. Maguire), and in that basic element of the classical world, the provincial city (R. Cormack). The variety of the classical tradition, discussed in the opening paper of the symposium, was emphasized in the range of communications offered by symposiasts and a selection of these forms the *third* section: "People, Places and Things". The titles and the authors of these communications are: "Photios and the Reading Public for Classical Philology in Byzantium" (W. Treadgold), "The Philosophical Background of the Eleventh-Century Revival of Learning in Byzantium" (C. Niarches), "The Midwifery of Michael Psellos: an Example of Byzantine Literary Originality" (A. Littlewood), "Nicholas of Methone: the Life and Works of a Twelfth-Century Bishop" (A. Angelou), "Classical Traditions in Christian Art of the Nile Valley" (B. Rostkowska), "The Eastern Case: The Classical Tradition in Armenian Art and the *Scaenae Frons*" (D. Kouymjian), "Some Classical Saints in the Russian Tradition" (J. Howlett), "The Reliquary Cross of Leo *Domestikos tes Dyses*" (L. Bouras). Finally, in the *fourth* section, there are three papers on the crucially important (for the survival of the classical tradition in Byzantium) sixth and early seventh centuries: "The Classical Tradition in Barbarian Treasures North of the Danube" (N. Hampartumian), "The End of Scythia Minor: the Archaeological Evidence" (A. Poulter), "Images of Authority: Élites and Icons in Late Sixth-Century Byzantium" (A. Cameron).

All in all, this is a rich source of knowledge for everyone interested in Byzantine, Russian and Armenian history.

Kingston, New York

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Barry Baldwin, *An Anthology of Byzantine Poetry*, Amsterdam, J. C. Gieben Publisher, 1985, pp. viii+241.

This most welcome Anthology does fill a gap, indeed, because it does not only include selections from the 4th century (all other Anthologies of Beck, Krumbacher, Trypanis, Soyter, Cantarella, and N. G. Wilson begin with the 6th century), but it also provides copious notes, introductions to and comments on each author which are very helpful and valuable even to the professional Byzantinists.

The arrangement of the material is largely chronological, to reflect both continuity and change in Byzantine civilization. Furthermore, Professor Baldwin gives the basic background information for the appreciation of each poem emphasizing linguistic matters. Learned