



The Hellenic Society Prometheas

Τη γλώσσα μου έδωσαν Ελληνική

Το σπίτι φτωχικό στις αμμουδιές του Ομήρου.

Μονάχη έγνοια η γλώσσα μου στις αμμουδιές του Ομήρου.

www.Prometheas.org

Οδυσσέας Ελύτης

Newsletter

November 2011

Prometheas Events

- *Wednesday, November 9, 8:00 pm: "Greece at the crossroads – How can we help?"*, at St. George Greek Orthodox Church. For more information, see flyer.
- *Friday, November 11, 2011 at 8:00 pm: "Constantine Vamvacas's: The Founders of Western Thought - The Presocratics"* by Dr. Robert Crist, Professor Emeritus, University of Athens, Department of English Studies & Postgraduate Program in Literary Translation at St. George Greek Orthodox Church. For more information, see flyer.

On October 21st, The HS Prometheas convened a General Assembly to hold its Biannual Elections for the Board of Directors. The results of the elections are attached. We thank the outgoing members for their valuable contributions and congratulate the new members, and wish them success.

Events of Other Organizations

- **Sunday, November 6, 2011: 7TH ANNUAL IOCC BENEFIT BANQUET** at St. Sophia Greek Orthodox Cathedral, Washington, DC. Performances by Spyros Koliavasilis and his band Mediterranean Colors; Niavi, a Georgian a capella ensemble; and The Lyman Ukrainian Dance Group! **Register online at www.iocc.org/dc**
- For Greek movies at Avalon and AFI supported by the Greek Embassy, see flyer.
- **November 3-7, 2011: Pan-Hellenism Weekend 2011 in Washington DC** hosted by the DCGreeks.com. For more info, see <http://www.DCGreeks.com/PanHellenismWeekend>

- *November 25, 2011, 8:00 pm: Laconian Society Annual Dance*, Hilton Hotel, McLean, VA

Websites of the month

- Υποτροφίες για ξένους υπηκόους για μαθήματα και σεμινάρια Ελληνικής γλώσσας και πολιτισμού: <http://www.diorismos.gr/Dpages/news/viewnews.php?nid=11205&spec=edu&type=1>
- BBC Documentary on Rebetika:
http://www.youtube.com/watch?v=9cPbCXWGJMo&feature=autoplay&list=PL35E8A9DD54CACA6C&lf=results_video&playnext=1
- Alexandros Karozas - George Dalaras - The Kavafis Project - coming 2011:
<http://www.youtube.com/watch?v=WpbjRO4uKnA>
- Το ελληνικό στοιχείο μπορεί με απλά πράγματα να παρασύρει μια ολόκληρη γειτονιά και να την κάνει μια παρέα δείτε το video στο παρακάτω link (προσχεδιασμένο αλλά ωραίο)...<http://www.youtube.com/watch?v=UhDgpXWkFHE>
- Found in the tomb of Philip II
 - <http://www.kalliston.org/vergina%20ped.html>
 - <http://www.trekearth.com/gallery/Europe/Greece/Macedonia/Halkidiki/Vergina/photo632138.htm>

Books

- “Alexander the Great” by Philip Freeman
- “The Landmark Action: The Campaigns of Alexander” by James Romm
- “Alexander the Great and his Empire: A short introduction” by Pierre Briant
- “Philip II of Macedonia” by Ian Worthington
- “Ghost of the Throne: The death of Alexander the great and the war for crown and empire” by James Romm

News Articles

Δουλειά στο Facebook βρήκε ένας 23χρονος από τη Μυτιλήνη

Μυτιλήνη: Μια θέση στον Facebook, με τεράστιες προοπτικές να ανοίγονται μπροστά του, κατέκτησε ο 23χρονος Μυτιληνιός Γιώργος Καρνάς. Η αγάπη του για τους υπολογιστές και η θέλησή του να κάνει καριέρα στον χώρο αυτόν -μαζί φυσικά με τις σπουδές του- ήταν το εισιτήριό του για τη Σίλικον Βάλεϋ, στο Σαν Φρανσίσκο, όπου εδρεύει το Facebook.

«Έψαχνα παντού για δουλειά στην Αθήνα, αλλά έβρισκα πόρτες κλειστές. Στην Ελλάδα υπάρχει μόνο ανεργία. Όταν έχεις πτυχία, είναι μειονέκτημα. Φοβούνται ότι θα τους ζητήσεις μεγάλο μισθό. Όταν έστειλα το βιογραφικό μου στο Facebook, δεν περίμενα ότι θα μου απαντήσουν καν. Πίστευα, όμως, στον εαυτό μου και χαίρομαι που μου προσφέρθηκε αυτή η θέση» λέει στο ΑΠΕ-ΜΠΕ ο Γιώργος, που στα 23 του έχει τη δουλειά που θα ζήλευε ο καθένας.

Γεννήθηκε και μεγάλωσε στη Μυτιλήνη, από τον καθηγητή Φυσικής Δημήτρη Καρνά, από τον Πολιχνίτο της Λέσβου, και την καθηγήτρια Αγγλικών Μαρία Τσολάτη από τη Μυτιλήνη. Έμεινε για πολλά χρόνια στη Χρυσομαλλούσα και όταν πήγε στο Λύκειο, νέα του γειτονιά έγινε η Καλλιθέα. Αποφοίτησε από το 2ο Ενιαίο Λύκειο Μυτιλήνης στα Υφαντήρια (το σημερινό 3ο Λύκειο) και από τότε που εγκατέλειψε το νησί του για σπουδές, δεν επέστρεψε ξανά, παρά μόνον για διακοπές.

Ο τότε λυκειάρχης του, Νίκος Θεοδωρέλλης, θυμάται για τον Γιώργο Καρνά: «Αυτό το παιδί είχε τρομερές επιδόσεις στους υπολογιστές. Είχε πάθος και μας εντυπωσίαζε πάντα. Μάλιστα, όταν ακόμη πήγαινε στο Γυμνάσιο και τότε ήταν τα πρώτα χρόνια που παίρναμε υπολογιστές στα σχολεία, κάθε φορά που είχαμε κάποιο πρόβλημα φωνάζαμε εκείνον και τα συντόνιζε όλα. Ήταν μικρό παιδί, Α' ή Β' Γυμνασίου, σε μια εποχή που οι υπολογιστές δεν ήταν τόσο διαδεδομένοι, όπως σήμερα, αλλά εκείνος γνώριζε τα πάντα. Χαίρομαι ιδιαίτερα για την πορεία που είχε. Του αξίζει».

Γυμνασίου, σε μια εποχή που οι υπολογιστές δεν ήταν τόσο διαδεδομένοι, όπως σήμερα, αλλά εκείνος γνώριζε τα πάντα. Χαίρομαι ιδιαίτερα για την πορεία που είχε. Του αξίζει».

Όταν φοιτούσε στη Γ' Λυκείου, το 2005, ο Γιώργος ήταν ανάμεσα στους τέσσερις πρώτους μαθητές από όλη τη χώρα που εκπροσώπησαν την Ελλάδα στην Ολυμπιάδα Πληροφορικής, στην Πολωνία. Τότε δεν κατάφερε να πάρει κάποια διάκριση, ούτε άλλος από τους τέσσερις συμπατριώτες του, καθώς, όπως λέει «ο ανταγωνισμός ήταν πολύ μεγάλος και οι μαθητές από τις άλλες χώρες, που διακρίθηκαν, όπως την Αμερική, είχαν κάνει τρομερή προετοιμασία που εμείς δεν είχαμε τη δυνατότητα να κάνουμε».

Από μικρός λάτρευε τους υπολογιστές και όπως λέει, όταν τα άλλα παιδιά της ηλικίας του έπαιζαν παιχνίδια στους υπολογιστές, εκείνος έψαχνε για προγράμματα. Στη διαδρομή του είχε μεγάλη υποστήριξη και βοήθεια από τους γονείς του. Μάλιστα, όταν πέρασε στο Τμήμα Πληροφορικής του Πανεπιστημίου Πειραιά οι γονείς του επέλεξαν να πάρουν μετάθεση και να εγκατασταθούν μαζί του στον Πειραιά.

Αποφοίτησε πρώτος, με βαθμό 9,22, από το Τμήμα Πληροφορικής του Πανεπιστημίου και στη συνέχεια πήγε για ένα χρόνο για μεταπτυχιακές σπουδές στο Κέιμπριτζ της Αγγλίας. Όταν επέστρεψε στην Αθήνα, άρχισε να ψάχνει για μία δουλειά στο αντικείμενο των σπουδών του. «Παντού ζητούσαν προϋπηρεσία κι εγώ είχα πολύ μικρή. Δεν πέρασα καν από συνέντευξη, παρά μόνο σε μία επιχείρηση, απ' όπου μάλιστα δεν πήρα και απάντηση», λέει. Ούτε ο ίδιος όμως δεν περίμενε ότι θα του παρουσιαζόταν η ευκαιρία να ζήσει το «αμερικανικό όνειρο» στα κεντρικά γραφεία του Facebook.

«Έστειλα ένα ηλεκτρονικό μήνυμα με το βιογραφικό μου τα περασμένα Χριστούγεννα. Με κάλεσαν για συνέντευξη, και μάλιστα με δικά τους έξοδα. Εκεί πέρασα από πέντε συνεντεύξεις, όπου έδειξαν να τους ενδιαφέρει όχι τόσο η προϋπηρεσία, όσο η αντιμετώπιση τεχνικών θεμάτων. Έναν μήνα μετά, με ενημέρωσαν ότι προσλαμβάνομαι», αναφέρει ο 23χρονος, σημειώνοντας πως ο μισθός του μπορεί να φθάνει και τα 100.000 ευρώ ετησίως.

Τον Οκτώβριο θα ετοιμάσει τις αποσκευές του για τις ΗΠΑ, χωρίς να σκέφτεται το γεγονός ότι θα πρέπει να ζήσει τόσο μακριά από τον τόπο του και την οικογένειά του. «Αυτό που σκέφτομαι αυτή τη στιγμή είναι ότι ανοίγεται μπροστά μου μία πολύ μεγάλη ευκαιρία που θέλω να ζήσω. Τίποτα άλλο», καταλήγει.

Newsroom ΔΟΛ

<http://news.in.gr/science-technology/article/?aid=1231129838>

Ο Μέγας Αλέξανδρος πρωταγωνιστεί από σήμερα στο Λούβρο

Της Νελλης Αμπραβανέλ

Από σήμερα και για τους επόμενους τρεις μήνες, το Μουσείο του Λούβρου παρουσιάζει μια χρυσή Ελλάδα. Ο συσχετισμός της χώρας μας με τη λέξη «χρυσός» μπορεί να ακούγεται ειρωνικός στην τωρινή μας κατάσταση. Όμως, η έκθεση «Αρχαία Μακεδονία: Στο βασίλειο του Μεγάλου Αλεξάνδρου» αναδεικνύει, αφενός, ένα λαμπρό κεφάλαιο της αρχαίας ιστορίας της Ελλάδας και, αφετέρου, το αποτέλεσμα πρόσφατων και σύγχρονων εργασιών στον τομέα της αρχαιολογίας στη χώρα μας.

Είναι τρομερά αναζωογονητικό να ακούς σήμερα κάτι θετικό για την Ελλάδα στο εξωτερικό, και η χθεσινή παρουσίαση της Sophie Descamps, διευθύντριας του τμήματος ελληνικών, ετρουσκικών και ρωμαϊκών αρχαιοτήτων του Λούβρου, προσέφερε ακριβώς αυτό. Η κ. S. Descamps μίλησε με ενθουσιασμό τόσο για τα εκθέματα και την ιστορία που αφηγούνται, όσο και για την «εξαιρετική» ποιότητα της συνεργασίας μεταξύ Γαλλίας και Ελλάδας. Εξαγωγή πολιτισμού σε δύο επίπεδα... Και το σημαντικότερο; Η έκθεση πραγματοποιήθηκε χωρίς κανένα

απολύτως κόστος για το ελληνικό Δημόσιο. Το Λούβρο μοιράστηκε το κόστος με ιδιωτικές χορηγίες, μεταξύ των οποίων και μια δωρεά του Ιδρύματος «Σταύρος Νιάρχος».

Με πρωταγωνιστή λοιπόν τον Μέγα Αλέξανδρο ξεδιπλώνεται μια μεγάλη έκθεση για την ιστορία της αρχαίας Μακεδονίας, από τα μυκηναϊκά χρόνια έως και την ύστερη αρχαιότητα. Εξακόσια εβδομήντα εκθέματα (τα δύο τρίτα του συνόλου) προέρχονται από μουσεία της Ελλάδας – από το Αρχαιολογικό Μουσείο της Θεσσαλονίκης και όλες τις εφορείες της Προϊστορικών και Κλασικών Αρχαιοτήτων της Μακεδονίας.

Εξ αυτών, κάποια παρουσιάζονται για πρώτη φορά. Η αρχαιολογική έκθεση είναι οργανωμένη σε εννέα ενότητες και πλαισιώνεται από μακεδονικές αρχαιότητες της συλλογής του Λούβρου. Αυτές προέρχονται από γαλλικές ανασκαφές, που πραγματοποιήθηκαν πριν από την απελευθέρωση της Θεσσαλονίκης.

Ως εκ τούτου, για πρώτη φορά μετά από σχεδόν έναν αιώνα, εκθέματα που προέρχονται από τον ίδιο τάφο ενώνονται εδώ, έστω προσωρινά. Στον κατάλογο βέβαια, όπως επισημαίνει η κ. Πολυξένη Αδάμ-Βελένη, διευθύντρια του Αρχαιολογικού Μουσείου της Θεσσαλονίκης και συνεπιμελήτρια της έκθεσης, η συσχέτιση και η ταύτιση αυτών των ευρημάτων καταγράφεται για πάντα, αποτελώντας λαμπρή απόδειξη για το επιστημονικό κέρδος της έκθεσης και της συνεργασίας μεταξύ Ελλήνων και Γάλλων μελετητών. «Ενώσαμε τα σύνολα»...

«Η έκθεση δείχνει μια άριστη πλευρά των Ελλήνων και των νεο-Ελλήνων. Για να φτάσουν αυτά τα αριστουργήματα εδώ, φαίνεται πόση δουλειά έχει γίνει τα τελευταία 40 χρόνια στη Μακεδονία, στις εφορείες, στα μουσεία, από Έλληνες συναδέλφους, που με μεράκι, αγάπη και πολύ βαθιά γνώση, σκάβουν όλα αυτά τα χρόνια για να αποκαλύψουν τη Μακεδονία που ουσιαστικά άρχισε να μας γίνεται γνωστή αρκετά πρόσφατα».

Ακριβώς λόγω των σχετικά πρόσφατων αρχαιολογικών ανακαλύψεων στην περιοχή, η πλούσια πολιτιστική κληρονομιά της Βόρειας Ελλάδας παραμένει εν πολλοίς άγνωστη εκτός των επιστημονικών κύκλων. Ως εκ τούτου, η έκθεση αποκτά ειδικό ενδιαφέρον. Σε αυτό το πλαίσιο προτείνεται μια ενδιαφέρουσα διαδρομή που ξεκινά από ένα χρονολόγιο των ανασκαφών του περασμένου αιώνα – από τις ανακαλύψεις της Ταξιαρχίας της Ανατολής (L'armée de l'Orient) στον Μανώλη Ανδρόνικο και τις ανασκαφές που συνεχίζονται έως και σήμερα – και εξελίσσεται σε μια χρονολογική αλλά και θεματική προσέγγιση του αντικειμένου της έκθεσης.

Το χρυσό στεφάνι βελανιδιάς της αγοράς των Αιγών (εύρημα του 2008) αναλαμβάνει να υποδεχτεί τους επισκέπτες, φωτίζοντας σχεδόν από μόνο του την πρώτη αίθουσα της έκθεσης. Τα κείμενα που προλογίζουν την κάθε ενότητα προσφέρονται στα γαλλικά, τα αγγλικά και... τα ελληνικά, μια λεπτομέρεια που συγκινεί σχεδόν όσο και η μεγαλειώδης λεπτότητα αυτών των ελληνικών εκθεμάτων, από τα οποία, ούτε ένα (και είναι εκατοντάδες) δεν μοιάζει περιττό. Από τα επιβλητικά σύνολα των ανασκαφών της Σίνδου, της Αγ. Παρασκευής, της Μένδης, της Αίνειας και του Αρχοντικού, στις «Μαγεμένες» της Θεσσαλονίκης, η έκθεση ρέει μέσα από κεφάλαια για την ιστορία των Τεμενήδων, την εκστρατεία του Μεγάλου Αλεξάνδρου, την καθημερινότητα της μακεδονικής κοινωνίας, τις θρησκευτικές δοξασίες των Ελλήνων του Βορρά, τη Μακεδονία κατά την κλασική και ρωμαϊκή περίοδο και, τέλος, τη δημιουργία του μύθου του Μεγάλου Αλεξάνδρου...

Η έκθεση διαρκεί έως τις 16 Ιανουαρίου, τελεί υπό την αιγίδα των προέδρων της Γαλλίας και της Ελλάδας, και είναι αποτέλεσμα συνεργασίας του Μουσείου του Λούβρου και του υπουργείου Πολιτισμού και Τουρισμού της Ελλάδας.

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October 14, 2011

Greece's Big Debt Drama Is a Muse for Its Artists

By [RACHEL DONADIO](#)

ATHENS — The debt crisis here has created an intriguing bright spot: a burst of artistic activity in response to the national identity crisis it has provoked.

“It’s as if someone asked you that you have to be a different person tomorrow,” the novelist Alexis Stamatias said in a recent interview. “Every artist has a dilemma. On the one hand, we are witnessing history in the making. On the other, we are suffering.”

Beyond the depressing headlines, there’s a manic side of [Greece](#) today, especially in Athens, which has an energy not seen elsewhere in the slow-moving Mediterranean. Art galleries are thriving. Street artists paint tiny gems amid the growing downtown squalor. A new generation of filmmakers has captured the air of uncertainty by making the familiar strange. Athens is an anarchic, overcaffeinated mess of a city, filled with oleander and concrete, jasmine and car exhaust: part Milan and part Karachi, a strange combination of European sophistication and third world chaos. The economic crisis has accentuated the divide.

“Athens is like a volcano,” said Kostis Maraveyas, 37, a pop star and composer who merges traditional Greek music with other Mediterranean sounds. “Sometimes it explodes, and then it goes back to normal.”

In the past decade Athens’s downtown has become blighted: immigrants squat in dilapidated buildings; drug addicts writhe on the sidewalks; the walls of concrete apartment blocks are covered in graffiti. But art sprouts from the decay.

On a recent night a 30-year-old who goes by the handle [Bleeps.gr](#) drove around the Psiri neighborhood pointing out his street art, a tour guide to the underworld. On the side of one building he had painted an image of a woman clutching a sack of euros, a golden halo around her head, on which was written, in Greek, “Forty Years + Debtocracy.” The number referred to the restoration of democracy in Greece in 1974, following a seven-year military dictatorship, after which the government hired thousands of state workers, leading to today’s debt woes.

“It’s about the debt crisis,” the artist said, with a strong northern British accent. (He said he had worked as a dentist in Bristol, the hometown of Banksy, the British graffiti artist, and, like Banksy, would not reveal his real name.)

“She’s dreaming, but she doesn’t know what’s going to happen,” he added. Nearby, another painting showed a model on a catwalk against a blue backdrop, on which was written, “Greece, next economic model.”

In recent years art galleries have cropped up amid the Chinese bargain shops and Pakistani immigrants in the Metaxourgio (pronounced meh-TACK-soor-YEE-oh) neighborhood here. Through this month, a dozen galleries are participating in [ReMap](#), an international contemporary-art platform.

At the [Kunsthalle Athena](#), an exhibition titled “Summer in the Middle of Winter” filled the beautifully run-down old building, a warren of rooms with peeling paint, ornate moldings and spotty wiring. On the moldy walls of one room hung a simple, understated image by the Greek artist [Lydia Dambassina](#): a Greek flag folded on a desk, with a copy of the newspaper Ta Nea from March 2010, around the time that Greece’s foreign lenders sent representatives to visit, and the words in German, “Alle Wege Sind Verschlossen,” or “All ways are closed.”

On another wall was a clever, wistful installation by the young Greek artist [Stefania Strouza](#), who typed phrases from “A Midsummer Night’s Dream” and framed them. “Before the time seemed Athens as a paradise to me,” read one. “The jaws of darkness do devour it up: so quick bright things come to confusion,” read another. “My soul consents not to give sovereignty,” another.

Metaxourgio was filled with artistic fervor, and also people selling drugs in broad daylight. “It’s totally rough around the edges,” said Rebecca Camhi, who opened the [gallery](#) that bears her name there in 1995. And yet the crowds come to see art.

“People are buying less and less, to be honest, but there are more visitors,” she added.

Works by four young Greek artists, all under 30, hung on the walls of her bright exhibition space. Alexia Karavela’s slightly ironic yet heartfelt oil crayon sketches were inspired by photos found at garage sales: women dancing in a circle; old men sitting on a couch, drinking; a bride with fierce, pointy white teeth. In his dreamy, pixelated work, Vasilis Paspalis had taken a 19th-century image of a mother holding her small child to her cheek and erased the lines so the boundaries between their faces dissolved.

In Greece, it seems, everything comes back to family drama. That is especially true in film today, where a new generation of directors has pushed the Greek family beyond “My Big Fat Greek Wedding” clichés, using it as a lens to view the strange mood in a country still grappling with its past and increasingly uncertain about its future.

In “[Dogtooth](#),” which was nominated for the best foreign-language Oscar this year, the director Yorgos Lanthimos presents a tableau at once minimalist and grotesque, with incest, weird dialogue and animal mutilation.

“[Attenberg](#),” directed by Athina Rachel Tsangari, which Greece has submitted to be considered for an Academy Award nomination this year, is in the same vein. With awkward sex scenes and flat dialogue, it, too, self-consciously drains the family of emotion. It is all the complete opposite of the low-budget soap operas on Greek TV, with their shouting, angry women hurling crockery, and hairy men in bed with fleshy women in negligees who probably aren’t their wives.

Ms. Tsangari’s film is affecting, in spite of its studied lack of affect. In one scene Marina, the protagonist, arranges for her [atheist](#), socialist father, who is dying of cancer in an unnamed Greek industrial port city, to be cremated, a rite not permitted by the Greek Orthodox church. The funeral consultant suggests options. “I propose sending him to Hamburg, where services are more advanced,” he says.

And if she doesn’t want to travel with the coffin? “The ashes are sent via cargo to the Athens airport,” he answers. “We prefer Greek airlines out of respect for the deceased.” These throwaway lines somehow perfectly capture Greece’s dark mood, and its fraught relationship with Germany, the European superpower that seems to hold its fate.

Back in Athens on a recent evening, the Knossos Theater Company performed a version of “Antigone” in an open-air arena cleft in high, rocky hills. It merged that classical Sophocles play with Brecht’s 1948 version, in which Brecht had transformed the original ambiguous message into a critique of Fascism and Nazism, making Antigone a heroine for defying the regime in order to bury her traitorous brother.

Antigone was gothlike, with long jet-black hair and ripped stockings. Even to a non-Greek speaker, as she railed at Creon, ruler of Thebes, the question at the heart of the play was clear: What do we owe the family, and what do we owe the state? As the Greek crisis unfolds, these ancient questions are made painfully real. And another generation of Greek artists is asking them anew.

Greece’s editorial cartoonists live through, and poke fun at, the financial crisis

By Associated Press, Updated: Saturday, October 15, 3:52 AM

ATHENS, Greece — The ancient philosophers had their golden age. Now it’s the turn of Greek newspaper cartoonists. The economic crisis that threatens to go global offers a bonanza for satirists with a talent for the scathing image or caption.

Cartoonists have portrayed the Greek economy as the Titanic, that eternal symbol of disaster; Greek leaders as buffoons shielded from mobs by robotic police with gas masks and truncheons; and ordinary Greeks as beggars, at the mercy of fat cats in top hats who represent international creditors.

“Bad times are good times for cartoonists,” said Maria Tzaboura, a cartoonist for the Greek newspaper Proto Thema who sees humor as a form of protest and “less is more” as a guide for her simply drawn victims of circumstance, their limbs scattered about like a dismembered children’s doll.

Greece’s economic upheaval affects almost everyone, consuming commentators, cartoonists among them, who channel a nation’s confusion and anger over slashed wages and benefits, higher taxes, goalpost-shifting politicians and the austere dictates of foreign creditors worried about their own portfolios.

Greek cartoonists eviscerate every conceivable culprit with the precision of a surgeon’s scalpel or, better said, an assassin’s dagger. Sometimes, they unleash happy-go-lucky blasts of sarcasm that yank a grin or snigger.

They don’t just play for populist laughs in blogs and newspapers. It is serious social commentary by people who seek to shape the outcome of the crisis. Some have lost their jobs to it. As Dimitris Georgopalis, treasurer of the Greek Cartoonists Association, wrote in an email: “We are not casual observers. We live and work in this situation and the influence is visible in our work.”

Their travails reflect a polarized society. Caricaturist Tasos Anastasiou was recently dismissed from the newspaper Ta Nea, ostensibly for economic reasons. He alleged in a letter to the journalists’ union that he was fired because he harshly criticized the government.

The Benaki Museum in Athens hosted an exhibition of crisis cartoons by 24 members of the nonprofit association, which sold T-shirts with cartoons to cover costs. The show ended early this month.

“I know what Greeks have done wrong or badly, but at this point, it’s not just the Greeks. We’re part of something bigger. We’re not the problem, we’re part of it. This whole crisis comes from the banks. We could have prevented some things,” mused cartoonist Tzaboura, who also illustrates children’s books.

Pondering the massive U.S. debt, and Italy’s shaky finances, she suggested her nation was a diversion, or scapegoat: “Thank God they’ve got Greece now. I’m not saying it’s an excuse.”

Tzaboura favors Greek wordplay. One cartoon shows a human form in five pieces, with arrows identifying each as a “dosi,” or “installment” in Greek. The term refers to bailout tranches from European creditors and the International Monetary Fund that keep Greece afloat, though the cartoon implies the pact has chopped up the Greek psyche like mincemeat.

Another shows uplifted hands with fingers extended in a traditional Greek gesture of insult known called “moutza” that is often seen during protests outside parliament in central Athens. The caption refers to “moutza-xedin,” an approximation of “mujaheddin,” or Muslim fighters engaged in what they believe to be a holy struggle.

“It’s something that has pushed people to choose sides. We don’t just observe right now. We’re becoming more active,” said cartoonist Spiros Derveniotis. He said he was laid off at the City Press newspaper for economic reasons this summer, but is counting on work in comics or foreign publications.

One of his images portrays what he calls the isolation of Greek leaders, showing a caricature of Prime Minister George Papandreou and government ministers, flanked by police, occupying a Parthenon-like structure as an angry mob pelts them with tomatoes and what appear to be gobs of yoghurt. Another cartoon displays a pair of hands shackled by two gold euro symbols, transformed into handcuffs.

The latter image describes “how we managed to make ourselves a golden cage. Being in the euro, and part of the European integration, was supposed to give us benefits,” Derveniotis said. “Apart from that, it was also something that was taking, from a sovereign country, the tools to decide its path. Nowadays, it’s becoming more and more apparent. Now it’s official. We can’t do anything on our own.”

He cited Charlie Chaplin roles like the gold prospector as an influence for Greek cartoonists, as well as the Marx Brothers; the revolutionary mood of France in 1968, where some Greek cartoonists studied; Greece’s military rule from 1967 to 1974, when cartoonists only hinted at touchy topics to avoid censorship or arrest; and an angry, aggressive tone that seems, well, quite Greek.

One image making the rounds is a doctored photograph of Papandreou in a black turtleneck, hand raised to his chin in the iconic pose of the late tech visionary, Steve Jobs. The caption refers to the Greek prime minister’s turbulent tenure: “No Jobs, 2009-2011.”

Students at a Greek high school compiled a cartoon calendar that skewers Germany, which is pushing Greece for austerity measures in return for loans, by recalling the Nazi occupation of Greece in World War II. An image depicts a euro symbol instead of a swastika on the Nazi flag, and another shows a German officer denying a last cigarette to a condemned man because of the high tax on tobacco.

“It may be exaggerated or considered as offensive to the Germans, but this kind of humor is part of our everyday life,” said Elina Makri, an online commentator. “That may explain why one of my law university professors in France once said to me, ‘Every time I come to Greece and I watch the news on TV, I am not surprised why drama and comedy were born in Greece.’”

Michael Kountouris, an editorial cartoonist for 25 years who has won international awards, said he valued the example set by the early 20th century Soviet poet Vladimir Mayakovsky, who viewed art as a means to shape, rather than reflect, the world.

Kountouris prefers the power of image alone, letting the viewer, he said in an email, “find answers to questions that probably you haven’t posed yet.”

One drawing shows a forlorn man sitting on top of an ancient column submerged in water. Nearby, a polar bear floats on a small island of ice. In another picture, torch-bearing men in Ku Klux Klan-style hoods and robes stand at night around a flaming euro symbol, a stand-in for a burning cross.

“Until now, Greek cartoons had been dealing with the internal affairs of the country, matters that could even be unknown to the European reader. Lately, the subject we are working on has become of global concern,” Kountouris wrote. “The crisis in Greece is turning into an institutional one, a political one, a lack of trust, of reliable information by the media, and last but not least, a lack of humanity.”

Kountouris said he was dismissed from his job at the newspaper Eleftheros Typos this month. The newspaper declined to comment.

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Finding Archimedes in the Shadows

By [EDWARD ROTHSTEIN](#)

BALTIMORE — “The Archimedes Palimpsest” could well be the title of a Robert Ludlum thriller, though its plot’s esoteric arcana might also be useful for Dan Brown in his next variation on “The Da Vinci Code.” It features a third-century B.C. Greek mathematician (Archimedes) known for his playful brilliance; his lost writings, discovered more than a hundred years ago in an Istanbul convent; and various episodes involving plunder, pilferage and puzzling forgeries. The saga includes a monastery in the Judaeen desert, a Jewish book dealer trying to flee Paris as the Nazis closed in, a French freedom fighter and an anonymous billionaire collector.

At the center is an ancient volume, its parchment recycled into a 13th-century prayer book. And at the climax we see those old folios, charred at the edges and scarred by dripping wax from the candles of devout monks, being meticulously studied for 12 years by an international team using the most advanced imaging technologies of the 21st century. And what is found is more revelatory than had ever been expected.

The Archimedes Palimpsest has precisely this history. It really does begin with a 10th-century copy of Archimedes’ third-century B.C. writings. Three centuries later they were scraped off the parchment, which was reused — creating a “palimpsest.” And while there aren’t enough dead

bodies or secret cabals to support a full-fledged thriller, there really is a sense of excitement in the account of the book's history, restoration and meanings, at an exhibition at the Walters Art Museum here: ["Lost and Found: The Secrets of Archimedes."](#)

[Almost nothing about the tale is banal or ordinary.](#) In a companion book, "[The Archimedes Codex](#)" (Da Capo), William Noel, the museum's curator of manuscripts, describes how the saga was brought to its conclusion. In 1998, [after reading about the Palimpsest's sale](#) at a Christie's auction to an anonymous purchaser for \$2 million, the museum's director, Gary Vikan, suggested to Mr. Noel that he discover who bought it and whether it might be exhibited at the Walters.

The purchaser not only deposited the book with Mr. Noel but also provided funds for the project, as scientists and other experts took it apart for restoration and research. The owner, who remains anonymous, also stipulated that all the findings and images be made available to the public. (Next month Cambridge University Press is publishing a two-volume account of the team's discoveries.)

It may be difficult, at first, to understand the fuss. At the exhibition's start you come face to face with two leaves from the Palimpsest; all you see is a fragment of a ruined manuscript, charred, stained and inscribed with prayers. But lines of reddish text, scarcely visible, run perpendicular to those prayers. And you can also make out the ghost of a diagram, a spiral. Above these leaves a series of slides shows the same pages under colored lights, revealing various details.

The juxtaposition neatly demonstrates the challenge posed by the Palimpsest and the technology used to explore it. The effort is made more complicated by the Palimpsest's nature. After being erased, each leaf was rotated 90 degrees and folded in half, one Archimedes page yielding two of the prayer book's.

That book was apparently in use for centuries at the Monastery of St. Sabbas in the Judean Desert. Its towers peek out of the rocks in one of David Roberts's otherworldly Holy Land illustrations from 1842, shown here. But by then the book was gone. In 1844 a biblical scholar happened upon it at the Metochion of the Holy Sepulcher in Istanbul and saw the curious mathematics underneath; a leaf from the book was found in his estate and deposited at Cambridge University Library.

Then, in 1906, the Danish Archimedes scholar Johan Ludvig Heiberg saw the book in Istanbul and recognized seven treatises by Archimedes behind the prayers, making it the oldest source for his writings in existence and the sole source for two unknown works, "Method" and "Stomachion." [Heiberg deciphered much of the text](#) and took photographs that he worked on in Copenhagen.

It was assumed that Heiberg discovered all there was to find out, which may be one reason that, when the battered volume was put on sale almost a century later, few buyers were panting after its riches.

What became startling to the Walters, though, was the extent of the restoration required. Through much of the 20th century the Palimpsest had disappeared. Heiberg's photographs juxtaposed with leaves of the book show how ruinous that century was for its condition. Some leaves disappeared. Illustrations of Evangelists, forged to look medieval, were inexplicably painted on some pages.

As part of the restoration the book's history was examined and is surveyed here. There was the devastating impact of World War I on Istanbul's Greek communities, which affected a large number of artifacts. Some damage may have happened at the Metochion. Similar stains appear in another Metochion book at the Walters.

The exhibition also notes that in 1932 the Palimpsest had been offered for sale by a Jewish dealer in Paris, Salomon Guerson, who recognized its importance. But no purchasers were found. The suggestion is made that Guerson may have ultimately been responsible for the forged illustrations, seeking to raise money to escape Nazi-occupied Paris by creating a more attractive volume. (A green pigment used in the paintings was only available after 1938.) Later the Palimpsest came into the possession of Guerson's friend Marie Louis Sirieix, a Resistance fighter whose daughter Ann married Guerson's son; Ann put the manuscript up for sale in 1998.

The exhibition also explores the heroic restoration guided by [Abigail Quandt, the museum's senior conservator of manuscripts](#), as she attempted to dissolve mid-20th-century glues, examine fragments and remove debris, until contemporary technologies could reveal what the naked eye could not.

Some revelations have become public, including the discovery of [two speeches from the great fourth-century B.C. orator Hyperides](#). In addition one of Archimedes' works, "Stomachion," was uncovered in enough detail to be interpreted by Reviel Netz, a classicist at Stanford University and co-author of the companion book: it was an attempt to [examine how many ways a set of pieces can be arranged in the form of a square](#). Visitors are challenged to move colored pieces of felt to explore that question, a style of inquiry, Mr. Netz suggests, that had not been associated with Greek mathematics. As for the title "Stomachion," the exhibition tells us: "In the ancient world, if you had a puzzle, you didn't have a brain-teaser — you had stomach trouble."

The show's final gallery, which turns to the documents' substance, is almost too cursory. Instead of the museum including a gallery detailing other restoration projects, it would have been far more illuminating to extend this mathematical section further.

Turn instead to the companion book and read about Archimedes' geometric proofs. Mr. Netz argues that this manuscript's diagrams may be closest to the ones Archimedes drew. They were not meant to be pictorial, he says. In fact, if they seemed to illustrate the conclusion too closely, they would appear more like examples than proofs.

So we see straight lines deliberately shown as curves; points placed off kilter; and here at the show, an unusual example in a discussion of floating bodies (the subject that led to the story of Archimedes leaping out of the bath in the ecstasy of insight and running naked outside shouting "Eureka!"). The diagram shows an inverted semicircle sitting inside an incomplete liquid sphere.

Archimedes, the exhibition suggests, created a “radical idealization of real-world phenomena.” But it may also be that he knew that the ideal world of straight lines and regular objects was only an approximation of the real world’s curves and complexities. Such approximations and calculations were among his preoccupations. Mr. Netz sees anticipations of 17th-century calculus and of other aspects of modern mathematics.

And we see, throughout, hints of someone standing triumphant at the borders of the ancient world, peering at us through accumulated catastrophes and layers of destruction, and surviving — just like the hero of any good thriller.

“Lost and Found” is on view through Jan. 1 at the Walters Art Museum in Baltimore; thewalters.org.

Source: New York Times

After nearly 3,000 years, does the “Iliad” really need translating again?

Oct 15th 2011

The Iliad of Homer. Translated by Richmond Lattimore. *University of Chicago Press*; 608 pages; \$35. Buy from Amazon.com

The Iliad. Translated by Anthony Verity. *Oxford University Press*; 512 pages; £16.99. *To be published in America in November*; \$29.95. Buy from Amazon.com, Amazon.co.uk

The Iliad. Translated by Stephen Mitchell. *Free Press*; 466 pages; \$35. *Weidenfeld & Nicolson*; £25. Buy from Amazon.com, Amazon.co.uk

Memorial. By Alice Oswald. *Faber and Faber*; 84 pages; £12.99. Buy from Amazon.co.uk

BLOODY but beautiful, is there a greater poem than the “Iliad”? Depicting a few weeks in the final year of the Greek siege of Troy, Homer’s epic glitters with bronze spears and the blazing sun. Rich with his famous similes and repeated expressions, it describes a war in which men can pause from fighting in order to speak of their family lineage in terms of “As is the generation of leaves, so is that of humanity”; in which Gods can yank warriors back by their hair or cover them in a cloud of mist if it is not yet their turn to die. It is both brutally realistic (once you have heard how Phereclus died by a spear through his right buttock into his bladder, you won’t forget it) and belonging to another world—as the Greek epithet for Homer, *theois aoidos* or “divine singer” suggests. It is no wonder that the “Iliad” is a text that people constantly turn back to, and continually translate.

And yet, it comes as something of a surprise that this month there are four translations competing for the status of a definitive “Iliad”. Richmond Lattimore’s translation, originally from 1951, has been reissued with scholarly notes and a new introduction. For years, Lattimore’s version has been a standard text, particularly in his native America. It is not hard to see why. Both lucid and learned, Lattimore writes with a certain grace, capturing the combination of nobility and speed which over 100 years ago Matthew Arnold famously heard in Homer’s work.

In certain respects, both Stephen Mitchell and Anthony Verity are setting their versions against Lattimore’s. Mr Verity, a former Master of Dulwich College in London, declares that his translation “does not claim to be poetry.” Mr Mitchell, a translator who had little Greek before starting out on this project, claims that his version is more reliable as he bases it on a different edition of the text from Lattimore’s. By doing so, Mr Mitchell cuts what has, for centuries, been included in the performance tradition of the “Iliad”. Gone is the whole of Book Ten (“baroque and nasty”, apparently), most of the adjectives and fixed epithets that contribute to the life of Homer’s figures and, subsequently, most of the poetic value of Homer’s work. It is doubtful, for example, that Zeus, the father of the universe, would ever exclaim as Mr Mitchell has him do, that “I have a sensible plan”, or even that Achilles, tempestuous as he is, would rally “To hell with that man...I don’t give a damn about him.”

Similarly, although Mr Verity is far more restrained and scholarly in his translation, he too fails to capture the full force of Homer’s work. In Mr Verity’s translation, Achilles’s outburst above becomes the prim “I abominate his gifts, and I value him no more than a splinter.” Such differences may seem slight in comparison, but the accumulated result, whether of Mr Mitchell’s colloquialisms or Mr Verity’s carefulness, render these both rather dull literary works. Both Mr Verity and Mr Mitchell give Hecuba’s speech to her husband, Priam, when he tells her of going to retrieve their son Hector’s body from Achilles, a certain shrillness not necessarily heard in the Greek. “Good God! Are you out of your mind?” wails Mr Mitchell’s version, while Mr Verity’s is similarly brusque: “You are mad! Where has your good sense gone...” In contrast, Lattimore captures something far nearer to the original, a mother mourning her son’s death: “Ah me, where has that wisdom gone for which you were famous?” Homer’s epic is not just composed of harridan wives and brave men. It encompasses the whole messy breadth of humanity, and so needs a decent translation to bring this about.

Paradoxically, Alice Oswald manages to achieve this, even if her “Memorial” is about an eighth of the length of the “Iliad”. Ms Oswald has audaciously set out to translate the book’s atmosphere, rather than its story. A poet known for her landscape verse, Ms Oswald read classics at Oxford. The result is a work by someone who not only understands Homer’s Greek, but who also has an ear for modern verse. It is a delight to read. Although some of the best-loved moments in Homer’s text are referred to only obliquely or fleetingly—when Achilles, mourning, covers his face in earth at the news of the death of his companion, Patroclus, or when Andromache is seen running a bath for an already-dead Hector—Ms Oswald has captured a certain spirit of Homer’s text, preventing the reader from missing these narrative moments too much.

Ms Oswald translates Homer’s similes literally, but paraphrases the rest, creating a modernised version that delights in the unexpected. She brings the poem’s violence shockingly to life: a

figure dies as quickly as “a lift door closing”, suddenly obscured from view, while another soldier, stripping the dead, has “tin-opened them out of their armour”. Diomedes kills “Red-faced quietly like a butcher keeping up with his order”. Ms Oswald is aware that these characters can at times seem more horrific than heroic: “This is horrible this is some kind of bloodfeast”. And Hector waits for Achilles, “Like a man rushing in leaving his motorbike running”, both arrogant and charming at once.

Ms Oswald’s “Memorial” strips the “Iliad” down to its bare bones, capturing the terrifying brevity and brutality of the deaths (240 named, many more anonymous) that Homer depicted. With no gods in her version, it could seem rather bleak. And yet there is a liveliness to her poem—part elegy, part war memorial—that prevents it from becoming so. Read Richmond Lattimore’s translation for the epic scale and narrative of Homer’s poem. But read Alice Oswald in order to be reminded how such an everlasting work can still shock, even in the 21st century.

<http://www.economist.com/node/21532253/>

Ψηφίστηκε επί της αρχής το ν/σ για την ελληνόγλωσση εκπαίδευση στο εξωτερικό

Ψηφίστηκε από την Ολομέλεια επί της αρχής και των άρθρων του κατά πλειοψηφία το νομοσχέδιο του υπουργείου Παιδείας για την ελληνόγλωσση εκπαίδευση στο εξωτερικό, το οποίο όπως τόνισε η αναπληρωτής υπουργός Φώφη Γεννηματά έχει ως στόχο την αναβάθμισή της μέσω της εξωστρέφειας καθώς δεν απευθύνεται μονάχα στους Έλληνες της Διασποράς, αλλά σε κάθε πολίτη του κόσμου που θέλει να έλθει σε επαφή με την ελληνική γλώσσα και τον ελληνικό πολιτισμό.

Όπως εξήγησε η κα Γεννηματά, αναβάθμιση σημαίνει ότι πρέπει αυτό που μαθαίνει το παιδί της Ομογένειας να αποτελεί ένα πραγματικό εφόδιο για τη ζωή του, ότι σταματά η σπατάλη, η αδιαφάνεια και η διαφθορά, ενώ οι υπάρχουσες δυνάμεις στρέφονται εκεί που θα πιάσουν για τον Έλληνα μετανάστη και κυρίως στη Γερμανία. Επίσης ότι εγκαθιδρύεται αξιοκρατία, διαφάνεια, κανόνες, έλεγχος, πραγματική εποπτεία και λογοδοσία.

"Όλη αυτή η προσπάθεια έχει να κάνει με την παρουσία της ελληνικής γλώσσας και του ελληνικού πολιτισμού πέρα από τα σύνορά μας, αλλά και με τις σχέσεις αμοιβαιότητας" ανέφερε χαρακτηριστικά η αν. υπουργός Παιδείας.

Ο εισηγητής της πλειοψηφίας Γιάννης Βούρος τόνισε ότι το ζήτημα ελληνόγλωσσης εκπαίδευσης είναι κομβικό και αφορά τη υποστήριξη των Ελλήνων της διασποράς με στόχο τη διατήρηση του γλωσσικού πολιτιστικού δεσμού με την Ελλάδα και τον πολιτισμό της γι αυτό και το νομοθέτημα εκσυγχρονίζει το πλαίσιο, ιεραρχεί εκ νέου τους στόχους με βάση τις σημερινές οικονομικές και κοινωνικές συνθήκες. Ανέφερε ότι η μέχρι τώρα πορεία κινήθηκε με βάση τη δημιουργία αμιγώς ελληνικών σχολείων ιδίως στη Γερμανία, σήμερα εξασφαλίζονται οι πόροι και το εκπαιδευτικό προσωπικό για την διαφύλαξη της πολιτιστικής κληρονομιάς.

Εκ μέρους της Ν.Δ. ο εισηγητής Σπύρος Ταλιαδούρος καταψήφισε επί της αρχής τονίζοντας πως το νομοσχέδιο αντιμετωπίζει ένα πολύ σημαντικό ζήτημα με αποσπασματικό τρόπο καθώς ενώ "φιλοδοξεί να προωθήσει την εκπαίδευση της διασποράς δεν υπάρχει συνολικός σχεδιασμός". "Χρειάζεται αλλαγή του εκπαιδευτικού προγράμματος και αναβάθμιση των σχολείων και όχι κλείσιμο" είπε, επισημαίνοντας πως μεν αντιλαμβάνεται τα οικονομικά προβλήματα, ζήτησε όμως να περικοπούν μόνο δαπάνες.

"Νομοσχέδιο λαιμητόμο για τα μορφωτικά δικαιώματα των Ελλήνων μεταναστών" χαρακτήρισε το νομοθέτημα ο ειδικός αγορητής του ΚΚΕ, Γιάννης Ζιώγας ο οποίος πρόσθεσε ότι η κυβέρνηση του ΠΑΣΟΚ προχωρά στο κλείσιμο των ήδη υποβαθμισμένων ελληνικών σχολείων του εξωτερικού. Όπως ανέφερε, το ΚΚΕ θα πρωτοστατήσει στην κινητοποίηση των Ελλήνων εργατών και αυτοαπασχολουμένων μεταναστών του εξωτερικού προκειμένου αυτά τα αντεκπαιδευτικά και βαθιά ταξικά σχέδια της κυβέρνησης να συναντήσουν καθολική απόρριψη.

Και ο Άδωνης Γεωργιάδης εκ μέρους του ΛΑΟΣ καταψήφισε την αρχή του νομοσχεδίου "με λύπη του" όπως είπε χαρακτηριστικά αιτιολογώντας πως η κυβέρνηση επέμεινε να ακολουθήσει τον λανθασμένο δρόμο για να αντιμετωπίσει ένα τόσο σημαντικό θέμα, ενώ τόνισε ότι υπάρχουν θετικά σημεία τα οποία και ψήφισε στη συζήτηση επί των άρθρων.

Από τον ΣΥΡΙΖΑ, ο Τάσος Κουράκης τάχθηκε κατά του σχεδίου νόμου με το σκεπτικό ότι η λογική της μείωσης του κόστους για την κυβέρνηση ξεπέρασε τα όρια και πρόσθεσε πως προχωρά σε κατάργηση σχολείων και στη Γερμανία, ενώ εισάγει την ιδιωτική εκπαίδευση από το παράθυρο.

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