THE AMARANTH

BULLETIN OF THE MODERN GREEK STUDIES PROGRAM

University of Toronto

No. 2 (1981)
PROGRAMS OF STUDY

I. Minor Program: any three (3) courses from GRK 150Y/245Y/250Y/350Y/355Y/450Y approved by the Department.


3. Modern Languages and Literatures (Combined Specialist Program in Two Languages): Fourteen (14) courses are required in a program of at least twenty (20) courses, seven (7) in each subject. Non-Specialist Electives: four

+Our courses in Modern Greek are listed in the first No. of the BULLETIN.
courses. For languages other than Greek one should consult the University of Toronto Arts and Science Calendar.

Greek: Three courses in Modern Greek at 200- or higher level, of which at least one must be at a 300- level./ Three courses in Ancient or Hellenistic Greek./ One additional course from GLL/GRK/GRH courses in Greek History/ FAH courses in Greek Art/ NES courses in Hellenistic History.
Two exemplary selections of modern Greek literary texts for use in Greek high school, fruit of a collective effort of twelve women teachers and writers (among whom is the poet Lina Kasdhaghli) in collaboration with a number of high-school graduates. The initial selections were tried, quite successfully, at the so-called Hill School, an old and prestigious school for girls in Athens. The first volume covers the last two decades of the nineteenth century (with works by Palamas, Dhrossinis, Polemis, Souris, Vikelas, Rhoidhis, Viziinos, Kondhilakis, Mitsakis, Psiharis, Pallis, Eftaliotis, Kristallis, Hristovassilis, Karkavitsas, Vlahoyiannis and Travlantonis), while the second reflects the modern Greek literature of the first three decades of the twentieth century.

The introduction to each volume is brief and to the point. There follows a chronology of the period covered, with listings of important dates in three different columns: Greek Literature, Greek History, World Events. Writers are represented in the main part of the book with some of their best work. The texts are lightly annotated and illustrated with reproductions of relevant pictures and drawings. A special section, "Study", lists questions for students that are meant to test and reinforce comprehension. A bibliography lists the anthologized writers' works with their dates of publication. The place of publication is understood to be Athens.
in most cases, but one is intrigued to know that one of Palamas's books was first published in Chicago(,) in 1928. Secondary sources (including _afieromata_ of journals) are also listed. The glossaries are quite useful as some of the anthologized texts are heavily idiomatic, in cases like Kondhilakis, Mirivilis and Kondoglous. Each volume is rounded out with a general bibliography and an appendix of suggestions to the teacher for the better use of the book. Besides Mirivilis and Kontoglous, the second volume contains works by Xenopoulos, Hatzopoulos, Theotokis, Dhraghoumis, Malakassis, Ghriparis, Porfiras, Varnalis, Papan toniou, Ouranis, Kariotakis, Aghras and Venezis.

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Malanos, who spent most of his life in Egypt before retiring to Lausanne, is of course known, primarily, for his biographical and critical works on Cavafy and his essays on Seferis and other Greek writers. At the age of eighty, he decided to collect and publish the few poems which he had written over the years. Some he had first printed in journals as far back as the twenties, eliciting favorable comments from Cavafy, which are printed in this book, although Malanos himself denies having any pretensions as a poet.

Most of the poems are in traditional verse and rhythmical patterns that recall the so-called _Piissi tou Messopolemou_. The mood is romantic; there is a sense of nostalgia and melancholy. The poems in free verse are more thoughtful and include a gnomic variation on Cavafy's "Satrapies" and a series of terse epigrams, like the one I reprint here:

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Friendly and hostile critics
hastened to think of me as dead
and buried.
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But here, again I appear
in the bookstore windows.
My eclipse, it seems, was not complete.

To the collection of his own verses Malanos adds
a few competent translations from the Hellenistic
poet Meleager, Michelangelo, Giovanni Battista
Strozzi, Baudelaire, Eliot and Aloysius Bertrand.

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O Kamenos Kipos ke Alla Piimata (Athina, I980), is
a nicely printed small selection of poems by an
otherwise prolific writer. Spiros Kokkinis is a
professional librarian who has published much in
his field of work but also in the areas of Greek
history and antiquarian research. He has, more-
over, edited scholarly journals and anthologies
of poetry. Kokkinis is also a creative writer,
whose narrative Taxidhia stin Elladha me Sintrofia
tous Palious Yeoghrafous ke Periyyites (Athina, I975)
was awarded a Greek State prize. The present booklet
of poems, The Burnt Garden and Other Poems, is his
eighth collection of verse. Techniques learned from
surrealism or, possibly, from the elliptic and apo-
calyptic style of old Greek texts serve as a kind
of warp that catches images, which derive partly
from the contemplation of murals and icons in a
monastery or other objects of old and partly from
the poet's own fancy. The result is a cryptic kind
of lyricism, interspersed with fragments from reli-
gious texts, as in the following passage, number
I of "The All-consuming Hades", where we find a
borrowing from The Song of Songs:

Heaven ripened inside me like the
fruits of trees forgotten in the
solitude of the plain. I looked for
you in vanity, like all things admira-
rable. Yet, who is knowledgeable of
patience and wisdom of justice?
And You (exquisite like the sun,
more beautiful than the moon) be-

gan your wandering in the world's
all-desolate passions.

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Prodhromos Markoghloou (first published in I962)
has always projected a kind of feverish kaimos
in his poems, a mixture of sorrow and anger that
may derive from personal as well as social factors.
In the series of prose narratives O Horos tis Ioan-
nas ke o Hronos tou Ioanni (Thessaloniki, I980),
the kaimos is punctuated and relieved by eros, car-
nal exchange between the "space" of the woman and
the "time" of the man. These brief narratives must
be, in part, autobiographical (M. lost one arm when
very young and so has the Ioannis of the book). O-
therwise, both figures seem to be composites of
various people, men and women, who struggle to
survive and grow up as individuals in an environ-
ment of heavy socio-political pressures.

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Tassos Korfis, the editor and publisher of "Pro-
speros" Publications, has added another volume
to his previous work on the mid-war writer Mitsos
Papanikolaou (I900-I943). The new title is Mitsos
Papanikolaou. Kritika (Athina, I980). We have seen
P.'s poetry and translations from non-Greek, prima-
arily French, poets. Now, we are offered his critical
articles on poets like Rilke, Carco and Joyce, per-
ceptive book reviews on Greek poets, like Yeralis,
Sarantaris, Lapathiotis, Ritsos, Vrettakos, Seferis,
and brief essays on Kariotakis, Elytis, Sarantaris.
These texts appeared in various journals between
I920 and I940. They are readable and, in some cases,
have been justified by the literary developments post-
dating the premature death of their author.

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Thanassis Niarhos, *Kata Metopo*. Dhokimia (Athina, 1980). These thirty-some essays may strike certain readers as too abstract or dispassionate, bland reflections of the author on the social realities of our time, the foibles and habits of humans, the problems, rewards and abuses of relationships, the private and public ethos of individuals. Yet, there is a place for this kind of essay in our nervous and hurried world, as is also implied in the introduction to the book by the poet Nikos Karouzos. Some of the titles: "Consequences of Hyperbole", "The New Martyrs", "Public Opinion", "The Factions", "The Counterfeiting", "The Silent Agreement", "Dirty Alliances", "Clarifications". Here is a brief sample from the essay "Universal Disease":

There are people who spend their lives judging and commenting on the lives of others, most often censoriously, as they think that by abominating others they bring their own virtue into a higher relief. They enjoy association and communication with people not through the active exercise of their own qualities but with the constant issuing of damning verdicts against those who are absent...

Besides being an essayist and poet, in his own right, Niarhos is also active as an anthologizer, radio interviewer, translator and editor (with Antonis Fostieris) of the magazine *I Lexi*.

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The booklet by A. Navidhis, *Preloudhio*. Piimata 1972-1979 (Lehena, 1980), contains poems picked out from among many more that were thrown into the basket, as the poet notes. The first piece
is a tribute to Seferis and the others draw their inspiration from ancient myth and modern Greek realities as well as personal experiences. Lack of originality in these verses is somewhat compensated by the young writer's positive attitude to life and his faith in the future

A moment will come
when the good news
will criss-cross the universe
and life will no longer float
in the canals of unclean existence
unless it deserves death.

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The very first verses of Ilias Kefalas, *Ta Mastiya*, Piimata (Athina, 1980), leave no doubt about his all too human urges:

I am impatient for spring and the sea
I am impatient for life

Then, Kefalas goes on to chart the obstacles on the way, both external and internal, as the poem "The Whips" suggests; for, the poet himself may responsible for some of the adversities. In the process, night becomes a pale substitute for day:

The things that are born inside us
are in a hurry to go
only their anger lingers on
eating silence and love away.

I have found my life as I left it
one evening of summer.
Since then, I have borrowed sensations
to be conscious of my fall.

The best poem in this collection is "The Soldier", where a simple soldier reading the letter of his beloved, "with his smile of a becalmed god/ with a salt-dripping rift between the eyes", becomes the prototype of the yearning poet.

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A "Flower of the Desert" from the Holy Mountain.

The Byzantine monastic tradition of Athos has been given some new strength in recent years by the decision of a comparatively large number of younger men to forsake the pleasures as well as the ordinary struggles of this world and become monks. As the writer of this review noted during his second visit to the Holy Mount in 1980, at the core of the monks' life there remains prayer, then come the dhiakonimata, the daily chores that ensure the physical existence of the monastic community. There is little time left for anything else. Yet, some of the denizens of Athos complement their activities with writing, translating older theological texts and publishing books and journals. Father Theoklitos of the Monastery of Dionysiou, who edits the periodical Athonian Dialogues, and Father Vassilios, the abbot of Stavronikita, are two monks better-known for these activities.

A still younger monk, one of the new recruits, is Father Symeon, again of Stavronikita, who translated into modern Greek and printed with the help of his monastery Palladios's Lusaikon, in the series "Flowers of the Desert". The book came out in 1980. Palladios was a monk who lived between 364 and 431 A.D. and became bishop of Helenopolis in Bithynia. In a loose string of prose vignettes, Palladios narrates events of particular significance from the lives of saintly men and women, of whom he had first-hand experience. His style is simple and direct, spiced here and there with theological utterances which conform to the Gospel and Christian tradition. Father Symeon has done a good job in translating or, rather, adapting the early Byzantine Greek of Palladios to the modern Greek demotic. The stories include those of the maiden Alexandra who confined herself in an underground chamber so that her good looks could not scandalize
a man madly in love with her, of Serapion who had himself sold as a slave to pagan actors whom he then converted to Christianity, and of many other hermits who went to extremes in their effort to mortify their flesh for the glory of God. Some of these extremes will undoubtedly repel the modern reader who will be tempted to interpret them in a Freudian frame of mind. But there is always something admirable in heroism, whatever its motives. Moreover, every faith needs its martyrs to take roots.

Father Symeon's *Palladios* is a voice from another time and a place that is very different from the ones most of us know. Athos continues its exclusive life with a definite goal, a better communion by its monks and indirectly by mankind at large with God. Secular people will continue being fascinated by the Holy Mount and what it represents, and will go on writing about it. Here one could add that, among many others, two North-american Greeks, Constantine Cavarnos and the late George Georgiadis Arnakis, have written books on Athos.

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This is a selection of twenty poems, variations on one basic mood, melancholy. The mood is underlined by the title of the booklet as well as by some unusual drawings by the illustrator Joanne Schmidt. The Greek-american poet Karkasinas is a person of many interests, including film. He uses as an epigraph to his poems the opening title of Bergman's *The Hour of the Wolf*, and many of the verses read like scene descriptions in a scenario. One is surprised, though, that a man of the city like the poet seems to draw most of his imagery from nature: the moon appears several times, water and wind are used to symbolize the inconstancies of life, while the mysteries of the naked human body are explored in new and original ways.
One notices the expressionism of certain verses: the moon is a patch of ice/ on which a dream could slip on, and: near a lake black with sorrow/ the streams that fed it had dried up/ a patch of children throw stones at the eldest trees. In the longer poems the good lines are occasionally smothered by flat and repetitive verses; obviously a tightening of "screws" was needed there. Rather awkward is also the attempt in some poem to combine a reference to Baudelaire's disease with the sexual relationship between two other French poets, Verlaine and Rimbaud. The poem is forced in an artistic sense, besides reflecting a now dated view of homo-sexuality as a disease.

The best poem in this selection is also the least melancholic. "On the edge of need" (written after a visit to Hancock Shaker Village) has a terse manner and a maturity of vision, which set it apart from the other poems:

The craftsman plied his tools.
He knew that skill and patience kept tedium and agitation in the distance.

Put your lips together
and pronounce the word endure-

Endure.

And the days gone by go by again.
His eyes tilt toward the window and fall back on iron and wood.

To embellish the object would take away from its meaning.
For how many years did people use this chair?

Extra-routes to Beauty are idle pursuits.

To need makes our work endure.
To need makes our meaning clear.

G. Thaniel
ΓΙΩΡΓΟΣ ΔΑΝΙΗΛ

Ο ΛΕΠΙΔΟΠΤΕΡΟΛΟΓΟΣ ΤΗΣ ΑΓΩΝΙΑΣ ΝΙΚΟΣ ΚΑΧΤΙΤΣΗΣ

Εισαγωγή στη Ζωή του
Ανέκδοτες Επιστολές
Πρωτότυπα Κείμενα

ΕΚΔΟΣΕΙΣ ΝΕΦΕΛΗ
ΑΘΗΝΑ * 1981
ACTIVITIES & NEWS*

1. INTERNATIONAL POETRY FESTIVAL, sponsored by the League of Canadian Writers. May 2-9, 1981, at Harbourfront, Toronto. Greece was represented by the Greek-American writer Stratiss Haviaras, curator of the Poetry Room, Lamont Library, Harvard, who read from his poetry and also his novel (already published in many languages) *When the Tree Sings.* Prof. G. Thaniel entertained Mr. Haviaras (an old friend) and his companion, Heather Ellen Cole, at the University and showed them the Library.

2. CANADIAN VOICES/ CRÉATION CANADIENNE, sponsored by the Multiculturalism Program, Government of Canada, and the Community Relations Office of the University of Toronto. A celebration of writers and books. At Hart House, U. of T., May 12, 1981. Events included a book display, poetry readings by "Ethnic" poets, music by the Companeros (including the Greek singer Nikos Tsingos), and the launching of *Tales of Heritage*, a collection of ten myths from ten different cultures, told in English and in the original languages (G. Thaniel provided a Greek version of the Jason myth) and illustrated by the artist Saul Field. The book can be bought at the bookroom of the Art Gallery of Ontario and other Canadian bookstores.

3. Prof. Thaniel was invited to take part in the First Poetry Festival at the University of Patras, Greece, in July 1981, but was unable to attend, being very busy in Athens, at that time,

with the production of his book on the Greek-Canadian writer Nikos Kachtitsis (1926-1970), O Lepidhopterologhos tis Aghonias, Nikos Kachtitsis (Athina: Nefeli, 1981). This volume, that looks particularly aesthetic thanks to the care lavished on it by E. C. Gonatas, includes an essay on the life of Kachtitsis, thirty letters, three English works with their translation in Greek, bibliographies, photos and fascimiles of title pages from some of Kachtitsis's publications.

4. The Publishing House Nefeli also brought out in 1981 a second revised edition of G. Thaniel's I Prokses. Poems 1959-1968. Other poetry books by Toronto-based poets came out during the past year: Christos Ziatas's Trianta Tessera ki'Ena Paralogha yia ton Erota, and Fontas Bratsos's Nifadhes. Worth-noting is also an anthology of ten Greek poets, which came out, recently, in Montreal under the Title Piissi. Sira Proti (a review of this book by the present writer has appeared in a Toronto Greek newspaper). Sfragidholithi, on the other hand, is the title of the latest collection of verse of the poetess Lydia Avloniti, who is also based in Montreal.

5. THE WASPS of Aristophanes was presented in the original Greek at the George Ignatieff Theater, Trinity College, University of Toronto, on the 24, 25 and 26 of September 1981, by a drama group from King's College, London, England. The production was sponsored by the Department of Classics and some money was contributed towards it by the Modern Greek Trust Fund. The British actors (mostly students of King's College) repeated their performance in several American universities before returning to Britain.
6. Writer Vassilis Vassilikos was the Greek participant in the Symposium "The Writer and Human Rights" (in Aid of Amnesty International), held by the Toronto Arts Group for Human Rights, at the Ontario Institute for Studies in Education, October 1-3, 1981. The Symposium was combined with public readings at Harbourfront, Toronto, September 29-October 6.


8. Prof. Thaniel had been invited and was planning to take part in the International Writers Meeting, sponsored by the Cyprus PEN club at Nicosia, November 2-6, 1981. Being unable to go, however, he sent his scheduled talk on "Seferis's Poems on Cyprus" by mail. The theme of the Meeting was "Freedom and Literary Creation in a Troubled World".

9. MUSIC OF THE WORLD'S PEOPLES, October 21-November 11, Music Room, Hart House, University of Toronto. A series of folk music concerts organized by the Hart House Music Committee and the Community Relations Office of the University. The last concert
of this series, on November 11, featured the Greek folk group *Brotherhood Pontion*.

10. The Department of Classics sponsored a number of seminars and public lectures this season by well-known speakers, like T. J. Cornell, Deryk Williams, Francis Cairns and George Forrest. Professor Forrest of Oxford also delivered the Mary White Memorial lecture, on October 2, on "Herodotus and Athens". The annual reception of the Department was held in the Music room of Hart House on November 6, 1981, and was hosted by the new chairman of the Department, Dr. John Grant, and Mrs. Grant.

11. A Chair of Peace Studies may be established at University College. Speakers for the Public Lectures Series of the college, aimed at introducing a non-specialist audience to specific areas of study, have been drawn this year from University College members representing a wide range of disciplines. The College poetry readings have been held, as usual, in the Walden Room of the University College Union. Irving Layton, this year's writer-in-residence at the University of Toronto, offered an additional reading from his works on November 4, 1981.

12. About 100 sound recordings of Greek folk and popular music (records and cassette tapes) were offered by the Modern Greek Studies Program to the Music Library of the University to shortlist and make available to students and the public. This material, together with other recordings of literary and dramatic readings, formed the basis of a collection built with money drawn from Wintario and the Greek Ministry of Culture and Sciences. Our special collection of cassette recordings of modern Greek writers
discussing their work and reading from it has been enlarged considerably during the past few months. We intend to publish a full list of our holdings in the next issue of the Bulletin.

13. The Greek composer Stephanos Karabekos, who is connected with the School of Music, York University, offered a concert of songs and orchestral pieces at the O'Keefe Center, on Sunday, November 1, 1981. Kostas Skondras & Ariadhni Filippidhou were the guest singers from Greece, in a program of pieces with Greek themes and lyrics by P. Beleghris and (on one occasion) by Ch. Ziatas. Shawna Farrell, a young soprano from the Canadian Opera Company, performed songs based on George Byron's poems on Greece. The Orchestra, which was conducted by Mr. Karabekos himself, included these instruments: piano, bouzouki, flute, cello, bass, guitar, percussion and drums.

14. Scheduled lectures by the Program of modern Greek Studies: "On Nikos Gabriel Pentzikis", at the MLA annual meeting, in New York City, in December 1981; "Aspects of Greece" (with slides), in the context of the Greek photo exhibit at the Pape and Danforth Public Library, in January 1982; "Great Women in Greek Myth and History", for the Kingsway Women's Club, in February 1982; "The Other Diaspora: Greek Cities of South Italy and Sicily", for the Greek Community Teachers' Association, in May 1982.
Χρ. Ζιάτας

Τριάντα τέσσερα
κι ένα παράλογα
γιά τόν έρωτα

όδυσσέας
ΠΟΙΗΣΗ
Σειρά πρώτη

ΜΟΝΤΡΕΑΛ 1981
Γιώργου Δανιήλ

ΟΙ ΠΡΟΚΕΣ

Ποιήματα (1959-1968)
6ή έκδοση

ΑΘΗΝΑ, 1981
ΝΕΦΕΛΗ
The illustrations in this issue of BULLETIN reflect designs from the Exhibition "In Search for Alexander".
Editor: G. Thaniel.

This publication is not for sale.