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## SERBIAN FOLK LYRICAL POEMS IN „ATTIKH IPIΣ“<sup>1</sup>

*Abstract:* Andreas Martzokis translated twelve Serbian folk lyrical poems after the Italian translations. The collection was published in „Iris of Attica“ between 1903 and 1905. Martzokis' work is, on one hand, a successful poetically inspired presentation of Serbian lyrical poems, and on the other, part of the using cultural values for the purposes of bringing the two Balkan nations closer politically.

Greek and Serbian folk poems were met with the vivid interest of European public in the first half of the 19th century. Following the publishing of the collections, whether in the language of the original or in translation, the similarity in ideas and content was noted, as well as the common motifs of the closeness of expression. The cultural elites of Serbia and Greece, gathered in the European centers of the romantic movement, had an opportunity to acquire knowledge of parts of folklore, if only to a certain extent and through translations, while closer relations came later, first through epic, and then through lyrical poetry.

### *1. Historical and Political Background*

The complexity of cultural relations between Serbia and Greece was deepened through centuries by unfavorable historical and political circumstances, and one of the restraining factors was the lack of knowledge of the language. Therefore, it is only understandable that folk poems of the

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<sup>1</sup> This paper is the result of the work on a project of the Institute for Balkan Studies SASA „Nation, Religion, Culture“ funded under no. 2166 by the Ministry for Science and Environmental Protection of Serbia and represents the continuation of the author's research in relations between Greece and Serbia. (cf. Djordjević-Jovanović 2002:165-172; 20022: 13-30; 2003: 331-340; 2004: 157-175).

two nations, although with many a common motif, and with similar poetic expression, were first translated and presented in Western Europe, and then, several decades later, and in small numbers, in both countries.

According to what is known today, the first translations of folk epic poems were published at the beginning of the second half of the 19<sup>th</sup> century, and of lyrical poems in 1864 (Laskaris 1930: 370; Stojanovic: 1994: 299-301). It was the time not only of general, Europe-wide interest in folk art, but also a period of serious attempts to create an alliance between Serbia and Greece.

The attempts to bring the two countries closer politically, started with the negotiations in the summer of 1837, but were slowed down or interrupted by the disputed Macedonian question, internal turmoil, as well as interference of the major powers. The urges for alliance emerged in moments of crisis, with the possible attack by the common enemy looming. Thus, with the signs of the war between Greece and Turkey after the events at Crete in 1866, Greece turned to Rumania and Montenegro, and especially to Serbia. The politics of Mihailo Obrenović showed the inclination towards the alliance with Greece, expressed in negotiations in Constantinople in 1861<sup>2</sup>-1866,<sup>3</sup> as well as in signing of the first Serbian and Greek treaty in Veslau.<sup>4</sup> This treaty, concluded in secrecy, never came into force, but remained, in the widely accepted opinion of the Greek who signed it, Ranos, “the precursor of freedom of Christian peoples branded by slavery” (Laskaris 1930: 334). However, later negotiations were often interrupted,<sup>5</sup> and cultural contacts were made

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<sup>2</sup> In the secret negotiations in Constantinople the Serbian side was represented by Garašanin, and the Greek by Renieris, the envoy of King Othon. The disputed issue concerned the possible division of European Turkey, as well as unwillingness of Prince Mihailo to undertake more significant steps in foreign policy until he secured his power in the country (Laskaris 1930: 332).

<sup>3</sup> The continuation of negotiations of 1861 was initiated by the Greek side in 1866. This time Serbia was represented by Jovan Ristić, Charge d’Affaires in Constantinople, and Greece by Mihailis Antonopulos, also a diplomat. The fall of the Delianis – Bulgaris government put an end to the negotiations, so that their continuation did not take place until the end of the year, following the institution of Kumunduros’ government, when the foreign affairs minister, Harilaos Trikupis, was placed in charge of reaching the agreement with Prince Mihailo.

<sup>4</sup> The treaty was ratified on 26 August, 1867, by the Serbian side on 5 October, by the Greek side on 16 February 1868.

<sup>5</sup> The proposition by Waldemahr Becker, a Russian lieutenant, made to Boulgaris in 1876, concerning the renewal of the agreement, was met with a cold reception. (Терзић 1992: 186-187).

only rarely.<sup>6</sup> The first diplomatic relations at the envoy level were in place as late as 1882, terminated by the Serbian side in 1894, and the envoys were replaced by charges d'affaires. The negotiations concerning the alliance of Greece and Serbia mostly took place through special envoys, in secrecy, as was the case in June 1899<sup>7</sup> as well.

However, the negotiations from 1899 to 1902, organized mostly following the initiative by Serbia, failed to provide the expected results. Serbian diplomats were under the impression that the Greek government was not interested in closer relations, and that Serbia was attempting to force a friendship. Thus, in the first half of 1902, Serbian government suggested that the Greek King should come for a return visit, but the proposal did not meet support by the Greeks.

The press, similarly, did not show affection for Serbia (Документа 1991: 123). In 1903 the attitude of Greece towards friendly relations with Serbia was visibly changed, caused by hostility of Bulgaria (Livianos 2003: 83), on one hand, and the change in the ruling dynasty in Serbia, on the other. At the end of 1902 and the beginning of 1903, the raids of Bulgarian komita troops into the Greek territory, and threats to her population, encouraged Greece to turn towards Serbia, which also wanted the alliance, and was looking into its possibilities, working on the detailed tactics of starting the fight against Turkey. Furthermore, a possible alliance of Serbia with Bulgaria<sup>8</sup> could have been dangerous for Greece, in the same manner as the alliance of Greece and Bulgaria would be for Serbia, so both parties found the alliance to be in their interest.

The instituting of the Karadjordjević dynasty was also an incentive for closer relations with Serbia. According to the report by Svetomir Nikolajević, Serbian envoy in Athens, the Greek government announced that it will be

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<sup>6</sup> One of the first attempts to establish scientific cooperation was at the time of the founding of the society, in Athens in 1884, Society for Eastern Alliance, in Belgrade in 1890.

<sup>7</sup> V. Djordjević, the Prime Minister and the Minister for Foreign Affairs, sent Mihail Milicević on 26 May, 1899 to the continuation of the negotiations started in 1892. The emphasis on the Serbian side was on the Church issue; in order to solve it (appointing Archimandrite Firmilian to Skopje Metropolitan, and appointing a Serb to Veles and Debar Metropolitan), Serbia was prepared to withdraw consulates from Serez and Thessalonica, as well as to make territorial concessions (Ђоровић 1938:5).

<sup>8</sup> According to Jovan Hristić's reports of 6 May, 1904, Greek press strongly criticized the meeting between the Serbian King Petar and the Bulgarian sovereign, Prince Ferdinand in Niš. The attacks were led by Athens, Astrapi, Neon Asti and Kairos with long articles concerning the future agreement between Serbia and Bulgaria. (Документи 1998: 343).

among the first to establish official relations with Serbia following King Petar I's coronation (Јакшић-Вучковић 1963: 167). Thus Greece in mid-1903 was overflowing with expressions of hope that there would be more order in Serbia (Документа 1991:117).

At the beginning of 1904, the Macedonian question and the relations between Greece and Serbia were more and more in the focus of interest of the general public. Greek daily and periodical literary magazines for wide circles of readers at that time had significant influence on the public opinion; ones were in favor of the government, others against it. One of the ways of creating interest in the masses for moving closer to Serbia was representing her lyrical muse. A similar undertaking, concerning the publishing of the poems of "Sister Serbia", carried out in 1864-1865, might be considered as the first wave of interest, the one in 1903-1905,<sup>9</sup> as the second one, while the third one was to come in 1924-1934. In the first attempt the obstacle of the language was overcome by the appearance of Nicolas Tommaseo and Steven Koumanudis; in the second one, of Andreas Mardzokis and his translations of Serbian poems after the Italian mode, and the third meant the repetition of somewhat positively biased Tommaseo's, Mardzokis' and Koumanudis' interpretations.

## 2. *Poems towards Closeness*

Andreas Mardzokis (1849-1923) came from an Italian family from Zakynthos. He was a poet of the last generation of the "Seven Islands" poetic school. His philological studies were complemented by studying French, Spanish and Italian languages. He wrote poetry, translated, composed studies and chronicles, contributed to numerous magazines. His poetic and translation work, and especially the selection of topics, reflected the spirit of the Seven Islands School, especially its strongest branch, Solomos, the poet of sublime topics, as well as Balaoritis, close to folk poems of Epirus. Mardzokis was a respected poet in his times, especially his collection of poems *Night Flowers* (Νυχτολούλουδα). Poetic ideas of later times did not favor his work, but his contributions to promoting the presence of Serbian lyric in the Greek environment remain unchallenged. Mardzokis' translations were warmly received as outstanding renditions of poems reflecting the spirit of the folk muse, as emphasized by the director of the *Attica Rainbow* magazine (Αττικής ίριδος) in his review of 15 August 1904, or by A. Papageorgiu,

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<sup>9</sup> More details on Serbian lyrical poems in Greek periodicals in the bilingual book: Djordjevic-Jovanovic, 2004: <http://www.evropa-balkan.com/>.

believing that it was fortunate that there was somebody else after Tommaseo and Koumanudis to reveal the beauties of Serbian poems to Greek readers, and to represent them in a beautiful translation (Παπαγέωργιος 1939: 913)

When announcing the translations of Serbian lyrical poems, Mardzokis made a note that those were translations from the Italian language after the collections by Marco Antonio Canini *Il libro del amore* vol I, (Venezia 1885)<sup>10</sup> and Angelo de Gubernatis *Storia univertzale della letteratura, Floregio lirico*, Milano 1883.

## 2. 1. Mardzokis' Models

### 2.1.1. Marco Antonio Canini

Marco Antonio Canini, a mysterious missionary, did not only take part in popularizing Serbian culture in Italy, but he also directed his activities towards making Serbia closer to Greece and Italy politically. He was obsessed with the idea of a Balkan federation, believing that for his country the most reliable solution was the alliance of the Balkan peoples, whereas the united Slavs would represent a threat. His ideas ranged from the Danube county with the united Hungarians and Serbs, via the Slav and Greek union, to an Eastern Balkan union which would gather “Greek, Bulgarian, Albanian and Macedonian states under the aegis of England and France” (Stipcevic 1979: 245). In seeking solutions for uniting the Balkan peoples, he did not forget the interests held, in the first two cases, by the official state, and in the latter, following his disappointment in the Italian court, by the Italian people. During his stay in Athens in 1863 he wrote *Η Ελλάς και η Σερβία η Ιταλία και η Αγγλία εν τη ανατολή*, where he supported the alliance of Greeks, Serbs, Slavs and Hungarians as the power that could confront Austria and Turkey. He pointed out that the first ally of Greece after Italy was Serbia.

On the eve of the war between Serbia and Turkey in 1876 he founded the Alliance for Freedom and Brotherhood of Slav and Greek Peninsula (*Lega per la liberazione e l'affratellamento dela penisola Slavo-Ellenica*), whose honorary president was Giuseppe Garibaldi. The program, whose principal idea was the unification of Greeks and Balkan Slavs into a federation, was presented on 8 August, 1876. Canini's ideas were very similar to Riga's;<sup>11</sup>

<sup>10</sup> My sincerest gratitude to Marko Terseglav (Institute of Ethnomusicology, Ljubljana) for the photocopy of M. A. Canini's book.

<sup>11</sup> Riga's thoughts in the New Political Constitution originated from the idea of the French Revolution and Constitution, but he did, as Maria Lopez Villalba showed, *balkanize* them, in the best sense of the word, enrich them and adjust them to the characteristics of the Balkan setting (Villalba 2003: 141-154).

however, he invited to the united Balkan state the non-Slav part of the population as well. Still, the part of the program concerning the fund raising for assistance to the peoples fighting the Turks was identical with Riga's or the program of his successors united in Filiki Eteria. The Committee for Assistance to Serbs was founded as well. Further Canini's efforts in promoting the Slavs, especially Serbs, were realized by establishing committees throughout Italy, by organizing meetings where he participated with ardent speeches, and by inviting prominent persons with positive attitude towards Slavs, like Gubernatis, to motivate Italians to support the struggle of the Slav peoples against the Turks (Stipcević 1979: 217–248).

Later Canini's attempts to promote Serbia were related to literature, folk lyrical poems, and romantic poets like Branko Radicević and Jovan Jovanović Zmaj. His translations<sup>12</sup> mostly preserved the ideas, but they were expressed in the form and rhythm not showing the grace or fervor of the original. However, by his translations of Serbian lyrics, Canini achieved what he did not attain by political means during his life; through poetry, at the beginning of the 20<sup>th</sup> century, he was involved in establishing spiritual bridges which were in themselves the precursors together bringing closer of the two Balkan peoples politically.

### 2.1.2. *Angelo de Gubernatis*

Unlike Canini's ideas on the confederation of the Balkan Peninsula, Gubernatis' concerned the cooperation of the Balkan peoples in the fields of science and culture. The attempt to politically engage Gubernatis as Serbian envoy in Florence was not successful.

Among other things, Gubernatis wanted to change the physiognomy of his periodical *Revue Internationale* and compose it as a unique international magazine which would at the same time be the official publication of the Serbian Erudite Society, and which would include the activities of Hungary and Yugoslav Academy from Zagreb (Aloe 2000: 209). That proposal was not realized due to administrative problems and the wish to preserve the forty-year tradition in the name of the Serbian Erudite Society. Gubernatis' activities concerning the presentation of Serbia, as part of the promotion of the Slavs in Italy, were expressed in the popularizing and studying of Serbian

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<sup>12</sup> Canini himself claims that he translated from the original. The research by N. Stipcevic casts a shadow of doubt on this claim, and, in the case of B. Radicevic, clearly disproves it. (Stipcevic 1979: 264-265).

culture, where he was present as the author<sup>13</sup> or intermediary in publishing the studies of Serbian or European scientists devoted to Serbia (Aloe 2000: 199-232).

Gubernatis' presentation of Serbian folk poems was manifested by way of their presence in a several-volume anthology *Storia universale della letteratura*, after the translations mostly by Jakov Chiudina, and to a smaller extent by Petar Kasandrić, and then by way of attracting attention to new editions of translations<sup>14</sup> or facilitating the publishing of studies.<sup>15</sup> Gubernatis' personal initiative and maintaining constant contacts with contributors from the Slav world, his publishing of studies and translations of selected literary pieces, were evidently promoting the development of Slavistics in Italy, and as Mardzokis' model, he was part of promoting Serbian lyrical works in Greece.

## 2.2. Mardzokis' poetical translations

Mardzokis published the translations of twelve lyrical poems (*Mara's Curse* – Vuk I, 531; *Knowledge* – Vuk I, 582; *Best Hunt* – Vuk I, 432; *Unhappy Girl* – Vuk I, 609; *Most Beautiful Scent* – Vuk I, 561; *Girl Fell in Love with a Student* – Vuk I, 626; *What Would Which Girl Like Best* – Vuk I, 447; *Those Are Not Two Little Nightingales* – Vuk I, 652; *If I Had Czar's Treasure* – Vuk I, 490) in seven installments, from 1903 to 1905, in *Iris* of Attica,<sup>16</sup> but the poem *Those Are Not Two Little Nightingales* (Vuk I, 652) was published twice, in 1904 and 1905. All the translations were collected under the title *Poetry of the Serbs*. In the introductory note Mardzokis, conveying Gubernatis' attitudes, gave a short review of Serbian folk and art lyrical works, especially of poets whose verses were included in this short

<sup>13</sup> Gubernatis' interest for the Serbs, their history and folklore, is present in his book *La Serbie et les Serbes* (1897). The beliefs concerning plant and animals with the Serbs, within the South Slav and Russian folklore, are represented in *Mythologie des plantes ou Legendes du regne végétal* (1878-1882), *Zoological Mythology or the Legends of Animals* (1872) and *Storia comparata degli usi natalizi in Italia e presso gli altri popoli indo-europei* (1869, 1878).

<sup>14</sup> A. de Gubernatis, *Canti popolari serbi di G. Nikolic*, Rivista delle traduzioni popolari italiane I/10, 1894, 809; A. de Gubernatis, U. Inchiestri, *I canti popolari serbi*, Natura e arte, 1895.

<sup>15</sup> M. Car, *Vuk Stefanovic Karadzic e la poesia popolare serba*, Rivista contemporanea 1888, feb. 232-255; *Rassegna letteraria dei paesi jugoslavi*, Rivista contemporanea, 1888, lug. 139-146.

<sup>16</sup> My sincerest gratitude to Giannis Lagamtzis (Πανεπιστήμιο Κρήτης, Rethymni) for the help in searching for this rare magazine.



collection, Jovan Jovanović Zmaj and Petar Preradović, of Vuk Karadžić as the collector of poems, proverbs, and short stories. Mardzokis' interpretation of Gubernatis' thoughts, which in their turn rely on Chiudina's, had a powerful echo in the lack of knowledge of Serbian folklore. Thus Alekos Papageorgios, publishing six poems from Koumanidis' legacy, although without citing him, paraphrases Mardzokis by stating that Serbia is "a country of poems", which influenced the works in neighboring countries "giving spirit to poems of outlaws ('hajduks') in Bulgaria, of thieves ('kleftis') in Albania, waking the folk muse in Rumania, giving Hungary her greatest poet (sic!)." (Μαρτζώκης 1903: 183; Παπαγέωργιος 1939: 912). Papageorgios further interpreted the character of Serbian folk poetry among the Balkan nations, as well as its closeness to Greek, by strong influence of Hellenism on the streams of Serbian culture at the times of Byzantium.<sup>17</sup> It is noted that the knowledge of some of the Greeks about the folk poems of Serbs, even at the end of the first half of the 20<sup>th</sup> century, was based on the attitudes of Italian scientists from the second half of the 19<sup>th</sup> century. Mardzokis took from Italian models the division of poems as well; the eight poems translated according to Canini (*canti popolari*) he defined as folk (δημοτικών), and out of four taken from Gubernatis' anthology, the three were defined as Vuk's (εκ των του Βούκ Στεφάνοβιτς Καρατζίκ), and one as a folk poem of the Slavs from Middle Ages. (εκ των δημοτικών ασμάτων των Μεσημβρινών Σλαύων).

However, the two poems, although pointed out as being from Vuk's collection, as well as the third "poem of the Slavs from the Middle Ages", were translated freely to such an extent, and removed so much from the original, that they cannot be recognized.

The poem *Il testamento d'un eroe* Mardzokis translated literally according to Gubernatis' / Chiudina's model as *The Hero's Testament*.<sup>18</sup> A similar motif of parting of a young couple because of the young man's leaving to the war is encountered in the poems *Jovo and Beloved* or *Husband and then Husband*. The essence of the poem, the testament of the man to his beloved, could not be identified in Serbian folk literature. However, the motif of hero's testament about the division of his treasure<sup>19</sup> or about the new marriage of the

<sup>17</sup> This view on Serbian poetry does not meet with full agreement in scientific thought. Exaggerating the influence of Serbian poetry on its neighbors, the poetry characteristic for its Byzantine sway, Papageorgios addresses the all-embracing Greek influence on Balkan folk poetry.

<sup>18</sup> The same poem was published in the magazine "Μπουκέτο", with the title *Young Hero* (Ο νεϊός λεβέντης, Μπουκέτο Θ', 12 'Ιουνίου 1932, 828).

<sup>19</sup> *Смрт деспота Вука*, Народне песме XV-XVIII века (ed. М. Пантић), Београд 1964, 61-64: Да кому ли остављаш небогу твоју љубовцу /... / Али поче Вук

beloved<sup>20</sup> is rarely encountered. In such cases the messages are never direct, even if an opportunity for them in the moments of parting with the beloved existed; they occur at the moment of death. Mardzokis' young hero, however, leaves behind the ethical framework of the typical folk poetry hero, since he places his beloved above all his treasures. The hero advises his beloved to give her chosen husband-to-be the symbols of his honor and dignity, the horse and the sword, and to allow him to kiss her only after he has avenged his death. It seems that the Italian translation was a strong inspiration for Mardzokis, so he stayed with the already formed character of the young hero, but he enriched the scene with “black-eyed beloved, thin of waist”, creating a true anthological poem, which, unfortunately, could not be identified in the folk poetry. Gubernatis and Mardzokis probably did not know that Vuk's collection does not contain this poem, although this was stated in Chiudina's work. This subject matter was welcome for the purpose of presenting Serbia as the country of noble people. This idealized interpretation was also helped by the poem *Son of Serbia, Serbian War Poem*. Radivoj, proud of his origins, lives and dies for Serbia, for ideals of the forefathers, the language and all Serbian children. He honors the blonde daughters of Germany, praises the youth of England. These verses indicate anachronism, since the Serbs in the Middle Ages could not have created poems about Germany or England. This group of translated poems, which were inspired by a verse or two of the folk poems, includes the poem about a beautiful girl with dark eyes and honey, divine lips. Canini's poem has sixteen verses, Mardzokis translated the first eight verses from page 519, while the other eight that followed on page 520 he omitted, as if he failed to see them or to realize that they were part of the poem on the previous page.

The eight poems of Canini's collection, “various women's poems”, Mardzokis translated by adhering to the form of the Italian model, in differ-

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деспот Барбари одговарати: .../ Тебе, љубовце, остављам Богу мому великому / Нашем створитељу / Земље и граде остављам тко их је мени даровао ... / Раздели ми, драги брате, у три дијела му ризницу Први дио учини калуђером Свете Горе.../ Други дио учини девојкама сиротама... / трећи део учини љубовци мојој Барбари.../ Коња мога одведи прид краља Матијаша.

<sup>20</sup> *Despotov zavet*, Hrvatske narodne pjesme, V, pesma 128: Podaj ljubiu za boljega / za boljega za lepšega, za lepšega i višega/ Neg ja jesam Vuk Despote, / da me ne bi spominjala. Staroj majki b'jele dvore,/Po nji' šeći do samrti/ Vrankoviću vrane konje / Da mi trka ne požele / Ko ti nisu ni za mene. ; *Junakova poruka*, Hrvatske narodne pjesme, V, pesma 27: Majci šalje da mi se ne nada / A ljubovci, da se preudaje, / Da se Petre junak oženia / PodVeletom, pod bijelim gradom / Crnom zemljom i zelenom travom.

ent rhythm, by random rhyme either A-B, A-B or A-A, B-B. The changes in the names modifications (Jovo → Gianni → Γιάγκος, or objects (tambura → cetra → κιθαρα), in omitting certain verses can be ignored since the beauty of poetical images and the underlying meaning were preserved. Enlargements were more often, additions to the scenes which were indicated in the original (Vuk I, 609) or in Italian rendition (Il testamento, Vuk I, 609).

These two examples show the strength of Mardzokis' poetic inspiration. Even though he found encouragement in Italian playful translations, where the directness of the poet from the people was not completely preserved, nor extreme feelings of joy or sorrow, Mardzokis decoded ideas and states expressed in the language belonging to Mediterranean parts into the Balkan setting, knowing well the characteristic norms and ethics of this area. Thus Mardzokis' poetic renditions are much closer to the original, and the spirit of Serbian poems is much better preserved, although they were based on the Italian interpretation. In this transferring of ideas from one culture to another, Italian to Greek, the decisive factor for success resulted not only from Mardzokis' bilingualisms, but also from poetic inspiration. In Mardzokis' selection of poems the underlying feeling is love: on one hand, the love for the fatherland, and on the other, the love between a boy and a girl, hinted at in a girl's dreams, mischievous in a boy's courting, or sublime (*Hero's Testament*) and tragic (*Unhappy girl*, Vuk I, 609). The parting of a loving couple was a powerful inspiration for the poet – translator, and there he reached the highest point in psychological interpretation of the characters, a young hero and an unhappy girl.

The poems offered an ideal image of Serbia, Serbia as Greece wanted to see her, Serbia she needed as her ally. The Greek reader was presented with the awareness of the people whose national symbols grew out of centuries of tradition, not only close to patriarchal order of the Greeks, but probably identical as well. Therefore Mardzokis' poetic renditions, precursors of the political action, were the best way towards spiritual closeness of the two Balkan peoples. The model of utilizing folklore, history and literature in building awareness of the spiritual unity, of belonging to the nation and its 'grand idea' both with the Serbs and the Greeks, starting from the first half of the 19<sup>th</sup> century (Roudometof 1999: 58), turned out to be applicable at the international level. Thus the translation of Serbian lyrical works (1864-65, 1903-1905, 1924-1936) at times of intense efforts aimed at establishing cooperation, also had a political mission in emphasizing the common in the entities of Serbs and Greeks, expressed through the tradition of the folk culture.

Turning towards Serbia and seeking for the common issues in the poetry as the best reflection of "Serbian soul" (Βελλιγιανίτης 1916: 44)

indicates the change in the Greek idea of their neighbors as the “second-rate nation”, heroes and barbarians (Livaniος 2003: 83), created in *Rum Millet* phase of Greek national being (Roudometof 1998:) and present in the Enlightenment era. The onset of overcoming the self-perception of the Greek being as superior in the Balkans, initiated in 1864/65, intensified in 1904/1906, reached the turning point in the 1920s. The collapse of the Great Idea and its tragic consequences, like the Asia Minor catastrophe, rocked the very foundations of Greek domestic policy, and weakened her foreign policy. The interests of major powers concerning Greece and the Balkans were changed in so much as they now saw in the cooperation between the Kingdom of Serbs, Croats and Slovenians and Greece the fortress of defense against the ideas of the Third International, attempting to penetrate Europe through Bulgaria. In non-academic circles, the self-perception of the Greeks still brimming with national romanticism, found its incentive to be finding the common “in the soul of the nation”, in suffering of the Serbs in 1389 and of the Greeks in 1922. The persecution of Greeks during the so called Asia Minor Catastrophe and the disintegration of the Great Idea were a powerful reminder of the collapse of the Serbian empire at Kosovo and provided the opportunity for them to identify with the Orthodox “Sister Serbia”.

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Јованка Ђорђевић-Јовановић  
 СРПСКА НАРОДНА ЛИРИКА У ЧАСОПИСУ “ΑΓΓΙΚΗ ΓΡΑΜΜΑΤΕΙΑ”  
 Р е з и м е

Српско-грчке културне везе вековима су оптерећивале неповољне историјско-политичке прилике, а додатно их отежавало узајамно непознавање језика. Стога није необјашњиво што су народне песме двају народа, иако са многим заједничким мотивима и сличног поетског израза, прво преведене и представљене у западној Европи, а тек неколико деценија касније и то у скромном обиму – и међусобно. Интересовање за српско народно стваралаштво код Грка испољено је у три особена таласа. Прва упознавања Грка са српском народном лириком у седмој деценији XIX века, не представљају у већој мери одјек општеевропског романтичарског покрета већ и подршку борби за народни језик, а у мањој претходницу политичког зближавања са Србијом будићи да преговори вођени у тајности. Други талас, на самом почетку XX века, инициран је историјско-политичким догађајима и настојањем Грчке да се приближи Србији. Трећи талас јавио се у трећој и четвртој деценији XX века у жељу покушаја у успостављању богаије сарадње са балканским земљама, а посебно са Србијом. У другом таласу Андреас Мардзокис, грчки песник италијанског порекла, представљао је српску лирику песничким преводима у часопису ΑΓΓΙΚΗ ΓΡΑΜΜΑΤΕΙΑ. Иако песме није преводио са оригинала већ према италијанским интерпретацијама у збиркама *Il libro del amore* Марка Антонија Канинија и *Floregio lirico* Анђела де Губернатиса, оне су ближе источнику. У овом преношењу идеја једне културе у другу, италијанске у грчку свакако је одлучујући фактор успешности проистекао не само из Мардзокисовог билингвизма или песничког надахнућа већ из познавања грчког народног живота који је близак српском. Ипак три песме су препеване веома слободно и удаљене од свог источника толико да се не могу препознати. Песмом је понуђена идеална представа Србије, онаква какву је Грчка желела да види, каква јој је била потребна као савезник. До грчког читаоца допирала је свест о народу чији су национални симболи израсли из вековне традиције, не само блиски патријархалном устројству Грка, већ вероватно и идентични. Стога су Мардзокисови песнички преводи, претходећи политичкој акцији, на најбољи начин водили ка душевном приближавању ова два балканска народа. Модел инструментализације фолклора, историје и књижевности у изградњи свести о духовном јединству, о припадању нацији и њеној “великој идеји” и код Срба и Грка, почев од прве половине XIX века, показао се примењив и на међудржавном нивоу.

## Η διαθήκη ήρωα

Νειός λεβέντης, πανμεμένος, παλικάρι ζηλευτό,  
 έτοιμάζεται να φύγη, ν' ακολουθήρη το στρατό,  
 Κ' ή καλή του ήμαυρομάτα, με την μέση τή  
 λεπτή.  
 - Που τὸ κίνησες, του λέει, με χαρούμενη σπουδή.  
 -Του χρυσου του βασιληγά μου πάω να σμύξω τὸ  
 στρατό.  
 - Αλλ' άγίατη μου, και ποτε θα γυρίσεις πάλι εδὸ  
 ποθητή.  
 Αλλ' ανίσως ε' του πολέμου κ' εγὼ πέσω τή  
 σφαγή,  
 Πῶλησ' ὅλα τὰ καλά μου, ξεκαμὲ τα ὅλα με μιὰ,  
 Γύσου τ' άχαρα τὰ ρούχα τῆς χηρείας τὰ  
 σκοτεινά.  
 Εύρες άντρα να σ' άρέση, με μιὰ χάρι σου ζητώ,  
 Μην τον πάρης αν δεν είναι παλικάρι άληθινό!  
 Τ' ἄλογὸ μου χάρισέ του, τὸ χρυσὸ μου τὸ σταθί,  
 Που τὸ χόρτασα με χίλιων άντρευωμένων τῆ ζωή.  
 Αλλά πρόσεξε, θμηήσου, γασσεμί μου ευωδιαστό,  
 Μη του δώσης να φιλήρη τὸ λευκὸ σου τὸ λαϊκό.  
 Άν τὸ αἶμα τὸ δικὸ μου πρώτα δεν εκδικηθῆ  
 Μόνον τότε θάναι άξιὸς τὸ φυλὸ σου ναδεχθῆ.

(Αττική Γρῖς 6,1903, 183)

## Il testamento d' un eroe

Per l'armata si appronta un giovanetto,  
 E la cara domanda al suo diletto,  
 « Per dove te ne vai, diletto mio? »  
 A lui la cara favellar s' udio :  
 « Per l'armata del Sir, dolce mio cor! »  
 « E quando tornerai, mio bell'amor ? »  
 « Dopo nov'anni, o cara, i'tornerò,  
 Se poi dal campo allor' non riverrò,  
 Vendi ti tutta allor' la mia sostanza,  
 Le vesti spoglierai di vedovanza,  
 Ed uno sposo cercati gradito;  
 Solo ti prego a non pigliar marito  
 Il qual prode non sia. Gli donerai  
 Il mio forte destriero e gli darai  
 Questa mia bella d'or spada guernita,  
 Ch'ebbi meco sui campi, e della vita  
 Di tanti prodi satollossi. Il viso  
 Non lasciar ch'è ti baci, o fiordaliso,  
 Pria che non spenga il mio crudo  
 uccisor:  
 Del bei tuo viso sarà degno allor.

(Angelo de Gubernatis, *Floregio lirico*,  
 preuzeto od G. Chiodina, *Caniti del  
 popolo Slavo*, vol. II, Firenze 1878,  
 73)



## Κατάρα της μάνας

Μέσα ζ' δάσος βροσκαται ἡ μάνα καὶ φωνάζει,  
 Κ' ἡ κόρη της ποῦ τὴ γοῦκᾶ ἀπὸ μακρ' ἀπαντιάει:  
 -Τὰ ροῦχα, λέω, θὰ τᾶπλυνες; - Ὅχι, μητέρ',  
 ἀκόμη.  
 Γιατί ὁ Γιαγκος τὸ νερό μου θόλωσε ζ' τὴ  
 σγούφνα.  
 Μάνα μου, καταράσουτον, καὶ πῆς ἀνάθεμάτον,  
 - Ὁ Θεός νὰ κάμη νὰ συρθῆ, παιδί μου, ζ' τὸν  
 κριτήριο!  
 - Καὶ νὰ καθίσῃ γιὰ κριτῆς ἡ κόρη σου, μητέρα.  
 - Νὰ κάμη ὁ Θεός, παιδάκι μου, νὰ τότε  
 φυλακώσουν!  
 - Καὶ φυλακῆ του, μάνα μου, τὸ στήθος μου νὰ  
 γένη.  
 - Ὁ Θεός νὰ κάμη, κόρη μου, νὰ τὸν  
 ἄλυσσοδέσουν!  
 - Καὶ νὰ τοῦ γένουν ἄλυσσες τὰ χέρια τὰ δικὰ  
 μου.  
 - Νὰ κάμη ὁ Θεός, παιδάκι μου, ψηλά νὰ τὸν  
 κρεμάσουν!  
 - Νὰί, μάνα μου, νὰ κρεμασθῆ ἀπάνου ἄφ' τὸ  
 λαϊμό μου,  
 Ἄλλ' ὄχι, λέω καλλίτερα νὰ τότε φαρμακώσουν,  
 Ἄλλὰ νὰ πη'ς γέλη μου, νὰ πάρῃ τὸ φαρμάκι.

(Ἀπτική Ἰουλίου 6, 1903, 183-184)

## Marina kletva

Majka Maru kroz tri gore  
 zvala,  
 Kroz tri zvala, kroz četiri  
 dala.  
 Mara joj se devet odaziva  
 Jesi li, Maro, ubelila platno  
 Nisam, majko do vode došla  
 A kamo li ubelila platno.  
 Jovo mi je vodu zamutio  
 Kum' ga majko, i ja ću ga  
 kleti.  
 Eda Bog da, te se obesio.  
 O zlu drvu o mom belu grlu.  
 Eda Bog da, tavnice dopao  
 Tavnica mu moja neda bila  
 Eda Bog da, sindžira dopao  
 Sindžir bile moje bele ruke.  
 Eda Bog da, voda ga odnela  
 Moja majko na me ga  
 nanela.

(Vuk S. Karadžić, *Srpske  
 narodne pjesme*, I, 531)

Traverso ai boschi, grida la madre,  
 E a lei risponde lontan la figlia.  
 La biancheria hai già lavato  
 No, mamma: ancora non l'ho lavata  
 Che Gammì acqua m' intorbida.  
 Dei maledirlo, mamma, ed io pure.  
 Ah, voglia iddio ch' ei comparisca  
 Al tribunale dinanzi a un giudice!  
 E che quel giudice sia la tua figlia.  
 Ah, voglia iddio, sia incarcerato l'  
 E la catena sien le mie braccia.  
 Ah, voglia iddio, ch' egli sia appeso!  
 Ch' egli sia appeso al collo mio,  
 Anzi, no, ch' egli sia avveleuato...  
 Ma col veleno mie labbra.

(Marco Antonio Canini, *Il libro dell'  
 amore*, Venezia 1885, 520-521)

<p>Znanje</p> <p>Oj devojko, Oj Milena, Sedi meni kraj kolena. Ni mi nismo diviji ljudi, I mi znamo gdi se ljubi: Uđovice među oke, A devojke među dojke.</p> <p>(Vuk S. Karadžić, <i>Srpske narodne pjesme</i>, I, 582)</p>	<p>O mia diletta. Siedimi a fianco, bella giovinetta. Noi selvaggi non siamo: Dove baciarsi dee, ben lo sappiamo. Fra le ciglia convien le vedovelle Baciare, e in mezzo al petto le donzelle.</p> <p>(Marco Antonio Camini, <i>Il libro dell'amore</i>, Venezia 1885, 519)</p>	<p>Ἄγριος δὲν εἶμι' ἀγάπη μου, κάθησ' ἐδῶ σιμά μου· Ἐέρω ποῦ δίνουν τὸ φιλί, μου τῶμαθε ἢ καρδιά μου· Φιλοῦν 'ς τὰ φρύδι' ἀνάμεσα ταῖς τρυφεραῖς χηροῦλαις, Κι' ἐπάνου ἀπὸ τὰ δυὸ βυζιά φιλοῦνε ταῖς παιδοῦλαις.</p> <p>(Αττική Γρῆς 6, 1903, 184)</p>
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- Τ' ἔχει ὠραίο ἢ κορασιά σου; ' Πέμου το,
  - Μάυρα μάτια ἔχει γλυκά.
  - Εἰς τὰ οὐράνια θὰ πετοῦσα  
Ἄν μ' ἐκὺττάζε μ' αὐτά.
  - Τ' ἔχει ὠραίο ἢ κορασιά σου; ' Πέμου το
  - Μέλι γέλη, θεία μορφή.
  - Εἰς τὰ οὐράνια θὰ πετοῦσα
  - Ἄν τοῖς ἔδινα φιλί.
  -
- (Ἀταική Ἰρις 6, 1903, 184)

- Che di bello ha la tua fanciulla?
- Dimmelo.
- La mia fanciulla ha neri gli occhi bei.
- Se con que' divini occhi ella  
guardassemi,
- Il paradiso guadagnar potrei.
- Che di bello ha la tua fanciulla?
- Dimmelo.
- Labbra di mele ell' ha, candido viso.
- Quelle labbra baciado e il viso  
candido,
- Io potrei guadagnare il paradiso.
- [Che di bello ha la tua fanciulla?
- Dimmelo.
- Ella ha braccia bianchissime ; se al mio  
Collo girarle volesse, potreiimi
- Il paradiso guadagnar ben io. -
- Che di bello ha la tua fanciulla?
- Dimmelo.
- Ella nivee ha le mamme. Se mostrare  
A me volesse quelle mamme nivee,  
Io potrei il paradiso guadagnare. ]

(Marco Antonio Canini, *Il libro dell'amore*, Venezia 1885, 519-520)

La miglior gaggia	Najbolji lov
<p>Εἶγε ξύπνισ' ἢ ἀνατολή, κ' ἐγὼ δὲν τὸ 'κουνουῖσα  Πέρασ' ἢ ἀγγί, κ' ἐκίνησα εἰς τὸ κωνήγι 'πάγω'  Τῆ ράγη σάν ἐπάτησα, σάν ἔφθασα ζ τὸ λόφο,  'Ο ἥλιος ταῖς ἀγυῖδες του ταῖς ἀργυρῆς  'σκορποῖσε.  'Εκεῖ κάτου ἀπ' τὴν προάσνη, τὴ φουντωσὴν  ἐλάτη,  Πανώρηα κόρη ἐκοῦτετο, κί' ὀλό'γλυκα  'κοιμότουν,  Δεμάτι, ζ μεφάλι της, εἶγε χλωρὸ τριφύλλι*  Εἰς τὰ λευκά τὰ στήθια της δυὸ ἄσπρα  περιστέρια,  Κί' ἀγκαλιωσμένο ἐκρατοῖνε ἐν ἐλαφρὸ ἀλαφάκι.  'Επάνω 'κει βοαδουθήκη, ξενύχτιασ 'κει πάνου.  Τὸ ἄλογὸ μου ἔδεσα ζ τὸ ἔλατό ἀποκάτου  'Εδεσα τὸ γερῶκι μου ζ το προάσνη κλωνάρι,  'Εχάρισα ζ τὸ ἄπι μου τὸ δέμα τὸ τριφύλλι  'Εδωσα ζ το γερῶκι μου, τὰ δυὸ τὰ περιστέρια,  Εἰς τὰ σκυλιά μου ἔλαχε τ' ἀλάφι μερικὸ.  'Η κορρασιά ἢ πεντάμορφη ζ ἔμε', τον κωνηγό.</p>	<p>Ruppe l'aurora, ed io non mossi il  piede;  Passò il mattino, ed alla caccia andai ;  Giunto sul colle il sol spandeavi i rai ;  E sopra il colle, sotto un verde abete,  Addormita una bella si vedea;  Un fascio di trifoglio al capo avea,  E due colombi candidi nel seno,  E fra le braccia un bei cerbiatto snello.  Rimasi a pernottare in quell' ostello.  Il mio destrier legai sotto all' abete;  Ho legato a una fronde il mio falchetto;  Di trifoglio al destrier porsi un fascetto,  Al mio falchetto i due colombi candidi  Ed il cerbiatto ai miei bracchi avanzò,  La leggiadra fanciulla a me restò.  (Angelo de Gubernatis, <i>Floregio lirico</i>,  preuzeto od G. Chaudina, Canti del  popolo Slavo, vol. II, Firenze 1878, 43)</p>
(Αττική Γρῆς 7, 1904, 17)	(Vuk S. Karadžić, <i>Srpske narodne pjesme</i> , I, 432)

Επιστροφή του ἀραβιάνος		
Τῆς ἀγάπης μου, ψυχῆ μου, Πάρε' ὀπίσω τὸ δεσμὸ Λέει παρθένα δακρυομένη 'Σὲ θλιμμέν' ὄμορφονό. Μάνα, δέλφια μου, πατέρας, Δὲν μποροῦνε νὰ σὲ ἰδοῦν Ἐχθρα τρέφουνε γιὰ σένα, Τὴν ἀγάπη μας μισοῦν. Ἄχ ἔμε, τὴ μαυροκόφη, Με πλακῶνει δυστηγιά, Σπέρνω βάλσαμο καὶ βγαίνει Ἡ παρφόγη ἀψηφιά. - Ἀψηφιά, ἄνθος ' δικό μου, Σὺ ταφιάξεις πᾶς ἔμε. Τῆς καρδιάς μου ἡ φαριμακίλα Ἀδελφώθηκε μ' ἐσέ'. Ἄπ' τοὺς κλώνους σου θὰ κόψουν Εἰς τὸ γάμο μου, οἱ ἄκοί, Καὶ μ' ἐσέ θὰ στολισθοῦνε Φῶλοι καὶ καλεστικοί. "Ὅταν νύφη παγωμένη, Με τὰ χέρια σταυρωτά. Εἰς τοῦ τάφου μ' ὀδηγήσουν Τὴν δόξιαυρη ἀγκαλιά (Ἀττική Ἰούλιος 7, 1904, 71)		
	Il suo anello ad un giovane Rendeva una ragazza. Il tuo anello riprendi, ella gli disse. Ah, mio padre, mia madre, i miei fratelli E le sorelle mie t' odiano tutti ! Ma di me non dir nulla Di mate, o caro, ch' io sono una povera, Sono un' infelicissima fanciulla. Io semino basilico, e mi nasce Assenzio... O assenzio, fiorellino mio, Aspro fior, gl' inviati alle mie nozze Di te s' adormeranno, Allor che al camposanto Essi mi porteranno. (Marco Antonio Canini, Il libro dell amore, Venezia 1885, 522)	Nestrena devojka Devojka junaku prsten povraćala: Naj ti prsten, momče, moj te rod ne ljubi, "Ni otac, ni majka, ni brat, ni sestrica, "Al' me nemoj. momče, na glas iznositi, "Jer sam ja sirota nesretna devojka: "Ja bosiljak sejem, meni pelen niče. "Oj pelen, pelenče, moje gorko cveče! Tobom će se moji svati nakitiiti, Kad me stanu tužnu do groba nositi." (Vuk S. Karadžić, Srpske narodne pjesme, I, 609)"

## Najljepši miris

Oj devojko dušo moja!  
 Čim mirišu nedra tvoja  
 Ili dunjom, il nerančom,  
 Ili smiljem, il bosiljem  
 Oj Boga mi, mlad junače  
 Moja nedra ne mirišu  
 Niti dunjom, ni nerančom  
 Niti smiljem, ni bosiljem,  
 veće dušom devojčom.

(Vuk S. Karadžić, *Srpske narodne pjesme*, I, 562)

O fanciulla, anima mia,  
 È l' arancio od il basilico  
 Che il tuo sen così profuma?  
 O forse è di gelsomino  
 Quell' odore che mi bea  
 Quando sono a te vicino? –  
 Giovincello, anima mia,  
 Non è arancio, nou basilico,  
 Che il mio sen così profuma :  
 Di fanciulla è la purezza  
 Quell' odore che ti bea,  
 Quell' che tanto grato oleazza.

(Marco Antonio Canini, *Il libro dell amore*, Venezia 1885, 518)

Εἰς τὸν κόρφο σου, παρθένα, τ' ἔχεις καὶ  
 μοσχολοῦν,  
 Τ' εἶν' ἔκεινο, ποῦ εὐωδιάζει καὶ μου εὐφραίνει  
 τὴν καρδιά,  
 Μήπως εἶναι νέρατζανθη, μήπως κρύβεις γι' ασεμί  
 Ποῦ μυρίζει, σαν σ' ἄνθος, τὸ χυτὸ σου τὸ κορμί  
 Νέε μου, ἔκεινο, ποῦ εὐωδιάζει, καὶ σοῦ  
 εὐφραίνει τὴν ψυχὴ  
 Δὲν εἶν', ὄχι, νέρατζανθη, δὲν λογιέται γι' ασεμί  
 Εἶν' ἀγνόητος μοσκιάδα, δὲν κόρης εὐωδιά,  
 Εἶναι ἀγκιχτο λουλούδι, ποῦ τὸ κρᾶζου  
 παρθενιά.

(Αττική Γραΐα 7, 1904, 236)

Παίζοντας τῆ ν κιθάρα του Μ' ὄλω ἀριμονία καί χάρι, Ἐδιάβαινε τὸ δρόμον του Πανώροιο παληγκάφι. Χορδὴ τῆς εἶχε ἀλόξανθη Μιά τρίγα κορσισοῦ, Κ' ἓνα φρερό γὰ τόξο του, Κρατοῦσε γερακιοῦ.	Il gentile suonatore  Un giovincel la cetera D' oro suonando già ; Il crine d' una vergine Di corda gli servia ; Aveva per archetto La penna del falchetto.	Дјевојка се загледала у даће  Ударало у тамбуру даће: Тамбура му од сувoga злата, Жіце су му кose девојачке, А терзијан перо соколово. Гледала га с чардака девојка, Гледала га, па је беседіла: „Боже милі! да чудна јунака! „Да ли ми га Бог у срећи даде „Под нјега би каранфил стерала, „А под главу румену ружіцу; „Нек мiriше, нек се често буди, „Нека моје бело лице іјуби.“ (Vuk S. Karadžić, <i>Srpske narodne pjesme</i> , I, 626)
‘Σὴ μελωδία ποῦ ὀκόρπιζε Ἐκείνος, λιγωμένη, Μιά νειά καθῶς τὸν ἔντιπάζε, Ἐλεγε μαγεμένη: Ἄν ὁ οὐρανὸς ἐχάριζε Σ' ἐμέ τὴν εὐτυχία, Να χαίρομαι ὅτ' ἀ στήθη μου, μὰ τέτοια ὀμορφιά!	In malinconie' estasi A quel timnio rapita, Una gentil miravalo E poi dicea stupita: « Se il cielo a me pietoso Donasse quel vezzoso !	„Pod nјега би каранфил стерала, „А под главу румену ружіцу; „Нек мiriше, нек се често буди, „Нека моје бело лице іјуби.“ (Vuk S. Karadžić, <i>Srpske narodne pjesme</i> , I, 626)
Στὸ δρόμο του γαρούφαλα Ἦθελε τοῦ σκορπισῶ, Με ρόδα τὸ προσκέφαλο Ἦθελε τοῦ γιομίσω. Ἐπὸν τρυφερό νὰ λοῦζεται, Τοῦ γιοῦλιου ἀνασσαμῶ, Να χαίρεται ἕ τοῦ χεῖλου μου Τὸ γέλιο τὸ γλυκό. (Αἰτωκὴ Ἦσις 7, 1904, 260)	Sotto di lui garofani Fragranti stenderei, E sul guancial di mammole Un nembro spargerei, Che odori e nel sorriso Gioisca del mio viso ! “	„Pod nјега би каранфил стерала, „А под главу румену ружіцу; „Нек мiriше, нек се често буди, „Нека моје бело лице іјуби.“ (Vuk S. Karadžić, <i>Srpske narodne pjesme</i> , I, 626)
(Angelo de Gubernatis, <i>Fioregio lirico</i> , preuzeto od G. Chiudina, <i>Canti del popolo Slavo</i> , Firenze 1878, 34)		

Šta bi koja najvolila

Zaspa Janko pod jablanom  
Na Janku je je svilen pojas,  
Na ruci mu sjajna burma,  
Tud se dala tanka staza,  
Njome idu tri djevojke,  
Najstarija govorila:  
Da je meni svilen pojas!  
A srednja je govorila  
Ja bi burmu najvoljela.  
Najmlada je govorila:  
Oj vi druge, lude li ste;  
Ja bi Janka najvoljela,  
Svilen pojas poderaće s',  
Burma će se raspojiti,  
A moj Janko do vijeka.

(Vuk S. Karadžić, *Srpske narodne pjesme*, I, 447)

E intanto prese a dir ciascu d'elle  
Quel che a lei più di tutto piacera.  
Di seta un cinto aver potessi! L'una,  
L''altra un anello d'or vorrei, dicea.  
E Giannina piu bella, soggiungea,  
Di Janko al mondo non c'è cosa alcuna.  
Oh, non vedete, stolte, che l'anello  
Si potria facilmente un di spezzare,  
Di seta il cinto si potria sciupare,  
Ma ognor per me sarebbe Janko bello!

(Marco Antonio Canini, *Il libro dell'amore*, Venezia 1885, 521)

Κάτου απ' τῆς λεύκης τὴν ἰσκιὰ ὁ Γιάγκος  
ἐκοιμόταν,  
Ὅ πρωτός μέσα στὸ χωρὸ, στὴν ὀμορφιά, στὴ  
χάρη  
Τρεῖς νηαὶς ἐκεῖθε δ'ἀβήγκαν, τρεῖς ὀμορφες  
παρθένες.  
Κι' ἀπὸ ταῖς τρεῖς ἐβάρθηκε ἡ κάθε μιὰ νὰ λέγῃ  
Τὸ πράγμα, τ' ὠραιότερο, ποῦ π'θυμοῦσε νάχῃ.  
Ἥθελα νάχα, εἶπε ἡ μιὰ, μετὰξωτῆ μιὰ ζώνη,  
Μιὰ ξόνη χρυσοκέντητη γιὰ τὴ μικρή μου μέση.  
Ἥ ἄλλη εἶπε, ἦθελα χρυσὸ ἕνα σαχτυλίδι  
Ν' ἀστράφτη, νὰ λαμποκοπᾷ νὰ τὸ ζηλεύουν  
ὅλες.  
Ἡ τρίτη, ἡ ὠραιότερη, ἡ γαλανὴ Γιαννίτσα,  
Εἶπε, δὲν θέλω τίποτε ἀφ' ὅσα ἐπιθυμεῖτε  
Κανένα πράγμα ἐδῶ ἔς γῆ δὲν βλέπω νὰ μ' ἀφέσῃ.  
Κανένα ὠραιότερο δὲν βρισκῶ ἀπὸ τὸ Γιάγκο!  
Ἄνοηταῖς, τί γυφεύετε; τί πράγματα ζητεῖτε!  
Μπορεῖ ἡ ζώνη νὰ φθαρῇ, μὲ τον καιρὸ νὰ  
λυώσῃ,  
Τὸ σαχτυλίδι, τὸ χρυσὸ νὰ πατηθῇ νὰ σπάσῃ.  
Ἀλλὰ ὁ Γιάγκος πάντοτε θὰ εἶν' ὀμορφος γιὰ  
μένα!

(Ἀττικὴ Ίρις 7, 1904, 252)



Ὀλονυχτίς ἔψαλλαν λυπηρά.  
 Διὸ ἀρδόνια κ' ὤς ποῦ ἔφεξ' ἡ αἰγουλά  
 Καὶ τὰ μάτια τὰ ἄραϊα, τὰ ερωτικά,  
 Νῆα κλίσει δὲν εἰμπόρεσ' ἡ νυφοῦλα.  
 - «Γλυκέ μου, ἀφέντη, ξύπνα, σήκω εὐθύς,  
 Ἄκουσε τ' ἀηδονάκια, πῶς λαλοῦνε!  
 Ἐβγήνησε, σήκω φῶς μου, νὰ μοῦ 'πῆς,  
 Γιστ' ἔτσι τ' ἀηδονάκια τραγουδοῦνε; »  
 Κι' ὁ νυμφίος τῆς λέει, καθῶς ἔμπινᾷ  
 Διὸ νεοὶ δὲν εἶν' ἀγάπη μου, ἀηδονάκια  
 Εἶναι διὸ τρυφερόκαρδα παιδιά.  
 Ἐρωπεμμένα διὸ παληκαράκια.  
 Ποῦ μὲ καθύμω, μὶ' ἀγάπη φλογερή  
 Στενάζουνε, ἀλλὰ δὲν τραγουδοῦνε.  
 Ἐρχονται, τρέχουν, πᾶν ἐδῶ κ' ἐκεῖ  
 Τὸ ταῖρι τους τὰ διάστιγα ζητοῦνε.  
 Ἐτσι κ' ἐγώ, ψυχῆ μου, ἔναν καιρὸ  
 Ἐσπέναισα, καὶ μικροτραγουδοῦσα,  
 Γισαί, ὡς κ' ἐκαίνα, ἀγάπη μου, κ' ἐγώ  
 Ἐγώφριζα, καὶ σένα ὄλω ζητοῦσα.  
 Καὶ νὰ παραπονεῖται, νὰ θρηνηῖ,  
 Ὅτιε στιγμὴ δὲν ἔπαψε ἡ ψυχῆ μου,  
 Ὄς ποὺ νὰ σ' εὐθω, κόρη μου, χρουσή,  
 Ὄς ποὺ νὰ γένης ταῖρι μου, δική μου. »

(Ἀρπική Ἰoris 7, 1904, 252 / Ἀρπική Ἰoris 8,  
 1905, 110)

Nisu ono dva slavujja mlada

Dva slavujja svu noć  
 propevaše  
 Na pendžeru gospe  
 banovice,  
 Govorila gospa banovica:  
 Bog ubio dva slavujja mlada!  
 Sv u noć meni zaspat' ne  
 dadoše  
 Govori joj bane gospodine:  
 Nemoj, gospo, nemoj, dušo  
 mojal!  
 Nisu ono dva mlada junaka,  
 Vija ju se oko djevojaka,  
 Kao i ja oko tebe, gospo.  
 (Vuk S. Karadžić, *Srpske  
 narodne pjesme*, I 654)

Tutta notte cantarano  
 Due rosignuoli fino alla mattina;  
 Non lasciar chiuder occhio alla sposina  
 — Mio giovine signore, sorgi presto.  
 Oh, dimmi perche, di',  
 Que' rosignuoli cantano così.  
 Lo sposo disse a lei, poi che fu desto  
 "Due giovani non sono usignoletti:  
 Sono due garzonetti.  
 Non cantano, ma gemono cercando  
 La sposa. Io pur così faceva quando  
 Te cercava, amor mio:  
 Così gemeva anch'io  
 Nè di gemer cessai.  
 Finchè non ti trovai."  
 (Marco Antonio Canini, *Il libro dell'  
 amore*, Venezia 1885, 519)

- Άν τὸ βίος εἶχα τοῦ Τσάρου, τὸν πολὺ του  
 θησαυρό,  
 Άν τὰ πλοῦτητα του εἶχα ἴώ,  
 Ήθερα πὶ νὰ τὰ κάμω. Άν τὰ εἶχα θ' ἀποχτοῦσα  
 Τ' ὠραιότερο τοῦ κόσμου, ὅ,τι θε' ν' ἐπιθυμοῦσα.  
 Άν τὸ βίος εἶχα τοῦ Τσάρου, τὸν πολὺ του  
 θησαυρό,  
 Άν τὰ πλοῦτητα του εἶχα ἴγω,  
 Πέρα ἐκεῖ, κατὰ τὸ Σαῦα, ποὺ νὰ τὸ θναμιάζουν  
 ὄλοι  
 Γῆ θ' ἀγρόραξα νὰ φτειάσω, νὰ φυτέψω περιβόλι,  
 Άν τὸ μάλαμα τοῦ Τσάρου, ἄν τὰ πλοῦτητα του  
 εἶχα ἴώ,  
 Θε' νὰ ἴ φύψευα ἴ αὐτό  
 Ὅ,τι πῆς, κ' ἤθελε πάφω, νάγω γιὰ περιβολάρι  
 Τ' ὀμορφότερο, ποὺ νᾶνε, ποὺ νὰ ἔπαρχει  
 πάληκάρη.  
 Άν ἴ τὸ βίος, εἰς τὸ χρυσάφι, ἦμιον ὅμοια μὲ τὸ  
 Τσάρο,  
 Ήθελα τὸ Λάζαρό μου ποὺ εἶν' ἀνύπαντρος νὰ  
 πάφω  
 Κ' ἔναν ἔπειτ' ὀμορφονιό  
 Νάχῶ ἴώ, γιὰ κρητοῦό.
- (Αττική Γρῆς 7, 1904, 252)
- Se l'oro dello Tsar aver potessi,  
 Io ben saprei  
 Che di quell' oro farmene dovrei ;  
 Qualche cosa vorria comprar di bello.  
 Io, quando l'oro dello Tsar avessi,  
 Che ne farei?  
 Lungo la Sava allora comprei,  
 Per tutto indi piantarlo, un orticello.  
 Se dello Tsar mai l'oro possedessi,  
 io pianterei  
 Giacinti ed altri fiori, e mi vorrei  
 Prender un ortolano bello bello.  
 Se in mio poter l'oro dei Tsar tenessi,  
 Io prenderei  
 Lazzaro, poi ch'è scapolo, ed avrei  
 Un gentile ortolan del mio orticello.  
 (Marco Antonio Canini, *Il libro dell'  
 amore*, Venezia 1885, 520)
- Da j' u mene, što j' u cara  
 blago  
 Da j' u mene, late Lazo,  
 štoj' u cara blago,  
 Ja bi znala, late Lazo, šta bi  
 kupovala:  
 kupila bi, late Lazo, ukraj  
 Save bašću,  
 ja bi znala, late Lazo, šta b u  
 niju sadila:  
 sadila bi, late Lazo, zumbul  
 i karanfil.  
 Da j' u mene, late Lazo, što  
 j' u cara blago,  
 ja bi znala, late Lazo, šta bi  
 kupovala:  
 kupila bi, late Lazo,  
 neženjena Lazo –  
 da mi bude, late Lazo,  
 baščovan u bašći.  
 (Vuk S. Karadžić, *Srpske  
 narodne pjesme*, I, 490)

### Il Figlio Serbo

Canto marziale serbo

Son figlio Srbo – Radivoj chiamammi

Cadi col Serbo, col Serbo stà;

Quest è il mio voto primiero e fervido,

Che nel mio cuore sempre vivra

Fino a che desto me terrà un palpito

Del Serbo padre me figlio altero,

Me della Serbia figlio querriero!

Tre belli i padri doni lasciarommi,

Lo slavo nome, la spada e il sanque

Il don materno, che mai non lanque:

La slava lingua, l'altare patrio

Ha dell Serbia ogni figliuol

Il vero figlio del Slavo suol.

Parigi ha il Franco – la sua Bisanzio

L' altra ha pure il Turco – la mia favella

E il nome Serbo mi son carissimi –

Muoia che il nome, la lingua bella.

Di calpestare crudete ha l'animo

Del Serbo padre figlio valente!

E della Serbia figlio possente!

Vanto al Germano sia Germanica

Fanciulla, e il crine che a lei biondeggia

Vanto al Britanno sia Britanica

Vergin, che altera si pavoneggia;

### Ὁ Ζεφρογγιός

(Πολεμικὸν Σερβικὸν ᾄσμα)

Γιὸς Σέρβου εἶμαι, Ραδβίβοιτς κρᾶζομαι

«Με Σέρβο στέκε, πέφτε μαζί»

Αὐτὴ ἴναι ἡ εὐχὴ μου, πρώτη κι ὀλόθερη,

Ποῦ ἔ την καρδιά μου πάντα θα ζῆ.

Ἔως ποῦ ἔνας κτύπος ζωῆς θα σάφεται

Σ ἐμέ, ὑπερήφανο Σέρβου βλαστάρι,

Σ ἐμέ' σεβόπαιδο καὶ παλληγάρι!

Τοῖα δῶρα μ' ἄφησαν λαμπρὰ οἱ πατέρες μου,

Σ ἐμέ, τῆς Σερβίας μάνας τὸ θρέμμα,

Τοῦ σλάου τ' ὄνομα, τὸ ξίφος, τὸ αἶμα

Τὸ δῶρο ἐκείνο, ποῦ ἡ μάνα δίνει,

Ποῦ δὲν ξεπέφτει, ποτέ δὲν φθίνει!

Τὴ σλάβα γλώσσα, τὸ πάτριον τέμενος

Λατρεῖται ὁ Σέρβος καὶ προσκυνεῖ

Καὶ κάθε γνήσιο σλαύου παιδί!

Γάλλος – Παρίσια, Τοῦρκος – Βυζάντιο

Ἔχουν, κι' ὁ Σέρβος, ἐγώ, τὴ γλώσσα

Ἔχω ἀκριβὴ μου, τοῦ Σέρβου τ' ὄνομα

Ἀλλοιά ἔ ἐκείνον, π' ὄνομα, γλώσσα

Να ταπεινώση τοῖμα ὁ σκληροκάροδος

Τοῦ γιου τοῦ Σέρβου τ' ἀνδραγαμένου,

Καὶ τῆς Σερβίας γιουῦ τιμημένου!

Ἄς εἶναι δόξα ἔ τὸν ἡεμανόπαιδα

Ἡ Ξανθοκόρη τῆς Γερμανίας,  
 Ἄς εἶναι δόξα εἰς τὸν Ἀγγλόπαιδια  
 Ἡ ἀκατάδεκτη νηὶ τῆς Ἀγγλίας,  
 Ἦ Σ' ἐμὲ, ἢ Σερβία μου, γι' αὐτὴν ἐργάζεται,  
 Θεορῆται ὁ Σλάβος ὁ ἀνδρειωμένος,  
 Κι' ὁ γυιὸς ὁ Σέρβος ὁ τιμημένος!  
 (Αττική Ίρις 7, 1904, 271)

A me la Serbia, per essa semina  
 Emiete il Slavo figlio valente,  
 E della Serbia figlio possente.  
 (Angelo de Gubernatis, *Floregio lirico*,  
 preuzeto od G. Chiudina, *Caniti del popolo*  
*Slavo*, Firenze 1878, 165-166)