

«Merian» is a periodical addressed to the general reader, and the above articles, well written and fascinating, are therefore not scholarly contributions but of a descriptive and informative character. It is a many-sided presentation of Macedonia covering a wide range of interests: history, landscape, local feasts (such as for example the extraordinary «anastenaria»), monuments, everyday life, folksongs and folkdances and the like. Everything is written with objectivity and at the same time with affection, a difficult balance admirably achieved by the German authors.

Macedonia is a province of Greece that has gone through many adventures and misfortunes throughout the centuries. To-day after many bitter disputes and international treaties the situation has cleared and peaceful life and co-operation has been established in this part of the Balkan Peninsula. «Since 1923», remarks Georg Mergl, «Greek Macedonia has had a purely Greek population and almost the same boundaries as had the state of the Macedonian kings before Alexander the Great» (p. 16).

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Modern Greek Poetry, From Cavafis to Elytis. Translation, Introduction and Notes by Kimon Friar. New York: Simon & Schuster, 1973. xx+780 pages.

The artistic and cultural merits of Greek poetry written during the post-classical, hellenistic, medieval, Byzantine, and Renaissance periods of European history have finally started attracting the attention of literary scholars and historians in this country, long after they had attracted German, French, British, Russian and other intellectuals and critics.

Modern and contemporary Greek verse, however, has fared much better with the English-speaking public. A number of books of modern Greek verse in English translations have been published in the last fifteen years or so, and several dozen literary and scholarly magazines have been publishing periodically Greek poetry in translation in the United States alone, since the 1950's. The British magazines *Agenda* (1969) and *Modern Poetry in Translation* (1969), and the American *The Atlantic Monthly* (1955), *Chicago Review* (1969), *Micromegas* (1971), *Arion's Dolphin* (1972), *Boundary 2* (1972), and *The Literary Review* (1973) have dedicated whole issues to modern Greek poetry and literature in general. This unique phenomenon for a small country is certainly due to the high quality of this poetry, as well as to the talent, conscientious work, and personal sacrifice of its various translators. The most talented, prolific, and successful is probably Kimon Friar, translator of Nikos Kazantzakis's monumental *The Odyssey; A Modern Sequel* (1958) and of several other Greek texts, and the author of numerous scholarly articles and reviews, plus textbooks.

In *Modern Greek Poetry* Mr. Friar has collected some 450 of the best and most representative lyrics and passages by thirty major Greek poets born up to 1912. These artists have been judiciously classed in five more or less homogeneous groups on the basis of aesthetic affinities, poetic idiosyncracies, and social ideologies. Under the heading «Forerunners and Traditionalists» Mr. Friar presents Constantine Cavafis, Angelos Sikelianos, Nikos Kazantzakis, Kostas Varnalis, Kostas Ouranis, Kostas Kariotakis, and Takis Papatsonis. Under «Traditions and Transitions» is presented the work of some less well known artists—some of whom are erudite critics as well: Alexander Baras, Alexander Matsas, Nikos Kavadhias, D.I. Antoniou, I.M. Panayotopoulos, Pandelis Prevelakis, George Sarandaris, and Andreas Karandonis. The group titled «The Turning Point and the Surrealists» offers sampled of the work of George Seferis, Nicolas Calas, Andreas Embiricos, Nikos Engonopoulos, Nikos Gatsos, and Odysseus Elytis. «The Social Poets» includes lyrics by Yannis Ritsos—Greece's

foremost Marxist poet—Nikos Pappas, Rita Boumi-Pappas, and Nikiphoros Vrettakos. The last category, «Religious and Existentialist Modes», presents two of the best poetesses—Melissanthi and Zoë Karelli—plus Nikos Ghavriil Pendzikis, George Themelis, and G.T. Vafopoulos.

The modern poetry expert will recognize on these lists the names of the 1963 Nobel Prize winner George Seferis, the much-translated Cavafis—four books of English translations alone so far, plus two paperback editions—the famous Kazantzakis, the often anthologized Elytis, Sikelianos, Ritsos, Gatsos, Embiricos, Engonopoulos, Vrettakos and others whose poems have often become the subject of studies and dissertations in America and Europe. On the other hand the reader will have the opportunity to enjoy, for the first time perhaps, impressive poems by Kariotakis, Karelli, Pendzikis, Prevelakis, Panayotopoulos, Varnalis and others, in precise and poetic translations.

What makes *Modern Greek Poetry* a unique contribution to the field of modern verse isn't only the aesthetic pleasure that one derives from its rewarding contents. Mr. Friar has prefaced his translations by a long «Introduction» (130 pages) which is informative, scholarly, and extremely readable, and covers the historical background, the various «schools» and tendencies, and each of the thirty artists in short but critically incisive individual chapters. That part of this book could constitute a valuable volume in itself if it were published separately. It contains insightful observations, brilliant commentaries, and erudite comparisons with the masters of the modern Anglo-American and European poetic tradition to which these sophisticated and cosmopolitan Greeks belong. This is necessary for the proper appreciation of these poems by non-Greek readers.

Many of these artists are polyglot scholars and critics as well; some have even translated most competently into Greek many of the greatest French, British, American, German, Italian, Spanish, Russian and other stars in the genre ever since the era of Baudelaire.

Most of what Mr. Friar writes is refreshingly original and compares most favorably with whatever has been published on these writers by erudite specialists in Greece and elsewhere. The translations are preceded by the introductory material and the critical apparatus, and are followed by Mr. Friar's fascinating professional observations on the art and science of translating verse, by biographical and bibliographical entries on all these poets and in all languages, plus explanatory notes to allusions and references in the poems, an index, and a selective bibliography of texts, translations, and secondary sources in English and in Greek. In other words, this anthology—done with loving care and scholarly method over a period of twenty years—is complete and easy to use. Readers, students, and researchers must feel at home with it since nothing seems to be missing from its pages. As a matter of fact, scholar-anthologists could use it as a model for emulation.

Mr. Friar argues persuasively about the exclusion of the celebrated Kostis Palamas (1859-1943) from his selection. Palamas certainly can be viewed as the last, and greatest, link in the poetic tradition initiated by Dionysios Solomos (1798-1857), the National Poet of modern Greece par excellence. Still, since Palamas is a contemporary of Sikelianos and an innovator beyond Solomos's range and scope, his absence is deeply felt. Again, one may argue that Palamas's verse doesn't offer itself readily to translation. The glaring failures of the various Palamas renditions into English (by Aristides Phoutrides, Frederic Will, George Thomson and others) have perhaps persuaded this sensitive and perspicacious poet-translator to avoid doing a dubious service to the memory of Palamas.

To most non-Greek readers Constantine Cavafis (1863-1933)—spelled Cavafy by himself and most other translators—is the really first modern and innovative Greek poet, whose influence has been profoundly felt during the last two generations despite the fact that this

Alexandrian Greek didn't establish a well-defined «school» of modern verse. Imitators of his dry wit and dramatic style are, as always, plentiful. Mr. Friar offers a generous chunk (23 poems) of Cavafis's poetic corpus composed from 1893 to 1915. «Candles», «Waiting for the Barbarians», «Thermopylae», «Ithaca», and Lawrence Durrell's favorite, «The Bandaged Shoulder» —some of his most famous pieces—offer the reader an opportunity to appreciate Cavafis at his best. The last stanza of the strikingly frank erotic «The Bandaged Shoulder» has been rendered—

When he had gone I found beside the chair
a bloodstained piece of cloth from the bandages,
a rag that should have been cast out at once
among the rubbish, but which I brought to my lips
and kept as keepsake for a long time —
the blood of love upon my lips. (p. 151).

For comparison's sake, here is the same passage as translated by Professors Edmund Keeley and Philip Sherrard, Cavafis's «authorized» translators:

When he left, I found, in front of his chair,
a bloody rag, part of the dressing,
a rag to be thrown straight into the garbage;
I put it to my lips
and kept it there a long while—
the blood of love against my lips.
(In *Passions and Ancient Days*, p. 55).

This competent version, though not more faithful to the meaning of the Greek than Mr. Friar's, has been rendered in slightly more irregular lines and rhythms than those of the original.

Kazantzakis's verse is represented by eleven beautiful excerpts from his colossal (33,333 lines) *The Odyssey; A Modern Sequel*, a poem perhaps destined to revitalize the epic genre in our epoch of short lyrics; two of his *terza rima* cantos «Nietzsche» and «Buddha», plus passages from his lyrical prose of *The Saviors of God*—Kazantzakis's philosophical credo and, in a sense, «apologia pro vita atque arte sua».

None of the celebrated and greatly cherished poems of the other artists is missing, either. The much-translated and often discussed «The King of Asine» by Seferis is there in all its glory, along with nine other major pieces by him, covering his most productive period, 1933-1953. The cryptic *Amorphos* by Gatsos, and parts of Ritsos's *Romiosini* (Greekness) are also there. Seferis's «Helen», Elytis's «Helen», «Persephone» by Karelli, «Orion» by Embiricos, «Helen» and «Eumenides» by Panayotopoulos, and «Centor» by Baras are among the few poems in which these modern Greeks utilize, quite originally and most imaginatively, echoes from the cultural heritage of their ancient nation. Their handling of classical Greek mythology will remind the reader of the degree of originality and sophistication found in foreign poems such as W.B. Yeats's «Leda and the Swan», Valéry's «Helen», or René Char's «Evadne». In terms of modern and elaborate techniques most of these writers use allusions and symbols with the dexterity of the established masters. Seferis, in my opinion, equals T.S. Eliot in his handling of «objective correlatives» in «Helen» or «The King of Asine» and elsewhere. At the same time Seferis succeeds in sounding quite profound and erudite without burdening his verse with excessive amounts of vague, esoteric, and cryptic borrowings from abroad.

The feeling of emptiness that one feels upon the contemplation of the passing of time and the vanity and futility of all ancient and modern grandeur has been suggested most expertly by Seferis through his allusion to the Homeric King of Asine (*Iliad*, II), now only a distant and vague echo, and the hollow funeral mask of gold that covers the void that once was a mighty ruler:

The King of Asine a void under the mask
everywhere with us, everywhere with us, under a name:
«'Ασίνην τε... 'Ασίνην τε...»

a void under the mask. (p. 304).

And the poet looks at the stones and lingers, asking himself

image of a form turned to stone under the sentence of a bitterness everlasting,
the poet a void. (p. 305).

The last, and one of the youngest poets in this anthology, is Odysseus Elytis. His work went through stages influenced by French symbolism and surrealism, until he found his own personal poetic idiom and style in poems like *Axion Esti* (Worthy It Is), his great secular oratorio, and other lyrics of striking verbal originality and of idealistic inspiration. The «Gloria» part of Elytis's major opus concludes as follows:

Now to the still incurable melanosis of the moon
Aye to the Galaxy's gold-glittering azure sheen

Now to the amalgam of peoples and the Black Number
Aye to the statue of Justice and the Great Staring Eye

Now to the humiliation of the gods Now to the ashes of Man
Now Now to Nothingness
and Aye to the small world, the Great! (p. 619).

These lines radiate Elytis's philosophical preoccupation with the eventual triumph of the forces of good and light over those of evil and darkness in the real cosmos. For Elytis the hour of affirmation has come: it is now.

The contents of this volume vindicate Mr. Friar's reputation as a poet-translator with exquisite taste and admirable method. At the same time it proclaims to the English-speaking public that modern Greek poetry is of high quality indeed, and deserves attention and study. The Greek-speaking people never really ceased composing and enjoying lyric and epic poetry, not even during the so-called Dark Ages in the West. True, the verse of these long centuries was no match to that of Homer, Pindar, Sappho, Alkaios, Anakreon, or Simonides. To some extent, however a similar phenomenon can be observed in the literature of Italy, England, Spain, Portugal, Germany etc. Virgil and Dante haven't been equalled yet, nor have Shakespeare, Cervantes, Camoëns, Goethe and others in the rest of Europe.

It is known that Kimon Friar has already prepared an equally impressive anthology of another thirty newer and recent Greek poets, which will appear as a complement to this volume under the title, *Contemporary Greek Poetry*. On the basis of what *Modern Greek Poetry* is and has achieved, one may legitimately expect the second volume to be a most promising and valuable contribution to recent world literature.

Before concluding the presentation of this beautifully printed, bound, and organized

book, one must praise and compliment Mr. Michael Korda, of Simon and Schuster, for his own excellent literary taste and willingness to produce such a rich and rewarding volume. *Modern Greek Poetry* by Mr. Friar is an all-encompassing and monumental collection which will not be superseded for decades.

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Ἰωάννου Α. Βάρτσου, *Ἀθηναῖσαι Κληρουχίαι*, Ἀθήναι 1972.

'The evidence for the status of cleruchies and the function of cleruchs in the fifth century is thoroughly unsatisfactory' (R. Meiggs, *The Athenian Empire*, Oxford 1972, 261); this in spite of the paper by the now Regius Professor in Oxford, P. Brunt, 'Athenian Settlements Abroad in the Fifth Century B.C.' (*Ancient Society and Institutions*, Studies presented to Victor Ehrenberg, New York 1967, 71-92). If Vartsos' book had been published in English and by the Clarendon Press it would have at once received the recognition it deserves: to be the first detailed, well documented, critical and comprehensive study of one of the most striking aspects of Athenian imperial policy, the cleruchies, settlements of Athenians abroad who retained their citizenship and thus served as visible outposts of Athenian power.

Many of the modern studies of Classical Athenian History compete with the ancient historians and offer analyses from a contemporary point of view. Vartsos presents the ancient evidence and explains it without reference to modern theories. He is following here the tradition not only of his distinguished teacher in Athens, Nikolaos Kontoleon, but also of his American mentor, Donald Bradeen, to whom this book is dedicated. It serves as a memorial of this outstanding young scholar from the University of Cincinnati whose sudden and premature death we all mourn.

The cleruchy was undoubtedly one of the means by which Perikles established and maintained Athenian prominence after the Persian Wars had come to an end, and the discussion of the Periclean cleruchies forms accordingly the central section of Vartsos' book (57-104). The cleruchy was, however, not an invention of Perikles; in fact, Vartsos lists two earlier groups of settlements which may have given Perikles the idea for his own enterprise: Salamis and Chalkis (23-41) and Eion and Skyros (45-53). The cases of Salamis and Chalkis are reasonably clear, both places were close to Attika, and the settlements of Athenians who retained their citizenship was in a way an extension of the Athenian territory, although be it noted that the Athenians never fully incorporated these overseas possessions. The same may be true also for Skyros which lies on the other side of Euboia but which was connected with Athens by the presence there of the tomb of the Athenian hero and king Theseus. On the other hand, I find it difficult to consider Eion a cleruchy, nor do I understand why Vartsos thinks (45, note 1) that Eion the colony of Mende (Thucydides 4. 7) was different from the fortified village of the same name which was located at the mouth of the Strymon. Be that as it may, Salamis and Chalkis, and perhaps Skyros, surely served as precedents for the establishment of the cleruchies of the Periclean period.

The discussion of these cleruchies is highly satisfactory; in every case, the ancient evidence is presented and critically examined and the modern treatments are listed and also critically examined. I wish the Greek testimonia had been clearly separated from the Greek text and quoted more fully. The reader should also be warned that the settlement at Brea (98-104) is called an apoikia in all the ancient sources, but I expect that Vartsos will take up the general relationship between cleruchy and apoikia in a second volume which is to contain