

is like knife in a wound were the criteria the young poet set for himself.

Prevelakis divided life into dead and living time, and all his work has been a "struggle against dead time". Consequently, creativity, and poetry itself, have been one of his main themes, a dead Lazarus who when resurrected sings like "a sun ensnared in an entanglement of stars". The poet climbs in maturity to an Upper Jerusalem, an ideal realm, where poetry is to receive, as though the soul were a mirror, "Clouds, birds of passage, air-channeled roads of migration, falling stars, comets, their glittering trains, and the dust of burning systems". But the theme of his inspiration lay in the Greek land as well as in the absolute heavens, and like buffaloes beating the barren earth with their hooves, Prevelakis, like Moses, struck the bare earth of his native land to release wellsprings that water "the roaring and many-leaved plane tree of poetry". And the lover in his poetry is the romantic youth in love with virtue, sharing and celebrating with the beloved until love becomes "a green wild olive wreath", "the white rose of kindness and valor".

Athens

KIMON FRIAR

- A. Xyngopoulos, *The Mosaics of the Church of St. Demetrius at Thessaloniki*. Institute for Balkan Studies, No. 111, Thessaloniki, 1969. Pp. 31 + Plates 38.
- Ch. J. Makaronas, *The Arch of Galerius at Thessaloniki*. Institute for Balkan Studies, No. 113, Thessaloniki, 1970. Pp. 52 + Plates 48.

These two little paperbound books mark the beginning of a series which will eventually present all the monuments of Northern Greece. The material, treated briefly but adequately, is directed mainly at the general public, although archaeological problems are touched upon. Each is amply illustrated with black and white plates, including full and detailed shots. In both books the English is virtually without mistakes.

*The Mosaics of the Church of St. Demetrius* presents a study of the monument's surviving mosaics, including however some photographs of panels destroyed in the fire of 1917. Since one of the destroyed mosaics found in the north colonade included an inscription, A. Xyngopoulos mentions the problem of dating this panel and concludes to a pre-iconoclastic date.

Before discussing individual mosaics the author stresses the unusual

thematic nature of the whole complex, the interesting fact being the lack of any unified program of decoration. All the mosaics are of a dedicatory rather than a narrative nature. They represent Saint Demetrius in a protective relation to a donor or, several times, to children. The panels were executed at different times and iconographically are linked only by the similarity of this votive theme. The church itself was built as a sign of gratitude by Leontius the Eparchos of Illyricum and most of the mosaics indicate an offering of thanks on the part of their patrons. Others refer to the repair of the church and represent those who paid for or were in some way connected with this. This decorative system, without a central program, is not usual and thus very interesting.

Descriptions of the ten surviving mosaics comprise the remainder and bulk of the book. This discussion is divided into two chronologically based sections: those mosaics executed for the original fifth century church and those dating after the fire of the seventh century, at which time the church was rebuilt. The latter cannot all be precisely dated, although Xyngopoulos places them, on the basis of their technique, to before the outbreak of iconoclasm in the beginning of the eighth century. The mosaics, therefore, all date from either the original church, executed in the fifth or sixth century, or from the rebuilt church, dating between the fire of 629-635 and the outbreak of iconoclasm. A supplement dealing with two pre-seventh century mosaic fragments which survived the fire of 1917 conclude the study.

The thirty-eight black and white plates illustrate each mosaic mentioned in the text including several detailed shots of all but badly preserved panels.

*The Arch of Galerius at Thessaloniki* deals with both the architectural and the decorative features of the monument. After a brief review of the historical situation, Ch. Makaronas discusses the Galerian palace complex, which was planned as a whole and built within a short period of time. The arch, part of this complex, is situated at the point where the two main axes of the architectural composition cross.

The arch itself was composed of two parallel walls of which only one is preserved. The whole structure was built on eight pillars with a large central opening, probably covered with a long dome, under which passed "Egnatia" street. The side openings were related to the stoas bordering this street. The cross passage led from the palace to the Rotonda, starting at the vestibulum of the palace. Thus the arch did not

stand alone as a solitary monument, but was conceived of as an integral part of the whole complex. Its function within this complex was to lead from the worldly palace to the divine realm of the Rotonda.

The decoration of the arch consisted of four statues in upper niches and sculpted marble reliefs with narrative themes on the four main piers, in bands of four on the three main facades, with two bands on the fourth side facing the secondary piers. The scenes are in a style typical of the late antiquity with a general overcrowding of figures and stress on pictorial values.

The arch was executed in c. 304 A.D., a short time after Galerius won a decisive victory marking the end of a series of wars with the Persians. The reliefs of the preserved friezes depict these battles. Possibly one of the destroyed pillars had a relief extolling the virtues of the leaders of the Quadrumvirate. The arch as a whole may have presented this theme — the four main piers representing the four leaders of the Quadrumvirate with their statues in the niches, facing the direction which each pair of rulers controlled.

Following this general discussion of the arch, a description of each surviving relief is presented. The book concludes with a "Prosopography of the First Tetrarchy (293-305)" and includes a bibliography of major sources. Forty-eight plates illustrate the monument, and within the text there are eight architectural drawings of the arch and its relationship to the other connected Galerian buildings.

Thessaloniki

ALEXANDRA CHARANIS

S. I. Gîrleanu (Sava Iancovici), *Haiducia și Haiducii*, Bucarest 1969. P. 109+23 ill.

Ni ses dimensions modestes, ni l'illustration de la couverture, qui évoque un peu celles des récits de cape et d'épée d'il y a un demi siècle, ne laissent deviner la nouveauté et l'intérêt que présente ce petit livre. Et s'il est vrai que dans l'historiographie sud-est européenne, ancienne et récente, ce chapitre compte un certain nombre de travaux (il n'en est néanmoins pas aussi fourni que les pages de littérature que ces "mousquetaires" des Balkans ont inspiré aux prosateurs et aux poètes), ceux-ci regardent toujours un seul pays. Or, l'auteur réussit à prouver qu'il s'agit, presque en égale mesure, d'une action nationale et interbalkanique.