<table>
<thead>
<tr>
<th>Title</th>
<th>Lullabies of the Cyclades Islands</th>
</tr>
</thead>
<tbody>
<tr>
<td>Author(s)</td>
<td>Nakamura, Yoshikazu</td>
</tr>
<tr>
<td>Citation</td>
<td>Studies in socio-cultural aspects of the Mediterranean islands: 49-56</td>
</tr>
<tr>
<td>Issue Date</td>
<td>1979-03</td>
</tr>
<tr>
<td>Type</td>
<td>Research Paper</td>
</tr>
<tr>
<td>Text Version</td>
<td>publisher</td>
</tr>
<tr>
<td>URL</td>
<td><a href="http://hdl.handle.net/10086/14721">http://hdl.handle.net/10086/14721</a></td>
</tr>
<tr>
<td>Rights</td>
<td></td>
</tr>
</tbody>
</table>
From the end of September to mid-December, 1977, as a member of the Research Group for the Mediterranean at Hitotsubashi University I stayed on Naxos and Syros, two of the Cyclades Islands in the South Aegean Sea. One of my purposes in visiting these islands was to collect Greek folk songs there. Owing to the world-famous hospitality of the Greek people I succeeded in recording on tape a considerable number of songs of various genres, of which lullabies will be published here.¹

Naxos is the largest of the Cyclades Islands with about 14,000 inhabitants (1971). Young men of this island have long been accustomed to leave home to work in Asia Minor in former days, in Athens and other countries throughout the world nowadays: the agriculture and stock-breeding of Naxos cannot afford to support the whole population. The tourist industry, at present making remarkable progress in the port town Chora, as it is called by Naxiotes, may change this pattern somewhat.

Syros, on the other hand, though much smaller in size and population, is equipped with prospering ship-building yards and other manufacturing factories which attract young workers from outside the island. Syros forms a striking contrast to Naxos in religion, too, with Catholics accounting for about half of all the islanders, while less than five percent of the population are Catholic and all the rest Greek Orthodox on Naxos. The differences between the two islands, belonging to the same nomos (prefecture), reveals itself in the temperament of the inhabitants as well as in their oral tradition.

In modern Greek a lullaby is called nanourisma or nanarisma (pl. -rismata). The word is believed to have come from na-na, the sound used to lull a baby to sleep. The singers of nanourismata whom I recorded on Naxos and Syros were:

A. Margarita Moustaki, female, 56, Filoti — a mountain village of Naxos, recorded on October 29, 1977.

B. Rodathi Cheroubim, female, 59, Moni — also a mountain village of Naxos, recorded on November 2.

C. Sofia Fragkiskou, female, 82, Apeiranthos — a village near the above-mentioned Filoti, recorded on November 4.
D. Sofia (surname unascertained), female, 82, Ano Syros – suburb of Ermoupolis the principal town of all the Cyclades, Syros, recorded on November 11.

E. Name unascertained, female, about 45, Catholic (?), Ano Syros, recorded on November 11.

F. A. Maragkos, male, about 45, Catholic, Ermoupolis, recorded on November 11.

Because some of the lullabies these people sang for me display some overlapping in phrases and words, I will begin by giving the full texts of the songs sung by A, B and F: these songs seem to be the most typical.

(A) Margarita or Rita, as she is called by all the villagers, old and young, was born and married in Filoti, and is an Orthodox. She has brought up four children, two sons and two daughters. She runs a coffee-house in the centre of the village with her husband Costa and is a talented singer with a wide repertoire of folk songs and tales.

I Κοιμήσω, πού νά σε χαρῶ, καί νά σε δῶ μεγάλο,
kai và se do the panteriács, κι' ακόμα πιό μεγάλο.

II "Ελα, ύπνε, και πάρε το, και γλυκά ἀποκοίμησέ το.

III Ο ύπνος θρέφει τά μωρά, κι' ο κάμπος τά βοσκάδια,
kai ména to paidákì mou, to òrèfoune tò chádia.

IV Νάνι νάνι νάνι νάνι, κι' ὑπού τό πονεῖ νά γιάνει.

V Κοιμάται τό παιδάκι μου, κ' ἐγώ τό νανούρίζω,
kai tìn koúνia tou kouνó, kai tò glykókoimíζω.

(II) "Ελα, ύπνε, και πάρε το, και γλυκά ἀποκοίμησέ το.

VI "Ὑπνε μου, ἑπάρε μου το, κι' ἀμε το στά πρεβόλα, 
Kai tìn podiá tou gémiæ triantáfylila kai rõða.

VII Τά ρόδα νά 'ν τής μάνας του, τά μήλα τοῦ μπαμπά του,
kai t' åstera triantáfylila và eìnai tìs vònàs tou.

VIII "Ελα, ύπνε, ἀγαλ-ἀγάλ στοῦ παιδιοῦ μου τὸ κεφάλι. 
"Ελα, ύπνε, ἀγκάιασέ το καὶ γλυκά ἀποκοίμησέ το.

IX Κοιμήσου και παράγγειλα στὴν Πόλη τά προκιά σου,
LULLABIES OF THE CYCLADES ISLANDS

στή Βενετία τά ρούχα σου καὶ τά χρυσαφικά σου.

(IV) Νάνι νάνι νάνι νάνι, κι' ὅπου τό πονεῖ νά γιάνει.

I Sleep, that I may delight in you, that I may see you grow up and marry.

II Come, Hypnos, take this baby and lull her to sleep.

III Sleep nourishes babies and a field feeds sheep. My child grows bigger with each caress.

IV Hushaby, may your pain heal, if any.

V My child is going to sleep and I sing a lullaby, tenderly rocking the cradle to make her sleep.

(II) Come, Hypnos, take this baby and lull her to sleep.

VI O Hypnos, take my baby to the garden, and fill her apron with many roses.

VII The red roses are for your mama, the apples for your papa, and the white roses for your godmother.

VIII Come, Hypnos, come gently into the head of my child, embrace and lull her to sleep.

IX If you sleep, I'll order your dowry from the City, and your clothes and jewellery from Venice.

(IV) Hushaby, may you pain heal, if any.

(B) Rodathi who sang the next song for me is an Orthodox, too. With her old husband Georgios she keeps a souvenir shop for foreign tourists, who seldom visit her small village even in the tourist season, because it is situated off the main route. The couple have no children, but Rodathi told me that she sang lullabies for the children of the others.

I "Ὑπνε ποῦ παιρνεῖς τά παιδιά κι' γειά τά μεγαλώνει, κ' ἡ Παναγιά κι' ὁ Χριστός τά καλοθημέρωνει.

II "Ἐλα, ὑπνε, πάρε το, καὶ στήν Πόλη πήγαλνε το. Πήγαλνε το στούς μπαξέδες νά μαξένει μενεξέδες."
O Hypnos, take and nourish children. May the Holy Virgin and Christ favor them with many happy days!

Come, Hypnos, take the baby to the City to gather violets in the gardens.

A. Maragkos has a *pitta* shop in a back street of Ermoupolis. *Pitta* is a sort of grilled pie with stuffing of roast meat, onion, tomato and so on. According to his wife he often sang the following lullaby to their only daughter, who is now a junior-high girl. He is not unconscious of his own sweet voice and when he gave a performance for me at this shop, customers had to wait forming a long queue. He is a Catholic.

---

Come, Hypnos, take this baby now. And bring her back later sound and
safe, with smiles and with beauty.

(E), also recorded in Ano Syros, has five stanzas, of which the second, third and fifth are almost identical to A-VI, A-IX and B-I respectively, while the first and fourth are distinct to a certain degree from other lullabies:

_I Nάνι νάνι νάνι νανά του._
''Ελα, άπνε, καὶ πάρε το καὶ ὑπο θές να το ὑπάγεις, κι ἄντε το ἐδώ, κι ἄντε το ἐκεί, κι ἄντε το στοὺς μπαξέδες.

_IV Παναγιά μου κι ὁ Άγια Ἑλένη, ἡμορφο θέλω να μοῦ γένει._

_I Hushaby, hushaby. Come, Hypnos, take my baby where you like. You may take her to and fro, or to the gardens._

_IV May the Holy Virgin and St. Helena make my baby pretty._

As may be seen from the above, (F) is completely different and, as it were, isolated from others. It seems not to belong to the folk song genre in the strictest sense of the word.

It seems to me that none of the lullabies A–E is a single song. Rather, each stanza is independent, at least as far as the words are concerned. Singers choose any one or more stanzas in accordance with the circumstances. For example, a woman who happened to be present at the recording of lullaby (D) in Ano Syros explained that the first stanza (D-I) was to be sung to sick babies and the second (D-II = A-IX) to girls exclusively. Stanzas such as A-II, A-IV or E-IV, judging from their shortness, may be defined as refrains.

The present writer noted that, although songs A–E have much in common from the viewpoint of the texts, their tunes are very different from each other: the same song is often sung to the different tunes. This appears to be true not only of lullabies, but also of _kotsakia_ distiches and _moirologia_ lamentations for the dead, which are exceedingly popular among the islanders of Cyclades. One might go so far as to say that every island or village or even every singer has a favorite tune and, the situation permitting, any song may be sung to this tune. The first few bars of the melodies of all the lullabies are shown below in musical notation.
The lullaby has a happy history in the folkloristic study of Greece. When Nicolaos Polites, father of Greek folklore, compiled his classic “Eklogai apo ta tragoudia tou ellenikou laou” (Anthology of Greek Folk Songs) in 1914, he assigned a special chapter to the lullaby, acknowledging it as an independent genre of the folk song. His model has become an honorable tradition. It may be said that every collection of Greek folk songs without exception treats this most tiny and lovely kind of song as a grown-up group.

In 1953 a special collection of lullabies compiled by F. Saregiannes was published. Although it contains 84 Greek lullabies chosen from diverse sources, beginning with academic collections and ending with periodical publications, no lullabies gathered in Naxos or Syros can be found there. To my knowledge, Naxiote and Syrian lullabies are recorded only in the following books:

1. G. Zevgoles, “To synchrono laiko tragoudi sten Apeiranthos tes Naxou” (The Modern Popular Song in Apeiranthos of Naxos), Athens, 1937, p.13. The text runs as follows:

   I  Νάνι, τοῦ ρήγα τὸ παιδί, τοῦ βασιλέα τὸ γγόνι
       ποῦ τόξει ἡ βασίλισσα χρυσὸ σταυρό κι ἁμώνει.

   II  Νάνι ντου, πόπαργειλα στὴν Πολῆ τὰ προικιά ντου
       στὸ Γαλατᾶ τὰ ροῦχα ντου καὶ τὰ διαμαντικά ντου.

   III  Νάνι ντου, πόπαργειλα παπούτσα στὸ τζαγγάρη
       νά τοῦ τὰ κάμη κόκκινα καὶ μέ μαργαριτάρι.

   IV  Ὁ νῦνος θρέφει τὰ μωρά κι ἡ ἑλά τὰ μεγαλώνει
       καὶ ὁ Χριστὸς καὶ ἡ Παναία τῶν χαρίζει χρόνοι.

It is worth while to note that the words are not like those of any of the songs that I collected.

(No. 2)
Nándi tou Rhga to paidi, tou basiliá to ἥγονι
避け, ἀχ πού τό 'χει ἡ βασιλίσσα χρυσό σταυρό κι ἀμόνει.
"Χπνε, πού παύρνεις τά μωρά, ἐπαρέ το καὶ τοῦτο ἐὰν μικρό σοῦ τό 'ῶσα, "μεγάλο φέρε μού το.
"Ἐπάρε τό μου, ὑπενε μου, καὶ φέρε μού το πάλι, νά τό χαρῆ ἡ μάννα του καὶ νά τό ὅν' μεγάλη.
"Ἐπάρε μού το, ὑπενε μου, κι ἀμε το στὰ περβάλλα καὶ ἐπιστίκας τόν κόρφο ντου τριαντάφυλλα καὶ ρόδα.
"Ἔρες πολλές σοῦ τραγουδίω μὰ σύ ὄλο γνωρίζεις, δέν ἐχες τήν καλογωμιώ τῇ φαμελίᾳ ποὺ μοιάζεις.
Κοῦμήσου, καθεμένο μου, καὶ κάμε νάνι, νάνι, ποὺ θέ νά βγαίνωμε μαζ̄ί τ’ἀπόγεμα σεργιάνι.
Κοῦμήσου, καθεμένο μου, καὶ κάμε τραλαλά σου, γιέ μου, ποὺ νά σε χαίρουνται ἡ μάννα κι ὁ μπαμπάς σου.
"Ὁ θείος ἀν’ τήν ξενιτειά πολλά φιλιά σοὺ στέλνει, μεγάλος ὅτι ν’ ἐνής μαζί του θά σε παύρνει.

(No. 3)
Κοῦμαται καὶ χαρίζω του τῇ Χιό μὲ τῇ μαστίχα καὶ τήν Κωσταντινόπολη μὲ ὅλα τῆς τά σπίτια.
Nándi, νάνι, νάνι, νάνι, ξα, ὑπενε, νά τό πάρεις.
’Ως πότε στέκουν τά βουνά κι ὁ Ζάς μὲ τό Φανάρι, νά στέκεται καὶ ἀφέντης σας νά σάσε μαῖτζάρει.
Nándi, νάνι, νάνι, νάνι, κι ὅπου τό πονεί νά γιάνει.
Nándi τού Rhga τό παιδί, τού βασιλία τό ἥγονι πού τό 'χει ἡ βασιλίσσα χρυσὸ σταυρό κι ἀμόνει.
Nándi, νάνι, τό μωρὸ μου, νάνι, νάνι, τό χρυσὸ μου.

Some stanzas of these songs correspond perfectly with those of Zevgoles’ texts above. It is very interesting that the third stanza of No. 3 goes “May the Lord keep and preserve you, as long as Zeus and Fanari stand.” Zeus and Fanari
are the highest mountains on Naxos, the former 1008 meters and the latter 883 meters above sea level, looking down upon the village from the south and the west. No other song shows such local reference. At the same time it is worthy of remark that the fourth stanza of the second song is quite analogous to A-IV, i.e. a part of the lullaby sung by Margarita Moustaki.


Frye's translation is as follows: "Sleep, you who take the little ones, come, take this one, too. Very small I give him to you, bring him back to me big — big as a tall mountain, straight as a cypress tree, and may his branches spread from east to west".

The tune of this lullaby is very similar to that of the above-mentioned (D), recorded by me on the same island.

Generally speaking it cannot be said that the Cyclades lullabies have any striking distinction from those of other regions of Greece contained in F. Saregiannes’ and other collections. We may, however, discern certain hints of the history of the Aegean Sea in the recurring motif of ordering clothes and jewellery from Venice, while the dowry is ordered from "the City", i.e. Constantinople (A-IX, D-II, E-III). The Cyclades Islands were under the reign of the Venetians for more than three centuries, from the time of Marco Sanudo, a Venetian aristocrat and the Duce’s nephew, who conquered Naxos and built his castle there in the beginning of the 13th century.

On the other hand, there is no slight danger that the mass communication media such as radio and television may be now rapidly weathering and fading the local color of the oral tradition pertaining to every region of the country, of course, including the Cyclades Islands.

Notes


(2) F. Saregiannes, "Nanourismata, tachtarismata, paichnidakia", Athens, 1953.