“His Words Were Nourishment and His Counsel Food”

“His Words Were Nourishment and His Counsel Food”: A Festschrift for David W. Holton

Edited by

Efrosini Camatsos, Tassos A. Kaplanis and Jocelyn Pye

CAMBRIDGE SCHOLARS PUBLISHING

"His Words Were Nourishment and His Counsel Food":
A Festschrift for David W. Holton,
Edited by Efrosini Camatsos, Tassos A. Kaplanis and Jocelyn Pye

This book first published 2014

Cambridge Scholars Publishing

12 Back Chapman Street, Newcastle upon Tyne, NE6 2XX, UK

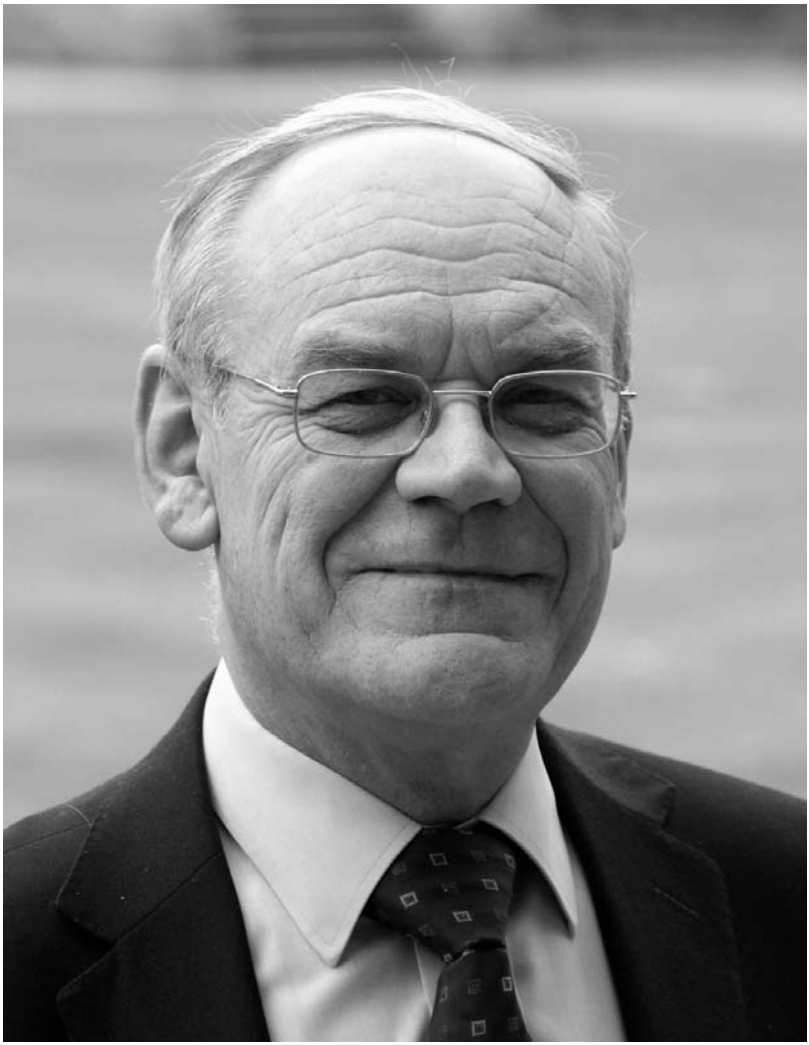
British Library Cataloguing in Publication Data
A catalogue record for this book is available from the British Library

ISBN (10): 1-4438-5543-X, ISBN (13): 978-1-4438-5543-3

Οι λόγοι του ήσανε θροφή
κι η ερμηνειά του βρώση
Erotokritos I 80

CONTENTS

LIST OF ILLUSTRATIONS



Professor David W. Holton

PREFACE

David W. Holton studied Classics and Byzantine and Modern Greek literature at the University of Oxford. His Oxford DPhil (approved 1971) comprised a critical edition and study of the rhymed version of the *Alexander Romance*, first printed in 1529; a revised version of the thesis was published in 1974. In the 1970s he continued his studies at the University of Thessaloniki and then spent three years as a research fellow at the University of Birmingham. From 1981, he taught at the University of Cambridge: first, as the Lewis-Gibson lecturer in Modern Greek (1981–2000), then as a reader in Modern Greek (2000–2006), and finally, as professor of Modern Greek (from 2006 until his retirement in 2013). His primary research has focused on the literature of Renaissance Crete. In addition to editing *Κάμπος: Cambridge Papers in Modern Greek* for twenty years, he has served on the editorial boards of *The Anglo-Hellenic Review, Byzantine and Modern Greek Studies*, and *Mandatoforos*. He has been the recipient of numerous grants and awards, notably a grant from the Arts and Humanities Research Council (which will produce a reference grammar of Medieval and Early Modern Greek) and the "Wisdom Award" in recognition of his contribution to the study of Greek language and culture of the post-Byzantine period, under the auspices of the University of Athens. David has recently moved to Burwell near Cambridge, where he resides with Ann, his wife of forty-five years. They have one son, one daughter, and three grandchildren.

During his time at Cambridge, David supervised sixteen PhD students, some of whom have gone on to have careers in academia, continuing the study of Modern Greek literature and becoming experts in their fields.

As members of this group we felt that the preparation of a Festschrift on the occasion of his retirement would be an appropriate way to express our deep gratitude to David.

As editors we are delighted that nearly all his former PhD students have contributed to this book, some reviving their PhD interests, others pursuing new developments in their specialist areas of research and all of them, in their different ways, keeping alive the interests that David encouraged. The broad time frame and varied approaches that the articles in this volume encompass give a sense of the richness and depth of the work that David influenced as a teacher, mentor and friend.

—The Editors

BIBLIOGRAPHY OF THE WORKS OF DAVID W. HOLTON

1969

Review of: G. Veloudis. *Der Neugriechische Alexander: Tradition in Bewahrung und Wandel* (Munich 1968). *Balkan Studies* 10: 183–88.

1970

Review of: G. Veloudis. *Alexander der Grosse: Ein alter Neugrieche* (Munich 1969). *Balkan Studies* 11: 199–200.

1972

Voices from Jannina: Contemporary Greek Literature. Selected and translated by D. Holton and P. Karageorgos. Jannina. 149 pages.

"A Series of Sixteenth Century Woodcuts in Greek Popular Texts." *Ελληνικά* 25: 371–76.

1973

"Η ελληνική παράδοση του μυθιστορήματος του Μεγάλου Αλεξάνδρου." *Παρνασσός* 15: 221–39.

1974

Review of: M. B. Raizis, and A. Pappas. *Greek Revolution and the American Muse* (Thessaloniki 1972). *Ελληνικά* 27: 210–13.

Διήγησις του Αλεξάνδρου. The Tale of Alexander: The Rhymed Version. Critical Edition with Introduction and Commentary. Βυζαντινή και Νεοελληνική Βιβλιοθήκη 1. Thessaloniki. xx + 296 pages. (Repr. with corrections and a new preface 2002. Athens: Μορφωτικό Ίδρυμα Εθνικής Τραπέζης. xxiv + 296 pages.)

1975

"'The Leprous Queen': A Ballad from Lesbos." *Byzantine and Modern Greek Studies* 1: 97–109.

1976

"The *Alexander Romance*: The Nature of the Tradition" (summary). In *Erotica Antiqua: Acta of the International Conference on the Ancient Novel, Bangor 1976,* edited by B. P. Reardon. Bangor 1977.

(With Margaret Alexiou). "The Origins and Development of 'Politikos Stichos': A Select Critical Bibliography." *Μαντατοφόρος* 9: 22–34.

1981

Review of: B. Bouvier. *Le Mirologue de la Vierge* (Rome 1976). *Ελληνικά* 33: 193–96.

1983

Review of: G. Saranti. *Ελένη: Διηγήματα* (Athens 1982). *World Literature Today* 57: 671.

Review of: H. Hunger, ed. *Anonyme Metaphrase zu Anna Komnene, Alexias xi-xiii: Ein Beitrag zur Erschliessung der byzantinischen Umgangssprache* (Vienna 1981). *Journal of Hellenic Studies* 103: 232–33.

1984

Review of: T. Winnifrith, and P. Murray, eds. *Greece Old and New* (London 1983). *JACT Review* 1: 41.

1984/1985

"Ethnic Identity and Patriotic Idealism in the Writings of General Makriyannis." *Byzantine and Modern Greek Studies* 9: 133–60.

1985

Review of: R. Browning. *Medieval and Modern Greek*. 2nd ed. (Cambridge 1983). *Classical Review* 35 (1): 97–99.

Review of: T. Winnifrith, and P. Murray, eds. *Greece Old and New* (London 1983). *Classical Review* 35 (1): 194–95.

1987

"Exile as Theme and Motif in the *Erotokritos*." *Antipodes* (Melbourne) 21: 37–43.

"Poetry and Drama in Venetian Crete." *Athena Magazine* 15 (April): 140–41.

"Η *Ιστορία της Σωσάννης* του Μάρκου Δεφαράνα: Εκδοτικά προβλήματα μιας φυλλάδας." In *Neograeca Medii Aevi: Text und Ausgabe. Akten zum Symposion Köln 1986,* edited by H. Eideneier. Cologne 1987.

Review of: *V. Kornaros "Erotocritos"*. Translated by Theodore Ph. Stephanides (Athens 1984). *Journal of Hellenic Studies* 107: 266.

1988

"*Erotókritos* and Greek tradition." In *The Greek Novel A.D. 1–1985,* edited by R. Beaton, 144–55. London: Croom Helm.

"Ο Ψυχάρης και το κίνημα του δημοτικισμού." *Μαντατοφόρος* 28: 7–99. Guest-editor David Holton. Contributions: "Εισαγωγικό σημείωμα", 9–10; "Psycharis and the Short Story", 60–68.

"Πώς οργανώνεται ο *Ερωτόκριτος*;" *Cretan Studies* 1: 157–67.

Review of: P. Mackridge. *The Modern Greek Language: A Descriptive Analysis of Standard Modern Greek* (Oxford 1985). *Journal of Hellenic Studies* 108: 274–75.

1989

"Cavafy and the Art of Self-Deception." *Modern Greek Studies Yearbook* 5: 143–62.

"Modern Greek Studies: A Mythical Crisis." *Journal of Modern Greek Studies* 7: 49–52.

1990

"Modern Greek Today: One Grammar or Two?" In *Greek Outside Greece II,* edited by M. Roussou and S. Panteli, 23–33. Athens: Diaspora Books.

"Orality in Cretan Narrative Poetry." *Byzantine and Modern Greek Studies* 14: 186–98.

1991

Erotokritos. Bristol: Bristol Classical Press, Studies in Modern Greek. viii + 88 pages. (American edition: New Rochelle, NY: Caratzas.)

Literature and Society in Renaissance Crete, edited by David Holton. Cambridge: Cambridge University Press. xii + 339 pages. Contributions: "The Cretan Renaissance", 1–16; "Romance", 205–37; "Bibliographical Guide", 275–76, 296–300.

The Battle of Crete 1941. A Symposium to Mark the 50th Anniversary, edited by David Holton. Cambridge: Modern Greek Section, Faculty of Modern and Medieval Languages, University of Cambridge. 57 pages. Contribution: "Introductory Remarks", 1–4.

1992

"Cyprus and the Cretan Renaissance: A Preliminary Study of Some Cultural Connections." *Επετηρίς Κέντρου Επιστημονικών Ερευνών* (Nicosia) 19: 515–30.

"The Backward Glance: Time and Place in Modern Greek Literature." Edited by David Holton. *Journal of Mediterranean Studies* 2 (2): 143–279. "Editor's Introduction", 143–47.

"'Ηράκλη τον ελέγασι': ο βασιλιάς της Αθήνας στον *Ερωτόκριτο*." *Cretan Studies* 3: 113–29.

Review of: *Γ. Χορτάτσης "Η Ελευθερωμένη Ιερουσαλήμ"*, edited by S. Alexiou and Martha Aposkiti (Athens 1992). *Σημείο* (Cyprus) 1: 295–97.

1993

"The Formation of the Future in Modern Greek Literary Texts up to the 17th century." In *Αρχές της Νεοελληνικής Λογοτεχνίας: Πρακτικά του Δεύτερου Διεθνούς Συνεδρίου* '*Neograeca Medii Aevi*', vol. 1, 118–28. Venice.

Review of: W. Puchner. *Μελετήματα Θεάτρου: Το Κρητικό Θέατρο* (Athens 1991). *Südost-Forschungen* 52: 523–26.

1994

Review of: J. Pettifer. *The Greeks: The Land and the People since the War* (London 1993). *International Affairs* 70 (2): 369–70.

Review of: R. Beaton, and C. Roueché, eds. *The Making of Byzantine History: Studies Dedicated to Donald M. Nicol* (Aldershot 1993). *The Anglo-Hellenic Review* 9: [13].

Review of: W. G. Morrice. *The Durham New Testament Greek Course: A Three Month Introduction* (Carlisle 1993). *Theological Book Review* 6 (2): 108–9.

1996

"The Function of Myth in Cretan Renaissance Poetry: The Cases of Achelis and Kornaros." In *Ancient Greek Myth in Modern Greek Poetry. Essays in Memory of C. A. Trypanis*, edited by P. Mackridge, 1–12. London: Frank Cass.

"Η κριτική έκδοση της *Ιστορίας της Σωσάννης* του Μάρκου Δεφαράνα." In *Prosa y Verso en Griego Medieval. Rapports of the International Congress "Neograeca Medii Aevi III" Vitoria 1994*, edited by J. M. Egea and J. Alonso, 207–12. Amsterdam: Hakkert.

Review of: A. Poole and J. Moule, eds. *The Oxford Book of Classical Verse in Translation* (Oxford University Press 1995). *The Anglo-Hellenic Review* 13 (Spring): 21.

Review of: E. Layton, *The Sixteenth Century Greek Book in Italy: Printers and Publishers for the Greek World* (Hellenic Institute of Byzantine and post-Byzantine Studies, Venice 1994). *Byzantine and Modern Greek Studies* 20: 287–91.

Review of: R. Beaton and D. Ricks, eds. *Digenes Akrites. New Approaches to Byzantine Heroic Poetry* (Aldershot 1993). *The Times Literary Supplement* 4845 (9 February): 33.

1996–2000

(With Dia M. L. Philippides). *Του κύκλου τα γυρίσματα: Ο "Ερωτόκριτος" σε ηλεκτρονική ανάλυση*. Vols. 2–4. Athens: Ερμής. 1996. x + 1375 pages; Vol. 1. 2000. cxlix+ 394 pages.

1997

(With Peter Mackridge and Irene Philippaki-Warburton). *Greek: A Comprehensive Grammar of the Modern Language*. London: Routledge. xxiii + 520 pages. (Repr. with corrections 1999 and 2004.) 2nd ed. Rev. by Vassilios Spyropoulos. London: Routledge 2012.

Review of: R. Lavagnini, *Villoison in Grecia. Note di Viaggio (1784–1786)* (Palermo 1974). *Classical Review* 27.1 (April): 152–53.

Review of: R. Beaton, *The Medieval Greek Romance* (rev. ed., London 1996). *The Times Literary Supplement* (11 July): 26.

Λογοτεχνία και κοινωνία στην Κρήτη της Αναγέννησης. Edited by David Holton. Translated by Natalia Deliyannaki. Irakleio: Πανεπιστημιακές Εκδόσεις Κρήτης. 1997. xv + 429 pages.

Review of: R. Beaton, *The Medieval Greek Romance* (rev. ed., London 1996). *The Anglo-Hellenic Review* 16 (Autumn): 21.

1998

"Κριτικά και ερμηνευτικά στον *Ερωτόκριτο*: Μια επισκόπηση." *Cretan Studies* 6: 395–407.

Review of: A. Leontis, ed. *Greece: A Traveler's Literary Companion* (San Francisco 1997). *The Anglo-Hellenic Review* 17 (Spring): 25.

Review of: E. Kakoulidi-Panou, and K. Pidonia, eds. *Άνθος των Χαρίτων - Φιόρ δε Βερτού: Η κυπριακή παραλλαγή* (Nicosia 1994). *Σημείο* 5: 262–64.

Review of: G. Horrocks. *Greek: A History of the Language and its Speakers* (London 1997). *The Anglo-Hellenic Review* 17 (Spring): 18.

Review of: W. F. Bakker, and A. F. van Gemert, eds. *Η Θυσία του Αβραάμ: Κριτική Έκδοση* (Irakleio 1996). *Byzantine and Modern Greek Studies* 22: 296–99.

1998/1989

"A History of Neglect: Cypriot Writing in the Period of Venetian Rule." *Modern Greek Studies Yearbook* 14/15: 81–96.

1999

(With Peter Mackridge and Irene Philippaki-Warburton). *Γραμματική της Ελληνικής Γλώσσας*. Athens: Patakis. xxxii + 495 pages. (Rev. Greek ed. of *Greek: A Comprehensive Grammar*.)

Review of: D. Ricks and P. Magdalino, eds. *Byzantium and the Modern Greek Identity* (Aldershot 1998). *Anglo-Hellenic Review* 20 (Autumn): 21–22.

Review of: J. M. Nicol, *Stories from the "Alexander Romance", collected and retold* (London 1997). *Anglo-Hellenic Review* 19 (Spring): 17.

2000

"Georgios Chortatsis" and "Vitsentzos Kornaros". In *Encyclopedia of Greece and the Hellenic Tradition*, edited by Graham Speake, 324–26, 908–10. London–Chicago: Fitzroy Dearborn.

"The Cretan Renaissance." In *Cretan Quests: British Explorers, Excavators and Historians,* edited by D. Huxley, 195–202. London: British School at Athens.

"Η δομή του ποιήματος." In "*Ερωτόκριτος* – Ο ποιητής και η εποχή του", *Επτά Ημέρες* (supplement of the newspaper *Καθημερινή*) (11 June), 9–12.

"Παρατηρήσεις για το κρητικό ποίημα *Ο Κάτης και οι Ποντικοί*." *Πεπραγμένα του Η΄ Διεθνούς Κρητολογικού Συνεδρίου*, vol. B1, 243–50. Irakleio.

2001

"Classical Antiquity and Cretan Renaissance poetry." *Journal of the Hellenic Diaspora* 27: 87–101.

"Η Εισαγωγή μιας κριτικής έκδοσης: Σε ποια ερωτήματα θα έπρεπε να απαντήσει ο εκδότης ενός κειμένου;" In *Θεωρία και πράξη των εκδόσεων της υστερο-βυζαντινής αναγεννησιακής και μεταβυζαντινής δημώδους γραμματείας*, edited by H. Eideneier, U. Moennig, and N. Toufexis, 251–70. Irakleio: Πανεπιστημιακές Εκδόσεις Κρήτης.

Review of: O. L. Smith, *The Byzantine "Achilleid": The Naples Version. Introduction, Critical Edition and Commentary*. Edited and prepared for publication by P. A. Agapitos and K. Hult. Wiener Byzantinistische Studien 21 (Vienna 1999). *Byzantine and Modern Greek Studies* 25: 268–70.

Μελέτες για τον "Ερωτόκριτο" και άλλα νεοελληνικά κείμενα. Athens: Καστανιώτης.

2002

"Modern Greek: Towards a Standard Language or a New Diglossia?" In *Language Change: The Interplay of Internal, External and Extra-linguistic Factors*, edited by M. C. Jones and E. Esch, 169–79. Berlin–New York: Mouton de Gruyter.

2003

"Antonis Samarakis" [obituary]. *The Guardian* (16 August).

"Κρυμμένα [πράγματα] σε μερικούς καβαφικούς τίτλους." In *Σύγχρονες τάσεις στην ελληνική γλωσσολογία*, edited by D. Theophanopoulou-Kontou et al., 60–76. Athens: Πατάκης.

2004

(With Peter Mackridge and Irene Philippaki-Warburton). *Greek: An Essential Grammar of the Modern Language*. London: Routledge. xiii + 279 pages. Greek translation by Μιχάλης Γιωργιαφέντης: *Βασική γραμματική της σύγχρονης ελληνικής γλώσσας*. Athens: Πατάκης 2007.

Review of: N. M. Panagiotakis, *Κρητική Αναγέννηση: Μελετήματα για τον Βιτσέντζο Κορνάρο*, edited by S. Kaklamanis and G. K. Mavromatis (Athens 2002). *Byzantine and Modern Greek Studies* 29 (1): 101–2.

Review of: P. M. Kitromilides, *Κυπριακή λογιοσύνη 1571–1878: Προσωπογραφική θεώρηση* (Nicosia 2002). *Journal of Ecclesiastical History* 55 (2): 411–12.

2005

"Notes on Some Verb Forms in the Work of Leonardos Dellaportas." In *Filia: Studies in Honour of Bo-Lennart Eklund*, edited by V. Sabatakakis and P. Vejleskov, 97–108. Lund.

Copyists, Collectors, Redactors and Editors: Manuscripts and Editions of Late Byzantine and Early Modern Greek Literature. Papers given at a conference held at the Danish Institute at Athens, 23–26 May 2002. Edited by D. Holton, T. Lendari, U. Moennig, and P. Vejleskov. Irakleio: Πανεπιστημιακές Εκδόσεις Κρήτης. xvii + 469 pages.

2006

"*Ερωτόκριτος* και *Βοσκοπούλα*: Μια συγκριτική ανάλυση." In *Ζητήματα ποιητικής στον "Ερωτόκριτο"*, edited by S. Kaklamanis, 273–90. Irakleio: Βικελαία Δημοτική Βιβλιοθήκη.

2006/2007

"Το φαινόμενο της Κρητικής Αναγέννησης." *Παλίμψηστον* 20/21: 31–50.

2007

"Σκέψεις για την υποδομή της διδασκαλίας της νέας ελληνικής στο εξωτερικό: Βοηθήματα και μορφές υποστήριξης." In *Πρακτικά διεθνούς συνεδρίου "Η ελληνική γλώσσα ως δεύτερη/ξένη: Έρευνα, διδασκαλία, εκμάθηση",* edited by K. Dinas and A. Hatzipanagiotidi, 34–41. Thessaloniki: University Studio Press.

Review of: *Giorgio Denores "A Discourse on the Island of Cyprus and the Reasons for the True Succession in the Kingdom"*, edited by P. M. Kitromilides (Venice 2006). *Byzantine and Modern Greek Studies* 31 (2): 230–31.

2009

Cambridge in Athens: Οι νεοελληνικές σπουδές στο Cambridge. Παρελθόν, παρόν και μέλλον. Edited by David Holton. Athens: Περίπλους. Contributions: 21–26, 63–69.

2010

"The First Modern Greek Printed Book: *Apokopos* (1509)." *The Anglo-Hellenic Review* 42 (Autumn): 16–19.

"What Is Medieval Greek? Some Thoughts of a Grammarian." *Scandinavian Journal of Modern Greek Studies* 4: 29–43.

(With Io Manolessou). "Medieval and Early Modern Greek." In *A Companion to the Ancient Greek Language*, edited by E. G. Bakker, 539–63. Oxford: Wiley-Blackwell.

Review of: P. Constantine, R. Hadas, E. Keeley, and K. Van Dyck, eds. *The Greek Poets: Homer to the Present* (New York and London 2010). *The Anglo–Hellenic Review* 42 (Autumn): 28–29.

2011

Review of: A. Georgakopoulou, and M. Silk, eds. *Standard Languages and Language Standards: Greek, Past and Present* (Aldershot 2009). *Byzantine and Modern Greek Studies* 35 (2): 237–39.

2012

"The Cambridge Grammar of Medieval Greek Project: Aims, Scope, Research Questions." In *Πρώιμη νεοελληνική δημώδης γραμματεία: Γλώσσα, παράδοση και ποιητική. Πρακτικά του 6ου Διεθνούς Συνεδρίου Neograeca Medii Aevi*, edited by G. K. Mavromatis and N. Agiotis, 263–70. Irakleio: Βικελαία Δημοτική Βιβλιοθήκη.

"Ξαναδιαβάζοντας τον *Ερωτόκριτο*." In *Ο κόσμος του "Ερωτόκριτου" και ο "Ερωτόκριτος" στον κόσμο: Πρακτικά Διεθνούς Επιστημονικού Συνεδρίου (Σητεία, 31/7– 2/8/2009)*, edited by T. Markomihelaki, 29–42. Irakleio: Δήμος Σητείας.

Review of: P. Bien, *The Selected Letters of Nikos Kazantzakis* (Princeton 2012). *The Anglo-Hellenic Review* 46 (Autumn): 31.

INTRODUCTION

David Holton took up his teaching post in Modern Greek at the University of Cambridge in 1981. In the thirty-two years of his tenure, he nurtured the subject, ensuring high-quality courses in Modern Greek language and literature at BA, Master's and PhD levels. This volume of essays by David's former PhD students reflects the wide range of Modern Greek literature David has taught and is intended to honour his work. It also celebrates the significant contribution of the Cambridge Modern Greek section, currently threatened with closure. It is our hope that the study of Modern Greek will continue to thrive and inspire at Cambridge, as it has done for the past 75 years.

The volume is divided into five parts, structured thematically and chronologically.

The first part of the book, "Medieval Greek Romances between East and West", situates the Greek literary production of medieval romances in an international context and includes papers that adopt a comparative perspective in examining the roles that Western medieval tradition, Eastern epic tradition and Byzantine poetry played in the genre's development.

Tina Lendari's opening article examines the imagery of the erotic gaze in the vernacular romance *The War of Troy*, an anonymous Greek translation of the Old French *Roman de Troie* by Benoît de Sainte-Maure, exploring a variety of traditional *topoi* within the context of medieval poetics. Through a comparative examination of relevant sections in the Greek and French texts, the author investigates the adaptation practices employed by the Greek translator, and argues that they may suggest an intentional re-interpretation of the original with emphasis on its epic rather than romantic features. Kostas Yiavis turns to medieval Persian epics and romances and examines their affinities to the Byzantine and early modern Greek romance tradition. Using the Greek romance of *Velthandros* and the Persian epic of *Haft Paykar* as a starting point, Yiavis proposes that literary contact with the East did not take place exclusively on the level of specific narrative units, but also in a broader and more fluid frame of "cultural mobility" where exchange was the norm and not the exception. The concluding article of this section, by Eleni Lampaki, focuses on *Kallimachos and Chryssorroi* and offers new insights into the role of its

narrator and the didactic aspects of its narrative. Lampaki also investigates the romance's relation to a poem authored by Manuel Philes, thus placing the romance within the context of Byzantine didactic and allegorical poetry.

The second part, "Renaissance Poetics and Representations", is the longest section of the book, with four articles, and deals with aspects of literature and society in Venetian Cyprus and Crete, Prof. Holton's field of specialisation. Contributions to this section bring in literary, generic, metrical, anthropological, and historical considerations that enrich our perception of Renaissance Crete and Cyprus and their cultures.

Marina Rodosthenous-Balafa embarks on a parallel reading of poem no. 24 of the sixteenth-century Cypriot *Canzoniere* with its Petrarchan prototype, CCCXI, and also examines their intertextual dialogue with poem no. 34 of the Cypriot collection. The author provides an informed account of the theme of the nightingale, its literary tradition, symbolism, and metrical aspects, and further explores the dynamic relationship of poets with the bird, a relationship which proves to be of poetical and even ontological importance. Tassos A. Kaplanis's article focuses on the Cretan Renaissance masterpiece of Vitsentzos Kornaros, *Erotokritos*, and deals with a virtually unexplored subject, namely the depictions of study-rooms in Modern Greek literature. The article, based on historical data and scholarly accounts of this distinctive feature of Italian Renaissance culture, investigates the ways in which Erotokritos's study-room is constructed, furnished and used in the Cretan romance, and provides a reading of the text which suggests Kornaros's familiarity with the Italian cultural milieu of the second half of the sixteenth century. Tasoula Markomihelaki's article deals with representations of the city of Kastro or Candia or Chandax/Chandakas (present-day Irakleio) in the *Catastrophe of Crete* by Manolis Sklavos and in *The Cretan War* by Marinos Tzane Bounialis. Markomihelaki provides ample examples that demonstrate how the city of Kastro acquires speech, soul and sentiments, expresses pride in her fine walls and buildings and grief at her tragic fate since she fell to the Ottoman Turks after a twenty-one-year siege, all of which, on a more theoretical level that is also taken into account, may advocate for the poems' literary qualities. From this long siege of Chandax as described by Bounialis, Maria Vlassopoulou, in the closing article of this section, extracts a highly interesting and hitherto unexplored episode of Savoyard cannibalism and examines it in a historical, anthropological and symbolic manner. Vlassopoulou provides a comparative analysis of the episode based on seventeenth-century sources, questions its authenticity, and concludes by arguing that Bounialis's narrative both conveys and

generates perceptions of history within a scope significantly wider than the island of Crete.

The third part of the book, "Crafting Modern Greek Identity", takes us to the nineteenth century, a decisive period for the construction of modern Greek identity, and offers insights into the ways in which Greeks and foreigners attempted to harness the Greek past to a narrative of nationhood and/or folklorise the Greek present.

Stratos Myrogiannis's article challenges the established view that Byzantium as a historical era became a distinctive part of Greek history in mid-nineteenth century due to the work of the most prominent scholars of Greek Romantic historiography, Zambelios and Paparrigopoulos, by examining the earlier historical composition of Dimitrios Alexandridis. In translating Oliver Goldsmith's *The Grecian History*, Alexandridis expanded the prototype by adding another volume (published in 1807) that was his own original creation. Myrogiannis argues that, in this way, Alexandridis became the first Greek-speaking historian who appropriated Byzantine history as Greek history. In her article, Semele Assinder evaluates and reconsiders the view of Greece that Elizabeth Edmonds, a British Victorian translator of Modern Greek literature, brought back to Britain with her *Fair Athens* (1881). Edmonds, who was well known to the British general public, described a society in flux, felt the changes that were taking place in her contemporary Athens, but still recorded all customs and festivals she witnessed with folkloric dedication and a voice nostalgic for the vanishing traditions.

The fourth part of the book, "Revisiting Authors of the Modern Greek Canon", discusses some of the most important modern Greek authors, which include the novelist Emmanouil Roidis, whose *Pope Joan* was admired by Mark Twain and Alfred Jarry (and was freely translated by Lawrence Durrell as *The Curious History of Pope Joan*), the poet C. P. Cavafy, an emblematic figure of modern Greek poetry worldwide, and George Seferis, one of the two Greek Nobel laureates.

With Foteini Lika's article, we move to the realm of *synaxaria* and the lives of the saints. Lika discusses many suppressed and neglected religious sources of Roidis's *Pope Joan* in order to demonstrate that Roidis did not fabricate his claims regarding the medieval female Pope out of thin air and that, in most cases, there is a text lying behind them, a text intentionally or unintentionally distorted. Maria Athanasopoulou's article examines the impact of William Shakespeare on the literary tastes and texts of C. P. Cavafy. The article includes close readings of two poems by Cavafy and discusses how they both take ideas, themes and stylistic aspects from Shakespeare and how Cavafy makes these his own. In the final article of

this part, Katerina Krikos-Davis draws on largely unpublished archival material to unveil the close and enduring friendship between George Seferis and the eminent British Byzantinist Sir Steven Runciman. Her investigation underlines their mutual respect, admiration and common interest in the Greek past and present.

The fifth part of the book, "Renegotiating Identity, Empowering Marginality", shows how marginal identities become central in several texts of the twentieth and twenty-first centuries. Crowds acting as collective entities in mass societies, national and religious others, and immigrants are the protagonists of this chapter.

Social upheavals and the spectre of dictatorship are innovatively addressed in Nikos Katiforis's novel *The Dictatorship of Satan* which is explored, both in narrative and social terms, in the piece by Jocelyn Pye. Pye shows how Katiforis draws on expressionist techniques and applies them effectively to open up the potential of the medium of prose fiction, and places the novel in the wider context of 1930s Greek and European fiction. Philothei Kolitsi investigates the representation of Greeks and Turks in a contemporary novel by Maro Douka. Kolitsi demonstrates how Douka attempts to depict perspectives of the national and religious other by challenging the "negative" stereotype, portraying instead a "positive" image of the other in terms of inter-personal relationships. The voice of a different other, an Albanian immigrant author, is heard in Efrosini Camatsos's closing article of the volume. Gazmend Kapllani, an Albanian immigrant who entered Greece in the 1990s and who writes in his adopted language Greek, produced a trilogy that is carefully examined by Camatsos in order to explore the changing notion of identity, from being a fixed concept to being a construction.

We have not interfered with the system of spelling, accentuation and punctuation as regards quotations from Greek sources in individual papers. We have also allowed both BC/AD and BCE/CE for era designation according to each author's preference. For reasons of consistency, modernised spelling and the use of monotonic Greek was applied to all entries in the reference lists.

Efrosini Camatsos
Tassos A. Kaplanis
Jocelyn Pye

December 2013

PART I:

MEDIEVAL GREEK ROMANCES BETWEEN EAST AND WEST

GAZES IN LOVE SCENES AND GLANCES AT THEIR DEPICTION: NOTES ON *THE WAR OF TROY*

TINA LENDARI

Abstract

The present study examines aspects of the erotic gaze and the accompanying imagery in the love stories which are interwoven in the narrative of the medieval Greek romance The War of Troy *(an anonymous translation of the Old French* Roman de Troie *by Benoît de Sainte-Maure) and seeks to interpret some of the features of their handling of the Greek author/translator. The comparative examination of the relevant sections in the Greek and French text concentrates on the treatment of visual imagery as well as* topoi *closely connected with the conventions of love romance, raising the question whether the Greek translator's practice aimed to shift the readers' interest from romantic fiction to heroic deeds. The changes in the Greek text, although not radical, might suggest a re-interpretation of the original with more emphasis on its epic, rather than the fictional-romantic dimension.*

It is a commonplace, perhaps no longer universally acknowledged, that the scene of falling in love must be at the heart of a romantic work. Since antiquity, falling in love has often been depicted through scenes of visual encounter, which may involve the collocation of fire and Love's arrows piercing the lovers' heart or eyes. The description of the subject and object of the glance, the image of the beloved and the awakening of desire are sometimes further enriched by the concept of mirroring gazes and

Katerina Krikos-Davis deserves my most heartfelt thanks for her unfailing support, as well as for her perceptive remarks and suggestions. Three more people must be thanked: Io Manolessou for her help with the translation of some of the Greek passages; and Marjolijne Janssen and Elizabeth Jeffreys for coming to my rescue by providing me with the latter's recent and urgently needed article.

emotions. Reciprocated love, ideal love, or unrequited, foolish and even doomed love can be prefigured or underscored by, among other things, the handling of the love gaze dynamics. The present study sets out to examine samples of the gaze and the accompanying imagery in the love stories contained in *The War of Troy*[1] and, in the process, to explore the poetic approach employed by the author.[2]

The *War of Troy*, a translation of the Old French *Roman de Troie* by Benoît de Sainte-Maure,[3] does not qualify as a pure love romance; however, the interweaving of love stories within the narrative of the Trojan expedition is considered one of Benoît's most remarkable achievements.[4] Although the Greek text follows the original quite closely, it tends to reduce the emphasis on the romantic element of the work without, however, eliminating it; after all, the four basic love stories (Jason and Medea, Paris and Helen, Troilus and then Diomedes and Briseida, and, finally, Achilles and Polyxena) are basic constituents of the plot. Elizabeth Jeffreys has observed that the translator of the *War of Troy* "sometimes appears impatient with the description of the mental states of the characters who fall in love" (Papathomopoulos and Jeffreys 1996, lx), mainly referring to abridged soliloquies of the enamoured characters. One might add that many of the elements constituting the intricate studies of *fine amor* in Benoît's work are condensed, abridged, or slightly modified as part of an attempt to change its atmosphere and general tone. Even though this effort does not seem to be thorough, the treatment of the love scene imagery entails some subtle but telling changes.

The first of the four love stories in the text—between Jason and Medea—introduces the lovers during a banquet, where their visual encounter takes place:

---

[1] The following abbreviations and editions will be used for references and text excerpts: *RT*: *Roman de Troie* (Constans 1904–1912), *WT*: *Ο Πόλεμος της Τρωάδος (The War of Troy)* (Papathomopoulos and Jeffreys 1996). Translations from the French and Greek texts are my own unless otherwise indicated.

[2] This contribution to the volume dedicated to David Holton is part of a larger project on the poetics of the gaze and the declaration of love in medieval and early modern Greek poetry (see also Lendari 2012).

[3] For general information on the text, the most up-to-date contribution is Jeffreys 2013 (unfortunately, I was only able to consult this very recent publication when the present article was going to press). See also Shawcross 2003, 140–45, and Jeffreys, "Introduction", in Papathomopoulos and Jeffreys 1996.

[4] See e.g. Lumiansky 1958; Adler 1960; Levenson 1979; Nolan 1992, 96–117; Blumenfeld-Kosinski 1997, 43–50.