

scholarly abilities stating extremely well all the pertinent historical facts of the port and of the city.

In addition, this article offers the reader an excellent historical review of the city and its port. A historian will find it accurate, an economist very interesting, a government official worth investigating the possibilities that it offers, and a citizen can very well find in it an excellent account of the history and neglected potential of his own hometown.

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Hilary Pym, *Songs of Greece*, Collected and Translated. Illustrated by Rosemary Grimble. The Sunday Times, London, 1968. Pp. 96.

This little handbook for the pocket, some eight cubic inches in volume, is offered as a companion for travellers, obviously English-speaking, who on their Greek tours may want a local song in their mind and heart. It is in fact a selection of traditional poetry in a topographical order. The tourist is to take it with him as a kind of lyrical gazeteer for the purpose of giving himself a literary interest in the map of Greece printed before the introduction, "not by adding to the information he already has about the classical sites but by giving human interest to the place-names of now." The principle followed by the translator is that a particular song gains by association with a particular spot, either by the title, or by a mention in the text, or by having been collected from that place. The aim is "to keep the spirit and simplicity of the originals." On the whole, this aim is well fulfilled.

Classification of Greek folk poetry is not altogether easy. Passow divides it into eight categories, which to some may seem somewhat over-elaborate. Abbott's arrangement involves a main distinction of the Heroic (subdivided into historic and choral) from the Romantic (subdivided into idylls and love songs, dancing songs, miscellaneous and distichs). A. S. Georgiou following yet another scheme puts the Klephtika in between the Heroic and Historical sections and the poems which he classifies as Erotika, Lyrika and Bacchika. Pym's topographical treatment of the material, little as there is of it in this booklet, is novel and certainly attractive but creates problems which other anthologists in the same field had to face. Recognition is shown (p. 10) that in

the end "roughly speaking there are two main types of songs — the free recitative of the narrative and Kleftic songs... and the metrical songs which follow the dance rhythms they belong to."

The translator has wisely made no attempt to follow either the metrical *versus politicus*, as characteristic of Modern Greek poetry as the dactylic hexameter and iambic trimeter was of Ancient, or the rhyme system in the lyric songs. In four instances he has borrowed versions made by others : Robert Liddell, A. R. Burn, Kevin Andrews and C. M. Woodhouse. All the renderings bring out the directness of the Greek. The style throughout is commendably spare and taut. Where alternative forms of the Greek are in existence intention seems always to be to render the shorter rather than the longer : thus in the song about Kolokotronis (p. 29) the English runs to 10 lines of comparable length, whereas in the Greek text as printed by Georgiou (N. E. A. p. 103) there are 26. The well-known Saranta Pallikaria (p. 15) is defective when set in comparison with what Georgiou prints (pp. 176-7). In the song from Chios, Kato sto Yialo (p. 68), Pym turns Νεραντζούλα φουντωτή as "an orange tree in bloom." Abbott pays somewhat more attention to the diminutive and writes "a little blooming orange." Pym ignores the lemontree (λεμονίτσα) which in Abbott's rendering provides the basis for a charming alternating refrain. On p. 65 appears Yialo-Yialo, a version on which the note states (p. 93) "This particular song became very well known in Athens." The translator might well have called attention in his note to the song printed by Abbott (p. 168) with a similar beginning and entitled φουσκοθαλασσιά. The version of Olympos and Kisavos (surely the double sigma is necessary) given by Pym (p. 47) appears truncated when compared with what is printed by Fauriel (p. 96) and Georgiou (p. 197) and what is probably the more popular form.

Somewhere in the notes (helpful as they are) some mention might have been made of the frequent appearance in Greek folk poetry of the number three. We meet the sisters three (p.19), and the three birds that sang high in the sky (p. 23). In titles of poems we have three *καπετάνιοι* and three *λεβέντες*.

The drawings by Miss Grimble help to convey local colour, even if only black and white. The bibliography (p. 96) though necessarily short is good. (But all the titles are printed as though the texts in every case were English, which is not so). The author named as "A. Theros" was in fact Spyros Theodoropoulos. A list of recommended records is included to help in the understanding of how the songs should be per-

formed musically. Alas, these records are apparently unobtainable in London at the present time.

Some happy phrases have been noticed : twists and turns (p. 15), his only son among them (p. 29), soldier John (p. 30), think... and stand (p. 31), get it in your head (p. 65), milk and mother love (p. 20), give the sky a shake (p. 71).

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Sreten, Petković, *Zidno slikarstvo na području Pečke Patrijaršije, 1557-1614*. (Wall Painting on the Territory of the Patriarchate of Peć, 1557-1614) Novi Sad, 1965. Pp. 254 + 118 Plates.

Serbia, like Greece and the other Balkan states, is full of very important monuments from the time of the Ottoman occupation. Up till now very few of them, however, have been the subject of scientific study owing to the fact that scholars have directed their attention to the masterpieces of the 13th, 14th and 15th centuries. A certain number of monographs have in fact been published about the monuments of this astonishing period. These general treatises, however, as for example the two albums of Vladimir Petković, *La peinture Serbe du moyen-âge*, Beograd 1930, 1935, and the brilliant book by Svet. Radojčić, *Old Serbian painting* (in Serb), Beograd 1966, stop at the beginning of the 15th century, i.e. just before the fall of Serbia in 1459 into the hands of the Turks. Our knowledge, therefore, of the wall paintings produced after this date has been very incomplete, being derived from articles occasionally published in periodicals.

The younger generation of Yugoslav scholars has now turned its attention to the period of Ottoman domination which has been so much neglected and the book by Petković gives us a pretty clear idea of the religious painting of Serbia during the time the Turks were in control. Mr. Petković has recently provided an excellent summary of the history of painting during the period in question in a paper which he presented at the First International Congress for Balkan and South-Eastern European Studies held in 1966 at Sofia. In his book he now examines in greater detail the period extending from 1557 to 1614, one which is certainly of extreme importance. In 1557, with the restoration