

ces' mainly, but also various urban centres in the Balkans where French consular officials, merchants, and special agents engaged in considerable propaganda activity (Gaudin, Hortolan, Parant, Konstantinos Stamatis, the Stephanopoli brothers, and others). Their call to revolution met with no response from the masses (to whom, anyway, it was not directed), but it did strike a chord with small dynamic groups of merchants, scholars, and students, and even a number of restive boyars. Objectively, the situation held little to alarm the political establishment; but in the long run, as Professor Kitromilidis observes, the replacement of political and religious values and symbols (which had hitherto held the multinational Orthodox flock together) by new secular ideals and models shook the foundations of both the Ottoman state and the Orthodox Church. Hence the Oecumenical Patriarchate's unexpectedly violent reaction, which was much more violent, indeed, than that of the Turkish authorities.

The second chapter presents an in-depth analysis of Koraïs' critical attitude to the successive phases of the French Revolution. Following, on this, as on so many other issues, a *via media*, Koraïs' sympathies lay initially with the Girondins and later with the Idéologues. As Professor Kitromilidis points out, his divergences from this moderate line in more radical directions were occasional and short-lived. But it is also worth noting that: i) Koraïs never expressed his censure of Jacobinism, the Terror, and, later, Bonapartism publicly, but only in private letters; and ii) he published his militant pro-democracy and pro-French texts under a pseudonym.

The 'Balkan Radicalism' of Chapter Three is represented mainly by Rigas Velestinlis and the anonymous author of the *Elliniki Nomarkhia*, but also by a number of lesser scholars, aspiring revolutionaries, and members of various secret societies. Translating Montesquieu and Rousseau, repudiating kings and sultans as tyrants, and issuing calls both timely and inopportune to their enslaved compatriots to rise up and take arms, these romantic revolutionaries may have remained in the margins of history; yet in a way they marked the historic transition between the political, social, and cultural prolonged Middle Ages in which the Balkan societies had hitherto lived and the cosmogony of the nineteenth century, the century of liberation struggles and nation states.

As he himself explains, it is not Professor Kitromilidis' intention to collect in this book all the evidence of the French Revolution's repercussions in South-Eastern Europe. He merely wishes to describe and discuss the main channels, the transmitters, and the receivers of the revolutionary message and the democratic ideas and symbols issuing from France from 1789 onwards. Though the new teachings met with little response in the Balkan societies of the time, they filtered through nonetheless, and were later embodied in the constitutions, the legislation, and the organisation of the newly-established Balkan states.

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M. Stojanović, *Antologija Novogrčkog Narodnog Pesništva* (An Antology of Modern Greek Folk Poetry), Srpska Književna Zadruga, Beograd 1991.

Srpska Književna Zadruga (The Serbian Literary Community) published in its series of anthologies a collection of poems in modern Greek, selected and translated by the Serbian

neo-hellenist M. Stojanović, associate counselor of the Balkanological Institute in Belgrade. Stojanović has been engaged in comparative studies in the field of the history of literatures of the Balkan peoples for nearly twenty years with remarkable success. His research is directed in particular towards the Serbian and Greek folk poetry. Centuries had, therefore, to pass before such an Anthology of Greek folk poetry appeared among the Serbs, whereas Greek readers still have to wait for a translator who will present the Serbian folk poetry to them.

The composition of this Anthology has all the features of a thoughtfully conceived collection modelled on the works of Greek laographers N. G. Politis, D. Petropoulos, G. Spyridakis and others. The translations occupy the central part of the book; they are preceded by a clear presentation of two themes — *The modern Greek oral poetry and the discipline about folk-lore — laography*; they are followed by a very remarkable epilogue entitled *The Greek folk poems in Serbian translation*. It is also important to say that the author has provided the necessary explanations of certain things relating to personal names, geographical data, and of the words which are not generally known, such as archaisms, neo-hellenisms and turcisms in order to help the reader to understand better the Greek folk culture.

In his introduction, Stojanović does not present exclusively his own views on Greek folk poetry, on the place and time of its origin or on its poetic and aesthetic qualities as is usually done. He had a very strong and original reason for wishing, apart from expressing his own ideas in the presentation of Greek folk poetry, to show above all the achievements of the discipline concerning Greek folk-lore and its best representatives, although he did not omit to mention other experts writing or speculating about the muse of Greek folk-lore. The comparative study of the subject-matters and motifs of Serbian and Greek folk-poetry emphasizes the similarity and mutual interaction between them. As for the morphology of the neo-hellenic iambic verse, its complexity in transposing it into the trochaic nature of Serbian language is successfully shown and achieved by the author.

In contrast to the earlier, mostly mixed basis of classification, Stojanović decided, "giving precedence to the themes and subject-matters as well as to the sequence of events in the poems, to carry out the following order in this selection of Greek oral poetic tradition: akritic poems, ballads (paralogues), historical, klephtic, love poems and songs accompanying folk dances (*distisi*), wedding songs, lullabies, songs of the migrant workers and dirges (laments)".

The poems of each of these cycles offer the reader many interesting things, beginning from their literary and motif features up to the poetic presentation of historical personages and movements for national liberation. Thus the akritic poems sing also of Serbe, the ballads speak about a bride who had been sold and walled inside the bridge which was being built (the motif of the immurement); among the historical poems the reader will find the one about Hajduk (Outlaw) Veljko's fellow, the soldier "Jorgač"; in one of the group of klephtic — hajduk (outlaw) poems, Karageorge (Black George) — the leader of the first Serbian uprising in 1804 — is mentioned along with Odisseus Androutsos, one of the leaders of the Greek uprising for the liberation of his country (1821). Lyrical and sad moods are, of course, prevailing in other poems, beginning with love songs, up to the dirges. Briefly, all that the Greek folk poems contain has been reproduced in the metrics of the original verse, mainly in the Greek iambic lines of fifteen syllables (*dekapentesyllabus*). That is, no doubt, the highest achievement of this book and its translator.