

CONTENT:

Institution	University of Nicosia		
Programme of Study	MA in Greek Civilization		
Course	GCIV 560: Ancient Greek Philosophy and Science		
Level	Undergraduate <input type="checkbox"/>	Postgraduate (Master) <input checked="" type="checkbox"/>	
Language of Instruction	English		
Mode of Delivery?	Distance Learning <input checked="" type="checkbox"/>	Conventional <input type="checkbox"/>	
Type of Course	Required <input checked="" type="checkbox"/>	Elective <input type="checkbox"/>	
Number of Group Advising Meetings/Teleconferences/Lectures	Total: 3	With Physical Presence -	On-line: 3
Number of assignments	2		
Assessment	<ul style="list-style-type: none">• Assignments 40%• Final Assessment 60% <p>The Final Assessment can be either a Final Exam or Final Assignment(s) with Viva</p>		
Number of ECTS credits	10 ECTS		

Preparation of Study Guide by:	Prof. Vasilis Karasmanis Prof. Christos Panayides Dr Petros Bouras-Vallianatos
Review and approval of study Guide by:	Department of Languages & Literature

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ii. Module / Course:

Brief description of Module/Course and Aims

The main objectives of the course are to:

- Help students master some selected themes in Ancient Greek Philosophy and Science, with special emphasis on the works of Plato and Aristotle.
- Present some of the currently available tools for the serious study of Ancient Greek Philosophy and Science.
- Enable students to experience the philosophical richness of Ancient Greek thought through the close study of texts in English translation.
- Demonstrate in practical terms the lasting contribution of Ancient Greek philosophy to contemporary philosophical discussions.
- Provide students with the opportunity to think deeply about themes in Ancient Greek Philosophy and Science and their importance in the history of philosophy and of human thought in general.

Main Topic/Thematic Areas

1. Inquiry, Recollection and Knowledge in the *Meno*.
2. Plato's Theory of Forms.
3. Justice and Political Theory in the *Republic*.
4. The three Similes in the *Republic*.
5. Plato on Mathematics, Dialectic and the Good.
6. Aristotle on Priority in Substance or in Nature.
7. Aristotle's *Politics* I 2: Political Naturalism.
8. Aristotle on Explanation and Definition.
9. Aristotelian Hylomorphism in *Metaphysics* VII 17.
10. Hippocrates and the Rise of Rational Medicine.
11. Platonic Mathematics.
12. Anatomical Experimentation in the Hellenistic Period.

Expected Learning Outcomes

After completion of the course students are expected to be able to:

- Demonstrate a deep understanding of selected themes in Ancient Greek Philosophy and Science.
- Critically analyze Platonic and Aristotelian texts.
- Scrutinize the cogency of arguments in Plato and Aristotle.
- Comprehend and explicate connections between Ancient Greek Philosophy and contemporary philosophical discussions on the issues examined.
- Employ professional resources and bibliographical tools in the preparation of research papers in the field of Greek Philosophy and Science.
- Competently undertake a Master's thesis in a selected theme on Plato and/or Aristotle.
- Pursue further graduate studies in the field of Greek Philosophy and Science.

Teaching Material:

Required Bibliography, digital/online material, recommended bibliography.

- **10 ECTS in total**

iii. Each Main Topic/Thematic Area:

For the detailed analysis of each unit, please see the study guide that follows. On the weekly description of the course there is a detailed description including the introductory notes, the aims, the expected learning outcomes, the keywords, the learning material for each week/unit, the synopsis, recommendations for further study and the weekly activities.

iv. Teaching Timetable

On the study guide that follows there is a detailed description of the weekly timeline and relevant aims. Additionally, any further information needed to be known by the students will be uploaded on the Moodle Platform.

v. Teaching methods

The course will be conducted in an online environment. On the study guide that follows the teaching methods can be found under the part: "Activities-Discussion" for every week. Any additional information on the teaching methods will be uploaded on the Moodle Platform by the teaching professor.

vi. Writtenwork – Exams - Assessment

Formative Assessments (not graded)

There will be regular weekly activities, as mentioned in the study guide, listed below:

1. Case Studies
2. Article Critique
3. Group Discussions
4. Questions on Weekly Topics.

Activities designed as self-assessments, will not count towards the students' final grade.

Summative Assessments

1. One assignment, given on the third week, with the deadline on week nine, assessed out of 100. This assignment corresponds to 10% of the total mark.
2. One assignment, given on the fifth week, with the deadline on week twelve, assessed out of 100. This assignment corresponds to 15% of the total mark.
3. Two Wiki Exercises which correspond to 10% of the total mark.
4. Participation in other activities, such as forum discussions, which corresponds to 5%
5. Final Assessment, in week 14-16, which corresponds to 60% of the total mark.

Full descriptions of weekly formative and summative assessments are provided in the Study Guide and in the Assessment Guide. Rules regarding extension to a submission deadline, the provisions for cheating/plagiarism and the ways that assignments will be marked by teaching staff, will be available on the course outline. The schedule for all of the above will be available on the course outline and the Moodle Platform.

vii. Communication

The following opportunities for communication are provided to students in an attempt to enhance interaction between a) student and faculty, b) student and student and c) student and content.

- Weekly Q&A and discussion forums, and chats.
- 3 WebEx sessions (Group Consultation Meetings) in weeks 3, 7, 10. Duration of each meeting: 3 hours
- Email
- Skype
- Telephone

- Office hours



UNIVERSITY *of* NICOSIA

School of Humanities and Social Sciences

MA in Greek Civilization DL

Study Guide

GCIV 560 – Ancient Greek Philosophy and Science

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Nicosia
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Introductory Note

The current study guide will contribute to the learning objectives of the Distance Learning (DL) course “Ancient Greek Philosophy and Science” (GCIV 560), offered in the DL graduate Program in *Greek Civilization*. The goal of this study guide is to provide additional support to students and complement the material provided during the course.

The guide has been designed so that it may be used together with the bibliographical references provided on the Moodle Platform. The guide has 12 units and each one of them includes the following: purpose, expected results, key terms, required and recommended bibliography and activities. The aforementioned activities are very important as they will help you complete your assignments and proposed online activities and, more importantly, comprehend in a more practical way what you learn through the lectures and notes. Furthermore, these activities contribute to the self-evaluation of the students throughout the duration of the course.

The activities as well as additional readings will be updated throughout the duration of the course.

The main objectives of the course, “GCIV 560 – Ancient Greek Philosophy and Science”, are the following:

- Help students master some selected themes in Ancient Greek Philosophy and Science, with special emphasis on the works of Plato and Aristotle.
- Present some of the currently available tools for the serious study of Ancient Greek Philosophy and Science.
- Enable students to experience the philosophical richness of Ancient Greek thought through the close study of texts in English translation.
- Demonstrate in practical terms the lasting contribution of Ancient Greek philosophy to contemporary philosophical discussions.
- Provide students with the opportunity to think deeply about themes in Ancient Greek Philosophy and Science and their importance in the history of philosophy and of human thought in general.
- Master the skills of (a) analyzing philosophical arguments and (b) forming arguments in order to support a philosophical thesis or interpretation.

Upon the completion of the course, students are expected to be able to:

- Demonstrate a deep understanding of selected themes in Ancient Greek Philosophy and Science.
- Critically analyze Platonic and Aristotelian texts.

- Scrutinize the cogency of arguments in Plato and Aristotle.
- Comprehend and explicate connections between Ancient Greek Philosophy and contemporary philosophical discussions on the issues examined.
- Employ professional resources and bibliographical tools in the preparation of research papers in the field of Greek Philosophy and Science.
- Competently undertake a Master's thesis in a selected theme on Plato and/or Aristotle.
- Pursue further graduate studies in the field of Greek Philosophy and Science.

Prof. Vassilis Karasmanis

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Dr. Petros Bouras Vallianatos

Unit # 1 -- Inquiry, Recollection and Knowledge in the *Meno* – Week 1

Summary – Introductory notes

What is knowledge? Is knowledge possible? How can we arrive at knowledge? These are the main questions in the field of epistemology. Plato was the first thinker who tried to provide systematic answers for these puzzles. In the dialogue *Meno* he presents a paradox according to which inquiry is impossible: If you know something, then you do not need to inquire into it since you already know it; On the other hand, if you really do not know it, then it is not possible to inquire into it since you do not know what to search for. Hence, there is no inquiry and therefore no knowledge. Plato argues that this paradox, known as the 'Meno Paradox', is 'sophistic', and he responds to it by introducing the theory of recollection and the distinction between knowledge and belief.

Through the consideration of Meno's Paradox, Plato reaches the conclusion that knowledge is "true belief bound by reasoning into the causes". In essence, this is the classic definition of knowledge -- as justified true belief. Yet, does this definition apply to all kinds of knowledge and how? This is a lasting problem in philosophy. Furthermore, it seems that Plato does not count as knowledge what we nowadays label as 'empirical knowledge'. For him, real knowledge is *a priori* knowledge. According to his theory of recollection, we learn something by eliciting it from ourselves. In this way, knowing and learning is nothing more than recollection. Plato elucidates his thesis by a geometrical example, making a young boy, who is ignorant of geometry, solve a mathematical problem. Clearly, his paradigmatic case of knowledge is from mathematics. Now, according to his definition of knowledge, all knowledge should be demonstrative. However, demonstrations start from existing premises, and if we need to prove these premises then we need other premises and so on *ad infinitum*. Are there fixed first principles for all knowledge or not? Most scholars believe that there should be such first principles, but Plato appears to be silent about the matter. In any case, the problem is that of how knowledge starts. One answer is that it starts from previous knowledge, and another that it starts from true beliefs. Both of these interpretative theses give rise to problems. In this unit we shall examine Plato's approach to the epistemological puzzles identified above through a close study of the *Meno*.

Objectives

The main objectives of this unit are the following:

- To analyze the puzzles surrounding knowledge as these are presented by

Plato in the *Meno*.

- To examine whether Plato's theory of recollection gives a plausible solution to the paradox of inquiry.
- To distinguish the different interpretations of Plato's responses to the puzzles of knowledge.
- To scrutinize these interpretations
- To make an entry into the more general (and ongoing) discussion regarding the problems of knowledge.

Expected Learning Outcomes

Upon the completion of this unit, students are expected to be able to:

- Give a systematic analysis of the main Platonic arguments in the *Meno*.
- Discern the possible answers to the problems of knowledge as these are outlined in the *Meno*.
- Master the various relevant interpretations (of the *Meno*) and evaluate them.
- Conduct further research into epistemological issues by comparing Plato's views with those of other philosophers, both ancient and contemporary.

Key words

Knowledge, Belief, Recollection, *A Priori* Knowledge, Demonstration, Inquiry.

Required Bibliography

The required readings for this unit are:

Cooper, John (ed. 1997), *Plato: The Complete Works*, Princeton [*Meno* 80a-86c, 97a-98c]. Scott, Dominic (2005), *Plato's Meno*, Cambridge University Press [part II, pp. 69-125].

Fine Gail (1992), "Inquiry in the *Meno*", in R. Kraut (ed), *The Cambridge Companion to Plato*, Cambridge University Press, pp. 200-226.

Additional/recommended bibliography

Karasmanis, V. (2018), "The Axiomatization of Mathematics and Plato's Conception of Knowledge in the *Meno* and the *Republic*", in M. Sialaros (ed), *Revolutions and Continuity in Greek Mathematics*, Berlin: De Gruyter,

pp. 319-334.

Franklin, L. (2009) "*Meno's Paradox, the Slave-Boy Interrogation and the Unity of Platonic Recollection*", in *The Southern Journal of Philosophy*, XLVII, pp. 349-377.

Activities and Discussion

Wiki # 1: Carefully study Plato's *Meno* 82a-86c, where the young slave is led by Socrates' appropriate question to prove the theorem of doubling the square. Collectively prepare a report which answers the following questions: 1) Did the young slave really prove the theorem on his own, or was it Socrates who pointed out the proof? 2) Does this geometric example really confirm Socrates' position that learning is recollection or not? 3) Is it possible to believe that in some way Socrates teaches the slave or not? 4) What pedagogical conclusions can we draw on teaching mathematics?

Synopsis

The first unit is intended to help students penetrate one of the most important issues in philosophy, that of knowledge, having as a guide Plato's dialogue *Meno*. Through Plato's text students will approach some of the main questions in epistemology: Is knowledge possible? What is knowledge? How can we arrive at knowledge? Plato's theory of recollection, which attempts to answer these puzzles, has been the subject of many and different interpretations. Students will be guided through these interpretations by means of a close examination of the relevant texts in primary and secondary literature.

Unit # 2 -- Plato's Theory of Forms -- Week 2

Summary – Introductory notes

In the *Republic* (book V) Plato attempts to answer the question 'what is real?'. Accordingly, he states that something is 'really real' when it is always the same, stable and eternal. Only for such things we can have perfect and absolute knowledge. As he notes, "the completely real is the completely intelligible". Hence, for Plato, the physical world and the objects we perceive in it through our senses are not real. This sounds to us paradoxical. However, we can understand Plato's rationale if we consider the problem of knowledge. Is there perfect and absolute knowledge? Our senses cannot give us such knowledge because, as Heraclitus states, the world of the senses, i.e., the physical world, is in constant flux. Plato thinks that there is certain knowledge and it is found in mathematics. Putatively, this is due to the fact that mathematical objects are perfect and ideal. A geometrical line does not have breadth, only length, and a geometrical circle is perfectly circular. These perfect objects are the models and prototypes for the sensible circles and lines we draw, which are imitations of the prototypes. These prototypes are prior and more real than their imitations. Therefore, these ideal objects, the Forms, are more real than their imitations, the sensible objects.

Plato's theory of Forms is the first attempt in the history of philosophy to tackle the problem of universals. For him the many particular things take their properties by 'participating' in the appropriate Form. The many physical circles are circular because they participate into the Form of the Circle, and the many beautiful things are so because they participate into the Form of Beauty (*Phaedo*, 74a-c). We have knowledge only of the Forms, while for the many particular things we have only opinion or belief. As is well known though, Plato's theory of Forms gives rise to a number of problems and questions. For instance, what exactly is the ontological status of the Forms? What is the relation between (e.g.) the Form of Beauty and a particular beautiful thing?

In this unit we examine Plato's theory of Forms and the reasons for which he postulates such entities. Furthermore, we consider some of the various interpretations of the theory, as well as some of the most important philosophical problems it gives rise to. Students will be able to compare Plato's solution to the problem of Universals with the answers given by Aristotle and other philosophers, and to follow the Medieval and modern debates on realism and nominalism (about universals).

Objectives

The main objectives of this unit are the following:

- To examine the reasons for which Plato postulates Forms.
- To consider the ontological status of Platonic Forms.
- To examine some of the main interpretations of the theory Forms, as this is presented in the *Republic* (book V) and the *Phaedo*.
- To consider some of the philosophical difficulties raised by the theory of Forms.

Expected Learning Outcomes

Upon the completion of this unit, students are expected to be able to:

- Comprehend the role of the Forms in Plato's ontology.
- Critically analyze some of the relevant exegetical difficulties in the *Phaedo*, the *Republic* and the *Parmenides*.
- Scrutinize the main interpretations of the Platonic theory of the Forms.
- Master Plato's critique of his own theory (of the Forms).
- Compare Plato's theory of Forms with other ancient and modern approaches to the problem of the universals.

Key words

Forms, Universals, Knowledge, Belief, Ignorance, Participation, 'The One over the Many'.

Required Bibliography

The required readings for this unit are:

Cooper, John (ed. 1997), *Plato: The Complete Works*, Princeton [*Phaedo* 4a-76e, 78d-79b, 100a-10c, *Republic*, V, 474b-480a, *Parmenides*, 130a-135c].

Annas, Julia (1981), *An Introduction to Plato's Republic*, Oxford University Press [chs 8, 9]

Hatre, Verity (2011) "Plato's Metaphysics" in G. Fine (ed) *The Oxford Handbook of Plato*, 191-216, Oxford U.P.

Additional/recommended bibliography

Dancy, R.M. (2004), *Plato's Introduction of Forms*, Cambridge University Press.

- Nehamas, A. (1975) "Plato on the Imperfection of the Sensible Worlds" *American Philosophical Quarterly*, 12, 105-17.
- Rickless, S. C. (2007), *Plato's Forms in Transition*, Cambridge University Press.
- Parry, R.D. (2001), "Paradigms, Characteristics, and Forms in Plato's Middle Dialogues", in *Apeiron*, pp. 1-36.
- Baltzly, D. (1997), "Knowledge and Belief in *Republic V*", in *Archiv für Geschichte der Philosophie*, 71, pp.239-272.

Activities and Discussion

Forum discussion: What kinds of problems arise in Plato's theory of Forms? According to your opinion, is his theory a sound one? Generally speaking, why do we today think that mathematicians are basically Platonists while physicists are not?

Synopsis

Plato's theory of Forms is the first attempt in the history of philosophy to tackle the problem of universals. For him the many particular things take their properties by 'participating' into the appropriate Form. His Forms are real and independently existing things – indeed more real than the objects of the sensible world. There are several interpretations regarding the problem of 'participation', the way in which forms are supposed to act as the causes of properties in particular things. In this unit students will deal with Plato's theory of Forms, as this is presented in the *Republic* and the *Phaedo*. Furthermore, they will be introduced to Plato's own critique of the Forms in the first part of the *Parmenides*. Through this exercise students will also be prepared to undertake further research into the problem of universals, both in ancient and contemporary discussions of the issue.

Unit # 3 -- Plato on Justice and Political Theory in the *Republic* – Week 3

Summary – Introductory Notes

Plato's political theory, as this is developed in the *Republic*, is well known and it has been heavily criticized during the last 2400 years. Is Plato a totalitarian, an enemy of democracy and a reactionary elitist aristocrat? Or, is he a communist and a utopian idealist? His political ideas gave rise to all of these characterizations and accusations. However, things are more complex than they appear to be. Plato's ideal city is intended to be just, and it is supposed to secure the maximum of happiness for all its citizens.

Plato's objective in the *Republic* is to find a definition of Justice, i.e., the Form of Justice, and to show that it is something good both in itself and for its consequences. Yet, Justice is a virtue that applies both to cities and to individuals. Making a parallelism between the city and the human soul, he tries first to find out what justice in the city is, and then what justice in the soul is. For this purpose he investigates the formation of the city. The principle governing the formation of a city is that people are not self-sufficient and that they have many needs. Moreover, people have different capacities. Hence, people come to live together in societies as a matter of necessity. A consequence of these factors is the principle of Division of Labor. In order to better satisfy their needs people have to do only one job, the one for which they are better suited. It seems then that for Plato, in contrast to what some modern thinkers believe, it is in the nature of people to live in societies.

In constructing the good city, Plato finds that there are three main functions in a city; those of producing goods, defending the city and ruling. According to the Division of Labor principle, every person should do only one job. Hence, the ideal city should have three classes, the economic class, the class of guardians or defenders and the class of rulers. These three classes correspond to the three parts of the human soul, which are the appetitive part, the spirited part and the rational part. Finally, Justice in the city is the harmony and cooperation of the three classes, and Justice in the person is the harmony and cooperation of the three parts of the soul.

Plato's political theory gives rise to several problems. Is the parallelism between city and soul a sound one? How does Plato secure happiness for all citizens and not only for the ruling class? Why does Plato believe that his ideal city is a virtuous one? Are the three parts of the soul really independent of each other? If they are independent of each other, then how is the unity of the soul secured? These are some of the issues that are open to interpretation and criticism. In this unit of the course we will attempt to (a) answer these (and other related) puzzles,

and (b) scrutinize the cogency of Plato's arguments for his theses.

Objectives

The main objectives of this unit are the following:

- To present Plato's political theses and the arguments that support them.
- To consider the interrelation between Ethics and Politics in Plato's thought.
- To consider the problems and difficulties in Plato's political theory.
- To investigate how Plato's psychology is related to his political theory.
- To evaluate his political theory and the various criticisms of it.

Expected Learning Outcomes

Upon the completion of this unit, students are expected to be able to:

- Master the main arguments in *Republic* books 2-4.
- Comprehend Plato's political theory and the problems and difficulties that emanate from it.
- Critically approach the main interpretations of Plato's political theory.
- Conduct further research into Platonic political theory and compare it with other political theories.

Key words

Justice, Happiness, Virtue, Political Theory, City-State, Political Classes, Rulers, Soul and its three Parts, Ideal State.

Required Bibliography

The required readings for this unit are:

Cooper, John (ed. 1997), *Plato: The Complete Works*, Princeton [*Republic*, books II, III, IV]. Annas, Julia (1981), *An Introduction to Plato's Republic*, Oxford University Press [chs 3-6]

Additional/recommended bibliography

Pappas, N. (1995), *Plato and the Republic*, Routledge [chs 3-5].

Santas, G. (2010), *Understanding Plato's Republic*, Oxford: Blackwell [chs 4, 5].

Kamtekar, R. (2010), "Ethics and Politics in Socrates' Defense of Justice", in M.L. McPherran (ed.), *Plato's Republic: A Critical Guide*, Cambridge University Press, pp. 65-82.

Shields, C. (2010), "Plato's divided Soul", in M.L. McPherran (ed.), *Plato's Republic: A Critical Guide*, Cambridge University Press, pp. 147-171.

Activities and Discussion

Wiki # 2: Carefully study Plato's presentation and critique of democracy (*Republic* 555b-562a). Collectively prepare a report answering the following two questions. What are the main characteristics of democracy and the democratic man? Why does Plato place democracy after oligarchy and on what principles is this comparison based?

Group assignment: Students are to be divided in teams of five. Each group will be given a short video film with a discussion on the philosophy of Socrates. The students of each group are to comment and make their remarks and critiques regarding these video films.

Synopsis

The third unit examines Plato's political theory in *Republic* books 2-4. Many topics and problems, both exegetical and philosophical, arise in these books. Students will be guided through some of these important issues, namely, the principles on which society is formed, the problem of the interrelation between ethics and politics, the meaning of justice both in a city and in the individual, and the relation between human psychology and nature on one hand and society and politics on the other. The unit will also prepare students for further study of these issues, both in the context of ancient and contemporary political philosophy.

Unit # 4 -- The 3 similes in the *Republic* – Week 4

Summary – Introductory Notes

In this unit we shall examine the three famous similes, or images according to Plato, in books 6 and 7 of the *Republic*. These are the similes of the Sun (504b-509c), the Line (509d-511e) and the Cave (514a-521c). In the simile of the Sun Plato says that the 'greatest lesson' in the education of philosophers-rulers is that regarding the Form of the Good. It is the final cause of our actions and the first principle of our knowledge. However, because the topic is extremely difficult, he will speak with images. The Good in the intelligible world is like the sun in the visible world. As the sun gives life and essence to the visible things, so the Good endows the Forms with their essence.

In the simile of the Line Plato presents some important elements of his epistemology and ontology. We have a line divided into two unequal parts, and each of these parts is divided again according to the same ratio. In this way four segments are produced that represent four different cognitive levels, while we have only two ontological levels, represented by the two main parts of the original line. Yet, some scholars believe that we can find also four ontological levels. Moreover, because parts 2 and 3 of the line are proved to be equal, some scholars think that these parts must be taken as one and so the line is divided into three parts that represent three different ontological levels and also three different cognitive levels.

In the simile of the Cave, Plato presents the ordinary person as a chained prisoner within a cave who is able to see only shadows on the walls. When the prisoner is released he passes from various stages until he arrives at the outside world and is able to see the ordinary visible objects and even the sun itself. This simile, as Plato says, has to do with human education (*paideia*).

The three similes are related to each other. The Cave relates topics and imagery from the Sun and the Line. The orthodox reading sees four parts in the Line that correspond to four stages in the Cave. These represent four cognitive levels, two in the world of opinion (*doxa*) and two in the intelligible world of the Forms (*noesis*), having, in this way, two ontological levels.

are, however, several problems having to do with the relations among these similes and especially between the Line and the Cave. Are there four stages in the Cave that correspond to the four stages in the Line, as the orthodox interpretation believes? How many are the ontological levels and how many the cognitive ones? What do all these levels really represent? What are the kinds of education corresponding to the cognitive levels? What is the relation between

ontology and epistemology? In this unit we will attempt to give an overall understanding of these three similes, and to give possible answers to (some of) the puzzles outlined above.

Objectives

The main objectives of this unit are the following:

- To present Plato's similes of the Sun, the Line and the Cave.
- To consider the related interpretative difficulties.
- To analyze the interconnections between the three similes and the correspondence between the Line and the Cave.

Expected Learning Outcomes

Upon the completion of this unit, students are expected to be able to:

- Comprehend the basic elements of Plato's ontology and epistemology as these are presented through the three similes.
- Understand the exegetical difficulties in reconstructing Plato's three similes.
- Critically scrutinize the proposed interpretations.
- Conduct further research in other platonic dialogues on similar topics.

Key words

Simile of the Sun, Simile of the Line, Simile of the Cave, Forms, Good, Knowledge, Opinion, Visible, Intelligible, Conjecture, Belief, Understanding, Prisoner, Shadows.

Required Bibliography

The required readings for this unit are:

Cooper, John (ed. 1997), Plato: The Complete Works, Princeton [*Republic*, 504d-518c]. Annas, Julia (1981), *An Introduction to Plato's Republic*, Oxford University Press [ch. 10].

Additional/recommended bibliography

Karasmanis, V. (1988), "Plato's *Republic*: The Line and the Cave", in *Apeiron*, 21, pp. 147- 172.

Morrison, J.S. (1977), "Two unresolved Difficulties in the Line and the Cave", in *Phronesis*, 22, pp. 212-231.

Wilberding, J. (2004), "Prisoners and Puppeteers in the Cave", in *Oxford Studies in Ancient Philosophy*, XXVII, pp. 117-140.

Activities and Discussion

Forum discussion: What is the orthodox interpretation for the correspondence between the Line and the Cave in Plato's *Republic* and what are its difficulties? What is the difference between the two lower and the two upper states of mind in the Line?

Synopsis

The fifth unit is devoted to a close examination of the three famous similes of the *Republic* (Sun, Line, Cave) where Plato summarizes his metaphysical and epistemological theses. Because of the allegoric character of Plato's exposition and the philosophical difficulties of the topic, many and opposed interpretations have been proposed. Students will be guided through the primary and secondary literature in order to comprehend the problems raised and to enable them to compare and criticize different interpretations.

Unit # 5 -- Plato on Mathematics, Dialectic and the Good – Week 5

Summary – Introductory Notes

To some extent, this unit is a continuation of the previous one. The relevant text here is that of the simile of the Line as well as other passages from *Republic* VII -- after the exposition of the simile of the Cave. The names Plato gives to the two upper segments of the Line are '*dianoia*' (understanding) and '*episteme*' or '*nous*' (intelligence). In the area of *dianoia* we have the mathematical sciences. In the area of *episteme* we have (the real) philosophy which Plato calls 'dialectic'. The good method of doing philosophy is called also dialectic. Plato thinks that Mathematics and Dialectic constitute two different cognitive states with different characteristics. He believes that the mathematical sciences necessarily start from some hypotheses and, considering them as self-evident, proceed downwards proving all the rest. Also, they use sensible images (diagrams) in their course of demonstration. In this way, mathematical sciences rely on hypotheses, and their knowledge is only hypothetical. Mathematicians cannot explain or give reasons for their hypotheses. For them they are real first principles.

On the other hand dialectic, starting from the hypotheses of the sciences, proceeds upwards in order to give reasons for them. In this process, dialectic arrives at a non-hypothetical first principle, which seems to be the Form of the Good. So, this non-hypothetical principle is the one on which all our knowledge rests. Through understanding or knowing this real principle, which is absolutely foundational, the philosopher may proceed to every other proof. In this way, our knowledge is not any more hypothetical.

Plato's description of mathematics and dialectic presents many interpretative and philosophical difficulties. What are the hypotheses of mathematics? Are they axioms or definitions, both of these, or something else? What is the method of the mathematicians and what is that of dialectic? Why mathematicians cannot give reasons for their hypotheses? How is it possible to have knowledge of the non-hypothetical first principle (the Good)? For all of these questions different answers have been proposed. In this unit we will examine and analyze the text referring to the topic in order to give an overall understanding of Plato's relevant theses. Furthermore, we will consider some of the various interpretations of these problems.

Objectives

The main objectives of this unit are the following:

- To present Plato's views on the status of the sciences.
- To examine the differences between mathematics and dialectic.
- To consider Plato's thesis that mathematics and dialectic are two different states of mind.
- To present the different interpretations of the particular thesis.

Expected Learning Outcomes

Upon the completion of this unit, students are expected to be able to:

- Critically analyze some of the key passages in *Republic* VI-VII.
- Creatively utilize material from the previous unit to provide explanations for Plato's conceptions of science and philosophy.
- Comprehend Plato's theses on science, mathematics and first principles.
- Critically evaluate different – or even opposed – arguments of the relevant problems.
- Proceed to compare Plato's ideas with those of other philosophers, e.g. Aristotle, Descartes and Leibniz.

Key words

Mathematics, Dialectic, First Principles, Hypotheses, Non-hypothetical Principle, Definitions, Method, Knowledge, Forms.

Required Bibliography

The required readings for this unit are:

Cooper, John (ed. 1997), *Plato: The Complete Works*, Princeton [*Republic*, 504d-518c]. Annas, Julia (1981), *An Introduction to Plato's Republic*, Oxford University Press [ch. 11]

Additional/recommended bibliography

Karasmanis, V. (1990), "The Hypotheses of Mathematics in Plato's *Republic* and his Contribution to the Axiomatization of Geometry", in P. Nicolacopoulos (ed.), *Greek Studies in the Philosophy and History of Science*, Kluwer Academic Publishing, pp.121-136.

Gentzler, J. (2005), "How to Know the Good: The Moral Epistemology in Plato's *Republic*", in *The Philosophical Review*, 114, pp. 469-496.

Benson, H. (2010), "Plato's Philosophical Method in the *Republic*: the Divided Line", in M.L. McPherran (ed), *Plato's Republic: A Critical Guide*, Cambridge U.P., pp. 188-108, 2010.

Activities and Discussion

Forum discussion: What Plato says about the Good in the *Republic* is enigmatic. What is the nature of the Good and how is it possible to give substance and knowledge to other Forms? Do you think that the Good is identical with the non-hypothetical first principle?

Research assignment: Why is dialectic superior to mathematics and why does it have two different paths, one upward and one downward?

Synopsis

The fifth unit continues on Plato's discussion of topics in epistemology regarding the sciences and philosophy. The themes considered include those of methodology in the sciences and in philosophy, as well as the problem of first principles and their knowledge. Students are expected to use fruitfully the text and the secondary literature to master the topic and support a suitable relevant interpretation. The unit will also prepare students to study other philosophers on similar topics.

Unit # 6: Aristotle on Priority; Priority in Nature or in Substance – Week 6

Summary – Introductory Notes

It has been pointed out that: “Quinean metaphysical views are indifferent to questions of priority relations obtaining between existents but deal mainly with the question of what there is, attempting to provide a metaphysical inventory ... an unstructured (and hence ‘flat’) list of existing things” (Peramatzis 2011: 1). In recent years, however, the assumption made by quite a few metaphysicians is that questions of existence are not central. Rather, the important questions are what types of existents are fundamental and what their relation to other (derivative) existents consists in. In this unit we will see that Aristotle was one of the first thinkers to take such an approach to metaphysics. That is to say, he was one of the first philosophers to suppose that the main puzzle in metaphysics should be that of which entities are fundamental or prior and which are derivative or posterior, and why this is the case.

In *Metaphysics* V 11 (1019a3-4) Aristotle gives us a classification of the various senses of priority. Among other things, he tells us that: “Some things are called prior and posterior in this way, while others are called so in nature and in substance, those for which it is possible to be without other things, but not the latter without them; this division was used by Plato”. Interpreters are in agreement that ‘priority in nature or in substance’ plays a key role in Aristotle’s thought. Nevertheless, the crucial exegetical issue here is this: “How *exactly* are we supposed to construe Aristotle’s claim that *X* (e.g., an actuality) is prior in nature or in substance to *Y* (e.g., a potentiality)”? To resolve the puzzle at hand, the interpreter needs to closely examine a number of texts, including the following: *Metaphysics* V 11, IX 8, *Physics* III 7 and *Generation of Animals* II 6.

Objectives

The main objectives of this unit are the following:

- To clearly set out the exegetical conundrum at hand, ‘What is Aristotle’s intended reading of the claim that *X* is prior in nature or in substance to *Y*’, through a close consideration of the relevant texts.
- To present the orthodox construal of this claim.
- To scrutinize the orthodox interpretation.
- To consider alternative readings of this type of priority claim.

Expected Learning Outcomes

Upon the completion of this unit, students are expected to be able to:

- Give a systematic analysis of the main arguments in *Metaphysics* V 11 and IX 8.
- Critically appraise the thesis that, for Aristotle, priority in substance = ontological priority, where ontological priority = priority in existence.
- Master the alternative reading of priority in substance, i.e., as priority in being (what something essentially is).
- Conduct further research on the issue of priority (in being) by comparing Aristotle's views with those recently stated by neo-Aristotelian metaphysicians.

Key words

Ontological Priority, Priority in Existence, Priority in Being, Essentialism, Actuality, Potentiality.

Required Bibliography

The required readings for this unit are:

Barnes, J. (ed. 1984), *The Collected Works of Aristotle*, Princeton [*Metaphysics* V 11; IX 8; *Physics* III 7].

Peramatzis, M. (2011), *Priority in Aristotle's Metaphysics*, Oxford, [pp. 1-16, 203-228, 270-300].

Witt, C. (1994), "The Priority of Actuality in Aristotle", in T. Scaltsas et al (eds), *Unity, Identity, and Explanation in Aristotle's Metaphysics*, Oxford, pp. 215-228.

Additional/recommended bibliography

Panayides, C. (1999), "Aristotle on the Priority of Actuality in Substance", *Ancient Philosophy*, pp. 327-344.

Fine, K. (1995), "Ontological Dependence", *Proceedings of the Aristotelian Society*, pp. 269- 290.

Activities and Discussion

Forum discussion: [This is a question which is to be addressed in the context of a student forum discussion -- on Moodle.] In her article "The Priority of Actuality in Aristotle", see the reference provided above, C. Witt argues that where Aristotle

states that an actuality *A* is prior in substance to a potentiality *B* what he has in mind is ontological priority. That is, his intention is to assert that: (a) *A* can exist without *B*, but (b) *B* cannot exist without *A*. Is this an exegetically viable position?

Synopsis

The sixth unit is intended to assist students penetrate one of the most important issues in Aristotle's ontology, namely, his thesis that some entities, e.g., actualities, are prior in substance or in nature to other entities, e.g., potentialities. In the process students will closely scrutinize the orthodox reading of this Aristotelian thesis, advocated by C. Witt, whereby priority in substance is understood as existential priority. Finally, the most recent construal of Aristotle's position, that offered by M. Peramatzis, whereby priority in substance is priority in being (what something essentially is), will be thoroughly examined.

Unit # 7 -- Aristotle's *Politics* I 2; The Naturalness of the *Polis*, and its priority over the individual – Week 7

Summary – Introductory Notes

Several modern political philosophers, and most notably T. Hobbes, argue that human beings are unqualifiedly capable of living outside a political context, e.g., a state. As Hobbes notes in the *Leviathan*, it is perfectly possible for individuals to start from a non-political condition and then create or bring into existence a state. In other words, the assumptions made are the following: (1) Human beings are not by nature political animals; that is to say, they are capable of living outside a state, (b) The state is a human creation, and (c) In light of (b), it follows that there is at least one sense in which the individual may be said to be prior to the state.

Now, contrast the above with some of the claims Aristotle makes in *Politics* I 2:

These considerations make it clear, then, that the *polis*(=state) is one of those things which exist by nature, and that man is by nature a political animal. Anyone who by his nature and not by ill-luck is without a *polis* is either a wretch or superhuman (*Politics* 1253a1-4).

Furthermore, the state is by nature a thing prior to the household and to each of us individually. For the whole must be prior to the part (*Politics* 1253a18-20).

It seems, then, that Aristotle, as opposed to Hobbes, supposes that: (a) Human beings are by nature political animals, (b) The *polis* is something which exists by nature, and (c) The *polis* is prior to the individual.

In this unit of the course we will attempt to do two things. First, we will utilize *Politics* I 2, and other related texts, to provide exegetically correct interpretations of these Aristotelian theses, i.e., (a)-(c). And second, we will scrutinize the cogency of Aristotle's arguments for these theses.

Objectives

The main objectives of this unit are the following:

- To present Aristotle's argument(s) for his political naturalism, namely, his closely connected claims that (a) The *polis* exists by nature, and (b) Human beings are by nature political animals.
- To consider some of the (many) difficulties, both textual and philosophical, in the reconstruction of these theses.

- To properly set out Aristotle's claim that the *polis* is prior to the individual.

Expected Learning Outcomes

Upon the completion of this unit, students are expected to be able to:

- Comprehend the exegetical difficulties surrounding the relevant passages from *Politics* I 2.
- Competently analyze some of the standard interpretations of Aristotle's political naturalism.
- Critically scrutinize these interpretations.
- Utilize material from the previous unit to provide an exegetically viable reading of the thesis that the *polis* is prior to the individual.
- Conduct further research into Aristotelian naturalism, and its appeal to contemporary political philosophers and sociobiologists.

Key words

Polis, Political Naturalism, Political Animal, Naturalness of the *Polis*, Priority of the *Polis*(over the individual).

Required Bibliography

The required readings for this unit are:

Barnes, J. (ed. 1984), *The Collected Works of Aristotle*, Princeton [*Politics* I 1-3; IX 8;

Physics II 1; selection of passages from the *Nicomachean Ethics*].

Miller, F.D. (1995), *Nature, Justice, and Rights in Aristotle's Politics*, Oxford [ch. 2, pp. 27- 66].

Additional/recommended bibliography

Reeve, C.D.C. (2009), "The Naturalness of the Polis in Aristotle", in G. Anagnostopoulos (ed.), *A Companion to Aristotle*, Wiley-Blackwell, pp. 512-525.

Keyt, D. (1987), "Three Fundamental Theorems in Aristotle's *Politics*", *Phronesis*, pp. 54-79.

Activities and Discussion

Wiki # 1: Carefully study Aristotle's *Politics* I ii in its entirety. Towards the end of this stretch of text, see 1253a18ff, Aristotle states, among other things, that the *polis* is prior to the individual. Collectively prepare a plausible interpretation of this Aristotelian thesis. The expected final product of this exercise should be a well-argued reading of the relevant text; you are strongly encouraged to appeal to (some of) the material/secondary literature covered in Unit # 6.

Synopsis

The seventh unit is devoted to a close examination of *Politics* I 2, where Aristotle presents three controversial theses: The *polis* exists by nature; Human beings are by nature political animals; The *polis* is prior to the individual. Students will be guided through the primary and secondary literature with the aim of providing plausible reconstructions of these theses. The unit is also intended to prepare students for further study of these themes, and especially of their influence in contemporary political philosophy.

Unit # 8 -- The interdependence of explanation and definition in Aristotle's thought. The evidence from *Posterior Analytics* and *Metaphysics* VII 17 – Week 8

Summary – Introductory Notes

Many writers have assumed that for Aristotle: "... definitional questions are ... to be resolved in ways independent of our scientific explanatory practices. Popper and Quine (and many others) find this unacceptable, taking scientific explanation as the proper route to knowledge (in the relevant areas)" (Charles, 2010: 323). In this unit we will see that this is an erroneous reading of Aristotle's approach to the issues of explanation and definition. As D. Charles and others have recently shown, Aristotle was in fact one of the first thinkers to realize that: definitional questions cannot be satisfactorily answered without drawing on resources taken from scientific explanation; and, explanatory questions cannot be satisfactorily resolved without drawing on resources taken from our definitional practices.

In *Posterior Analytics* II 2 (90a14-15), Aristotle states that: "... it is clear that what it is and why it is are the same". In other words, he takes it that there are important connections to be made between the answer to the 'What?' question, the definition, and the answer to the 'Why?' question, the explanation. He then goes on to argue that the cogency of this thesis may be shown by considering examples of natural processes. Take, for instance, the case of thunder from *Posterior Analytics* II 8, 93b7-14:

1. Why does it thunder? [A certain type of noise in the clouds, thunder, occurs] because fire is extinguished in the clouds.
2. What is thunder? It is [a certain type of] noise in the clouds brought on by fire being extinguished.

In this unit we will do two things. First, we will closely examine texts such as *Posterior Analytics* II 1-2, 8-10 in order to properly reconstruct Aristotle's claim that there is a close connection between the practices of definition and demonstration. Second, in *Posterior Analytics* (II 7, 8) Aristotle tells that his (interconnected) account of definition and explanation does not apply only to natural processes, such as thunder and eclipse. It also applies to substances. The fact of the matter, however, is that he never picks up this last point in the *Posterior Analytics*. Apparently, he returns to this issue in the first part of *Metaphysics* VII 17, as well as in *Metaphysics* VIII, where he explicitly argues that the thesis for the interconnection between explanation and definition applies also to entities such substances and artefacts.

Objectives

The main objectives of this unit are the following:

- To present Aristotle's thesis for the interconnection between explanation and definition through an analysis of selected parts of *Posterior Analytics* II, as well as other related texts.
- To conduct a close study of *Metaphysics* VII 17, 1041a6-b8 and the (thematically) connected VIII 2-3, 6.
- To consider the connections between the discussions Aristotle conducts in the two sets of texts above.

Expected Learning Outcomes

Upon the completion of this unit, students are expected to be able to:

- Master Aristotle's thesis for the interconnection between definition and explanation, as this is presented in *Posterior Analytics* II.
- Analyze Aristotle's argument in *Metaphysics* VII 17, 1041a6-b8, whereby he asserts that the thesis of *Posterior Analytics* II, for the interdependence of definition and explanation, applies also to substances.
- Explicate how this thesis is re-introduced in *Metaphysics* VII 17 in order to resolve another metaphysical problem.
- Defend Aristotle's thesis in the face of attacks by contemporary metaphysicians – which are based on erroneous readings of the texts.
- Prepare students for further research on the topics of explanation and definition, both in Aristotle and in contemporary metaphysics.

Key words

Explanation, Definition, Substance, Natural Processes, Causation, Final Cause, Efficient Cause.

Required Bibliography

The required readings for this unit are:

Barnes, J. (ed. 1984), *The Collected Works of Aristotle*, Princeton [*Metaphysics* VII 13, 17; VIII 2-3, 6; *Physics* II 3, 7].

Charles, D. (2010), "Definition and Explanation in the *Posterior Analytics* and *Metaphysics*", in D. Charles (ed.), *Definition in Greek Philosophy*, pp. 286-328.

Additional/recommended bibliography

Charles, D. (2000), *Aristotle on Meaning and Essence*, Oxford, pp. 274-309 [esp. ch. 11]. Fine, K. (1995), "The Logic of Essence", *Journal of Philosophical Logic*, pp. 241-273.

Activities and Discussion:

Group project: Students are to be divided in teams of five. The objective of the exercise is to answer the following question: What is the content of Aristotle's thesis that the 'What (is thunder)?' question and the 'Why (does it thunder)' question have a common answer? Students are expected to collaboratively prepare complete answers to the question posed above.

Synopsis

Aristotle is often charged with a failure to recognize that definitional questions cannot be resolved in ways independent of our scientific explanatory practices. This criticism is patently unfounded. In particular, in unit 8 we examine evidence from *Posterior Analytics* II where Aristotle explicitly argues that the practices of definition and explanation are closely connected. Furthermore, we examine *Metaphysics* VII 17, and some closely connected passages from *Metaphysics* VIII, where Aristotle defends the view that the thesis of *Posterior Analytics* II, for the interconnection between explanation and definition, applies not only to natural processes but also to substances.

Unit # 9 -- Mereological Hylomorphism in *Metaphysics* VII 17 – Week 9

Summary – Introductory Notes

As is well known, the doctrine of hylomorphism was first taught by Aristotle. In a number of texts he defends the view that substances, as well as other things, are complex items. To be more specific, he assumes that a genuinely unified whole like the particular or token substance Socrates is a compound of matter and form. What is also worth noting is that recent years have witnessed a resurgence of hylomorphism. Contemporary hylomorphists seem to be in agreement about the following: (a) there are many complex items in the world, i.e., genuinely unified wholes which have parts; and (b) to specify the nature of such an entity, e.g., of a material object or an artefact, we ought to make mention of both its matter and form. What divides hylomorphists is the issue of whether the form of a complex item, let us say of an artefact *X*, is to be understood as another part alongside the (more familiar) material components of *X*. *Non-mereological hylomorphists* suppose that the form of *X* cannot be a further part of the whole. The form is only the principle that unifies the (material) parts into the whole that is *X*. On the other hand, *mereological hylomorphists* suppose that *X* is a combination of matter and form, where the latter has a dual function. It is another part of the whole, along with the material parts, and it also plays a unifying role. In this unit we will see that this is a puzzle which has vexed Aristotle himself.

The key text for our purposes is *Metaphysics* VII 17 1041b11-33. The orthodox interpretation of this text has it that Aristotle defends non-mereological hylomorphism. That is to say, he takes it that the form is not a part of the whole; it is only the principle of unity of the material parts of the whole. Recently, this reading of the text has been challenged by a number of interpreters, and most notably K. Koslicki. To be more specific, Koslicki takes it that there are both textual and conceptual considerations which show that Aristotle espouses mereological hylomorphism. In this unit we will analyze and scrutinize this two conflicting readings of our text.

Objectives

The main objectives of this unit are the following:

- To present the main tenets of mereological hylomorphism and non-mereological hylomorphism.
- To conduct a close analysis of *Metaphysics* VII 17 1041b11-33 and *Metaphysics* V 25.

- To closely study the different interpretative approaches to *Metaphysics* VII 17 1041b11- 33, in relation to the two distinct versions of hylomorphism.

Expected Learning Outcomes

Upon the completion of this unit, students are expected to be able to:

- Comprehend the details of the two distinct versions of hylomorphism, i.e., mereological hylomorphism and non-mereological hylomorphism.
- Closely analyze the argument of *Metaphysics* VII 17 1041b11-33.
- Master the nuances of the two conflicting interpretations of this text.
- Defend the interpretation which seems to be exegetically correct.
- Conduct further research on Aristotle's views on hylomorphism.
- Effectively compare Aristotle's thesis with contemporary takes on hylomorphism.

Key words

Form, Matter, Mereology, Mereological Hylomorphism, Non-mereological Hylomorphism.

Required Bibliography

The required readings for this unit are:

Barnes, J. (ed. 1984), *The Collected Works of Aristotle*, Princeton [*Metaphysics* V 25; VII 13, 17; VIII 1-6].

Koslicki, K. (2006), "Aristotle's Mereology and the Status of Form", *The Journal of Philosophy*, pp. 715-736.

Scaltsas, T. (1994), *Substances and Universals in Aristotle's Metaphysics*, Cornell, pp. 59- 74 [ch. 4].

Additional/recommended bibliography

Charles, D. (2000), *Aristotle on Meaning and Essence*, Oxford, pp. 274-309 [esp. ch. 11]. Johnston, M. (2006), "Hylomorphism", *The Journal of Philosophy*, pp. 652-698.

Activities and Discussion

Wiki # 2: In her article "Aristotle's Mereology and the Status of Form", see esp. pp.

718-726, K. Koslicki argues for the case that Aristotle adopts mereological hylomorphism. Collaboratively prepare a brief report which answers the following questions:

1. What is mereological hylomorphism, and how does it differ from non-mereological hylomorphism?
2. What exactly is Koslicki's argument for the thesis that Aristotle endorses mereological hylomorphism?

Synopsis

Recent years have witnessed a resurgence of a number of themes from Aristotle's metaphysics. One of these themes is hylomorphism. In fact, contemporary hylomorphists espouse either the mereological or the non-mereological version of the theory. This unit is intended to examine *Metaphysics* VII 17, and other related texts where Aristotle deals with the issue of hylomorphism, with the aim of determining which version of the theory he adopts. The unit's aim is to help students master the details of Aristotle's views on this issue, and prepare them to utilize the Aristotelian position to conduct further research on the topic of hylomorphism in the context of contemporary metaphysics.

Unit # 10 -- Hippocrates and the Rise of Rational Medicine – Week 10

Summary – Introductory Notes

Hippocrates is a historical person who lived from roughly 460 to 377 BC. However, the works ascribed to Hippocrates were not originally written by him, but by his numerous disciples and followers. The Hippocratic corpus is a collection of around 60 medical works written mainly in the fifth and fourth centuries. The texts vary in content and style, but they all follow the same theoretical concepts for the understanding of disease. In this unit, we shall focus on three significant contributions made by the Hippocratic corpus to ancient medicine. The first concerns perhaps the most well-known Hippocratic text today: the *Oath*. This brief text constituted the basis for the establishment of professional ethics for medical practitioners in the ancient world. It was revived several times in the ancient and medieval world and is often involved in public debates on health issues even today.

Among the Hippocratic texts, a prominent role is given to *On the Sacred Disease*. In this treatise, we can see for the first time in the ancient world a definite turn from a supernatural to a naturalistic explanation of disease, which is explained here in rational terms, with the author looking for the causes and the nature of diseases that is connected with bodily fluids. A more concrete view of the Hippocratic understanding of disease is given in *On the Nature of Man*, which presents the famous theory of the four humours, which constituted the main dogma in rational medical approaches for almost two millennia in East and West. The theory is based on the premise that the body consists of four humours, i.e. blood, phlegm, black bile and yellow bile. Each humour was connected with a particular season and two of the four primary qualities (hot or cold, and dry or moist). Every disease was considered to be the result of an excess of one quality or a combination of them (*dyskrasia*). Therefore, a physician was supposed to be able to counterbalance the qualities by prescribing an appropriate diet or by removing the noxious humour(s) through the administration of appropriate medicines or various techniques of blood-letting, thus restoring the patient to health (*eukrasia*). The importance of the individualization of the patient in the process of diagnosis, prognosis, and therapy is the last important contribution that will be examined in this unit. Particular attention will be given to *On Airs, Waters, and Places* in an attempt to emphasize the holistic nature of the Hippocratic approach.

Objectives

The main objectives of this unit are the following:

- To closely examine the Hippocratic *Oath* in light of ancient medical deontology.
- To conduct a critical analysis of the understanding of disease as featured in the Hippocratic texts *On the Sacred Disease* and *On the Nature of Man*.
- To examine the notion of holism with regards to diagnosis, prognosis, and treatment of disease in *On Airs, Waters, and Places* 1-10.

Expected Learning Outcomes

Upon completion of this unit, students are expected to be able to:

- Show a thorough understanding of the main contribution of the Hippocratic corpus to ancient medicine.
- Closely analyse the main deontological issues with which the Hippocratic *Oath* is concerned.
- Analyse the Hippocratic theory of four humours with references to the *On the Sacred Disease* and *On the Nature of Man*.
- Engage critically with the Hippocratic holistic medical approach, as developed in *On Airs, Waters, and Places* 1-10.
- Conduct further research on Hippocratic medicine.

Key words

Medicine, Hippocrates, Hippocratic Corpus, Ethics, Four Humours, Holism.

Required Bibliography

The required readings for this unit are:

Jones, W.H.S. (1923), *Hippocrates*, vol. 1, Cambridge MA [*On Airs, Waters, and Places* 1- 10, *Oath*].

Jones, W.H.S. (1923), *Hippocrates*, vol. 2, Cambridge MA [*On the Sacred Disease*].

Jones, W.H.S. (1931), *Hippocrates*, vol. 4, Cambridge MA [*On the Nature of Man*].

Nutton, V. (2013), *Ancient Medicine* [2nd edn], London: Routledge [chs. 4-6: 53-103].

Additional/recommended bibliography

Pormann, P. (ed. 2018), *The Cambridge Companion to Hippocrates*, Cambridge: Cambridge University Press [chs. 7-9: 152-216].

Jouanna, J. (1999), *Hippocrates*, Baltimore and London [ch. 8-10: 181-258].

Activities and Discussion

Forum discussion: Critically discuss the main concepts that were introduced by Hippocratic authors with reference to *On the Sacred Disease* and *On the Nature of Man*.

Wiki: For most of the Hippocratic texts there is no complete description online. Compose a wiki of the Hippocratic treatise *On Airs, Waters, and Places*, including references, bibliography, external links, and relevant visual material. Once completed and evaluated by the instructor, it may be uploaded as a new entry in the English version of the Wikipedia.

Research Assignment: What are the main ethical topics in the Hippocratic *Oath* and how did these inform modern medical ethics and discussions on the interrelationship between patient and physician in your country/continent? Post your findings on Moodle (no more than 500 words).

Synopsis

The tenth unit focuses on classical medicine and the role of Hippocrates and his followers in rationalising ancient approaches to disease. Particular attention is given to the introduction of an ethical code for the practising physician through the *Oath*. Furthermore, the unit aims to introduce students to the Hippocratic understanding of disease through the theory of the four humours by closely analysing primary sources, including *On the Sacred Disease* and *On the Nature of Man*. Students will also be exposed to the notion of holism in Hippocratic medical practice in light of interpretation(s) based on a close examination of the *On Airs, Waters, and Places*. The unit is also intended to provide an essential background to ancient medical approaches in preparation for further study on the subject with regard to the Hellenistic period.

Unit # 11 -- Platonic Mathematics – Week 11

Summary – Introductory Notes

Plato was particularly interested in mathematics. He believed that it did not only relate to sensible things, such as, for example, various practical calculations in the fields of architecture and technology, but also dealt with abstract concepts. The key text in understanding Plato's mathematical notions in the overall context of his thought world is *Timaeus*. In this dialogue, Plato presented the universe and all the things and components in it as being formed according to a geometrical pattern. Plato's demiurge or 'craftsman' created the physical world (*cosmos*) which has a tangible bodily form out of four elements, i.e. air, earth, fire, and water (31b). He considered there were two basic constituents of matter, i.e. isosceles and scalene (two types of right-angled triangle). Thus, for example, fire is made from pyramids consisting of equilateral triangles, which in turn were made from six scalene triangles. Air is made from octahedra, water from icosahedra, earth from cubes, and dodecahedra are the basis of the universe as a whole (54a-56b). Most importantly, Plato also gave a mathematical extension to the transformation of elements, which occurs at the level of equilateral triangles, with the exception of earth, which cannot be transformed because it is made of isosceles triangles, unlike all the other elements that are made of scalene triangles (56c-57c).

In this unit, we will also discuss an important issue as far as geometry is concerned, i.e. incommensurable or irrational magnitudes. And indeed Plato provides the earliest source that gives a detailed description of the so-called 'incommensurable line', that is the diagonal of a square, which cannot be measured by the same unit as any of its sides. We shall focus on two particular passages in illustrating this. First, we will analyze the famous scene in *Meno* 81e-85d, in which Socrates is presented as interrogating a slave boy on doubling a square. Then, we shall examine *Theaetetus* 147c-148b, in which Plato introduced two mathematicians, Theodore of Cyrene (ca. 470–ca. 400 BC) and his student Theaetetus (d. ca. 369 BC), who explored the cases of $\sqrt{3}$ and $\sqrt{5}$.

Objectives

The main objectives of this unit are the following:

- To present the role of mathematics in Plato's cosmology, especially in *Timaeus* (54a- 57c).
- To consider significant ancient mathematical notions that are first described

in Plato's works paying particular attention to irrational numbers.

- To conduct a close comparative study of *Meno* (81e-85d) and *Theaetetus* (147c-148b).

Expected Learning Outcomes

Upon completion of this unit, students are expected to be able to:

- Identify key mathematical theories in Platonic philosophy.
- Engage critically with Plato's geometrical interpretations of the four fundamental elements, as presented in *Timaeus* 54a-57c.
- Analyse Plato's descriptions of incommensurability as embedded in *Meno* (81e-85d) and *Theaetetus* (147c-148b).
- Conduct further research into Plato's views on irrational numbers.
- Undertake further research in the area of ancient mathematics.

Key words

Plato, Mathematics, Cosmology, Elements, Geometry, Irrational Numbers.

Required Bibliography

The required readings for this unit are:

- Waterfield, R. (2008), *Timaeus and Critias*, Oxford [*Timaeus* 54a-57c].
Waterfield, R. (2009), *Meno and other dialogues*, Oxford [*Meno* 81e-85d].
McDowell, J. (2014), *Theaetetus*, Oxford [*Theaetetus* 147c-148b].
- Vlastos, G. (2005), *Plato's Universe*, Las Vegas, [paperback edition; originally published in 1975, ch. 3: 66-97].
- Knorr, W.R. (1975), *The Evolution of the Euclidean Elements*, Boston [chs 6-8: 170-297].

Additional/recommended bibliography

- Cuomo, S. (2001), *Ancient Mathematics*, London: Routledge [chs 1-2: 4-61].
- Fowler, D. H. (1999), *The Mathematics of Plato's Academy: A New Reconstruction* [2nd edn], Oxford: Oxford University Press [ch. 10: 356-401].

Activities and Discussion

Research assignment: Compare and contrast the presentation of the topic of incommensurability in Plato's *Meno* (81e-85d) and *Theaetetus* (147c-148b). Post your thoughts on Moodle (no more than 500 words).

Group assignment: Put yourself in the place of someone who is offering public lectures. Create a one-page poster aiming to introduce the five solids (regular polyhedra) of Platonic cosmology to a public audience without any previous expertise in Plato or ancient philosophy/mathematics.

Forum discussion: '[...] the discovery of incommensurability compelled mathematicians to geometrize arithmetic' (W. R. Knorr).

Synopsis

The eleventh unit is devoted to ancient mathematics, and, in particular, to Plato. By focusing on *Timaeus* 54a-57c, the aim is to show the central role of mathematics in Plato's philosophical cosmology. Secondly, it introduces students to the topic of incommensurability, as featured in Plato's *Meno* (81e-85d) and *Theaetetus* (147c-148b). Students will be guided through a close analysis of the primary sources with the ultimate aim of helping them understand central mathematical notions in Platonic philosophy. The unit is also intended to provide essential background to the above mentioned topics in preparation for further in- depth study on the history of mathematics.

Unit # 12 – Anatomical Experimentation in the Hellenistic Period – Week 12

Summary -- Introductory Notes

The medical achievements accomplished during the Hellenistic period and above all in Alexandria constitute a remarkable 'phenomenon'. The Ptolemaic dynasty, starting from the reign of Ptolemy I (r. 305/4–282 BC), whether for reasons of prestige or in pursuit of the scientific and technological advancement of the kingdom, was responsible for the establishment of two significant 'research' institutions: the Museum and the Library of Alexandria. Subsequently, members of the dynasty supported important scholars who travelled to Alexandria from various places in the Greek world. By the third century BC this city had become the chief focus of scholarly activity in the Mediterranean world. In this unit, we shall concentrate specifically on the medical field, which for the first time in the ancient world witnessed a plethora of human dissections and vivisections that resulted in a series of accurate observations about the internal parts of the human body. In this process, we shall look at the factors that led to the practice of human dissection and discuss the historicity of such cases using the accounts of Cornelius Celsus (ca. 25 BC–ca. 50 AD) and Tertullian (ca. 160–240 AD). Secondly, we shall deal with the contributions of the two most significant representative authors of the Hellenistic medical tradition, Herophilus of Chalcedon (ca. 330–ca. 260 BC) and Erasistratus of Ceos (ca. 310–ca. 240 BC). Herophilus is credited with discoveries concerning the anatomy of the brain, the tunics of the eye, and the anatomy of the liver. Erasistratus stressed mechanical analogies within the body and appears to have discovered all the valves in the heart. Particular attention will also be paid to how both physicians were influenced by the theories of the Hippocratic corpus in writing their own works. The theories of both physicians will be examined through fragments of their work survive in the works of later authors, mainly Galen (AD 129–216/17).

Objectives

The main objectives of this unit are the following:

- To present the alleged cases of human dissection in Hellenistic Alexandria.
- To make a close study of the historicity of the accounts of human dissection in the Hellenistic period.
- To conduct a close analysis of the surviving fragments of Herophilus of Chalcedon and Erasistratus of Ceos and discuss their main contributions to the Hellenistic medical tradition.

Expected Learning Outcomes

Upon completion of this unit, students are expected to be able to:

- Show a thorough understanding of the Hellenistic Ptolemaic environment and its main research institutions.
- Discuss critically the evidence concerning alleged cases of human dissection and vivisection in Hellenistic Alexandria.
- Explicate the ways in which Hippocratic theories were contested, adopted, and adapted by Hellenistic medical authors.
- Engage critically with the medical theories of Herophilus of Chalcedon and Erasistratus of Ceos.
- Conduct further research into the history and philosophy of medicine.

Key words

Medicine, Hellenistic Period, Alexandria, Dissection, Vivisection, Herophilus, Erasistratus.

Required Bibliography

The required readings for this unit are:

Longrigg, J. (1998), *Greek Medicine: From the Heroic to the Hellenistic Age*, London, pp. 84- 100.

Nutton, V. (2013), *Ancient Medicine* [2nd edn], London [chs. 9-10: 130-159].

Additional/recommended bibliography

Longrigg, J. (1981), "Alexandrian Medical Science", *History of Science* 19: 155-200.

Flemming, R. (2005), "Empires of knowledge: medicine and health in the Hellenistic World", in A. Erskine (ed.), *A Companion to the Hellenistic World*, Oxford, pp. 449-463.

Rocca, J. (2003), *Galen on the Brain*, Leiden [ch. 1: 17-48].

Activities and Discussion

Forum discussion: What are the main factors that contributed to the introduction of the practice of human dissection and vivisection in Hellenistic Alexandria?

Group assignment: Put yourself in the place of someone who aims to introduce the public to Hellenistic medicine. Create two images in parallel speech bubbles in the

form of comic illustrations which aim to summarise the contributions of Hellenistic medicine to a public audience without any previous expertise in the subject. [Note that we are not assessing the illustrations themselves, but the creativity of the dialogues in making knowledge on Hellenistic medicine accessible through a relaxing and humorous way.]

Research assignment: How reliable were the descriptions of various organs of the human body by Hellenistic physicians? Find at least two medical terms that were introduced by Hellenistic medical authors and are used in modern medicine to describe parts of the body. Post your thoughts on Moodle (no more than 500 words).

Synopsis

The last unit deals with the Hellenistic medical tradition. First, we look at cases of human dissection and vivisection in Alexandria by contextualising them in light of the wider social, cultural, and political milieu. The unit is also intended to introduce students to the main medical developments in the Hellenistic period, especially the contributions of Herophilus of Chalcedon and Erasistratus of Ceos to the understanding of the internal structure of the human body. It will also provide essential background to Hellenistic medical approaches in preparation for further study on the history of medicine of subsequent centuries as well as the reception of the classical and Hellenistic medical traditions in the Middle Ages and the Renaissance.

CONTENT:

Institution	University of Nicosia		
Programme of Study	MA Greek Civilisation		
Course	GCIV-550 Greek Myth in Literature and Film		
Level	Undergraduate <input type="checkbox"/>	Postgraduate (Master) <input checked="" type="checkbox"/>	
Language of Instruction	English		
Mode of Delivery	Distance Learning <input checked="" type="checkbox"/>	Conventional <input type="checkbox"/>	
Type of Course	Required <input checked="" type="checkbox"/>	Elective <input type="checkbox"/>	
Number of Group Advising Meetings/Teleconferences/Lectures	Total: 3	With Physical Presence -	On-line: 3
Number of assignments	3		
Assessment	<ul style="list-style-type: none">• Assignments, interactive activities 40%• Final Assessment 60% <p>* The Final Assessment can be either a Final Exam or Final Assignment(s) with Viva</p>		
Number of ECTS credits	10 ECTS		

Preparation of Study Guide by:	Dr Rossie Artemis Dr Costas Constandinides
Review and approval of Study Guide by:	Department of Languages & Literature

i. Teaching Faculty
<p>Dr Rossie Artemis, artemis.r@unic.ac.cy</p> <p>Dr Costas Constandinides: constandinides.c@unic.ac.cy Office hours: TBA</p>
ii. Module / Course
<p>Brief description of Module/Course and Aims</p> <p>The aim of this course is to introduce students to the fascinating field of Greek myth, i.e. to the sophisticated way employed by the Greeks to organize their past, shape their identity, and interpret life, as well as to the way Greek myth has been employed in modern literature and film.</p> <p>In the first part of the course, special attention will be placed on the use and adaptation of Greek mythology in Anglophone literature of the post-1900 era. The way Greek mythology is refracted through the prism of modernity is examined in the light of such writers as James Joyce, T.S. Eliot, W.B. Yeats, W.H. Auden, John Fowles, Margaret Atwood, Madeline Miller, Colm Tóibín. This section of the course covers the genres of fiction and poetry, and provides an overview of modern (as well as Modernist) engagements with Greek mythology that highlights, but also questions its continuing relevance in our contemporary culture.</p> <p>The second section of the course focuses on the adaptation, remaking and revamping of Greek mythology in commercial, auteur and (trans)national cinema. More specifically, this section covers topics such as the epic and the peplum film, Hollywoodian heroic fantasies, arthouse renditions of Greek mythology, the work of film directors such as Andrzej Żuławski, Michael Cacoyiannis and Yorgos Lanthimos as well as key Cypriot (co)productions which revisit mythical narratives associated with the ancient Greek goddess Aphrodite and Cyprus as her birthplace.</p> <p>Main Topic/Thematic Areas</p> <ol style="list-style-type: none"> 1. Myth and its relevance in the study of literature: the inheritance of the ancient Greeks. 2. Greek mythology of the late Victorian Period: Alfred, Lord Tennyson and Matthew Arnold. 3. Greek mythology in Modernism 1: T.S. Eliot, W.B. Yeats, and W.H. Auden. 4. Greek mythology in Modernism 2: James Joyce's Ulysses 5. Female re-imaginings of Greek myth: Margaret Atwood and Madeline Miller.

6. Greek mythology in Postmodernism: John Fowles and Colm Tóibín.
7. Greek mythology in 20th Century Cinema: Epic Film and the Italian-made peplum cycle.
8. Greek mythology in 21st Century Cinema: Remakes and Retellings.
9. Pygmalion and the Representation of the Perfect Woman in Commercial and Arthouse Cinema.
10. Greek mythology and Greek Cinema: Michael Cacoyannis.
11. Greek mythology and Transnational Cinema: Yorgos Lanthimos.
12. Greek mythology in Cypriot Cinemas: Aphrodite and her Dark Twin.

Expected Learning Outcomes

After completion of the course students are expected to:

- Scrutinize texts of the 20th and 21st century in terms of form and language, meaning and formal innovations, all in the context of the writers' usage of Greek mythology in their works.
- Analyze, assess, and apply secondary critical sources on the texts studied.
- Apply basic knowledge of theoretical and philosophical concerns associated with the use of Greek mythology in the interpretation of exemplary modern literary texts.
- Critically engage with existing and future filmic retellings of Greek myth.
- Appraise how Greek myth has been employed by both commercial and arthouse cinema.
- Discuss the use of Greek myth in relation to a variety of national and transnational contexts as well as its use as form of resistance to dominant ideologies.

Teaching Material

- Required bibliography, digital/online material, recommended bibliography

10 ECTS in total

iii. Each Main Topic/Thematic Area

For the detailed analysis of each unit, please see the study guide that follows. On the weekly description of the course there is a detailed description including the introductory notes, the aims, the expected learning outcomes, the keywords, the learning material for each week/unit, the synopsis, recommendations for further

study and the weekly activities.
iv. Teaching Timetable
On the study guide that follows there is a detailed description of the weekly timeline and relevant aims. Additionally, any further information needed to be known by the students will be uploaded on the Moodle Platform.
v. Teaching methods
The course will be conducted in an online environment. On the study guide that follows the teaching methods can be found under the part: “Activities-Discussion” for every week. Any additional information on the teaching methods will be uploaded on the Moodle Platform by the teaching professor.
vi. Written work – Exams – Assessment
<p><u>Formative Assessments (not graded)</u></p> <p>There will be regular weekly activities, as mentioned in the study guide, listed below:</p> <ol style="list-style-type: none"> 1. Case Studies 2. Article Critique 3. Group Discussions 4. Questions on the weekly topic <p>Activities designed as self-assessments, will not count towards the students’ final grade.</p> <p><u>Summative Assessments</u></p> <ul style="list-style-type: none"> • Weekly assignments and/or interactive activities, 40% of the total mark • Final exam, weeks 14-16: 60% of the total mark <p>Full descriptions of weekly formative and summative assessments are provided in the Study Guide and in the Assessment Guide. Rules regarding extension to a submission deadline, the provisions for cheating/plagiarism and the ways that assignments will be marked by teaching staff, will be available on the course outline. The schedule for all of the above will be available on the course outline and the Moodle Platform.</p>
vii. Communication
The following opportunities for communication are provided to students in an attempt to enhance interaction between a) student and faculty, b) student and

student and c) student and content.

- Weekly Q&A, discussion fora and chats.
- 3 WebEx sessions (Group Consultation Meetings) in weeks 3, 7, 10. Duration of each meeting: 3 hours
- Email
- Skype
- Telephone
- Office hours



UNIVERSITY *of* NICOSIA

School of Humanities and Social Sciences

MA in Greek Civilization DL

Study Guide

GCIV 550: Greek Myth in Literature and
Film

Dr Rossie Artemis

Dr Costas Constandinides

Nicosia
2019

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Introductory note

The current study guide will contribute to the learning objectives for the Distance Learning (DL) course “Greek Myth in 20th and 21st Centuries Literature and Film” (GCIV-550), offered in the DL postgraduate program in Greek Civilisation. The goal of this study guide is to provide additional support to students and complement the material provided during the course.

The guide has been designed in a way so that it is used together with the bibliographical references provided on the Moodle Platform. The guide has 12 units and each one of them includes the following: objectives, expected results, key terms, required and recommended bibliography and activities. The latter (activities) is very important as it will help you work and complete your assignments and proposed online activities and more importantly comprehend in a more practical way what you learn through the lectures and notes. Furthermore, these activities contribute to the self-evaluation of the students throughout the duration of the course.

The activities as well as additional readings will be updated through the duration of the course.

The aim of this course is to introduce students to the fascinating field of Greek myth, i.e. to the sophisticated way employed by the Greeks to organize their past, shape their identity, and interpret life, as well as to the way Greek myth has been employed in modern literature and film.

In the first part of the course, special attention will be placed on the use and adaptation of Greek mythology in Anglophone literature of the post-1900 era. The way Greek mythology is refracted through the prism of modernity is examined in the light of such writers as James Joyce, T.S. Eliot, W.B. Yeats, W.H. Auden, John Fowles, Margaret Atwood, Madeline Miller, Colm Tóibín. This section of the course covers the genres of fiction and poetry, and provides an overview of modern (as well as Modernist) engagements with Greek mythology that highlights, but also questions its continuing relevance in our contemporary culture.

The second section of the course focuses on the adaptation, remaking and revamping of Greek mythology in commercial, auteur and (trans)national cinema. More specifically, this section covers topics such as the epic and the peplum film, Hollywoodian heroic fantasies, arthouse renditions of Greek mythology, the work of film directors such as Andrzej Żuławski, Michael Cacoyiannis and Yorgos Lanthimos as well as key Cypriot (co)productions which revisit mythical narratives associated with the ancient Greek goddess Aphrodite and Cyprus as her birthplace.

The main objectives of the course are to:

- Illustrate the fascinating field of Greek myth and the way Greek myth has been employed in modern literature and film.
- Discuss the way Greek mythology is refracted through the prism of modernity.
- Examine Greek Mythology through the prism of modernity in the light of such writers as Joyce, Eliot, H.D., Auden, Fowles, Tóibín, Atwood, and Miller.
- Explore the adaptation, remaking and reworking of Greek myth in commercial, auteur and (trans)national cinema.

Upon the completion of the course, students are expected to be able to:

- Scrutinize texts of the 20th and 21st century in terms of form and language, meaning and formal innovations, all in the context of the writers' usage of Greek mythology in their works.
- Analyze, assess, and apply secondary critical sources on the texts studied.
- Apply basic knowledge of theoretical and philosophical concerns associated with the use of Greek mythology in the interpretation of exemplary modern literary texts.
- Critically engage with existing and future filmic retellings of Greek myth.
- Appraise how Greek myth has been employed by both commercial and arthouse cinema.
- Discuss the use of Greek myth in relation to a variety of national and transnational contexts as well as its use as form of resistance to dominant ideologies.

Dr Rossie Artemis

Dr Costas Constantinides

Unit # 1 -- Myth and Its Relevance in the Study of Literature: the Inheritance of the Ancient Greeks – Week 1

Summary – Introductory notes

This section intends to introduce you to the aims and objectives of the first half of the course. We will explore the relevance of myth in the study of literature and culture in general, but, more to the point, the relevance of ancient Greek mythology for the study of 20th- and 21st centuries literature in English. A brief overview of the influence of Greek myth on literature and art in the previous centuries will be relevant, as some ideas will be outlined as vital in the history and development of literature. This overview will be important as a basis for the understanding of Modernist and contemporary literature. You will be introduced to some of the major critical thinkers in the theory of myth –the co-called ‘archetypal criticism’– while a broad range of critical perspectives will be brought to bear.

Objectives

The specific section aims to:

- Introduce the students to the basic vocabulary and concepts associated with the study of myth and the application of archetypal criticism in literature.
- Create an awareness of the historical development and traditions in literature.

Expected learning outcomes

After the completion of this section, the students are expected to:

- Understand the importance of archetypal criticism and its place among the rest of the critical approaches applied in the interpretation of literature.
- Assess some relevant ideas in the application of archetypal criticism to the reading and interpretation of literary texts.

Key words

Archetypal criticism; Genre; Myth and mythology; Ritual.

Required Bibliography

Sutherland, John (2013), *A Little History of Literature*. New Haven, CT: Yale University Press. Frye, Northrop (2001), "The Archetypes of Literature" in Vincent, Ed. &

Leitch, B. (eds), *The Norton Anthology: Theory and Criticism*, New York: Norton, pp. 1304-1315.

Additional/Recommended Bibliography

Hard, Robin & Rose, H.J. (2004), *The Routledge Handbook of Greek Mythology: Based on H.J. Rose's Handbook of Greek Mythology*, London: Routledge.

Doty, William G. (2000), *Mythography: The Study of Myth and Rituals*, Tuscaloosa: The University of Alabama Press.

Activities and Discussion

- Forum Discussion – Week 1:
 - a/ Answer the following questions: “What in the relevance of myth in the study of culture?” and “What are the pros and cons in the application of archetypal criticism to the reading of literature?”
 - b/ Comment on an answer of one classmate in the Forum (choice).
- See the documentary *Greek Mythology* for a general overview of a fascinating realm of information, and pose one question for discussion in our Webex session based on it. The documentary is available at:
<https://www.youtube.com/watch?v=tFuni1vDuTw>
- Optional activity: see this rather long, but very informative documentary *Greek Mythology God and Goddesses* available at: <https://www.youtube.com/watch?v=-MSEsh6jgHE>

Synopsis

This section introduces the student to the objectives of the first half of the course. We survey the relevance of myth in the study of literature and culture in general, and especially the relevance of ancient Greek mythology for the study of 20th- and 21st centuries literature in English. This is an important basis for the understanding of Modernist and contemporary literature too.

Unit # 2 -- Greek Mythology in the Late Victorian Period: Alfred, Lord Tennyson and Matthew Arnold – Week 2

Summary – Introductory notes

This week we will survey the Victorian period (1830-1901) and its contribution to the development of the English literature and poetry in particular. We will focus on two major figures of the period and their fascination with Greek culture and myth. We will read a selection of poems by one of the most prominent poets of the epoch, Alfred, Lord Tennyson, as well as the essay “The Study of Poetry” by one of the major literary critics of the time, Matthew Arnold.

Objective

The specific section aims to:

- Identify some important social and political events of the period
- Discuss the impact of the classical art of Greece and its mythology on English poetry

Expected learning outcomes

After the completion of this section, the students are expected to:

- Discuss the poems under study and identify their main features
- Assess the contributions of Tennyson and Arnold to the Victorian period and especially to its poetry and criticism

Key words

The Victorian period; Myth; Classicism; Aestheticism; Beauty.

Required Bibliography

Markley, A.A. (2004), *Stateliest Measures: Tennyson and the Literature of Greece and Rome*, Toronto: University of Toronto Press.

Bristow, Joseph (ed. 2000), *The Cambridge Companion to Victorian Poetry*. Cambridge: Cambridge UP.

Additional/Recommended Bibliography

Cronin, Richard (2012), *Reading Victorian Poetry*, London: Wiley.

Activities and Discussion

- Forum Discussion – Week 2:
 - a/ Answer the questions “How does Tennyson transform Ulysses into a modern hero/antihero?” and “What are Arnold’s insights into the classical tradition and why does he value it so high aesthetically?”
 - b/ Comment on an answer of one classmate in the Forum (choice).
- Start working on a plan for a story which will be adapted later into a screenplay for a short film. Your story will incorporate a myth (this can take the form of a modernization of a classic myth) that you have encountered in the readings or in the course discussions. The form should be a classic three-part structure (Setup [a character decides to act on a goal], Confrontation, Resolution) written in present tense. This is the so-called “Treatment” – a prose description of the narrative, written in present tense – as the film will unfold for the audience scene by scene. You are expected to outline the plot and the basic actions in the first six weeks of the course, and later develop into a screenplay with Dr Constandinides. The story will be about 2500 words long. (See sample available on Moodle)
- Optional: see a rather long, but valuable video *The Victorians: Art and Culture* available at: https://www.youtube.com/watch?v=HKqoaKm_b94
- Optional: see a long, but fascinating documentary about the life of Alfred, Lord Tennyson,
The Circle of the Hills at: <https://www.youtube.com/watch?v=1dryb5Qnf6o>
- Optional: listen to Sir John Gielgud’s performance of Tennyson’s “Ulysses” at: <https://www.youtube.com/watch?v=FC29p46q7XI>

Synopsis

This section tried to survey a very interesting period in the history of English literature - the Victorian period (1830-1901) – and its contribution to the development of culture and poetry in particular. We focus on two major figures of the period and their engagement with Greek culture and myth: Alfred, Lord Tennyson and Matthew Arnold.

Unit # 3 -- Greek Mythology in Modernism 1: T.S. Eliot, W.B. Yeats, and W.H. Auden – Week 3

Summary – Introductory notes

This week will be dedicated to a brief overview of the early 20th-century poetry by looking into some key texts by Modernist poets. It will outline the major features of modern poetry, its radical break from the past and especially with the poetry of the Victorian era. We will explore how Modernism seeks new ways of linguistic expression and innovation. In particular, we will focus on the Modernists' sense of change through select poems by W.B. Yeats, W.H. Auden, and T.S. Eliot in which ancient Greek myth is reinterpreted through the lens of modernity.

Objective

The specific section aims to:

- Identify the most important historical events of the period that impacted the modern poetry in English
- Examine the ways in which Greek mythology impacts the modern poetic mindset and the stylistic re-interpretation of traditions

Expected learning outcomes

After the completion of this section, the students are expected to:

- Assess the contribution of the Modernist poets to the wider tradition of the English poem in terms of its engagement with ancient Greek mythology and culture
- Assess the cultural impact of Modernism and its relevance to the study of myth

Key words

Modernism; Modernity; Cultural impact

Required Bibliography

Howarth, Peter (2012), *The Cambridge Introduction to Modernist Poetry*, Cambridge: Cambridge University Press.

Corcoran, Neil (2007), *The Cambridge Companion to Twentieth-Century English Poetry*, Cambridge University Press.

Additional/Recommended Bibliography

Draper, R.P. (1999), *An Introduction to Twentieth-Century Poetry in English*, London: St. Martin's Press.

Activities and Discussion

- Forum Discussion – Week 3:
 - a/ Answer the questions “How does Modernism re-interpret the classical tradition found in Victorian poetry?” and “What examples of aesthetic and political usage of Greek myth you have found in the work of Eliot, Auden, and Yeats?”
 - b/ Comment on an answer of one classmate in the Forum (choice).
- Watch a short video *Modernism and English Literature* at:
<https://www.youtube.com/watch?v=1VjMzRcEW90>
- Listen to T.S. Eliot read “The Waste Land” at:
http://www.openculture.com/2012/07/ts_eliot_reads_his_modernist_masterpieces.html
- Optional: see a long documentary about the life and work of W.H. Auden *Tell Me the Truth about Love* at: https://www.youtube.com/watch?v=gvezOvM_VgQ

Synopsis

This week aims at a brief survey of the early 20th-century poetry through a reading of some key texts by the Modernist poets W.B. Yeats, W.H. Auden, and T.S. Eliot. It outlines the major features of modern poetry and the break with the poetry of the Victorian era.

Unit # 4 -- Greek Mythology in Modernism 2: James Joyce's *Ulysses* – Week 4

Summary – Introductory notes

Joyce's *Ulysses* is often described as “impossible to read” and/but also as “the greatest novel in the English language” – and it might well be! A monumental book set in a day, *Ulysses* seems to have it all: a plethora of literary styles, religious references, philosophies, histories, and emotions. This week will survey the novel as precisely as possible in a single lecture and will focus only on Book 1, *The Telemachia* (episodes 1-3), in order to examine Joyce's use of mythology, his reflections on Irishness, capitalism, and Modernism's trajectory. We will supplement our understanding by looking also in T.S. Eliot's essay “*Ulysses*, Order, and Myth” to enrich our understanding of Joyce's achievement and the scope of his work.

Objectives

The specific section aims to:

- Identify the stylistic variety and sophistication of Joyce's masterpiece
- Examine the ways in which Greek mythology is used by Joyce in his work

Expected learning outcomes

After the completion of this section, the students are expected to:

1. Assess Joyce's contribution to Modernism, and to literature in general, in terms of his engagement with ancient Greek mythology and culture
2. Assess the cultural impact and relevance of *Ulysses* to the study of myth

Key words

Ulysses; Homer; Heroic exploit.

Required Bibliography

Sheehan, Sean (2009), *Joyce's Ulysses: A Reader's Guide*, London, Continuum.

Shea, Daniel M. (2006), *James Joyce and the Mythology of Modernism*. Stuttgart: Ibidem.

Additional/Recommended Bibliography

Fogarty, Anne & Morris Beja (eds 2009), *Bloomsday 100: Essays on Ulysses*.
Gainesville: University Press of Florida.

Activities and Discussion

- Forum Discussion – Week 4:
 - a/ Answer the questions: “Based on episodes 1-3, how does Joyce re-interpret ancient Greek myth?” and “What examples of specific Modernist aesthetic usage of myth do you find in the work of Joyce?”
 - b/ Comment on an answer of one classmate in the Forum (choice).
- To complement your understanding of the life and times of James Joyce, see the documentary *Literature – James Joyce* at:
<https://www.youtube.com/watch?v=1SuHkY2wAQA>
- Listen to a reading of Book 1, episode 1 at:
<https://www.youtube.com/watch?v=fWx9lwMVx2M>
Prepare a question for group discussion in the Webex session.
- Optional: if interested to further explore the life and work of Joyce, see the long documentary *The World of James Joyce* at:
<https://www.youtube.com/watch?v=4lwrHkNUk24>

Synopsis

This week tries to survey one of the most challenging novels ever written in the English language. To this effect we focus only on Book 1, *The Telemachia* (episodes 1-3), in order to examine Joyce’s use of mythology, his reflections on Irishness, and the Modernist agenda. We further supplement our understanding of Joyce’s text by reading also T.S. Eliot’s essay “Ulysses, Order, and Myth” to enrich our understanding of Joyce’s achievement.

Unit # 5 -- Female Re-imaginings of Greek Myth: Margaret Atwood and Madeline Miller – Week 5

Summary – Introductory notes

In this section, the students will be introduced to a selection of texts by two contemporary women writers in order to explore the ways they re-interpret Greek mythology in their respective texts. We will read Atwood's novel *The Penelopiad* as a hybrid text that parodically disrupts the hierarchy between "high" and "low" literary genres, so that the classical myth is transformed through a specific postmodern devices and conventions. In her novel *The Song of Achilles*, Miller, on the other hand, recreates a fantastic setup in which myth and imagination entwine in a brilliant way to portray a love story in the background of the Trojan War.

Objectives

The specific section aims to:

- Assess the contribution of these two writers to the re-interpretation of ancient Greek mythology
- Assess the cultural impact and relevance of their works to the study of myth
- Suggest further directions in a plethora of texts (fiction, drama, and poetry) by women writers who are successfully embedding Greek mythology in their literary production

Expected learning outcomes

After the completion of this section, the students are expected to:

- Assess Atwood's and Miller's contributions to contemporary literature in terms of their engagement with ancient Greek mythology and culture
- Assess the cultural impact and relevance of both novels to the study of myth

Key words

Homer; *The Iliad*; *The Odyssey*.

Required Bibliography

Atwood, Margaret (2005), *The Penelopiad*, New York: Cannongate Books. Miller, Madeline (2012), *The Song of Achilles*, New York: Harper Collins.

Additional/Recommended Bibliography

Appleton, Sarah (2008), *Once Upon a Time: Myth, Fairy Tales and Legends in Margaret Atwood's Writings*, Newcastle: Cambridge Scholars Publishing.

Activities and Discussion

- Forum Discussion – Week 5:
 - a/ Answer the questions: “Based on *The Penelopiad*, how does Atwood re-interpret Homer’s portrayal of Penelope?” and “What examples of specific aesthetic usage of myth do you find in the work of Miller?”
 - b/ Comment on an answer of one classmate in the Forum (choice).
- Watch the video in which Miller presents her novel *The Song of Achilles* available at: <https://www.youtube.com/watch?v=SWgw82a2OY8>
Discuss if the author’s treatment of the myth is close to your interpretation of the novel.
- Optional: listen to Miller read from her new novel *Circe* at: <https://www.youtube.com/watch?v=IMAl3ex7NPY>
- Optional: watch the video interview with Margaret Atwood available at: https://www.youtube.com/watch?v=d_t4VBwxu6Q
- Optional: quite long, but very interesting documentary on the Trojan War available at: <https://www.youtube.com/watch?v=4kSPJGKuFYk>

Synopsis

In this section, we survey the ways two contemporary women writers explore th Greek mythology in their respective texts: Atwood’s *The Penelopiad* and Miller’s *The Song of Achilles*. Both novels recreate fantastic setups in which myth and imagination entwine.

Unit # 6 -- Greek Mythology in Postmodernism: John Fowles and Colm Tóibín – Week 6

Summary – Introductory notes

In this section we will continue our reading of modern and contemporary literature by exploring selections from two postmodern novels which very self-consciously engage with Greek myth: John Fowles's *The Magus* and Colm Tóibín's *House of Names*. As a follow-up of the readings from the previous week, we will outline postmodern elements in these texts in an attempt to note both genre specificity, aesthetic scope, and re-interpretation of Greek myth.

Objectives

The specific section aims to:

- Assess Fowles's and Tóibín's contributions to postmodern literature and their engagement with ancient Greek mythology
- Assess the cultural impact and relevance of their works to the study of myth today
- Suggest further directions in a plethora of postmodern texts which successfully integrate Greek myths

Expected learning outcomes

After the completion of this section, the students are expected to:

- Assess the writers' contributions to contemporary literature in terms of their engagement with ancient Greek mythology and culture in a postmodern context
- Assess the cultural impact and relevance of both novels to the study of myth today

Key words

Postmodernism; Intertextuality; Parody; Metafiction.

Required bibliography

Connor, Steve (2016), *The Cambridge Companion to Postmodernism*, Cambridge: Cambridge University Press.

Fowles, John (2008), *The Magus*, London: Vintage.

Tóibín, Colm (2017), *House of Names*. New York: Scribner.

Additional/Recommended Bibliography

Lenz, Brooke (2008), *John Fowles: Visionary and Voyeur*, Amsterdam: Brill.

Delaney, Paul (2008), *Reading Colm Tóibín*, Dublin: Liffey Press.

Activities and Discussion

- Forum Discussion – Week 6:

a/ Answer the questions: “Based on the selections from *The Magus*, how does Fowles utilize Greek myth in his work?” and “What examples of specific postmodern techniques do you find in the work of Fowles and Tóibín?” “Is Greek mythology effectively utilised in the postmodern context of these two novels?”

b/ Comment on an answer of one classmate in the Forum (choice).

- Upload your final myth-based story under “Assignment 1” on Moodle.
- See a scene selection from the *The Magus* (1965) directed by Guy Green with Anthony Quinn and Michael Caine, available at:
<https://www.youtube.com/watch?v=gQRFnYvQJVA>
- See a video on the inspiration behind Tóibín's *House of Names* at: <https://www.youtube.com/watch?v=QEic2ZhFEB8>
- Optional: a rather long, but very interesting presentation by Colm Tóibín available at: <https://www.youtube.com/watch?v=F4Z2pos-czq>

Synopsis

In this section, we explore the ways in which two postmodern novels self-consciously engage with Greek mythology: Fowles's *The Magus* and Tóibín's *House of Names*. As a follow-up of the readings from the previous week, we outline the postmodern elements in these two novels which enrich their genre specificity, aesthetic scope, and the further re-interpretation of Greek myth in our culture.

Unit # 7 -- Greek Mythology in 20th Century Cinema: Epic Film and the Italian-made peplum cycle – Week 7

Summary-Introductory notes

This unit introduces students to the second part of the course which looks at the ways Greek myth has been adapted for the big screen. Furthermore, it focuses on the Hollywood Epic film and the Italian-made peplum films and investigates the repurposing of Greek myth (e.g. Hercules, Perseus, Jason and the Argonauts, Homer's *Iliad* and *Odyssey*) in relation to the concept of genre as well as developments in the area of special effects. Therefore, films such as *Ulysses* (Mario Camerini, 1954), *Jason and the Argonauts* (Don Chaffey, 1963), *Clash of the Titans* (Desmond Davis, 1981) will be used as case study examples.

Objectives

The specific section aims to:

- Familiarize students with the notion of genre and highlight its usefulness in the study of epic and peplum films as products of mass culture
- Discuss how Greek Myth is reimagined for the purposes of commercial cinema

Expected learning outcomes

After the completion of this section, the students are expected to:

- Be able to identify key texts and developments specific to the topics discussed under this section.
- Develop a vocabulary for discussing the repurposing of Greek Myth in relation to genre and cinema as a commercial product.

Key words

Adaptation, Genre, Peplum Films, Epic Film, Special Effects

Required Bibliography

Winkler, M. M. (2015). *Return to Troy: New Essays on the Hollywood Epic*, Leiden: Brill.

Cornelius, M. G. (2011), *Of Muscles and Men: Essays on the Sword and Sandal Film*, Jefferson, N.C.: McFarland.

Additional/recommended Bibliography

Santas, C. (2007), *The Epic in Film: From Myth to Blockbuster*, Lanham: Rowman & Littlefield Publishers.

Activities and Discussion

- Forum Discussion 1: Explore the generic relationship of 20th century Peplum films with TV programs or the so-called neo-peplum such as *Xena: Warrior Princess* and *Hercules: The Legendary Journeys*. Discuss the representation of women characters/heroines in neo-peplum examples. Click on the relevant links on Moodle to access audiovisual material related to the above titles. The discussion will help you begin working on aspects of the visual approach of your story.
- Research Assignment 1 (Annotated Bibliography): For this assignment you are required to review scholarly sources (Number of Sources: 5) which relate to one of the topics discussed in the second part of the course. These could be articles published by academic journals or chapter-length contributions in edited volumes. An edited volume is a collection of academic chapters written by different authors (please do not use more than one chapter from the same edited volume or anthology). The aim of this assignment is to inform the reader of the relevance, accuracy, and quality of the sources cited. You should briefly summarize the key arguments of the chosen material as well as comment on the presentation-quality of this material. Each annotation should (a) Evaluate the authority or background of the author and (b) Comment on the intended audience (c) Then summarize the central theme and scope of the chapter or article and (d) Explain how this work illuminates the topic. Word count: 1250 words max. (approx. 250 words for each annotation). Submit the assignment via the submission link under Week 12 on Moodle.
- Assignment 2: Write a three-scene sample based on the story/treatment you submitted for the completion of part 1 of this course using scriptwriting software Fade In. The finalized version of the sample should be uploaded on Moodle via the assignment link also provided under Week 12.
- Activity: For the transformation of your story into a script you will be using scriptwriting software. Download the free/demo version of the scriptwriting software Fade In and begin familiarizing yourselves with the scriptwriting format by looking at the relevant material on Moodle. Please click on the following link to go to the download page: <https://www.fadeinpro.com/page.pl?content=download>
- Activity: Watch the relevant video on how to use Fade In and prepare questions for our next Webex Meeting.

Synopsis

The 7th unit introduces the second part of the course and focuses on the transference and repurposing of Greek Myth on the big screen discussing the traditions of the Hollywood epic and the Italian-made peplum films.

Unit # 8 -- Greek Mythology in 21st Century Cinema: Remakes and Retellings – Week 8

Summary-Introductory Notes

This section will be looking at Greek Myth in relation to the logic of the remake in the 21st century. Thus, the discussion predominantly focuses on the 2012 remake of the 1981 film *Clash of the Titans* and other examples such as Wolfgang Petersen's *Troy* (2004) are briefly explored from a variety of perspectives such as cinematic technology and narrative. In addition, *Clash of the Titans* will be discussed in relation to the concept of post-celluloid adaptation as the 21st century version is essentially told through a new medium which is digital cinema.

Objectives

The specific section aims to:

- Familiarize students with the logic of the remake and reintroduce films discussed in the previous section as source texts within the context of the cinematic imaginary
- Discuss casting and narrative choices as well as the performance of the leading actors in the key case study examples

Expected learning outcomes

After the completion of this section, the students are expected to:

- Critically engage with issues relating to the remaking of familiar stories
- Apply a range of perspectives (issues of performance, technology, narrative analysis) to look at the journey of Greek myths across traditional and new media forms

Key words

Remake, Digital Cinema, Computer Generated Imagery, Post-celluloid Adaptation, Special Effects

Required Bibliography

Winkler, M. M. (2015), *Return to Troy: New Essays on the Hollywood Epic*, Leiden: Brill.

Additional/recommended Bibliography

Santas, C. (2007), *The Epic in Film: From Myth to Blockbuster*. Lanham: Rowman & Littlefield Publishers.

Constandinides, C. (2010), *From Film Adaptation to Post-celluloid Adaptation: Rethinking the Transition of Popular Characters and Narratives across Old and New Media*, New York: Continuum.

Activities and Discussion

- Forum Discussion 2: Explore the relationship of the films discussed in this section with the previous work of their main actors: For example, in what kind of films did Sam Worthington and Orlando Bloom star before the films in question and what do they bring from those other films to their role? This discussion will help you with the following assignment which is part of the development of your story into a visual narrative that will complement the script.
- Assignment 3: Write profiles of the main characters of your story based on the sample available on Moodle and propose an actor who could potentially portray each character convincingly. You can provide his/her IMDb (<https://www.imdb.com/>) page or official website in addition to a brief reasoning behind the selection, and a copyright-free image of the actor/actress. Aside from the sample, further instructions on how to use a copyright-free image are provided via the relevant video uploaded on Moodle. Submit the finalized document on Moodle.

Synopsis

Section 8 focuses on 21st century renditions of Greek myth already commercialized by Hollywood in the previous century and explores these products in relation to concepts such as the remake and post-celluloid adaptation.

Unit # 9 -- Pygmalion and the Representation of the Perfect Woman in Commercial and Arthouse Cinema – Week 9

Summary – Introductory notes

This week explores the representation of the perfect woman in commercial and arthouse films that share the myth of Pygmalion as a source of inspiration. The discussion on commercial reworkings of the myth will mainly focus on representation of female perfection in the form of artificial women and how such male fantasies gradually become a site of uncanny horror. This section also discusses the work of Polish director Andrzej Żuławski in relation to the fantasy of the perfect woman from the perspective of auteur theory. Films used as case study examples include *Bride of Frankenstein* (James Whale, 1935), *The Stepford Wives* -related narratives, *Her* (Spike Jonze, 2013).

Objective

The specific section aims to:

- Explore ways filmmakers have transformed widely communicated myth.
- Discuss directorial creative control outside Hollywood and the director actor collaboration.

Expected learning outcomes

After the completion of this section, the students are expected to:

- Know the key differences between auteur-driven and commercial cinema and identify examples pertaining to auteur cinema's "imitation" of archetypal narratives on and off screen
- Develop an understanding of the relationship between texts within the context of film studies

Key words

Auteur, Arthouse, Science Fiction, Horror, Unhomely

Required Bibliography

Wosk, J. (2015), *My Fair Ladies: Female Robots, Androids, and Other Artificial*

Eves, New Brunswick, New Jersey: Rutgers University Press.

James, P. (2011), *Ovid's Myth of Pygmalion on Screen: In Pursuit of the Perfect Woman*, London: Continuum.

Additional/recommended bibliography

Atkinson, M. (2008), *Exile Cinema: Filmmakers at Work beyond Hollywood*, Albany: State University of New York Press.

Goddard, M., & Mazierska, E. (2014), *Polish Cinema in a Transnational Context*, Rochester, New York: University of Rochester Press.

Activities and Discussion

- Discussion Forum 3: Identify a Pygmalion-like film not discussed as part of the course and discuss in what way it refers to the story or other Pygmalion-like stories. Moreover, discuss the ethics of pushing the limits in art and science and how this is related to the concept of hubris. Why is such a story still popular with audiences and how would you repurpose it if you were a film director? Finally, what kind of filmic practice/style would you use to make it appealing to a larger audience?
- Assignment 4: Preparing a Mood board (See also relevant sample on Moodle). The mood board should be submitted as a PowerPoint presentation and should illustrate to its recipients the look/style of the film, which will be based on your story. You may use copyright-free images to illustrate the look or screenshots (further instructions are provided on Moodle) from existing films, which you feel are close to the genre and visual style of your story. You should also provide a brief explanation next to/under each image about the choice of the specific look for certain scenes. This will help you determine whether the story deserves to be told as a mainstream or arthouse film.

Synopsis

Week 9 explores film narratives that focus on the male protagonist's (scientist, artist, etc.) desire to create the perfect woman. Such narratives will be discussed as retellings of the Pygmalion myth.

Unit # 10 -- Greek Classics and Greek Cinema: Michael Cacoyannis – Week 10

Summary – Introductory notes

This section examines Michael Cacoyannis' trilogy (*Iphigenia*, *The Trojan women*, *Electra*) and its dialogic relationship with the Greek cinema and dominant ideology of the time. Therefore, the discussion highlights how the trilogy reflects Cacoyannis' decision to become a more politically engaged auteur. Cacoyannis was born in 1921 in Limassol, Cyprus and settled in Athens in 1952. The success of his first film *Windfall in Athens* (1953) marked the beginning of a critically-acclaimed career as a filmmaker. International successes also include *Stella* (1955) and *Zorba the Greek* (1964). Cacoyannis went into voluntary exile for six years during the military junta and the period of oppression in Greece.

Objective

The specific section aims to:

- Familiarize students with key periods of Greek cinema through the work of Greek Cypriot director Michael Cacoyannis
- Illustrate how the film adaptation of Greek classics by Cacoyannis invites a political reading

Expected learning outcomes

After the completion of this section, the students are expected to:

- Know key film adaptations of Greek Classics and their context (contemporary filmic practices and dominant ideology)
- Understand the significance of Cacoyannis' work within and outside Greece

Key words

Greek Cinema, Michael Cacoyannis, Transnational Cinema

Required Bibliography

Winkler, M. M. (2001), *Classical Myth and Culture in the Cinema*, Oxford: Oxford University Press.

Additional/recommended bibliography

Bakogianni, A. (2010), Voices of resistance: Michael Cacoyannis' the Trojan women (1971), *Bulletin of the Institute of Classical Studies*, 52 (1), 45–68.

<https://doi.org/10.1111/j.2041-5370.2009.tb00746.x>

Georgakas, D. (2005), From Stella to Iphigenia: The woman-centered films of Michael Cacoyannis, *Cineaste*, 30 (2), 24.

Activities and Discussion

- Discussion Forum 4/Activity : Each student should add one key film which is based on a Greek classic/ancient tragedy (aside from Cacoyannis' trilogy) and critically discuss the social commentary that the film wishes to communicate. Add key material regarding the chosen film using the following journalistic type of providing information about a film to potential viewers: 1) provide basic information about the film: film's name, year, director [previous work], screenwriter [previous work], and major actors. 2) Plot Summary 3) Asses/evaluate how well the film places the story within its sociocultural context. Is there anything in the film that should be highlighted, and anything that prevents the story from being told convincingly? 4) Who should view the film? Why or why not?
- Activity (Part of assignment 2): Write the first scene of your story using Fade In, export the result and submit it on Moodle via the link provided under Week 10.

Synopsis

This section considers textual and contextual aspects of Cacoyannis Trilogy relating to Greek Cinema, Transnational Cinema and the political dimension of his work.

Unit # 11 -- Greek Mythology and Transnational Cinema: Yorgos Lanthimos – Week 11

Summary – Introductory Notes

This week revisits transnational cinema through the work of Greek director Yorgos Lanthimos and uses as a case study example his 2017 film *The Killing of a Sacred Deer* which he co-wrote with his close collaborator Efthymis Filippou. A non-Greek produced film, which yet uses a Greek classic, namely Euripides's *Iphigenia*, as its source of inspiration. Interestingly, *Sight & Sound's* film review notes that “despite being in the English language and shot substantially in Cincinnati, this is arguably the most Hellenic film yet from the man whose *Dogtooth* (2009) helped put Greek cinema back on the world map” (2017). We will therefore use the above observation to further discuss how the film retells the story of *Iphigenia* and the relationship between Lanthimian themes and Greek cinema and/or Myth.

Objective

The specific section aims to:

- Discuss the work of internationally acclaimed Greek filmmaker Yorgos Lanthimos in relation to Greek myth
- Revisit the concept of Transnational Cinema and draw parallels with Cacoyannis work.

Expected learning outcomes

After the completion of this section, the students are expected to:

- Understand the key characteristics of Lanthimos and draw connections with his earliest films dubbed Greek Weird Wave.
- Form a critical understanding of the reworking of *The Killing of a Sacred Deer* and of the ways he maintains the elements of fantasy even though the film is set in present time.

Key words

Greek Weird Wave, Transnational Cinema, Yorgos Lanthimos

Required Bibliography

Winkler, M. M. (2001), *Classical Myth and Culture in the Cinema*, Oxford: Oxford University Press.

Additional/Recommended

Fisher, M. (2011), "Dogtooth: The Family Syndrome", *Film Quarterly*, 64 (4), 22–27.

Metzidakis, S. (2014), "No Bones to Pick with Lanthimos's Film Dogtooth", *Journal of Modern Greek Studies*, 32 (2), 367.

Activities and Discussion

- Discussion Forum 5/Activity: Collect information about Lanthimos' films that focus on 'family' and try to summarize the key characteristic (s) of the treatment of family in his work. Discuss these characteristics in relation to the Greek-Cypriot short film *Oedipus* (link provided on Moodle) by Ioakim Mylonas. Contribute your findings via the Discussion forum dedicated to this activity.
- Activity (part of assignment 2): Continue developing the three-scene sample with the addition of scene 2 of your story

Synopsis

This unit focuses on the textual and contextual aspects of Lanthimos' film *The Killing of the Sacred Deer* relating to Greek Cinema, Greek Myth and Transnational Cinema.

Unit # 12 -- Greek Mythology in Cypriot Cinemas: Aphrodite and her Dark Twin

– Week 12

Summary – Introductory Notes

Section 12 explores the cinematic reworking of Aphrodite, ancient Greek goddess of love, through the lens of Cypriot cinemas. Students will be introduced to two key trajectories that reimagine the ‘Cyprus-born’ goddess, namely the cinema of the Cyprus Problem and Cyprus-produced forms of what may be described as “alternative” (in the sense that it deviates from the dominant representations of Aphrodite and Cyprus politics) cinema and at first glance less political. Films discussed in this section include *The Rape of Aphrodite* (Andreas Pantzis) and *Akamas* (Panicos Chrysanthou, 2006) among others.

Objectives

The specific section aims to:

- Illustrate how the myth of Aphrodite has been reworked in key examples of Cypriot films.
- Discuss the politics associated with Aphrodite through a critical analysis of the films in question.

Expected learning outcomes

After the completion of this section, the students are expected to:

- Form a good understanding of the development of Cypriot Cinema through its uses and abuses of the mythological goddess Aphrodite.
- Form a basic understanding of how the goddess has been used in filmic narratives musing on identity politics in Cyprus.

Key words

Cypriot Cinemas, Exploitation Cinema, Cinema of the Cyprus Problem

Required Bibliography

Winkler, M. M. (2001), *Classical Myth and Culture in the Cinema*, Oxford: Oxford University Press.

Additional/recommended Bibliography

Constandinides, C. & Papadakis, Y., (2014), *Cypriot Cinemas: Memory, Conflict, and Identity in the Margins of Europe*, New York: Bloomsbury Academic.

Constandinides, Costas (2018). "The On-Screen Branding and Rebranding of Identity Politics in Cyprus." In Ermann, Ulrich & Hermanik, Klaus-Jürgen (eds), Routledge Studies in Human Geography Series: Vol. 75. *Branding the Nation, the Place, the Product*, New York: Routledge, pp. 91-110.

Activities and Discussion

- Discussion Forum 6: View the images/clips associated with the relationship between the ancient goddess Aphrodite and the island of Cyprus shared on Moodle. Choose one of the examples and critically discuss its treatment of Aphrodite; provide the bibliographical details of two scholarly sources (these do not have to be specific to the study of Aphrodite) which are relevant to your reading/understanding or interpretation of these images.
- Activity: Explore the work of local artists specific to the relationship between Aphrodite and Cyprus (links will be provided on Moodle) and return to the discussion forum to share one important aspect of your learning experience.
- Activity (part of assignment 2): Add scene 3 of your story to the existing Fade In project, revise previous scenes and submit the final version on Moodle.

Synopsis

The final section explores how Cypriot cinema uses or reinvents the Aphrodite myth so as to either reaffirm or challenge identity politics in Cyprus.

CONTENT:

Institution	University of Nicosia		
Programme of Study	MA Greek Civilization		
Course	GCIV-540 Ancient Greek Theatre: Drama and Performance		
Level	Undergraduate <input type="checkbox"/>	Postgraduate (Master) <input checked="" type="checkbox"/>	
Language of Instruction	English		
Mode of Delivery	Distance Learning <input checked="" type="checkbox"/>	Conventional <input type="checkbox"/>	
Type of Course	Required <input checked="" type="checkbox"/>	Elective <input type="checkbox"/>	
Number of Group Advising Meetings/Teleconferences/Lectures	Total: 3	With Physical Presence -	On-line: 3
Number of assignments	1		
Assessment	<ul style="list-style-type: none">• Interactive assignments = 40%• Final Assessment 60%		
Number of ECTS credits	10 ECTS		

Preparation of Study Guide by:	Dr Eleni Papalexiou, Dr Avra Xepapadakou
Review and approval of Study Guide by:	Department of Languages & Literature

i. Teaching Faculty
<p>Dr Eleni Papalexiou, eleni.papalexiou@gmail.com</p> <p>Dr Avra Xepapadakou, xepapadakou.a@unic.ac.cy Office hours: TBA</p>
ii. Module / Course
<p>Brief description of Module/Course and Aims</p> <p>The course aims to introduce students to ancient Greek theatre, exploring its dual nature and function as dramatic text and performance. It provides a historical overview of the extraordinary Athenian fifth century (BC) emphasizing on the ways theatre interacts with art, religion, myth, and politics.</p> <p>Taking a participatory approach to ancient Greek drama, this course pairs readings of five Athenian playwrights (Aeschylus, Sophocles, Euripides, Aristophanes and Menander) with the exploration of contemporary stage approaches to their works as well as performance-oriented activities, readings, and writings.</p> <p>At its most traditional, this course surveys the historical, social and cultural context of the so-called “classical” Athens of the fifth and fourth-century BC, placing particular focus on the political, religious, and aesthetic forces that gave rise to humankind’s first recorded theatre. More ambitiously, however, this course probes the dual nature of theatre –its distinct but intertwined existences as script and performance– through sustained investigations of some of its earliest and most influential texts.</p> <p>Through a variety of audio-visual excerpts from internationally acclaimed modern and contemporary stage creations, students will acquire practical and theoretical experience in the ways text and performance interact.</p> <p>Main Topic/Thematic Areas</p> <ol style="list-style-type: none"> 1. The Birth of Drama The evolutionary phases of Tragedy Aeschylus, <i>The Persians</i> 2. Dionysus and the Dionysian element Euripides, <i>The Bacchae</i> 3. The evolutionary phases of Satyr Play Euripides, <i>Cyclops</i> & <i>Alcestis</i> 4. The evolutionary phases of Comedy Aristophanes, <i>Acharnians</i> & <i>The Birds</i> 5. Tragedy and its characteristic features Sophocles’ <i>Electra</i> & <i>Oedipus Rex</i> 6. Comedy and its characteristic features Aristophanes’ <i>Lysistrata</i>

7. The dramatic festivals | The theatrical space | Theatre, *Polis*, society and democracy | Aeschylus', *Oresteia* & Euripides', *Medea*
8. The New Comedy | Menander, *Dyskolos* | The popular mime theatre; The legacy of Greek Theatre
9. Contemporary Stage Approaches 1: The first attempts of revival of Ancient Greek Drama. Modern and contemporary Stagings of the Text
10. Contemporary Stage Approaches 2: Return to the primal and corporal *Logos*
11. Contemporary Stage Approaches 3: Interculturality
12. Contemporary Stage Approaches 4: Personal mythologies

Expected Learning Outcomes

After completion of the course students are expected to:

- Identify the genres and forms of theatre in Ancient Greece.
- Discuss the main landmarks in the evolution of theatre from its first, primitive phase as a dromenon to its full evolution and completion.
- Recognize the most important Greek dramatists and their plays and evaluate the most significant modern and contemporary stage directors and their most representative works of art.
- Appreciate the social and political dimension of theatre in Ancient Greece and associate it with major events that have marked the Greek history.
- Link the Greek reception approaches to the corresponding European ones (artistic currents, schools, trends and habits).
- Appraise the basic typology of modern and contemporary stage approaches to Greek drama.
- Evaluate the reception of ancient Greek drama in other art forms, such as opera, dance and cinema.
- Critically analyze current artistic production and evaluate the experimental presence of Ancient Greek theatre on contemporary performance.

Teaching Material

- Required bibliography, digital/online material, recommended bibliography

10 ECTS in total

iii. Each Main Topic/Thematic Area

For the detailed analysis of each unit, please see the study guide that follows. On

the weekly description of the course there is a detailed description including the introductory notes, the aims, the expected learning outcomes, the keywords, the learning material for each week/unit, the synopsis, recommendations for further study and the weekly activities.
iv. Teaching Timetable
On the study guide that follows there is a detailed description of the weekly timeline and relevant aims. Additionally, any further information needed to be known by the students will be uploaded on the Moodle Platform.
v. Teaching methods
The course will be conducted in an online environment. On the study guide that follows the teaching methods can be found under the part: “Activities-Discussion” for every week. Any additional information on the teaching methods will be uploaded on the Moodle Platform by the teaching professor.
vi. Written work – Exams – Assessment
<p><u>Formative Assessments (not graded)</u></p> <p>There will be regular weekly activities, as mentioned in the study guide, listed below:</p> <ol style="list-style-type: none"> 1. Case Studies 2. Article Critique 3. Group Discussions 4. Questions on the weekly topic <p>Activities designed as self-assessments, will not count towards the students’ final grade.</p>
<p><u>Summative Assessments</u></p> <ul style="list-style-type: none"> • Interactive weekly activities correspond to 40% of the total mark • Final exam, weeks 14-16, 60% of the total mark <p>Full descriptions of weekly formative and summative assessments are provided in the Study Guide and in the Assessment Guide. Rules regarding extension to a submission deadline, the provisions for cheating/plagiarism and the ways that assignments will be marked by teaching staff, will be available on the course outline. The schedule for all of the above will be available on the course outline and the Moodle Platform.</p>
vii. Communication

The following opportunities for communication are provided to students in an attempt to enhance interaction between a) student and faculty, b) student and student and c) student and content.

- Weekly Q&A, discussion fora and chats.
- 3 WebEx sessions (Group Consultation Meetings) in weeks 2, 7, 12. Duration of each meeting: 3 hours
- Email
- Skype
- Telephone
- Office hours



UNIVERSITY *of* NICOSIA

School of Humanities and Social Sciences

MA in Greek Civilization DL

Study Guide

GCIV 540: Ancient Greek Theatre:
Drama and Performance

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Introductory note

The current study guide will contribute to the learning objectives for the Distance Learning (DL) course “Ancient Greek Theatre: Drama and Performance”. (GCIV-540), offered in the DL postgraduate program in Greek Civilization. The goal of this study guide is to provide additional support to students and complement the material provided during the course.

The guide has been designed in a way so that it is used together with the bibliographical references provided on the Moodle Platform. The guide has 12 units and each one of them includes the following: objectives, expected results, key terms, required and recommended bibliography and activities. The latter (activities) is very important as it will help you work and complete your assignments and proposed online activities and more importantly comprehend in a more practical way what you learn through the lectures and notes. Furthermore, these activities contribute to the self-evaluation of the students throughout the duration of the course.

The activities as well as additional readings will be updated through the duration of the course.

The course aims to introduce students to ancient Greek theatre, exploring its dual nature and function as *dramatic text* and *performance*. It provides a historical overview of the extraordinary Athenian fifth century (BC) emphasizing on the ways theatre interacts with art, religion, myth, and politics.

Taking a participatory approach to ancient Greek drama, this course pairs readings of five Athenian playwrights (Aeschylus, Sophocles, Euripides, Aristophanes and Menander) with the exploration of contemporary stage approaches to their works as well as performance-oriented activities, readings, and writings.

At its most traditional, this course surveys the historical, social and cultural context of the so-called “classical” Athens of the fifth and fourth-century BC, placing particular focus on the political, religious, and aesthetic forces that gave rise to humankind’s first recorded theatre. More ambitiously, however, this course probes the dual nature of theatre –its distinct but intertwined existences as script and performance– through sustained investigations of some of its earliest and most influential texts.

Through a variety of audiovisual excerpts from internationally acclaimed modern and contemporary stage creations, students will acquire practical and theoretical experience in the ways text and performance interact.

The main objectives of the course are to:

- Illustrate the history, evolution, creation and reception of Ancient Greek Theatre.
- Discuss the way theatre was connected to religion and rituality as well as to the function of polis and democracy in Ancient Greece.
- Examine Ancient Greek theatre through the prism of contextualization of artistic creation and performance.
- Present the uniqueness of Ancient Greek theatre which lies in its ecumenical and timeless nature.
- Evaluate and interpret new artistic approaches to the reception and staging of Ancient Greek drama.

Upon the completion of the course, students are expected to:

- Identify the genres and forms of theatre in Ancient Greece.
- Discuss the main landmarks in the evolution of theatre from its first, primitive phase as a phenomenon to its full evolution and completion.
- Recognize the most important Greek dramatists and their plays and evaluate the most significant modern and contemporary stage directors and their most representative works of art.
- Appreciate the social and political dimension of theatre in Ancient Greece and associate it with major events that have marked the Greek history.
- Link the Greek reception approaches to the corresponding European ones (artistic currents, schools, trends and habits).
- Appraise the basic typology of modern and contemporary stage approaches to Greek drama.
- Evaluate the reception of ancient Greek drama in other art forms, such as opera, dance and cinema.
- Critically analyze current artistic production and evaluate the experimental presence of Ancient Greek theatre on contemporary performance.

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Unit # 1 – The Birth of Drama | The evolutionary phases of Tragedy | Aeschylus, *The Persians* – Week 1

Summary – Introductory notes

This unit consists of two thematic axes:

The first axis concerns the prehistory and the early phases of Ancient Greek drama. Drama is examined in comparison to the other literary genres of Ancient Greece, and its main characteristics are distinguished.

The unit will then focus on the basic theoretical text on drama, the *Poetics* by Aristotle and the different views and theories on the origins and definition of tragedy. Finally, the first traces of dramatic actions (*dromena*) and later drama will be examined, starting from the invention of theatre by Thespis and the introduction of the first actor.

In the second part, we will analyze the earliest surviving complete tragedy in the history of theatre, the *Persians* by Aeschylus, a play based on recent history. The *Persians* will be examined both as a dramatic text, and as performance material, with special emphasis on the theatrical productions directed by Fotos Politis, Karolos Koun, Lefteris Voyatzis, Peter Sellars, Dimitris Gotscheff and Lydia Koniordou.

Objectives

The unit aims to:

- Introduce the students to the prehistory, the periods and the first chapters of the history of theatre in ancient Greece.
- Familiarize students with the *Poetics* of Aristotle and the *Persians* by Aeschylus.
- Approach a number of important modern stage productions of the *Persians*.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Recognize the main landmarks in the birth and evolution of theatre in Greece.
- Appreciate the *Poetics* of Aristotle as a major theoretical text on poetry and drama.

- Critically analyze the *Persians* by Aeschylus and recognize some of the most remarkable modern and contemporary theatrical interpretations of the earliest surviving complete tragedy in theatre history.

Keywords

Drama; Epic poetry; Lyric poetry; Archaic age; Tragedy; Classical age; Hellenistic period; Genres; Comedy; Satyr play; Athens; Choral performance; Greek city-state; Dithyramb; Arion; Thespis; Pisistratus; Solon; Dromenon; Coryphaeus; Actor; Chorus; Chant; Dionysus; Poetics; Aristotle; Anthropology; Aeschylus; Persian Wars; Pericles; Trilogy; Fotos Politis; Karolos Koun; Lefteris Voyatzis; Peter Sellars; Dimitris Gotscheff; Lydia Koniordou.

Required Bibliography

- Hall, Edith (2010), *Greek Tragedy. Suffering under the Sun*, Oxford: Oxford University Press [esp. 198-204].
- Sachs, Joe (ed. 2006), *Aristotle, Poetics*, Newburyport MA: Focus.
- Stewart, Edmund (2017), *Greek tragedy on the move: the birth of a Panhellenic art form c. 500-300 BC*, Oxford: Oxford University Press [pp. 1-116].
- Storey, Ian C. & Allan, Arlene (2005), *A Guide to Ancient Greek Drama*, Malden: Blackwell [esp. pp. 1-13 & 243].

Additional/Recommended Bibliography

- Burian, Peter & Shapiro, Alan (eds 2009), *The Complete Aeschylus Volume II: Persians and other Plays*, Oxford: Oxford University Press [pp. 3-112].
- Panagopoulos, Nic (2002), *Heart of Darkness and The Birth of Tragedy. A Comparative Study*, Athens: Kardamitsa.
- Wiles, David (2000), *Greek Theatre Performance. An Introduction*, Cambridge: Cambridge University Press [esp. pp. 5-25].

Online Audiovisual Sources

- The *Persians* directed by Lefteris Voyatzis, Greek National Theatre, 1999: <https://www.youtube.com/watch?v=vSwaMHWpeMc>

Activities and Discussion

- Forum discussion: What is the etymology of the term tragedy? How is it related to the theories regarding the origins of tragedy?
- Group research assignment: Trace on the web three different contemporary stagings of the *Persians* and discuss the ways in which the appearance of the phantom of Darius is represented. Present your results in a ppt format including images and video excerpts.

Synopsis

This unit concerns the prehistory and the early phases of drama in Greek antiquity. The unit also focuses on the basic theoretical approaches on drama, namely the *Poetics* of Aristotle. Moreover, it traces the earliest dramatic actions (*dromena*) and the innovations of Thespis, the inventor of drama. In the second part, the earliest surviving complete tragedy in the history of theatre, the *Persians* by Aeschylus, is analyzed both as a dramatic text and as performance material, with special emphasis on the theatrical productions directed by Fotos Politis, Karolos Koun, Lefteris Voyatzis, Peter Sellars, Dimiter Gotscheff and Lydia Koniordou.

Unit # 2 – Dionysus and the dionysian element | Euripides, The *Bacchae* – Week 2

Summary – Introductory notes

This unit delves into the fascinating chapter of the birth of drama by tracing its organic link to the worship and cult of Dionysus or Bacchus, the god of wine, fertility, ecstasy and theatre. The Dionysian element in drama is evident in all its aspects, not only in terms of the religious rituality of its origins and content, but also in relation to its production on stage: the theatrical performances were held as part of the official festivals of the god Dionysus and were produced in the great open-air theatre of Dionysus in Athens.

Within this framework, students will come into contact with the *Bacchae* by Euripides, the only surviving tragedy in which Dionysus appears as a dramatic character on stage. The *Bacchae* is considered to be not only Euripides' greatest tragedy, but one of the greatest ever written, modern or ancient; therefore it has become subject of various literary, philosophical and artistic interpretations. In this unit we will examine internationally acclaimed avant-garde theatrical productions and performances such as those of Richard Schechner, Klaus-Michael Grüber and Mattias Langhoff.

Objectives

The unit aims to:

- Familiarize students with the worship and cult of Dionysus and the Dionysian element.
- Study the *Bacchae* by Euripides, the only surviving tragedy marked by a strong Dionysian element.
- Approach a number of outstanding contemporary stage productions of the *Bacchae*.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Recognize the characteristics of Dionysus and the myths related to him.
- Define the main characteristics and the dramaturgical conventions of one of the most important tragedies of Greek antiquity, the *Bacchae* by Euripides.

- Be familiariz with the most important contemporary stage productions of the *Bacchae*.

Keywords

Dionysus; Bacchus; Ecstasy; Thyrsus; Winemaking; Wine; Fertility, Ritual madness, Cult; Thiasus; Maenads; Dionysian Mysteries; Satyrs; Nymphs; Bacchae; Thebes; Dithyramb; Dionysian Festivals; Theatre of Dionysus; Richard Schechner; Klaus-Michael Grüber; Mattias Langhoff.

Required Bibliography

- Zeitlin, Froma I. (2004), "Dionysus in 69", in Hall, E.; Macintosh, F & Wrigley, A. (eds), *Dionysus since 69. Greek Tragedy at the Dawn of the Third Millennium*, Oxford: Oxford University Press, 49-75.
- Smith, Helaine L. (2006), *Masterpieces of Classic Greek Drama*, Westport, Connecticut & London: Greenwood Press [esp. pp. 24-33, 274].
- Storey, Ian C. & Allan, Arlene (2005), *A Guide to Ancient Greek Drama*, Malden: Blackwell [esp. pp. 1-13 & 243].
- Wiles, David (2000), *Greek Theatre Performance. An Introduction*, Cambridge: Cambridge University Press [esp. pp. 77-80].

Additional/Recommended Bibliography

- Dodds, Eric Robertson (ed. 1960), *Euripides, Bacchae*, Oxford: Clarendon Press.
- Fischer-Lichte, Erika (2014), *Dionysus Resurrected. Performances of Euripides' The Bacchae in a Globalizing World*, Malden: Wiley-Blackwell.
- Otto, Walter F. (1965), *Dionysus. Myth and Cult*, transl. Palmer, R.B., Bloomington & London: Indiana University Press.
- Sampatakakis, Georgios (2004), *Bakkhai-Model: The Re-usage of Euripides' Bakkhai in Text and Performance*, Ph.D. Dissertation, London: University of London. Available online:
https://www.academia.edu/5408593/THE_RECEPTION_OF_EURIPIDES_THE_BACC_HAE_PH.D._THESIS_UNIVERSITY_OF_LONDON_LONDON_2005
- Van Steen, Gonda (2013), "Bloody (Stage) Business: Matthias Langhoff's Sparagmos of Euripides' *Bacchae* (1997)", in Harrison, G.W.M. & Liapis, V (eds), *Performance in Greek and Roman Theatre*, Leiden-Boston: Brill, 501-516.

Vernant, Jean-Pierre & Vidal-Naquet, Pierre (1990), *Myth and Tragedy in Ancient Greece*, transl. Lloyd, J., New York: Zone Books [esp. 381-414].

Online Audiovisual Sources

- Professor Edith Hall (King's College London, Dept. of Classics) introduces Euripides' *Bacchae*: <https://www.youtube.com/watch?v=HPuMB0-cjmo>
- The Sacred Chants of the *Bacchae*, excerpt from the film *Two suns in the sky* directed by Giorgos Stambouloupoulos, 1992: <https://www.youtube.com/watch?v=xfSwoyrlJ8g>

Activities and Discussion

- Wiki exercise: What does the popular saying "Nothing to do with Dionysus" mean? Do your own research and elaborate on the tendency not to perform plays about Dionysus at the Dionysia. Develop your wiki on moodle.
- Research assignment: Watch excerpts of *Dionysus in 69*, the emblematic performance directed by Richard Schechner and outline the means of adaptation of the original tragedy.

https://www.youtube.com/watch?v=K9MFd3Tgins&has_verified=1

Synopsis

This unit elaborates on the birth of drama by exploring its organic link to the worship and cult of Dionysus. It discusses various aspects and apparitions of the Dionysian element in drama. Within this framework, students come into contact with the *Bacchae* by Euripides, and examine a number of internationally acclaimed theatrical productions and adaptations, such as those of Richard Schechner, Klaus-Michael Grüber and Mattias Langhoff.

Unit # 3 – The evolutionary phases of Satyr Play | Euripides, *Cyclops* & *Alcestis* – Week 3

Summary – Introductory notes

This unit investigates a unique genre of the ancient Greek drama, the Satyr –or satyric– Play, a pastoral type of comedy based on Greek mythology, in which satyrs, the loud zoomorphic followers of Dionysus, form the chorus. After a close examination of the satyr element of drama, we will move to the analysis of two plays by Euripides: (a) *Cyclops*, the only satyr play to survive in its entirety and (b) the “tragi-comedy” *Alcestis* which was produced exceptionally as the final part of a tetralogy of unconnected plays in the Athenian dramatic competition of the Dionysia. Finally we will study three totally different stage approaches to *Alcestis*, including the “aesthete” early 20th c. production by Konstantinos Christomanos; the folkloric *Alcestis* of Karolos Koun and the touching adaptation for children entitled *The Land of Earthworms* by Chiara Guidi.

Objectives

The unit aims to:

- Familiarize the students with the satyr play as a dramatic genre and the myths involving Satyrs.
- Discuss the similarities and diversities between two “satyr” plays by Euripides, *Alcestis* and *Cyclops*.
- Emphasize on the variety of literary elements (comic, satyr and tragic) that are apparent in *Alcestis*.
- Present contemporary adaptations of the plot of *Alcestis*.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Assess the contribution of the satyr element to the evolution of the dramatic genre.
- Identify the characteristics of the satyr play in terms of topics, dramatic space, plots, style, sets and costumes.
- Evaluate the psychological function of the satyr play as the fourth part of a dramatic tetralogy.

- Discuss the plays under study and identify their main features.
- Investigate the means of adaptation of the story of *Alcestis* in contemporary theatre.

Keywords

Satyr; Zoomorphism; Phallus; Goats; Costumes; Silenus; Dithyramb; Tetralogy; Katharsis; Chorus; Hermes; Hercules; *Cyclops*; *Ichneutae* (The Trackers); *Alcestis*; Konstantinos Christomanos; Karolos Koun; Chiara Guidi.

Required Bibliography

- Nelson, Stephanie (2016), *Aristophanes and his Tragic Muse. Comedy, Tragedy and the Polis in 5th Century Athens*, Mnemosyne Supplements, 390, Leiden & Boston: Brill [esp. pp. 74-105].
- Storey, Ian C. & Allan, Arlene (2005), *A Guide to Ancient Greek Drama*, Malden: Blackwell [esp. pp. 156-168, 258 & 275].

Additional/Recommended Bibliography

- Chourmouziades, N. Ch. (1963), *Production and Imagination in Euripides*, London: University of London.
- Konstan David (ed. 2001), *Euripides, Cyclops*, transl. McHugh, Oxford: Oxford University Press.
- Sansone, David (2015), "The Place of the Satyr-Play in the Tragic Tetralogy", *Prometheus*, XLI. Available online: https://www.academia.edu/16776437/The_Place_of_the_Satyr-Play_in_the_Tragic_Tetralogy
- Shaw, Carl (2014), *Satyr Play. The Evolution of Greek Comedy and Satyr Drama*, Oxford: Oxford University Press.

Activities and Discussion

- Research assignment: Watch the production of *Alcestis* directed by Katerina Evangelatou (2017) <https://www.youtube.com/watch?v=i-6RO1vyUEo> and try to detect the incorporated intertextual references. Discuss the main creative ideas of the director such as the comic treatment of the dramatic material, the physical/corporal element, the grotesque and ironic change of styles.
- Forum discussion: Comment on the remarks made by Walter Benjamin

[Benjamin, Walter (1980), *Gesammelte Schriften*, vol. II-I, Frankfurt am Main: Suhrkamp, p. 219-220], on the enigmatic fourth part of the dramatic tetralogy, the satyr play. In Benjamin's opinion, this last part weighs as heavily as the three tragedies together, giving the laughter of comedy the possibility of liberating the restricting weight of thoughts.

Synopsis

This unit investigates the unique genre of satyr play and examined the satyr element of drama. Additionally it analyzed two plays by Euripides, *Cyclops* and *Alcestis*. Finally it focused on four different stage approaches to *Alcestis*, including the “aesthete” early 20th c. production by Konstantinos Christomanos, the folkloric *Alcestis* of Karolos Koun and the overwhelming adaptation for children entitled *The Land of Earthworms* by Chiara Guidi.

Unit # 4 – The evolutionary phases of Comedy | Aristophanes, *Acharnians* & *The Birds* – Week 4

Summary – Introductory notes

This week will be dedicated to the birth and evolution of Attic comedy. Attic Comedy, the third dramatic genre of Greek Antiquity, is divided into three phases: Old Comedy, Middle Comedy and New Comedy (the latter will be examined in Unit 8). Old Comedy survives today in the eleven complete plays of Aristophanes. It is considered a *unicum* of the 5th c. BC, as it was vitally associated to the period in which it was created and, therefore, never had descendants in the Roman period.

The unit will study the references to comedy in Aristotle's *Poetics* and the theories concerning its birth and origins.

Additionally, it will focus on the first surviving comedy of Aristophanes, the *Acharnians*, as well as on one of the most representative of its kind, the *Birds*.

In this context, the introduction of Aristophanes on the modern stage will be discussed and some remarkable theatrical productions (amongst which Karolos Koun's masterpiece performance of the *Birds* in 1959) will be examined.

Objectives

The unit aims to:

- Introduce the students to the birth and evolution of Attic Comedy.
- Develop an understanding of the nature and function of old, middle, and new comedy
- Familiarize the students with the work of Aristophanes.
- Examine closely two representative comedies of Aristophanes: The *Acharnians* and the *Birds* with special focus on the emblematic theatrical production by Karolos Koun.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Be able to assess the contribution of Aristophanes to the development of the comic genre.
- Recognize the main characteristic of Attic Comedy.

- Evaluate the radical stage production of the *Birds* by Karolos Koun.

Keywords

Attic Comedy; Old Comedy; Middle Comedy; New Comedy; Aristophanes; Aristotle; Poetics; Improvisation; Phallica; Dionysia; Lenaia; Acharnians; The Birds; Karolos Koun, Manos Hatzidakis; Yannis Tsarouchis; Rallou Manou.

Required Bibliography

Bowie, A. M. (1993), *Aristophanes. Myth, Ritual and Comedy*, Cambridge: Cambridge University Press [esp. pp. 18-44 & 151-177]

Nelson, Stephanie (2016), *Aristophanes and his Tragic Muse. Comedy, Tragedy and the Polis in 5th Century Athens*, Mnemosyne Supplements, 390, Leiden & Boston: Brill [esp. pp. 106-140].

Sachs, Joe (ed. 2006), *Aristotle, Poetics*, Newburyport MA: Focus.

Smith, Helaine L. (2006), *Masterpieces of Classic Greek Drama*, Westport, Connecticut & London: Greenwood Press [esp. pp. 165-188].

Storey, Ian C. & Allan, Arlene (2005), *A Guide to Ancient Greek Drama*, Malden: Blackwell [esp. pp. 169-216, 277 & 282].

Wiles, David (2000), *Greek Theatre Performance. An Introduction*, Cambridge: Cambridge University Press [esp. pp. 26-30]

Additional/Recommended Bibliography

Compton-Engle, Gwendolyn (2015), *Costumes in the Comedies of Aristophanes*, Cambridge: Cambridge University Press.

Halliwel, Stephen (ed. 1998), *Aristophanes Birds, Lysistrata, Assembly Women, Wealth*, Oxford: Oxford University Press [esp. pp. ix-lxvi & 1-78]

Janko, Richard (1984), *Aristotle On Comedy. Towards a Reconstruction of Poetics II*, Berkeley & Los Angeles: University of California Press.

MacDonald-Cornford, Francis (1934), *The Origin of Attic Comedy*, Cambridge: Cambridge University Press.

Olson, Douglas (ed. 2002), *Aristophanes Archarnians*, Oxford: Oxford University Press.

Revermann, Martin (ed. 2014), *The Cambridge Companion to Greek Comedy*, Cambridge: Cambridge University Press.

Van Steen, Gonda (2007), "From Scandal to Success story. Aristophanes' *Birds* as Staged by Karolos Koun, in Hall, E. & Wrigley, A. (eds), *Aristophanes in Performance, 421 BC-AD 2007: Peace, Birds and Frogs* London: Legenda, 155-178.

Van Steen, Gonda A.H. (2000), "Koun's *Birds* of 1959: Paravase of Right-Wing Politics", in *Venom in Verse: Aristophanes in Modern Greece*, Princeton: Princeton University Press, 124-189.

Activities and Discussion

- Research assignment: Read the celebrated novel of Umberto Eco, *The Name of the Rose* and trace all the references to the lost book of Aristotle on Comedy. Present your outcomes in a ppt format and upload them on moodle.
- Research assignment: Watch the 1975 re-enactment of the 1959 version of the *Birds* by Karolos Koun and list his innovative proposals on the staging of Aristophanes. <https://www.youtube.com/watch?v=CDatcu4CWwM>

Synopsis

This unit is dedicated to the birth and evolution of Attic comedy. The unit studies the references to comedy in Aristotle's *Poetics* and the theories concerning its birth and origins. Additionally, it focuses on the first surviving comedy of Aristophanes, the *Acharnians*, as well as on one of the most representative of its kind, the *Birds*.

In this context, the introduction of Aristophanes on the modern stage is discussed and some remarkable theatrical productions (amongst which the famous *Birds* by Karolos Koun) are examined.

Unit # 5 – Tragedy and its characteristic features | Sophocles' *Electra* & *Oedipus Rex* – Week 5

Summary – Introductory notes

This unit focuses on the golden age of Greek Tragedy, when the main characteristic features of the genre were formed and the three major dramatic poets, Aeschylus, Sophocles and Euripides, were active. From the rich harvest of the period 499-406, there survive 33 complete plays as well as numerous fragments and references to lost plays. At that period, the performance culture (production, staging, scenery, costumes, masks etc) was fully formed (to be examined in Unit 7). This practice was closely linked to the dramatic production itself, which was exclusively created to be performed on stage and watched publicly by the audience.

The parts of the tragedy, its basic rules, codes and features will be analyzed by focusing on the dramatic oeuvre of Sophocles and especially on two of his most brilliantly written tragedies, *Electra* and *Oedipus Rex*. Within this framework, we will study the theatrical productions of Dimitrios Rondiris, a pioneer who introduced a Greek national “school” for the staging of Greek tragedy. Both plays were performed by major protagonists and built a tradition of stage interpretation by leading actors.

Objectives

The unit aims to:

- Identify the main characteristic features of the Greek tragedy in its mature phase.
- Present the work of Sophocles.
- Examine the staging tradition of Dimitrios Rondiris and the Greek National Theatre.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Be familiar with the main characteristic features of the Greek tragedy in its mature phase.
- Recognise the artistic work and contribution of Dimitrios Rondiris.

Keywords

Tragedy; Dialogue; Actor(s); Chorus; Dramatic character(s); Protagonist; Plot; Prologue; Parodos; Episode(s); Stasimon; Exodus; Attic dialect; Metre; Tragic irony; Aristotle; Poetics; Mimesis; Catharsis, the Aristotelian Unities; Mythos; Ethos; Dianoia; Lexis; Melos; Opsis; Agon; Peripeteia; Anagnorisis, Drasis; Eleos; Phobos; Tragic hero; Electra; House of Atreides; Oedipus; Greek National Theatre; Dimitrios Rondiris; Epidavria; The Athens Festival; Marika Kotopouli; Katina Paxinou; Mounet Sully.

Required Bibliography

Hall, Edith (2010), *Greek Tragedy. Suffering under the Sun*, Oxford: Oxford University Press [esp. 299-305 & 309-313].

Sachs, Joe (ed. 2006), *Aristotle, Poetics*, Newburyport MA: Focus.

Rehm, Rush (2005), *Greek Tragic Theatre*, London & New York: Routledge [pp. 107-120].

Smith, Helaine L. (2006), *Masterpieces of Classic Greek Drama*, Westport, Connecticut & London: Greenwood Press [esp. pp. 83-100].

Storey, Ian C. & Allan, Arlene (2005), *A Guide to Ancient Greek Drama*, Malden: Blackwell [esp. pp. 72-92 & 254-256].

Additional/Recommended Bibliography

Antoniou, Michaela (2011), *Acting Tragedy in Twentieth-Century Greece: The Case of Electra by Sophocles*, Ph.D. Dissertation, London: Goldsmiths, University of London. Published online: http://research.gold.ac.uk/6383/1/DRA_thesis_Antoniou_2011.pdf

Foley, Helene P. (2001), *Female Acts in Greek Tragedy*, Princeton & Oxford: Princeton University Press [esp. pp. 145-171].

Shaw, Michael (ed. 2001), *Sophocles, Electra*, transl. Carson, A., Oxford: Oxford University Press.

Vernant, Jean-Pierre & Vidal-Naquet, Pierre (1990), *Myth and Tragedy in Ancient Greece*, transl. Lloyd, J., New York: Zone Books [esp. 85-112].

Activities and Discussion

- Forum discussion: How does Sophocles use the chorus differently than Aeschylus? How does interaction between the major characters in Sophocles differ from those created by Aeschylus?

- Role playing & interactive interviews: Watch the scene of “anagnosisis” from Sophocles’ *Electra*, as directed by Dimitrios Rondiris and study the dramatic dosage between extreme sorrow and extreme joy. <https://www.youtube.com/watch?v=aUL64QW1ueY>. Play the excerpt in roles with one of your classmates. Record an audio or video file and upload it for evaluation. Take short interviews of each other describing this experience in a video form and upload them on Moodle.

Synopsis

This unit examines the Greek tragic theatre as represented by the work of three major dramatic poets, Aeschylus, Sophocles and Euripides. The parts of tragedy, its basic rules, codes and features are analyzed by focusing on the dramatic oeuvre of Sophocles and especially on the tragedies of *Electra* and *Oedipus Rex*. Within this framework, the theatrical productions of Dimitrios Rondiris are examined as well as the performance of some of the world’s leading actors and actresses.

Unit # 6 – Comedy and its characteristic features | Aristophanes' *Lysistrata* – Week 6

Summary – Introductory notes

In this unit we will move further into the investigation of Attic Comedy and its characteristic features both in terms of its structure and standard literary conventions, as well as to its theatricality and comic means.

Taking into consideration that comedy reflects social and political life more than any other literary genre, this unit will attempt to place the oeuvre of Aristophanes within its cultural context, as well as study the impact of religious, philosophical, social and political ideas in his comedies. The major historical events and intellectual currents that gave birth to the comedies of Aristophanes will be outlined.

Finally, the unit will specifically focus on the analysis of *Lysistrata*, a fascinating comic masterpiece and perhaps the most popular Attic comedy today. Within this framework, the most celebrated modern female as well as male Lysistratas will be presented.

Objectives

The specific unit aims to:

- Read with sensitivity one of the most representative sample of Greek comedies
- Understand how major historical events, such as the Peloponnesian War, affected the comic production of Aristophanes.
- Explore the contemporary dimension of an ancient comedy.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Assess the contribution of Aristophanes and Attic comedy to the democratic function of the Athenian *polis*.
- Recognise the most important characteristics of the oeuvre of Aristophanes.
- Become acquainted with *Lysistrata* as one of the most representative examples of Old Attic Comedy.

Keywords

Old Comedy; Aristophanes; Parodos; Chorus; Comic hero; Agon; Parabasis; Exodos; Lenaia; Lysistrata; Peloponnesian war; Gender; Feminism.

Required bibliography

Bowie, A. M. (1993), *Aristophanes. Myth, Ritual and Comedy*, Cambridge: Cambridge University Press [esp. pp. 178-204].

Smith, Helaine L. (2006), *Masterpieces of Classic Greek Drama*, Westport, Connecticut & London: Greenwood Press [esp. pp. 189-208].

Additional/Recommended Bibliography

Freydberg, Bernard (2008), *Philosophy and Comedy. Aristophanes, Logos and Eros*, Bloomington: Indiana University Press [esp. pp. 158-195]

Henderson, Jeffrey (ed. 2010), *Staging Women. Three Plays by Aristophanes*, London & New York: Routledge [esp. pp. 33-90].

Henderson, Jeffrey (ed. 1987), *Aristophanes Lysistrata*, Oxford: Clarendon Press.

Stuttard, David (ed. 2010), *Looking at Lysistrata. Eight Essays and a New Version of Aristophanes' Provocative Comedy*, London, New Delhi, New York, Sydney: Bloomsbury Academic.

Online Audiovisual Sources

BBC: Comedy in Ancient Greek:

http://www.bbc.co.uk/radio4/history/inourtime/inourtime_20060713.shtml

Activities and Discussion

- Forum discussion: What is the difference between the use of comedy in *The Cyclops* and *Lysistrata*? Can ancient comedy speak to contemporary audiences? What is lost and gained with the passage of time?
- Group research assignment: Make a presentation of famous performers of *Lysistrata* in a ppt form. Use photos, video excerpts and reviews of their performance.

Synopsis

This unit investigates Attic Comedy and its characteristic features both in

terms of its standard literary conventions, as well as its theatricality. Additionally, the unit attempts to place the oeuvre of Aristophanes within its cultural context, and to study the impact of religious, philosophical, social and political ideas in his comedies. Finally, the unit focuses on the analysis of *Lysistrata*, a fascinating comic masterpiece and perhaps the most popular Attic comedy today.

Unit # 7 – The dramatic festivals | The theatrical space | Theatre, *Polis*, society and democracy | Aeschylus', *Oresteia* & Euripides', *Medea* – Week 7

Summary-Introductory notes

This unit emphasizes the political nature of Greek theatre, in the sense that it was a theatre of, by, and for the polis ('city'), the social institution that bound Greeks together as a human community. In this light, the unit discusses Athens as a performance culture, one in which theatre stood alongside other public forums as a place to confront matters of import and moment. Individual sub-sections follow on specific aspects of fifth-century dramatic performance: the festival context, participation in and responsibility for dramatic production, the constraints and opportunities presented by the theatre of Dionysus, and important conventions of tragic staging.

This unit also examines two exemplary tragedies, Aeschylus' *Oresteia* and Euripides' *Medea*—in the case of the *Oresteia*, a connected trilogy—as they might have been realized in original performance. Within this context, modern and contemporary stage approaches to both plays will be presented, including the stagings of Alexis Minotis, Andrei Serban, Peter Stein, Robert Wilson, Debora Warner, Dimitris Papaioannou and Anatoli Vasiliev.

Objectives

The unit aims to:

- Familiarize students with the theatrical life and culture of classical antiquity in all its aspects.
- Analyze the practices and conventions of staging Greek drama.
- Present the parts of an ancient Greek open air theatre.
- Offer an understanding of the significance of fifth century Athenian theatre for the development of subsequent drama in the Western tradition
- Examine two significant classical tragedies, the *Oresteia* and *Medea* and focus on their stage approaches.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Be able to identify the parts of an ancient Greek open air theatre

- Discuss the distinction between ancient and contemporary theatrical life
- Understand the tragedies of *Oresteia* and *Medea* and recognize their most important modern and contemporary stage approaches.

Keywords

Theatron; Skene; Stage; Orchestra; Chorus; Parodos; Logeion; Audience; Ex machina; City Dionysia; Dramatic Festival; Dithyramb; Lenaea; Theatre of Dionysus; Acropolis; Performance; Mask; Costume; Actor; Acting; Protagonist; Hypocrite; Choregos; Dramatic Competition; Trilogy; *Oresteia*; Atreides; *Medea*.

Required Bibliography

- Rehm, Rush (2005), *Greek Tragic Theatre*, London & New York: Routledge [pp. 3-106].
- Smith, Helaine L. (2006), *Masterpieces of Classic Greek Drama*, Westport, Connecticut & London: Greenwood Press [esp. pp. 11-62 & 121-144].
- Storey, Ian C. & Allan, Arlene (2005), *A Guide to Ancient Greek Drama*, Malden: Blackwell [esp. pp. 14-23, 34-71, 246-250 & 259].
- Wiles, David (2000), *Greek Theatre Performance. An Introduction*, Cambridge: Cambridge University Press [esp. pp. 30-37, 48-59 & 99-113].

Additional/recommended Bibliography

- Allan, William (2008), *Euripides, Medea*, London: Duckworth.
- Rehm, Rush (2002), *The Play of Space. Spatial Transformation in Greek Tragedy*, Oxford & Princeton: Princeton University Press [pp. 35-75 & 251-269].
- Vernant, Jean-Pierre & Vidal-Naquet, Pierre (1990), *Myth and Tragedy in Ancient Greece*, transl. Lloyd, J., New York: Zone Books [esp. 141-160].
- Wiles, David (1997), *Tragedy in Athens. Performance Space and Theatrical Meaning*, Cambridge: Cambridge University Press.

Online Audiovisual Sources

Melanie Sirof, *The Battle of the Greek Tragedies*:

<https://www.youtube.com/watch?v=BjLrMxO4cys>

Activities and Discussion

Students are expected to actively participate in the forum discussions and/or wiki exercises on issues such as the following:

- Virtual exploration: Take a virtual tour in a Roman Theatre. Explore the Roman theatre of Petra and compare it to the ancient theatre of Dionysus in Athens. Can you see any architectural differences in the development of the *skēnē* (stage), the orchestra and the *koilon* (audience sitting area)?
- Group research assignment: Search online in order to find three different stagings of the *Oresteia* by Greek directors (group 1) and international directors (group 2). Try to pinpoint the nexus of the director's concept in each one and present your findings in ppt format.

Synopsis

This unit emphasizes the political nature of Greek theatre, in the sense that it was a theatre of, by, and for the polis ('city'), the social institution that bound Greeks together as a human community. In this light, the unit discusses Athens as a performance culture, one in which the theatre stood alongside other public forums as a place to confront matters of import and moment. Individual sub-sections follow on specific aspects of fifth-century dramatic performance: the festival context, participation in and responsibility for dramatic production, the constraints and opportunities presented by the theatre of Dionysus, and important conventions of tragic staging.

This unit also examines two exemplary tragedies, Aeschylus' *Oresteia* and Euripides' *Medea*—in the case of the *Oresteia*, a connected trilogy—as they might have been realized in original performance. Within this context, modern and contemporary stage approaches to both plays are presented, including the stagings of Alexis Minotis, Andrei Serban, Peter Stein, Robert Wilson, Debora Warner, Dimitris Papaioannou and Anatoli Vasiliev.

Unit # 8 –New Comedy | Menander, *Dyskolos* | Popular Mime Theatre; The legacy of Greek Theatre – Week 8

Summary-Introductory Notes

This unit focuses on the last phase of the Greek comic genre, New Comedy, which developed from about 320 BC to the mid-3rd century BC. Unlike Old Comedy, which parodied public figures and events, New Comedy features fictional average citizens and domestic stories. Menander, a leading figure of the era, wrote a series of comedies of manners which depict social reality and human nature. One all-but-complete drama, *Dyskolos* (The Grouch), and several others preserved in various degrees are Menander's valuable legacy.

The unit also examines a barely known today but very popular in its time ancient theatrical form, the Mime theatre.

Finally, the unit contains a short introduction to Roman theatre which continued and changed the Greek theatrical tradition. In fact, Menander's plays are mainly known through the works of the Roman dramatists Plautus and Terence, who translated and adapted them, along with other stock plots and characters of Greek New Comedy, for the Roman stage.

Objectives

The unit aims to:

- Familiarize students with New Comedy, which marked the final stages of theatrical activity in ancient Greece.
- Present the comedies of Menander, as well as fragmentary examples of ancient mimes.
- Focus on *Dyskolos*, the ancestor of a stereotypical theatrical character of modern European theatre.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Evaluate the comic production of the 4th and 3rd century.
- Critically engage with issues relating to the exploration of character and the depiction of social reality in Menander's comedy.
- Trace the influence of Menader in 16th-19th century European drama.

Keywords

Menander; Middle Comedy; New Comedy; Chorou; Comedy of manners; Mime Theatre; Pantomime; Roman Theatre; Seneca; Plautus; Terence; Commedia Erudita; Shakespeare; Moliere; Griboyedov.

Required Bibliography

Petrides, Antonis K. (2014), *Menander, New Comedy and the Visual*, Cambridge: Cambridge University Press.

Storey, Ian C. & Allan, Arlene (2005), *A Guide to Ancient Greek Drama*, Malden: Blackwell [esp. pp. 221-229].

Additional/recommended Bibliography

Erasmo, Mario (2004), *Roman Tragedy. Theatre to Theatricality*, Austin: University of Texas Press

Hunter, Richard (1985), *The New Comedy of Greece and Rome*, Cambridge: Cambridge University Press.

Walton, Michael J. (2015), *The Greek Sense of Theatre. Tragedy and Comedy Reviewed*, New York & London: Routledge [esp. pp. 148-155].

Zagagi, Netta (1995), *The Comedy of Menander: Convention, Variation, and Originality*, Bloomington: Indiana University Press.

Activities and Discussion

Students are expected to actively participate in the forum discussions and/or wiki exercises on issues such as the following:

- Forum discussion: How close were the developments in Greek theatre to similar developments in other spheres of cultural creation, as well as to contemporary European theatrical issues?
- Research assignment: List famous “Dyskoli” of European drama.

Synopsis

Unit 8 focuses on New Comedy, which developed from about 320 BC to the mid-3rd century BC. The unit discusses the main features of this comic form and outlines its differences from Old Comedy.

The unit studies Menander’s *Dyskolos*, and several other comic plays preserved in various degrees.

The unit also examines a barely known today but very popular in its time ancient theatrical form, the Mime theatre.

Finally, the unit contains a short introduction to Roman theatre which continued and changed the Greek theatrical tradition.

Unit # 9 – Contemporary Stage Approaches 1: The first attempts of revival of Ancient Greek Drama. Modern and contemporary stagings of the text – Week 9

Summary – Introductory notes

This unit focuses on the first attempts of stage revival of ancient Greek drama from the 16th century until the 20th century. It presents the most important landmarks of the staging of ancient Greek drama through the work of emblematic figures of European and Greek theatre such as Max Reinhardt, Thomas Economou, Fotos Politis, the Sikelianos pair (Delphic Festival), Dimitrios Rondiris, Karolos Koun. Furthermore, it discusses issues such as the translation of the text, the presence of the chorus, the use of masks and the practice of singing and dancing.

The second part of this unit focuses on the staging of the translated dramatic text and its placing as the central element of a performance. It investigates various ways of performing the text, such as stage approaches based on historicism and realism or others based on actualization and modernization. In this framework, the unit will discuss the work of Peter Hall, Peter Stein, Antoine Vitez and others.

Objectives

The specific unit aims to:

- Explore the first attempts of stage revival of ancient Greek drama from the 16th century until the 20th century
- Illustrate how classical antiquity and the revival of ancient Greek drama led to modernistic visions and creations in the field of the performing arts.
- Discuss the creative work of emblematic theatre directors of the 20th c.
- Present theatrical productions centering around the original dramatic text.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Be familiar with the history of stage revival of ancient Greek drama from the 16th century until the 20th century and its leading artistic figures.
- Develop an understanding of the stage approaches which place the dramatic text in the centre of a performance.

Keywords

The battle of Lepanto; Teatro Olimpico; Florentine Camerata; Drame per musica; Opera; Transdanubian Principalities; Odessa; Ludwig Tieck; Felix Mendelssohn; Georgios Mistriotis; Konstantinos Christomanos; Thomas Ekonomou; The Oresteia; Eva Palmer-Sikelianos; Angelos Sikelianos; Delphic Festival; Max Reinhardt; Schumann Circus; Fotos Politis; Greek National Theatre; Dimitrios Rondiris; Epidauria Festival; Athens Festival; Karolos Koun; Marika Kotopoulou; Katina Paxinou; Eleni Papadaki; Alexis Minotis; Peter Hall; Peter Stein; Antoine Vitez; Dramatic text; Epidaurus; Translation; Realism; Actualization; Modernization.

Required Bibliography

Antoniou, Michaela (2011), *Acting Tragedy in Twentieth-Century Greece: The Case of Electra by Sophocles*, Ph.D. Dissertation, London: Goldsmiths, University of London. Published online:

http://research.gold.ac.uk/6383/1/DRA_thesis_Antoniou_2011.pdf

Fessas-Emmanouil, Helen (1999) *Ancient Drama on the Modern Stage. The Contribution of Greek Set and Costume Designers*, Athens: University of Athens. Available online:

https://www.academia.edu/35695162/Ancient_Drama_on_the_Modern_Stage._The_Contribution_of_Greek_Set_and_Costume_Designers

Papazoglou, Eleni (2014), "Between Texts and Contexts: Moderns against Ancients in the Reception of Ancient Greek Tragedy", in Tziouvas, D. (ed.), *Re-Imagining the Past. Antiquity and Modern Greek Culture*, Oxford: Oxford University Press, 209-228.

Additional/recommended bibliography

Antoniou, Michaela (2017), "Performing Ancient Greek Tragedy in Twentieth-Century Greece: Dimitris Rontiris and Karolos Koun", *New Theatre Quarterly*, 33/1, 31-46.

Bacopoulou-Halls, Alike (1998), "The Theatre System of Greece", in Van Maanen, H. & Wilmer, S.E. (eds), *Theatre Worlds in Motion: structures, Politics and Developments in the Countries of Western Europe*, Amsterdam / Atlanta: Rodopi 260-308 [especially ch. 2.4 The Grandmasters of the New Greek Theatre].

Glytzouris, Antonis (2010), "Resurrecting' Ancient Bodies: The Tragic Chorus in Prometheus Bound and Suppliant Women at the Delphic Festivals in 1927 and 1930", *The International Journal of the History of Sport*, 27/12, 2090-2120.

- Lambropoulos, Vassilis (1987), "The Aesthetic Ideology of the Greek Quest for Identity", *Journal of Modern Hellenism*, 4, 19-24.
- Leontis, Artemis (2008), "Eva Palmer's distinctive Greek journey", in Kolocotroni, V. & Mitsi, E. *Women Writing Greece: Essays on Hellenism, Orientalism and Travel*, Amsterdam: Rodopi, 159-184.
- Mitchell, J.D. (1982), *Theatre, the Search for Style: Master Directors on Style, Chekhov to Kabuki to Musical Comedy*, Michigan: Northwood Institute Press [cf. 177-196 on Dimitrios Rondiris]
- Mouzenidis, Takis (1972), "The Revival of Ancient Drama" *Thespis* 6, 4-28.
- Papalexiou E., 2005. *La tragédie grecque sur la scène contemporaine*, Lille: ANRT, Université de Lille [pp. 263-332].
- Van Steen, Gonda (2008), "You unleash the tempest of tragedy: The 1903 Athenian Production of Aeschylus' *Oresteia*", in Hardwick, L. & Stray, C. (eds), *A Companion to Classical Receptions*, Oxford: Blackwell, 360-372.
- Wiles, David (2000), *Greek Theatre Performance. An Introduction*, Cambridge: Cambridge University Press [esp. pp. 45-47 & 179-196]
- Παπαλεξίου, Έλενα (2009), «Σύγχρονη Σκηνή και Αρχαία Τραγωδία», *Επιστημονική Επιθεώρηση Τεχνών του Θεάματος* 1, Πανεπιστήμιο Πελοποννήσου-Τμήμα Θεατρικών Σπουδών, 225-244.

Online Audiovisual sources

- Watch footage from the 1927 Delphic Festival as produced by the British School of Athens: <https://www.youtube.com/watch?v=GqCIGvvnLIQ>
- Watch an excerpt of Peter Stein's *Agamemnon*:
<https://www.youtube.com/watch?v=8JBkPlnRFg0>
- Watch the parodos of *Agamemnon* as staged by Peter Hall:
https://www.youtube.com/watch?v=8lamTal_smQ

Activities and Discussion

Students are expected to actively participate in the forum discussions and/or wiki exercises on issues such as the following:

- Forum discussion: Locate the common aesthetic elements between opera and ancient Greek tragedy, taking into consideration the fact that the musical

and dancing parts of Greek drama are lost. Was the Florentine Camerata totally misled?

- Role playing: Form two groups of debate and argue on the following issue: should ancient tragedy be staged with as much respect to history and tradition as possible or is it a totally free field for innovation and experimentation? Each group should defend one of the two positions by bringing forward as many arguments as possible. Record a short video and upload it on moodle.

Synopsis

Week 9 explores the first attempts of stage revival of ancient Greek drama from the 16th century until the beginning of the 20th century with special emphasis on the emblematic theatre directors that marked the staging practices of the 20th century. Moreover, the unit focuses on the staging of the original dramatic text and its placing as the central element of a performance by analyzing various case-studies of theatrical productions.

Unit # 10 – Contemporary Stage Approaches 2: Return to the primal and corporal *Logos* – Week 10

Summary – Introductory notes

In the 60s, 70s and 80s, theatre directors such as the Greek Theodoros Terzopoulos and the American company “La MaMa” explore the essence of tragic expression in the ancient rituals and rites of various primitive cultures. In a time of excess-information, they believe that there may still be space for the primal, the primordial. It is a return to the birth and origins of theatrical language. This particular approach to ancient tragedy rejects its literary and psychological interpretation and seeks a “language of senses” that conveys the tragic element through physicality and body language. In this unit we will focus our interest and analyze works by creators who represent this trend, such as *The Bacchae* directed by Theodoros Terzopoulos and the trilogy *Medea*, *Trojan Women*, *Electra* directed by Andrei Serban (a production of “La MaMa” company).

Objectives

The specific unit aims to:

- Familiarize students with the trend towards rituality and primitivism which grew in the second half of the 20th century.
- Investigate the beginnings of the corporal approaches to Greek drama.
- Analyze the creative work of Andrei Serban and his company “La MaMa” as well as the internationally acclaimed method and style of Theodoros Terzopoulos.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Know key stage creations based on the notion of rituality and primitivism.
- Understand the significance of the corporal, anti-literary and anti-psychological interpretation of ancient Greek drama and the contribution of Andrei Serban and Theodoros Terzopoulos.

Keywords

Ritual; Rite; Primitivism; Corporal; Primordial; Origins; Body language; Corporal expression; *Dionysus* '69; Richard Schechner; Andrei Serban; La MaMa; Theodoros Terzopoulos.

Required Bibliography

Decreus, Freddy (2014), "Bodies, Back from Exile", *Gramma: Journal of Theory and Criticism*, 22/1, 63-74. Available online:

<https://ejournals.lib.auth.gr/gramma/article/view/6237/5989>

Sampatakakis, George (2018), "The Return of Dionysus: An Aesthetics of Destruction", in Theodoros Terzopoulos, Masters Series, Taipei: PAR. Available online:

https://www.academia.edu/37263370/The_Return_of_Dionysus_An_Aesthetics_of_Destruction_THEODOROS_TERZOPOULOS_Masters_Series_PAR_Taipei_2018_forth_coming

Strickson, Adam (2017), "La MaMa's *Trojan Women*: Forty-two Years of Suffering Rhythms from New York to Guatemala", in Rodosthenous, G. (ed.), *Contemporary Adaptations of Greek Tragedy. Auteurship and Directorial Visions*, London: Bloomsbury, 127-146.

Additional/recommended bibliography

____ (2000), *Theodoros Terzopoulos and Attis Theatre. History, Methodology and Comments*, Agra: Athens.

Fischer-Lichte, Erika (2014), *Dionysus Resurrected. Performances of Euripides' The Bacchae in a Globalizing World*, Malden: Wiley-Blackwell [pp. 116-135].

Papalexίου Eleni, (2005), *La tragédie grecque sur la scène contemporaine*, Lille: ANRT, Université de Lille [pp. 333-373].

Sidiropoulou, Avra (2017), "Greek Contemporary Approaches to Tragedy: Terzopoulos' Revisions of Aeschylus", in Rodosthenous, G. (ed.), *Contemporary Adaptations of Greek Tragedy. Auteurship and Directorial Visions*, London: Bloomsbury, 53-72.

Van den Dries, Luk, et al. (eds. 2002), *Bodycheck. Relocating the Body in Contemporary Performing Arts*, Amsterdam: Rodopi.

Παπαλεξίου Έλενα, (2009), «Σύγχρονη Σκηνή και Αρχαία Τραγωδία», *Επιστημονική Επιθεώρηση Τεχνών του Θεάματος* 1, Πανεπιστήμιο Πελοποννήσου-Τμήμα Θεατρικών Σπουδών, 225-244.

Activities and Discussion

Students are expected to actively participate in the forum discussions and/or wiki exercises on issues such as the following:

- Forum discussion: Discuss why the need for a return to the roots and origins of theatre appeared in the second half of the 20th century
- Research assignment: Explore how Theodoros Terzopoulos developed a method of training and performing through the research of ancient sources and rituals. You can see examples of training sessions by Terzopoulos here: <https://www.youtube.com/watch?v=IIIPp3UzL-8> and here: <https://www.youtube.com/watch?v=7OXfpZNlvR4>

Synopsis

Unit 10 examines the approach to ancient tragedy which rejects its literary and psychological interpretation and seeks an expression of the tragic element through body language and rituality. The unit analyzes works by creators who represent this trend, such as *The Bacchae* directed by Theodoros Terzopoulos and the trilogy *Medea*, *Trojan Women*, *Electra* directed by Andrei Serban (a production of “La MaMa” company).

Unit # 11 – Contemporary Stage Approaches 3: Interculturality – Week 11

Summary – Introductory Notes

At the end of the 20th century, directors such as the French Ariane Mnouchkine, the Japanese Tadashi Suzuki, and the Nigerian Wole Soyinka incorporate in their theatrical productions elements and forms coming mainly from Asia and Africa. This unit will explore the issue of interculturalism in contemporary performances of ancient Greek drama and the degree of assimilation of otherness and the oriental into the system of a western theatrical code. The process of joining and composing the elements of two theatrical cultures raises many questions and aesthetic issues in which we will concentrate our interest.

Objectives

The specific unit aims to:

- Approach the intercultural scene of the late 20th century.
- Present the work and activity of some of the most distinguished theatre creators and performers of the period.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Understand the key characteristics of interculturality in the performing arts and especially in the staging of ancient Greek drama.
- Draw connections between two different theatrical codes and traditions: occidental and oriental.
- Form a critical understanding of the creative work of Ariane Mnouchkine, Tadashi Suzuki, and Wole Soyinka.

Keywords

- Interculturalism; Oriental; Occidental; Asia; Africa; Otherness; Theatrical code; Ariane Mnouchkine, Théâtre du Soleil; Tadashi Suzuki; Wole Soyinka.

Required Bibliography

Chatzidimitriou, Penelope (2017), "Tadashi Suzuki and Yukio Ninagawa:

Reinventing the Greek Classics; Reinventing Japanese Identity after Hiroshima”, in Rodosthenous, G. (ed.), *Contemporary Adaptations of Greek Tragedy. Auteurship and Directorial Visions*, London: Bloomsbury, 93-110.

Glynn, Dominic (2017), “Ariane Mnouchkine’s *Les Atrides*: Uncovering a Classic”, in Rodosthenous, G. (ed.), *Contemporary Adaptations of Greek Tragedy. Auteurship and Directorial Visions*, London: Bloomsbury, 213-226.

Fischer-Lichte, Erika (2014), *Dionysus Resurrected. Performances of Euripides’ The Bacchae in a Globalizing World*, Malden: Wiley-Blackwell [pp. 159-185].

Additional/Recommended Bibliography

Allain, Paul (2002), *The Art of Stillness. The Theatre Practice of Tadashi Suzuki*, London: Palgrave Macmillan [esp. pp. 137-188].

Gibbs, James (1986), *Wole Soyinka*, Macmillan: Hampshire & London [pp.112-117].

Judet de La Combe, Pierre (2005), “Ariane Mnouchkine and the History of the French Agamemnon”, in Macintosh, F.; Michelakis, P.; Hall, E. & Taplin, Oliver (eds), *Agamemnon in Performance. 458-BC to AD 2004*, 273-289.

Miller, Judith (2007), *Ariane Mnouchkine*, New York: Routledge.

Papalexiou Eleni, (2005), *La tragédie grecque sur la scène contemporaine*, Lille: ANRT, Université de Lille [pp. 374-415].

Sidiropoulou, Avra (2014), “The Unapologetic Seduction of Form: Texts as Pretexts in Postmodern Versions of(f) Greek Tragedy”, *Gramma: Journal of Theory and Criticism*, 22/1, 53-62. Available online: <https://ejournals.lib.auth.gr/gramma/article/view/6236/5988>

Παπαλεξίου Έλενα, (2009), «Σύγχρονη Σκηνή και Αρχαία Τραγωδία», *Επιστημονική Επιθεώρηση Τεχνών του Θεάματος* 1, Πανεπιστήμιο Πελοποννήσου-Τμήμα Θεατρικών Σπουδών, 225-244.

Online Audiovisual Sources

- Excerpt from the *Bacchae* by Wole Soyinka:
<https://www.youtube.com/watch?v=qGhux4P3bc>
- Excerpts from *Les Atrides*, by Théâtre du Soleil, directed by Ariane Mnouchkine: <https://www.youtube.com/watch?v=fjPiUNbyVsM>
- Watch the *Trojan Women* directed by Tadashi Suzuki:
<https://www.youtube.com/watch?v=i3MWvhtjUQ>

Activities and Discussion

Students are expected to actively participate in the forum discussions and/or wiki exercises on issues such as the following:

- Wiki exercise: Collect information about Ariane Mnouchkine and try to summarize the key characteristics of her work and social activity.
- Chose an example from an intercultural performance of Greek drama and discuss how the “stage language” adapts or re-creates the elements of a foreign theatrical culture. What is the function of the text and how do the artists involved in a production (stage directors, actors and actresses, set, costumes and lighting designers, musicians etc) combine western theatre to the traditional forms and rituals of Asia, Africa?

Synopsis

This unit explores the issue of interculturalism in contemporary performances of ancient Greek drama and the degree of assimilation of the “alien” and the oriental into the system of a western theatrical code. The unit focuses on the process of joining and composing the elements of two theatrical cultures and discusses related questions and aesthetic issues.

Unit # 12 – Contemporary Stage Approaches 4: Personal mythologies – Week 12

Summary – Introductory Notes

At the end of the 20th century and the beginning of the 21st century, new theatrical forms emerge, breaking with the traditional perceptions of the theater. Contrary to the logo-centric nature of ancient Greek drama, directors such as Robert Wilson, Romeo Castellucci and Jan Fabre, all coming from the field of the visual arts, adopt a stage aesthetics dominated by images. In their work, the staging of ancient drama is not based on the illustration of the text but on its deconstruction. These directors-authors (auteurs) use dramatic material as a source of inspiration, through which a visual post-text is born. This process actually allows them to create their personal vision of the ancient myth or their “personal mythology”.

Objectives

The specific unit aims to:

- Focus on new theatrical forms which break with the traditional perceptions of the theater, by emphasizing on the deconstruction of the original text, the dominance of the image and the creation of a new post-text based on various dramatic materials.
- Present the artistic work of contemporary performing arts creators, such as Robert Wilson, Romeo Castellucci and Jan Fabre.
- Evaluate the role of performing arts in our contemporary historical reality.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Have formed a good understanding of the development of the performing arts in our era
- Have formed a basic understanding of how traditionally distinct forms of arts now form a creative amalgamation of live performance.

Keywords

Art of performance; Post-dramatic; Performativity; Performance Theory;

Deconstruction; Post-text; Text-material; Personal Mythology; Authoring; Auteur; Robert Wilson; Alceste; Romeo Castellucci; Oresteia (an Organic Comedy?); Jan Fabre; Mount Olympus.

Required Bibliography

Papalexiou Eleni (2018), 'Romeo Castellucci or the Visionary of the non-Visual', in: Van den Dries, L. & De Laet, T. (eds), *The Great European Stage Directors*, vol. 8, London: Bloomsbury-Methuen Drama, 87-117 & 204-212.

Zavros, Demetris (2017), "Jan Fabre's Prometheus Landscape II: [De]territorialization of the Tragic and Transgressive Acts of Arson", in Rodosthenous, G. (ed.), *Contemporary Adaptations of Greek Tragedy. Auteurship and Directorial Visions*, London: Bloomsbury, 167-188.

Additional/recommended Bibliography

Campbell, Peter (2010), "Postdramatic Greek Tragedy", *Journal of Dramatic Theory and Criticism* 25 (Fall 2010), 55-74.

Decreus, Freddy (2008), "The Nomadic Theatre of the Società Raffaello Sanzio: A Case of Postdramatic Reworking of (the Classical) Tragedy", in Hardwick, L. & Stray, C. (eds), *A Companion to Classical Receptions*, Malden: Blackwell, 274-286.

Fuchs, Elinor (1996), *The Death of Character. Perspectives on Theater after Modernism*, Bloomington & Indianapolis: Indiana University Press [pp. 177-182].

Foley, Helene P. (2012), *Reimagining Greek Tragedy on the American Stage*, Berkeley, Los Angeles, London: University of California Press [esp. pp. 116-121].

Hatzidimitriou, Penelope (2007), "When the 'sandglass' is overturned: Robert Wilson's (mis)interpretations of ancient Greek myth", in Rapatzikou, Tatiani G. (ed.), *Anglo- American Perceptions of Hellenism*, Newcastle: Cambridge Scholars Publishing, 280- 290.

Papalexiou, Eleni (2015), 'The Dramaturgies of the Gaze: Strategies of Vision and Optical Revelations in the Theatre of Romeo Castellucci and the Società Raffaello Sanzio', in: Rodosthenous, G. (ed.), *Theatre as Voyeurism. The pleasures of Watching*, London: Palgrave-Macmillan, 50-68.

Papalexiou Eleni (2012), 'The body as dramatic material in the theatre of Romeo Castellucci', in *Utopia and Critical Thinking in the Creative Process*, Besançon: Les Solitaires Intempestifs, 75-88.

Papalexiou Eleni, (2005), *La tragédie grecque sur la scène contemporaine*, Lille: ANRT, Université de Lille [416-489].

Παπαλεξίου Έλενα, (2009), «Σύγχρονη Σκηνή και Αρχαία Τραγωδία», *Επιστημονική Επιθεώρηση Τεχνών του Θεάματος* 1, Πανεπιστήμιο Πελοποννήσου-Τμήμα Θεατρικών Σπουδών, 225-244.

Online Audiovisual Sources

- Watch excerpts from *Mount Olympus* directed by Jan Fabre: <https://vimeo.com/ondemand/mountolympus>

Activities and Discussion

Students are expected to actively participate in the forum discussions and/or wiki exercises on issues such as the following:

- Forum discussion: Refer to Unit 3 and recapitulate the main characteristics of the Satyr Play and the special case of Euripides' *Alcestis*. How does Robert Wilson approach the prototype and what are the aesthetical axes of his own *Alcestis*?
- Research assignment: Study Romeo Castellucci's *Oresteia* (an organic comedy?) and explore the relation between Aeschylus' *Oresteia* and Lewis Carroll's *Alice's Adventures in Wonderland*?

Synopsis

The last unit explores contemporary approaches to ancient Greek drama focusing on the deconstruction of the original dramatic text and on the domination of images. In this context, the unit discusses the work of avant-garde stage directors Robert Wilson, Romeo Castellucci and Jan Fabre, who have created their personal vision of the ancient myth, namely their personal mythology.

CONTENT:

Institution	University of Nicosia		
Programme of Study	MA Greek Civilisation		
Course	GCIV-530: Greek Art through Time		
Level	Undergraduate <input type="checkbox"/>	Postgraduate (Master) <input checked="" type="checkbox"/>	
Language of Instruction	English		
Mode of Delivery	Distance Learning <input checked="" type="checkbox"/>	Conventional <input type="checkbox"/>	
Type of Course	Required <input checked="" type="checkbox"/>	Elective <input type="checkbox"/>	
Number of Group Advising Meetings/Teleconferences/Lectures	Total: 3	With Physical Presence -	On-line: 3
Number of assignments	2		
Assessment	Assignments, interactive activities, projects 40% Final Assessment – 60% * * The Final Assessment can be either a Final Exam or Final Assignment(s) with Viva		
Number of ECTS credits	10 ECTS		

Preparation of Study Guide by:	Dr Nikos Pegioudis
Review and approval of Study Guide by:	Department of Languages & Literature

i. Teaching Faculty

Dr Nikos Pegioudis, pegioudis.n@unic.ac.cy

Office hours: TBA

ii. Module / Course

Brief description of Module/Course and Aims

The course explores the fascinating, complex and multifaceted cultural transfer between Greek art and modern Western civilization. It investigates how ancient Greek art influenced modern culture and, equally important, how Western artists and scholars interpreted its legacy within different historical and cultural contexts. To this end, it surveys a broad range of artistic achievements from different historical periods suggesting new ways of looking at art and architectural works. Introducing students to recent, essential research on the cultural transfer between Greece and the West, it aims to enable them to distinguish key elements and different art historical styles, and, most importantly, to relate the works to their proper historical context. It can benefit students from different fields since it encourages them to engage productively with ancient Greek art and architecture as an international cultural heritage that is still palpable in different aspects of everyday life.

The course aims to exhibit how antiquity and modernity, art of the present and of the past, are always implicated in each other, always in dialogue – to understand either one, one needs to think in terms of the other. The transformations of ancient Greek art as an international cultural legacy illustrate this dialectic relationship.

Main Topic/Thematic Areas

1. Greek Art through the ages – an introduction
2. Greek Art and Renaissance – general framework
3. Greek art and Renaissance II – archaeological discoveries and artistic inventions
4. Live your myth in Greece! The Grand Tour & Neoclassicism
5. Neoclassicism in the visual arts & architecture
6. Romanticism and philhellenism
7. Modernism and Greek art, 1850-1939
8. Avant-gardes and Greek art
9. Modern Greek art between the wars and the reworking of the past
10. Modern Greek architecture between modernity and tradition, 1900-1960

- 11. Post-war Western and Greek art
- 12. Greek art today – a critical overview

Expected Learning Outcomes

After completion of the course students are expected to:

- Critically evaluate ancient art in all its complexity, richness and ambiguities.
- Relate a broad range of artworks to relevant cultural, social and political contexts.
- Reflect on the intertemporal appeal of ancient Greek art and culture and its place as a point of reference across different national cultures.
- Discuss key art historical terms such as classical art and neoclassicism, romantic art, modern art, modernism and the avant-garde.
- Situate the place of Greek art's legacy in the contemporary artistic field.
- Familiarize with relevant literature and prepare research papers in the field of Greek art.

Teaching Material

- Required bibliography, digital/online material, recommended bibliography
- **10 ECTS in total**

iii. Each Main Topic/Thematic Area

For the detailed analysis of each unit, please see the study guide that follows. On the weekly description of the course there is a detailed description including the introductory notes, the aims, the expected learning outcomes, the keywords, the learning material for each week/unit, the synopsis, recommendations for further study and the weekly activities.

iv. Teaching Timetable

On the study guide that follows there is a detailed description of the weekly timeline and relevant aims. Additionally, any further information needed to be known by the students will be uploaded on the Moodle Platform.

v. Teaching methods

The course will be conducted in an online environment. On the study guide that follows the teaching methods can be found under the part: "Activities-Discussion" for every week. Any additional information on the teaching methods will be uploaded on

the Moodle Platform by the teaching professor.

vi. Written work – Exams – Assessment

Formative Assessments (not graded)

There will be regular weekly activities, as mentioned in the study guide, listed below:

1. Case Studies
2. Article Critique
3. Group Discussions
4. Questions on the weekly topic

Activities designed as self-assessments, will not count towards the students' final grade.

Summative Assessments

- Weekly assignments and/or interactive activities, 40% of the mark
- Final exam, weeks 14-16, 60% of the total mark

Full descriptions of weekly formative and summative assessments are provided in the Study Guide and in the Assessment Guide. Rules regarding extension to a submission deadline, the provisions for cheating/plagiarism and the ways that assignments will be marked by teaching staff, will be available on the course outline. The schedule for all of the above will be available on the course outline and the Moodle Platform.

vii. Communication

The following opportunities for communication are provided to students in an attempt to enhance interaction between a) student and faculty, b) student and student and c) student and content.

- Weekly Q&A, discussion fora and chats.
- 3 WebEx sessions (Group Consultation Meetings) in weeks 2, 7, 12. Duration of each meeting: 3 hours
- Email
- Skype
- Telephone
- Office hours



UNIVERSITY *of* NICOSIA

School of Humanities and Social Sciences

MA in Greek Civilization DL

Study Guide

GCIV 530 – Greek art through Time

Dr Nikos Pegioudis

Nicosia
2019

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Introductory note

This study guide is a basic supplement for the distance learning course “Greek art through Time” (GCIV 530), which is offered in the DL postgraduate Program in Greek Civilization. The goal of this study is to provide additional support to students, complementing the material offered during the course.

The guide has been designed so that it may be used together with the bibliographical references provided on the Moodle Platform. The guide has 12 units and each one of them includes the following: objectives, expected results, key terms, required and recommended bibliography and activities. These activities are very important as they will help you work through your assignments and proposed online activities and, more importantly, comprehend in a more practical way what you learn through the lectures and notes. Furthermore, then scheduled activities contribute to the self-evaluation of the students throughout the duration of the course.

The activities as well as additional readings will be updated throughout the duration of the course.

The broad learning objective of the course is to offer a new approach to the relation between antiquity and modernity, art of the present and of the past. Combining the latest research on the field, it sets as its task to foster the ability of the students to distinguish between intertwined histories, following the uses and abuses of Greek art and its principles from the Early Modern Period to the 21st century. The course aspires to constitute an original account of the transformations of ancient Greek art as an international cultural legacy within the framework of cultural transfer studies.

The main objectives of the course are to:

- Develop an understanding of the main themes, symbols and aspects of ancient Greek art in its various forms through specific cases and examples;
- Present its re-emergence in different historical periods, from the Renaissance to the Enlightenment and from the Industrial Revolution to the 21st century;
- Define the numerous and varied connections between ancient Greek and Western art and discuss the former’s topicality;
- Discuss questions that are relevant to the history of art of all ages and cultures such as the social role of the artist, form and function, representation and abstraction, and the relationship of national cultural heritage with international artistic trends.
- Appreciate the relationship between Greek art and Western culture within the context of Cultural Transfer Studies, emphasizing the history of translation and circulation of cultural and artistic ideas and artefacts between Greece and the West from the Early Modern Period to the 21st century.
- Acquire an essential background in current research which sheds new light on the meaning and significance of Greek art today.

Upon the completion of the course, students are expected to be able to:

- Critically evaluate ancient art in all its complexity, richness and ambiguities.
- Relate a broad range of artworks to relevant cultural, social and political contexts.
- Reflect on the intertemporal appeal of ancient Greek art and culture and its place as a point of reference across different national cultures.
- Discuss key art historical terms such as classical art and neoclassicism, romantic art, modern art, modernism and the avant-garde.
- Situate the place of Greek art's legacy in the contemporary artistic field.
- Familiarize with relevant literature and prepare research papers in the field of Greek art.

Dr Nikos Pegioudis

Unit # 1 – Greek art through the ages: an introduction – Week 1

Summary – Introductory Notes

This unit introduces the five main periods of ancient Greek art (Geometric, Orientalizing, Archaic, Classical, Hellenistic art). Each period will be illustrated through artistic achievements that are internationally recognized as part of the Greek cultural heritage. It then presents a concise account of the impact of ancient Greek art in the modern world. It posits questions which will be crucial during our investigation: What is 'Greek' about Greek art? How much of it is art? How did it look when it was first produced? Why and how did it reappear in the modern world? How can we explain its appeal? In which ways has it been translated, used and abused in Western culture? What is its significance today?

Objectives

The main objectives of this unit are the following:

- To introduce, periodize and explain ancient Greek art as an international cultural phenomenon.
- To introduce the many different aspects of ancient Greek art.
- To illuminate its re-emergence in different historical periods, from the Renaissance to the Enlightenment and from the Industrial Revolution to our days.
- To discuss questions that are relevant to the history of art of all ages and cultures such as the social role of the artist, anonymity and authorship, art as mimesis vs. art for art's sake.
- To discuss the distinction between 'high' and 'minor' arts, form and function, art historical and archaeological appreciation of ancient art.

Expected learning outcomes

After the completion of this section, the students are expected to:

- Obtain a critical image of ancient Greek art.
- Relate selected works of ancient Greek art to relevant cultural contexts.
- Perceive the significance of ancient Greek art as a transnational point of reference.

- Question the idea of a positivist progress of art history; appreciation beyond the traditional schema of growth, high point and decline. All the styles and periods of the ancient Greek world will be examined as equally important forms of artistic expression and as such components of an international cultural heritage.
- Understand and categorize the styles and formal characteristics of the four main periods of ancient Greek civilization.

Key words

Cultural transfer; periodization; Geometric; Archaic; Classical; Hellenistic; Renaissance; Classicism; Neoclassicism; Romanticism; Modernism; Post-modernism; Abstraction; Representation; Proportion; Realism; Art and nature; Art and social life; Art and myth; Art and politics.

Required Bibliography

The required readings for this unit are:

Smith, T.J. & Plantzos, D. (eds 2012), *A Companion to Greek Art*, Wiley Blackwell, 3-14; 599-697.

Boymel Kampen, N. (1988), The Muted Other, in: *Art Journal* 47.1, 15-19.

Childs, William A. P. (1998), The Classic as Realism in Greek Art, in: *Art Journal* 47.1, 10-14.

Additional/recommended Bibliography

Barrow, R. J. (2018), Chapter 1 ("The Male Body: Doryphoros") & Chapter 2 ("The Female Body: Aphrodite of Cnidos"), from *Gender Identity and the Body in Greek and Roman Sculpture*, Cambridge University Press, 21-34 & 35-48.

Cohen, B. (2000), "Introduction", in: Cohen, B. (ed.), *Not the Classical Ideal: Athens and the Construction of the Other in Greek Art*, Brill, pp. 3-20.

Hanink, J. (2017), *The Classical Debt: Greek Antiquity in an Era of Austerity*, Harvard University Press, pp. 32-69.

Hedreen, G. (2016), "Introduction: 'I am Odysseus'", in: *The Image of the Artist in Archaic and Classical Greece: Art, Poetry and Subjectivity*, Cambridge University Press, pp. 1-21.

Osborne, R. (2011), "Writing history on the classical body", in: *The History Written on the Classical Greek Body*, Cambridge University Press, pp. 6-26.

Stewart, A. (2008), "Introduction: Classical, classic, the classics, and classicism", in: *Classical Greece and the Birth of Western Art*. Cambridge University Press, pp. 1-25.

Vout, Caroline (2018), Chapter 1 ("Setting the Agenda, or Putting the Art into Heritage"), from *Classical Art: a Life History from Antiquity to the Present*, Princeton University Press, 1-19.

Activities and Discussion

Assignment Week 1 → Observe the two images: The two statues belong to the canon of classical art. Describe their basic characteristics. Identify differences in the representation of gender. Are these differences reproduced in later receptions of classical art? Upload your remarks on moodle.

Interaction → Take a virtual tour of the Acropolis and be your own guide! Which path will you follow? What are your impressions from your visit? Write a small text on your self-guided tour.

Quiz 01 → Observe the images and place them in the proper period of ancient Greek art. (Quiz with visual material)

Forum Discussion 01 → Greek art and its legacies. The provided link will direct you to the opening ceremony performance for Athens' Olympic Games 2004. *Klepsydra* (hourglass), as was the name of the performance, contained many references to ancient Greek art. How many can you identify? Which do you think was the purpose of *Klepsydra* in the context of the Olympic Games? Watch and discuss!

Additional online resources

→ Watch! Roman Sculpture and Colour: the 'Treu Head' (Ancient Greek and Roman Color): <https://www.youtube.com/watch?v=gRMPYh2QdSM>

→ Read! Johanna Hanink, 'Ode on a Grecian Crisis: What Can Classicists Really Say About the Greek Economy?' <https://eidolon.pub/ode-on-a-grecian-crisis-de3c92595a97>

Synopsis

This first unit serves as a twofold introduction: a) to ancient Greek art and b) to its cultural legacy through the ages. It begins with the periodization of ancient Greek art into four periods – Geometric, Archaic, Classical and Hellenistic and the presentation of each one's basic characteristics. Emphasis is given to the social context (the ways ancient Greeks viewed art and its producers) of Greek art. Having presented a

concise image of ancient Greek art, the unit will proceed in the discussion of its reception through the ages, asking about its transformation as a legacy from the Roman Empire to the present. Which aspect of Greek art was each time perceived as a legacy and why?

Unit # 2 – Greek art and Renaissance: general framework – Week 2

Summary – Introductory Notes

This unit provides a general historical-theoretical framework of the fascinating and complex relationship between the Classical antiquity and Italian Renaissance. It investigates the notions of ‘classics’ and ‘the classical tradition’, ‘creative copies’, ‘variations’ and ‘fakes’, asking why Renaissance artists and scholars referred to – and often copied – the ‘antique style’? Further topics of discussion: the distinction between arts and crafts, ‘high’ and ‘low’ art in ancient Greece and in the Italian Renaissance; Plato and Aristoteles on art; Platonism and Botticelli’s *Birth of Venus*; Vasari’s *Vitae*; Nicola and Giovanni Pisano and the question of antiquity’s revival; Alberti and the change of the artist’s social role and position in the Renaissance.

Objectives

The specific unit aims to:

- Illuminate the complex relationship between antiquity and the Renaissance.
- Historically frame the cultural transfer between classical Greece, Rome and the Italian Renaissance through key works and ideas of the period.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Appreciate the crucial but often ambiguous role of the classical heritage to the development of Renaissance art and culture.
- Acquire a broad and critical image of this phenomenon of cultural transfer by understanding the ambivalent relationship of Renaissance artists towards ancient Greco-Roman art.
- Identify the origins of modern art in the confrontation of Renaissance artists and scholars with the classical past.
- Define the main characteristics of Italian Renaissance art and culture.

Key words

Renaissance; antiquity; classical; heritage, legacy, beauty and mimesis; social position of the artist; historical consciousness; perspective.

Required Bibliography

- Curran, Brian A. (2012), "Teaching (and Thinking About) the High Renaissance: With Some Observations on its Relationship to Classical Antiquity", in: Burke, J. (ed.), *Rethinking the High Renaissance: the culture of the visual arts in early sixteenth-century Rome*, Ashgate, esp. 35-55.
- Porter, J.I. (2005), "What is 'Classical' About Classical Antiquity? Eight Propositions", in: *Arion* 13.1, 27-61.

Additional/recommended Bibliography

- Lapatin, K. (2012), "Ancient Writers on Art", in: Smith & Plantzos (eds), *A Companion to Greek Art*. Wiley Blackwell, 273-89.
- Bentz, Katherine M. (2015), "Ancient Idols, Lascivious Statues, and Sixteenth Century Viewers in Roman Gardens", in Rose and Poe, (eds.), *Receptions of Antiquity, Constructions of Gender in European Art, 1300-1600*, Brill, 418-49.
- Sörbom, Göran (2002), *The Classical Concept of Mimesis*, in: Smith, P. and Wilde, C. (eds), *The Classical Concept of Mimesis*, Wiley Blackwell, pp. 19-28.
- Vout, Caroline (2018), Chapter 5 ("Reviving Antiquity in Renaissance Italy"), from *Classical Art: a Life History from Antiquity to the Present*, Princeton University Press, 97-124.

Activities and Discussion

Quiz 02 → In this selection of six images of Renaissance works of art, some of them are associated with Greek art (in terms of iconography or general theme, style etc.) while some are not. Can you identify them? (quiz with visual material).

Forum Discussion 02 → What is classical? Let's have a brainstorming session to define what classical stands for! Which historical times/civilizations do we call 'classical'? Name 'classical' authors, philosophers, artists or 'classical' works of art.

Additional online resources

- Dillon, Brian (2005-06), "Fragments from a History of Ruin: Picking through the wreckage", from *Cabinet*. <http://www.cabinetmagazine.org/issues/20/dillon.php>
- Grafton, Anthony (2018), "The Sovereign Urban Intellectual: How Diogenes Laertius' *Lives of the Eminent Philosophers* influenced Renaissance Italy", in *Lapham's Quarterly*.
<https://www.laphamsquarterly.org/roundtable/sovereign-urban-intellectual>

- Primary sources on the unit 'The Impact of Classical Antiquities on Renaissance Art', in Italian Renaissance Learning Resources:

<http://www.italianrenaissanceresources.com/units/unit-7/primary-sources/historic-preservation-in-renaissance-italy/>

Synopsis

The second unit is intended to provide an essential background on the concept and significance of the Renaissance, illuminating the ways it confronted the cultural achievements of ancient Greece. The unit sets about tackling the problem of the delimitation of Renaissance as a historical period: is there a clear-cut distinction between the early modern period and the Renaissance, between Renaissance and High Renaissance? Which aspects of ancient Greek art did Renaissance artists and scholars appreciate? Which was the political function of the rediscovery of the ancient past during this period? Discussing both primary sources and secondary literature this unit will lay the foundations for a better understanding of the Renaissance as a socio-historical and cultural phenomenon and its relation to the classical legacy.

Unit # 3 – Greek art and Renaissance II: archaeological discoveries and artistic inventions – Week 3

Summary – Introductory Notes

In this unit we ask how archaeological discoveries during the Renaissance conditioned a different perception of art (e.g. the discovery of the Belvedere Torso and its influence on Michelangelo's work, Laocoon as a major source of artistic inspiration). Moreover, we will discuss the ways this classical past informed and, at the same time, transformed the perception of artistic identity in the Renaissance. Additional questions for consideration: the concepts of historical consciousness, appreciation and preservation of ancient art; the relationship between art, mimesis and invention; the role of libraries and private collections, and the function of Greek mythology as a theme of depiction.

Objectives

The main objectives of this unit are to:

- Deepen the student's understanding of the relationship between Greek and Renaissance art through the discussion of key works and specific cases.
- Examine how Renaissance artists re-imagined the past through references to archaeological discoveries of their times.

Expected learning outcomes

After the completion of this section, the students are expected to:

- Demonstrate an understanding of the references of Renaissance artists to ancient Greek themes and artefacts.
- Familiarise themselves with scholarship, terminology and methodologies relevant to the study of Renaissance art.
- Appreciate the ways archaeology influenced artistic practice and art theories.

Key words

Archaeological rediscoveries of the past; Preservation and collection of antiquities; Imitation and innovation; art exhibition.

Required Bibliography

- Barkan, L. (1999), *Unearthing the Past: Archaeology and Aesthetics in the Making of Renaissance Culture*, Yale University Press, especially 1-64: 'Discoveries'.
- Bull, M. (2005), *The Mirror of the Gods: Classical Mythology in Renaissance Art*, Oxford University Press, esp. 7-36.

Additional/recommended Bibliography

- Findlen, P. (1998), "Possessing the Past: The Material World of the Italian Renaissance", in: *The American Historical Review* 103.1, 83-114.
- Haskell, F. and Penny, N. (1981), *Taste and the Antique: The Lure of Classical Sculpture, 1500-1900*. Yale University Press, 1-52.
- Weiss, R. (1988), *The Renaissance Discovery of Classical Antiquity*, Oxford University Press, esp. 180-202.

Activities and Discussion

Wiki 01 → Renaissance archaeological discoveries. Add useful websites to the topic (ancient art discovered during the Renaissance and its role in the artistic production of Renaissance artists). Using these resources and the section's reading write a collaborative essay on the subject.

Role Playing 01: Be a Virtual art collector! → You are a wealthy merchant in mid-sixteenth-century Florence, and you have enough resources to establish an art collection in your villa. Which would be the first works you will buy? You can also order a new commission, e.g. hire a painter to paint a fresco for the interior of your villa (think of a proper subject for this fresco) or a sculptor to make one or a set of sculptures.

Additional online resources

- <https://www.wga.hu/index1.html>
A vast digital art gallery to help your work as a Renaissance-era art collector.
- <https://artsandculture.google.com/partner/uffizi-gallery>
Alternative page to help you in your role as Renaissance-era art collector (works from the collection of Uffizi Art Gallery, Florence)
- Nagel, A. (2004), "The Copy and Its Evil Twin: Thirteen notes on forgery", in *Cabinet*.

<http://www.cabinetmagazine.org/issues/14/nagel.php>

- Weber, M. (2016), "Who Says Michelangelo Was Right? Conflicting Visions of the Past in Early Modern Prints", in *The Public Domain Review*:

<https://publicdomainreview.org/essay/who-says-michelangelo-was-right-conflicting-visions-of-the-past-in-early-modern-prints>

Synopsis

The third unit examines more closely the factors that stimulated the revival of Greek art during the Renaissance. It first examines how the unearthing of major artistic artefacts from the ancient Greek world contributed to the re-appreciation of Greek art but also the shaping of new artistic identities and the invention of a past which suited the purposes of the Renaissance artist. Turning to specific works such as Michelangelo's *ignudo* for the Sistine ceiling frescoes or his sculpture *Day* for the Medici tombs, this section explores and reflects on the assimilation of Greek works of art as well as of iconographic themes in different historical and cultural contexts. Finally, it asks about the limits of knowledge of antique art by Renaissance artists and scholars and how this misunderstanding or re-imagination produced new artistic values and meanings.

Unit # 4 – Live your myth in Greece! The Grand Tour & Neoclassicism

Summary – Introductory Notes

This unit examines the role of the Grand Tour in the emergence of Neoclassicism. What was the Grand Tour? What is its connection with the seventeenth- and eighteenth-century Salons in West Europe? What is the connection between the Enlightenment and Neoclassicism? Where did those members of ‘enlightened societies’ travelled? How did the institution of the Grand Tour define Philhellenism in Western Europe? What were the negative consequences of the Grand Tour?

Objectives

The specific section aims to:

- Provide a historical and theoretical framework for the understanding of the neoclassical movement and its relation to Greek art and culture.
- Discuss the different approaches, meanings and functions of this new turn to the classical tradition.
- Examine the early history of Philhellenism and the ways it define the understanding of Greek art.

Expected learning outcomes

After the completion of this section, the students are expected to:

- Identify and understand the major historical factors that fostered the neoclassical movement.
- Recognise the basic principles of neoclassicism and understand the work of the major figures of the neoclassical movement.

Key words

Classicism; Neo-classicism; Enlightenment; Grand Tour; Art, beauty and the classical ideal; monumentality; ideality.

Required Bibliography

Verhoeven, G. (2017), "Beyond the Grand Tour – An Introduction", in *Beyond the Grand Tour: Northern Metropolises and Early Modern Travel Behaviour*, pp. 1-23.

Greenhalgh, Michael (2019), *Plundered Empire: Acquiring Antiquities from Ottoman Lands*, pp. 3-26.

Additional/recommended Bibliography

Bedin, C. (2017), "The Neoclassical *Grand Tour* of Sicily and Goethe's *Italienische Reise*", *Studien zur deutschen Sprache und Literatur*, pp. 31-52.

Irwin, D. (1972), *Winckelmann: Writings on Art*, Phaidon, especially 11-47.

Activities and Discussion

Role Playing 02 → You are a young artist who has just returned to London from a tour in South Italy. You have even made it to Ottoman Greece, and you have managed to bring back a portfolio of your drawings and sketches of ancient monuments and art objects which you now want to sell to the British Museum. Where did you go? What did you draw? Show 'your' work (find and show drawings and sketches by artists of the period) to a 'British Museum official' and convince him about its value.

Forum Discussion 03 → The Grand Tour took place in a period where the notion of cultural heritage was not developed. What were its negative consequences? Think about the ways it shaped the collections of museums around the world and how/if museums are confronted/deal with this history of acquisition of ancient art today. Discuss!

Additional online resources

- Lewis H. Lapham, "Grand Tour: A look at the history of the Grand Tour, and at the travels of the imagination":
<https://www.laphamsquarterly.org/travel/grand-tour>
- Colton Valentine, "Geographical Amusement. The rise of the cartographic board game":
http://www.cabinetmagazine.org/kiosk/valentine_colton_13_august_2020.php

Synopsis

The fourth unit provides a concise account of the emergence and development of the eighteenth-century institution of the Grand Tour. It presents many of the protagonists of those Mediterranean travels, their relationship with contemporary cultural Salons and their role in the promotion of a new classical ideal and with the movement. It concludes with the discussion of the origins of Philhellenism in the Grand Tour.

Unit # 5 – Neoclassicism in the visual arts & architecture

Summary-Introductory Notes

This unit examines Neoclassical art as the aesthetic expression of the Enlightenment and the role, symbolic value and artistic renditions of Greek art in the 'Age of Reason.' Why did political movements turn to the Greek art in the eighteenth century and nineteenth century from Europe and the USA to South America? How was this art reinterpreted? What kind of iconography did this reappraisal of antiquity create? What is the significance of neoclassicism in painting and sculpture? The unit will also discuss Winckelmann's *History of Ancient Art* (1764) which was crucial for the development of the discipline of art history.

Our discussion will be extended in the field of architecture and urban planning. Our journey will begin from England where we will assess the role of the Society of Dilettanti and the work of Robert Adam and John Soane. We will cross the Channel to examine the work of Étienne-Louis Boullée and Claude Nicolas Ledoux and architecture after the French Revolution and then turn to the German neoclassicism of Karl Friedrich Schinkel and Leo von Klenze. We will then head south to Italy and Greece to explore the connection between neoclassicism and neo-renaissance and the transformation of Athens into the neoclassical capital of the Modern Greek state.

Objectives

The main objectives of this unit are to:

- Identify the basic traits of the neo-classical style in the visual arts & architecture.
- Explain the emergence of neo-classical art and its international appeal.
- Discuss its relationship with the Greek classical past.

Expected learning outcomes

After the completion of this section, the students are expected to:

- Understand neoclassicism in arts & architecture as an international cultural phenomenon.
- Distinct neoclassicism from classicism and the classical.

Key words

Classicism; Neo-classicism; Enlightenment; Greece; Rome; Democracy; Republic; Revolution; Reform; Nationalism; Internationalism

Required Bibliography

- Bergdoll, B. (2000), *European Architecture 1750-1890*, Oxford University Press, 9-42.
- Bastea, E. (2000), Chapter 4 ("Planning New Athens"), from *The Creation of Modern Athens: Planning the Myth*, Cambridge University Press, 69-104.
- Honour, H. (1977 or later editions), *Neo-classicism*, Penguin, especially 13-42.

Additional/recommended Bibliography

- Bastea, E. (1997), "Regularization and Resistance: Urban Transformation in Late Nineteenth Century Greece", in: Carabott, P. (ed.), *Greek Society in the Making 1863-1913. Realities, Symbols and Visions*, Centre for Hellenic Studies, King's College.
(<https://www.unm.edu/~ebastea/pdfs/Greek%20Society%20in%20the%20Making.pdf>)
- Biris, M. and Kardamitsi-Adami, M. (2004), *Neoclassical Architecture in Greece*, Melissa & The J. Paul Getty Museum, Los Angeles, especially 17-50.
- James-Chakraborty, K. (2014), *Architecture since 1400*, University of Minnesota Press, especially 237-54.
- Van Eyck, C. and Versluys, M. J., "The Hôtel de Beauharnais in Paris: Egypt, Greece, Rome and the Dynamics of Stylistic Transformation", in Von Stackelberg, K. T., Macaulay-Lewis, E. (2017, eds), *Housing the New Romans: Architectural Reception and Classical Style in the Modern World*, Oxford University Press, 54-91.
- Lessing, G. E., "From Laocoön: An Essay on the Limits of Painting and Poetry", in: Harrison, Wood and Gaiger (2000), *Art in Theory: 1648-1815*, 476-86.
- Winckelmann, J.J. [1755], "From Reflections on the Imitation of Greek Works in Painting and Sculpture and A History of Ancient Art", in: Harrison, C., Wood, P. and Gaiger, J., (2000), *Art in Theory: 1648-1815*, Blackwell, 450-6 & 466-75.

Activities and Discussion

Wiki 02 → Neoclassicism, education and public art. How did Enlightenment ideas and the revamped interest in antiquity during the 18th century affect the reconfiguration of the function and role of public art (marble or bronze portraits of

illustrious historical personalities or architectural monuments)? Read Honour's text (pp. 80-87), find supplementary material (bibliography, useful links, audiovisual material & extra paradigms of public art) and compose a collaborative essay on the topic.

Quiz 03 → Neoclassicism in architecture (quiz of 8 questions on neoclassical architecture. Use of visual material in each question).

Additional online resources

- Niell, P. B. (2016), "El Temple: Civic Monument, African Significations, and the Dialectics of Colonial Urban Space in Early Nineteenth-Century Havana, Cuba", in *The East African Review*:
<https://journals.openedition.org/eastafrica/323?lang=en>
- Rauer, Amelia (2020), "Madras and Muslin Meet Europe: On neoclassical appropriation", in *Lapham's Quarterly*:
<https://www.laphamsquarterly.org/roundtable/madras-and-muslin-meet-europe>
- Nechvatal, J. (2019), "How Artists of the French Revolution Embraced Neoclassical Revivalism", in *Hyperallergic*:
<https://hyperallergic.com/495416/how-artists-of-the-french-revolution-embraced-neoclassical-revivalism/>

Synopsis

What was 'Greek' about neoclassicism? This fifth unit opens with this significant question as a starting point for the exploration of the stylistic traits of neoclassical art and architecture and their relation to political, social and philosophical developments of the time. We will follow the development of the style in revolutionary France and the United States, examine the transformations of the classical ideal of beauty and the notion of the heroic in neoclassical art. In the course, we will discuss key texts of neoclassical aesthetics.

Through a survey of the different schools of neoclassical architecture across the West and their intersection we will map the emergence and domination of neoclassical architecture for more than a century. We will examine the main exponents of the different schools and their designs for both civic and private buildings. The importation of German neoclassicism to Athens in the 1830s will serve as a paradigm of the dynamic and shortcomings of neoclassical architecture at large.

Unit # 6 – Romanticism and philhellenism – Week 6

Summary – Introductory Notes

This unit is dedicated to the revision and reinterpretation of the Greek cultural heritage as an artistic model by the Romantics. At stake is the many faces of Romanticism as a reaction to and a reworking of Neoclassicism. Emphasis will be placed on the relation between the British and German Romanticism and Philhellenism and the appeal of Greece as both an unreachable ideal and a revolutionary potential. We will also ask if Romanticism signified a new artistic self-consciousness and how the idea of classical Greece conformed and clashed with Orientalism and primitivism. Apart from major works of art of the period such as Delacroix's depictions of the Greek War of Independence, we will discuss ideas by Byron, Shelley and Keats, Novalis and Friedrich Schlegel.

Objectives

The main objectives of this unit are:

- To exhibit the connection between the Romantic Movement and Greek culture.
- To provide a concise but thorough understanding of Romantic art.
- To explore the concept of Philhellenism and its contradictions.

Expected learning outcomes

After the completion of this section, the students are expected to:

- Perceive the dialectic relationship between Classicism and Romanticism.
- Identify the key formal characteristics of Romantic art.
- Follow and understand the transformations of the Greek cultural heritage in eighteenth and early nineteenth century.

Key words

Romanticism; Philhellenism; National identity; Apollonian; Dionysian; Anti-classicism; Sturm und Drang; Delacroix.

Required Bibliography

Honour, H. (1979), *Romanticism*, Westview Press, especially 120-37.

Hamilakis, Y. (2009), Chapter 3 ("From Western to Indigenous Hellenism: Antiquity, Archaeology, and the Invention of Modern Greece"), from *The Nation and its Ruins: Antiquity, Archaeology, and National Imagination in Greece*, Oxford University Press, 57-123.

Additional/recommended Bibliography

Abrams, M. H. (1953), "Romantic Analogues of Art and Mind", from *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*, Oxford University Press, 47-69.

Beaton, R., "The Romantic Construction of Greece", in Hamilton, P. (2016, ed.), *The Oxford Handbook of European Romanticism*, Oxford University Press, 601-17.

Coeckelbergh, M. (2017), "Romanticism", from *New Romantic Cyborgs: Romanticism, Information Technology, and the End of the Machine*, MIT Press, 21-69.

Kouria, A (2018), "Imaginary perceptions and representations of the ancient Greek monument in the engravings of European travel literature (17th – 19th centuries)", in *Benaki Museum* 2.125, 125-36.

Mora, Stephanie (2000), "Delacroix's Art Theory and His Definition of Classicism", in *The Journal of Aesthetic Education* 34.1, 57-75.

Palmer, A. L. (2011), *Historical Dictionary of Romantic Art and Architecture*, Scarecrow Press, especially: 1-11.

Petmezas, S. (2016), "From privileged outcasts to power players: the 'Romantic' redefinition of the Hellenic nation in the mid-nineteenth century", in Beaton, R. and Ricks, D. (2016), *The Making of Modern Greece: Nationalism, Romanticism, & the Uses of the Past (1797-1896)*, Routledge, 123-35.

Ruston, S. (2007), *Romanticism*, Continuum, 7-58.

Webb, T. (2006), *Romantic Hellenism*, Cambridge University Press, especially 148-76.

Activities and Discussion

Assignment Week 6 → Choose and compare a neoclassical with a romantic painting.

Forum Discussion 04 → What are the main differences between Romantic and Neoclassical art? What are the similarities of the two movements? Do you think that their confrontation was important for the development of twentieth-century modern art?

Synopsis

The sixth section discusses the origins and development of Romanticism. Romanticism in art is understood here in terms of its cultural context, its philosophical ideas, its types and style. We will examine how the Romantics perceived the inability of classical antiquity to address the needs of modern society and the various forms this critique was expressed in artistic form in Romantic painting and sculpture. We will also examine the confrontation of classicists and romanticists in the Academies of Arts and the great exhibitions of the time and how this confrontation by and large defined the antagonism between conservative and modernist artists in art institutions well into the twentieth century.

Unit # 7 – Modernism and Greek Art, 1850-1939

Summary-Introductory Notes

This week's section investigates the intersection of Greek art with artistic modernism from the middle of the nineteenth century to 1939. It asks how modern artists, in their search of non-classical forms and models turned to different historical periods and how, in this quest, the interest in geometric and archaic art was revived. Other themes of discussion: Modernism as an international movement and the question of national identity; A Greek art critic in Paris: Christian Zervos, the *Cahiers d'Art* and the archaic turn; Modernity and antiquity in Baudelaire's 'The Painter of Modern Life' (1863); Auguste Renoir between Impressionism and Classicism, Matisse on Greek art; Picasso and Greece; Rodin and the revision of the classical in modern sculpture.

Objectives

The main objectives of this unit are to:

- Point to the entanglements of Greek art with modernist art theory and practice.
- Manifest how modern artists brought out aspects of the Greek art that had been marginalized due to the domination of a rigid classical/academic style.

Expected learning outcomes

After the completion of this section, the students are expected to:

- Identify unexpected ways in which modern artists dealt with the art of Greek antiquity.
- Develop a new approach of modern artworks through the lens of references to the Greek cultural heritage and its revision(s).

Key words

Modernism; Archaic; primitivism; Baudelaire; Picasso; Matisse; representation; abstraction.

Required Bibliography

- Davis, W. (2018), "Did Modernism Redefine Classicism? The Ancient Modernity in Classical Greek Art", in: Meecham, P. (ed.), *A Companion to Modern Art*, Wiley Blackwell, 73-89.
- Green, C. (2012), "'There Is No Antiquity': Modern Antiquity in the Work of Pablo Picasso, Giorgio de Chirico, Fernand Léger and Francis Picabia", in: Green, C. and Daehner, J. M. (eds), *Modern Antiquity: Picasso, de Chirico, Léger, and Picabia in the Presence of the Antique*, Getty Publications: 1-15.

Additional/recommended Bibliography

- Clark, T.J. (1985), *The Painting of Modern Life: Paris in the Art of Manet and his Followers*, Princeton University Press.
- Graham, J. T. Primitive Art and Picasso (1937), in: Flam, J. and Deutch, M. (2003). *Primitivism and Twentieth-Century Art: A Documentary History*. University of California Press: pp. 248-51.
- Kosmadaki, P. (2020), "Christian Zervos & Cahiers d'Art: The Archaic Turn", in Kosmadaki, P. (ed.), *Christian Zervos & Cahiers d'Art: The Archaic Turn*, exh. cat., Benaki Museum, 20-57.
- Nolde, E. [1934], "On Primitive Art", in: Harrison, E. and Wood, P., eds, (1999), *Art in Theory 1900-1990: An Anthology of Changing Ideas*, Blackwell, pp. 101-102.
- Prettejohn, E. (2012), "Modernism", in: *The Modernity of Ancient Sculpture*, I.B. Tauris, p. 171ff.
- Storm, E. (2008), *Julius Meier-Graefe, El Greco and the Rise of Modern Art*: <https://core.ac.uk/download/pdf/15602121.pdf>
- Teja Bach, F. (2006), *Shaping the Beginning: Modern Artists and the Ancient Eastern Mediterranean*, Museum of Cycladic Art.

Activities and Discussion

Role Playing 03 → You are about to curate a small exhibition on the topic 'Modernism and Greece' and you are in the fortunate position to select whichever work you like from the two sources below. Set this exhibition and briefly justify your choices (students will form teams to define the general plan of the exhibition and then decide how many rooms they will need. A pair of students will be then responsible for the curation of each room. Projects will be projected and uploaded in PowerPoint.

Additional online resources

<https://artsandculture.google.com/entity/m015r61?categoryId=art-movement>
<https://www.artsy.net/article/artsy-editorial-5-000-year-old-sculptures-shockingly-modern-art>

Synopsis

The seventh unit aims to investigate the diverse ways modernism and modern art intersected with the Greek cultural legacy across national boundaries. Emphasis is placed on the significance of the assimilation of past cultural traditions on modern art's formation and the continuing relevance of the primitive and the archaic in Western art. But this contact cross-fertilized ideas and provided insights into both fields: modern and ancient art. From this standpoint, we will consider the multiple ways the development of modern art influenced the perception of different periods of ancient Greek art. To make this point we will survey and analyse works by artists such as Picasso, Matisse, Rodin and de Chirico.

Unit # 8 – Avant-gardes and Greek art – Week 8

Summary – Introductory Notes

Did the various artistic avant-garde movements signify a radical break with the past, a negation of the idea of cultural heritage? This unit attempts to answer this question through the examination of artistic movements such as Futurism, Vorticism, and Surrealism and their references to ancient Greek art. At the same time, it questions the self-imaging of avant-garde artists, takes a critical look at their manifestos and discusses the politicization of art and what means to be a political artist. The unit also considers issues such as Surrealism's novel reading of the ancient culture and the relation of modern architecture's critique of ornament with modern classicism. It concludes with a discussion of the Modern Movement in architecture, particularly the reflections of antiquity in works by Mies van der Rohe and Le Corbusier's view of classical Greece.

Objectives

The main objectives of this unit are to:

- Survey the European artistic avant-garde movements from 1905 to the 1930s and to interrogate their relationship with the past.
- Examine the significance of 'cultural legacy' in radical artistic movements which proclaimed a radical break with traditions.

Expected learning outcomes

After the completion of this section, the students are expected to:

- Develop an understanding of the notion of the avant-garde, its forms and principles.
- Trace the threads connecting avant-garde art and architecture with ancient Greek art and culture.

Key words

Avant-garde; Futurism; Surrealism; Modern movement; Modern architecture; cultural legacy; tradition.

Required Bibliography

- Antliff, M. (2013), "Politicizing the New Sculpture", in: Antliff, M. and Klein, S. W. (eds), *Vorticism: New Perspectives*, Oxford University Press, 102-118.
- Frampton, K. (1985), *Modern Architecture: A Critical History*, Thames & Hudson, 149-66.

Additional/recommended Bibliography

- Bru, S. (2015), "Politics as the Art of the Impossible: The Heteronomy of Italian Futurist Art-Action", in: Erjavec, A. (ed.), *Aesthetic Revolutions and the Twentieth-Century Avant-Garde Movements*, Duke University Press, pp. 19-41.
- Calinescu, M. (1987), *Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism*, Duke University Press, 95-108.
- McKever, R. (2013), "More Beautiful than the Victory of Samothrace: Sculpting a Futurist Classicism", in: Gras Valero, I. and Aragonès Riu, N. (eds), *Lligams entre tradició i modernitat. Noves interpretacions al voltant del món classic*, Gracmon/Meam, 45-78.
- Mozejko, E. (2007), "Tracing the Modernist Paradigm: Terminologies of Modernism", in: Eysteinsson, A. and Liska, V. (eds), *Modernism*, Vol. 1, John Benjamins, 11-33.
- Frost, C. (2017), "Tradition and Historicism in the Remodelling of Tate Britain", in: *The Living Tradition of Architecture*, pp. 247-63.
- Adamowicz, E. (2006), "Off the map: Surrealism's uncharted territories", in: Adamowicz, E. (ed.), *Surrealism: Crossings/frontiers*, Peter Lang, pp. 197-216.
- Poggioli, R. (1968), *The Theory of the Avant-Garde*, Harvard University Press, especially 52-59.

Activities and Discussion

Forum Discussion 05 → Watch John Berger's *Ways of Seeing*, episode 1 (BBC, 1972). Berger touches upon several pivotal issues for the history of art. Think how these issues (e.g. the invention of the camera and the reproduction of works of art) influences our perception of Greek art in the 21st century and discuss.

https://www.youtube.com/watch?v=0pDE4VX_9Kk

Wiki 03 → Consult the following online resources (and the week's readings) and compile a list of avant-garde artists who visited, captured or performed in the Acropolis in the first half of the twentieth century. Add any useful bibliographical

sources and online resources (images, videos, useful links). The result can function as a database for a future Wikipedia entry on the subject!

<https://www.riha-journal.org/articles/2016/0131-0140-special-issue-southern-modernisms/0136-kousidi>

<http://sites.middlebury.edu/untouchedbytime/pure-creation-of-the-mind-modernist-architects-and-artists-on-the-classical-acropolis/>

Synopsis

The eighth unit tackles the issue of the artistic avant-garde's confrontation with classicism and primitivism. More specifically, we will examine how avant-garde movements turned against the classical concepts of order, proportion and beauty as part of a broader international movement which reacted to what it perceived as the excesses of rationalism and intellectualism. How was Greek art and its legacy perceived and reworked in the context of this radical reworking of the past? We will also look at issues such as the revision of Greek mythology in Surrealist painting, the connection of functional architecture and its critique of ornament to classical forms and principles and the political uses of Greek art by avant-garde artists.

Unit # 9 – Modern Greek art between the wars and the reworking of the past – Week 9

Summary – Introductory Notes

This week's unit extends the discussion on the relationship between avant-garde movements and Greece by turning to their reception in Greece and the impact of this cultural transfer on the revision of the antiquity by Greek artists. It seeks this impact in the works of painters Konstantinos Parthenis, Konstantinos Maleas, Spyros Papaloukas, Nikos Hadjikyriakos-Ghikas, Nikos Engonopoulos, Yannis Tsarouchis, Fotis Kontoglou, Spyros Vassileiou, Andreas Vourloumis, Giorgos Bouzianis, and sculptors Antonis Sochos and Mihalis Tombros.

Objectives

The main objectives of this unit are to:

- Shed light to the transformations of antiquity in the work of modern Greek artists through the lens of transnational cultural transfer.
- Understand the development of modern Greek art and familiarize with its major exponents.

Expected learning outcomes

After the completion of this section, the students are expected to:

- Analyse the different artistic trends which appeared in Greece as a result of a cultural exchange with European artistic developments.
- Assess artistic production within its social and political context.
- Interpret the reworking of the ancient past as a complex cultural phenomenon involving the confrontation of Greek artists with their national identity and contemporary international movements.

Key words

1930s generation; Cultural transfer; Modernism; national identity; return to the 'roots'; moderate modernism; Greek modernism.

Required Bibliography

- Adamopoulou, A. (2012), "Born of a 'Peripheral' Modernism: Art History in Greece and Cyprus," in: Rampley, M. et. al., eds., *Art History and Visual Studies in Europe: Transnational Discourses and National Frameworks*, Brill: 379-92.
- Kargiotis, D. (2013), "Internationality and Greek Modernism: On the Particularities of the Greek Avant-Garde", in Van De Berg, H. and Gluchowska (eds), *Transnationality, Internationalism and Nationhood*, Peeters, 165-82.

Additional/recommended Bibliography

- Danos, A. (2015), "Idealist 'grand visions' from Nikolaos Gyzis to Konstantinos Parthenis", in Facos, M. and Mednick, T. J. (eds), *The symbolist roots of modern art*, Burlington, 11-22.
- Matthiopoulos, E. (2010), "Observations with modest audacity on the life and work of Yannis Tsarouchis", in: *Yannis Tsarouchis 1910-1989*, Benaki Museum, pp. 17-60.
- Xydis, A. (1984), "Greek Art in the European Context", in: *Journal of Modern Greek Studies* 2.2: 141-62.

Activities and Discussion

Quiz 04 → Modern Greek art between European avant-garde and the national past. Quiz of 10 questions with the use of visual material. Students will be asked to observe ten works of art by Greek artists of the 1930s generation and identify their influences/points of reference.

Synopsis

The focus of the ninth unit is on the dialogue between Modern Greek painting and sculpture of the interwar period with European modernism and the various avant-garde trends. As France and Germany were the main destinations of Greek artists who wished to continue their studies abroad, we will focus on the cultural exchanges with these two countries. In which ways did this transfer affect Modern Greek art? Who were the 'enemies' of modern art in Greece and in which ways attempted the modernists to circumvent those resistances? How are these developments reflected in the work of Greek artists? And, finally, what is 'Greek modernism' and in which ways did it deal with the burden of the ancient cultural heritage?

Unit # 10 – Modern Greek architecture between modernity and tradition, 1900-1960 – Week 10

Summary – Introductory Notes

Extending the previous unit's questioning in the field of architecture, the aim here is to explore the various paths of the Modern Movement in Greece between tradition and modernization. From this standpoint, we will survey significant works by Aristotelis Zachos, Dimitris Pikionis, Nikolaos Mitsakis, Patroklos Karantinos, Aris Konstantinidis and other Greek architects, works that were in dialogue with Greek architectural traditions and European modernity.

Objectives

The main objective of this unit is to:

- Understand the positions of Greek architects towards the International Style and their own national traditions in search of a modern architecture adapted to the peculiarities and necessities of the Greek cultural and natural landscape.

Expected learning outcomes

After the completion of this section, the students are expected to:

- Become acquainted with the birth and development of the modern architectural movement in Greece.
- Analyse and understand the different approaches of Greek architects towards their national past and contemporary international developments.
- Identify different architectural styles and understand the wider socio-political and cultural debates that shaped them.

Key words

International style; vernacular tradition; national identity; modernism.

Required Bibliography

Tzonis, A. & Rodi, A.P. (2013), *Greece: Modern Architectures in History*. Reaktion, especially 81-126.

Skousbøll, K. (2006), "Past and Present of Greek Architecture", in: *Greek Architecture Now*, Studio Books, 12-73.

Additional/recommended Bibliography

Biris, M. (1999), "From Late Neo-Classicism to the Emergence of Modernism, 1900-1930", in: Condaratos, S. & Wang, W. (eds), *Greece – 20th-century Architecture*, Prestel, 15-25.

Fessas-Emmanouil, H. (2001), "Models, Rules and Freedom in Neohellenic Architecture", in: *Essays on Neohellenic Architecture: Theory – History – Criticism*, Athens, 48-117.

Giacumacatos, A. (1999), "From Conservatism to Populism, Pausing at Modernism: The Architecture of the Inter-War Period", in Condaratos, S. & Wang, W. (eds), *Greece – 20th-century Architecture*, Prestel, 26-39.

Condaratos, S. (1999), "Modernism and Traditionalism: From Post-War Reconstruction to the Infiltration of Post-Modernism, 1945-1975", in Condaratos, S. & Wang, W. (eds), *Greece – 20th-century Architecture*, Prestel, 40-52.

Lambrinou, L. (2018), "The Parthenon from the Greek Revival to modern architecture", in: Harloe, K., Momigliano, N. and Farnoux, A. (eds 2018), *Hellenomania*, British School at Athens/Routledge, 126-161.

Pegioudis, N. (2018), "An American 'Parthenon'. Walter Gropius's Athens US Embassy Building between Regionalism, International Style and National Identities", in *Regionalism, Nationalism & Modern Architecture*, proceedings, Porto, CEAA, 317-29.

Theocharopoulou, I. (2010), "Nature and 'the people': the vernacular and the search for a 'true' Greek architecture", in: Lejeune, J.-F. and Sabatino, M. (eds) *Modern Architecture and the Mediterranean: Vernacular dialogues and contested identities*, Routledge, 110-129

Activities and Discussion

Forum Discussion 06 → 'Greek' architecture was perceived in different terms by Greek architects of the interwar period: some were advocating a 'return to the roots', i.e. the national building tradition, whilst others sought to assimilate and adapt to local conditions principles and elements of European modernism. In this forum we will discuss about the role of national identity in architectural practice. Was there a 'Greek' architecture in 1920s and 1930s Greece?

Wiki 04 → Collaborative short essay – group assignment. Each group will select a building from the ‘List of 100 most important works of modern architecture in Greece 1930-1970’ and write a short essay about its history and importance (with references, online resources, literature etc.). The best efforts will be edited and re-worked to be submitted to Wikipedia!

<https://docomomo.gr/about/>

Synopsis

The rapid development of Modern architecture in Greece is striking if we take into account that the first School of Architecture in the country was founded as late as 1917 – a fact indicative of the institutional fluidity with regard to architectural training and the profession of the architect in general. It seems, then, that this thriving was more the product of an intercultural transfer of knowledge initiated by architects themselves, than the result of coordinated state policies. This tenth unit addresses the challenges of this transfer for the Greek architects who saw modern architecture as part of a larger campaign to modernize Greece, wishing, at the same time, to adapt the Modern Movement’s a-national principles to the classical and vernacular tradition of their country.

Unit # 11 – Post-war Western and Greek art – Week 11

Summary – Introductory Notes

The unit explores the transformation of ancient Greek cultural heritage after 1945, in a radically changed artistic field both in the West and in Greece. What is the place of the Greek historical past in the bold artistic experiments of the post-war era? We will focus on art and culture in Greece in the early years after the military dictatorship (1974-81), before we turn our attention to two recent major occasions that encouraged a dialogue between foreign and Greek artists: the Greek Olympic Games of 2004 and the 2017 Athens/Kassel documenta 14 exhibition. The unit will also consider the ways contemporary Greek artists reflect on the current financial crisis.

Objectives

The main objectives of this unit are to:

- Investigate the place of Greek art in the contemporary artistic field.
- Discuss questions pertaining the Greek cultural and historical heritage in the works of contemporary artists.

Expected learning outcomes

After the completion of this section, the students are expected to:

- Familiarize themselves with key concepts and trends of contemporary art.
- Reflect on the question of national identity in an increasingly globalized art world.
- Critically assess recent artistic events such as documenta 14.

Key words

Contemporary art; Installation art; Video art; Conceptual art; documenta; Athens Olympics; crisis; metapolitefsi.

Required Bibliography

Karaïskou, V. (2015), Chapter 2 ("Artistic Creation as an Expression of Political Freedom: 1974-1981"), from *Uses and Abuses of Culture: Greece 1974-2010*, Cambridge Scholars, 22-55.

Fotiadi, E. (2010), "From national mythologies to national mentalities and to art", in: Artel, R. and Ballingall, K. (eds), *Contemporary Nationalism and Critical Art Practices*, Public Preparation, 41-4.

Additional/recommended Bibliography

Adamopoulou, A. (2000), *Post-war Greek Art: Visual Interventions in Space*, University Studio Press [especially pp. 45-91].

Traganou, J. (2016), *Designing the Olympics: Representation, Participation, Contestation*, Routledge, especially pp. 107-169.

_____ (2005), *The years of defiance: the art of the '70s in Greece*, exh. cat. (2005). EMST/futura.

Activities and Discussion

Research assignment – Week 11 → In the link below you can access the small catalogue of the exhibition 'Artists in Athens – City of Crisis'. Select an artist whose work you find intriguing and interview her/him! Ask about what it means to be a contemporary Greek artist today, about sources of inspiration and the experience of taking part in the above exhibition. Present your interview!

https://depositonce.tu-berlin.de/bitstream/11303/6250/3/artists_in_athens.pdf

Forum Discussion 07 → Observe the selected works by Greek artists Vlassis Caniaris, Nikos Kessanlis, Daniil, Thodoros, Giannis Gaitis, Dimitris Alithinos and Alexis Akrithakis and discuss the questions on the historical past and Greekness they raise.

Quiz 05 → Check your knowledge on *documenta 14* with this quiz! (8 questions, use of audiovisual material).

Additional online resources

- Fontaine, C. (2017), "Chorus Anonymous: Voices from Documenta 14", in: *e-flux* 84

<https://www.e-flux.com/journal/84/151271/chorus-anonymous-voices-from-documenta-14/>

- Haidu, R. (2017), "Documenta 14 - From empire to the frog symphony: the exhibit's 2017 edition splits itself across a fractured Europe", in: *4Columns*
<http://4columns.org/haidu-rachel/documenta-14>.

Synopsis

The eleventh section explores the diverse questions that determine the relationship between contemporary art and the principles and meanings associated with Greece and its cultural heritage. It first discusses the work of the first generation of post-war Greek artists and their handling of Greek history in both traditional and new artistic media such as installation art, performance and conceptual art, before turning to more recent events such as the Athens Olympic Games of 2004 and the 2017 Athens/Kassel documenta 14 to examine contemporary approaches to the Greek past and present.

Unit # 12 – Ancient Greek art today – concluding remarks – Week 12

Summary – Introductory Notes

The course concludes with a unit that sets to explore the relationship between the national, the transnational and the international, suggesting a reassessment of ancient Greek art. In this context, it presents recent scholarship that casts a new light on Greek culture and its history, foregrounding largely unexplored aspects of this culture.

Objectives

The specific section aims to:

- Recapitulate the principal themes and issues discussed in the course.
- Introduce emerging trends in art history and archaeology that work towards a more inclusive, global and non-Eurocentric history of art and ponder the question of the place of ancient Greek art in this historical narrative.

Expected learning outcomes

After the completion of this section, the students are expected to:

- Think about the meaning of Greek cultural heritage as well as of national identity and culture in a globalized art world.
- Reflect on the potential of digital approaches to the ancient Greek art.

Key words

World art; digital humanities; technology; post-colonialism; global.

Required Bibliography

Holmes, B. (2017), "Liquid Antiquity", in Holmes, B. and Marta, K. (eds 2017), *Liquid Antiquity*, DESTE Foundation for Contemporary Art, 18-59

Hulks, D. (2013), "World Art Studies: a radical proposition?" in: *World Art*, 3.2, 189-200.

Additional/recommended Bibliography

- Gourgouris, S. (1996), *Dream Nation: enlightenment, colonization, and the institution of modern Greece*, Stanford University Press.
- Plantzos, D. (2017), "Amphipolitics: Archaeological performance and governmentality in Greece under the crisis", in Tziouvas, D. (ed.), *Greece in Crisis. The Cultural Politics of Austerity*, I. B. Tauris, 65-84.
- Newall, D. (ed. 2017), *Art and Its Global Histories: A Reader*, Manchester University Press.

Activities and Discussion

Forum Discussion – Week 12 → What can be the place of Greek art and its legacy in the era of globalisation? Moving beyond a comparison of cultures, what can cultural transfer teach us in terms of cultural appreciation? How can we rethink of the Greek cultural heritage within the context of World Art and Global Studies?

Assignment – Week 12 → Each group of students should make a presentation of what it perceives as the highlights of the course. Webex discussion of each group's presentations.

Online sources

- Bahrani, Z., Elsner, J., Hing, W., Joyce, R. & Tanner, J. (2014), *Questions on 'world art history'*: <https://journals.openedition.org/perspective/5587>
- Modern Classicisms – Classical Art and Contemporary Artists in Dialogue. Session IV: 'Liquid Antiquity', King's College London, 10 November 2017. Speakers: Constanze Güthenke, Brooke Holmes, Polina Kosmadaki and Christodoulos Panayiotou <https://www.youtube.com/watch?v=injYU9gND3k>
- James Elkins (2019), "The end of diversity in art history, theory, and criticism" <https://www.blod.gr/lectures/the-end-of-diversity-in-writing-about-art/>

Synopsis

The last section of our course investigates what can Greek art and cultural heritage mean today. It does so by providing essential background to recent interdisciplinary research which aims to reconfigure our perception of the field. We will discuss how postcolonial studies, a typical example of this new wave of research, has provided important new insights on the reception of art and culture in Western Europe as well as the place of national traditions in non-Eurocentric art historical and cultural studies.

CONTENT:

Institution	University of Nicosia		
Programme of Study	MA Greek Civilization		
Course	GCIV-520 Journey through Greek History		
Level	Undergraduate <input type="checkbox"/>	Postgraduate (Master) <input checked="" type="checkbox"/>	
Language of Instruction	English		
Mode of Delivery	Distance Learning <input checked="" type="checkbox"/>	Conventional <input type="checkbox"/>	
Type of Course	Required <input checked="" type="checkbox"/>	Elective <input type="checkbox"/>	
Number of Group Advising Meetings/Teleconferences/Lectures	Total: 3	With Physical Presence -	On-line: 3
Number of assignments	2		
Assessment	<ul style="list-style-type: none">• Assignments 40%• Final Assessment 60%* <p>*The Final Assessment can be either a Final Exam or Final Assignment(s) with viva</p>		
Number of ECTS credits	10 ECTS		

Preparation of Study Guide by:	Dr Konstantinos Mantas, Dr Marios Hatzopoulos
Review and approval of Study Guide by:	Department of Languages & Literature

i. Teaching Faculty
<p>Dr. Marios Hatzopoulos (hatzopoulos.m@unic.ac.cy)</p> <p>Office hours: TBA</p>
ii. Module / Course
<p>The main objectives of the course are to:</p> <ul style="list-style-type: none"> • Present a general and intertemporal view of Greek history. • Examine the importance of great historical figures in the process of history-making. • Examine the impact of political factors, e.g., the influence of Rome since the 2nd century BC, and religious ones, i.e. Christianity since the 4th century AD, upon the history of Hellenism. • Explore the interdependence of politics and economy in the frame of Greek history. • Investigate the role of women in Greek history. • Scrutinize the transformations that Greek civilization has undergone in its long historical continuity. <p>Main Topic/Thematic Areas:</p> <ol style="list-style-type: none"> 1. The archaic period (750-489 BC) 2. The emergence of democracy in Athens 3. The unification of the Greek world and the Oikumene 4. Struggling to keep autonomy in a world threatened by Rome 5. The emergence of a Christianized world 6. Last images of paganism 7. The codification of Roman law and the short-lived re-unification of the Eastern and Western parts of the Roman Empire 8. Iconoclasm and the Arab threat 9. Decline and renewal 10. Ioannis Vatatzis. The fall of Byzantium: Constantine Palaeologos 11. Keeping the Christian faith alive 12. Leaders-architects of the Greek State

Expected Learning Outcomes:

After completion of the course students are expected to:

1. Have mastered a solid grasp of Greek history and civilization from the 7th century BC to 19th century AD.
2. Engage in advanced academic discourse about some of the most important historical figures of Greek history.
3. Understand the watersheds that shaped Greek history.
4. Set up a frame of the continuity of the idea of Hellenism from antiquity to the late 19th century.

Teaching Material

- Required bibliography, digital/online material, recommended bibliography
- **10 ECTS in total**

iii. Each Main Topic/Thematic Area

For the detailed analysis of each unit, please see the study guide that follows. On the weekly description of the course there is a detailed description including the introductory notes, the aims, the expected learning outcomes, the keywords, the learning material for each week/unit, the synopsis, recommendations for further study and the weekly activities.

iv. Teaching Timetable

On the study guide that follows there is a detailed description of the weekly timeline and relevant aims. Additionally, any further information needed to be known by the students will be uploaded on the Moodle Platform.

v. Teaching methods

The course will be conducted in an online environment. On the study guide that follows the teaching methods can be found under the part: "Activities-Discussion" for every week. Any additional information on the teaching methods will be uploaded on the Moodle Platform by the teaching professor.

vi. Written work – Exams – Assessment

Formative Assessments (not graded)

There will be regular weekly activities, as mentioned in the study guide, listed below:

1. Case Studies
2. Article Critique
3. Group Discussions
4. Questions on the weekly topic

Activities designed as self-assessments, will not count towards the students' final grade.

Summative Assessments

1. Weekly interactive exercises and activities which correspond to 40%
2. Final Assessment, in week 14-16, which corresponds to 60% of the total mark.

Full descriptions of weekly formative and summative assessments are provided in the Study Guide and in the Assessment Guide. Rules regarding extension to a submission deadline, the provisions for cheating/plagiarism and the ways that assignments will be marked by teaching staff, will be available on the course outline. The schedule for all of the above will be available on the course outline and the Moodle Platform.

vii. Communication

The following opportunities for communication are provided to students in an attempt to enhance interaction between a) student and faculty, b) student and student and c) student and content.

- Weekly Q&A, discussion fora and chats.
- 3 WebEx sessions (Group Consultation Meetings) in weeks 3, 7, 10. Duration of each meeting: 3 hours
- Email
- Skype
- Telephone

Office hours



UNIVERSITY *of* NICOSIA

School of Humanities and Social Sciences

MA in Greek Civilization DL

Study Guide

GCIV 520 – Journey through Greek History

Dr. Marios Hatzopoulos

Nicosia
2020

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Introductory note

The current study guide will contribute to the Distant Learning (DL) course: “Journey through Greek history: great historical figures from antiquity to the late nineteenth century” (GCIV 520), offered in the DL graduate Programme in *Greek Civilization*. The goal of this study is to provide additional support to students and to enable them to set up an outline of the current course.

The guide has been designed so that it may be used together with the bibliographical references provided on the Moodle Platform. The guide has 12 units and each one of them includes the following: purpose, expected results, key terms, required and recommended bibliography and activities. The aforementioned activities are very important as they will help you complete your assignments and proposed online activities and, more importantly, comprehend in a more practical way what you learn through the lectures and notes. Furthermore, these activities contribute to the self-evaluation of the students throughout the duration of the course.

The activities as well as additional readings will be updated throughout the duration of the course.

The broad learning objective of the course “GCIV 520 – Journey through Greek history: great historical figures from antiquity to the late nineteenth century” is to cover the trends in history via the use of parallels and of using again after a large period of bias, the method of considering great historical personalities as creators of historical events, always in interaction with the people as a whole and the specific historical circumstances of their era: Following the new wave of shedding light to the role of women in history, several units of the course are focused on strong female historical figures.

Additional objectives of the course are the following:

- Enable the students to acquire a general and intertemporal view of Greek history.
- Make them able to evaluate the importance of great historical figures to the process of history-making.
- Give them the historical tools to interpret the ways of interchange between ideas and material conditions.
- Impress upon them the great impact of political factors, i.e. the power of Rome since 2nd century BC and religious ones, i.e. Christianity since 4th century AD upon the history of Hellenism.
- Enable them to understand the interdependence of politics and economy in the frame of Greek history.

- Make them understand that women were not always pathetic agents by including a sufficient number of female historical figures either in co-ordination with a male or on their own.
- Enable the students to evaluate the ways of historical change, i.e. how it became possible for Christianity to become Rome's state religion after almost three hundred years of persecution.
- Make them understand that Greek civilization kept on being transformed during its long historical continuity.

Upon the completion of the course, students are expected to be able to:

- Have created a mental outline of Greek history and civilization from the 7th century BC to 19th century AD.
- Have been familiarized with some of the most important historical figures of Greek history.
- Have come to terms with the watersheds of Greek history.
- Set up a frame of the continuity of the idea of Hellenism from antiquity to late 19th century.

Dr. Marios Hatzopoulos

Unit # 1 -- The Archaic period (750-480 BC): Solon, the great law giver, statesman and poet in 6th c. BC Athens. Alcaeus, the spokesman of aristocracy in archaic Lesbos. Sappho, gendered politics in the service of class conflict. – Week 1

Summary – Introductory notes

In this unit, the students will be given information on the subjects of civil war or class struggle in two different regions of the Greek world in the archaic period: Attica and the island of Lesbos in the N. Aegean. In both areas, the evolution of the class of the new rich created a deep social and political crisis, though it developed differently in the aforementioned regions: In Attica, the rich had managed to keep poor people enslaved due to debt bondage, using usury as a tool in a merciless class war, whereas in Lesbos the struggle was going on between the old aristocracy and the new rich. Our most relevant sources on those topics are the lyrical poems that were composed by Solon, Alcaeus and Sappho: though lyrical poetry expressed for the 1st time in history the idea of the self, the poets being on the aristocratic side expressed their political ideas through their poems. Even Sappho, the least political of all, expressed her aristocratic ideology through her poetry though in a feminine way.

Objectives

The main objectives of this unit are the following:

- To make the students capable of seeing through the lyric poetry as a source of social and political history.
- To enable them understand the historical evolution of political constitutions and ideologies during the archaic period of Greek history.

Expected learning outcomes

After the completion of this unit, students are expected to:

- Be able to use philological and literary sources like lyrical poems as historic tools.
- Discover the links between poverty, usury, social crisis and civil war in antiquity.

Keywords

Class war, gendered politics, Aristocracy, Debt bondage, Symposium, Allegory of the ship

Required Bibliography

The required readings for this unit are:

Sagstetter, Kelcy (2013), *Solon the Athenian: the Man, the Myth, the Tyrant?*, University of Pennsylvania, Ph.D. Dissertation published online: <https://repository.upenn.edu/cgi/viewcontent.cgi?article=2081&context=edissertations>

_____(1996), *Greek lyric; An anthology and translation*, trans. by A. M. Miller, Indianapolis.

Additional/recommended Bibliography

_____(1984), *The Athenian constitution by Aristotle*, translated by P.J. Rhodes, London. Weigal, Arthur (1937), *Sappho of Lesbos: Her life and times*, London.

Online Audiovisual Sources

- Professor George Contogeorgis on *Solon and Globalization*: <https://www.youtube.com/watch?v=FOOHX4or-Rs> [in Greek with English supertitles]
- *Sappho, Love and life on Lesbos*, Arts Documentary hosted by Margaret Mountford, published by BBC in 2015: https://www.youtube.com/watch?v=U4LAriZnN_Q

Activities and Discussion

Forum discussion:

- What has debt got to do and slavery?
- Is it possible to use the laws of Solon as example so as to discuss debt as a contemporary social and political problem?
- Could we label Sappho a feminist?

Post your answers on the forum.

Synopsis

The students will be drilled on the subject of class war and the connection between law, politics and gender in two regions of archaic Greece: Attica and Lesbos.

Unit # 2 -- The emergence of democracy in Athens: Ephialtes and Cleisthenes: founders of Athenian democracy. Cimon and Pericles: leaders of the great political factions of 5th c. BC Athens – Week 2

Summary – Introductory notes

In this section, we will study the evolution of democracy in Attica through the lives of the founders of this new type of constitution. Though his name is very little known outside the circles of academia (most lay people know only the man of the same name who betrayed the Spartans at the battle of Thermopylae), Ephialtes was the real founder of Athenian democracy. Cleisthenes, an aristocrat by birth, gained posterity due to his reformation of the Athenian demes: He ended the tribal system based on consanguinity thus creating the 1st real political society.

Cimon and Pericles were the leaders of the aristocratic and the democratic party respectively, though both men were aristocrats by birth, Cimon was the politician who created the patron – client system in order to gain the peoples' votes and Pericles who could not follow him due to his relative poverty, created a sort of welfare system in Athens in order to antagonize Cimon. Nevertheless, Pericles won over and became de facto the sole ruler of Athens during its Golden era which ended disastrously after the catastrophic Peloponnesian war.

Objectives

The main objectives of this unit are the following:

- Enable the students to understand the slow emergence of democracy in Athens and the first signs of its decay
- To draw an outline of the history of the Athenian political institutions

Expected learning outcomes

Upon the completion of this unit, students are expected to:

- Have seen through the myth of ideologies: constitutions are based on material aims not only on ideas.
- Understand that Athenian democracy was a great achievement but it had some negative aspects.
- Enable them to locate the roots of the patron–client system which is still part of every modern political system

Keywords

Democracy, Ostracism, Ecclesia, Theorika, Choregia, Patronage, Commerce, Imperialism, Agora, Metoikoi.

Required Bibliography

Farrar, Cynthia (1989), *The origins of democratic thinking: The invention of Politics in classical Athens*, Cambridge-New York.

Kagan, Donald (1968), *The outbreak of the Peloponnesian war*, London: Ithaca.

Additional/recommended Bibliography

Kagan, Donald (1981), *Pericles and the birth of democracy*, New York.

Strail, John (1975), *The political organization of Attica: A study of the Demes, Trittyes, and Phylae and their representation in the Athenian council*, Hesperia supplement (free online):

https://www.jstor.org/stable/1353928?seq=1#page_scan_tab_contents

Activities and Discussion

- Group assignment: Compare the Athenian democratic constitution to the Swiss political system. Present your results in ppt format and upload it on moodle.
- Forum discussion: Was the Athenian constitution of the 5th century BC real democracy?
- Glossary: Select 3 terms relating to Athenian democracy that are new to you and write an explanation for each one to the course's glossary

Synopsis

In this unit, the students will be given the outline of the historical evolution of democracy in Athens, through the lives of its founders: Ephialtes, Cleisthenes and Pericles.

Unit # 3 -- The unification of the Greek world and the Oikumene: Alexander the Great (332-323 BC) – Week 3

Summary-Introductory Notes

Alexander the Great is one of the most ambivalent figures of world. Like all great historical figures has been either worshipped or hated. After his ascent on the Macedonian throne, he managed not only to complete his father's great plan: that of the unification of the Greek world under the Macedonian sceptre but he went on attacking the Persian Empire, which was the traditional enemy of the Greeks since the end of the 5th c BC. But the young King was over-ambitious: He went on to conquer the rest of the known world. His military achievements were great but Alexander's glory has lasted because of the survival of the cultural aspects of his conquest. Great military leaders existed before and after Alexander: It was his policy on promoting an amalgamation of the Greek and Asian element, biologically (using forced mixed marriages between his officers and female members of the Persian elite) as well as culturally that made his name immortal among the people of Asia. In many parts of Asia conquered by Alexander people produced tales and legends featuring Alexander as a great hero. His critics insist on his imperialistic ideology and on the fact that he destroyed democracy without taking into consideration the fact that democracy in Greek world had completed its historical circle: Alexander was merely the catalyst, in the process of the demise of classical democracy.

Objectives

The main objectives of this unit are the following:

- To familiarize students with the various aspects of the personality of Alexander the Great.
- To make them understand that Alexander was the first man who tried to globalize the then, known world, thus creating a Hellenized Oikumene.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Become familiar with the globalizing effects of Alexander's conquests.

Keywords

Oikumene, Empire, Ruler cult, Mixed marriages, Legends, Imperialism, Cultural

Required Bibliography

Mosse, Claude (2001), *Alexander: destiny and Myth*, Baltimore.

Cartledge, Paul (2004), *Alexander the Great: The Hunt for a New Past*, New York.

Additional/recommended Bibliography

Stoneman, Richard (2010), *Alexander the Great: A life in Legend*, Yale University Press.

Online Audiovisual Sources

- *Alexander the Great World*, Discovery History Channel documentary: <https://www.youtube.com/watch?v=4axMAaEFEZE>
- *Alexander der Große*, https://www.youtube.com/watch?v=tdM_b4jLjyc

Activities and Discussion

- Debate: Was Alexander merely a conqueror or a great civilizing force?
- Group assignment: One of the greatest archaeological mysteries to date is Alexander's lost tomb. If you were a team of archaeologists where would you be looking for his burial place? Survey with your team the available evidence in literary and on-line sources and come up with a justified answer.

Synopsis

In this unit, students will be taught the political, social and cultural effects of the first globalizing empire-that which emerged by the military achievements of Alexander the Great. Alexander used a combination of means like military campaigns, cultural syncretism and mixed marriages in order to achieve the unification almost of all the-then-known world under his scepter.

Unit # 4 -- Struggling to keep autonomy in a world threatened by Rome: Philopoemen, the great conservative leader of the Achaean League in the 2nd

c. BC. Last of the Lagids: Cleopatra the 7th in Egypt (1st c. BC): Politics of resistance – Week 4

Summary – Introductory Notes

The characteristic elements of the Hellenistic world were the following: the continuous strife among the various Hellenistic kingdoms and the few Federations, i.e. the Achaean, for the control of larger regions and the difficulties presented by the emergence of Rome as the New Super power in the Mediterranean world in the 2nd c. BC. Philopoemen, scion of a great aristocratic family of Megalopolis dominated, as both general and president of the Achaean League, the politics of Peloponnese: he managed to crush the power of Sparta demolishing her walls and tried hard to keep the Romans off the Achaean League, but he died defeated by the Messenians and he failed to save Achaean independence.

Cleopatra the 7th was the last queen of the Hellenistic Egypt: She was not the 1st woman who ruled the kingdom of Egypt: several women had ruled Egypt since the period of Pharaohs. Also, she was obliged to rule with a male co-ruler since the Graeco-Egyptian law did not allow women to rule without a male co-regent. Cleopatra was a very intelligent woman and a very capable and ambitious leader. Nevertheless, her kingdom had become de facto a Roman satellite since 80 BC. Being a woman, she used her femininity as a weapon in the diplomatic war with Rome. She was successful with Julius Caesar and Mark Antony but she failed to captivate the steely Octavian. Her dream of reviving Hellenic hegemony in the East, even expanding it to the West failed in the end. Nevertheless, Cleopatra was much more than the femme fatale of Hollywood epic films: she was a true heir of the Hellenizing spirit of Alexander the Great.

Objectives

The specific unit aims to:

- Set up an outline of the decline of the Greek world towards the end of the Hellenistic era.
- Shed light on the failure of two great historical figures to turn the tide of history.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Have understood the total eclipse of the city-state as apolitical autonomous unit and its replacement by Hellenistic kingdoms and Federations though even these had started to succumb to the might of Rome.
- Enable the students to put historical figures in realistic frame: sometimes the tides of history are so strong that no one can change them.

Keywords

Federation, Achaean league, Peloponnese, Egypt, Queenship, Rome, East-West conflict.

Required Bibliography

The required readings for this unit are:

Errington, Robert Malcolm (1969), *Philopoemen*, Oxford.

Grant, Michael (2004), *Cleopatra: A Biography*, London.

Additional/recommended Bibliography

Hillen, Andrew James (2012), *Strategies of unity with the Achaean League*, MA thesis, University of Utah, online:

<http://cdmbuntu.lib.utah.edu/utlis/getfile/collection/etd3/id/1920/filename/1917.pdf>

Online Audiovisual Sources

- *Cleopatra: A timewatch Guide* BBC documentary 2015:
<https://www.youtube.com/watch?v=IEtoX74rcDk>
- *Egypt according to Cleopatra*, documentary, 2002:
<https://www.youtube.com/watch?v=AgCcwccRfqs>

Activities and Discussion

- Cleopatra has long been an obsession and an inspiration for artists everywhere. Search on-line for Cleopatra's presence in elite and popular culture. Tag your results and upload the ppt on moodle.
- Forum discussion: The slandering of Cleopatra by most ancient Historians and

her vilification by Hollywood producers was due to her gender only or –at least, partially– was a product of her eastern identity?

Synopsis

In this unit, students will be briefed on the politics of resistance by two conservative state formations: the Federations represented by Achaean League and its most important leader, and the Hellenistic kingdoms, represented by Egypt and its last Hellenistic leader, Queen Cleopatra the 7th. Ultimately, both of them failed to the might of Rome.

Unit # 5 -- The emergence of a Christianized world: Constantine the Great and his mother St Helena (4th c. AD) – Week 5

Summary – Introductory Notes

Constantine the Great was not a Greek though his mother St Helena was a native of Bithynia, in Asia Minor, a Hellenized region though of mixed population. Nevertheless Constantine, a man born in the Western part of the Roman Empire, was the man who transformed the Roman Empire into a Christianized political unit and also, the one who transferred the capital to the Bosphorus. The New Rome or Constantinople was officially proclaimed the new capital of the Roman Empire in 330 AD. Though the official language was Latin (and it remained as such until the reign of Heraclitus in 7th c. AD), the transfer of the capital in the East and the adoption of Christianity as the state religion were the first steps towards the transformation of the Roman Empire into a Hellenized state, although it was influenced more by the Hellenistic inheritance than the classical Greek one. The emperor's mother, St Helena, a woman of humble origins who had been abandoned by Constantine's father, emerged as an influential figure after her son's ascent to the throne: she was given the title of Augusta and played the role of helpmate to her son in the social and religious sphere.

Objectives

The main objectives of this unit are the following:

- To make clear to the students the significance of Christianization for the Roman Empire.
- To enable them to outline the interactions between east and West on every level.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Have understood the importance of Constantine's reign for the start of the slow emergence of the New Roman Empire with the East as its pillar.
- Made evident to them that the elevation of a woman of lowly status such as St Helena was, paved the road for the relaxation of the class system of Rome, mostly due to the influence of Christianity.

Keywords

Christianity, Ecumenical synod, Heresies, True Cross

Required Bibliography

Grant, Michael (2000), *Constantine the Great: The Man and his Times*, History Book Club.

Teteriatnikov, Natalia (1995), "The True Cross flanked by Constantine and Helena: A study in the light of the post-iconoclastic re-evaluation of the Cross", *Deltion XAE18*, (20):169-188. Published online: <https://ejournals.epublishing.ekt.gr/index.php/deltion/article/viewFile/4619/4395.pdf>

Additional/recommended Bibliography

Mantas, Konstantinos (1995), *Civic decline and female power: Women's new position in the Greek world under roman rule*, Ph.D. Dissertation, Bristol: University of Bristol, [especially ch. one: "The women of the imperial family: From Livia to St Helena"]

Online Audiovisual Sources

Constantine the Great, A History channel documentary: <https://www.youtube.com/watch?v=deioHIBsIEQ>

Activities and Discussion

- Forum discussion: Was Constantine's turn-to-the-East policy crucial for the survival of the Roman Empire?
- Create a visual timeline (<https://prezi.com/presentation-template/timeline/>) of Constantine's rise to Roman emperorship.

Synopsis

This unit will enable the students to form their personal opinion on the Christianisation of the Roman Empire, via the role played by St Constantine and his mother St Helena.

Unit # 6 -- Last images of paganism: Julian the Apostate (361-363 AD). Hypatia the Alexandrian philosopher and mathematician (5th c. AD) – Week 6

Summary – Introductory Notes

In this section we will study the last reflections of paganism through the lives of two of the most important pagan historical figures of Late Antiquity: The emperor Julian and the philosopher Hypatia. Although Constantine was the first Christian Emperor of Rome, he was baptized a few days before his death and he as well as his sons and successors kept on using pagan titles and symbols. Paganism was still alive until the 6th c. AD – in some areas of the Empire the ancient religion survives well into the 11th c. AD. Julian the apostate, a nephew of Constantine the Great, succeeded to the throne in 361 AD: His reign was brief (361-363 AD) but it left a strong mark on history.

Julian was the romantic who could not understand that times have changed and that old beliefs have died. He tried, though to revive not the old paganism of the classical era, which had died a long time ago, but a form of Neo-Platonism. His was a philosophical religion too strict and too esoteric to challenge successfully Christianity. Julian died under dubious circumstances on the battlefield and his ambitious plans died with him.

Hypatia, the daughter of the famous Alexandrian philosopher and mathematician Theon, as a historical figure, has captivated historians and lay people alike, even more than Julian, mostly because she was a woman who managed to break through the –almost– exclusively male world of philosophy. Also, she fell victim not so much to religious fanaticism but to ruthless political strife in 5th c. AD Alexandria.

Like the emperor Julian, Hypatia has been enlisted in the list of martyrs of paganism and has become the subject of various novels, plays and –recently– films which on the most distorted the truth about her personality and her awful death.

Objective

The specific unit aims to:

- Present to students a kaleidoscope of images of the last days of Graeco-roman paganism.
- Make the students able to think critically on the interconnections between religion and politics in late antiquity.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Have understood the futility of the attempts of eminent persons of Late antiquity to revive the dying old religion of the Roman Empire.
- Enable them to understand that the synthesis of Greek spirit, roman statesmanship and Christian religion was uneven though it proved necessary for the survival of the Roman state.

Keywords

Neoplatonism, Theurgia, Sacrifices, Mathematics, Alexandrian library, Monks, Religious conflict.

Required Bibliography

Boersock, G.W. (1997), *Julian the apostate: Roman emperor*, Harvard University Press.

Dzielska, Maria (1996), *Hypatia of Alexandria*, Harvard University Press.

Additional/recommended Bibliography

Murdoch, Adrian (2008), *The last pagan: Julian the apostate and the death of the Ancient world*, Inner traditions.

Activities and Discussion

- Forum discussion: Was Julian the apostate a promoter of old style paganism or an elitist philosophe of esotericism?
- Interdisciplinary activity: After watching the 2009 film *Agora*, compare the way it portrays Hypatia with the historical figure. Post your answers on the forum

Synopsis

The sixth section discusses the last revivals of paganism through the short lives of two great pagans of late antiquity. Julian the apostate was the last pagan emperor but his was a religion based on theurgia, Neo-Platonism and natural magic, which did not appeal to the average person. Hypatia, on the other hand, was the victim rather to a local civil war in Alexandria and less of a religious conflict in late antiquity.

Unit # 7 -- The codification of Roman law and the short-lived re-unification of the Eastern and Western parts of the Roman Empire: Justinian and his wife, Theodora, (6th c. AD). The Holy War for the control of the Holy Land and the adoption of the Greek language as the official language of the Byzantine Empire: Heraclius (7th c. AD) – Week 7

Summary – Introductory Notes

In the 6th c AD, the long reign of the emperor Justinian (527-565 AD) left its mark on the historical evolution of the byzantine state. Justinian in co-operation with his wife Theodora and a team of civil servants and generals, tried to change the tide of history.

His most ambitious plan was the reunification of the Roman Empire which was the cause of a series of wars in Italy which exhausted the Byzantine state and in the long run proved unsuccessful. Justinian's internal policy had lasting effect: the codification of the Roman law, the setup of magnificent ecclesiastical monuments, i.e. the church of St Sophia, were Justinian's claims to posterity. On religious matters Justinian did not succeed in suppressing the heresy of monophysitism due to the fact that his powerful consort Theodora was sympathetic towards it.

Almost one hundred years later, Heraclitus, who started his political career typically for a roman-byzantine emperor as a military officer cum usurper of the throne became the 1st Christian prince who started a Holy war: in his case the infidels were the Persians. Heraclitus managed to liberate the Holy Land and reclaim the True Cross after signing a treaty with Persia in 629 AD. His reputation was tarnished though because of his incestuous second marriage to his niece Martina. During the reign of Heraclius, the Byzantine bureaucracy abandoned the use of Latin in the official documents and had it replaced by Greek.

Objectives

The main objectives of this unit are the following:

- Give an outline of the gradual Hellenization of the Byzantine Empire.
- Stress the interdependence of religion, politics and war in Byzantines in the Byzantine foreign policy.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Achieve satisfactory level of learning in the topics of byzantine policy-making in the 6th and 7th c. AD.
- Understand the osmosis between the private and public spheres of life of Byzantine emperors through the influence of strong minded consorts like Theodora and Martina.

Keywords

Law codification, Holy war, Unification of the empire, Monophysiticism, Imperial consort.

Required Bibliography

Baker, G.E. (2002), *Justinian: The last Roman emperor*, New York.

Kaegi, Walter E. (2003), *Heraclius: Emperor of Byzantium*, Cambridge: Cambridge University Press. Also online:

<http://assets.cambridge.org/97805218/14591/sample/9780521814591ws.pdf>

Additional/recommended Bibliography

Evans, James Allan (2011), *The power game in Byzantium: Antonina and the empress Theodora*, New York.

Nadine Elizabeth Korte, Procopius' portrayal of Theodora in the Secret History: «her charity was universal», <https://www.mcgil./classics/files/classics/2004-09.pdf>

Procopius Internet History sourcebooks:

<https://sourcebooks.fordam.edu/basis/procop.anec.asp>

Activities and Discussion

Group assignment: Explore the online sources in combination with bibliography and compose a wiki article under the title “Byzantine imperial women”. Support your text with references, citations, hyperlinks, visual material and bibliographic references.

Synopsis

In this unit, students will be instructed on the achievements and failures of Justinian, “the last Roman emperor” according to some scholars and of Heraclius, who initiated the concept of Holy war and adopted Greek as the official language of the empire.

Unit # 8 – Iconoclasm and the Arab threat: Leon the 3rd, the emperor who started iconoclasm and tried to abolish the institution of monasticism. Irene the Athenian and Theodora, the widowed Empresses, who as regents restored the veneration of the holy icons in Byzantium (8th-9th c. AD) – Week 8

Summary – Introductory Notes

Was Iconoclasm a social, religious or a political phenomenon? How far could a man or a woman go to gain power? This unit attempts to answer to these questions through the study of the lives of Leo the 3rd, Irene of Athens and Theodora, widow of Theofilos. Leo the 3rd was the founder of the Isaurian dynasty and since his first year of reign (717 AD) had had to defend the empire against the Arabs who besieged Constantinople. Leo and his successors tried to reorganize Byzantium on a new basis: they tried to abolish the veneration of the holy icons and –also– the institution of monasticism: we could say that he was a precursor of the Reformation. Iconoclasm despite its defence by modern historians who anachronistically projected liberal ideas on a very remote era, caused great damage to Byzantium in many fields: art, diplomacy and social coherence.

It fell to the shoulders of two women who as imperial widows and regents managed to end the strife of Iconoclasm and to restore internal peace in the empire: Irene the Athenian and Theodora. Nevertheless, these two women were not similar: Irene was a woman driven by personal ambition: she was the 1st female emperor of Byzantium and sacrificed her own son in order to keep the throne for herself. Theodora was a dutiful mother who tried to keep the throne for her son Theophilos, ruling as regent on his behalf until she was dethroned by a coup organized by her own brother.

Objectives

The main objectives of this unit are the following:

- To enable the students to come in terms with Iconoclasm as a social, religious and political phenomenon.
- To initiate them in the thorny subject of female regency in Byzantium.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Have drawn an outline of the Byzantine history in the 8th and 9th c. AD.
- Discover the links between Iconoclasm monasticism and the Arab threat.

Keywords

Iconoclasm, Monks, Arab wars, Female regents, Aniconic art

Required Bibliography

Brubaker, Leslie (2011), *Byzantium in the iconoclastic era: c 680-850 AD*, Cambridge: Cambridge University Press.

Additional/recommended Bibliography

Herrin, Judith (2002), *Women in Purple. Rulers of Medieval Byzantium*, Cambridge: Cambridge University Press.

Activities and discussion

- Research activity: Compare Iconoclasm to the Protestant reformation in the 15th century AD Europe. Make a list of differences and/or similarities in goals and scope, provide visual material.
- Quiz activity: Spot the continuities and discontinuities in artistic style and manner of representation in the following works of art:
 - Fayum art (2nd century AD)
 - Christ Pantokrator of St. Catherine's monastery at Sinai (6th century AD)
 - Christ Pantokrator of the Church of the Dormition at Daphni monastery (11th century)

Synopsis

The eighth unit tackles the issue of Iconoclasm a religious and social reformation programme which drove the Byzantine Empire into a sort of civil war from 726 up to 843 AD. More specifically we will examine how Iconoclasm was connected to the Arab threat to the empire and it played a significant role in the clash between the Church of Rome and that of Byzantium. Moreover through the study of the lives of Irene of Athens and of Theodora of Paflagonia, we will try to understand how Iconoclasm enabled royal women to have access to power-mostly-as regents through their connections to eunuchs and monks.

Unit # 9 -- Decline and renewal: Basil the 2nd, the warrior emperor who crushed the Bulgarian expansion (11th c. AD). Alexios Comnenos, the emperor who was a victor in war but lost in the field of economy. Anna Comnena, the princess who would become a king but ended up as a reluctant Historian (11th-12th c. AD) – Week 9

Summary – Introductory Notes

This unit focuses on the diplomatic and military policy of the Byzantines in Balkans and Asia Minor in the 11th and 12th c AD through the study of the reigns of Basil the 2nd and Alexios Comnenos. In the 11th and 12th c. AD, the Byzantine Empire had had to face a series of internal and external enemies: the warrior emperors Basil the 2nd and Alexios Comnenos became the defenders of the empire crushing its enemies. Basil was a hard military leader who defended the Bulgarians. He did the state a great disservice though because, being a committed bachelor, he left the throne to his mediocre brother and his even more mediocre nieces.

Alexios Comnenos managed to become emperor after the disastrous reigns of the last Macedonian emperors and their successors; He fought valiantly against the enemies of the state especially the Normands and in the interior of the empire, the heretic Bogomils. Alexios' fatal mistake was his financial dependence on the Venetians who managed via usury to replace the byzantine merchants with their own and to destroy the byzantine commerce.

Alexios' or many years did not succeed in producing a male heir and he had designated his eldest daughter Anna and her husband as next to the line of succession. Nevertheless, his wife gave birth to a son, John, after fourteen years of marriage thus Anna's plans were not valid anymore. Anna, was a woman who wanted to rule, so she tried, in vain, with the assistance of her mother to persuade Alexios to leave her husband as heir. Alexios did not capitulate and Anna's husband did not wish to become a usurper. Anna was imprisoned in a monastery and after her husband's deaths he wrote *Alexiad*, a chronicle of her father's reign, thus becoming the 1st female historian in the West.

Objective

The main objectives of this unit are the following:

- To inform the students on the social and political history of the Middle Byzantine era.

- To give them an outline of the Byzantine diplomatic and military policy in Balkans and in Asia Minor in that era

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Have understood the negative role of usury in the economy of Byzantium.
- Have made them able to understand the political and economic rise of Venetia and Pisa in the Mediterranean and the Middle East.

Keywords

Usury, Normands, Venice, Bogomils, Heresy, Crusades, Bulgarian expansion, Law of succession

Required Bibliography

Holms, Catherine J. (1999), *Basil II and the Government of Empire (976-1025)*, PhD Dissertation, Oxford: University of Oxford: available online: https://ora.ox.ac.uk/objects/uuid:0c31a663-8f27-4a87-b056-441c4b662553/download_file?safe_filename=602363117.pdf&file_format=application%2Fpdf&type_of_work=Thesis

Mullet, Margaret (1996), *Alexios I Komnenos*, Belfast.

Additional/recommended Bibliography

Neville, Leonora (2006), *Anna Komnene: The Life and Work of a medieval historian*, Onassis Series in Hellenic Culture, Oxford.

Online Audiovisual Sources

- *Alexios I Komnenos*, History Time documentary: <https://www.youtube.com/watch?v=2okaZhJbYI4>

Activities and discussion

Research assignment: Read how Edward Gibbon, the great historian of the Enlightenment depicted Basil II and Anna Comnena in his classic work *The History of the Decline and Fall of the Roman Empire*, vol. V, (1788) [available in Googlebooks; full view]. Sketch out Gibbon's line of reasoning identifying similarities and/or

differences in his depiction of these two historical figures. Do you agree or disagree with Gibbon's assessment? Justify your view.

Synopsis

The focus of the ninth unit is to introduce the students in the military and economic state of the Byzantine Empire in the 11th and 12th c AD through the study of the reigns of Basil the 2nd and Alexios Comnenos. Basil II was the last great emperor of the Macedonian dynasty who crushed the Bulgarian expansion but left the throne to his mediocre relatives. Alexios Comnenos was, also, a great general but he undermined the state economy by giving special privileges to the Venetian merchants. His daughter Anna was one of the most educated and most ambitious women of her era but she failed to usurp the throne from her brother and she found solace into writing a glorification of her father's reign, *Alexiad*, thus becoming the first female historian in the western world.

Unit # 10 -- Ioannis Vatatzis: the 1st emperor who used the name Hellenes for his subjects in his edicts and the one who paved the way for the liberation of Constantinople by the Franks, 13th c. AD. The fall of Byzantium: Constantine Palaeologos, Last Byzantine emperor (1449-1453) – Week 10

Summary – Introductory Notes

The Byzantine Empire went on decline after the two great defeats by the Seljuks in Asia Minor (1071, 1171). On the interior things did not run smoothly, too. The Venetians and the Pisans had made Byzantium their colony, since they controlled its economy. As usual the internal strife among members of the ruling dynasty was rampant, so in 1204 the 4th Crusade instead of liberating Jerusalem conquered Constantinople: the Byzantine Empire dissolved and it was replaced by many small states: most of them were Latin but there were some Greek ones. The most important was the so called empire of Nicaea; actually, it was small kingdom on the Northern part of Asia Minor, very close to Constantinople. The empire of Nicaea was ruled by the dynasty of the Lascarids, but its most famous ruler was Ioannis Vatatzis who became emperor through marriage. Ioannis was a great figure of Hellenism: after hundreds of years of suppression of the name Hellenes and Hellenism he chose to use those words in his official documents, thus connecting again Hellenism with the Byzantine bureaucracy and officialdom. Vatatzis was also a great reformer of economy: he understood that the state cannot survive without developing a local production of goods and without imposing heavy taxation on imported good, he was a great warrior, too and he was proclaimed saint by the church though in his private life was a sinner. He became a figure of legend for Hellenism.

In 1261 Constantinople became again the capital of Byzantium after its liberation from Frankish occupation but Byzantium never recovered by its first conquest. It survived until 1453 but as ghost of an empire. In the early 15th c. AD Ottoman Turks and Venetians were trying to capture the remains of the empire, Constantine Palaeologos was the last emperor of Byzantium and became a legendary historical figure due to his agonistic spirit and due to its heroic last stand defending his capital against the Ottoman onslaught.

Objectives

The main objectives of this unit are the following:

- Give an outline of the steady decline of Byzantium from the 13th to the 15th c. AD.
- Examine critically the clash between Western and eastern values and economic interests.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Have evaluated the emergence of a neo-Hellenic sense of identity which could not develop due to the fall of Byzantium in 1453 to the Ottomans.
- Understand the great consequences of the fall of Constantinople to the European and world history.

Keywords

Ottomans, Venetians, Hellenism, Legends, Third Rome, Russia, Renaissance

Required Bibliography

Laiou, Angeliki (2008), *Political-Historical Survey, 1204-1453*, Oxford.

Diehl, Charles (1927), *Byzantine Portraits*, New York.

Additional/recommended Bibliography

Nicol, Donald M. (2002), *The Immortal emperor: the life and Legend of Constantine Palaiologos, Last Emperor of the Romans*, Cambridge.

Activities and discussion

- Research activity I: Take up the role of a Greek scholar researching Greek popular traditions about the fate of the last Byzantine emperor. Search for legends and myths about Constantine's "immortality" in the Anemi Digital Library (<https://anemi.lib.uoc.gr/>). Present those traditions you deem most important along with your own critical comments.
- Research activity II: Search on-line for possible connections between Byzantine emperor Ioannis Vatatzis and the Greek popular legend of the "King turned-into-marble".

Synopsis

Though relatively unknown, Ioannis Vatatzis was an iconic historical figure who made the empire of Nicaea a prosperous state. Constantine Palaeologos, on the other hand was the last Byzantine emperor who showed great courage defending Constantinople against the Ottoman onslaught though he could have given up the city and thus he could have escaped death. Though he is considered the emperor called "marmaromenos", i.e. having been transformed to a marble statue waiting for the day he would become alive again, some researchers think that the real "king of marble" is Ioannis Vatatzis.

Unit # 11 -- Keeping the Christian faith alive: St Philothea, the nun who defended women and slaves in 16th c AD Turkish occupied Athens. Kosmas of Aetolia, the monk who defended Greek language and the Orthodox faith in 18th c. AD Turkish occupied Greece. General Makrygiannis, hero of the War of Independence (1821-1829) and defender of Greek historical heritage – Week 11

Summary – Introductory Notes

Despite the efforts of many revisionist historians to glorify the period of Ottoman occupation of Greece, the conditions of living were very difficult for the majority of the Christian population. Even the rich Christians who played a role in local politics, always in the service of the conquerors were in constant danger of losing their property and life. The Church had survived as the Head of the Orthodox Christians who lived in the Ottoman empire but it suffered great setbacks during the reigns of some Sultans: forced islamization was not frequent for economic reasons (only the infidels paid taxes)... but it took place in some regions of military importance to the empire like Crete, Bosnia and Albania). Though there were some schools in large cities the majority of the population were illiterates. The unit explores three emblematic figures St Philothea of Athens, St Kosmas of Aetolia and general Ioannis Makrygiannis. Particular emphasis will be placed on the connection between the Greek orthodox faith and the resistance of the great part of the Christian Greek population to the Ottoman empire.

Athens in the 17th c. AD was a ghost of its glorious past: it had shrunk into an insignificant small town. In that dark era lived St Philothea, born Revula Benizelou, daughter of rich aristocratic parents. She was an only child, born late in her parents' life, so she was given an elementary education, which was very unusual for a woman in that era. She was obliged to get married to a man much older who treated her appallingly but she soon became a widow and despite her parents' pressure to remarry, she became a nun. Being the sole heir of a large inheritance, mostly in land in Attica, Philothea, started founding monasteries and organizing relief programmes especially for women and slaves, who were the most vulnerable social groups in the Ottoman Empire. The saint became the target not only of the local Turkish authorities' hostility but also of the men of her class: disputes over land were a usual problem in every agrarian society and Philothea was a woman in an anti-woman society. In 1522 she was tortured to death by the Turks. Nevertheless she was a very exceptional persona ahead of her times.

St Kosmas of Aetolia was a monk and *didaskalos* [teacher] of the Greek nation. He went on countless travels in mainland Greece trying to keep alive Greek national identity by defending its two basic elements: The Greek language and the Greek

orthodox faith. He tried to make the illiterate Christians to understand that education was the key to their survival as a nation. His conflict with the economical privileges of the Jewish merchants of Ioannina, led to his execution by the local Turkish authorities.

General Ioannis Makrygiannis was one of the most famous heroes of the Greek War of Independence against the Turks (1821-1829). Initially, he was illiterate but he learnt to read and write late in life in order to write down his *Memoirs*. He was a great proponent of the Orthodox faith and of the Hellenic cultural heritage. Some of the modern historians tried to tarnish his reputation, presenting him as a religious fanatic a usurer and racist. Despite these attacks, general Makrygiannis remains a semi-legendary figure of Modern Greek history.

Objectives

The main objectives of this unit are the following:

- Make the students able to understand the difficult conditions of living for the majority of the Christian population in the Ottoman empire
- Enable them to understand ways of resistance to the Ottoman Empire or to its local representatives through three case studies in the 16th, 18th and the 19th c AD.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Have outlined the period of Ottoman occupation in Greece between the 17th and 19th c. AD.
- Understand that there was a Neo-Hellenic Enlightenment of a religious aspect since the 16th c. AD in Ottoman occupied Greece.

Keywords

Ottoman empire, Athens, Monasticism, Forms of unarmed resistance

Required Bibliography

Vryonis, Spyros (2002), *The Ghost of Athens in Byzantine and Turkish Times*, published online: [file:///C:/Users/Dell/Downloads/533-1068-1-SM%20\(2\).pdf](file:///C:/Users/Dell/Downloads/533-1068-1-SM%20(2).pdf)

_____(1966), *The Memoirs of General Giannis Makrygiannis*, Athens, 1797-1864,

Oxford: Oxford University Press.

Additional/recommended Bibliography

Mackridge, Peter (1976), *Language and national identity in Greece, 1776-1976*, Oxford: Oxford University Press.

Activities and discussion

Wiki activity: Both St Philothea and St Kosmas of Aetolia were canonized as new martyrs of the Greek Orthodox Church. Write a wiki article where you will present and discuss the significance of neomartyrdom for the Christian communities living under the rule of Ottomans.

Synopsis

The eleventh section explores the great role of the Greek orthodox faith in the survival of the Hellenes in the early modern era under Ottoman and Venetian occupation, through the life and deeds of St Philothea, Kosmas of Aetolia and later on, of general Makrygiannis.

Unit # 12 -- Count Ioannis Kapodistrias: the great diplomat who became the architect of the Modern Greek state. Charilaos Trikoupis: 1st of the modernizers of Greek politics and economy (late 19th c. AD) – Week 12

Summary – Introductory Notes

The last unit focuses on the newly created Greek state which due to its very limited borders and the destruction of its economic infrastructure Count Ioannis Kapodistrias, an aristocrat of Corfu and a diplomat serving for many years as foreign minister of Russia, became the 1st ruler of the tiny state of Greece which it helped not to become totally insignificant in size. He tried to organize the new state giving special attention to education, primarily to vocational education. He mined the first Modern Greek coin, the Phoenix, and gave financial support to the needy ex-soldiers of the war of independence. He clashed with the local big men and his pro-Russian policies irritated the other European powerful states, so he was murdered in 1831 and Greece became a kingdom.

In the late 19th century, Charilaos Trikoupis, son of Spyridon Trikoupis, historian of the war of independence, became the first prime minister of Greece who was not a puppet of the royal court. He tried to modernize the Greek state and its economic base but it seems that his reformatory zeal was premature and in 1893 he declared the state's bankruptcy.

Objectives

The specific unit aims to:

- Enable the students to see through the turbulence of the rule of Kapodistrias and that of Trikoupis, the first steps of the Greek state towards its formation.
- Make them understand that Greece started its presence in modern history as a puppet state under the control of the Great European powers of the 19th c. AD.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Understand that the Modern Greek state started its existence under very difficult and restrictive conditions.
- Evaluate the role of great political men like Kapodistrias and Trikoupis and their attempt to turn the tide of history to favour Greece.

Keywords

Patronage, Local big men, Modernization, Railway, Education

Required Bibliography

Kaldellis, William (1963), *John Capodistrias and the Modern Greek state*, University of Wisconsin.

Additional/recommended Bibliography

Gallant, Thomas W. (2016), *Modern Greece from war of Independence to the present*, London and New York.

Koukou, Helen E. (2001) *Ioannis A. Kapodistrias: The European diplomat and statesman of the 19th century Greece. Roxandra Stourdza: A famous woman of her time*, The Society for the Study of Greek History.

Activities and discussion

- Research Assignment: Create a storymap (<https://storymap.knightlab.com/>) of the Greek Revolution locate the military, political or diplomatic developments you think important and discuss briefly each one's contribution to the emergence of the autonomous Greece.
- Forum discussion: Did Modern Greece gain true independence after 1830? Base your answer on the history of the Greek state from autonomy up to Trikoupis' era.

Synopsis

The last section of our course investigates the evolution of the Greek state during the period of its political infancy from 1828 to 1893 AD. Count Ioannis Kapodistrias was the architect of the modern Greek state and one of the very few great political men of the early Modern Greek history. Nevertheless, his policies were unpopular to the local oligarchs and to the westernizing political factions, thus he was murdered in 1831. Charilaos Trikoupis was the politician who managed to introduce the parliamentary system in Greece and who tried to modernize the Greek economy but his bad timing and over-ambition ended up in the bankruptcy of Greece in 1893.

CONTENT:

Institution	University of Nicosia		
Programme of Study	MA Greek Civilisation		
Course	GCIV-510 Greek Literature		
Level	Undergraduate <input type="checkbox"/>	Postgraduate (Master) <input checked="" type="checkbox"/>	
Language of Instruction	English		
Mode of Delivery	Distance Learning <input checked="" type="checkbox"/>	Conventional <input type="checkbox"/>	
Type of Course	Required <input checked="" type="checkbox"/>	Elective <input type="checkbox"/>	
Number of Group Advising Meetings/Teleconferences/Lectures	Total:	With Physical Presence	On-line:
Number of assignments	2		
Assessment	<ul style="list-style-type: none">• Assignments x 3 = 40%• Exams 60%		
Number of ECTS credits	10 ECTS		

Preparation of Study Guide by:	Dr Marina Rodosthenous
Review and approval of Study Guide by:	Department of Language and Literature

i. Teaching Faculty
Dr Marina Rodosthenous, rodosthenous.m@unic.ac.cy Office hours: TBA
ii. Module / Course
<p>Brief description of Module/Course and Aims</p> <p>This course aims to provide a selected overview of Modern Greek poetry and prose fiction. It is a course of Greek literary history and criticism since 12th until 20th century. The analysis and discussion of the chosen literary texts will be linked with the wider history and cultural background to which they belong and will shed light the whole network of the texts' interrelationships.</p> <p>The first week is structured to define the field. When "Modern Greek" Literature begins: during the 11th or 16th or during the 19th c., when Greek nation-state came into existence. Although there is not a clearcut in history of ideas the argumentation of each of the three groups of researchers will be presented, so that the student will critically follow this aspect and form his or her own opinion about the beginning of Modern Greek Literature. Moreover, this unit will close read the "first Modern Greek text" according to Linos Politis, which is <i>Digenis Akrites</i> and is dated back to 11th century.</p> <p>During the second and third weeks Renaissance will be discussed as a wider phenomenon regarding art and society and not a simple movement. Having discussed the main characteristic of Italian Renaissance, we will refer to Cypriot and Cretan Renaissance, through the critical analysis of Cypriot <i>Canzoniere</i>, <i>Erophili</i> by Chortatsis and <i>Erotokritos</i> by Kornaros.</p> <p>Week 4 will deal with the first half of nineteenth c. in Greece, a century that is characterized by the Greek Revolution and the independence of Greece. The two main representatives of this period are Andreas Kalvos and Dionysios Solomos. Although contemporaries, they elaborate the theme of freedom and motherland in completely different language, style and form.</p> <p>Week 5 will present the last two decades of nineteenth century which is mainly characterized by <i>folkloric realism</i> in story writing. The two major representatives of this era are G. M. Vizyinos and A. Papadiamantis.</p> <p>Week 6 will elaborate on Kostis Palamas (1859-1943), a poet with a long writing history. He started writing poetry at the last two decades of 19th century but his more mature and long poetic synthesis appeared at the beginning of 20th c. He also wrote important critical articles on his predecessors, which formed the canon of nineteenth century. He was influenced by several movements such as French</p>

Parnassians and Symbolists.

C. P. Cavafy, one of the most well-known and world influential Greek poets will be the subject of examination of the seventh week. He divided his poems into three kinds: erotic, historical and philosophical and within this week we will have the chance to study poems of all three categories.

Week 8 will examine a writer who is mainly known because of his seven novels rather than his drama or poetry. This is Nikos Kazantzakis (1833-1957), an author who as he declares had multiple spiritual debts: Homer, Dante, Christ, Buddha, Lenin, and Nietzsche. We will examine an abstract of one of his most famous work *The life and times of Alexis Zorbas*.

Week 9 will discuss the work of George Seferis (1900-71), the first Greek who was awarded the Nobel Prize for literature. His first volume of poems, titled *Turning-point* (1931), is considered to represent a change in Greek poetry. Although he writes in formal verse in his first volume, he later on largely adopts free verse. This unit will critically analyse mostly poems from his poetic volume *Mythistorema* (translated as *Novel* in English).

Week 10 will investigate the main characteristics of Surrealism as developed in France and exploited by two Greek poets, who are considered the main representatives of Greek Surrealism: Andreas Embiricos (1901-75) and Nicos Engonopoulos (1907-1985).

Week 11 will study the second Greek poet who was awarded the Nobel prize for literature, Odysseas Elytis (1911-96). Although he was closely associated with Surrealists Embiricos and Engonopoulos did not fully follow the Surrealist Manifesto. Poems like *Heroic and Elegiac Song for the Lost Second Lieutenant of Albania*, *The Genesis* (from the *Axion Esti*), the *Monogram* and *Solomos: Submission and Awe* will be analysed.

Week 12 will look into Giannis Ritsos's poetry (1909-90), although a Marxist poet, he draws a clear distinction between propaganda and poetry. He wrote both long and short poems. Simple and humble elements of daily routine and small, "unimportant" things found in nature are part of his thematics. He also developed the form of dramatic monologue, which also includes dramatic "stage directions". Both short and long poems will be investigated in this unit.

Main Topic/Thematic Areas

- Defining the field. *Digenis Akretes* a modern Greek or a late Byzantine poem?
- Renaissance Literature: Cypriot *Canzoniere*
- Cretan Renaissance Literature: *Erophili* and *Erotokritos*

- Greek Romanticism: Andreas Kalvos and Dionysios Solomos
- Georgios Vizyinos and Alexandros Papadiamantis
- Kostis Palamas
- C. P. Cavafy
- Nikos Kazantzakis
- George Seferis
- Greek Surrealism: Andreas Embiricos and Nicos Engonopoulos
- Odysseas Elytis
- Yannis Ritsos

Expected Learning Outcomes

After completion of the course students are expected to be able to:

- Critically argue when Modern Greek Literature begins
- Have an overview of *Digenes Akrites's* language, historical background and story
- Show a thorough understanding of the main elements of Renaissance
- Investigate the particular renaissance elements in Cypriot Renaissance society and literature
- Identify renaissance and more particularly Petrarchan themes and motives in Chortatsis's *Erophili* and Kornaros's *Erotokritos*
- Identify the specific characteristics of Kalvos and Solomos and the movement on which they draw
- Engage critically with the first Greek short story by Vizyinos
- Identify several elements of folkloric realism in the story by Papadiamantis
- Discuss the historic background of the poem: *Twelve words of the Gipsy*
- Elaborate on the symbolic dimensions of the poem *Twelve words of the Gipsy*
- Identify irony and the use of history in Cavafy's poems
- Analyse particular poems by Cavafy
- Engage critically with the intertextual and interdisciplinary sources of Kazantzakis
- Analyse particular parts of *Zorbas*, as weaved together elements of the literary,

<p>philosophical, religious and popular tradition</p> <ul style="list-style-type: none"> • Identify elements in Seferi's poetry that refer to the history of the time and explain the way this is performed • Undertake further research in other poetic collections by Seferis • Identify several characteristics of Surrealism • Engage critically with the poetry of Embiricos and Engonopoulos • Identify several characteristics of the thematics and poetics of Elytis • Conduct further research in Elytis's long poems • Identify the main characteristics of Ritsos's poetics and thematics • Engage critically with several poems by Ritsos <p>Teaching Material</p> <ul style="list-style-type: none"> • Required bibliography, digital/online material, recommended bibliography • 10 ECTS in total
<p>iii. Each Main Topic/Thematic Area</p> <p>For the detailed analysis of each unit, please see the study guide that follows. On the weekly description of the course there is a detailed description including the introductory notes, the aims, the expected learning outcomes, the keywords, the learning material for each week/unit, the synopsis, recommendations for further study and the weekly activities.</p>
<p>iv. Teaching Timetable</p> <p>On the study guide that follows there is a detailed description of the weekly timeline and relevant aims. Additionally, any further information needed to be known by the students will be uploaded on the Moodle Platform.</p>
<p>v. Teaching methods</p> <p>The course will be conducted in an online environment. On the study guide that follows the teaching methods can be found under the part: "Activities-Discussion" for every week. Any additional information on the teaching methods will be uploaded on the Moodle Platform by the teaching professor.</p>
<p>vi. Written work – Exams – Assessment</p>

Formative Assessments (not graded)

There will be regular weekly activities, as mentioned in the study guide, listed below:

1. Case Studies
2. Article Critique
3. Group Discussions
4. Questions on the weekly topic

Activities designed as self-assessments, will not count towards the students' final grade.

Summative Assessments

- Weekly assignments and/or interactive activities, 40% of the total mark
- Final exam, weeks 14-16, 60% of the total mark

Full descriptions of weekly formative and summative assessments are provided in the Study Guide and in the Assessment Guide. Rules regarding extension to a submission deadline, the provisions for cheating/plagiarism and the ways that assignments will be marked by teaching staff, will be available on the course outline. The schedule for all of the above will be available on the course outline and the Moodle Platform.

vii. Communication

The following opportunities for communication are provided to students in an attempt to enhance interaction between a) student and faculty, b) student and student and c) student and content.

- Weekly Q&A, discussion fora and chats.
- 3 WebEx sessions (Group Consultation Meetings) in weeks 3, 7, 10. Duration of each meeting: 3 hours
- Email
- Skype
- Telephone
- Office hours



UNIVERSITY *of* NICOSIA

School of Humanities and Social Sciences

MA in Greek Civilization DL

Study Guide

GCIV 510: Modern Greek Literature

Dr Marina Rodosthenous-Balafa

Nicosia
2019

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Introductory note

The current study guide will contribute to the learning objectives for the Distance Learning (DL) course “Greek Literature. An Overview” (GCIV-560), offered in the DL postgraduate program in Greek Civilisation. The goal of this study guide is to provide additional support to students and complement the material provided during the course.

The guide has been designed in a way so that it is used together with the bibliographical references provided on the Moodle Platform. The guide has 12 units and each one of them includes the following: objectives, expected results, key terms, required and recommended bibliography and activities. The latter (activities) is very important as it will help you work and complete your assignments and proposed online activities and more importantly comprehend in a more practical way what you learn through the lectures and notes. Furthermore, these activities contribute to the self-evaluation of the students throughout the duration of the course.

The activities as well as additional readings will be updated through the duration of the course.

This course aims to provide a selected overview of Modern Greek poetry and prose fiction. It is a course of Greek literary history and criticism since 12th until 20th century. The analysis and discussion of the chosen literary texts will be linked with the wider history and cultural background to which they belong and will shed light the whole network of the texts’ interrelationships.

The first week is structured to define the field. When “Modern Greek” Literature begins: during the 11th or 16th or during the 19th c., when Greek nation-state came into existence. Although there is not a clearcut in history of ideas the argumentation of each of the three groups of researchers will be presented, so that the student will critically follow this aspect and form his or her own opinion about the beginning of Modern Greek Literature. Moreover, this unit will close read the “first Modern Greek text” according to Linos Politis, which is *Digenis Akrites* and is dated back to 11th century.

During the second and third weeks Renaissance will be discussed as a wider phenomenon regarding art and society and not a simple movement. Having discussed the main characteristic of Italian Renaissance, we will refer to Cypriot and Cretan Renaissance, through the critical analysis of Cypriot Canzoniere, Erophili by Chortatsis and Erotokritos by Kornaros.

Week 4 will deal with the first half of nineteenth c. in Greece, a century that is characterized by the Greek Revolution and the independence of Greece. The two main representatives of this period are Andreas Kalvos and Dionysios Solomos.

Although contemporaries, they elaborate the theme of freedom and motherland in completely different language, style and form.

Week 5 will present the last two decades of nineteenth century which is mainly characterized by *folkloric realism* in story writing. The two major representatives of this era are G. M. Vizyinos and A. Papadiamantis

Week 6 will elaborate on Kostis Palamas (1859-1943), a poet with a long writing history. He started writing poetry at the last two decades of 19th century but his more mature and long poetic synthesis appeared at the beginning of 20th c. He also wrote important critical articles on his predecessors, which formed the canon of nineteenth century. He was influenced by several movements such as French Parnassians and Symbolists.

C. P. Cavafy, one of the most well-known and world influential Greek poets will be the subject of examination of the seventh week. He divided his poems into three kinds: erotic, historical and philosophical and within this week we will have the chance to study poems of all three categories.

Week 8 will examine a writer who is mainly known because of his seven novels rather than his drama or poetry. This is Nikos Kazantzakis (1833-1957), an author who as he declares had multiple spiritual debts: Homer, Dante, Christ, Buddha, Lenin, and Nietzsche. We will examine an abstract of one of his most famous work *The life and times of Alexis Zorbas*.

Week 9 will discuss the work of George Seferis (1900-71), the first Greek who was awarded the Nobel Prize for literature. His first volume of poems, titled *Turning-point* (1931), is considered to represent a change in Greek poetry. Although he writes in formal verse in his first volume, he later on largely adopts free verse. This unit will critically analyse mostly poems from his poetic volume *Mythistorema* (translated as Novel in English).

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Week 12 will look into Giannis Ritsos's poetry (1909-90), although a Marxist poet, he draws a clear distinction between propaganda and poetry. He wrote both long and short poems. Simple and humble elements of daily routine and small,

“unimportant” things found in nature are part of his thematics. He also developed the form of dramatic monologue, which also includes dramatic “stage directions”. Both short and long poems will be investigated in this unit.

The main objectives of the course are to:

- Illustrate and interpret significant texts of Modern Greek Literature through close reading.
- Examine the main theoretical terms and literary movements, since readers should examine these texts according to the literary conventions and within the historical and cultural background they were written.

By the end of this course students should be able to:

- employ the basic terminology of literary theory
- appraise the concise history of Modern Greek Literature and identify the several arguments on the beginnings of this literature (beginning of 12th century or mid of 16th century)
- analyse critically and compare significant literary works
- interpret critically these works both in oral and in an essay form
- examine the Modern Greek literary works within the cultural, historical and theoretical context they were produced
- critically analyse the form and content of these works

Dr Marina Rodosthenous

Unit # 1 -- Defining the field. *Digenis Akrites* a modern Greek or a late byzantine poem? – Week 1

Summary-Introductory Notes

This unit will discuss the periodization of Modern Greek Literature. It will present the views and arguments of particular researchers concerning the beginning of Modern Greek Literature, as set either at 11th, 16th or 19th c. It will also attain a close reading of the short epos/romance, which, according to Linos Politis, is “the first literary text in which Modern Greek Language is used (though not quite purely)”. The historical background, the style, the diction and the main motives of *Digenis* will raise the question whether this text can be considered a modern Greek or a late Byzantine text with specific modern Greek linguistic and morphological aspects.

Objectives

The unit aims to:

- Present the arguments of several researchers concerning the beginning of Modern Greek Literature
- Conduct a close reading of Akrites's extract.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Critically argue when Modern Greek Literature begins
- Have an overview of Digenes Akrites's language, historical background and story

Keywords

Manuscripts, unrhymed 15syllable verse, formulae, Akrites, Demodes Language, Short epos, Romance, Escorial Version, Grottaferrata Version, Byzantium

Required Bibliography

Politis, L. (1973), *A History of Modern Greek Literature*, Oxford: Clarendon Press.

Jeffreys, E. (1998), *Digenis Akritis, the Grottaferrata and Escorial Versions*, Cambridge: Cambridge University Press.

Additional/recommended Bibliography

Beaton, R. & Ricks, D. (1993 eds), *Digenes Akrites. New Approaches to Byzantine Heroic Poetry*, Aldershot.

Beaton, R. (1996), *The Medieval Greek Romance*, New York: Routledge. Ricks, D. (1990), *Byzantine Heroic Poetry*, Bristol.

Elizbarashvili, E. (2010), "The formation of a Hero in *Digenes Akrites*", *Greek, Roman, and Byzantine Studies* 50, 437-460.

Activities and Discussion

- Vote which century you consider as the beginning of the Modern Greek Literature and upload your arguments on moodle.

Synopsis

The first unit will deal with a question of periodization and more specifically: When does the beginning of Modern Greek Literature start? Although there are no clearcut lines in history of ideas, particular arguments by several researchers concerning the beginning of Modern Greek Literature will be presented. Moreover *Digenis Akrites*, will be examined in terms of language, style, thematics and historical background.

Unit # 2 -- Renaissance Literature: The *Cypriot Canzoniere* – Week 2

Summary-Introductory Notes

Renaissance as a wider phenomenon and not a simple movement will be illustrated in this unit. This will be justified, since Renaissance affects not only arts and literature but the economy, religion, culture and multiple other aspects of society. We will also refer to the characteristics of particular ramifications, which come out of this phenomenon like: Petrarchism, Mannerism and Baroque. Having presented the characteristics of Renaissance as originally appeared in Italy (14th century), we will demonstrate several renaissance elements in Cypriot and Cretan societies by the first half of 16th century. We will also explain why Crete had such a late arrival of the phenomenon. A close reading of particular poems that belong in the Cypriot collection of 16th c. will be conducted. This is the only greek-speaking remaining collection, which refers to Petrarchan, lyric tradition of *Canzonieri* and the philosophical movement of Neoplatonism.

Objectives

The unit aims to:

- Explain why Renaissance is not a simple movement but a phenomenon with multiple ramifications
- Closely analyse Renaissance themes and motives in the Cypriot lyric poems

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Show a thorough understanding of the main elements of Renaissance
- Investigate the particular renaissance elements in Cypriot Renaissance society and literature

Key words

Italian Renaissance, phenomenon, movement, Petrarchism, Mannerism, Baroque, Greek Renaissance Literature, Cypriot *Canzoniere*, Neoplatonism, lyric, Venetian Rule

Required Bibliography

Holton, D. (2006), "The Cretan Renaissance", in Holton, D. (ed.), *Literature and*

Society in Renaissance Crete, Cambridge: Cambridge University Press, 1-16.

Rodosthenous-Balafa, M. (2014), "That nightingale that sweetly mourns": Comments on the thematics and poetics of the Cypriot Canzoniere", in Camatsos, E.; Kaplanis, T.A. & Pye, J. (eds), '*His words were nourishment and his counsel food*': *A Festschrift for David W. Holton*, Newcastle: Cambridge Scholars, 67-80.

Additional/recommended Bibliography

Brotton, J. (2006), *The Renaissance: A very short introduction*, Oxford: Oxford University Press.

Holton, D. (1998/1999), "A History of Neglect: Cypriot Writing in the Period of Venetian Rule", *Modern Greek Studies Yearbook*, University of Minnesota, 14/15, 81-96.

Activities and Discussion

- Research assignment: Investigate and analyse oxymora and paradoxes on love in Cypriot Canzoniere and explain how they draw from Renaissance. Post your findings on moodle.

Synopsis

Italian Renaissance is an international and moving phenomenon, which affects many countries and local literatures around the world. This unit will discuss the similarities and differences between the Italian and Greek Renaissance focusing on the Cypriot *Canzoniere*. This particular comparison in relation to the Cretan Renaissance Literature will be conducted in the next unit.

Unit # 3 -- Cretan Renaissance Literature: *Erophili* and *Erotokritos* – Week 3

Summary-Introductory Notes

This unit will close-read and attain a parallel examination of two works of Cretan Renaissance Literature: the tragedy *Erophili* by Georgios Chortatsis and the poetic romance *Erotokritos* by Vitsentzos Kornaros. Both works were written in Crete by the end of 16th c. and beginning of 17th c. They share the same renaissance and petrarchistic tradition, but they belong to different genres, which makes it worth investigating the way the same motifs and metaphors, like oxymora on love are exploited. The renaissance literary theory of the two genres will also be examined in order to assist us interpret the particular texts in relation to their generic conventions.

Objectives

The unit aims to:

- Closely analyse particular extracts of the tragedy *Erophili* with references to the renaissance literary theory and thematics
- Study specific extracts of the renaissance romance *Erotokritos* with reference to Petrarchan tradition and literary theory of romance
- Examine in parallel the two works in relation to Petrarchan oxymora

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Identify renaissance and more particularly Petrarchan themes and motives in Chortatsis's *Erophili* and Kornaros's *Erotokritos*
- Explain why the same motives are employed in different ways

Key words

Cretan Renaissance Literature, Renaissance tragedy, Romance, oxymoron, *Erophili*, *Erotokritos*, Cretan dialect

Required Bibliography

Bancroft-Marcus, Rosemary (ed. 2013), *Georgios Chortatsis (fl. 1576-96): Plays of*

the Veneto-Cretan Renaissance, 1, Oxford: Oxford University Press.

Kornaros, Vitsentzos (2004), *Erotokritos*, trans. G. Betts, S. Gauntlett and T. Spiliadis, Series: Byzantina Australiensia vol. 14, Melbourne: Australian Association for Byzantine Studies.

Additional/recommended Bibliography

Holton, D. (1991), *Erotokritos*, Bristol Classical Press.

Holton, D. (2006), "Romance", in *Literature and Society in Renaissance Crete*, Cambridge: Cambridge University Press, 205-237.

Puchner, W. (2006), "Tragedy", in Holton, D. (ed.) *Literature and Society in Renaissance Crete*, Cambridge: Cambridge University Press, 129-148.

Activities and Discussion

Multidisciplinary assignment: Observe Albercht Durer's *Ritratto di giovane donna veneziana*, 1505, Tiziano's *Donna allo specchio* 1514-1515, Giorgione's *Ritratto di giovane*, 1500 c. and Giorgione's *Ritratto di armato col suo scudiero* and explain with specific arguments, which paintings remind you of Areti, Erotokritos, Erophi and Panaretos. Share your opinions with your classmates on moodle.

Synopsis

Two works of Cretan Renaissance literature will be closely analysed and juxtaposed in relation to their particular Petrarchan tradition they share.

Unit # 4 -- Greek Romanticism: Andreas Kalvos and Dionysios Solomos – Week 4

Summary-Introductory Notes

This unit aims to introduce the two most representative Greek poets of 19th century, Andreas Kalvos (1792-1869) and Dionysios Solomos (1798-1857). Both of them come from the same Ionian island, Zakynthos, they lived abroad since a very young age and return to the Ionian Islands at different periods of their lives. It is remarkable, though, that they choose to write in Greek in a very different style, language and form. Andreas Kalvos writes 21 odes in Greek and draws mostly on Classicism rather than Romanticism, whereas Solomos writes in different genres (short and long poems, satirical poems, prose, and dialogue form) and draws mostly on Romanticism and more particularly on German Idealism. We will closely examine the Ode by Kalvos, “Elegy on the Sacred Battalion” and two poems by Solomos: an extract by the “Hymn to Liberty”, published as the “The Greek National Anthem” in 1918 and “The Shark”, which is about the violent death of a British soldier while bathing off Corfu.

Objectives

The unit aims to:

- To present the cultural and historical background of the two poets
- To closely analyse the specific poems by Kalvos and Solomos and examine the differences of their poetics

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Identify the specific characteristics of each poet and the movement on which they draw
- Critically discuss the three poems

Key words

Romanticism, Classicism, Odes, vernacular, katharevousa, *Hymn to Liberty*, German Idealism, seven-syllable verse, War of Independence

Required Bibliography

Ricks, D. (ed. 2003), *Modern Greek Writing: An Anthology in English Translation*, Peter Owen Publishers.

Beaton, R. (1999), *An Introduction to Modern Greek Literature*, Oxford: Oxford University Press (especially pp. 34-40 & 43-47).

Additional/recommended Bibliography

Mackridge, P. (1989), *Dionysios Solomos*, Bristol Classical Press.

Dimoula, Vassiliki (2009), "The nation between utopia and art: canonizing Dionysios Solomos as the 'national poet' of Greece", in Beaton, Roderick & Ricks David (eds) *The making of Modern Greece*, Ashgate, 201-210.

Activities and Discussion

Students are expected to actively participate in the forum discussions and/or wiki exercises on issues such as the following:

- Group assignment: Debate in pairs which of the two poets you prefer, in terms of thematics, style and form of poetry. Post your views on moodle.

Synopsis

This unit will illustrate the main characteristics of the two most representative poets of 19th century in Greece: Andreas Kalvos and Dionysios Solomos. Through their poems, the historical and cultural background of the writers will be discussed.

Unit # 5 -- Georgios Vizyinos and Alexandros Papadiamantis – Week 5

Summary-Introductory Notes

This unit will explore prose after 1880 and more particularly the genre “story”, as influenced by folklore or more specifically “folkloric realism”. The particular movement describes the Greek countryside, the villages and cities, as well as the “ethos” (behaviour, customs, way of thinking, values) of their inhabitants. Two major writers who exploited this trend, but at the same time questioned and challenged the conventions on which the folkloric realism is based are Georgios Vizyinos (1849-96) and Alexandros Papadiamantis (1851-1911). Both of them write in katharevousa but they use the demotic language in dialogues. This unit will study Vizyinos’s first story, which is also the first Modern Greek short story “My mother’s sin” and it will also analyse “Homesick” by Papadiamantis. The psychological description of Vizyinos’s characters will also be demonstrated.

Objectives

The unit aims to:

- Present the characteristics of folkloric realism
- Closely analyse the particular elements of folkloric realism in the stories of Vizyinos and Papadiamantis and discuss to which extent they challenge them

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Engage critically with the first Greek short story by Vizyinos
- Identify several elements of folkloric realism in the story by Papadiamantis

Key words

Story, Folkloric realism, katharevousa, verisimilitude, psychography, Naturalism

Required Bibliography

Ricks, D. (ed. 2003), *Modern Greek Writing: An Anthology in English Translation*, Peter Owen Publishers (especially pp. 89-105 & 106-124).

Additional/recommended Bibliography

- Gianos, M.P. (1969), *Introduction to Modern Greek Literature*, New York: Twayne Publishers, (see Papadiamantis, "The dreamer", pp. 139-159).
- Beaton, R. (1999), *An Introduction to Modern Greek Literature*, Oxford: Oxford University Press (especially pp. 71-79).

Activities and Discussion

- Discuss in groups the folkloric realism of "My mother's sin" by Vizyinos and of "Homesick" by Papadiamantis. The discussion can be on skype or any other social media application and it can last for 10 minutes. You upload your recordings on moodle.

Synopsis

The fifth unit will interpret the characteristics of the folkloric realism and it will show how the two major authors deviate fruitfully from it.

Unit # 6 -- Kostis Palamas (1859-1943) – Week 6

Summary-Introductory Notes

This unit will deal with the most representative poet of 1880 generation. Kostis Palamas for more than half a century was the central figure of the intellectual life of Greece. He wrote both lyrical poems and large epic compositions. He wrote eighteen volumes of poetry. He also wrote many articles and essays on Modern Greek literature. Politis characterizes him as: “the first scholar of modern Greek letters”. This unit will closely engage with the “Death of the Gods” form the *Twelve words of the Gipsy* (*The Dodecalogue of the Gipsy*), 1907, divided into twelve parts in a variety of rhythms. The central personage is the gipsy and the action of the poem is situated in a historical setting on the eve of the Fall of Constantinople.

Objectives

The unit aims to:

- Present one of the main intellectual figures of Modern Greek letters, both in poetry and in criticism.
- Analyse one of his important long epic poems, which reflects his vision.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Discuss the historic background of the poem: *Twelve words of the Gipsy*
- Elaborate on the symbolic dimensions of the poem

Key words

Generation of 1880, New Athenian School, Parnassianism, Symbolism, Criticism

Required Bibliography

Ricks D. (ed. 2003), *Modern Greek Writing: An Anthology in English Translation*, Peter Owen Publishers (especially pp. 137-142).

Politis, L. (1973), *A History of Modern Greek Literature*, Oxford: Clarendon Press (esp. pp. 157-163).

Additional/recommended Bibliography

Beaton, R. (1999), *An Introduction to Modern Greek Literature*, Oxford: Oxford University Press (esp. pp. 84-91).

Activities and Discussion

Students are expected to actively participate in the forum discussions and/or wiki exercises on issues such as the following:

Research assignment: Which are the symbolic elements of the poetic unit “Death of the Gods” and how you interpret them? Upload your answers on moodle.

Synopsis

This unit firstly overviews the poetic career of Kostis Palamas as a poet and a critic. Secondly, it analyses an extract of his long poem *Twelve words of the Gipsy*.

Unit # 7 -- C. P. Cavafy – Week 7

Summary-Introductory Notes

This unit will present Konstantinos Cavafy, who is considered by a large group of critics the foremost of the Greek poets of the twentieth century. He was born in Alexandria in 1863. After the death of his father, his family moved to England where they stayed for seven years 1872-1878. At that stage, Cavafy had the chance to acquire the perfect knowledge of the English language, which he used for his personal notes. His first publication begins in 1886, the year of Palamas' first collection. He divided his poems into three kinds: erotic, historical, and philosophical. Most of his historical poems relate to the Hellenistic period. Alexandria occupies a central place in his poetry as his beloved city, which also turns into a symbol. Irony is one of his main characteristics. His language is prosaic and his verse is free.

Objectives

The unit aims to:

- Present the main characteristics of Cavafy's poetry and poetics
- Conduct a close reading of particular poems by Cavafy

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Identify irony and the use of history in Cavafy's poems
- Analyse particular poems by Cavafy

Key words

Alexandria, irony, erotic poems, historical poems, philosophical poems, Hellenistic period, fallibility of human beings

Required Bibliography

Ricks, D. (ed. 2003), *Modern Greek Writing: An Anthology in English Translation*, Peter Owen Publishers (esp. pp. 143-167).

Politis, L. (1973), *A History of Modern Greek Literature*, Oxford: Clarendon Press (esp. pp. 186-193).

Beaton R., (1999), *An Introduction to Modern Greek Literature*, Oxford: Oxford

University Press (esp. pp. 92-98).

Keeley E. & Sherrard P. (trans. and ed. 1981), *Voices of Modern Greece: Selected Poems by C. P. Cavafy, Angelos Sikelianos, George Seferis, Odysseus Elytis, Nikos Gatsos*, Princeton University Press.

Additional/recommended Bibliography

Robinson, C. (1988), *C. P. Cavafy*, Bristol Press.

Seferis, G. (1992), "Cavafy and Eliot – A Comparison", in *On the Greek style. Selected Essays in poetry and Hellenism*, trans. D. Frangopoulos, Evia: Denise Harvey, 121- 161.

Activities and Discussion

Students are expected to actively participate in the forum discussions and/or wiki exercises on issues such as the following:

- Listen to the recitation and the brief explanatory words on Cavafy's "Darius" by Prof. Rod. Beaton in *21poemsin21* podcast for the British School at Athens podcast, <https://www.youtube.com/watch?v=rqJcpXDQra8>
- Choose one of your favorite poems by Cavafy and make your own podcast by a) saying a few introductory words about the poem and b) reading the English translation. Upload your recording on moodle.

Synopsis

This unit is devoted to probably the most world influential Greek poet of the 20th c. Having introduced the main aspects of Cavafy's biography and work, we will conduct a close reading and parallel examination of several of his poems.

Unit # 8 -- Nikos Kazantzakis – Novelist (1883-1957) – Week 8

Summary-Introductory Notes

Although Kazantzakis is principally known as a novelist, he started his career in drama and poetry; in fact, it is only during his last years that made his turn to novel. An unquiet spirit, that combines in his writings: Homer, Dante, Christ, Buddha, Lenin, Nietzsche and a Greek workman called George Zorbas. The title of his first novel is *The life and manners of Alexis Zorbas* (1946), in which Kazantzakis makes a legend out of a real person. This novel will be examined closely in this unit. Kazantzakis also translated several books and wrote travel books.

Objectives

The unit aims to:

- Present the life and some of the intellectual and spiritual debts to his predecessors
- Closely discuss extracts of his first novel *Zorbas*

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Engage critically with the intertextual and interdisciplinary sources of Kazantzakis
- Analyse particular parts of *Zorbas*, as weaved together elements of the literary, philosophical, religious and popular tradition

Key words

Novel, Prose fiction, *Zorbas*, Nietzsche, Crete, tradition, travel books

Required Bibliography

Ricks, D. (ed. 2003), *Modern Greek Writing: An Anthology in English Translation*, Peter Owen Publishers (esp. pp. 189-198).

Politis, L. (1973), *A History of Modern Greek Literature*, Oxford: Clarendon Press (esp. pp. 220-229).

Beaton R., (1999), *An Introduction to Modern Greek Literature*, Oxford: Oxford University Press (esp. pp. 118-123 & 176-178).

Additional/recommended Bibliography

Bien, P. (1989), *Nikos Kazantzakis – Novelist*, Bristol Classical Press.

Activities and Discussion

Students are expected to actively participate in the forum discussions and/or wiki exercises on issues such as the following:

- Wiki exercise: Compose a wiki on Kazantzakis. Contribute to the writing of a complete text, with references, external links, relevant visual or audiovisual material and bibliography.

Synopsis

This unit will present the main characteristics of Kazantzakis and explain the multiple influences he received from Homer to Nietzsche. It will conduct a close reading of his first novel *Zorbas*.

Unit # 9 -- George Seferis (1900-1971) – Week 9

Summary-Introductory Notes

Seferis was born and brought up in the cosmopolitan Smyrna, before the disaster of 1922. He had studied Law in Athens and Paris and in 1926 started a career as a diplomat. His first volume of poems, *Turning-Point (Strophe)* in 1931 is often cited as “turning-point” in Greek poetry. His poetic collection *Mythistorima* (Novel) is another significant phase of Seferis that we will critically analyse in this unit. In this collection he abandons strict metre and rhyme. He employs his personal free verse. The particular collection is full of Greek myth and history. It is divided into twenty four poems. This collection was written under the heavy shadow of totalitarianism. Other poetic collections by Seferis are *Logbook I, II, III*, *The Thrush*. As a profound thinker he published several studies on among others: Cavafy, Kalvos, Eliot and collected them in *Essays*. In 1963 he was awarded the Nobel Prize for Literature.

Objectives

The unit aims to:

- Consider the historical background of Greece during the composition of Seferis's poetic collections
- Conduct a close reading of particular poems collected in *Mythistorima*.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Identify elements in Seferis's poetry that refer to the history of the time and explain the way this is performed
- Undertake further research in other poetic collections by Seferis.

Key words

Modernism, free verse, Nobel Prize, *Mythistorima*, generation of 1930, *Strophe*, *Essays*

Required Bibliography

Keeley, E. & Sherrard, P. (tran. 1995), *George Seferis: Complete Poems*, London: Anvil Press Poetry.

Beaton, R. (2003), *George Seferis: Waiting for the Angel. A Biography*, Yale University Press.

Additional/recommended Bibliography

Beaton, R. (1991), *Seferis*, Bristol Classical Press.

Tziovas, D. (ed. 1997), *Greek Modernism and Beyond*, Lanham, Maryland: Rowman and Littlefield.

Activities and Discussion

Students are expected to actively participate in the forum discussions and/or wiki exercises on issues such as the following:

- Group research assignment: Explore in pairs the mythological elements of poems 16 and 17 and interpret their function. Upload your observations on moodle.

Synopsis

This unit will refer to particular information about the life of Seferis as a diplomat. Having in mind the difficult historical period that Seferis lives and writes, it will close read several poems by the poetic collection *Mythistorima* and explain the way myth and history is incorporated and functions in his poetic collection.

Unit # 10 -- Greek Surrealism: Andreas Embiricos and Nicos Engonopoulos – Week 10

Summary-Introductory Notes

This unit will first discuss the main characteristics of the movement of Surrealism, which makes use of “automatic writing”, as releases from the subconscious a wealth of images without logical connection. Andreas Embiricos is the most committed of Greek Surrealists. He was born in Rumania in 1901 and lived many years in France and England. He studied philosophy and psycho-analysis. His first poetic collection was the *Furnace* in 1935, a collection incoherent and incomprehensible to the ordinary reader. Apart from poetry he also wrote extensive prose works, see *The Great Eastern* (written between 1945-1979 and published in 1990). *Oktana* is one well known collection by Embiricos, from which we will close read some poems. It was published posthumously in 1980 and symbolises the Garden of Eden, without hints of original sin. In *Oktana* everything is possible. It is an utopia.

Engonopoulos was born in 1910 and he has also followed Surrealism both in his poetic texts and his paintings. This unit will closely analyse *Bolivar*, subtitled A Greek poem. The poet took the figure of the South American revolutionary and he has extended his symbolism into a Greek setting and history (Rigas, Feraios, Odysseus, Androutsos). In this way, he achieves a non-realistic but a surrealist synthesis.

Objectives

The unit aims to:

- Demonstrate several characteristics of the movement of Surrealism
- Conduct a critical discussion of particular poems by Embiricos and Engonopoulos

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Identify several characteristics of Surrealism
- Engage critically with the poetry of Embiricos and Engonopoulos

Key words

Surrealism, Automatic writing, images, dream, *Oktana*, “The Furnace”, *Bolivar*

Required Bibliography

Abrams, M.H. (1999), *A glossary of Literary Terms*, Earl McPeck.

Ricks, D. (ed. 2003), *Modern Greek Writing: An Anthology in English Translation*, Peter Owen Publishers (esp. pp. 262-271 & 290-296).

Additional/recommended Bibliography

Politis, L. (1973), *A History of Modern Greek Literature*, Oxford: Clarendon Press (esp. pp.

238-243).

Beaton R., (1999), *An Introduction to Modern Greek Literature*, Oxford: Oxford University Press (esp. pp. 213-219).

Activities and Discussion

Students are expected to actively participate in the forum discussions and/or wiki exercises on issues such as the following:

- Work in groups of four to make a power point on Embiricos and Engonopoulos. This presentation should explain their main characteristics as drawn from surrealism, their similarities and differences and finally demonstrate other forms of art they may have undertaken, such as paintings or photos. The presentation will be delivered in a webex that the lecturer will organize and should last 5-7 minutes.

Synopsis

This unit will present the movement of Surrealism as appeared in France and moved to Greece. It will focus in two particular Greek Surrealist poets in order to show the different ways Surrealism was exploited in Greece. These poets are Embiricos and Engonopoulos.

Unit # 11 -- Odysseas Elytis – Week 11

Summary-Introductory Notes

Odysseas Elytis was born in Heracleion in 1911. He was influenced at a large extent by Surrealism, but he also deviates clearly from the movement. His first poetic appearance was characterised as optimistic and full of light. The Aegean has a central role in his poetry. He is the second Greek poet who was awarded a Nobel Prize for Literature. He both wrote short and long poems. This unit will closely engage with “Helen” (short poem), the *Heroic and Elegiac Song for the Lost Second Lieutenant of Albania* (long poem) and the “Genesis” (extract from the *Axion Esti*). *Axion Esti* has a severe architectural construction and consists of three parts: “Genesis”, “Passion”, “Gloria”. In terms of the poem’s language the poet makes use of the long tradition of Greek language from Homer to Solomos. Elytis also draws on ecclesiastical hymnology, as the title of the poem denotes.

Objectives

The unit aims to:

- Engage critically with extracts of some of the most well-known long poems of Elytis
- Conduct a close reading of short poems by Elytis

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Identify several characteristics of the thematics and poetics of Elytis
- Conduct further research in Elytis’s long poems

Key words

Surrealism, architectural structure, *Axion Esti*, light, sun, Aegean, long poetic synthesis, short poems

Required Bibliography

Ricks, D. (ed. 2003), *Modern Greek Writing: An Anthology in English Translation*, Peter Owen Publishers (esp. pp. 262-271 & 290-296).

Keeley, E. & Sherrard, P. (trans. and ed. 1981), *Voices of Modern Greece*:

Selected Poems by C.P. Cavafy, Angelos Sikelianos, George Seferis, Odysseus Elytis, Nikos Gatsos, Princeton University Press.

Additional/recommended Bibliography

Politis, L. (1973), *A History of Modern Greek Literature*, Oxford: Clarendon Press (pp. 240- 243).

Beaton R., (1999), *An Introduction to Modern Greek Literature*, Oxford: Oxford University Press (pp. 209-211).

Activities and Discussion

Forum discussion: Investigate in which ways surrealistic elements in Elytis's poems vary from Embiricos and Engonopoulos. Upload in bullet points your answer on moodle.

Synopsis

This unit will critically analyse particular poems and extracts of Elytis's poetry. A poet who, although borrow several elements from surrealism, he builds his longer poetic synthesis in severe architectural structure and order.

Unit # 12 -- Yannis Ritsos – Week 12

Summary-Introductory Notes

Yannis Ritsos was born in Monemvasia in 1909. Ritsos, as a leftist, was involved in political activity during the years of the occupation and the guerilla war which followed. He passed several periods of his life in exile. Ritsos's poetry deals with the problems of contemporary man, both as an individual and as a member of society. This unit will critically discuss the long poem by Ritsos *Romiosyni*, which is one of the best-known poems of Ritsos, partly because of the musical composition by M. Theodorakis in 1966. It describes the Greek people and their historical struggles against the invaders. The landscape plays an important role in all the setting. Shorter poems by Ritsos will also be analysed, such as: "The meaning of simplicity", "Non-Hero", "Two in the Afternoon", "On Silence".

Objectives

The unit aims to:

- Present and closely analyse poems by Ritsos, such as *Romiosyni*, the "Meaning of simplicity"
- Conduct a comparative reading of Ritsos's short and long poems

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Identify the main characteristics of Ritsos's poetics and thematics
- Engage critically with several poems by Ritsos

Key words

Romiosini, *Fourth Dimension*, simplicity political activity, exile, Left Wing.

Required Bibliography

Yannis Ritsos: *Selected Poems*, trans. Nikos Stangos with an introduction by Peter Bien, Penguin 1974.

Yannis Ritsos, *Repetitions, Testimonies, Parentheses*, trans. Edmund Keeley, Princeton University Press, 1991.

Additional/recommended Bibliography

Politis, L. (1973), *A History of Modern Greek Literature*, Oxford: Clarendon Press (pp. 243- 244).

Beaton R., (1999), *An Introduction to Modern Greek Literature*, Oxford: Oxford University Press (pp. 219-223).

Activities and Discussion

Students are expected to actively participate in the forum discussions and/or wiki exercises on issues such as the following:

Forum discussion: Discuss the aspect of *simplicity* in Ritsos's thematics. Do you think it was also connected with other forms of art he used to undertake, such as drawing on stones or woods? Upload your answers on moodle.

Synopsis

This unit will present for close reading several poems by Ritsos. Through a parallel reading of both short and long poems that even share different thematology, Ritsos's thematics and style will come to the fore.

CONTENT:

Institution	University of Nicosia		
Programme of Study	MA Greek Civilization		
Course	GCIV-590 History of the Greek Language		
Level	Undergraduate	(Master)	
Language of Instruction	English		
Mode of Delivery	Distance Learning <input checked="" type="checkbox"/>	Conventional <input type="checkbox"/>	
Type of Course	Required <input type="checkbox"/>	Elective <input checked="" type="checkbox"/>	
Number of Group Advising Meetings/Teleconferences/Lectures	Total: 3	With Physical Presence -	On-line: 3
Number of assignments	1		
Assessment	Assignments, Projects 40% Final Assessment 60% * * The Final Assessment can be either a Final Exam or Final Assignment(s) with Viva		
Number of ECTS credits	10 ECTS		

Preparation of Study Guide by:	Dr Nikolaos Pantelidis Dr Io Manolessou
Review and approval of Study Guide by:	Department of Languages & Literature

i. Teaching Faculty
<p>Dr Nikolaos Pantelidis, npantel@phil.uoa.gr</p> <p>Dr Io Manollessou, manollessou@academyofathens.gr</p> <p>Office hours: TBA</p>
ii. Module / Course
<p>Brief description of Module/Course and Aims</p> <p>The course aims to offer a panoramic overview of the Greek language through its 3000 years of history. After an introduction to basic concepts of scientific/linguistic description, it follows Greek through its consecutive periods of development (Ancient, Medieval, Modern), paying special attention to a) the socio-historical context of each period and b) the literary and intellectual production of each period expressed through the medium of language. The course is based on the first-hand study Greek texts of various types, levels, dialects and periods, in order provide students with a direct experience of the par- excellence bearer of Greek civilization, namely language.</p> <p>Main Topic/Thematic Areas</p> <ol style="list-style-type: none"> 1. Basic concepts I: Language – Dialect- Register – Writing – Pronunciation – “Greek” – “Hellenic” 2. Basic concepts II: Language change and language relationship 3. The history of Greek: division into periods 4. Greek and writing, alphabets and scripts 5. Early Greek: Prehistory and proto-history 6. Classical Greek and the Ancient Greek dialects 7. Greek in the Hellenistic and Roman period 8. Medieval and Early Modern Greek 9. The Modern Greek dialects and Greek outside Greece 10. The modern period I: the language question 11. The modern period II: Standard Modern Greek 12. Greek and the other languages <p>Expected Learning Outcomes</p>

After completion of the course students are expected to:

- Recognize and approach texts written in various forms of Greek
- Identify different forms of Greek
- Have acquired a thorough knowledge of the basic structures of Greek and their evolution through time
- Recognize the influence of Greek on the vocabulary of other languages
- Comprehend how the Greek language is the medium of expression and transmission of Greek civilization in various eras.

Teaching Material

- Required bibliography, digital/online material, recommended bibliography
- **10 ECTS in total**

iii. Each Main Topic/Thematic Area

For the detailed analysis of each unit, please see the study guide that follows. On the weekly description of the course there is a detailed description including the introductory notes, the aims, the expected learning outcomes, the keywords, the learning material for each week/unit, the synopsis, recommendations for further study and the weekly activities.

iv. Teaching Timetable

On the study guide that follows there is a detailed description of the weekly timeline and relevant aims. Additionally, any further information needed to be known by the students will be uploaded on the Moodle Platform.

v. Teaching methods

The course will be conducted in an online environment. On the study guide that follows the teaching methods can be found under the part: “Activities-Discussion” for every week. Any additional information on the teaching methods will be uploaded on the Moodle Platform by the teaching professor.

vi. Written work – Exams – Assessment

Formative Assessments (not graded)

There will be regular weekly activities, as mentioned in the study guide, listed below:

1. Case Studies
2. Article Critique
3. Group Discussions
4. Questions on the weekly topic

Activities designed as self-assessments, will not count towards the students' final grade.

Summative Assessments

- Interactive exercises and activities: 40% of the total mark
- Final exam, weeks 14-16, 70% of the total mark

Full descriptions of weekly formative and summative assessments are provided in the Study Guide and in the Assessment Guide. Rules regarding extension to a submission deadline, the provisions for cheating/plagiarism and the ways that assignments will be marked by teaching staff, will be available on the course outline. The schedule for all of the above will be available on the course outline and the Moodle Platform.

vii. Communication

The following opportunities for communication are provided to students in an attempt to enhance interaction between a) student and faculty, b) student and student and c) student and content.

- Weekly Q&A, discussion fora and chats.
- 3 WebEx sessions (Group Consultation Meetings) in weeks 3, 7, 11. Duration of each meeting: 3 hours
- Email
- Skype
- Telephone

Office hours



UNIVERSITY *of* NICOSIA

School of Humanities and Social Sciences

MA in Greek Civilization DL

Study Guide

GCIV 590:

History of the Greek Language

Dr Nikolaos Pantelidis

Dr Io Manolessou

Nicosia
2019

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Introductory note

The current study guide will contribute to the learning objectives for the Distance Learning (DL) course “The Greek language in space and time” (GCIV-590), offered in the DL postgraduate program in Greek Civilisation. The goal of this study guide is to provide additional support to students and complement the material provided during the course.

The guide has been designed in a way so that it is used together with the bibliographical references provided on the Moodle Platform. The guide has 12 units and each one of them includes the following: objectives, expected results, key terms, required and recommended bibliography and activities. The latter (activities) is very important as it will help you work and complete your assignments and proposed online activities and more importantly comprehend in a more practical way what you learn through the lectures and notes. Furthermore, these activities contribute to the self-evaluation of the students throughout the duration of the course.

The activities as well as additional readings will be updated through the duration of the course.

The course aims to offer a panoramic overview of the Greek language through its 3000 years of history. After an introduction to basic concepts of scientific/linguistic description, it follows Greek through its consecutive periods of development (Ancient, Medieval, Modern), paying special attention to a) the socio-historical context of each period and b) the literary and intellectual production of each period expressed through the medium of language. The course is based on the first-hand study Greek texts of various types, levels, dialects and periods, in order provide students with a direct experience of the par-excellence bearer of Greek civilization, namely language.

The main objectives of the course are to:

- Provide an overview of the history of the Greek language, from antiquity until today.
- Draw an outline of the geographic extension and local variation of Greek throughout its history.
- Familiarize the students with the Greek alphabet and its history, as well as with other scripts used to write the Greek language.
- Offer, through the case-study of Greek (one of the oldest attested languages in the world) a basic understanding of the mechanisms of language variation and change.

- Lead to an understanding of the influence of Greek on the formation of the international cultural and scientific vocabulary.

Upon the completion of the course, students are expected to be able to:

- Recognize and approach texts written in various forms of Greek
- Identify different forms of Greek
- Have acquired a basic knowledge of the basic structures of Greek and their evolution through time
- Recognize the influence of Greek on the vocabulary of other languages
- Understand how the Greek language is the medium of expression and transmission of Greek civilization in various eras.

Dr Nikolaos
Pantelidis Dr Io
Manolessou

Unit # 1 -- Basic concepts I: Language, Dialect-Register, Writing, Pronunciation, “Greek”-“Hellenic” – Week 1

Summary – Introductory notes

The first, introductory, unit sets out to explain the basic terms which are necessary for the understanding of the phenomenon of language and its scientific analysis and description. It provides a definition of “language”, differentiates it from the subordinate notions of “dialect” (geographic variation) and “register” (social variation), with concrete examples from Greek and other major European languages. It also draws the fundamental distinction between the primarily oral dimension of language, and its written representation through various means. Finally, it provides the historical background for the main term of the whole course, namely the terms “Greek” and “Hellenic”.

Objectives

The unit aims to:

- Introduce students to the theoretical foundations of the scientific study of language
- Present an overview of the research approaches and directions in the study of Greek language
- Familiarise students with the basic terminology and tools used in the history of Greek language

Expected learning outcomes

After the completion of this section, the students are expected to be able to:

- Outline the main research approaches in the study language
- Identify the major bibliographic sources for the study of Greek
- Explain the basic terminology used in the study of language
- Understand the notions “Hellenic”, “Greek”, their origin and use

Keywords

Linguistics; Language; Dialect; Greek; Hellenic

Required Bibliography

Ringe, D. & Eska, J.F. (2013), *Historical Linguistics: Toward a Twenty-First Century Reintegration*, Cambridge: Cambridge University Press: [especially pp. 7-27].

Christidis, A.-Ph. (ed., 2007), *A History of Ancient Greek: From the Beginnings to Late Antiquity*, Part I, sections 1 and 2.

Additional/recommend bibliography

Hall, J. 2002. *Hellenicity: between ethnicity and culture*, Chicago: University of Chicago Press.

Activities and Discussion

Students are expected to actively participate in the forum discussions and/or wiki exercises on issues such as the following:

- Quiz: You will each be given different sentences of Greek. Identify whether they belong to the Standard language, to a Greek dialect, or to a specific register/sociolect.
- Research assignment: What is the name for “Greek” in your own language and what is its origin? Do you use the epithet “Modern” in its appellation? What does that imply in terms of relative cultural importance?

Synopsis

The first unit aims to discuss the basic terms of linguistic description, such as language, dialect, register and writing. Further, it provides a definition and history of the terms “Greek” and “Hellenic”.

Unit # 2 – Basic concepts II: Language change and language relationship – Week 2

Summary – Introductory notes

The second introductory unit provides the necessary framework for the understanding of the phenomenon of language change, in order to allow the students to follow the development of Greek through the centuries. It defines and exemplifies the notion of change on the various levels of linguistic description, namely in phonology (changes in pronunciation), in morphology (changes in grammar), in syntax (changes in sentence structure) and in the lexicon (changes in vocabulary). Furthermore, it explains the notions of “language family” and of linguistic genetic relationship, in order to place Greek in its relation to other European and Asian languages.

Objectives

The unit aims to:

- Provide an understanding of change in language.
- Present the specific ways in which languages change, with concrete examples from Greek
- Highlight the position of Greek within the wider family of European languages

Expected learning outcomes

After the completion of this section, the students are expected to be able to:

- Understand that change is an inherent property of language, to be found in all languages, without negative connotations of decay and decadence
- Identify change in various levels of linguistic analysis (pronunciation, grammar etc.)

Keywords

Change, phonology, morphology, syntax, vocabulary, language family, language relatedness

Required Bibliography

Ringe, D. & Eska, J. F. (2013), *Historical Linguistics: Toward a Twenty-First*

Century Reintegration, Cambridge: Cambridge University Press.

Christidis, A.-Ph. (ed., 2007), *A History of Ancient Greek: From the Beginnings to Late Antiquity*, Cambridge: Cambridge University Press, [part I, section 8]

Hock, H.H. & Joseph, B.D. (2009), *Language History, Language Change, and Language Relationship*, Berlin: De Gruyter, 2nd edition.

Activities and Discussion

- Research assignment: Take one short text from your native language, written ca. 300-400 years before today, and its modern translation in the same language (e.g. a paragraph from Shakespeare, Dante, Molière etc.). Identify the linguistic changes between the original and the modern version, per level of linguistic analysis.

Synopsis

This unit explains the notion of language change per level of analysis (phonology, morphology, syntax, lexicon), and places Greek within the Indo-European language family.

Unit # 3 – The history of Greek: division into periods – Week 3

Summary – Introductory notes

The history of Greek starts before the invention of writing, at the prehistoric period when Indo-European speakers first appeared in the south of the Balkan peninsula. Opinions differ as to the dating of this occurrence, but it can roughly be placed in the 3rd millennium BC. The historical period of Greek starts with the earliest texts written in the Greek language, namely the documents of the Mycenaean civilization (ca. 1400 BC). Subsequently one may roughly distinguish the Ancient, Hellenistic, Medieval and Modern period of the Greek language. This unit provides a brief description of each period, with a discussion on the criteria of periodization (historical, social, cultural and linguistic phenomena).

Objectives

The unit aims to:

- Familiarise students with the phases in the history of the Greek language
- Introduce students to the various views concerning the origin of Greek

Expected learning outcomes

After the completion of this section, the students are expected to be able to:

- Outline the historical context of the emergence of Greek
- Describe the main characteristics of each period of the Greek language
- Identify a linguistic change as belonging to a specific period
- Realize the unbroken continuity of Greek throughout the centuries

Keywords

Indo-European, Mycenaean, Ancient, Medieval, Modern Greek, continuity

Required bibliography

Horrocks, G. (2010), *Greek: A history of the language and its speakers*, Oxford: Wiley/Blackwell, 2nd edition.

Additional / recommended Bibliography

Colvin, S. (2014), *A brief history of Ancient Greek*, Oxford: Wiley/Blackwell.

Bakker, E.J. (ed. 2010), *A companion to the Ancient Greek language*, Oxford: Wiley/Blackwell. [part III]

Miller, Gary D. (2014), *Ancient Greek dialects and Early Authors*, Berlin: De Gruyter.

Activities – Discussion

- Forum discussion: Comment on the widely-held view within Greece that “Greek is the oldest language of all”, “Greek is the mother of all languages” etc. Is there any scientific basis for such claims? In what way do they reflect wishful nationalistic ideological stereotypes?

Synopsis

This unit presents the main periods in the history of Greek (prehistoric-ancient-hellenistic- medieval-early modern-modern) and discusses the origin of the Greek language and its continuity through time.

Unit # 4 – Greek and writing, alphabets and scripts – Week 4

Summary – Introductory notes

This unit presents the scripts used to represent the Greek language through time. It starts with Linear B, the syllabographic system transcribing Mycenaean Greek, and proceeds with the invention of the Greek alphabet, the various views as to its origin, and the different local dialectal varieties. It further demonstrates the filiation of other modern alphabetic systems (Latin, Cyrillic etc.) from Greek. Also, it describes the evolution of the Greek alphabet through time (invention of minuscule writing, use of accents and breathings). Finally, it gives a short overview of other systems used to represent Greek (Latin alphabet, Arabic script etc.) as well as of other languages written in the Greek alphabet (e.g. Turkish, Phrygian etc.).

Objectives

The unit aims to:

- To familiarise students with the notions “script”, “alphabet”, “syllabary”, “transcription”, “transliteration”.
- To present the first attempts to write the Greek language, first in syllabic and then in alphabetic scripts
- To study the evolution of the Greek alphabet through time
- To highlight the role of the Greek alphabet in the history of writing in Europe

Expected learning outcomes

After the completion of this section, the students are expected to be able to:

- Appraise the role of the Greek alphabet in the history of writing
- Identify the differences between different periods in the history of the Greek alphabet
- Recognise the different scripts used to represent the Greek language

Keywords

Alphabet, script, syllabary, Linear B, Phoenician, Cyrillic, Latin

Required Bibliography

Christidis, A.-Ph. (ed., 2007), *A History of Ancient Greek: From the Beginnings to Late Antiquity*, Cambridge: Cambridge University Press, [part II, sections 5-15]

Colvin, S. (2007), *A historical Greek Reader*, Oxford: Oxford University Press [part I]

Additional/recommend bibliography

Woodard, R. (1997), *Greek writing from Knossos to Homer. A Linguistic Interpretation of the Origin of the Greek Alphabet and the Continuity of Ancient Greek Literacy*, Oxford: Oxford University Press.

Online Audiovisual sources

- Professor G. Horrocks on the decipherment of linear B:
<https://www.youtube.com/watch?v=dYmWys8cAXo> and
<https://www.youtube.com/watch?v=XQM7fcaj4ec>
- Rare audio document: the first announcement of the decipherment of Linear B by Michael Ventris himself, on BBC Radio
<https://www.youtube.com/watch?v=pOOGJAQ4eg4>

Activities and Discussion

- Visit the website <http://www.omniglot.com/> and find the various scripts used to write the Greek language. Try to write your name in a) Linear B b) the Cypriot Syllabary and c) the classical Greek alphabet. Upload your results on moodle.
- Watch:
https://www.youtube.com/watch?v=XRjzCWFPD7o&list=PLrg3kl8FMJPNoPPEObMxxxth_aeJ7OQN3n&index=5 on writing Linear B.

Synopsis

This unit presents the various scripts used to write the Greek language through time, and the various languages written in the Greek alphabet.

Unit # 5 – Early Greek: Prehistory and proto-history – Week 5

Summary – Introductory notes

The period under examination covers roughly the history of Greek in the 2nd millennium BC: this unit discusses the estimated first appearance of Greek in the Greek peninsula, its first written attestations (Mycenaean Greek), the basic features of proto-Greek, the first traces of dialectal differentiation and the start of the expansion of the Greek language outside Greece proper. It then follows Greek after the collapse of the Mycenaean civilization through the so- called “Dark Ages” up to the start of the Classical period.

Objectives

The unit aims to:

- Discuss the first appearance and attestations of the Greek language.
- Familiarise students with the genesis of Greek and the earliest phases of its history in the 2nd millennium BC.
- Present the basic facts concerning the Greek colonization

Expected learning outcomes

After the completion of this section, the students are expected to be able to:

- Identify the basic features characterising the Greek language
- Recognize texts with provenance from this historical period
- Know the historical and social bases for the expansion of Greek in the Mediterranean basin

Keywords

Proto-Greek, Mycenaean, Dark Ages

Required bibliography

Horrocks, G. (2010), *Greek: A history of the language and its speakers*, Oxford: Wiley/Blackwell, 2nd edition.

Christidis, A.-Ph. (ed., 2007), *A History of Ancient Greek: From the Beginnings*

to Late Antiquity, Cambridge: Cambridge University Press, [part II]

Additional/recommend bibliography

Chadwick, J. (1970), *The Decipherment of Linear B*, Cambridge: Cambridge University Press.

Activities and Discussion

- Forum discussion: Provide a critical discussion of the importance of social and economic factors for the expansion of Greek and its dialectal differentiation.
- Research assignment: Give a list of the difficulties for linguistic research presented by the nature of Linear B texts, both form and content. Illustrate your discussion with concrete examples.

Synopsis

This unit describes the early history of Greek: first appearance, first testimonies, first dialectal differentiation, and first expansion.

Unit # 6 – Classical Greek and the Ancient Greek dialects – Week 6

Summary – Introductory notes

The Classical period (roughly the 5th and 4th c. BC) is what one usually understands by “Ancient Greek”. This unit describes all the local varieties of Greek during this period (Attic, Ionic, Doric, Aeolic, Arcado-Cypriot), their sources, main features and their use as a medium of literary expression. The description is based on concrete examples from texts (epigraphic and literary) of different areas and genres. This is the period that sees the highest level of cultural development of the ancient Greek world, which had a fundamental impact on the world-wide prestige of the language up to modern times.

Objectives

The unit aims to:

- Familiarise students with Classical Attic Greek
- Acquaint students with the various geographic and literary varieties of ancient Greek.
- Explain the spheres of usage of each dialectal form.

Expected learning outcomes

After the completion of this section, the students are expected to be able to:

- Recognize the dialectal provenance of a text
- Have a basic notion of what a classical Greek text would have sounded like
- Outline the social context of the development of the various forms of Greek

Keywords

Attic, Ionic, Doric, Aeolic, Arcadocypriot, literature, epigraphy

Required bibliography

Horrocks, G. (2010), *Greek: A history of the language and its speakers*, Oxford: Wiley/Blackwell, 2nd edition.

Christidis, A.-Ph. (ed., 2007), *A History of Ancient Greek: From the Beginnings*

to *Late Antiquity*, Cambridge: Cambridge University Press, [part III]
Colvin, S. (2007), *A historical Greek reader*, Oxford: Oxford University Press.

Additional/recommend bibliography

Bakker, E.J. (ed., 2010), *A companion to the Ancient Greek language*,
Oxford: Wiley/Blackwell. [part III]
Miller, Gary D. (2014), *Ancient Greek dialects and Early Authors*, Berlin: De Gruyter.
Clackson, J. (2015), *Language and Society in the Greek and Roman Worlds*,
Cambridge: Cambridge University Press.

Activities and Discussion

- Debate: View the following video with the reconstructed pronunciation of classical Greek (the oath of Hippocrates):
<https://www.youtube.com/watch?v=Q5FHZx0oOqs> In two debate groups discuss the advantages and disadvantages of using a reconstructed pronunciation of this type for teaching purposes, as opposed to the Modern Greek pronunciation currently in use the Greek educational system.
- Research assignment: Go to the online corpus of Greek inscriptions, <https://epigraphy.packhum.org/>. Use its search functions to locate 3 different funerary inscriptions from 3 different dialects.

Synopsis

The unit presents the various forms of Greek during the classical period, through concrete textual examples from various dialects and literary genres.

Unit # 7 – Greek in the Hellenistic and Roman period – Week 7

Summary – Introductory notes

The conquests of Alexander the Great has as a long-term consequence the unprecedented expansion of Greek throughout the then known ancient world, both as a native and a second language (*lingua franca*). This expansion was accompanied by major structural changes to the system of the language, which bring it much closer to its modern form, as well as the gradual obsolescence and eventual extinction of the ancient dialects. An additional factor that must be emphasised is the influence of the new religion of Christianity, which added to the already high prestige of Greek by selecting it as the language of the Gospels, and which, on the other hand is connected to extensive changes in its vocabulary and phraseology. Finally this period sees the start of a fundamental phenomenon connected to the history of Greek, namely the strong differentiation between high and low register, a situation known as “diglossia”.

Objectives

The unit aims to:

- Highlight the role of historical and cultural factors in the development of Greek during the Hellenistic and Roman period
- Emphasise the role of Christianity in the history of Greek
- Introduce the notion of “Koine” and describe the death of the ancient dialects
- Present the phenomenon of diglossia

Expected learning outcomes

After the completion of this section, the students are expected to be able to:

- Recognize the linguistic form of a text written in this period
- Understand the basic differences between Classical and Hellenistic Greek
- Identify the factors leading to koineization and the main features of the Hellenistic Koine
- Discuss the impact of diglossia for the future development of the language

Keywords

Alexander the Great, Christianity, Gospels, Koine, dialect death, lingua franca, diglossia.

Required Bibliography

Horrocks, G. (2010), *Greek: A history of the language and its speakers*, Oxford: Wiley/Blackwell, 2nd edition.

Christidis, A.-Ph. (ed., 2007), *A History of Ancient Greek: From the Beginnings to Late Antiquity*, Cambridge: Cambridge University Press, [part IV, 6-11]

Additional/recommend bibliography

Bubenik, V. (1989), *Hellenistic and Roman Greece as a sociolinguistic area*, Amsterdam & Philadelphia: J. Benjamins.

Activities and Discussion

- Interactive activity: Use the papyrological navigator at www.papyri.info to locate an innovative inflectional ending, e.g. the suffix -iv instead of ancient -iov in words like παιδίον > παιδίiv (=child) or the 2nd singular of the verb οἶδα (= I know) as οἶδεῖ instead of classical οἶσθα. What is the chronological distribution of these forms?
- Read one of the most well-known Christian texts, the “Hymn of Love” by the Apostle Paul (*New Testament*, 1 Corinthians 13) and listen to its wonderful setting to music in the film *Bleu* by Z. Preisner <https://www.youtube.com/watch?v=9lJeQAFyJgQ>

Synopsis

This unit concentrates on a discussion of the changes brought in Greek during the Hellenistic and Roman period. It focuses both on the linguistic changes themselves and on the sociocultural factors connected with them.

Unit # 8 – Medieval and Early Modern Greek – Week 8

Summary – Introductory notes

The history of Greek in the medieval period is defined by the phenomenon of diglossia: the high and low registers of Greek diverge gradually more and more, and each is used in different communicative functions and textual genres. The Early period is especially scant in sources close to the vernacular, but from the 11th c. onwards, there is a whole range of literary and non-literary texts written in a linguistic form roughly approaching the spoken language. This period sees the transformation of Greek into its modern form, through the completion of linguistic changes started in the previous period. It also sees the genesis of the modern Greek dialects. Meanwhile, the use of archaising high-register forms of Greek continues in the literary production of the Byzantine period and in specific contexts.

Objectives

The specific unit aims to:

- Discuss the sources for the history of Greek, both learned and vernacular, in the medieval and early modern period
- Present the major changes in the Greek language during this time
- Identify the sociohistorical factors that govern linguistic usage.

Expected learning outcomes

After the completion of this section, the students are expected to:

- Recognize a text written in this period
- Evaluate the changes brought about in the structure of the language
- Understand the consequences of the phenomenon of diglossia for linguistic evolution and its scientific study

Keywords

Medieval Greek, Byzantine period, diglossia, dialects

Required bibliography

Horrocks, G. (2010), *Greek: A history of the language and its speakers*, Oxford: Wiley/Blackwell, 2nd edition.

Bakker, E.J. (ed. 2010), *A Companion to the Ancient Greek language*, Oxford: Wiley/Blackwell. [part VII].

Browning, R. (1983), *Medieval and Modern Greek*, Cambridge: Cambridge University Press.

Additional/recommend bibliography

Tonnet, H. (2003), *Histoire du grec moderne*, Paris: INALCO/Asiatheque, 2nd edition.

Manolessou, I. (2008), "On historical linguistics, linguistic variation and Medieval Greek", *Byzantine and Modern Greek Studies* 32.1, 63-79.

Activities and Discussion

- Group assignment: Read the same passage from two different versions of the same text, one in the high and one in the low register: The text in question is one of the most famous medieval romances, *Digenis Akritis*. Compare the courting scene in Grottaferrata version IV.395-408 and the Escorial version 836-846 and locate the linguistic differences between the two passages.
- Forum discussion: Discuss the possible causes for the development of local dialectal literature, from the 15th c. onwards, on the islands of Cyprus and Crete.

Synopsis

This unit aims to discuss the development of Greek during the Medieval and Early Modern Greek period (sources, phenomena, sociohistorical context), with illustrations from concrete textual examples.

Unit # 9 – The Modern Greek dialects and Greek outside Greece – Week 9

Summary – Introductory notes

Starting from the Medieval period, a new process of dialectal diversification starts, aided by the disintegration of the Byzantine empire which promoted a unified high-register language, and the increased isolation between the various grecophone regions. All dialects of Modern Greek stem from the Hellenistic Koine, except for the Tsakonian dialect, spoken in the Peloponnese, which descends from ancient Laconian. Major dialect groups include Pontic, Cappadocian, Cypriot, Cretan, the Greek spoken in South Italy, the Greek of Northern Greece, etc. Nowadays, most of the Greek dialects are in a process of extinction under the pressure of Standard Modern Greek.

Objectives

The unit aims to:

- Present the main dialect groups of Modern Greek
- Examine the origins of the dialects and the process of dialectal diversification
- Explore the contexts of use of the dialects, in everyday or official communication, and in literature

Expected learning outcomes

After the completion of this section, the students are expected to be able to:

- Identify the main characteristics of each dialect group
- Be able to recognize the provenance of dialectal Modern Greek texts
- Understand the importance of the study of dialects for the history of the Greek language
- Describe the beginning and development of the dialects

Keywords

Dialects, isogloss, Northern, Pontic, Cappadocian, Tsakonian, Cypriot, Cretan, S. Italiot

Required Bibliography

Horrocks, G. (2010), *Greek: A history of the language and its speakers*,

Oxford: Wiley/Blackwell, 2nd edition.

Browning, R. (1983), *Medieval and Modern Greek*, Cambridge: Cambridge University Press.

Additional/recommend bibliography

Trudgill, P. (2003), "Modern Greek dialects. A preliminary classification", *Journal of Greek Linguistics* (4), 45-64.

Activities and Discussion

Students are expected to actively participate in the forum discussions and/or wiki exercises on issues such as the following:

- Research assignment: Search online (on Youtube) for a short video with a speaker of the Cretan dialect. What main differences of his speech from Standard Modern Greek can you identify? Make a list and upload it on moodle.
- Go to the website of the Gateway for the Greek language, and read one page of *Asterix* translated into the Pontic dialect
https://www.greek-language.gr/greekLang/modern_greek/studies/dialects/thema_b_11/dialogs03.html
Make a list of the dialectal features you can identify.
- Find 3 major Modern Greek authors / poets who make use of dialectal features in their literary work. Choose a passage from each author, and comment on its linguistic form.

Synopsis

This unit examines the origin and development of the Modern Greek dialects, gives an overview of their main features, and discusses their current status and use.

Unit # 10 – The modern period I: the language question – Week 10

Summary – Introductory notes

The most important linguistic issue in the history of Modern Greek is the so-called “language question”, namely the conflict concerning the preferred language form of the modern Greeks, in the official, educational and literary sphere. The diglossic situation which gradually emerged from the Hellenistic period onwards, finds its culmination and resolution in modern times, after fierce struggles and polemics.

Objectives

The unit aims to:

- Familiarise students with the causes and effects of the language question in Modern Greece.
- Make students understand the sociopolitical background of the phenomenon of diglossia.
- Provide an overview of the most important events in the history of the question, from its origins to the official resolution of the problem in the late 20th c.

Expected learning outcomes

After the completion of this section, the students are expected to:

- Be familiar the terms “katharevousa” and “dhimotiki”
- Recognize the linguistic register of Modern Greek texts, and the range of available linguistic repertoires, ranging from highly archaizing, to mildly learned, down to purely vernacular.
- Appraise the contribution of major figures like A. Korais, G. Psycharis, M. Triantafyllidis in the development of the issue

Keywords

Diglossia, Language Question, sociolinguistics, register, katharevousa, dhimotiki

Required Bibliography

Horrocks, G. (2010), *Greek: A history of the language and its speakers*,

Oxford: Wiley/Blackwell, 2nd edition.

Browning, R. (1983), *Medieval and Modern Greek*, Cambridge: Cambridge University Press. Mackridge, P. (2009), *Language and National Identity in Greece 1766–1976*, Oxford: Oxford University Press.

Additional/recommend bibliography

Bakker, E.J. (ed., 2010), *A Companion to the Ancient Greek language*, Oxford: Wiley/Blackwell. [part VII].

Mackridge, Peter (1990), “Katharevousa (c. 1800–1974): An obituary for an official language”, in Sarafis, M. & Eve, M, *Background to Contemporary Greece*, London: Merlin Press, 25–51.

Online source:

- Peter Mackridge, Some literary representations of spoken Greek before nationalism (1750-1804) <https://www.youtube.com/watch?v=VpjFvr40sKw>

Activities and Discussion

Students are expected to actively participate in the forum discussions and/or wiki exercises on issues such as the following:

- Debate: Form two groups of debate. What is your opinion on the recent attempts to “translate” katharevousa Greek into standard Modern Greek (Papadimantis, Roidis, Paparrigopoulos)? Give arguments for and against.
- The greatest Greek linguist ever, Georgios Chatzidakis, wrote an article called “Why I am a demoticist but I do not write in dhimotiki”. Do you agree with him? How is his position to be understood within the context of his times?
- Do you know diglossic situations involving other languages, in Europe or elsewhere?

Synopsis

The section aims to discuss the history of the language question in the modern Greek world: causes, background, effects, major figures, main landmarks.

Unit # 11 – The modern period II: Standard Modern Greek – Week 11

Summary – Introductory notes

This section aims to provide a comprehensive picture of Standard Modern Greek: it discusses its origins (koine formation/standardization), its main features, the basic tools for its study, and its various spheres of usage/registers (literary, social, official, jargons, argot), as well as the countries outside Greece where it is in use (diaspora, immigrants, minorities outside Greece, or as an official language, e.g. in Cyprus). The description is illustrated through concrete textual examples.

Objectives

The unit aims to:

- Discuss the beginning and development of Standard Modern Greek
- Highlight its main linguistic features and its various contexts of use
- Provide an overview of the various environments where it is used

Expected learning outcomes

After the completion of this unit, the students are expected to be able to:

- Describe the genesis of the Modern Greek *koine* and the subsequent process of standardization.
- Recognize the specific register a Modern Greek text is written in (high, low, official etc.)
- Be aware of the international use of Modern Greek nowadays.

Keywords

Koine, standardization, register, minority, jargon

Bibliography

Horrocks, G. (2010), *Greek: A history of the language and its speakers*, Oxford: Wiley/Blackwell, 2nd edition.

Browning, R. (1983), *Medieval and Modern Greek*, Cambridge: CUP.

Mackridge, P. (2009), *Language and National Identity in Greece 1766–1976*, Oxford:

OUP.

Additional/recommend bibliography

- Mackridge, P. (2014), "The Greek language since 1750", in Tribulato O. & Carpinato, C. *Storia e storie della lingua greca*, Venice: Edizioni Ca' Foscari, 133-164.
- Holton D., Mackridge, P. & Philippaki-Warbuton, I. (2012), *Greek: A comprehensive grammar*, London: Routledge.
- Georgakopoulou, A. & Silk M. (eds. 2009), *Standard Languages and Language Standards: Greek, Past and Present*, London: Ashgate.

Activities and Discussion

- Choose one major linguistic phenomenon in the history of Greek (e.g. the formation of the future, of the perfect, of the participles, of the demonstrative system, of nominal inflection etc.) and provide a diachronic overview of its evolution, noting the main landmarks.
- Research assignment: Choose one Modern Greek word, and try to investigate it (meaning, history, range of uses) using the available electronic tools: online dictionary (http://www.greek-language.gr/greekLang/modern_greek/tools/lexica/triantafyllides/index.html), online corpus of literary texts (ΠΟΘΕΓ - <http://www.potheg.gr/intro.aspx>), Greek National Corpus (<http://hnc.ilsp.gr/>).

Synopsis

This unit concentrates on the genesis and development of Standard Modern Greek, on its range of uses and tools for its study.

Unit # 12 – Greek and the other languages – Week 12

Summary – Introductory notes

Throughout its long history, Greek has come into contact with numerous languages, which have left their traces on its structure and vocabulary. These include Arabic/Turkish, Hebrew and other Semitic language, Venetian/Italian, French, English, the Slavic languages, Albanian etc. On the other hand, Greek has exercised a very strong influence on its neighbouring languages of the Balkan peninsula (Balkan Sprachbund), as well as considerable cultural influence on all European languages and beyond, usually through the medium of Latin. This section presents the phenomenon of language contact, explains borrowing on different linguistic levels (phonological, grammatical, lexical, semantic) and gives an overview of the role of Greek among other languages.

Objectives

The specific unit aims to:

- Present the phenomenon of language contact from a theoretical and methodological viewpoint.
- Examine the influence of other languages on Greek
- Highlight the influence of Greek on other languages.

Expected learning outcomes

After the completion of the unit, the students are expected to be able to:

- Understand the phenomenon of language contact and linguistic borrowing
- Identify loanwords within the Greek language, with some notion of their provenance and dating
- Evaluate the impact of Greek on other languages, especially in the scientific and cultural domain.

Keywords

Language Contact, borrowing, loanword, Sprachbund

Required Bibliography

Hock, H.H. & Joseph, B.D. (2009), *Language History, Language Change, and Language Relationship*, Berlin: De Gruyter, 2nd edition.

Adrados, F.R. (2005), *A history of the Greek language from its origins to the present*, Leiden: Brill.

Additional/recommend bibliography

Christidis, A.-Ph. (ed. 2007), *A History of Ancient Greek: From the Beginnings to Late Antiquity*, Part V.

McMahon, A. (1994), *Understanding Language Change*, Cambridge: Cambridge University Press [ch. 8].

Activities and Discussion

- Choose a passage from your favourite Modern Greek writer or poet. Try to identify all the loanwords in it, and their provenance.
- Choose a passage from your favourite English-speaking author. Try to identify all the Greek loanwords in it, and their pathway of entrance into the English language.

Synopsis

This unit provides an overall introduction to the phenomenon of language contact and borrowing, especially in the domain of the lexicon. Also, it investigates the influence of Greek and other languages, and vice versa.

CONTENT:

Institution	University of Nicosia		
Programme of Study	MA Greek Civilisation		
Course	GCIV-580 Performing Arts: Modern Greek stage and creation		
Level	Undergraduate <input type="checkbox"/>	Postgraduate (Master) <input checked="" type="checkbox"/>	
Language of Instruction	English		
Mode of Delivery	Distance Learning <input checked="" type="checkbox"/>	Conventional <input type="checkbox"/>	
Type of Course	Required <input type="checkbox"/>	Elective <input checked="" type="checkbox"/>	
Number of Group Advising Meetings/Teleconferences/Lectures	Total: 3	With Physical Presence -	On-line: 3
Number of assignments	2		
Assessment	Assignments, interactive activities, projects 40% Final Assessment 60% * The Final Assessment can be either a Final Exam or Final Assignment(s) with Viva		
Number of ECTS credits	10 ECTS		

Preparation of Study Guide by:	Dr Avra Xepapadakou
Review and approval of Study Guide by:	Department of Languages & Literature

i. Teaching Faculty
Dr Avra Xepapadakou, xepapadakou.a@unic.ac.cy Office hours: TBA
ii. Module / Course
<p>Brief description of Module/Course and Aims</p> <p>The course has as its aim to introduce students to the special field of performing arts in Greece, i.e. to the history, evolution, creation and reception of theatre, dance, music, opera and music theatre on the Greek stage.</p> <p>It offers a highly original approach, attempting to co-examine the different forms and genres of the arts of performance in modern Greece. It aims to present the inextricable relationship between them and to cover their long co-existence in the Greek historical and social context, starting from the period of the Cretan Renaissance and ending today.</p> <p>The course will focus on particular, complex and unexplored forms of performing arts in all their aspects: aesthetics, creators and artists, repertoire, dramaturgy, performing, staging, reception, audience, modern trends and production, and will enhance them with audiovisual examples.</p> <p>Main Topic/Thematic Areas</p> <ol style="list-style-type: none"> 1. Prehistory, Origins, Periodization and the Beginnings 2. The Performing Arts in Renaissance and Baroque Crete 3. Theatrical life and activity in the Ionian Sea in 17th and 18th centuries 4. Religious Baroque Drama in the Aegean Sea in 17th and 18th centuries 5. From Enlightenment to Revolution: 18th c.-early 19th c. 6. The Ionian Islands: The beginnings of art creation and urban entertainment, the flowering of opera, European influences and the search for Greekness 7. Music and Spectacle in the newly established Greek State (1828-1862) 8. Musical and Theatrical Life in the second half of the long nineteenth c. The years of George I 9. From Fin de Siècle to Interwar A: High art creation, Currents, Cosmopolitanism and Perpetual Movement 10. From Fin de Siècle to Interwar B: Urban popular tradition and creation in Greece 11. From Fin de Siècle to Interwar C: The Ancient Greek World and its impact in Greek musical, and dance creation

12. From Post-war to Post-authoritarian: The Performing Arts in Transition. Aspects of contemporary performing arts in Greece

Expected Learning Outcomes

After completion of the course students are expected to:

- Master the genres and forms of performing arts current in Greece
- Thoroughly comprehend the main landmarks in the evolution of performing arts in Greece from the Renaissance to the present day and to pinpoint the cultural continuities and discontinuities in their history.
- Recognize the most important creators and performers and evaluate their most representative works of art.
- Appreciate the social dimension of the performing arts in Greece and its connection with major events that have marked the Greek history.
- Link the Greek phenomena to the corresponding European ones (artistic currents, schools, trends and habits).
- Critically analyze the aspects of current artistic production and the osmosis between the performing arts in contemporary performance.

Teaching Material

- Required bibliography, digital/online material, recommended bibliography
- **10 ECTS in total**

iii. Each Main Topic/Thematic Area

For the detailed analysis of each unit, please see the study guide that follows. On the weekly description of the course there is a detailed description including the introductory notes, the aims, the expected learning outcomes, the keywords, the learning material for each week/unit, the synopsis, recommendations for further study and the weekly activities.

iv. Teaching Timetable

In the study guide that follows there is a detailed description of the weekly timeline and relevant aims. Additionally, any further information needed by the students will be uploaded on the Moodle Platform.

v. Teaching methods

The course will be conducted in an online environment. In the study guide that follows the teaching methods can be found in the section: “Activities-Discussion” for every week. Any additional information on the teaching methods will be

uploaded on the Moodle Platform by the instructor.

vi. Written work – Exams – Assessment

Formative Assessments (not graded)

There will be regular weekly activities, as mentioned in the study guide, listed below:

1. Case Studies
2. Article Critique
3. Group Discussions
4. Questions on the weekly topic

Activities designed as self-assessments, will not count towards the students' final grade.

Summative Assessments

- Weekly assignments and/or interactive activities, 40% of the total mark
- Final exam, weeks 14-16, 60% of the total mark

Full descriptions of weekly formative and summative assessments are provided in the Study Guide and in the Assessment Guide. Rules regarding extension to a submission deadline, the provisions for cheating/plagiarism and the ways that assignments will be marked by the instructors, will be available on the course outline. The schedule for all of the above will be available in the course outline and on the Moodle Platform.

vii. Communication

The following opportunities for communication are provided to students in an attempt to enhance interaction between a) student and faculty, b) student and student and c) student and content.

- Weekly Q&A, discussion fora and chats.
- 3 WebEx sessions (Group Consultation Meetings) in weeks 2, 7, 12. Duration of each meeting: 3 hours
- Email
- Skype
- Telephone
- Office hours



UNIVERSITY *of* NICOSIA

School of Humanities and Social Sciences

MA in Greek Civilization DL

Study Guide

GCIV 580: Performing Arts:
Modern Greek stage and creation

Dr Avra Xepapadakou

Nicosia
2019

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Introductory note

The current study guide will contribute to the learning objectives for the Distance Learning (DL) course “Performing Arts: Modern Greek stage and creation” (GCIV-580), offered in the DL postgraduate program in Greek Civilisation. The goal of this study guide is to provide additional support to students and complement the material provided during the course.

The guide has been designed so that it may be used together with the bibliographical references provided on the Moodle Platform. The guide has 12 units, each one including the following: objectives, expected results, key terms, required and recommended bibliography and activities. The latter (activities) is very important, as it will help you work and complete your assignments and proposed online activities and more importantly acquire a more practical understanding of what you learn through the lectures and notes. Furthermore, these activities contribute to the self-evaluation of the students throughout the duration of the course.

The activities as well as additional readings will be updated throughout the duration of the course.

The course aims to introduce students to the special field of performing arts in Greece, i.e. to the history, evolution, creation and reception of theatre, dance, music, opera and music theatre on the Greek stage.

It offers a highly original approach, attempting to co-examine the different forms and genres of the arts of performance in modern Greece. It aims to present the inextricable relationship between them and to cover their long co-existence in the Greek historical and social context, starting from the period of the Cretan Renaissance and ending today.

The course will focus on particular, complex and unexplored forms of performing arts in all their aspects: aesthetics, creators and artists, repertoire, dramaturgy, performing, staging, reception, audience, modern trends and production and will enhance them with audiovisual examples.

The main objectives of the course are to:

- Illustrate the history, evolution, creation and reception of performing arts in Greece.
- Demonstrate the way the performing arts were connected to the process of urbanization and westernization of the Greek-speaking world.
- Examine the performing arts through the prism of contextualization of artistic creation and performance.
- Highlight the uniqueness of the history of performing arts in Modern Greece, which lies in its multicultural origins, geographical dispersion, thematic variety, stylistic shifts and diverse linguistic registers.

- Apply new research approaches to musicology and theatre and dance studies, with a focus on the cultural landscape and the general cultural framework within which a performance is staged.
- Research the *histoires croisées* centered around the act of performing and the micro-histories regarding evening entertainment, urban cultural habits, popular culture, practices and places.

Upon completion of the course, students are expected to:

- Master the genres and forms of performing arts current in Greece
- Thoroughly comprehend the main landmarks in the evolution of performing arts in Greece from the Renaissance to the present day and to pinpoint the cultural continuities and discontinuities in their history.
- Recognize the most important creators and performers and evaluate their most representative works of art.
- Appreciate the social dimension of the performing arts in Greece and its connection with major events that have marked the Greek history.
- Link the Greek phenomena to the corresponding European ones (artistic currents, schools, trends and habits).
- Critically analyze the aspects of current artistic production and the osmosis between the performing arts in contemporary performance.

Dr Avra Xepapadakou

Unit # 1 – Prehistory, Origins, Periodization and the Beginnings – Week 1

Summary – Introductory notes

This unit consists of two thematic axes.

The first axis concerns the prehistory and the early phases of the performing arts in the Byzantine period. The question of the existence or not of theatre in Byzantium, the vital link between the Hellenistic and Modern periods, has long been a desideratum of research in the performing arts. Another important and totally unexplored research field is the secular music of the Byzantines, as well as the lack of information about the dance practices during Byzantine times. This obscure phenomenon will be examined in all its aspects and connotations.

In the second thematic axis we will attempt to outline a periodization of the history of the performing arts in the Greek world from the medieval period until today, in the context of the standard historical classification of corresponding European cultural phenomena.

Objectives

The specific unit aims to:

- Introduce the students to the prehistory, the periods and the first chapters of the history of the performing arts in Greece.
- Create an awareness of the historical development and traditions of the performing arts.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Recognize the main landmarks in the evolution of performing arts in Greece in the Byzantine/Medieval period.
- Link the Greek phenomena to the corresponding European ones (artistic currents, schools, trends and habits).

Keywords

Periodization; Late Antiquity; Cultural continuum, Byzantium; Byzantine Empire; Middle Ages; Constantinople; Mimes; Pantomimes; Paignia; Hippodrome; Circus;

Orthodox Liturgy; Liturgical Drama; Cento; *Christos Paschōn*, The Cyprus Passion Cycle; Hydraulis; Pipe organ; Court ceremonies; Ballet; Popular Dance.

Required Bibliography

Puchner, Walter (2017), *Greek Theatre between Antiquity and Independence. A History of Reinvention from the Third Century BC to 1830*, Cambridge: Cambridge University Press, [especially pp. 1-111].

Additional/Recommended Bibliography

Christos Paschōn [Christus Patiens], tragoedia christiana, quae inscribi solet:
<https://archive.org/details/christuspatischenst00greguoft>

Danforth, L.M. (1984), "The ideological context of the search for continuities in Greek Culture", *Journal of Modern Greek Studies*, 3, 53-87.

Fishbone, Alan (2002), "Christ Suffering: A New Translation", *Milton Quarterly* 36: 129-192.

Mango, Cyril (2002), *The Oxford History of Byzantium*, Oxford: Oxford University Press.

Puchner, Walter (2015), "Three dialogic cento compositions from the middle and late Byzantine period: *Christus patiens*, *The Cyprus Passion Cycle* and *Oxford Bodleian Gr. Barocci 216*. Traces of Byzantine 'drama'?", *Parabasis*, 13/1, 81-90.
Also online:
<http://www.theatre.uoa.gr/fileadmin/theatre.uoa.gr/uploads/PARAVASIS/English/ENGLISHPARABASISDIGITALEDITION.pdf>

Puchner, Walter (2002), "Acting in Byzantine theatre: evidence and problems", in Easterling, P. & Hall, E. (eds), *Greek and Roman Actors. Aspects of an Ancient Profession*, Cambridge: Cambridge University Press, 304-324.

Roueché, Charlotte (2008), "Entertainments, theatre, and hippodrome", in Jeffreys, E.; Haldon, J. & Cormack, R. (eds), *The Oxford Handbook of Byzantine Studies*, Oxford: Oxford University Press, 677-684.

Walker White, Andrew (2006), *The artifice of eternity: a study of liturgical and theatrical practices in Byzantium*, Ph.D. Dissertation, Maryland: University of Maryland.
Also online:
<https://drum.lib.umd.edu/bitstream/handle/1903/3894/umi-umd-3641.pdf>

Wellesz, Egon (1949), *A History of Byzantine Music and Hymnography*, Oxford: Clarendon Press (esp. 78-121).

Activities and Discussion

- Assignment 01 | Theatre in Byzantium: Observe the two Byzantine icons uploaded on moodle and try to detect their relationship with theatre. Upload your results on moodle.
- Wiki 01 | Christos Paschōn [Christus Patiens]: Let us compose our first wiki on the mysterious «Cento» dialogic poem *Christos Paschōn* [Christus Patiens]. Contribute to the writing of a complete text, with references, external links, relevant visual or audiovisual material and bibliography. When has been completed and thoroughly checked and evaluated by the instructor/me, we may upload it as a new page or entry in the English Wikipedia!
- Forum discussion 01 | Compare the skēnē of the ancient Greek theatre to the sanctuary of the Orthodox Church (please find the image files uploaded on moodle). What similarities and differences do you observe? Share your thoughts and ideas.

Synopsis

In this unit two different thematic axes were developed.

The first axis concerned the prehistory and the early phases of the performing arts in the Byzantine period. The second outlined a periodization of the history of the performing arts in the Greek world from the Middle Ages until today, in the context of the standard historical classification of corresponding European cultural phenomena.

Unit # 2 – The Performing Arts in Renaissance and Baroque Crete – Week 2

Summary – Introductory notes

This unit delves into the fascinating chapter of theatre and music in Venetian Crete, which was already touched upon during the “Greek Literature” course. It begins with a brief analysis of this complex society, situated at the crossroads of East and West, a bilingual and bi-confessional culture which nurtured artists and scholars such as the painter El Greco, the musician Francesco Leontaritis, the dramatist Georgios Chortatsis, and the poet Vicenzos Cornaros. Within this framework, students will come into contact with the most important works of Cretan drama production (tragedies, urban comedies, pastoral dramas, religious dramas and interludes).

Objectives

The unit aims to:

- Introduce the students to the first chapter of the history of the performing arts in Greece, which takes place in Venetian Crete of the 15th and 16th centuries.
- Create an awareness of the cultural transfer between Venice (the metropolitan centre) and Crete (the periphery) in the field of theatre and music.
- Present the value, richness and quality of the dramaturgy of Cretan Renaissance.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Recognize the characteristics of the unique cultural blooming that takes place in Venetian Crete during the 15th and 16th centuries.
- Be familiar with the most important creators of the art of the Cretan Renaissance as well as with their most representative works.
- Provide a general introduction to the Cretan theatrical plays, discuss briefly their relation to literary antecedents (and in particular to their Italian prototypes), and finally explore parallels between their dramatic ‘world’ and the ‘realities’ of Cretan society.
- Define the main characteristics and the dramaturgical conventions of the most important plays of the Cretan Renaissance.

Keywords

Crete; Venice; Candia, Castro, Comedy; Tragedy; Intermedia, Interludes; Pastoral drama; Religious Drama; Loggia, Academies; Polyphony; Biscantare; Carnival; Moresca.

Required Bibliography

Politis, Linos (1957), "The theatre in Crete during the time of the Renaissance", in Sideris, J., *The Modern Greek Theatre: A Concise History*, Athens: Difros, pp. xiv-xxii

Puchner, Walter (2017), *Greek Theatre between Antiquity and Independence. A History of Reinvention from the Third Century BC to 1830*, Cambridge: Cambridge University Press, [especially pp. 112-172].

Additional/Recommended Bibliography

Bancroft-Marcus, Rosemary (ed. 2013), *Georgios Chortatsis (fl. 1576-96): Plays of the Veneto-Cretan Renaissance*, 1, Oxford: Oxford University Press.

Bancroft-Marcus, Rosemary (1980), "Georgios Chortatsis and His Works: A Critical Review." *Mantatophoros* 16,13-46.

Cornaros, Vintsentzos (1929), "The Sacrifice of Abraham", transl. by F. H. Marshall, in *Three Cretan Plays*, London: Oxford University Press, 61-99.

Carpinato, Caterina (2017), "Crete in Venice: the Presence of the Great Island in Venetian Architecture, Visual Arts, Music, and Literature", in Giannakopoulou, L. & Skordyles, K.E. (eds), *Culture and Society in Crete. From Kornaros to Kazantzakis*, Newcastle: Cambridge Scholars Publishing, 217-240.

Gheorghită, Nicolae (2012), "Between Byzantium and Venice Western Music in Crete", *Musicology Papers*, 27/1, 77-93.

Holton, David (ed. 1991), *Literature and society in Renaissance Crete*, Cambridge: Cambridge University Press [especially pp. 1-16, 79-204].

Lowe, C.G. (1935), "The *Rhodolinos* of Joannes Andreas Troilos", in *Eis mnêmên Spuridônos Lamprou*, Athens: Estia, 190-198.

Παναγιωτάκης, Νικόλαος Μ. (1990), *Φραγκίσκος Λεονταρίτης. Κρητικός Μουσικοσυνθέτης του 16^{ου} αιώνα. Μαρτυρίες για τη ζωή και το έργο του*. Βενετία: Ελληνικό Ινστιτούτο Βυζαντινών και Μεταβυζαντινών Σπουδών.

Puchner, Walter (2015), "Cretan theatre in a Mediterranean perspective", *Parabasis*, 13/1, 91-98. Also online:

Activities and Discussion

- Role playing & interactive interviews: Georgios Chortatsis, *Erophile* (transl. in English), Act V, Scenes III & IV: Play the excerpt in roles with one of your classmates. Record an audio or video file and upload it for evaluation. Take short interviews of each other describing this experience in a video form and upload them on Moodle.
- Audio quiz: Listen to the audio file *Super Flumina Babylonis* of Giovanni Pierluigi da Palestrina. How many male voices are singing in this beautiful polyphonic motet? Can you determine their vocal range?
- Forum discussion: Watch excerpts of the recent theatrical production *Erofilii synopsis*, [<https://www.youtube.com/watch?v=L1c7KoD7fUU>] directed by Simos Kakalas, and attempt to analyze the innovative ways in which the director stages the play. Argue on the question: do the plays of the old repertory need new staging approaches in order to speak to the audience of our time?
- Group assignment: Listen to Francesco Leontaritis' *Così va chi ha ventura* [This is how those who have luck go] at <https://www.youtube.com/watch?v=eZWpiiA1BN8> and seek for information regarding the relation and collaboration of the composer with the famous Orlando de Lassus. Compose a short comparative ergo-biography of the two artists and discuss the phenomenon of the European Renaissance as an artistic world in motion.

Synopsis

This unit elaborates on the theatrical and musical production of Venetian Crete. It begins with a brief analysis of this complex society situated at the crossroads of East and West, and continues with an in-depth analysis of the most important works of the Cretan drama production (tragedies, urban comedies, pastoral dramas, religious dramas and interludes).

Unit # 3 – Theatrical life and activity in the Ionian Sea in the 17th and 18th centuries – Week 3

Summary – Introductory notes

In this unit, we will explore the musico-theatrical activity of the 17th and early 18th century Ionian Islands, also under Venetian rule, which were the heirs of Cretan theatre. The islands of Corfu, Zante and Cefalonia were the only places in Greece with a stable local cultural tradition from the sixteenth century until the eve of World War II, as they never became part of the Ottoman Empire. Within this framework, we will examine the urban theatrical production as well as forms of folk theatre.

Objectives

The unit aims to:

- Familiarize the students with the establishment of performing arts in the Ionian islands and the poorly researched and studied history of religious theatre in the Aegean Islands.
- Discuss the similarities and diversities between two parallel cultural traditions.
- Emphasize the difficult progress and discontinuities which mark the history of the performing arts in Ottoman Greece.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Discuss the plays under study and identify their main features
- Assess the contribution of the Ionian Islands to the afterlife of the cultural tradition of Crete and the survival of the performing arts in the Mediterranean Greek-speaking world.

Keywords

Ionian Islands; Heptanesos; Impresario; Nobile Teatro di San Giacomo; Opera; Corfu; Zante; Cefalonia; Commedia dell'Arte; Italian Opera; Loggia; Folk theatre; Homily Theatre; Maschera.

Required Bibliography

Puchner, Walter (2017), *Greek Theatre between Antiquity and Independence. A History of Reinvention from the Third Century BC to 1830*, Cambridge: Cambridge University Press [pages 173-195].

Additional/Recommended Bibliography

Pagratīs, Gerassimos D. (2015), "Entrepreneurship and Social and Political Power in the Ionian Islands from the late sixteenth century to the first decades of the seventeenth: some case studies from Venetian-ruled Corfu", in Luca, C.; Radvan L. & Simon A. (eds), *Social and Political Elites in Eastern and Central Europe (15th-18th centuries)*, Studies in Russia and Eastern Europe 12, London: UCL-School of Slavonic and East European Studies, 109-120. Also online:

[https://www.academia.edu/21648605/G. Pagratīs %CE%95ntrepreneurship and Social and Political Power in the Ionian Islands from the late 16th to the first decades of the 17th century](https://www.academia.edu/21648605/G._Pagratīs_%CE%95ntrepreneurship_and_Social_and_Political_Power_in_the_Ionian_Islands_from_the_late_16th_to_the_first_decades_of_the_17th_century)

Pittas-Herschbach, M. (2002), "Identity and Difference in the *Ifigenia* of Petros Katsaitis", *Journal of Modern Greek Studies*, 20/1, 113–42.

Puchner, Walter (2007), "Early Modern Greek Drama: From Page to Stage", *Journal of Modern Greek Studies*, 25/2, 243– 66.

Puchner, Walter (2006), "The Theatre in South-East Europe in the Wake of Nationalism", in Tabaki, Anna (ed.), *Tendances actuelles de la Littérature comparée dans le Sud-est de l'Europe / Contemporary Trends of Comparative Literature in South-Eastern Europe*, Athens: Institut de Recherches Néohelléniques / Fondation Nationale de la Recherche Scientifique, 75-134.

Puchner, Walter (2004), "Traces of the commedia dell'arte in Modern Greek Theatre in the 18th & 19th Century", in *La commedia dell'arte nella sua dimensione europea. Giornata di studio*, 14.11.2003, Venezia: Istituto Ellenico di Studi Bizantini e Postbizantini di Venezia), 103–107.

Vincent, Alfred (2018), "Comedy in Corfu: a sixteenth-century performance", *Parabasis*, 16/1, 187-194.

Romas, Dionysios (1964), «Το επτανησιακό θέατρο», *Νέα Εστία*, 899, 97–167. Also online at

<http://www.ekebi.gr/magazines/flipbook/showissue.asp?file=104509&code=137>

Activities and Discussion

- Forum discussion: Make a comparison between Shakespeare's tragedy *Titus Andronicus* and Theodore Moncelese's *Eugena*. Which common elements do you notice?
- Group assignment: Watch the historical performance of *Iphigenia in Lixouri* directed by Spyros Evangelatos: <https://www.youtube.com/watch?v=jLtuVYv6C> and try to locate the commedia dell'arte elements within the play. Discuss the main creative idea of the director through which the sudden transition from tragic to comic is justified.
- Wiki week 03 | Homily Theatre: Our new challenge this time will be to compose a wiki on the unknown Homily Folk Theatre of the Ionian Islands. Please contribute to the writing of a complete text, with references, external links, relevant visual or audiovisual material and bibliography. When has been completed and thoroughly checked and evaluated by the instructor/me, we may upload it as a new page or entry in the english wikipedia!

Synopsis

This unit concerns the musico-theatrical activity on the islands of the Ionian Sea in 17th and 18th centuries. The Ionian Islands, under Venetian rule, were the basic heirs of Cretan theatre. There, a rich musico-theatrical production was developed.

Unit # 4 – Religious Baroque Drama in the Aegean Sea in the 17th and 18th centuries – Week 4

Summary – Introductory notes

In this unit, we will move onwards to the East, to the islands of the Archipelago and further on to Ottoman Constantinople of the 17th and 18th centuries. There, the Greek communities experienced significant theatrical activity and the Jesuit theatre tradition was implanted, and later transformed by the Orthodox Church.

Objectives

The unit aims to:

- Emphasize the difficult progress and discontinuities which mark the history of the performing arts in Ottoman Greece.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Discuss the plays under study and identify their main features
- Assess the contribution of the Ionian Islands to the afterlife of the cultural tradition of Crete and the survival of the performing arts in the Mediterranean Greek-speaking world.
- Discover a totally unknown chapter of the history of Greek theatre: the religious theatre of the Aegean Sea.

Keywords

Aegean Islands; Naxos; Chios; Cyclades; Venice; Rome; Constantinople; Catholic orders; Ottoman Empire; Orthodox priests; Codex; Congregatio De Propaganda Fide; Jesuits; Franciscans; Capuchins; Missionary activity; Colleges; Religious drama; Rhetoric art; Humanist drama; Latin; Baroque; School performances; Intermezzi; Allegory.

Required Bibliography

Puchner, Walter (2017), *Greek Theatre between Antiquity and Independence. A History of Reinvention from the Third Century BC to 1830*, Cambridge: Cambridge University Press [pages 196-245].

Additional/Recommended Bibliography

McCabe, W.H. & Oldanni, L.J. (1983), *An Introduction to Jesuit Theater*, St Louis: Institute of Jesuit Sources.

Puchner, Walter (2007), "Early Modern Greek Drama: From Page to Stage", *Journal of Modern Greek Studies*, 25/2, 243– 66.

Puchner, Walter (2006), "The Theatre in South-East Europe in the Wake of Nationalism", in Tabaki, Anna (ed.), *Tendances actuelles de la Littérature comparée dans le Sud-est de l'Europe / Contemporary Trends of Comparative Literature in South-Eastern Europe*, Athens: Institut de Recherches Néohelléniques / Fondation Nationale de la Recherche Scientifique, 75-134.

Puchner, Walter (2003), "Jesuit theatre on the islands of the Aegean Sea", *Journal of Modern Greek Studies*, 21/2, 207-222.

Vincent, Alfred (2018), "Comedy in Corfù: a sixteenth-century performance", *Parabasis*, 16/1, 187-194.

Activities and Discussion

- Forum discussion: What was the purpose of theatrical activity in the Jesuit schools? What do you think is the purpose of school theatre in our times? Try to compare the philosophy of theatrical education in the 18th and in the 21st c.
- Assignment Week 04: Set down the main plot and the sub-plots in two religious dramas of the Aegean Sea. Why do we find such a high number of subplots, as well as comic and grotesque elements, in the religious baroque drama of the Aegean Sea?
- Wiki Week 04 | Religious Baroque Drama in the Aegean Sea: Here is a rather hard one! Did you know that no information exists online on the Religious Baroque Drama of the Aegean Sea? Let us compose a wiki based on what we learned in this unit. Please contribute to the writing of a complete text, with references, citations, external links, relevant visual or audiovisual material and bibliography. When has been completed and thoroughly checked and evaluated by the instructor/me, we may upload it as a new page or entry in the english wikipedia!

Synopsis

This unit concerns the musico-theatrical activity on the islands of the Aegean Sea, then under Ottoman rule, experienced a totally different cultural reality, in which, however, theatre and music found their special place within the framework of the Jesuit and Orthodox schools which were active then.

Unit # 5 -- From Enlightenment to Revolution: 18th c.-early 19th c. – Week 5

Summary – Introductory notes

This week will be dedicated to the cultural activity developed in the Phanariot environment of Constantinople and the Transdanubian Principalities of Walachia and Moldavia. This activity was closely connected to the complex phenomenon of the Greek Enlightenment which led to the outbreak of the “Greek Revolution” of 1821 and the liberation of a part of Greece from Ottoman rule. It included translations of major European dramatic plays, such as the comedies of Molière and Goldoni, as well as neoclassical tragedies and librettos of Alfieri and Metastasio and the collection of European musical scores and works for voice and piano in albums. It also includes the production of original theatrical works, mostly satirical pieces and historical tragedies and, moreover, the organization of theatrical productions, music evenings at the courts of Jassy and Bucharest as well as in the salons of wealthy mansions of Constantinople and the centres of the 18th century Greek diaspora (eg. Odessa, Vienna, Venice, Trieste etc).

The theatrical and musical activity of the Phanariots was not just for entertainment, but had an educational and national value, as it prepared the ground for the awakening of the Greek people, and provided ideological support for the planned Greek Uprising. Though aesthetically mixed with Oriental elements, it pointed the itinerary of the new Greek State towards the West.

Objectives

The unit aims to:

- Identify the cultural activity of the Phanariots.
- Examine the ways in which Greek theatre and Western music became the vehicles for the national awakening and Uprising.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Assess the contribution of the Phanariots to the cultural education of the Greek people during the last years of Ottoman rule.
- Assess the impact of pre-revolutionary cultural activity and recognize the aesthetical amalgamation of its content.

Key words

Enlightenment; French Revolution; Phanariots; Constantinople; Transdanubian Principalities; Walachia; Moldavia; Jassy; Bucharest; Odessa; Molière; Goldoni; Alfieri; Voltaire; Metastasio; Court theatre; Salons; Greek Uprising; Rallou Caratza; Alexandros Soutsos.

Required Bibliography

Puchner, Walter (2017), *Greek Theatre between Antiquity and Independence. A History of Reinvention from the Third Century BC to 1830*, Cambridge: Cambridge University Press [pp. 246-268 & 269-300].

Sideris, John (1957), *The Modern Greek Theatre: A Concise History*, Athens: Difros [pp. 1-5].

Xepapadakou, Avra (2017), "The Phanariot environment and Eastern Europeanization" in Xepapadakou, A. & Charkiolakis, A, *Interspersed with Musical Entertainment. Music in Greek Salons of the 19th Century*, Athens: Hellenic Music Centre, 5-7.

Additional/Recommended Bibliography

Aftodor, Stefan (2015), "The Caradjas: patterns of influence and integration in the Wallachian elite in the late sixteenth and seventeenth century", in Luca, C.; Radvan L. & Simon A. (eds), *Social and Political Elites in Eastern and Central Europe (15th-18th centuries)*, Studies in Russia and Eastern Europe 12, London: UCL-School of Slavonic and East European Studies, 121-136.

Demos, Raphael (1958), "The Neo-Hellenic Enlightenment (1750–1821)", *Journal of the History of Ideas*, 19/4, 523–541.

Kitromilides, Paschalis M. (2010), "The Enlightenment and the Greek Cultural Tradition" *History of European Ideas*, 36: 39–46. Available online:

[https://www.academia.edu/26095076/The Enlightenment and the Greek cultural tradition](https://www.academia.edu/26095076/The_Enlightenment_and_the_Greek_cultural_tradition)

Kitromilidis, Paschalis (1978), *Tradition, Enlightenment and Revolution: Ideological Change in 18th and 19th Century*, Cambridge MA: Cambridge University Press.

Mango, Cyril A. (1984), "The Phanariots and the Byzantine Tradition, The Struggle for Greek Independence", in *Byzantium and its image: history and culture of the Byzantine Empire and its heritage*, London, 41–66.

Plemmenos, John (2014), "The Rosary and the Rose: Clergymen as Creators of Secular Poetry and Music in Early-modern Balkans", *Musicological Annual* L/2,

pp. 76-91. Also online:

[https://www.academia.edu/10773958/The Rosary and the Rose Clergymen as Creators of Secular Poetry and Music in Early-modern Balkans](https://www.academia.edu/10773958/The_Rosary_and_the_Rose_Clergymen_as_Creators_of_Secular_Poetry_and_Music_in_Early-modern_Balkans)

Plemmenos, John (2013), "Musical encounters at the Greek Courts of Jassy and Bucharest in the 18th century", in Tziovas, D. (ed.), *Greece and the Balkans: Identities, Perceptions and Cultural Encounters*, New York: Routledge, 179-191.

Plemmenos, John (2013), "Music as a Marker of Liminality in 18th-Century Balkans: Re-Evaluating Phanariot Musical Activity in the Romanian Principalities", in Gheorghiu, N.; Moisil, C. & Suceava D. (eds), *300 de ani de românire (1713–2013)*, Bucharest: Editura Glissando a UNMB. Also online:

[https://www.academia.edu/5583470/Music as a Marker of Liminality in 18th-Century Balkans Re-Evaluating Phanariot Musical Activity in the Romanian Principalities](https://www.academia.edu/5583470/Music_as_a_Marker_of_Liminality_in_18th-Century_Balkans_Re-Evaluating_Phanariot_Musical_Activity_in_the_Romanian_Principalities)

Plemmenos, John (2001), *'Micro-music' of the Ottoman Empire: the case of the Phanariot Greeks of Istanbul*, Ph.D. Dissertation: Cambridge: University of Cambridge.

Puchner, Walter & Varvounis, Manolis (eds 2011), *Greek Folk Culture*, Athens: Laographia. Bulletin of the Hellenic Laographic Society, Supplement 15.

Puchner, Walter (2004), "Forms and functions of the historical tragedy and the patriotic drama in South Eastern Europe in the era of national awakening", *Neohelicon* 31/2, 135-139.

Stamatopoulou-Vasilakou Chrysothemis (2008), "The Greek Communities in the Balkans and Asia Minor and their theatrical activity: 1800-1922", *Etudes Helleniques/Hellenic Studies*, 16/2, Autumn/Automne 2008, 39-63 [especially: 47-49]. Also online: [https://www.academia.edu/22227793/Stamatopoulou-Vasilakou Chrysothemis The Greek Communities in the Balkans and Asia Minor and their theatrical activity 1800-1922 Etudes Helleniques Hellenic Studies vol. 16 no 2 Autumn Automne 2008 pp. 39-63](https://www.academia.edu/22227793/Stamatopoulou-Vasilakou_Chrysothemis_The_Greek_Communities_in_the_Balkans_and_Asia_Minor_and_their_theatrical_activity_1800-1922_Etudes_Helleniques_Hellenic_Studies_vol._16_no_2_Autumn_Automne_2008_pp._39-63)

Soutsos, Georgios N. (2012), *Alexandrovodas the unscrupulous (1785)*. Introduction and translation by Anna Stavrakopoulou, Istanbul: Thelsis Press.

Tabaki, Anna (2007), "The Long Century of the Enlightenment and the Revival of Greek Theater", *Journal of Modern Greek Studies* [Modern Greek Theater. A special issue edited by Stratos E. Constantinidis and Walter Puchner], 25/2, 285-299. Available online: http://users.uoa.gr/~atabaki/10_MGS-25-2_Tabaki.pdf

- Tabaki, Anna (2003), “Les Lumières Néo-Helléniques. Un Essai de Définition et de Périodisation” / “The Neohellenic Enlightenment. An essay on definition and periodization”, in Schneiders, W. (ed.), *The Enlightenment in Europe: Unity and Diversity*, Berlin: Berliner Wissenschafts-Verlag, 45–56. Available online: https://www.academia.edu/2025102/Neo-hellenic_Enlightenment._An_introduction
- Wilkinson, W. (1820), *An Account of the Principalities of Wallachia and Moldavia*, London: Longman, Hurst, Rees, Orme & Brown. Also online: <https://books.google.gr/books?id=RogMAQAAMAAJ&printsec=frontcover&dq=Principalities+of+Wallachia+and+Moldavia&hl=el&sa=X&ved=0ahUKEwifsvqGtb3fAhVCAIAKHQddACgQ6AEIKzAA#v=onepage&q=Principalities%20of%20Wallachia%20and%20Moldavia&f=false>
- Wolff, Larry (1994), *Inventing Eastern Europe: The Map of Civilization on the Mind of the Enlightenment*, Stanford CA: Stanford University Press.

Online Audiovisual Sources

- Watch professor Peter Mackridge lecturing on “Some literary representations of spoken Greek before nationalism (1750-1804)”, with special focus on the Phanariots <https://www.youtube.com/watch?v=VpjFvr40sKw>
- Listen to the aria “[Siam navi all'onde argenti](#)”, from the opera *L'Olimpiade* by J.A. Hasse as performed by the Greek counter tenor Nicholas Spanos.

Activities and Discussion

- Forum discussion: Why do the representatives of the Enlightenment regard the theatre as “an evening school of the bourgeoisie”? Identify three representative examples in known 18th theatrical plays.
- Simulation assignment: Try to put yourself in the shoes of a fine lady of the Trans-danubian principalities, and put together an album of popular songs of the time in order to offer it as a gift to your best friend. Which ten scores would you choose and why? Compile a playlist and upload it on moodle.
- Research assignment: Listen to the aria “Siam navi all'onde argenti” from the opera *L'Olimpiade*, by J.A. Hasse, as performed by the Greek counter tenor Nicholas Spanos. Notice the phenomenon of female tonality in a male performer, much loved by the European 18th c. Identify similar aesthetic choices in theatre and opera transgressing gender boundaries. Post your findings on moodle.

Synopsis

This unit is dedicated to the cultural activity developed in the Phanariot environment of Constantinople and the Transdanubian Principalities of Walachia and Moldavia. These areas were closely connected to the complex phenomenon of the Greek Enlightenment, which fostered the outbreak of the “Greek Revolution” of 1821 and the liberation of a part of Greece from Ottoman rule.

In this context, the unit focuses on the translations of major European dramatic plays and librettos by the Greek intelligentsia, the album collections of European music pieces, the production of original theatrical works, and the organization of theatrical productions, and music evenings.

Unit # 6 – The Ionian Islands: The beginnings of art creation and urban entertainment, the flowering of opera, European influences and the search for Greekness – Week 6

Summary – Introductory notes

This unit examines the most outstanding instance of a westernized Greek-speaking area, the Ionian islands of the 18th and 19th centuries, the only area of south-eastern Europe that remained outside Ottoman rule. The direct contact with the West created a unique culture, in which local traditions and Western models coexisted. Emigrants from Venetian Crete and Italian musicians initiated the locals to Western harmony, and laid the foundations of Ionian music and theatre institutions and habits. The most important consequence of this was the birth, on Ionian soil, of a national operatic, musical and theatrical tradition. At the same time, in the Ionian Islands there developed forms of urban-popular entertainment, such as cantada (serenade), which will exert a tremendous impact on the musical repertoire of the 20th century.

More specifically we will focus on the work of major composers, such as Nicolaos Mantzaros, Pavlos Carrer and Spyridon Xyndas, as well as dramatic authors such as Antonios Matesis.

Objectives

The unit aims to:

- Highlight the stylistic variety and sophistication of the Ionian cultural production.
- Present the work of major Ionian creators and artists.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Understand why the Ionian Islands were the most important Greek cradle of music in the 19th century.
- Recognise the work and contribution of the major Ionian creators and artists to the establishment of the arts in the new Greek State and the formation of a National School.

Keywords

Corfu; Zante; Cefalonia; Opera; San Giacomo; Cantada; Serenade; Philharmonic societies; Touring companies; Italy; Impresario; Mantzaros; Carrer; Xyndas; Matesis; National operas; Ionian School of Music; Romanticism.

Required Bibliography

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Romanou, Katy (2008), "The Ionian Islands", in Romanou, K. (ed.), *Aspects of Greek and Serbian Music*, Athens: Orpheus, 126-153. Also online:

https://www.academia.edu/15261034/Aspects_of_Greek_and_Serbian_Music_Athens_2008

Xepapadakou, Avra (2017), "The Ionian Islands before and after the National Independence", in Xepapadakou, A. & Charkiolakis, A, *Interspersed with Musical Entertainment. Music in Greek Salons of the 19th Century*, Athens: Hellenic Music Centre, 8-12.

Additional/Recommended Bibliography

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Kardamis, Kostas (2011), "A consideration on the power of Music. Ionian Islands and music during late 18th century", paper in the session *Central and Eastern Europe in the Age of Enlightenment*. Published online:

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Kardamis, Kostas (2011), "From popular to esoteric: Nikolaos Mantzaros and the development of his career as composer", in *Nineteenth-Century Music Review*, 8, 101-126.

- Leontsinis, George N (2014), "The Ionian Islands and the Greek Revolution", in Hirst, A. & Sammon, P. (eds), *The Ionian Islands: Aspects of their History and Culture*, Newcastle: Cambridge Scholars Publishing, 124-145. Also online: [https://www.academia.edu/1442429/The Ionian Islands and the Greek Revolution](https://www.academia.edu/1442429/The_Ionian_Islands_and_the_Greek_Revolution)
- Leotsakos, George (1995), "Italy as the Alma Mater of 19th century Greek music and as a vast field of relevant future historical research", in Carapezza, P.E. (ed.), *Mediterraneo Musica*, Palermo: Memus, 66–79.
- Moutzan-Martinengou, Elisavet (1989), *My Story*, translation: Dendrinou-Kolias, Helen Athens / London: University of Georgia Press.
- Samson, Jim (2013), *Music in the Balkans*, Leiden / Boston: Brill [especially: 180-184 & 232-234].
- Tabaki, Anna (2018), "Drama in Greece: Romantic poetics and national history", in Leerssen, J. (ed.), *Encyclopedia of Romantic Nationalism in Europe*, (electronic version; Amsterdam: Study Platform on Interlocking Nationalisms, www.romanticnationalism.net)
- Terzakis, A. (1972), "Matesis' 'Vassilikos': the first Drama of Ideas", in Keeley, E. & Bien, P. (eds), *Modern Greek Writers*, Princeton: Princeton University Press, 93-107.
- Xanthoudakis, Haris (2011), "Composers, Trends and the Question of Nationality in Nineteenth-Century Musical Greece", in *Nineteenth-Century Music Review* 8, 41-55.
- Xepapadakou Avra (2018), "Greek Opera", in Leerssen, J. (ed.), *Encyclopedia of Romantic Nationalism in Europe*, vol. 2, Amsterdam: Amsterdam University Press, 1030-1032. Also published in: Study Platform on Interlocking Nationalisms / Universiteit van Amsterdam, 2016.
<http://romanticnationalism.net/viewer.p/21/56/object/122-165950U24T>
- Xepapadakou, Avra (2017), "The Second Life. The stage history of the comic opera *The Parliamentary Candidate* by Spyridon Xyndas Between the Nineteenth and the Twentieth Century", in the volume *Spyridon Xyndas-Ioannis Rinopoulos, The Candidate (1867-2017), Spartito and Libretto*, Corfu: Corfu Philharmonic Society, xxii-xxx & xlv-liv.
- Xepapadakou, Avra (2013), "Carrer [Carreris], Pavlos [Carrer, Paolo; Karrer, Paul]", *Grove Music Online*, ed. Deane Root, New York: Oxford University Press.
- Xepapadakou, Avra (2013), *Pavlos Carrer*, Athens: Fagottobooks [in Greek].

Online Audiovisual Sources

Listen to the works of the most outstanding Ionian composers of the mid and late 19th c.”:

- Pavlos Carrer: *Markos Botzaris* « Old lad Demos”, opera aria:
<https://www.youtube.com/watch?v=wE5QNLebQ1A>;
Despo, opera: <https://www.youtube.com/watch?v=MNRrA3NGYA>,
- Spyridon Xyndas: *The Parliamentary Candidate*, comic opera:
<https://www.youtube.com/watch?v=fg0kD0XLaHg>
- Dionysios Lavrangas: «The nightingales sing”, serenade:
<https://www.youtube.com/watch?v=ujeLhOLWOMI>

Activities and Discussion

- Forum discussion: Watch *O Vassilikos* by Antonios Matesis [<https://www.youtube.com/watch?v=6wOdBhGBWgo>] and list the elements that originate from the 18th century and those that derive from the 19th century. What artistic and philosophical currents are evident in the play?
- Group simulation assignment: Put yourself in the place of an impresario of the theatre of San Giacomo, for the theatrical season 1858-1859 and take on the duty of artistic programming. Suggest a repertoire of six full-length operatic works, two smaller-scale spectacles and four social/entertainment events. Try to take advantage of local artists, and to ensure the originality but also the success of the venture. Present your proposals, offering supporting argumentation, to theatre’s art committee via a short video and let us chose the ideal repertoire!
- Wiki Week 06: Antonios Matesis: Let us compose our sixth wiki on the major Ionian dramatist, Antonios Matesis. Please contribute to the writing of a complete text, with references, external links, relevant visual or audiovisual material and bibliography. When has been completed and thoroughly checked and evaluated by the instructor/me, we may add it as an entry in the english wikipedia!

Synopsis

This unit focuses on the most outstanding instance of westernized Greek-speaking area, the Ionian islands of 18th and 19th centuries, the only area of south-eastern Europe that remained outside Ottoman rule. It centers around the genres of opera, music and drama, as well as the forms of urban-popular entertainment that flourished during the 18th and 19th centuries.

More specifically the unit explores the work of major composers, such as Nicolaos Mantzaros, Pavlos Carrer and Spyridon Xyndas, as well as dramatic authors as Antonios Matesis.

Unit # 7 – Music and Spectacle in the newly established Greek State (1828-1862) – Week 7

Summary – Introductory notes

In this unit we will move to Nafplion, the first capital of the newly established Greek State, and then to Athens, the city which shortly after became the capital of Greece. Our aim is to present the musical and theatrical activity of the first half of the 19th century, under the Bavarian rule of Otto I, the first king of Greece. The first years of Greek Independence were intertwined with western European habits and trends: Italian opera, salon music, piano-mania, military bands and waltz paroxysm. Along with the dissemination of western European music and theatre, local authors and artists made their first attempts to form a “national” scene. Greek cultural production consisted of comedies of manners, amongst which the brilliant *Babel* by Dimitrios Vyzantios, historical-patriotic dramas and the first Greek dramatic theatre troupes, which made their first hesitant steps to the stage.

Objectives

The unit aims to:

- Familiarize the students with the cultural life in independent Greece.
- Assess the cultural impact of Bavarian music and ballroom dances and, most importantly of Italian opera in the newly born Greek cultural market.
- Present the most significant dramatic plays of the first half of the 19th century.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Assess the contribution of Italian opera troupes to the musical and theatrical education of the Athenian audience
- Recognise the most important artists and works that formed the cultural landscape of the newly established Greek capital city.

Keywords

Nafplion; Athens; Capodistria; Otto; Amalia; Bavarians; Italian opera; Belcanto; Verdi; Italian opera companies; Ballroom dances; Waltz; Military bands; comedies; *Babel*; Athens Winter Theatre House; Prime-donne; Dimitrios Vyzantios; Alexandros Rizos Rangavis.

Required bibliography

Constantinidis, Stratos E. (2001), *Modern Greek Theatre: a Quest for Hellenism*, Jefferson, North Carolina and London: McFarland Publishing [cf. chapter 2 on *Babel*].

Sideris, John (1957), *The Modern Greek Theatre: A Concise History*, Athens: Difros [pp. 7-8].

Xepapadakou, Avra & Charkiolakis, Alexandros (2017), *Interspersed with Musical Entertainment. Music in Greek Salons of the 19th Century*, Athens: Hellenic Music Centre [especially 13-34].

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Additional/Recommended Bibliography

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Rosselli, John (1984), *The Opera Industry in Italy from Cimarosa to Verdi. The Role of the Impresario*, Cambridge: Cambridge University Press.

Tabaki, Anna (2018), 'Theatre in Greece: Romantic poetics and national history', in Leerssen, J. (ed.), *Encyclopedia of Romantic Nationalism in Europe*, (electronic version; Amsterdam: Study Platform on Interlocking Nationalisms.

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Trencsenyi, Balazs & Kopecek, Michal (eds 2007), *National Romanticism: Formation of National Movements*, 2, Budapest / New York: Central European University Press, [cf. 138-142 on Dimitrios Vyzantios and *Babel*].

Activities and Discussion

- Interactive assignment (quiz and written assignment): Locate and mark on the map (<https://storymap.knightlab.com/>) the opera houses in South-eastern Europe that hosted Italian operas during the 19th century. What is the common

characteristic of their locations? After marking on the rights spots, make a list of your observations and post it on moodle.

- Research assignment: Trace examples of “dialect comedy” within the European theatrical repertory and attempt to compare them to Vyzantios’ *Babel*. [<https://www.youtube.com/watch?v=qU0YImqyj1k>] List the similarities and differences and post them on moodle.
- Forum discussion: how long did the Greek parliament support the practice of state funding for Italian opera companies? How did the official cultural policy affect the growing of local music and theatre?

Synopsis

This unit examines the musical and theatrical activity of the first half of the 19th century, in Nafplion and Athens. Along with the implantation of western European music and theatre, the first Greek attempts to form a national scene took place.

Unit # 8 – Musical and Theatrical Life in the second half of the nineteenth c. The years of George I – Week 8

Summary-Introductory notes

This unit introduces students to the musical and theatrical scene of the second half of the Greek 19th c. which develops parallel to the long reign of George I (1863-1913). This period brought about major social reforms and a rapid urbanization of Greek society. The country's borders expanded with the annexation of new lands (Ionian Islands, Thessaly, Epirus), the social make-up of the population changed with the incorporation of the extremely advanced Ionian society, and local cultural life underwent a new development, thanks to the rise of native artistic creation. This included a large spectrum of musical and theatrical compositions, containing, as a high point, the invasion of French operetta and vaudeville, as well as the operas by Ionian composers. Meanwhile, three booming trade centers, the city-ports of Piraeus, Patras, and Hermoupolis in Syros brought an increase to the country's urban population. This population was the audience which thronged the new theatre houses, built in Athens, the Ionian islands, and the three-above-mentioned new dynamic cultural markets.

This unit also discusses the concept of cultural continuity in the context of Greek state ideology in the nineteenth century, when Modern Greece presented itself as the heir of its ancient glory, and claimed a position of superiority with respect to its neighbours.

Within this framework, Greek drama went through an extreme academic phase and therefore developed under the influence of a peculiar neoclassical / romantic amalgamation. New dramatic *loci*, such as Byzantium, were introduced in the plots and the *katharevousa*, the “archaist” and purified form of the Modern Greek language, was defended by a great number of plays, meant to be read rather than staged.

Objectives

The unit aims to:

- Familiarize students with the musical and theatrical developments in Greece during the second half of the 19th century.
- Discuss how the concept of cultural continuity affected the dramatic repertoire.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Be able to identify key genres, works and artists discussed in this unit.
- Argue on the distinction between commercial and academic theatre.

Keywords

George I; Olga; Ionian Islands; French Operetta; Vaudeville; Light musical theatre; Cretan Revolution; Industrialization; Spyridon Zambelios; Konstantinos Paparigopoulos; Nicolaos Politis; Open-air theatres; Café-Chantants; Municipal theatres; Athens; Patras; Hermoupolis; Piraeus; Smyrna; Constantinople; Athens Conservatoire; University literary and dramatic competitions; Dimitrios Vernardakis; Melodrama; Musical comedy; Comic idyll; Institutionalization.

Required Bibliography

Sideris, John (1957), *The Modern Greek Theatre: A Concise History*, Athens: Difros [pp. 8-19].

Stamatopoulou-Vasilakou, Chrysothemis (2007), "Greek Theater in Southeastern Europe and the Eastern Mediterranean from 1810 to 1961", *Journal of Modern Greek Studies*, 25/2, 267-284. Also online:

https://www.academia.edu/22227597/Stamatopoulou-Vasilakou_Chrysothemis_Greek_Theater_in_Southeastern_Europe_and_the_Eastern_Mediterranean_from_1810_to_1961_Journal_of_Modern_Greek_Studies_vol._25_no_2_October_2007_pp._267-284

Additional/recommended Bibliography

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Activities and Discussion

Students are expected to actively participate in the forum discussions and/or wiki exercises on issues such as the following:

- Forum discussion: What were the advantages of the annexation of the Ionian Islands to the Greek state in terms of cultural activity, music education and enforcement of original creation?
- Wiki week 08 | Dimitrios Vernardakis: Let us compose another wiki on the eminent scholar and playwright, Dimitrios Vernardakis. Please contribute to the writing of a complete text, with references, external links, relevant visual or audiovisual material and bibliography. When has been completed and thoroughly checked and evaluated by the instructor/me, we may add it in the poorly written entry https://en.wikipedia.org/wiki/Demetrios_Bernardakis of the english wikipedia!
- Simulation and research assignment: You are a scholar specialising on the 19th c., in search of data on the French lyrical singer/opera singer Alexandra Myrial, who went on to become, in the 20th c., a researcher of oriental religions and a hermit philosopher of esotericism, under the name Alexandra David-Néel. The only information in your possession is that during the theatrical period 1889-1890 Myrial thrilled the Athenian audience in her role as a light soprano, member of an unidentified French troupe. How will you organize your research? Where will you look for sources? What obstacles do you expect to meet and how will you overcome them? Post your results on moodle.

Synopsis

This unit introduced students to the musical and theatrical scene of the second half of the Greek 19th c. (light musical theatre, musical comedy, archaizing tragedy, melodrama etc).

The unit also discussed the concept of cultural continuity which dominated the nineteenth century and the developments that this ideological frame brought to the Modern Greek stage.

Unit # 9 -- From Fin de Siècle to Interwar A: High art creation, Currents, Cosmopolitanism and Perpetual Movement – Week 9

Summary-Introductory Notes

Units 9, 10 and 11 will focus on the last two decades of the 19th century (1880 & 1890) and the first decades of the 20th century until the outbreak of the Second World War, a period marked by two major movements: urbanization and emigration, especially towards the USA. The victorious Balkan wars and the First World War expanded the Greek territory even further, and added new urban centres, namely the vigorous multi-cultural city of Thessaloniki, while the Goudi Coup strengthened a new social power, the working class. The Asia Minor disaster and the integration of 1.5 million refugees from the cities of the western Asia Minor coast (Ionia) in Greek society is the most important event of the period, and had a tremendous impact on Greek social structure.

This period is characterized by two tendencies: spread and decentralization of musical and theatrical life, served mainly by various Greek itinerant companies that toured in a wide geographical area, as well as institutionalization of the performing arts in the capital of Greece, Athens, together with the demand for a national character in all aspects of art.

The rich cultural harvest of this period involves both high art (on which we will focus in unit 9 and 11) and urban-popular creation (which we will examine in the next unit 10).

High art creation includes the solid presence and contribution of Manolis Kalomiris and his ambition to re-create a National School of Music in juxtaposition to the international acclaim and cosmopolitan career of his rivals, Spyros Samaras and Napoleon Lambelet. During the Second World War the avant-garde composer Nikos Skalkottas will also be confronted with Kalomiris' statutory personality.

In addition, the introduction of a new repertoire, originating mainly from Northern Europe energized young Greek authors, performers and the first Greek stage directors and bore fruit both in playwriting and staging.

Objectives

The unit aims to:

- Familiarize students with the fin de siècle which is marked by the final stages of institutionalization of cultural / artistic activity in Greece.

- Provide an overview of the high art creation in the field, represented by artistic accomplishments in all branches of the performing arts, i.e. music, opera, theatre and dance.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Be able to evaluate the rich high-art cultural production of the fin de siècle and the interwar period.
- Critically engage with issues relating to the introduction of new artistic currents and movements in the Greek performing arts scene.
- Be familiar with the most important genres, forms, works creators and performers of the period.

Key words

Naturalism; Verismo; Symbolism; Theatre of ideas; Wagnerism; Socialism; Manolis Kalomiris; Greek National School; Spyros Samaras; Kostis Palamas; Grigorios Xenopoulos; Konstantinos Christomanos; Thomas Oikonomou; Greek National Theatre, Nikos Skalkottas.

Required Bibliography

Puchner, Walter (2017), "A Typology of Western Music and Theatre Activity in Southeast Europe, the Eastern Mediterranean and the Black Sea Region in Premodern Times", in Strohm, R. (ed.), *The Music Road: Coherence and Diversity in Music from the Mediterranean to India*, London: The British Academy Publications.

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Belonis, Yannis (2008), "The Greek National School", in Romanou, K. (ed.), *A Patch to Western Music History: Serbian and Greek Art Music*. Bristol and Chicago: Intellect, 125–62. Published online:

https://www.academia.edu/15261034/Aspects_of_Greek_and_Serbian_Music_Athens_2008

Glytzouris, Antonis (2012), "Henrik Ibsen, the Quest for Realism and the Rise of Greek Theatrical Modernism", *Ibsen Studies*, 12/1, 3-26.

Gounaridou, Kiki (1996), "Intertext and the Regendering of Nietzsche's Superman in Kostis Palamas's *Trisevyeni*", *Journal of Modern Greek Studies*, 14/1, 75-83.

Konstantinidis, Paris (2013), "When Progress Fails, Try Greekness: From Manolis Kalomiris to Manos Hadjidakis and Mikis Theodorakis", *Musicological Conference: The National Element in Music*, Faculty of Music Studies of the University of Athens & Music Library of Greece "Lilian Voudouri", Published online:

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Levidou, Katerina (2014), "A Dubious Mission: Skalkottas's Vision of Truly Greek Music and his 36 Greek Dances", in Maliaras, N. (ed.), *The National Element in Music. Conference Proceedings*, Athens: University of Athens, 255-66. Published online:

https://www.academia.edu/6933990/Katerina_Levidou_A_Dubious_Mission_Skalkottas_s_Vision_of_Truly_Greek_Music_and_his_36_Greek_Dances_in_Nikolaos_Maliaras_ed._The_National_Element_in_Music._Conference_Proceedings._Athens_University_of_Athens_2014_255-66

Palamas, Kostis (1923), *Royal Blossom or Trisevyene*, transl. by Aristides Phoutrides. New Haven: Yale University Press.

Puchner, Walter (2017), "A Typology of Western Music and Theatre Activity in Southeast Europe, the Eastern Mediterranean and the Black Sea Region in Premodern Times", *Parabasis*, 15/1, 11-26.

Sakallieros, Giorgos (2013), "The Greek symphony (1900-1950): oscillating between Greek nationalism and Western art-music tradition", in *Musicological Conference: The National Element in Music*, Faculty of Music Studies of the University of Athens & Music Library of Greece "Lilian Voudouri". Published online:

https://www.academia.edu/27265542/The_Greek_symphony_1900_1950_oscillating_between_Greek_nationalism_and_Western_art_music_tradition

Vrondos, Harris (ed. 2008), *Nikos Skalkottas: A Greek European*, Athens: Benaki Museum

Online Audiovisual Resources

- Listen to *La Martire*, the veristic opera composed by Spyros Samaras:
<https://www.youtube.com/watch?v=r1oEEpDeZdU>
- Listen to the *Levendia Symphony* composed by Manolis Kalomiris:
<https://www.youtube.com/watch?v=ASXHOle6xi4>
- Listen to a selection of the *Greek dances* composed by Nikos Skalkottas:
<https://www.youtube.com/watch?v=ufLdgllRvZM>

Activities and Discussion

Students are expected to actively participate in the forum discussions and/or wiki exercises on issues such as the following:

- Research assignment: Explore the relationship between the young generation of Greek authors of the fin de siècle and the operatic work of Manolis Kalomiris. Which librettists' names can you recognise?
- Forum discussion: How close were the developments in Greek theatre to similar developments in other spheres of cultural creation, as well as to contemporary theatrical European issues?
- Multiple choice test: Put yourself in the position of Konstantinos Christomanos and form the philosophy, the aesthetics, the repertoire and the collaborations of his "New Scene". Choose the right answer among four alternatives.

Synopsis

Unit 9 focuses on the currents and trends influencing the performing arts in Greece from the last decades of the 19th century until the Interwar period. The rich cultural harvest of this period is examined, with particular emphasis on the high art creation in the fields of music, opera, theatre and dance.

Unit # 10 – From Fin de Siècle to Interwar B: Urban popular tradition and creation in Greece – Week 10

Summary – Introductory notes

This unit continues the exploration of the performing arts during the fin de siècle-Interwar period. Alongside the high art forms that were studied in unit 9, these years also see the cultivation, in many forms, of urban popular song, an ancestor of *re[m]betiko* song, the expansion of which is connected to the development of the record industry and to the dominance of musical theatre on the Greek stage.

At the same time, light musical theatre, such as the Athenian revue [*epitheorisis*] and operetta, were the musical theatre genres that enjoyed great commercial fortune on the Athenian stages and among the urban public, while, simultaneously, urban-folk theatrical forms, such as the dramatic idyll were diffused by touring companies and were extremely popular among the public of the Greek countryside.

The social osmosis with the Asia Minor refugees, with their urban background and oriental music tradition redefined the dividing lines between western and oriental and had a determining impact on artistic production and cultural life in Greece. As will be demonstrated later, operetta and revue would function as a meeting point between the different aesthetic trends of the period.

Objectives

The unit aims to:

- Explore the urban-popular culture of the period, as represented by the Greek operetta, the revue [*epitheorisis*], the Greek shadow and puppet theatre, as well as the urban-popular music and dance tradition of Greece, including the *rembetiko* song.
- Discuss the social milieu that led to the necessity of urban-popular artistic expression.
- Follow the steps towards the commercialization of theatre, music and dance.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Be familiar with the urban-popular genres of the period.
- Develop an understanding of the relationship between the performing arts, the social transformations and the commercialization of cultural products.

Key words

Light musical theatre; Operetta; Revue; Epitheorisis; Dramatic idyll; Bouloukia; Folk theatre; Shadow theatre; Karaghiozis; Puppet theatre; Fassoulis; Dancing; Ballroom dances; Urban-popular dances; Re[m]betiko song; Migration; Orientalism; Greek national identity.

Required Bibliography

Papanikolaou, Dimitris (2007), *Singing Poets: Literature and Popular Music in France and Greece*, New York: Legenda. View online:

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Online audiovisual sources

- Watch the full movie of Kostas Ferris *The Rembetiko*:
https://www.youtube.com/watch?v=G21q_5iac90
- Watch the full theatrical production of the compilation tribute on Greek epitheorisi *Vira tis Angyres*, a production of the Greek National Theatre:
https://www.youtube.com/watch?v=D_ACw0ulfR4
- Watch the full movie of Pantelis Voulgaris *Acropole* on the Greek epitheorisi:
<https://www.youtube.com/watch?v=-7h5p8vOzyQ>

Activities and Discussion

Students are expected to actively participate in the forum discussions and/or wiki exercises on issues such as the following:

- Wiki 10 | Epitheorisis: Let us compose a wiki on the local Greek musico-theatrical genre «Epitheorisis». Contribute to the writing of a complete text, with references, external links, relevant visual or audiovisual material and bibliography. has been completed and thoroughly checked and evaluated by the instructor/me, we may upload it as a new page or entry in the english wikipedia!
- Forum discussion: Discuss the social milieu and lifestyle connected with the rembetiko song and look for corresponding urban-popular artistic expressions in other countries. After identifying at least three such examples, try to compare their characteristic features.
- Research assignment: Listen to the song “Zeimbekiko” by Dionysis Savvopoulos, interpreted by himself and the veteran singer Sotiria Bellou, <https://www.youtube.com/watch?v=PbvG320vHgA> paying special attention to the lyrics [http://www.lovesongforgreece.com/?page_id=2840]. Try to interpret the contents of the song and search for references in the world of rembetiko. Post your findings on moodle.

Synopsis

Week 10 explores the performing arts during the fin de siècle-Interwar period with special emphasis on the urban popular music, the rebetiko song, light musical theatre and itinerant folk theatre. The above genres and styles acted as a crossroads between the bi-polar tradition of Greece, which combined both western and oriental cultural heritage and impact.

Unit # 11 – From Fin de Siècle to Interwar C: The Ancient Greek World and its impact in Greek musical, and dance creation – Week 11

Summary – Introductory notes

The long and rich in artistic activity and creation period between 1880s and 1939 saw the first serious attempts to revive ancient Greek drama on stage and to form a corps of chorus – a development that went hand in hand with the flowering of classical ballet and the beginning of an organized dance scene and education in Greece. In this unit we will examine the first neoclassical operatic and musical works by the Ionian composers Pavlos Carrer, Dionysios Lavrangas and Spyros Samaras, with special focus on Samaras' artistic contribution to the First Olympic Games of the modern era, organized in Athens in 1896.

Moreover, we will discuss Eva Palmer-Sikelianou's visionary Delphic Festival and Isadora Duncan's research which led to the beginning of the career of major Greek choreographers such as Koula Pratsika, Manon Renieri, Elli Zouroudi and the Apostolou pair. Additionally their participation in ancient Greek choruses allowed young Greek women of middle and upper class to appear "decorously" on stage. It was the first time that Greek girls of prestigious families performed professionally as dancers on the orchestras of ancient Greek theatres.

Objectives

The unit aims to:

- Familiarize students with the neoclassical trend which grew in Greece during the first decades of the 20th century.
- Illustrate how classical antiquity and the revival of ancient Greek drama led to modernistic visions and creations in the field of the performing arts.
- Investigate the beginnings of art dance and ballet in Greece.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Know key music and dance creations inspired by the Greek antiquity and their context (contemporary artistic practices and dominant ideology)
- Understand the significance of ancient Greek drama within and outside Greece.

Key words

Pavlos Carrer; Dionysios Lavrangas; Spyros Samaras; Olympic Games; Eva Palmer-Sikelianou; Angelos Sikelianos; Delphic Festival; Koula Pratsika; Classical ballet; Art dance.

Required Bibliography

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Fournaraki, Eleni (2010), "Bodies that Differ: Mid- and Upper-Class Women and the Quest for 'Greekness' in Female Bodily Culture (1896-1940)", *The International Journal of the History of Sport*, 27/12, August 2010, 2053-2089.

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https://www.academia.edu/1686410/Ionian_Septinsular_composers_and_Classical_Antiquity_Revisiting_the_past_or_legitimising_the_present

Levidou, Katerina & Vlastos, George (eds 2013), (eds.), *Revisiting the Past Recasting the Present: The Reception of Greek Antiquity in Music, 19th Century to the Present. Conference Proceedings*, Athens: Hellenic Music Centre. Published online:

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https://www.academia.edu/27857661/Music_in_the_Imaginary_Worlds_of_the_Greek_Nation_Greek_Art_Music_during_the_Nineteenth-Century's_fin_de_si%C3%A9cle_1880s_1910s

Siopsi, Anastasia (2010), "Music and the scene in stage productions of ancient dramas and comedies in Greece at the last decades of the 20th century", *New Sound* 36/II, 75-90. Published online:

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Tsintziloni, Steriani (2015), "National Heterotopia, Nature and Dance: performing outdoor in interwar Greece", *Parabasis*, 13/1, 39-52.

Online Audiovisual Sources

- Watch *Prometheus bound* as performed at the First Delphic Festival of 1927: https://www.youtube.com/watch?v=3_yXA_1HcUQ
- Excerpt from the finale of operatic production of *Marathon-Salamis* by Pavlos Carrer at the Greek National Opera: <https://www.youtube.com/watch?v=6O4nyJVLGE8>
- Listen to the full opera of Spyros Samaras, *Rhea*: <https://www.youtube.com/watch?v=GxjbicmLs08>

Activities and Discussion

Students are expected to actively participate in the forum discussions and/or wiki exercises on issues such as the following:

- Forum discussion: Compare the neoclassical works of 18th century opera seria to the Ionian operas inspired by classical antiquity and discuss their artistic aims and means.
- Group assignment: Study the heritage of two American artists that visited Greece: Isadora Duncan and Eva Palmer-Sikelianou. Compose their ergo-biographical portraits.
- Research assignment: Go to the website of the European Cultural Centre of Delphi, and look through its archive. Which major artists have staged ancient dramas within the framework of this institution? List four examples.

Synopsis

Unit 11 examines the first neoclassical operatic and musical works by the Ionian composers, with special focus on Samaras' artistic contribution to the First Olympic Games of the modern era, organized in Athens in 1896. In addition, this unit discusses the first serious attempts to revive ancient Greek drama on stage and to form a corps of chorus, through the analysis of the work and contribution of Eva Palmer-Sikelianou, Isadora Duncan and Koula Pratsika.

Unit # 12 -- From Post-war to Post-authoritarian: The Performing Arts in Transition. Aspects of contemporary performing arts in Greece – Week 12

Summary – Introductory Notes

In the first part of this unit we will attempt to approach the cultural scene of a transitional period, beginning from the years of the civil war 1944-1949 and ending in 1974, a year marked by the invasion of Cyprus and the collapse of the Greek military dictatorship. The performing arts of this period were as turbulent as the times: established institutions, such as the National Theatre or the National Opera of Greece served the serious and official repertoire through distinguished stage directors and protagonists (such as Dimitrios Rondiris, Eleni Papadaki, Katina Paxinou, Alexis Minotis) while young and dynamic creative voices (individual artists and artistic ensembles) expressed a political position with respect to the historical and social reality by turning their artistic interest to the lower social classes, the poor and suffering from the consequences of two devastating wars.

The leading theatrical institution of that period was the Art Theatre of Karolos Koun which developed a new artistic proposal, that of collective work and psychological approach of the characters together with a new ethics etiquette for the actors and artists. Koun collaborated with young dramatists such as Iakovos Kambanellis and the crème de la crème of the visual artists of his time, such as Yannis Tsarouchis and Nikos Chatzikyriakos-Ghikas.

In the field of urban-popular culture, the crowds succumb to the charms of latin and modern dances, while the art-popular and popular songs [entecho and laiko] are flourishing, represented by the two leading figures of Manos Hadjidakis and Mikis Theodorakis. Both were pioneer composers who easily combined high art with popular music and collaborated with major stage, cinema and dance creators (such as Karolos Koun, Alexis Solomos, Jules Dassin, Michael Cacoyannis, Maurice Béjart, Rallou Manou) in theatrical, dance (especially the genre of “dance-theatre”) and cinema productions.

At the same time, major Greek artists, such as Maria Callas and Dimitri Mitropoulos build extraordinary careers of international appeal and become cultural ambassadors of Greece abroad. Institutions such as the Athens Festival and Epidavria are founded and host quality international artists and events.

The second and last part of the unit discusses the performing arts in contemporary Greece of the late 20th and early 21st century within the framework of post-modernism and globalization of our digital era. As a stabilized framework is still lacking, we will focus on specific creators who have developed their own, distinct and recognizable artistic language and style. Amongst them, we will approach Dionysis

Savvopoulos (from the field of art-popular song), Iannis Xenakis and Teodor Currentzis (from the field of high-art music), Dimitris Dimitriadis (from the field of drama), Theodoros Terzopoulos, Lefteris Voyatzis and Michail Marmarinos (from the field of theatre directing) and Dimitris Papaioannou (from the field of Dance-theatre).

Objectives

The unit aims to:

- Approach the Greek cultural scene of the second half of the 20th century.
- Present the work and activity of some of the most distinguished Greek creators and performers of the period.
- Evaluate the role of performing arts in our contemporary historical reality.

Expected learning outcomes

After the completion of this unit, the students are expected to:

- Understand the key characteristics of post-war performing arts in Greece and draw parallels with the equivalent aesthetic currents and trends dominant in Europe at the same period.
- Form a critical understanding of the musical, dramatic, stage and dance activity of the period.
- Form a basic understanding of how traditionally distinct forms of arts now form a creative amalgamation of live performance.

Keywords

World War II; Nazi occupation; Civil War; Military dictatorship; Modernism; Realism; Greek National Theatre; Greek National Opera; Art Theatre; Dimitrios Rondiris; Katina Paxinou; Alexis Minotis; Karolos Koun; Iakovos Kambanellis; Yannis Tsarouchis; Nikos Chatzikyriakos-Ghikas; Manos Hadjidakis; Mikis Theodorakis; Popular song [laiko]; Art-popular song [entechno]; Modern dances; Rallou Manou; Dance-theatre [Chorodrama]; Katina Paxinou; Alexis Minotis; Dimitri Mitropoulos; Maria Callas; Athens Festival; Epidavria; Post-dictatorship; Cold War; Millennium; Formalism; Post-modernism; Mass culture; Globalization; Creative Industries; Digital era; New Wave [Neo Kyma]; Dionyssis Savvopoulos; Iannis Xenakis; Teodor Currentzis; Television; Performance Theory; Devised theatre; Dimitris Dimitriadis; Lefteris Voyatzis; Michail Marmarinos; Theodoros Terzopoulos; Dance-theatre; Tanzteater; Dimitris Papaioannou.

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Online Audiovisual Sources

- Excerpts from *Street of Dreams* by Manos Hadjidakis: <https://www.youtube.com/watch?v=WNCznl9uk-E>
- Watch a rare excerpt from *Our great circus* by Iakovos Kambanellis: <https://www.youtube.com/watch?v=XDR5sO6XJm0>
- A compilation of selected works by Dionyssi Savvopoulos: <https://www.youtube.com/watch?v=hjtSfnQwBKU>
- *Polytopes* by Iannis Xenakis: <https://www.youtube.com/watch?v=C2o224WhJF4> and https://www.youtube.com/watch?v=Af_JIAQQ7n8
- Interview of Teodor Currentzis in ARTE TV: <https://www.youtube.com/watch?v=5TXW-UfUmfk> [in German]
- Footage and interview of Michail Marmarinos on his production of *Faust*: <https://vimeo.com/269948338> and on the production of 'Theseum Ensemble' on the Olympic Games: <https://www.youtube.com/watch?v=6IMTQ3BQCDs>
- Footage from the productions *Mauser* <https://www.youtube.com/watch?v=Wq7I9PXRS8> and *Alarme* https://www.youtube.com/watch?time_continue=14&v=06B3QEBf_6E, both directed by Theodoros Terzopoulos.
- Watch two selected works by Dimitris Papaioannou: 2: <https://vimeo.com/76409048> and *Primal Matter*: <https://www.youtube.com/watch?v=fVYnDxC3yuE>

Activities and Discussion

Students are expected to actively participate in the forum discussions and/or wiki exercises on issues such as the following:

- Simulation assignment: You are an executive at an international record company. The new project you have been assigned is to create a CD (20 tracks) with the most well-known Greek poems set to music as art songs. Present and justify your choices on a short video.
- Group assignment: Work in groups and discover the most important and internationally recognised Greek artists in the social media. Connect with them and follow their work. Each group will present the social profile of an artist in

relation to his creative work.

- Simulation assignment: You are the director of the Avignon International Festival, and you want to organize a tribute to the Modern Greek stage. Choose the ten most important and most representative Greek artistic creations (theatre, dance, musical theatre, musical concerts, films etc.) that you think should be presented. Justify your choice on a short video.

Synopsis

The first part of this unit aims to shed light on the cultural scene of the period, beginning from the years of the civil war 1944-1949 and ending in 1974. It investigates all aspects and genres of performing arts in their high-art as well as popular form. The unit focused on major artistic personalities such as Karolos Koun, Manos Hadjidakis, Mikis Theodorakis, Dimitris Mitropoulos and Maria Callas.

The last part of the unit explores the performing arts in contemporary Greece of late 20th and early 21st century within the framework of post-modernism and globalization of our digital era.

CONTENT:

Institution	University of Nicosia		
Programme of Study	MA Greek Civilisation		
Course	GCIV-570 Greek Printing History & Culture		
Level	Undergraduate <input type="checkbox"/>	Postgraduate (Master) <input checked="" type="checkbox"/>	
Language of Instruction	English		
Mode of Delivery	Distance Learning <input checked="" type="checkbox"/>	Conventional <input type="checkbox"/>	
Type of Course	Required <input type="checkbox"/>	Elective <input checked="" type="checkbox"/>	
Number of Group Advising Meetings/Teleconferences/Lectures	Total:	With Physical Presence	On-line:
Number of assignments	3		
Assessment	Assignments, interactive activities, Projects = 40% Final Assessment = 60% * The Final Assessment can be either a Final Exam or Final Assignment(s) with Viva		
Number of ECTS credits	10 ECTS		

Preparation of Study Guide by:	Professor Klimis Mastoridis Dr Niki Sioki
Review and approval of Study Guide by:	Interdepartmental

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ii. Module / Course
<p>Brief description of Module/Course and Aims</p> <p>The course focuses on the multiple aspects of the origination, transmission, and reception of the Greek printed word. It offers a broad view of the history of Greek printing using a thematic learning approach; from the beginnings in 15th century Europe, through the establishment of the Greek State in the 1820s, to printing's role as an agent of cultural change in modern Greek society. The main focus will be on printed artefacts, i.e., books, newspapers, periodicals, and ephemera as material objects, their originators, the production technology, and their impact on social and cultural attitudes. The main aim of the course is to provide students with a sophisticated understanding of the history of Greek printing as an important aspect of Greek culture and to enable them to critically analyse the production and reception of print media within a changing socio-political landscape.</p> <p>Main Topic/Thematic Areas</p> <ol style="list-style-type: none"> 1. Theoretical foundations and research methods in printing history 2. Greek texts before printing: from papyrus scrolls to codex 3. The origins of early Greek printing 4. Greek printing in the renaissance Italy 5. Greek printers in Venice (16th–18th) 6. The Greek book in early modern Europe (16th–18th) 7. Printing and the Neohellenic Enlightenment 8. The word and the image: casting the Greek newspaper 9. Greek types in the 19th and early 20th century 10. Language and alphabet; alternative print culture dimensions 11. From craft to technology: printing advances and the appearance of Greek texts 12. The modern Greek book <p>Expected Learning Outcomes</p> <p>After completion of the course students are expected to be able to:</p> <ul style="list-style-type: none"> • Recognise the role of printing in the dissemination of Greek letters and the development of Greek studies in early modern Europe

- Discuss the introduction of printing in Greece and its contribution to the establishment of the Greek state
- Develop a critical understanding of the social and technical forces that shaped the printing of Greek texts in modern times
- Critically analyse the impact of production technologies on book publishing and the press in Greece
- Use archival material for doing research in the field of Greek printing history and culture

Teaching Material

- Required bibliography, digital/online material, recommended bibliography
- **10 ECTS in total**

iii. Each Main Topic/Thematic Area

For the detailed analysis of each unit, please see the study guide that follows. On the weekly description of the course there is a detailed description including the introductory notes, the aims, the expected learning outcomes, the keywords, the learning material for each week/unit, the synopsis, recommendations for further study and the weekly activities.

iv. Teaching Timetable

On the study guide that follows there is a detailed description of the weekly timeline and relevant aims. Additionally, any further information needed to be known by the students will be uploaded on the Moodle Platform.

v. Teaching methods

The course will be conducted in an online environment. On the study guide that follows the teaching methods can be found under the part: “Activities-Discussion” for every week. Any additional information on the teaching methods will be uploaded on the Moodle Platform by the teaching professor.

vi. Written work – Exams – Assessment

Formative Assessments (not graded)

There will be regular weekly activities, as mentioned in the study guide, listed below:

1. Case Studies

2. Article Critique
3. Group Discussions
4. Questions on the weekly topic

Activities designed as self-assessments, will not count towards the students' final grade.

Summative Assessments

- Weekly assignments and/or interactive activities, 40% of the total mark
- Final exam, weeks 14-16, 60% of the total mark

Full descriptions of weekly formative and summative assessments are provided in the Study Guide and in the Assessment Guide. Rules regarding extension to a submission deadline, the provisions for cheating/plagiarism and the ways that assignments will be marked by teaching staff, will be available on the course outline. The schedule for all of the above will be available on the course outline and the Moodle Platform.

vii. Communication

The following opportunities for communication are provided to students in an attempt to enhance interaction between a) student and faculty, b) student and student and c) student and content.

- Weekly Q&A, discussion fora and chats.
- 3 WebEx sessions (Group Consultation Meetings) in weeks 3, 7, 10. Duration of each meeting: 3 hours
- Email
- Skype
- Telephone
- Office hours



UNIVERSITY *of* NICOSIA

School of Humanities and Social Sciences

MA in Greek Civilization DL

Study Guide

GCIV 570: Greek printing history and culture

Professor Klimis Mastoridis

Dr Niki Sioki

Nicosia
2019

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Introductory note

The current study guide will contribute to the learning objectives for the Distance Learning (DL) course “Greek Printing History and Culture” (GCIV-570), offered in the DL postgraduate program in Greek Civilisation. The goal of this study guide is to provide additional support to students and complement the material provided during the course.

The guide has been designed in a way so that it is used together with the bibliographical references provided on the Moodle Platform. The guide has 12 units and each one of them includes the following: objectives, expected results, key terms, required and recommended bibliography and activities. The latter (activities) is very important as it will help you work and complete your assignments and proposed online activities and more importantly comprehend in a more practical way what you learn through the lectures and notes. Furthermore, these activities contribute to the self-evaluation of the students throughout the duration of the course.

The activities as well as additional readings will be updated through the duration of the course.

The main objectives of the course are to:

Provide students with a sophisticated understanding of the history of Greek printing, from its birth in the 15th century, as an important aspect of Greek culture. The course explores the beginning and development of Greek print culture first in the context of European humanism and enlightenment and then within the social and political structures of the Greek state. Major issues are thoroughly examined, such as: the dissemination of Greek classical works in Europe through print, the first publishing ventures for Greek speakers in the Ottoman empire, the introduction of printing in Greece and the development of book market, the press and the printing trade in modern Greece. The role of print as an agent of change in Greek society is the main backbone of discussions and research.

Upon the completion of the course, students are expected to be able to:

- Outline the main research approaches in the study of Greek printing history
- Illustrate how changes in writing practices and materials affected the appearance of Greek texts from late antiquity to the Byzantine times
- Critically discuss the catalytic role of Byzantine scholars and humanist printers in Italy in the development of Greek printing
- Evaluate the contribution of Greek printers in Venice in the growth of the Greek book trade

- Assess the social context that influenced the demand for Greek books in Europe (16th–18th century)
- Evaluate the role of books and the press in the import into Greek thought and education of models originating in Western Europe during the period of Neohellenic Enlightenment
- Explain the role of the newspaper in the development of Greek print culture and in the shaping of reading habits in the independent state
- Assess the contribution of multi-script Greek printing to the cultural development of communities and the society
- Identify the contribution of different printing innovations on the quality of printed products in Greece
- Critique the changes in the aesthetic quality of the Greek book
- Write a proposal for further exploring research topics in Greek printing history

Professor Klimis Mastoridis

Dr Niki Sioki

Unit # 1 -- Theoretical foundations and research methods in printing history – Week 1

Summary – Introductory notes

In its origins as a field of study printing history contributed to bibliographical history which, since the late 19th century, sought to study printed texts (i.e., the manufacturing processes that produced them, their physical appearance and the response its design engendered) and their transmission. The study of printing history encompasses different approaches (Kinross p.16, 2004). First, the history of techniques and materials that defined over time the appearance of printed documents. Second, the history of typography which focussed on the history of printing types (i.e., on their makers, the technical and economic aspects of type-making) and of the printed products (books, newspapers, ephemera) and their design. A recent critical approach to typographic history identified the need for further archival investigation “into the everyday interactions of typographers, printers, their customers [...] and the reader or user of printing” (Kinross p.18). And, finally, the history of the contribution of printing and its products to cultural change. Within this context the history of Greek printing involves all three approaches and covers geographically the beginning and development of Greek printing both outside and within Greece.

Objectives

The specific unit aims to:

- Introduce students to the theoretical foundations of printing history as a field of study
- Present an overview of the research approaches and directions in the study of Greek printing history
- Familiarise students with the basic terminology and tools used in the history of Greek printing

Expected learning outcomes

After the completion of this section, the students are expected to be able to:

- Outline the main research approaches in the study of printing history
- Identify the major bibliographic sources for the study of Greek printing history
- Explain the basic terminology used in the study of printing techniques and artefacts

- Define the basic characteristics of the Greek printed letters

Keywords

Bibliographical history, Printing history, Typographic history, Printing types, Printed Greek book, Greek printing

Required Bibliography

Mastoridis, Klimis (1999), *Casting the Greek newspaper*, Athens: Hellenic Literary & Historical Archive (ELIA) [especially pages pp. v-xix].

Droulia, Loukia (2004), "The history of the Greek book: approaches and modern Greek research orientations", in T. E. Sklavenitis & K. Sp. Staikos (eds) *The printed Greek book*, Athens/New Castle DL, pp. 49-56.

Kinross, Robin (2004), *Modern typography: an essay in critical history*, London [especially pp.13-21].

Bowman, J.H. (1998), *Greek printing types in Britain from the late eighteenth to the early twentieth century*, Thessaloniki [especially pp. 11-23].

Additional/recommend bibliography

Macrakis, M.S. (ed. 1996), *Greek letters, from tablets to pixels*, New Castle, DE [especially pp. 307-309]

Mosley, James (2013), "The technologies of print", in M. F. Suarez & H.R. Woudhuysen (eds), *The book: a global history*, Oxford, pp. 130-153.

Gaskell, P. (1972), *A new introduction to bibliography*, Oxford [especially pp. 5-17, 30-33, 118-123, 266-272 & 274-288].

Online Audiovisual Sources

- Visit the collections of the following Printing Museums that preserve and exhibit an important part of Europe's cultural heritage: Plantin Moretus Printing Museum at Antwerp, Belgium here:

<https://www.museumplantinmoretus.be/en/content/collection-0>

- Gutenberg Museum at Mainz, Germany

<http://www.gutenberg-museum.de/>

- Museum of Typography at Chania, Crete, Greece

<http://www.typography-museum.gr/>

Activities and Discussion

Students are expected to actively participate in the forum discussions and/or wiki exercises on issues such as the following:

- Forum discussion: Using Kinross' discussion about the different research approaches to printing history, answer the following question: What are the different approaches taken by researchers for the study of Greek printing history?
- Printing glossary: Select three printing terms that are new to you and contribute an extended explanation for each one to the course's Greek printing glossary (on moodle).

Synopsis

The first unit aims to discuss the foundations of the study of printing history and provide an overview of a) the research approaches taken towards the history of Greek printing from the compilation of the first bibliographies of Greek books to studies of the Greek printing trade and printed artefacts, and b) the bibliographic resources available on the topic. Students are also introduced to the terminology used in the historical study of printing techniques and types.

Unit # 2 -- Greek texts before printing: from papyrus scrolls to the codex –

Week 2

Summary – Introductory notes

Until the middle of the 15th century, when printing was introduced in Europe, Greek texts were produced by different scribal practices and were transmitted through various material vehicles. Hellinga's (1993) claim that texts usually survived longer than the surfaces on which they were written best describes the transmission of Greek classical texts, from their first appearance on papyrus, their re-creation on parchment and finally their reproduction on paper. In each case, writing materials, tools and surfaces, affected the structure of texts and the form of letters. In the early years of the 4th century CE papyrus scrolls were replaced by the codex. The new codex format could accommodate larger quantities of text and changed readers' interaction with texts. It is also suggested that the shortage in the papyrus' supply as writing material and its replacement by the use of parchment resulted in scribes looking for alternatives to the existing script. In the middle of the 9th century the standard script of books, the uncial or majuscule, was replaced by the minuscule script. The new script facilitated the copying of texts by making more economical use of parchment. The latter would be soon replaced by the introduction of paper in Europe through the Arab conquest of Spain and merchants in Italy trading with Arab countries.

The new technology of printing that was introduced in Europe in 1450 was partly defined and had its roots in the manuscript tradition. The word 'manuscript', meaning 'written by hand', describes the dominant method of text production between the 5th and the late 15th century. Over this period of time a variety of scribal practices, materials and tools were involved in the transmission of texts.

Objectives

The specific unit aims to:

- Present how changes in writing practices and materials affected the appearance of Greek texts from papyrus scrolls to books in codex form
- Familiarise students with the production and use of books in Byzantium with a focus on the 9th century renaissance
- Highlight the evolution of Greek scripts through visual examples of Greek manuscripts

Expected learning outcomes

After the completion of this section, the students are expected to be able to:

- Define the contextual factors of the production and use of Greek manuscript books in Byzantium
- Identify the differences between the two basic forms of Greek script, i.e., the majuscule and minuscule scripts
- Discuss the changes in the appearance of Greek texts as writing materials and practices were transformed

Keywords

Papyrus, Parchment, Scrolls, Codex, Scriptorium, Scribes, Uncial or majuscule, Minuscule, Marginalia

Required Bibliography

Roemer, Cornelia (2009), "The papyrus roll in Egypt, Greece and Rome", in Simon Elliot and Jonathan Rose (eds), *A companion to the history of the book*, Chichester, 2009, pp.84-94

Wilson, Nigel (2008), "Greek palaeography", in *The Oxford handbook of Byzantine studies*, Oxford, pp.101-114

Wilson, N. G. (2013), "The history of book in Byzantium", in M.F. Suarez and H.R. Woudhuysen (eds), *The book, a global history*, Oxford, pp.54-58

Additional/recommend bibliography

_____ (2001), *The Greek script*, Athens: Hellenic Ministry of Culture [especially pp. 51-62].

Tselikas, Agamemnon (1996), "From manuscript to print", in M. Macrakis (ed.), *Greek letters: from tablets to pixels*, New Castle DL, pp. 83-92.

Reynolds, L.D. & Wilson, N.G. (1991), *Scribes and scholars, a guide to the transmission of Greek and Latin literature*, 3rd ed., Oxford, pp.58-65.

Lowden, John (2008), "Book production", in *The Oxford handbook of Byzantine studies*, Oxford, pp. 462-472.

Activities and Discussion

- Research assignment: You are a scholar who comes across a Greek manuscript for the first time. Visit the website of the Codex Sinaiticus project (<http://codexsinaiticus.org/en/>) and explore the digitised codex. 1) Create a list of the main characteristics of the form of text (script, textual conventions and text layout); illustrate the list with visual examples. 2) Describe its material characteristics and explain in what conditions the book was produced and circulated.
- Forum discussion: How could a wealthy student, in Byzantine times, purchase a book? Post your answer on the Forum.

Synopsis

This unit covers the long Byzantine millennium with a focus on the production and appearance of the Greek manuscript book as well as the evolution of Greek script. It provides the necessary framework within which the transmission from manuscript to print will be studied in the next chapter.

Unit # 3 -- The origins of early Greek printing – Week 3

Summary – Introductory notes

Printing technology that was introduced in Western Europe in the approximate date of 1450 was partly defined and had its roots in the manuscript tradition discussed in the previous lesson. According to Johns (2015) the introduction of print in Europe brought a transformation of the book as an artefact and a commodity that subsequently had a number of cultural consequences. Similarly, the printing house replaced the scriptorium. It was a complex workplace without precedence where new internal customs were developed and reflected on the forms of books. The latter became available in large quantities and accessible to many more people who put books to new and unpredictable uses. In this context the first attempts to print Greek took place almost simultaneously with those in Latin and appeared as early as 1465 both in Germany and in Italy. Before the production of the first Greek book in the 1470s, Greek words and phrases appeared in Latin books either in the main text, in headings or in the form of quotations.

Objectives

The specific unit aims to:

- Familiarise students with the introduction of print in western Europe and its social and cultural implications
- Introduce students to the history of early Greek printing

Expected learning outcomes

After the completion of this section, the students are expected to be able to:

- Outline the historical context of the emergence of early Greek printing
- Describe the characteristics of the idiomorphic development of early Greek printing
- Identify the technical and social constituents of the invention of printing and its spread in western Europe
- Demonstrate how the introduction of printing in western Europe relates to the origins of early Greek printing

Keywords

Gutenberg, Mainz, Johann Fust, Peter Schoeffer, Cicero, De Officiis Subiaco, Sweinheim, Pannartz, Rome

Required bibliography

Johns, Adrian (2015), "The coming of print to Europe", in Leslie Howsam (ed.), *The Cambridge Companion to the history of the book*, Cambridge: Cambridge University Press, pp. 107-124.

Proctor, Robert (1900), *The printing of Greek in the 15th century*, Oxford [esp. pp. 24-48].

Additional / recommended Bibliography

Scholderer, Victor (1995²), Greek printing types 1465-1927, Thessaloniki [esp. pp. 1-2].

Rhodes, D. E. (2001). *The first use of Greek type in Spain, France, the Low Countries and England. The printed Greek book, 15th-19th century*, Kotinos/Oak Knoll Press [esp. pp. 129-136].

Activities – Discussion

- Group assignment: Create a timeline (with prezi) of the appearance/use of Greek printing types in European books from 1465-1476. Provide the available bibliographic details for each work (author, title, printer, place of publication). Use a map to locate the places where the books were produced. In your opinion, what are the main characteristics of early Greek printing? You can visit 'The Atlas of Early Printing' (<http://atlas.lib.uiowa.edu/>) website to see an example of mapping early European printing activities.
- Forum discussion: Do you agree or disagree with Johns' claim that 'Gutenberg himself should be regarded as exemplary rather than unique' (2015, p.110)?

Synopsis

This unit examines the coming of print in Europe and the transition for manuscript to print culture with the aim to present the context surrounding the beginning of early Greek printing. One the main idiosyncratic characteristics of Greek-language printing becomes apparent, namely that the first attempts in printing Greek texts took place in foreign countries mostly by foreign printers. Therefore, the beginning of the history of Greek printing was a constituent part of the printing tradition of other countries and subsequently its study was first initiated by foreign scholars.

Unit # 4 -- Greek printing in the renaissance Italy – Week 4

Summary – Introductory notes

The fall of Constantinople (1453), the capital of Byzantium, almost coincided with the introduction of the art of printing to Europe. The weakening of Byzantium had already caused the expatriation of scholars to the Western world, but after its defeat by the Turks, a stream of refugees arrived to Italy by way of Crete and Venice. Many were able to earn a living by teaching their native language, translating or copying texts. Through them Renaissance Italy discovered the ancient Greek literature through the manuscripts of classical works and the Byzantine Greek world through the lectures and writings of Greek scholars. All sixty-seven recorded Greek incunabula were printed in Italy, mostly in Venetian printing establishments. Most of them were editions of classical authors, grammars, and dictionaries of ancient Greek. They were addressed to the literati in Italy and perhaps to the handful of Greek intellectuals who lived there at the time. The *Επιτομή των οκτώ του λόγου μερών* by Konstatinos Laskaris (Milan 1476) is entirely printed in Greek and the first book to give the place, printer, and date of publication as well as the name of Dimitrios Damilas who was responsible for the printing of the book, the design and cutting of the Greek type. At the turn of the century the reputation of Aldus Manutius as a publisher and scholar had a long-lasting influence and his Greek type was imitated not only in Italy but all over Europe for more than three hundred years.

Objectives

The specific unit aims to:

- To familiarise students with the contextual factors that contributed to the development of early Greek printing in Renaissance Italy
- To present the first attempts in printing Greek books in Italy with an emphasis on the production of the early incunabula and the work of notable Greek scholars who were involved in publishing and printing (Marcus Musurus, Zacharias Kallierges, Dimitrios Damilas, Manouil Chrysoloras, Konstantinos Laskaris et al.)
- To study the design and production of the first Greek types that were used in Italy for printing books
- To highlight the role of Aldus Manutius and the Aldine press in Greek printing culture

Expected learning outcomes

After the completion of this section, the students are expected to be able to:

- Appraise the role of Greek scholars in introducing the printing and publishing of Greek texts in Renaissance Italy
- Identify the differences between the styles of printing types used for printing Greek in 15th century Italy
- Discuss the catalytic influence of Aldus Manutius' work and reputation on Greek printing

Keywords

Incunabula, Aldine press, Aldus Manutius, Konstantinos Laskaris, Dimitrios Damilas, Marcus Musurus, Zacharias Kallierges, Demetrios Ducas, Venice, Italy, Renaissance

Required Bibliography

Layton, E. (1994), *The sixteenth-century Greek book in Italy*, Venice [esp. pp. 3-36].

Barker, N. (1992), *Aldus Manutius & the development of Greek script and type in fifteenth century*, Fordham University Press [esp. pp. 43-64 & 100-103].

Reynolds L.D. & Wilson, N.G. (1991), *Scribes and scholars, a guide to the transmission of Greek & Latin literature*, Oxford [esp. pp. 132-142].

Additional/recommend bibliography

Mastoridis, K. (1999), *Casting the Greek newspaper*, Thessaloniki [esp. pp. 1-10].

Smith, Margaret (2000), *The title-page: its early development 1460-1510*, London [esp. pp. 11-24].

Activities and Discussion

- In 2015 the British Library celebrated the 500th anniversary of the death of Aldus Manutius. Visit the website of the exhibition entitled "Collecting the Renaissance: the Aldine Press 1494-1598" here <https://blogs.bl.uk/digitisedmanuscripts/2014/12/between-manuscript-and-print-greek-manuscripts-from-the-circle-of-alldus-manutius.html#> and view printed pages juxtaposed with manuscript pages in Greek that were produced in the late 15th century. Follow the links to the digitised Greek manuscripts at the British Library and respond with a short comparison of their characteristics. Post the results of your comparison on the Forum.
- Review your peers: Choose two of your peers' answers and give them feedback.
- Complete a quiz activity based on the lecture and the lesson's readings.

Synopsis

Printing did not occur on Greek soil until the first decades of the 19th century. The title pages of Greek incunabula provide evidence of the dominance of Venetian printing establishments on early Greek printing. The study of the beginning of Greek printing in renaissance Italy is concentrated on the following themes: the contribution to printing and publishing Greek texts of Greek scholars that arrived to Italy about the time of and during the half century following the Turkish capture of Constantinople (1453); the design and production of Greek printing types that were influenced either by the Greek or the Western manuscript tradition; and Aldus Manutius' printing venture and publishing programme that brought into market nearly all the major Greek classical authors using a printing type that will be widely influential in the years to come.

Unit # 5 -- Greek printers in Venice (16th – 18th century) – Week 5

Summary – Introductory notes

The period under examination is marked by publishers' first attempts to "specialise" in publishing Greek books for their compatriots both in Italy and abroad. In the 16th century the printing and publishing ventures of Nicolaos Sophianos and Andreas Kounadis in Venice brought to the market Greek books exclusively for Greek readers, printed in the spoken language of the time. Later in the 17th century the Greek-owned Glykis' and Sarros' printing houses in Venice significantly contributed to the expansion of Greek bibliography.

The majority of the titles are liturgical and of religious content. Early attempts at printing in the Greek East were mostly constrained by the Ottoman occupation, the conservatism of the Patriarchate and the high levels of illiteracy among the Greek speaking populations.

Objectives

The specific unit aims to:

- Discuss the first publishing ventures that were initiated by Greek printers in Venice, Nikolaos Glykis and Nikolaos Sarros, who produced books in the popular language of common Greek for the Greek speaking populations of the Ottoman territories.
- Familiarise students with the establishment of the first Greek press in Constantinople and its role in religious conflicts.

Expected learning outcomes

After the completion of this section, the students are expected to be able to:

- Identify the contribution of Kounadis, Glykis, and Sarros to the development of the market for Greek books for a Greek audience
- To critically discuss the Greek Orthodox clergy's position towards the printing press as an agent of change and the printing of Greek books

Keywords

Andreas Kounadis, Nikolaos Glykis, Nikolaos Sarros, Nicodemos Metaxas, Greek Orthodox Patriarchate, Constantinople

Required bibliography

Philippos Eliou, (2005), *Histories of the Greek book*, Heraklio [esp. pp. 19-36].

Staikos, K.S. & T.E. Sklavenitis (eds), *The publishing centres of the Greeks, From the Renaissance to the Neohellenic Enlightenment*. Athens [esp. pp. 12-13 & 88-103]

Layton, Evro. (2001), "Andreas Kounadis and the Nicolini Da Sabbio", in Sklavenitis, T.E. & Staikos K.S. (eds), *The printed Greek book, 15th-19th century*, Kotinos/Oak Knoll Press, pp. 69-79.

Palabiyik, N. (2015), "An Early Case of the Printer's Self-Censorship in Constantinople", *The Library*, 16(4), pp. 381-404.

Additional/recommend bibliography

Roberts, R. J. (1967). "The Greek Press at Constantinople in 1627 and its Antecedents", *The Library* s5-XXII(1), pp. 13-43.

Layton, Evro (1967), "Nicodemos Metaxas, the first Greek printer in the Eastern world", *Harvard Library Bulletin* 1967, XV(2), pp. 140-168.

Activities and Discussion

- Group assignment: You are a librarian/curator responsible for a Collection of Greek books produced in Italy from the 16th to the 18th century. You are assigned to create a book exhibition of representative titles of the period working as a member of a research group. Explain 1) who would be the publishers and printers whose book production you would include in the exhibition; and 2) what would be the characteristics of Greek typography that you would choose to demonstrate/exhibit. Create a prototype of the exhibition using any software that allows you to combine text and images. On Anemi Digital Library of Modern Greek Studies (<https://bit.ly/2GdxSaZ>) you can browse books printed by Glykis and Sarros printing presses.
- Forum discussion: Based on the bibliographic sources provided, study the case of Nicodemos Metaxas' venture in establishing a printing press in Constantinople as part of the conflict between the Orthodox Church and the Catholic propaganda. In the forum answer the following question: What was the influence of religious authority on the development of Greek printing in 17th century Constantinople?

Synopsis

Following the printing ventures of the humanist printers and scholars who elevated the Greek book to a product of respectable quality that mostly addressed the needs

of the European humanists' market, this unit examines the attempts of the first Greek publishers and printers that concentrated on producing Greek books for the Greek speaking populations in the Ottoman territory. The output of the presses of Glykis and Sarros although significant for the development of the Greek book market did not contribute any fresh or experimental flavour in the appearance of the Greek book. Albeit they had adopted the baroque arrangements of their Italian colleagues. The Greeks would have to wait until the Enlightenment in order for the secular book to dominate the output of printing presses.

Unit # 6 -- The Greek book in Europe (16th–18th century) – Week 6

Summary – Introductory notes

The printing of Greek was important in Europe for two reasons: first, Greek was the language of the New Testament and second, the teaching of classics played an important role in humanistic education. The pages of books printed in France, Holland and Britain provide evidence of the contribution of printers to the development of Greek type during the period under examination. The French Royal Greek type is considered to be the most representative example of the influence of the Aldine style on Greek characters. Around the 1540s Claude Garamont (1480-1561) was assigned to cut the new Greek type to be used by the royal printer, Robert Estienne. The Royal Greek types (Greco du Roi) perpetuated a cursive hand, but were better designed and cast. They exerted a long-lasting influence on the development of Greek types all over Europe for more than two hundred years. Their characteristics, such as a large number of ligatures and contractions, made the production of Greek books an expensive and time-consuming process. In a number of book projects European printers attempted to simplify the Greek printing case by the diminution or even elimination of ligatures. Towards this direction printers, punchcutters, publishers and scholars put forward efforts to unchain Greek characters from their past.

Objectives

The specific unit aims to:

- Familiarise students with the contribution of European publishers and printers in the Greek book trade.
- Highlight and present case studies of Greek books published in Europe as representative examples of the attempts of printers and scholars to diversify from the long-lasting influence of the renaissance Greek book.

Expected learning outcomes

After the completion of this section, the students are expected to be able to:

- Critically discuss the development of Greek book publishing in Europe in the period under examination
- Identify the changes that occurred in the printing of Greek
- Outline the social context that influenced the demand for Greek books

Keywords

House of Elzevier, Bibliotheca Thyssiana, New Testament, Robert Estienne, Claude Garamont, 'Greco du Roi', Galalde, Spain, Complutensian Bible, Heinrich Wetstein, Robert and Andrew Foulis, Alexander Wilson, John Baskerville, Giambattista Bodoni, Ligatures, Contractions

Required bibliography

Lane, John J. (1996). "From the Greco du Roi to the Homer Greek: two centuries of Greek printing types in the wake of Garamont", in Macrakis, M.S. (ed), *Greek letters from tablets to pixels*, Oak Knoll Press, pp.109–128.

Mastoridis, Klimis (2006), "Cutting and casting Greek types in the nineteenth and twentieth century", *Gutenberg Jahrbuch*, Wiesbaden, pp.308–311.

Additional/recommend bibliography

Staikos, K.S. & Sklavenitis, T.E. (eds 2001), *The publishing centres of the Greeks, From the Renaissance to the Neohellenic Enlightenment*. Athens [esp. pp. 63-67, 75–87 & 88–103].

Online Audiovisual Sources

- Watch the following video on the website of the Elsevier Heritage Collection. It sheds light on the workings of one of the most important European academic publishers from the 17th to the beginning of the 18th century.
<https://www.elsevier.com/connect/view-a-marked-up-mathematics-text-from-1646>
- View the Digital copy of John Fell's type specimen (1686) used at Oxford University Press here: <https://digital.bodleian.ox.ac.uk/inquire/p/30697c03-8c1d-4726-afb7-c9e586a2a4de>
- View Chrisanthou Notara (Paris 1716) Introduction to matters of geography and the sphere (Eisagogi sta geographika kai sfairika) here:
<http://www.lib.uoa.gr/katoptron/loadDocumentPage.do?pageId=38070>
- View a few pages from Homer's works that were printed at Robert and Andrew Foulis press in Glasgow (1756) here:
<https://www.gla.ac.uk/myglasgow/library/files/special/exhibns/foulis/index.htm>

Activities and Discussion

Wiki activity: Explore the above mentioned audiovisual sources and in combination with the bibliographic sources compose a wiki entitled: 'Printers and publishers of Greek books in Europe (16th-18th century)'. In your group choose one of the following

pages to develop: Robert Estienne, Claude Garamont, 'Greco du Roi', John Fell, Robert and Andrew Foulis, Alexander Wilson, John Baskerville, Giambattista Bodoni. Be careful, you need to focus on and discuss their contribution in printing and publishing Greek books. Support your text with references, citations, hyperlinks, visual material, and bibliographic sources.

Synopsis

Greek book publishing and the adventures of European printers during the early modern period are at the core of this unit. Estienne achieved a sublime quality of the Greek printed page that many printers in Europe attempted to imitate, albeit with difficulties. Being influenced by the tradition of the Aldine style, Greek types were complex to typeset because of the large number of ligatures and contractions they contained. A direction towards a simplification of the Greek typecase can be traced in books printed in Holland and Britain. The unit discusses examples such as Heinrich Wetstein's types, that were used to print a New Testament (1698), and Alexander Wilson, who introduced a number of changes in the types he cut for the Homer edition of the brothers Robert and Andrew Foulis in Glasgow (1756). At the end of this period similar approaches to divert from the long-standing Galatée tradition were adopted by Bodoni in Italy and Baskerville in England. Greek books produced during the early modern period testify for interesting experimentations in Greek type design.

Unit # 7 -- Printing and the Neohellenic Enlightenment – Week 7

Summary – Introductory notes

The term ‘Neohellenic Enlightenment’ covers a time period that extends from the middle of the 18th century to the outbreak of the Greek war of Independence in 1821. Its proponents sought a new social model and a system of values oriented towards the West. The characteristic features of the Greek movement, a branch of the main European enlightenment, were the following: a strong increase in publishing activity, the decline of ecclesiastical and service books, the genesis of a systematic interest in history (ancient and modern), and the crucial impact of translation from western languages that enriched Greek culture with important writings in literature, philosophy, history, and science. Production in Venice declined and was subsequently undertaken by foreign and Greek printers located in various publishing centres. Among them Vienna emerged to be a major centre of Greek economic and cultural activity; there, a great deal of the intellectual outcome of the Neohellenic Enlightenment was produced. Two landmarks can be discerned in the development of Greek book printing in Vienna: a) in the period between 1750 and 1782 Viennese printers like Thomas Trattner and Josef Kurtzböck sensed the dynamic of the market for Greek books and started to invest in their printing and publishing; and b) in 1785 Georgios Vendotis established the first Greek printing house.

Objectives

The specific unit aims to:

- Highlight the role of book printing in the import into Greek thought and education of models originating in the philosophical and scientific culture of Western Europe
- Discuss the Greek book publishing and printing ventures in Vienna during the peak period of the Neohellenic Enlightenment

Expected learning outcomes

After the completion of this section, the students are expected to be able to:

- Identify the typographic characteristics of the Greek book printed in the publishing centres of the Neohellenic Enlightenment
- Discuss the contribution of Georgios Vendotis’ printing press to the transmission of European ideas into Greek culture and the reform of Greek education

- To evaluate the role of foreign printers in the production Greek books during the period under examination.

Keywords

Neohellenic Enlightenment, Culture, Vienna, Georgios Vendotis, Thomas Trattner, Josef Kurtzböck, Josef Baumeister

Required Bibliography

Eliou, Philippos (2005), *Histories of the Greek book*, Heraklio [esp. pp. 51-108]

Additional/recommend bibliography

Kitromilides, Paschalis M. (2009), "The Enlightenment and the Greek cultural tradition", *History of European Ideas*, 36, pp. 39-46.

Tabaki, Anna (2003), "Neohellenic Enlightenment, an introduction", in Werner Schneiders (ed.) *The Enlightenment in Europe*, Berlin, pp. 45-56

Sioki, Niki & Dyson, Mary C. (2012), "Serving the reader: typography and layout in early Greek alphabet books (1771–1830)", *Jaarboek voor Nederlandse Boekgeschiedenis*, vol. 19, pp. 101-116.

Activities and Discussion

- Forum discussion: During the period 1801–20, almost a quarter of all Greek books were published in Vienna (Eliou 1997). A significant proportion of these titles were of secular and educational content. First visit the collection of Greek books of the Enlightenment at the Onassis Library here: <http://www.onassislibrary.gr/en/collections/collection/> Search for books written and printed by Georgios Vendotis. Post in the forum 1-2 visual examples of representative book pages and answer the following question: What are the typographic changes introduced in the Greek book printed in Vienna?
- Research activity: Describe the characteristics of Greek book production during the Neohellenic Enlightenment.

Synopsis

This unit concentrates on a discussion of the changes brought in Greek book production and the appearance of the printed book during the period of Neohellenic Enlightenment. Greek books were printed in publishing centres in western and south-eastern Europe both by Greek and foreign printers. Most of them were secular works,

in their majority translations that aimed to import in Greek culture well-known philosophical and scientific works of the European thought. Printing presses in Venice continued to be the main source for religious books.

Unit # 8 -- The word and the image: Casting the Greek newspaper – Week 8

Summary – Introductory notes

The newspaper, as the most important communication means of the past in peoples' everyday life, occupies a special place in the study of printed matter. It records the achievements of societies, their ups and downs, constituting an indispensable tool for those who study the history of nations, countries, and their people. This is even more true for Greece, where ephemera materials were the products of the very first attempts at printing. The proclamations and single-leaf matter of the revolutionary committees outnumber any other kind of printed matter in the early 1820s; they were followed by the production of newspapers. The newspaper field as a whole can be as progressive as it is conservative, allowing for experimentation in design and technological terms. This is also the case with the newspaper in Greece, the beginnings of which can be traced to the 1821 revolution. Consequently, it would not be sensible to study Greek printing of any period –apart from that before 1821, when it was executed outside of what is now Greece–, without referring to the development of the Greek newspaper. The morphology of the ephemeris, its arrangement, the production processes and the people involved, the methods employed and the materials used, are the focal point of this section.

Objectives

The specific unit aims to:

- Discuss the importance of the role of the newspaper in the development of Greek print culture and in the shaping of reading habits in the independent state
- Examine the conditions under which the Greek newspaper was born and assess the factors that assisted its further development

Expected learning outcomes

After the completion of this section, the students are expected to:

- Distinguish the properties of different printed artefacts
- Apply the basic terminology employed in the study of printing techniques
- Evaluate the changes brought in Greek print culture due to newspaper production
- Identify the contribution of the newspaper industry and its role in the society
- Describe the beginning and development of the newspaper industry in Greece

Keywords

Publishing and printing history, Typography, Newspaper printing alphabets, Greek newspaper printing

Required bibliography

Mastoridis, Klimis (1999), *Casting the Greek newspaper* [especially pp. 17–36, 75–101, 205–266].

Mastoridis, Klimis (2006), “Cutting and casting Greek types in the nineteenth and twentieth century”, *Gutenberg Jahrbuch*, pp. 306-341.

Additional/recommend bibliography

Bickford-Smith, R.A.H., (1893), *Greece under King George*, London, [esp. pp. 199–212].

Bastea, Eleni (1997), “Nineteenth-century travelers in Greek lands: politics, prejudice and poetry in Arcadia”, *Dialogos. Hellenic Studies Review*, UK, no.4, pp. 47–69.

Bowman, J. (1998), “Greek printing types in Britain from the late eighteenth to the early twentieth century”, pp. 73–85.

Moran, J., (1973), *Printing presses: history & development from the fifteenth century to modern times*, Berkeley CA, [esp. pp. 157–222].

Activities and Discussion

- Research assignment: Using online sources, like for example the Greek Parliament’s Library newspapers digital collection [<https://library.parliament.gr/>], choose two newspapers, one produced in the 1890s and the other just before WWII; compare and discuss the differences in the overall appearance / arrangement of the two front pages; use at least two visual examples to support your comparison.
- Forum discussion: What was the role of the invention of photography and the use of photographic images in early 20th century Greek newspaper production? Post your answer on the Forum.
- Printing glossary: Let’s add a few new terms in the glossary. Select two terms that relate to the morphology and the production processes of the newspaper and contribute an explanation for each one to the course’s Greek printing glossary (on moodle).

Synopsis

This unit aims to discuss the importance of the history of the Greek newspaper as a printed artefact, from its birth in the 19th century until the modern era. The people involved and the materials used in its planning and production, its role in the society as a means of communication and a tool of public education, as well as its main morphological features constitute the major fields of inquiry for the students of the unit.

Unit # 9 -- Greek types in the nineteenth and twentieth century – Week 9

Summary – Introductory notes

On the turn of the 18th century and the first two decades of the 19th century the Greek book market proliferated mainly due to the process of cultural secularization ignited by the movement of Neohellenic Enlightenment. The demand for printing types was covered by European typefoundries that had been developed into large enterprises with well-established sales networks. Greek types were regularly presented in their type specimens. Among them the English typefoundry of Caslon and the French of Didot played a significant role in Greek printing as they were the main suppliers of the Greek printers. Typefaces which first appeared during the period under examination such as Porson in England and Didot in France were widely copied by various typefoundries and used in the typesetting of Greek printed material. Following the establishment of the Greek state the first attempts to cut and cast types were made in Greek territory. They were part of the first steps towards the development of the printing industry in Greece.

Objectives

The specific unit aims to:

- Present a tally of Greek types produced by European typefoundries and discuss the kinds of printed documents in which they were used
- Highlight the social and economic context surrounding the production of the most popular at the time Greek types
- Explore the first attempts to cut and cast types in the newly founded Greek state and the contribution to the printing trade of the Greek typefoundries that were established in the first half of the 20th century

Expected learning outcomes

After the completion of this section, the students are expected to be able to:

- Explain how the production of new Greek types in the 19th century Europe was merely a response to the market's demands for Greek books, newspapers and periodicals
- Critically analyse the changes brought in Greek type design by the 'modern' style introduced by the Didot foundry

- Identify the contribution of Adamantios Korais, an eminent Greek scholar of the Neohellenic Enlightenment, to the design of the Didot Greek type and his role in the extensive and long-lasting relationships of the Didot family with the Greek printing trade
- Describe the beginning and development of the typefoundry industry in Greece

Keywords

Typefoundries, Caslon, Didot, Porson, Classic texts, Adamantios Korais, The New Testament, Konstantinos Dimidis, Konstantinos Miliadis, Anestis Konstantinidis, Victor Karydis, Antonios Karotsis, Emmanouel Karpathakis, Monotype

Required Bibliography

- Mastoridis, Klimis (2006), "Cutting and casting Greek types in the nineteenth and twentieth century", *Gutenberg Jahrbuch*, pp. 306-341.
- Bowman, J. H. (1998), *Greek printing types in Britain from the late eighteenth to the early twentieth century*, Thessaloniki [esp. pp. 86-118].
- Lane, John (1996), "From the Grecs du Roi to the Homer Greek: two centuries of Greek printing types in the wake of Garamond", in Macrakis, M.S. (ed.), *Greek letters from tablets to pixels 1996*, New Castle, DL, pp. 109-128.

Additional/recommend bibliography

- Mosley, J. M. (1960), "Porson's Greek types", *The Penrose Annual 1960*, 54, pp. 36-40.
- Bowman, J.H. (1989) "Robert Proctor's 'Otter' Greek Type", *Transactions of the Cambridge Bibliographical Society*, 9(4), pp. 381–398.
- Yakovaki, N. (2011), "Adamantios Korais's 'The Greek Library' (1805–1827): An Ingenious Publisher and the Making of a Nation", in: Spiers, J. (ed.), *The Culture of the Publisher's Series*, London, pp. 72–90.

Activities and Discussion

Students are expected to actively participate in the forum discussions and/or wiki exercises on issues such as the following:

- Forum discussion: In your opinion which are the basic factors for the Didot type dominance in the Greek printing market?

- Research assignment: Explore online library collections and find examples of Greek types representative of the inclined and the upright style. In your selection you should include typefaces produced both by European and Greek typefoundries. In your group, take on the role of a curator and create a digital collection where you will demonstrate the evolution of styles, compare their typographic attributes, and present the development of typefoundries in Greece.
- On 12 June 1901 a short text on the front page of *Embros* newspaper announced the death of Anestis Konstantinidis (1846-1901) [image on Forum]. Compose a wiki article where you will present and discuss the significance of his publishing and printing ventures in the history of Greek culture and letters. Since there is no available wiki page in English, we may be able to publish your text on Wikipedia.

Synopsis

This unit examines the production of Greek types by European typefoundries as well as the development of type production in Greece. In the 19th century two representative styles of Greek letters dominated the market, the inclined and upright letters. The first bore the traces of the Garalde tradition (from the names of Aldus and Garamont) that ruled over Greek printing since the 16th century. The second introduced a modern character in Greek printing types. Appearing first at the beginning of the 19th century in documents printed outside Greece, the Didot Greek type was widely used and imitated in the Greek market for the next almost one hundred and fifty years. The *Greek Telegraph* was the first Greek newspaper to be printed in 1813 in Vienna with the 'modern' Didot letters of an upright design. Similarly, *Paidagogos ton Neon* by Ioannis Kokonis (Constantinople 1817) was the first reading primer to be typeset with the Didot Greek. Both represent the documents that dominated printers' output at the beginning of the 19th century. Furthermore, the unit explores the first attempts to produce printing types in Greece and follows the development of Greek typefounding ventures during the first half of the 20th century.

Unit # 10 -- Language and alphabet; alternative print culture dimensions --

Week 10

Summary – Introductory notes

In the multi-ethnic, multi-religious Ottoman space, the phenomenon of writing different languages in different alphabets was not rare. Muslim Cretans used to read Greek printed in Arabic; Greek Catholic communities of the Aegean islands used the Latin alphabet to convert spoken language into graphic; the Orthodox Turcophones of Anatolia employed Greek characters –having added some special marks for sounds that existed in Turkish but not in Greek– to reflect the language they spoke. The latter, are better known as “Karamanlides”. In the later decades of the 19th century, many migrated to large commercial centres becoming socially and economically established. These people constituted the readership that supported the Karamanlidika editions whose printing flourished in the years 1870–1920; books, newspapers, periodicals or other ephemera, produced at print shops in Venice, Smyrna, Athens, Odessa, Thessaloniki, London and elsewhere –having even attracted the serious attention of the “British and Foreign Bible Society” (BFBS)– representing unique cultural and historical nuances. This section focuses on interesting, largely uncharted territories of Greek printing history’s cross-cultural dimensions.

Objectives

The specific unit aims to:

- Familiarise students with the idea and practice of converting verbal language into graphic.
- Discuss cross-cultural practices within the framework of Greek printing history.
- Examine the conditions under which Greek multi-script typography and printing were initiated and assess the factors that nourished and encouraged their growth.

Expected learning outcomes

After the completion of this section, the students are expected to:

- Illustrate basic concepts of the verbal into graphic conversion process
- Identify and discuss the various occurrences of multi-script Greek printing
- Appraise the innovative elements found in multi-script printing approaches

- Recognise the contribution of multi-script Greek printing to the cultural development of communities and the society
- Apply the basic terminology employed in typographic and printing studies

Keywords

Greek language and alphabet, Multi-script typography, Publishing and printing history, Typography of non-Greek speaking communities, Karamanlidika, Frangochiotika

Required Bibliography

Mastoridis, Klimis (2016), “A 19th century soul compass... A typographic approach to Karamanlidika”, *Hyphen*, pp. 52–60.

Irakleous, Stelios (2018), “Reconsidering 18th-century Karamanlidika editions”, *Hyphen*, pp. 21–25.

Irakleous, Stelios (2013), “On the Development of Karamanlidika Writing Systems Based on Sources of the Period 1764–1895”, *Mediterranean Language Review*, 10, 2013, pp. 57–95.

Sismanoğlu Simsek, Sehnaz (2008), “The Anatoli Newspaper and the Heyday of the Karamanli Press”, in Balta, Evangelia & Kappler, Matthias (eds), *Cries and Whispers in Karamanlidika Books; Proceedings of the First International Conference on Karamanlidika Studies*, pp. 109–124.

Foskolos, Fr. Markos (2011), “Frangochiotika. A linguistic idiom with an ‘ethnic’ religious character”, in Balta, Evangelia & Ölmez, Mehmet & İEren, Istanbul, (eds), *Between Religion and Language: Turkish-Speaking Christians, Jews and Greek-Speaking Muslims and Catholics in the Ottoman Empire*, pp. 377–396.

Clogg, Richard (1968), “The Publication and Distribution of Karamanli Texts by the British and Foreign Bible Society Before 1850”, *Journal of Ecclesiastical History*, 14/1, pp. 57–81.

Additional/recommend bibliography

Balta, Evangelia (2009), “Ottoman evidence about the Greek and Karamanli editions of Evangelinos Misailidis”, *The Journal of Ottoman Studies*, 34, pp. 49–71.

Activities and Discussion

Students are expected to actively participate in the forum discussions and/or wiki exercises on issues such as the following:

- Research activity: Multi-script printing was a significant activity practiced by various communities in the Ottoman Empire with the aim to improve literacy. Create a 'storymap' [see examples here: <https://storymap.knightlab.com/>] where you will present the location of such communities and samples of their printed works. Discuss the characteristics of their publishing output and identify differences and/or similarities.
- Forum discussion: Based on gained knowledge from previous sections, critically approach the attempts by authors, publishers, and printers towards multi-script print production. What possible alternative paths they might have taken?

Synopsis

The section aims to discuss the history of the phenomenon of writing different languages in different alphabets upon Greek printing. The Orthodox Turcophones of Anatolia (Karamanlides) and the Greek Catholic communities of the Aegean islands (Frangochiotes) are among those who employed innovative practices using symbols that reflected the language they spoke. The acquaintance with the printing and publishing outcomes of such practices and their consideration as unique cultural and historical nuances, constitute core elements of this section.

Unit # 11 -- From craft to technology: printing advances and the appearance of Greek text – Week 11

Summary – Introductory notes

The first printing presses that operated in Greece were donations by European philhellenic committees during the War for Independence. In 1833 the Royal Printing Office was established; it was fully equipped with the latest technical resources in order to support the administrative needs of the new state. By the middle of the 19th century there were around fifty printing offices in the Greek territory, the majority in Athens where the government was based. Andreas Koromilas' printing establishment was the leader in the print market for a period of almost fifty years – until 1884. A few years later, in 1899, the type specimen published by the printer Anestis Konstantinidis provided evidence of a proliferating company whose output could be compared to that produced by long-established European printing houses. As the economy improved and the population increased, a dynamic book market developed. Printers had to adopt the latest technical innovations in order to improve the quality of their products.

Objectives

The specific unit aims to:

- Discuss the beginning and development of printing industry in Greece and its influence on the quality of printed books and other documents
- Highlight some important stages in the development of the printing and graphic arts techniques in Greece. Use examples of different printing products such as illustrated books and magazines, advertisements, and posters created by famous artists and engravers

Expected learning outcomes

After the completion of this unit, the students are expected to be able to:

- Identify the contribution of different printing innovations to the quality of printed products in Greece
- Describe the development of important printing establishments during the 19th and 20th century
- Discuss the role of the School of Fine Arts in the development of graphic arts in Greece

Keywords

Andreas Koromilas, Anestis Konstantinidis, Gerasimos Aspiotis, School of Fine Arts, Giannis Kefallinos, Engraving, Letterpress, Lithography, Chromolithography, Stereotype, Mechanical typesetting, Mechanical composition

Bibliography

Pavlopoulos, Dimitris (2004), *Engraving, graphic arts: history, techniques, methods*, Athens [esp. pp. 125-154].

Matthiopoulos, George D. (2009), *Anthology of Greek printing: a concise history of the art of the printed book from the 15th to the 20th century*, Herakleio [esp. pp. 29-42].

Additional/recommend bibliography

Loukos, Christos (2004), "A printer in the 20th century Athens: personal and professional itineraries", *Mnimon*, 2004, 26, pp. 239-256.

Loukos, Christos (ed. 2008), *Paper industries in Greece (19th-20th century)*, Athens, pp.11-48.

Activities and Discussion

- Group research activity I: You will be directed to visit a collection of advertisements and ephemera on the ELIA (Hellenic Literary Historic Archive) website here: <http://www.elia.org.gr/digitized-collections/press-ephemera/> Alternatively you can use Europeana's website: <https://www.europeana.eu/en>. Select visual examples that were produced during the first decades of the 20th century and were printed by different processes. You are required to respond with a short critical analysis of the visual characteristics of the samples
- Group research activity II: Create a visual timeline (e.g. on prezi) of the development of printing industries and graphic arts in Greece
- Printing glossary: In your group select one of the following printing terms: Engraving, Letterpress, Lithography, Chromolithography, Stereotype, Mechanical typesetting, Mechanical composition. Contribute to the course's Greek printing glossary with a short definition of the technical process and a discussion that will mostly focus on their introduction to the Greek printing market (on moodle). The use of visuals is recommended.

Synopsis

This unit concentrates on the developments in printing technology and the graphic arts in Greece since the establishment of the modern Greek State. Students will be guided to identify technical and artistic innovations through an exemplary collection of digitised samples of printed artefacts in the ELIA archive. Innovation and experimentation in printing and the graphic arts were always initiated by new techniques and materials that were explored by professionals in order to respond to the needs of a competitive and dynamic market.

Unit # 12 -- The modern Greek book – Week 12

Summary – Introductory notes

The figure of publisher in the Greek book market started to emerge at the end of the 19th century and to be diversified from that of the printer. It was finally crystallised into a determining factor in the book production chain in the beginning of the 20th century. George Fexis personalised best this change. He was the first publisher to adopt an editorial policy towards the development of thematic series and their market promotion. Thereafter, publishers like Eleftheroudakis (1877-1962), Sideris (1874-1928), Vasileiou (1888-1932) and some others, mainly located in Athens, contributed to the development of the Greek book publishing industry. The growth of the reading public during the wars of 1912-1922 motivated them to invest, importing the latest printing technology available in Europe and initiating ambitious publishing projects such as the twelve-volume Eleftheroudakis *Encyclopaedic Dictionary/Lexicon* (1927-1931) and the nine-volume *Major Dictionary of the Greek Language* (1936-1950) by Demetrios Demetrakos-Mesiskles. At the same time, the establishment of Aspioti-ELKA, a major graphic design company, improved dramatically the artistic quality of Greek books.

Objectives

The specific unit aims to:

- Present the development of book publishing in Greece from the last decades of the 19th century to the eve of the outbreak of World War II.
- Highlight the establishment of historical publishing houses and their contribution to the development of the book market
- Discuss major publishing projects as indicators of growth in literacy levels and access to education

Expected learning outcomes

After the completion of the unit, the students are expected to be able to:

- Identify advances in the development of Greek book market as represented by publishing projects, events and exhibitions that sought to promote books and reading

- Critically analyse the impact of social changes and challenges (wars and the great depression of 1929) on Greek book publishing
- Evaluate the changes in the aesthetic and production quality of the Greek book

Keywords

Publishing, Book trade, Book series, George Fexis, Aspioti-ELKA, Eleftheroudakis

Required Bibliography

- Antzaka-Vei, Evaggelia & Pavlopoulos, Dimitris (2000), "The new and big publishing agents of Athens, printing offices and publishing houses (19th-20th centuries)", in Staikos, K. Sp. & Sklavenitis, T.E. (eds), *Five hundred years of Neohellenic print tradition (1499-1999)*, Athens, pp. 339-380.
- Politis, Alexis (2013), "The history of the book in Modern Greece, c. 1453-2000", in Suarez, M.F. & Woudhuysen, H.R. (eds 2013), *The book, a global history*, Oxford, pp. 441-446.

Additional/recommend bibliography

- Politis, Alexis (2004), "An inquiry into the stratification of the reading public: The testimony of the bookseller Emmanuel Georgiou", in Sklavenitis, T.E. & Staikos, K.S. (eds) *The printed Greek book, 15th-19th century*, Athens/New Castle DL, pp. 529-560.
- Van der Weel, Adriann, (2009), "Modernity and Print II: Europe 1890-1970", in Eliot, Simon & Rose, Jonathan (eds.), *A Companion to the History of the Book*, Chichester, pp. 354-367.
- Benaki Museum (2018), *Nikos Hadjikyriakos-Ghika, Paintings for Books*, Athens.

Activities and Discussion

- Research activity I: Take on the role of a Greek publisher in Athens in the first decades of the 20th century. Compose a report about the state of book publishing activity. Identify competitive publishing houses, present the most significant publishing projects of the period, and discuss how social changes and turbulences influenced the state of the Greek book market.
- Research activity II: During the period under examination the aesthetic quality of Greek books was improved due to the contribution of well-known artists in the making of books. Yiannis Kefallinos, A. Tassos (Anastasios Alevizos), Spyros

Vassiliou, and Nikos Hatjikyriakos-Ghika illustrated the covers and inner pages of various books. Visit the Contemporary Greek Art Institute's website (<http://dp.iset.gr/en/>) and explore their work. Browse the Benaki Museum Hatjikyriakos-Ghika gallery here: https://www.benaki.gr/index.php?option=com_collections&view=collection&id=61&Itemid=540&lang=en Based on your group research curate a digital collection of their work entitled 'Artists contribution in Greek book publishing (1910-1960)'. The collection can be organized either thematically or chronologically. An evaluation of the overall artistic contribution in the appearance of Greek book should conclude the collection.

Synopsis

Greek publishing had a late start in the 19th century compared to modern Western practices. Printing presses and bookstores were introduced only after the establishment of the independent Kingdom of Greece in 1830 to cater mainly for administrative and educational needs. This unit examines the development of the Greek publishing sector from the turn of the 19th century to the Second World War. The discussion concentrates on the study of editorial policies of publishers in the 1920s and 1930s, the investment on big publishing projects, like multi-volume encyclopaedias and dictionaries, which aimed at responding to the needs of a growing market and an increase in literacy levels, as well as the shockwaves created by the wars and the Great depression. The latter reached Greece in 1932 and severely affected the book sector. During this period though the production quality of the Greek book has remarkably improved.