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Stylistic drift , technological advancement , and political and territorial changes meant that a distinct style gradually resulted in the Greek cross plan in church architecture. Most of the surviving structures are sacred in nature, with secular buildings mostly known only through contemporaneous descriptions. The 6th-century church of Hagia Irene in Istanbul was substantially rebuilt after an earthquake in the 8th century. Secular structures include the ruins of the Great Palace of Constantinople , the innovative walls of Constantinople with towers and Basilica Cistern with hundreds of recycled classical columns. A frieze in the Ostrogothic palace in Ravenna depicts an early Byzantine palace. Remarkable engineering feats include the m long Sangarius Bridge and the pointed arch of Karamagara Bridge. The period of the Macedonian dynasty , traditionally considered the epitome of Byzantine art, has not left a lasting legacy in architecture. External view of the 11th-century monastery of Hosios Loukas in Greece. It is representative of the Byzantine art during the rule of the Macedonian dynasty Macedonian art The cross-in-square type also became predominant in the Slavic countries which were Christianized by Salonikas missionaries during the Macedonian period. The Hagia Sophia church in Ochrid present-day Macedonia and the eponymous cathedral in Kiev present-day Ukraine testify to a vogue for multiple subsidiary domes set on drums, which would gain in height and narrowness with the progress of time. Comnenian and Paleologan periods[edit] In Istanbul and Asia Minor the architecture of the Komnenian period is almost non-existent, with the notable exceptions of the Elmalı Kilise and other rock sanctuaries of Cappadocia , and of the Churches of the Pantokrator and of the Theotokos Kyriotissa in Istanbul. Only national forms of architecture can be found in abundance due to this. Unlike their Slavic counterparts, the Paleologan architects never accented the vertical thrust of structures. As a result, there is little grandeur in the late medieval architecture of Byzantium barring the Hagia Sophia of Trebizond. The Church of the Holy Apostles Thessaloniki is often cited as an archetypal structure of the late period, when the exterior walls were intricately decorated with complex brickwork patterns or with glazed ceramics. Other churches from the years immediately predating the fall of Constantinople survive on Mount Athos and in Mistra e. The central space was sometimes surrounded by a very thick wall, in which deep recesses, to the interior, were formed, as at the noble Church of Saint George , Thessaloniki 5th century , or by a vaulted aisle, as at Santa Costanza , Rome 4th century ; or annexes were thrown out from the central space in such a way as to form a cross, in which these additions helped to counterpoise the central vault, as at the Mausoleum of Galla Placidia , Ravenna 5th century. The most famous church of this type was that of the Holy Apostles, Constantinople. Vaults appear to have been early applied to the basilican type of plan; for instance, at Hagia Irene , Constantinople 6th century , the long body of the church is covered by two domes. Interior of the Hagia Sophia under renovation, showing many features of the grandest Byzantine architecture. At Saint Sergius , Constantinople, and San Vitale, Ravenna, churches of the central type, the space under the dome was enlarged by having apsidal additions made to the octagon. Finally, at Hagia Sophia 6th century a combination was made which is perhaps the most remarkable piece of planning ever contrived. Above the conchs of the small apses rise the two great semi-domes which cover the hemicycles, and between these bursts out the vast dome over the central square. On the two sides, to the north and south of the dome, it is supported by vaulted aisles in two storeys which bring the exterior form to a general square. The apse of the church with cross at Hagia Irene. Nearly all the decorative surfaces in the church have been lost. At the Holy Apostles 6th century five domes were applied to a cruciform plan; the central dome was the highest. After the 6th century there were no churches built which in any way competed in scale with these great works of Justinian, and the plans more or less tended to approximate to one type. The central area covered by the dome was included in a considerably larger square, of which the four divisions, to the east, west, north and south, were carried up higher in the

vaulting and roof system than the four corners, forming in this way a sort of nave and transepts. Sometimes the central space was square, sometimes octagonal, or at least there were eight piers supporting the dome instead of four, and the nave and transepts were narrower in proportion. If we draw a square and divide each side into three so that the middle parts are greater than the others, and then divide the area into nine from these points, we approximate to the typical setting out of a plan of this time. Now add three apses on the east side opening from the three divisions, and opposite to the west put a narrow entrance porch running right across the front. Still in front put a square court. The court is the atrium and usually has a fountain in the middle under a canopy resting on pillars. The entrance porch is the narthex. Directly under the center of the dome is the ambo, from which the Scriptures were proclaimed, and beneath the ambo at floor level was the place for the choir of singers. Across the eastern side of the central square was a screen which divided off the bema, where the altar was situated, from the body of the church; this screen, bearing images, is the iconostasis. The altar was protected by a canopy or ciborium resting on pillars. The two smaller compartments and apses at the sides of the bema were sacristies, the diaconicon and prothesis. The ambo and bema were connected by the solea, a raised walkway enclosed by a railing or low wall. The continuous influence from the East is strangely shown in the fashion of decorating external brick walls of churches built about the 12th century, in which bricks roughly carved into form are set up so as to make bands of ornamentation which it is quite clear are imitated from Cufic writing. This fashion was associated with the disposition of the exterior brick and stone work generally into many varieties of pattern, zig-zags, key-patterns etc. The domes and vaults to the exterior were covered with lead or with tiling of the Roman variety. The window and door frames were of marble. The interior surfaces were adorned all over by mosaics or frescoes in the higher parts of the edifice, and below with incrustations of marble slabs, which were frequently of very beautiful varieties, and disposed so that, although in one surface, the coloring formed a series of large panels. The better marbles were opened out so that the two surfaces produced by the division formed a symmetrical pattern resembling somewhat the marking of skins of beasts.

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NARRATIVE STRUCTURE IN THE BYZANTINE VERNACULAR ROMANCES: a textual and literary study of Kallimachos, Belthandros and Libistros: a textual and literary study of Kallimachos, Belthandros and Libistros.

Byzantine literature General characteristics Byzantine literature may be broadly defined as the Greek literature of the Middle Ages, whether written in the territory of the Byzantine Empire or outside its borders. By late antiquity many of the classical Greek genres, such as drama and choral lyric poetry, had long been obsolete, and all Greek literature affected to some degree an archaizing language and style, perpetuated by a long-established system of education in which rhetoric was a leading subject. The Greek Church Fathers were the products of this education and shared the literary values of their pagan contemporaries. Consequently the vast and imposing Christian literature of the 3rd to 6th centuries, which established a synthesis of Hellenic and Christian thought, was largely written in a language already far removed from that spoken by all classes in everyday life, and indeed from that of the New Testament. This diglossy—the use of two very different forms of the same language for different purposes—marked Byzantine culture for 1, years; but the relations between the high and low forms changed with the centuries. In the ensuing two and a half centuries, when the very existence of the Byzantine Empire was threatened, city life and education declined, and with them the use of classicizing language and style. With the political recovery of the 9th and 10th centuries began a literary revival, in which a conscious attempt was made to recreate the Hellenic-Christian culture of late antiquity. By the 12th century the cultural self-assurance of the Byzantines enabled them to develop new literary genres, including romantic fiction, in which adventure and love are the main motifs, and satire, which occasionally made use of imitations of spoken Greek. The period from the Fourth Crusade to the capture of Constantinople by the Ottoman Turks saw both a vigorous revival of narrowly imitative, classicizing literature, as the Byzantines sought to assert their cultural superiority over the militarily and economically more powerful West, and at the same time the beginning of a flourishing literature in an approximation to vernacular Greek. But this vernacular literature was limited to poetic romances, popular devotional writing, and the like. All serious writing continued to make use of the prestigious archaizing language of learned tradition. Often both were referred to side by side: Much of Byzantine literature was didactic in tone, and often in content too. And much of it was written for a limited group of educated readers, who could be counted upon to understand every classical or biblical allusion and to appreciate every figure of rhetoric. Some Byzantine genres would not be considered of literary interest today, but instead seem to belong to the domain of technical writing. Principal forms of writing Nonliturgical poetry Poetry continued to be written in classical metres and style. But the sense of appropriateness of form to content was lost. An example is the transitional work of Nonnus, a 5th-century Egyptian-born Greek who eventually converted to Christianity. His long poem *Dionysiaca* was composed in Homeric language and metre, but it reads as an extended panegyric on Dionysus rather than as an epic. Nonnus is plausibly credited with a paraphrase, in similar metre and style, of the Gospel According to St. John, thereby fusing classical and Christian traditions. Several short narrative poems in Homeric verse, of mythological content, were composed by contemporaries of Nonnus. Paul the Silentiary in the mid-6th century used the same Homeric form for a long descriptive poem on the Church of the Divine Wisdom Hagia Sophia in Constantinople. Many brief occasional poems were written in hexameters or elegiac couplets until the late 6th century. But changes in the phonology of Greek, and perhaps declining educational standards, made these metres difficult to handle. A cleric, George the Pisidian, wrote long narrative poems on the wars of the emperor Heraclius, as well as a poem on the six days of the creation, in iambic trimeters syllable lines, consisting in principle of three pairs of iambic feet, each of a short syllable followed by a long. His example was followed by Theodosius the Deacon in his epic on the recapture of Crete from the Arabs in the 10th century. This syllable line became the all-purpose metre in the middle and later Byzantine periods and was the vehicle for narrative, epigram, romance, satire, and moral and religious edification. From the 11th century it

found a rival in a syllable stressed line, which was used by the monk Symeon the New Theologian in many of his mystical hymns and which became a vehicle for court poetry in the 12th century. It was also used by the metropolitan Constantine Manasses for his world chronicle and by the anonymous redactor of the epic romance of Digenis Akritas. These are the most significant works of genuine fiction in Byzantine literature. Many of these poems were adaptations or imitations of medieval Western models: This openness to the Latin West was new. But even when they were based on Western models, Byzantine poems differed in tone and expression from their exemplars. Most of this vernacular poetry cannot be dated more precisely than to the 13th or 14th century. Much Byzantine poetry is rather unimaginative, long-winded, and tedious. But some poets show a genuine vein of inspiration, for instance, John Geometres 10th century or John Mauropous 11th century, or remarkable technical brilliance, such as Theodore Prodromus 12th century, or Manuel Philes 14th century. The ability to write passable verse was widespread in literate Byzantine society, and poetry or versification was greatly appreciated. Liturgical poetry From the earliest times song and short rhythmic stanzas troparia in particular had formed part of the liturgy of the church. Poems in classical metre and style were composed by Christian writers from Clement of Alexandria and Gregory of Nazianzus to Sophronius of Jerusalem. But the pagan associations of the genre, as well as the difficulties of the metre, made them unacceptable for general liturgical use. In the 6th century elaborate rhythmical poems kontakia replaced the simpler troparia. They owed much to Syriac liturgical poetry. In form the kontakion was a series of up to 22 rhythmical stanzas, all constructed on the same accentual pattern and ending with the same short refrain. In content it was a narrative homily on an event of biblical history or an episode in the life of a saint. There was often a marked dramatic element. Rich in imagery, complex in structure, and infinitely variable in rhythm, the new liturgical poetry can be compared with the choral lyric of ancient Greece. The greatest composer of kontakia was Romanos Melodos Romanos the Melode; early 6th century, a Syrian probably of Jewish origin. Its great length encouraged repetition and inflation, and a more ornamental style of singing enhanced the importance of the music at the expense of the words. No new hymns were added to the liturgy after the 11th century, but kanones continued to be composed as a literary exercise. The original music of kontakia and kanones alike is lost. Historical works Conscious as they were of their classical and biblical past, the Byzantines wrote much history. Until the early 7th century a series of historians recounted the events of their own time in classicizing style, with fictitious speeches and set descriptive pieces, in a genre that owed much to the classical Greek historians Thucydides and Polybius. Procopius, Agathias, Peter the Patrician, Menander Protector, and Theophylactus Simocattes each took up where a predecessor left off. Thereafter this vein virtually ran dry for years. The revival of cultural confidence and political power in the late 9th century saw a revival of classicizing history, with an interest in human character and the causes of events. Joseph Genesisius in the 10th century and the group of historical writers known collectively as the Continuator of Theophanes recorded, not without partiality, the origin and early days of the Macedonian dynasty. From then until the later 14th century there was never a generation without its historian. The last days of the Byzantine Empire were recounted from very different points of view by George Sphrantzes, the writer known simply as Ducas who was a member of the former Byzantine imperial house of that name, Laonicus Chalcocondyles, and Michael Critobulus in the second half of the 15th century. Another kind of interest in the past was satisfied by world chronicles, beginning with the creation or some early biblical event. Often naively theological in their explanation of causes, black-and-white in their depiction of character, and popular in language, they helped the ordinary Byzantine to locate himself in a scheme of world history that was also a history of salvation. The Chronographia of John Malalas in the 6th century and the Paschal Chronicle Chronicon Paschale in the 7th century were succeeded by those of Patriarch Nicephorus at the end of the 8th century, Theophanes the Confessor in the early 9th century, and George the Monk in the late 9th century. Such chronicles continued to be written in later centuries, sometimes with critical and literary pretensions, as in the case of John Zonaras, or in vaguely romanticized form in verse, as in the case of Constantine Manasses. The importance that Byzantine rulers attached to history is attested by the vast historical encyclopaedia compiled

on the orders of Constantine VII in 53 volumes, of which only meagre fragments remain. Rhetoric Though there was no opportunity for political or forensic oratory in the Byzantine world, the taste for rhetoric and the appreciation of well-structured language, choice figures of speech and thought, and skillful delivery remained undiminished in Byzantine society. From the 10th century onward survives a vast body of encomiums, funeral orations, memorial speeches, inaugural lectures, addresses of welcome, celebrations of victory, and miscellaneous panegyrics. This outpouring of polished rhetoric played an important role in the formation and control of public opinion in the limited circles where opinions mattered and occasionally served as a vehicle of genuine political controversy. To this same domain belong the myriad Byzantine letters, often collected and edited by their author or a friend. These letters were not intended to be either private or informative—real information was conveyed orally by the bearer—but they were important in maintaining networks of contact among the elite as well as in providing refined aesthetic pleasure. Modern Greek literature after Post-Byzantine period After the Turkish capture of Constantinople in 1453, Greek literary activity continued almost exclusively in those areas of the Greek world under Venetian rule. Crete, which remained in Venetian hands until 1669, became the centre of the greatest flowering of Greek literature between the fall of Constantinople and the foundation of the modern Greek state. There a number of authors developed the Cretan dialect into a rich and subtle medium of expression. In it were written a number of tragedies and comedies, a single pastoral tragicomedy, and a single, anonymous religious drama, *The Sacrifice of Abraham*, mostly based on Italian models. These Cretan authors composed their works almost entirely in the syllable iambic verse of the Greek folk song, whose modes of expression influenced them deeply. In the Ottoman-ruled areas of Greece the folk song, which concisely and unsentimentally conveyed the aspirations of the Greek people of the time, became practically the sole form of literary expression. Toward the end of the 18th century, however, a number of intellectuals emerged who, under the influence of European ideas, set about raising the level of Greek education and culture and laying the foundations of an independence movement. Independence and after Old Athenian School The Greek state established as a result of the Greek War of Independence (1821–29) consisted only of a small section of the present-day Greek mainland and a few islands. Athens, which became the capital of Greece in 1834, soon came to be the chief cultural centre, gathering together writers from various areas, particularly Constantinople. The work of these writers, which relied greatly on French models, looks back to the War of Independence and the glorious ancient past. In the period (1830–80), prose was dominated by two opposing trends: Heptanesian School Meanwhile more interesting developments had been taking place in the Ionian Islands Heptanesos. During the 1830s two poets from the island of Zacynthus made their name with patriotic poems celebrating the War of Independence. Demoticism and folklorism, From the 1830s onward the New Athenian School, inspired by the revived interest in folklore as a survival of ancient Greek culture, began to react against the sterile bombast of the Katharevusa versifiers, producing instead a more intimate poetry based on the language, customs, and beliefs of the Greek peasantry, and in particular on Greek folk songs. The demoticist movement inspired poets to enrich the Greek popular tradition with influences from abroad. In his lyric and epic poems he attempted to synthesize ancient Greek history and mythology with the Byzantine Christian tradition and modern Greek folklore in order to demonstrate the essential unity of Greek culture. In prose, the folklore cult fostered development of the short story, written initially in Katharevusa, with Demotic gradually taking over in the 1850s. These stories, and the novels that accompanied them, depicted scenes of traditional rural life, sometimes idealized and sometimes viewed critically by their authors. One major figure defies categorization for it was outside Greece, in Alexandria, that Constantine Cavafy lived and wrote. His finely wrought, epigrammatic poems, with their tragically ironic views of Hellenistic and Byzantine history, contain daring, sensuous glimpses of homosexual love. The reaction against the defeatism of came with the Generation of 1880, a group of writers who began publishing around that date. They reinvigorated Greek literature by discarding the old verse forms in poetry and by producing ambitious novels that were intended to embody the spirit of the times. Both poets and novelists sought to combine European influences with the best of what was Greek. After World War II prose writing was dominated by novels reflecting the experiences of the

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Greeks during eight years of war –” Badseed During the s Greek prose writers attempted to explore the historical factors underlying the contemporary social and political situation. The s saw the novel take over from poetry as the most prestigious genre in Greek literature. At the turn of the 21st century, many of the most successful new novelists were women, and some of the best novels presented an ironic challenge to traditional notions of historical truth. The novel also attracted poets and playwrights who saw in it the means of gaining popular success. The Generation of , in which female and male poets played an equal part, came of age during the military dictatorship of –” Their poetry is characterized by the challenge it makes to social conformity, but it also shows the influence of the modernization and globalization of Greek culture.

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3: Byzantine literature - Wikipedia

Buy Narrative structure in the Byzantine vernacular romances: A textual and literary study of Kallimachos, Belthandros and Libistros (Miscellanea Byzantina Monacensia) by Panagiotis A Agapitos (ISBN:) from Amazon's Book Store.

The narratives or story-lines of most popular movies and novels can be characterized as romances. A familiar variant or combination in film is "romantic comedy" *Sleepless in Seattle*, *When Harry Met Sally*, etc which typically involves a journey or plot in which two charming but mismatched characters endure mistakes and obstructions to arrive at a common union and save each other through love which ends the story. But macho action-adventure movies like *Rocky*, *Rambo*, *Taken*, and *The Transporter* are also romances, often involving a quest for vengeance for the death of a loved one, or the rescue of a loved one. A love-element may be present but is often de-emphasized for the sake of the larger narrative quest and its context. Instructor continues to teach the difference for sake of preparing students who may encounter academic uses of the romance narrative in the future or the few who will remember it when they watch pop-culture narratives like action-adventure or science fiction movies, or read pop-culture narratives like popular novels or graphic novels. Romance is the essential narrative of popular literature, and since popular literature succeeds primarily on a surface level instead of an intellectual or critical level, only a few people can be expected to know or care, but they should!

Attributes of romance narrative: The fairy tale as a romance narrative concludes with conflicts ended and the couple "living happily ever after. In westerns, the cowboy cleans up the town and maybe with his girl "rides off into the sunset. Characters are separated from each other e. Action often takes the form of a physical journey or adventure; characters may be captured or threatened and rescued. Episodes in the narrative may involve trials, tests, or ordeals in which desire or vision or protagonist is tested. Action may take the form of a personal transformation or a journey across class lines, as in *Cinderella*, *Pretty Woman*, or *An Officer and a Gentleman*, or *Dirty Dancing*. Protagonists are motivated by desire for fulfillment or a vision of transcendent grace; cf. The problem that starts the action is usually attributed less to a flaw in the hero than to a villain or some outside force. That service often involved rescuing fair ladies damsels in distress from impure or villainous rivals. Frank Dicksee , *Chivalry Below: A popular American variant on the romance narrative is the Western*. Good guys wear white hats instead of shining armor and bad guys wear black hats instead of appearing as the "dark knight" or "black knight. One way to tell good guys and bad guys apart in Westerns and other masculine romance-adventures is that good guys are polite or "chivalrous" toward women, while bad guys may threaten dishonor or abuse to women. Science fiction stories resemble tales of western cowboys and medieval knights by using romance narrative and characterization. Fairly all science fiction novels are romances. Wells, one of the "fathers of science fiction," referred to his science fiction novels as "scientific romances" Below at left, Darth Vader as the black knight of the darkside battles the good and pure Luke Skywalker, a "Jedi Knight. The romance narrative derives primarily from Europe or Eurasia. How does it adapt to an American setting? Hugh Holman 3d ed. This word was first used for Old French as a language derived from Latin or "Roman" [now known as "romance languages" incl. Spanish, French, Italian] to distinguish it from Latin itself. Later romance was applied to any work written in French, and as stories of knights and their deeds were the dominant form of Old French Literature, the word romance was narrowed to mean such stories. Special modern uses of the word romance may be noted from the account in the *New English Dictionary: Medieval romances are tales of adventure in which knights, kings, or distressed ladies, acting under the impulse of love, religious faith, or the mere desire for adventure, are the chief figures. Structurally, the medieval romance follows the loose pattern of the quest. Princeton University Press, In the form in which we possess it, most of [European fiction] has already moved into the category of romance. Romance divides into two main forms: Both lean heavily on miraculous violations of natural law for their interest as stories. As a literary genre, and derived senses. A medieval narrative originally in verse, later also in prose relating the legendary or extraordinary adventures of some hero of chivalry. Also in extended use,*

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with reference to narratives about important religious figures. Originally denoting a composition in the vernacular [French, etc. A fictitious narrative, usually in prose, in which the settings or the events depicted are remote from everyday life, or in which sensational or exciting events or adventures form the central theme; a book, etc. The character or quality that makes something appeal strongly to the imagination, and sets it apart from the mundane; an air, feeling, or sense of wonder, mystery, and remoteness from everyday life; redolence or suggestion of, or association with, adventure, heroism, chivalry, etc. Ardour or warmth of feeling in a love affair; love, esp. A love affair; a romantic relationship. A story of romantic love, esp. Also as mass noun: Senses relating to language. In later use with capital initial. In later use also:

4: Panagiotis Agapitos on Byzantium - Part 2 | Entitled Opinions

P. A. Agapitos, *Narrative Structure in the Byzantine Vernacular Romances: A Textual and Literary Study of Kallimachos, Belthandros and Libistros* [Miscellanea Byzantina Monacensia, 34], Munich

Agapitos Date of birth: A, Harvard University November ; area of specialization: Classical Philology without M. Theatrical Form and Musical Structure]. Leventis Foundation, Paris and Loeb Foundation, New York Narrative Structure in the Byzantine Vernacular Romances: Miscellanea 8 and Edited with introduction, translation and notes, Gothenburg Six Byzantine Descriptions of Works of Art. Introductory essay, translation, commentary]. The Contested Boundaries of Byzantine Literature: Actes du 6 colloque international philologique Nicosie, mai [Dossiers Byzantins 1], Paris From the Center to the Periphery of Europe c. A Post-Byzantine Musical Anthology: Klage auf den Tod seines Rebhuhns, Byzantinische Zeitschrift 82 Textkritisches zu Kallimachos und Chrysorrhoe, Hellenika 41 Palaeographical Facts and Editorial Implications, Hellenika 44 Byzantium in the Poetry of Kostis Palamas and C. Cambridge Papers in Modern Greek 2 Issues of method], in: Scholars and Poets in Byzantium Interpret Heliodorus, in: Supplementary Volume 21], Cambridge , pp. A Comment, Symbolae Osloensis 73 Byzantine Literature Translated into Modern Greek, in: Publications 4], London , pp. Der Roman der Komnenenzeit. Stand der Forschung und weitere Perspektiven, in: Agapitosâ€™Reinsch, Der Roman im Byzanz as above nr. Ancient Models and Novel Mixtures: Critical Essays, New York-London , pp. Mortuary Typology in the Lives of Saints: Michael the Synkellos and Stephen the Younger, in: Odoricoâ€™Agapitos, La vie des saints as above no. Zwischen Grauen und Wonne: Monographies 19], Paris , pp. Public and Private Death in Psellos: From Persia to the Provence: Tales of Love in Byzantium and Beyond, Acme: In Rhomaian, Frankish and Persian Lands: Fiction and Fictionality in Byzantium and Beyond, in: Agapitosâ€™Mortensen as above no. Rituals of Empire in a Byzantine Romance of the 13th Century, in: Grammar, Genre and Patronage in the Twelfth Century: Learning to Read and Write a Schedos: The Dictionary of Par. New Genres in the Twelfth Century: The schedourgia of Theodore Prodromos, Medioevo Greco 15 Literary Haute Cuisine and its Dangers: Late Antique or Early Byzantine? Classe di Lettere e Scienze Morali e Storiche [] Amorous Discourse in the Palaiologan Romances, in: Vom Aktualisierungsversuch zum kommunikativen Code: A Fictional Afterword, in: Crime Fiction in Greece, , in: Studien zur Literature in der islamischen Welt, 23], Wiesbaden , pp. Visually Demolished and Textually Reconstructed: James et alii eds. Literature in the Empire of Nicaea: An Interpretive Introduction, in: John Tzetzes and the Blemmish Examiners in preparation. Byzantium and Modern Hellenism, Byzantina 36 â€™ in preparation. Eustathios and Authorial Negotiations on Genre in preparation. Of Masters and Servants: The Poetics of Exoticism: Fasciculus primus textum continens. Fasciculus alter apparatus criticum continens [Monumenta Musicae Byzantinae. Byzantinische Zeitschrift 77 A Byzantine Treatise on Musical Theory. Preliminary edition by J. Byzantinische Zeitschrift 80 Gerda Wolfram, Sticherarium antiquum Vindobonense. Pars principalis; pars suppletoria [Monumenta Musicae Byzantinae. Facsimilia 10], Vienna , in: Byzantinische Zeitschrift 81 Conomos [Monumenta Musicae Byzantinae. Corpus scriptorum de re musica 2], Vienna , in: Byzantinische Zeitschrift 82 Hellenika 42 Dialogue with the Empress-Mother on Marriage. Introduction, text and translation [Byzantina Vindobonensia 19], Vienna , in: Edidit Miroslaus Marcovich, Stutgardiae et Lipsiae , in: Hellenika 43 Hellenika 45 Michaelis Pselli orationes hagiographicae. Fisher, Stutgardiae et Lipsiae , and Michaelis Pselli orationes forenses et acta. Dennis, Stutgardiae et Lipsiae , in: Sideras, Die byzantinische Grabreden: Hellenika 46 Margaret Mullett, Theophylact of Ochrid. History 84 Lauxtermann, The Spring of Rhythm. Byzantinische Zeitschrift 94 Hinterberger, Autobiographische Traditionen in Byzanz. Byzantinische Zeitschrift Translated with introductions and notes by Elizabeth Jeffreys. Translated Texts for Byzantinists, 1. Introduction, critical edition and commentary by Ole L. Edited and prepared for publication by P.

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Genre, Structure and Poetics in the Byzantine Vernacular Romances of Love, Symbolae Osloenses 79 ()

Subscribe to our FREE email newsletter and download free character development worksheets! Orson Scott Card August 24, All stories contain four elements that can determine structure: While each is present in every story, there is generally one that dominates the others. The one that the author cares about most. This is why the process of discovering the structure of a story is usually a process of self-discovery. Which aspect of the story matters most to you? Every story has a milieu, but when a story is structured around one, the milieu is the thing the storyteller cares about most. Milieu stories always follow that structure. This structure is most common in science fiction and fantasy, but it also occurs in other types of novels. It begins when the European hero is stranded in medieval Japan, and it ends when he leaves. He was transformed by his experiences in Japan, but he does not stay—he returns to his world. It ends when Dorothy leaves Oz and goes home to Kansas. When writing a milieu story, your beginning point is obvious—when the character arrives—and the ending is just as plain: The structure is very simple: The idea story begins by raising a question; it ends when the question is answered. Most mysteries follow this structure. The story begins when a crime takes place. In speculative fiction, a similar structure is quite common. The story begins with a question: Why did this beautiful ancient civilization on a faraway planet come to an end? Why are all these people gone, when they were once so wise and their achievements so great? The answer, in Arthur C. And, ironically, it was the explosion of their star that the wise men saw as the sign of the birth of Christ. The story is told from the point of view of a Christian who believes that this must have been a deliberate act of God, to destroy a beautiful civilization for the sake of giving a sign to the magi. When writing an idea story, begin as close as possible to the point where the question is first raised, and end as soon as possible after the question is answered. Take, for example, the Indiana Jones movies. These are not character stories. The story is always about what Indiana Jones does, but never who he is. Jones faces many problems and adventures, but in the end, his role in society is exactly what it was before: In the effort to become part of their marriage, she is thwarted—but in the process, her role in the family and in the world at large is transformed, and at the end of the story she is not who she was when she first began. The Member of the Wedding is a classic example of a character story. The structure of a character story is as simple as any of the others. The story begins at the moment when the main character becomes so unhappy, impatient or angry in her present role that she begins the process of change; it ends when the character either settles into a new role happily or not or gives up the struggle and remains in the old role happily or not. The event story ends at the point when a new order is established or, more rarely, when the old order is restored or, rarest of all, when the world descends into chaos as the forces of order are destroyed. The story begins not at the point when the world becomes disordered, but rather at the point when the character whose actions are most crucial to establishing the new order becomes involved in the struggle. Almost all fantasy and much—perhaps most—science fiction uses the event story structure. Nowhere is it better handled than in J. Notice that Tolkien does not begin with a prologue recounting all the history of Middle-earth up to the point where Gandalf tells Frodo what the ring is. We learn of the rest of the foregoing events bit by bit, only as the information is revealed to Frodo. In other words, the viewpoint character, not the narrator, is our guide into the world situation. We start with the small part of the world that he knows and understands and see only as much of the disorder of the universe as he can. In other words, by the time we are given the full explanation of the world, we already care about the people involved in saving it. They are also usually confusing, as a half-dozen names are thrown at us all at once. I have never—not once—found that by skipping the prologue I missed some information I needed to have in order to read the story; and when I have read the prologue first, I have never—not once—found it interesting, helpful or even understandable. Learn from Homer—and Tolkien, and all the other writers who have handled the event story well. Begin small, and only gradually expand our vision to include the whole world.

He has published Narrative Structure in the Byzantine Vernacular Romances (Munich), The Study of Medieval Greek Romance (Copenhagen), Theodoros Metochites on Greek Philosophy and Ancient History (Gothenburg), the first critical edition of the thirteenth-century verse romance Livistros and Rhodamne (Athens), as well as a.

Characteristics[edit] Many of the classical Greek genres, such as drama and choral lyric poetry, had been obsolete by late antiquity, and all medieval literature in the Greek language was written in an archaizing style, which imitated the writers of ancient Greece. This practice was perpetuated by a long-established system of Greek education where rhetoric was a leading subject. Consequently, the vast Christian literature of the 3rd to 6th centuries established a synthesis of Hellenic and Christian thought. As a result, Byzantine literature was largely written in a style of Atticistic Greek, far removed from the popular Medieval Greek that was spoken by all classes of Byzantine society in their everyday lives. In addition, this literary style was also removed from the Koine Greek language of the New Testament , reaching back to Homer and the writers of ancient Athens. The prestige of the Attic literature remained undiminished until the 7th century AD, but in the following two centuries when the existence of the Byzantine Empire was threatened, city life and education declined, and along with them the use of the classicizing language and style. The political recovery of the 9th century instigated a literary revival, in which a conscious attempt was made to recreate the Hellenic-Christian literary culture of late antiquity. By the 12th century the cultural confidence of the Byzantine Greeks led them to develop new literary genres, such as romantic fiction, in which adventure and love are the main elements. The period from the Fourth Crusade to the Fall of Constantinople saw a vigorous revival of imitative classicizing literature, as the Greeks sought to assert their cultural superiority over the militarily more powerful West. However the vernacular literature was limited to poetic romances and popular devotional writing. All serious literature continued to make use of the archaizing language of learned Greek tradition. Classical Greek and Orthodox Christian tradition. In occasion, both sources were referred to side by side, for example when emperor Alexius Comnenus justified his actions of seizing church property to pay his soldiers by referring to the earlier examples of Pericles and the biblical king David. Alexandria through this period is the center of both Atticizing scholarship and of Graeco-Judaic social life, looking towards Athens as well as towards Jerusalem. This intellectual dualism between the culture of scholars and that of the people permeates the Byzantine period. Even Hellenistic literature exhibits two distinct tendencies, one rationalistic and scholarly, the other romantic and popular: Both tendencies persisted in Byzantium, but the first, as the one officially recognized, retained predominance and was not driven from the field until the fall of the empire. The reactionary linguistic movement known as Atticism supported and enforced this scholarly tendency. Atticism prevailed from the 2nd century BC onward, controlling all subsequent Greek culture, so that the living form of the Greek language was obscured and only occasionally found expression in private documents and popular literature. Roman[edit] Alexandria, the intellectual center, is balanced by Rome, the center of government. It is as a Roman Empire that the Byzantine state first entered history; its citizens were known as Romans Rhomaioi , its capital as New Rome Constantinople. Its laws were Roman; so were its government, its army, and its official class, and at first also its language and its private and public life. The organization of the state was very similar to that of the Roman imperial period, including its hierarchy and bureaucratic elite. There the Septuagint translation had been made; there that that fusion of Greek philosophy and Jewish religion took place which culminated in Philo ; there flourished the mystic speculative Neoplatonism associated with Plotinus and Porphyry. At Alexandria the great Greek ecclesiastical writers worked alongside pagan rhetoricians and philosophers; several were born here, e. Origen , Athanasius , and his opponent Arius , also Cyril and Synesius. On Egyptian soil monasticism began and thrived. After Alexandria, Antioch held great prestige, where a school of Christian commentators flourished under St. John Chrysostom and where later arose the Christian universal chronicles. In surrounding Syria, we find the germs of Greek ecclesiastical

poetry, while from neighboring Palestine came St. John of Damascus, one of the Greek Fathers. Oriental[edit] Greek Christianity had of necessity a pronounced Oriental character; Ptolemaic Egypt and Seleucid Syria are the real birthplaces of the Graeco-Oriental church and Byzantine civilization in general. Egypt and Syria, with Asia Minor, became for the autochthonous Greek civilization a place where hundreds of flourishing cities sprang into existence, where energies confined or crippled in the impoverished homeland found release; not only did these cities surpass in material wealth the mother country, but soon also cultivated the highest goods of the intellect Krumbacher. Under such circumstances it is not strange that about nine-tenths of all the Byzantine authors of the first eight centuries were natives of Egypt, Syria, Palestine, and Asia Minor. Genres[edit] The following account classifies Byzantine literature into five groups. The first three include representatives of those kinds of literature which continued the ancient traditions: The other two include new literary genres, ecclesiastical and theological literature, and popular poetry. Historians and annalists[edit] Further information: Greek historiography and List of Greek historiographers The two groups of secular prose literature show clearly the dual character of Byzantine intellectual life in its social, religious, and linguistic aspects. From this point of view historical and annalistic literature supplement each other; the former is aristocratic and secular, the latter ecclesiastical and monastic; the former is classical, the latter popular. The works of the historians belong to scholarly literature, those of the annalists or chroniclers to the literature of the people. The former are carefully elaborated, the latter give only raw material, the former confine themselves to the description of the present and the most recent past, and thus have rather the character of contemporary records; the latter cover the whole history of the world as known to the Middle Ages. The former are therefore the more valuable for political history; the latter for the history of civilization. Historians[edit] An illumination of a scene from the Skylitzes Chronicle, depicting a Thracian woman killing a Varangian who tried to rape her, whereupon his comrades praised her and gave her his possessions. Their works are thoroughly concrete and objective in character, without passion, and even without enthusiasm. Ardent patriotism and personal convictions are rarely evident. They are diplomatic historians, expert in the use of historical sources and in the polished tact called for by their social position; they are not closet-scholars, ignorant of the world, but men who stood out in public life: The Byzantine historians thus represent not only the social but also the intellectual flower of their time, resembling in this their Greek predecessors, Herodotus, Thucydides, Xenophon, and Polybius, who became their guides and models. Sometimes a Byzantine chooses a classic writer to imitate in method and style. The majority, however, took as models several authors, a custom which gave rise to a peculiar mosaic style, quite characteristic of the Byzantines. While often the result of a real community of feeling, it effectively prevented development of an individual style. The Hellenistic "Atticists" however had impressed their tastes thoroughly on later centuries, celebrating the style of the Athenian golden age. It is no accident that military characters like Nicephorus Bryennius 11th and 12th centuries and Joannes Cinnamus 12th century emulated Xenophon in the precision of their diction, or that a philosopher like Nicephorus Gregoras 13th century took Plato as his model. On the other hand, it is doubtless due to chance that writers trained in theology like Leo Diaconus and Georgius Pachymeres chose to emulate Homeric turns. On the whole it is in the later historians that the dualism of Byzantine civilization—"ecclesiastico-political matter in classical form"—becomes most apparent. While Byzantine historians were mostly dependent on foreign models, and seem to form a continuous series in which each succeeds the last, they do not blend into a uniform whole. Most of the historians come in either the period embracing the 6th and 7th centuries during the reigns of the East-Roman emperors, or that extending from the 11th to the 15th century under the Comneni and the Palaeologi. At its zenith under the Macedonian dynasty the 9th and 10th centuries the Byzantine world produced great heroes, but no great historians, excepting the solitary figure of the Emperor Constantine VII Porphyrogenitus. The first period is dominated by Procopius because of his subject matter and his literary importance. In literature and history though, he follows classical models, as is evident in the precision and lucidity of his narrative acquired from Thucydides, and in the reliability of his information, qualities of special merit in the historian. Procopius and to a great degree his

successor Agathias remain the models of descriptive style as late as the 11th century. Procopius is the first representative of the ornate Byzantine style in literature and in this is surpassed only by Theophylaktos Simokattes in the 7th century. Despite their unclassical form, however, they approach the ancients in their freedom from ecclesiastical and dogmatic tendencies. Between the historical writings of the first period and those of the second, there is an isolated series of works which in matter and form offer a strong contrast to both the aforesaid groups. These are the works under the name of the Emperor Constantine VII Porphyrogenitus 10th century, dealing respectively with the administration of the empire, its political division, and the ceremonies of the Byzantine Court. They treat of the internal conditions of the empire, and the first and third are distinguished by their use of a popular tongue. The first is an important source of ethnological information, while the last is an interesting contribution to the history of civilization. The second group of historians present a classical eclecticism veiling an unclassical partisanship and theological fanaticism. Revelling in classical forms, the historians of the period of the Comneni and Palaeologi were devoid of the classical spirit. While many had stronger, more sympathetic personalities than the school of Procopius, the very vigor of these individuals and their close ties to the imperial government served to hamper their objectivity, producing subjective, partisan works. Thus the "Alexiad", the pedantic work of Princess Anna Comnena, glorifies her father Alexius and the imperial reorganization he began; the historical work of her husband, Nicephorus Bryennius, describes the internal conflicts that accompanied the rise of the Comneni in the form of a family chronicle late 11th century; John VI Cantacuzene self-complacently narrates his own achievements 14th century. This group exhibits striking antitheses both personal and objective. Beside Cinnamus, who honestly hated everything Western, stand the broad-minded Nicetas Acominatus 12th century and the conciliatory but dignified Georgius Acropolites 13th century; beside the theological polemicist Pachymeres 13th century, stands the man of the world, Nicephorus Gregoras 14th century, well versed in philosophy and the classics. Though subjective in matters of internal Byzantine history, these and others of this period are trustworthy in their accounts of external events, and especially valuable as sources for the first appearance of the Slavs and Turks. Chroniclers[edit] A Byzantine Gospel of the 13th century, it shows the increasing trend towards the use of Ivory as an artistic tool. Unlike the historical works, Byzantine chronicles were intended for the general public; hence the difference in their origin, development, and diffusion, as well as in their character, method, and style. While the roots of the chronicle have not yet been satisfactorily traced, their comparatively late appearance 6th century and total remove from Hellenistic tradition places their origins as fairly recent. The chronicle literature is originally foreign to Greek civilization, the first of which was composed by uneducated Syrians. Unconnected with persons of distinction and out of touch with the great world, it follows models bound within its own narrow sphere. The 9th century saw the zenith of the Byzantine chronicle, during the nadir of historical literature. Afterwards it declines abruptly; the lesser chroniclers, seen as late as the 12th century, draw partly from contemporary and partly, though rarely, from earlier historians. In the Palaeologi period no chroniclers of note appear. Not only important sources for the history of Byzantine civilization, the chronicles themselves contributed to the spread of civilization, passing Byzantine culture to the arriving Slavic, Magyar, and Turkic peoples. Depicting as they did what lay within the popular consciousness—events wonderful and dreadful painted in glaring colours and interpreted in a Christian sense—their influence was considerable. The method of handling materials is primitive—beneath each section lies some older source only slightly modified, so that the whole resembles a patchwork of materials rather than the ingenious mosaic of the historians. They are a rich store for comparative linguistics, as their diction is purely the popular tongue, bespeaking the poor education of author and audience. The first is the earliest Christian Byzantine monastic chronicle, composed in the Antioch in the 6th century by a hellenized Syrian and Monophysite theologian. Originally a city chronicle, it was expanded into a world-chronicle. It is a popular historical work, full of historical and chronological errors, and the first monument of a purely popular Hellenistic civilization. The chief source for most of the later chroniclers as well as for a few church historians, it is also the earliest popular history translated into Old Church Slavonic c. Superior in substance

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and form, and more properly historical, is the Chronicle of Theophanes, a 9th-century monk of Asia Minor, and in its turn a model for later chronicles. It contains much valuable information from lost sources, and its importance for the Western world is due to the fact that by the end of the 9th century it had to be translated into Latin. A third guide-post in the history of Byzantine chronicles is the 12th-century Universal Chronicle of Zonaras. It reflects somewhat the atmosphere of the Comneni renaissance; not only is the narrative better than that of Theophanes, but many passages from ancient writers are worked into the text. It was translated not only into Slavic and Latin, but into Italian and French as well 16th century. Encyclopedists and essayists[edit] A page from a 16th-century edition of the vast Byzantine encyclopaedia , the Suda. The spirit of antiquarian scholarship awoke in Byzantium earlier than in the West, but begun by lay theologians, not laymen. For this reason it always had a scholastic flavor; the Byzantine humanistic spirit savored of antiquity and the Middle Ages in equal proportion. Primarily directed to the systematic collection and sifting of manuscripts , a pronounced interest in the literature of Greek antiquity first manifested at Constantinople in the late 9th century.

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This bipartite structure works as "a canon of medieval narrative art."1 Kallimachos and chrysorrhoe is one such late Byzantine romance written in greek vernacular, and the only one whose authorship is known.

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9: SO Debate : Genre, structure and poetics in the Byzantine vernacular romances of love

He has published Narrative Structure in the Byzantine Vernacular Romances (Munich), The Study of Medieval Greek Romance (Copenhagen), Theodoros Metochites on Greek Philosophy and Ancient History (Gothenburg), the first critical edition of the thirteenth-century verse romance Livistros and Rhodamne (Athens), and most recently.

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