

## IDEAS AND IDEALS IN CONTEMPORARY GREEK LITERATURE\*

Few of the modern Greek authors, poets and novelists, are known in the English-speaking world. The poems of Constantine Cavafis have been translated time and again in England and in the United States. George Seferis, the Nobel-Prize winner of 1963 is also known from several translations of his poems. Nikos Kazantzakis is the most popular of all. His lengthy *Odyssey*, his novels and his travel books are still avidly read in the United States. Less known here, already however known and respected in Europe, especially in France, in Germany and in the Scandinavian countries, is another poet and novelist, Pandelis Prevelakis, of whom two books have been so far published in English.

With the exception of some sporadic translations of poems and novels, this is almost all that is known from the contemporary Greek Literature in the United States and generally in the English-speaking world. This is certainly very little, but there is a justification to it. First and most important, other aspects of Greece seem to be more exciting than her modern literature, among them being the history, art and literature of the Classical and the Byzantine times. There is also the difficulty of the modern Greek language, which is written and spoken only by the Greeks, less than ten million of them. Among the great groups of Arabic, Slav, Latin and Anglo-Saxon languages, Greek seems to be something exotic—as exotic also is Hebrew.

I am not going to suggest that the modern Greek language deserves a greater number of students than the languages of the Arabs, of the Slavs, or of the Anglo-Saxons. I should like, however, to suggest that the Classical scholars first, should eventually ask themselves what has ever happened to the language, to the country and to the people who once produced the Clas-

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\* Paper read, in a shorter form, at the University of Wisconsin Symposium on "Greece since the Second World War," April 1967. The section on Pandelis Prevelakis was also read in another context at the University of Maryland Symposium on "Modern Greek Literature," April 1968.

sical culture. The same question should be also asked by those who are interested in the Byzantine history, art and literature. The same question should also be asked and answered by those who are following the ideological trends of our times. In the south-eastern corner of the Mediterranean, integral part of south-eastern Europe, of the Balkans and of the Near East, closed in her own traditions and at the same time exposed to all kinds of winds from West and from East, a very old country which is still very much alive, Greece presents a fascinating topic for the student of cultural history.

The purpose of my paper today is to present to you this topic from a point of view which is at the same time narrow and large—narrow because it deals only with literature and large because literature could sometimes be the best way to reach and understand the heart of the people. I will make my paper more narrow than that: I have excluded from it any aesthetic remarks and I concentrate myself to the study of Ideas and Ideals in contemporary Greek literature. This does not seem to be of great justice to poets or novelists, who are certainly in the first place artists, not essayists, philosophers or poetical analysts. However, I hope that at least today you want to hear more about *what* the poets and novelists in Modern Greece have to say, rather than *how* they say it. What it counts, at least for today, is their message to their own people and to our times, more than the aesthetic values of their works. I will deal with the Modern Greek world of ideas and ideals by presenting to you three Modern Greek authors, of whom the first is exponent of a unique combination of the Greek tradition, the Classical, the Byzantine and the Modern Greek, the second has been exposed to the intellectual currents of the West and the third is the interpreter of the eternal time of Greece and of the problems of our times. The first is the poet Angelos Sikelianos, the second is the poet, novelist and travel-books author Nikos Kazantzakis and the third is the poet and novelist Pandelis Prevelakis.

The poet Angelos Sikelianos (1884-1951)<sup>1</sup> entered the literary life of his country with a collection of poems he published when he was still in his early twenties. He was born and he was living until that time in a small Ionian island, in a house by the sea, with friends and companions, peasants and fishermen of his hometown. The natural beauty of his island, the meaningful, simple and pious life of his compatriots, their clear and solid language, were the basic

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1. Excellent survey of the poetry of Sikelianos in: Philip Sherrard, *The Marble Threshing Floor*, London 1956, *The Greek East and the Latin West*, Oxford, 1959, and: Edmund Keely and Philip Sherrard, *Six Poets of Modern Greece*, New York, 1961.

factors which have gradually formed his mind and his heart. A casual trip away from his island, to North Africa, was a shattering experience for him: In contrast to the clear lines of the landscape and the traditional humanistic life of his compatriots, he came across an immense and formless landscape and a meaningless way of life. When he came back to his island, he wrote a series of poems with the intention to find out who was he—who was the young man who was living such a different life in such different surroundings. His poems are a glorification of the life of the Greek boy in a small Greek island. Life and death have another meaning here—both are illuminated by the eternal beauty of the landscape and by the centuries-old traditions of the peasants and of the fishermen. Later, Angelos Sikelianos in his poems and essays tried to go to the roots of his first experiences. Far beyond the world he expressed in his early poems, the archetype of life in Greece was to be found in the life, the teachings and the mystical rites of the first Great Greeks, the poets and the philosophers of the Pre-Socratic times. Not yet spoiled by the rational thinking of the later times, the world of the Pre-Socratics was the ideal form of life in Greece. Men and women were an integral part of the natural world; the sea and the sky, the clouds and the rain, the coasts and the mountains were all like human beings, they all said something, they all meant something, they all were creatures of God. Life and Death were not the beginning and the end of the personal life; they both were phases of eternal mystic powers accessible only to the initiated.

For the experts in comparative literature it won't be difficult to attest here the same process of mind which finally led some of the great Philhellenes of the 19th century, like Hölderlin, or Shelley and Keats, to rediscover the Classical antiquity. The steps, however, which Sikelianos has taken, were quite different from those of his romantic Western European colleagues. It was neither nostalgia, nor pessimism which brought him to the Classics. It was the blessed and holy experience of a childhood spent in a lonely, beautiful Ionian island in the midst of people living their centuries old traditional life. And as the years passed and the experience of the poet was enriched and deepened, he realized that the Greek archaic life was still continued in the early Christian times and again in the contemporary Greek peasant society. Time and again in his poems he stressed the continuity, or rather, the eternal presence of a way of life unique in its synthesis of archaic, classical and early Christian cultural elements. In his long and beautiful poem *Mater Dei*,<sup>2</sup> the Goddess Athene, the Holy Virgin and the simple peasant woman are

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2. French translation by R. Lévesque, Athens, 1944.

interwoven in only one form. In another poem, which was meant to be the Fifth Gospel, Sikelianos presented the childhood of Christ as the childhood of any Greek boy, born and raised in the unsophisticated surroundings of the nature and the peasant society of eternal Greece.

The spirit of humanism which is dominant in all the poems and essays of Sikelianos was expressed in a dramatic way in two tragedies which he wrote just before the Second World War and published during the German occupation in Greece. Both these tragedies have subjects taken from the history of Greece, the first being the expedition of the Athenian hero Theseus to the island of Crete against king Minos and the second—the visit of the Roman emperor Nero to the oracle of Delphi. The protagonists in both the tragedies, Sibylla and Theseus, personify the spirit of freedom in its fight against the brutal powers of Nero and Minos. The struggle is not an easy one, because the powers of darkness are very strong indeed and their defeat requires strength, sacrifices and most of all faith in the superiority of the moral values.

The name and the work of Nikos Kazantzakis (1883-1958)<sup>3</sup> are already well-known in the United States. They are, known, however, only from what has been translated into English. And this is only a part of his literary production and far less from what we in Greece know about him. In addition to the novels, to the epic poem *Odyssey* and to his autobiography *A Report to Greco*, Kazantzakis has written a series of tragedies, a long series of poems, several philosophical essays and he has also translated in beautiful Greek Dante's *Divina Comedia*, works of Nietzsche and of Bergson as well as an anthology of modern Spanish poems. His whole literary career is clearly divided in two periods, with the experience of the Second World War being the dividing line. The first period covers his tragedies, his travel books, his *Odyssey* and most of his philosophical essays. All his works in his first period are dominated with the desperate feeling of the decline of Western Civilization. The forms of life and the ideas which for centuries have shaped the Western World are now rotten and decayed. "Myths and institutions have become ineffectual, man finds himself disconnected from the world ; there is no faith to explain it to him, there is no morality to direct his actions." There are, of course, a lot of convenient ideas and comfortable solutions, but if he wants to see the truth in its real face, he will realize with horror that there is only one truth—that truth does not really exist and that

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3. The best study on Kazantzakis: Pandelis Prevelakis, *Nikos Kazantzakis and his Odyssey. A Study of the Poet and the Poem*. New York, 1961. In my paper I follow closely the Prevelakis' interpretation.

man is moving, living and dying in the void. There is nothing before a man is born, there is nothing after he dies and during his life there is nothing to sustain him, to help him and to save him. Civilizations in the past have covered this nothingness with beautiful veils—myths and faiths which really mean nothing to our times, to our civilization, to our own personal existence. When we ask for the meaning of life and the meaning of death no one is able to offer an answer. Kazantzakis tried hard to find this answer for himself. In one of his tragedies he attempted to liberate Christ from the dogmas of the Church and from moral generalities. Later he thought that he could appease his heart with the metaphysical and moral teaching of Buddha. After that, he became for a time fascinated with Marxism and Communism. But his attempts to revitalize the teachings of Christ or of Buddha and his interest in the revolution of Russia lead him from failure to failure; no resurrection of forms of the past and no social programs were the answers to his problem. Finally, he created the tragic hero of our times—the modern Odysseus, who strives in vain for beauty, for social justice, for the eternal truth and at the end embraces death as the final and only eternal truth for mankind. When he was asked to explain the meaning of his epic poem, he said that since God is dead and since life without God is meaningless, the task of mankind is to try to create a new God, to try to give form, blood and life to the new God who desperately fights to be born. We live, Kazantzakis said once, in a transitory period between a civilization which is already dead and a new one which will come. "Our time is a time of need, because it lies under a double negation, the no-more of the Gods that have fled and the not-yet of the God that is coming. The coming of the new God cannot be forced and a return to any of the old Gods is a vain attempt to live in the past." The task of the intellectual of our times, the poet and the philosopher, is to express the agony of this transitory period and to try to capture the spirit of the new age.<sup>4</sup>

The Odysseus of Kazantzakis is a contemporary adaptation of the Classical myth. The Homeric Odysseus who longs to go back to his home town is now transformed into an intellectual who longs to find the answer to the mysteries of life and death. As Homer's Odysseus goes in search of his fatherland, so Kazantzakis' Odysseus goes in search of God. The difference between them is that the one finds Ithaca, the other who seeks and never meets with the true God, finds death and annihilation. The Homeric Odysseus finds peace and happiness in his Ithaca. The Kazantzakis Odysseus discovers that Ithaca does not exist and that there is really nothing of timeless value.

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4. See the brilliant pages of Prevelakis, *op. cit.*, 56-62.

Chaos, nothingness and total annihilation is at the end of the personal existence of each one of us. The only way to give form to the chaos, to cover the terrible truth and to overcome the nothingness is to try to live in the full capacity of the human powers, as if this chaos, this nothingness and this annihilation does not really exist. This heroic confrontation with the void is the essence of Kazantzakis' philosophy.

I have already mentioned that his whole literary career is clearly divided in two periods, with the experience of the Second World War being the dividing line. Right after the war, Kazantzakis published first in Greek and later in several other languages two more works which he wrote during the war, in the island of Aigina where he was living at that time. These two novels are *Zorba the Greek* and *Freedom or Death*.

Both the heroes in the novels, Zorba and Captain Michalis, are quite different from the personality and the philosophy of Odysseus. The tragic hero of the *Odyssey* — the exotic personality of the heroic nihilist, is replaced now by these two vivid and alive contemporary Greeks, who know what they want, know why they live, know how to enjoy life. For the student of Kazantzakis, the difference between Odysseus on the one hand and Zorba and Captain Michalis on the other, is an interesting philological problem. Some essayists in Greece explained this difference by stressing the impact on Kazantzakis of the criticism against him by some young Greek intellectuals, who wanted him to come back to the mainstream of Greek life and to help his country on the crucial years of the Second World War. I prefer to say that the way the Greeks fought for their freedom during the war brought Kazantzakis back to his roots and awakened in him the memory of his own background. Whatever the reason of this change may be, the fact remains that the desperate Odysseus has been now replaced by these strong modern Greek personalities, who with what they love and in what they hate, in what they believe and in what they live for, are far away from the frustrated philosopher-traveler of the *Odyssey*. The pessimism and the heroic nihilism of the Kazantzakis' *Odyssey* is now finally defeated by the vitality and the humanism of the two Greek folk personalities.

The Greek, whom Kazantzakis tried to find in himself and in his country during the crucial years of the Second World War, is a sort of fragmentary picture of the ideal Greek. The material which Kazantzakis presents in his novels is not composed in a unity which could be used as a description and an explanation of the fate and character of the Greeks. The task, to describe the modern Greek was taken over by another compatriot of Kazantzakis,

close friend and disciple of his, by the poet and novelist Pandelis Prevelakis. (born 1909).<sup>5</sup> Right after the end of the War, Prevelakis published in Athens a novel in three volumes under the title *The Cretan*, with the historical background of the Insurrection in the island of Crete against the Turks at the end of the nineteenth century and the beginning of the twentieth, until the liberation of 1912. In the first volume, whose sub-title is *The Tree* the author describes the life of a young boy in the island of Crete. He lives in perfect union with nature, receives lessons from an elementary but self-contained folk-and-Christian culture, grows and is shaped in man. This man is further educated by the struggles he endures for freedom, by the war he fights with his brothers against the Turkish oppression. An indigenous humanism of the people on the one hand and a perilous heroic life on the other, prove to be wonderful training grounds, where the enslaved Cretan gains consciousness of his individuality and of his inner freedom.

The second volume with the sub-title *The First Freedom* has as its main theme the Cretan Revolution against the Turks at the end of the nineteenth century. The people as a whole prove the values of their centuries old history in that, enslaved as they are, they preserve and develop further their own unique forms of life, which separate them from the oppressor and convince them of their own cultural superiority and national destiny. When they rise against their oppressor, they draw strength from their inner freedom, nourished by the timeless history of their country.

In the third volume, under the title *The State* the author tells the story of how the Cretans strive, as free individuals now, to understand the meaning of the freedom they have achieved and to define its limits. The problem they face now, is how to create a free society and an ideal state which could help the people to live as free individuals, in the best of their abilities. Clash of personalities and clash of ideals follow now the wars for national independence. Free and titanic wills come now into conflict with one another, a conflict even entailing destruction. The bonds which held the Cretans together for as long as they were fighting a liberation war against the foreign oppressor, are now broken and the national freedom releases the solitary and tragic individual, who searches himself in order to find out what should be done. Representatives of various ideologies fight among themselves. Despotism and democracy, conservatism and progress, old fashioned menta-

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5. See: Basil Laourdas, "Introduction to Pandelis Prevelakis," *Odyssey* 1 (New York 1962) 148-155 and "Modern Greek Historical Novels," *Balkan Studies* 6, (1965), 64-66.

lities and irresponsible moralists, all fight and all try to influence the newly-born free society.

From what has been already said, it is evident that the plan of Pandelis Prevelakis in his novel is to follow his hero *first* through his education by the nature and by the tradition of his home town, *second* through his participation in the wars for independence and *third* in the struggle for the formation of an ideal society and state in Greece. He grows and develops in the natural setting of his country, according to the norms of a popular culture whose roots go back to the early history of Greece and to the teaching of Christ and he reaches maturity with the struggle for liberation from the conqueror. After that follows the struggle for social justice. Beyond that each one has to face his personal fate in view of the mysteries of life and death.

The novel was written during the German occupation in Greece and was published, the first volume in 1948, the second in 1949 and the third in 1950. Although the author describes events which took place in the island of Crete in the beginning of the twentieth century, the background of the novel is the experience from the Greek participation in the Second World War.<sup>6</sup>

The last volume of the *Cretan* which deals with the clash of personalities led the author to a world of conflicting ideals and of heroes with personal sense of freedom and responsibility. This world, however, is still away from the archaic society of Crete where the values of the community are beyond any discussion. The author, therefore, takes his problems to themes from the New Testament, the Italian Renaissance and the nineteenth century Russian literature, to periods of history whose traditional character reflects in some ways the problems of our times. And he expresses now himself in the only proper form for his problems, the literary form of tragedy.

In 1962, two years after he published the third volume of the *Cretan*, Prevelakis published a tragedy under the title *The Sacrificial Victim*, the historical background of which is the murder of Giuliano Medici in the Cathedral of Florence in 1478. With the revival of Classics, the Medieval self-contained world is now broken into pieces and the Renaissance man, free from the bonds of the old order has to find out in himself the answer to the mysteries of life and death. The young Giuliano — one of the best representatives of the spirit of the Renaissance — suffers from unlimited self-analysis, from metaphysical agony, from an immense desire for knowledge and at the same time from scepticism and doubt. He is presented here as an angry young man of

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6. French translation by Jacques Lacarrière, *Le Crétois*. Last edition in N. R. F. Gallimard. Paris, 1962.



our times, with no religious faith to sustain him, and no ideals which could unite him with the other members of his community, and offer him a purpose to live and to die for. He knows that his enemies, selfish representatives of the old forms of life, would at the end destroy him. Since, however, he could not find a sense in his life he pays the price of his unlimited freedom with his own death.

The second tragedy published in 1954, two years after the first, is about the death and resurrection of Lazarus. The man who came back to life with the Grace of the Lord, has been freed from the fear of death, has seen the whole sense of freedom and now he has no connection whatsoever with the established order of his community. The price of his freedom is again death—again, as in *Giuliano*, in the hands of the brutal forces of an ossified and meaningless set of social orders.

In the third tragedy, *The Hands of the Living God*, inspired by some pages of Dostoevsky, Prevelakis develops and follows through to its final consequences the theme of the conscience which recognizes no authority. A mature man, a soldier by profession, kills the woman he loves. Chance circumstances preserve him from human justice. And since he recognizes neither divine nor human law, for several years his crime does not trouble him. But the innocent blood slowly seeps into the depths of his conscience and the hero falls into the hands "of the living God." Having no other means of release, he confesses his crime to a young officer who has given proof of his moral autonomy by refusing to kill his opponent in a duel. This young officer has been publicly insulted and deprived of his rank. The martyrdom of the young officer reveals to the guilt-ridden criminal the way of redemption: deliverance through martyrdom. The criminal confesses his secret to the young officer, but his soul, now that it communicates with a pure conscience, darkens still more and finally he kills his involuntary confessor. But when the military authorities, ignorant of his crimes, promote him to the head of the service, his conscience awakens and reveals his sins. The moral law finally triumphs.

These three tragedies really constitute a trilogy, for the problem with which they are concerned, although represented by means of different characters, different periods and in different ways, is always one and the same, the fate of the free person and the meaning of the moral law in our life. *Giuliano* and *Lazarus* are destroyed in their freedom; nevertheless, their deaths lead to immortality. In addition, the fall of Michael, the main hero in the play *The Hands of the Living God*, signifies the triumph of the moral law, not as it is imposed by any worldly power—the church or the state—but as it rises out of his guilt-tormented conscience.

This general description of the ideas expressed by Prevelakis in his tragedies does not, of course, demonstrate their artistic value. In this connection it is not too much to say that he has for the first time restored to the Modern Greek theater its ancient tradition and it is with justice that he must be considered as the genuine dramatist of Modern Greece. His characters, his dramatic conflicts and the gradual ripening of the dramatic myth, reveal a major artist, one who has trained the talent God has given him upon the great prototypes of dramatic creation. When these works become more widely known, they will add a *nouveau frisson* to the theater of our times.

As I have already mentioned, the personal, existential problems which appeared for the first time in the third volume of the novel *The Cretan* were taken up by the author in the three tragedies with themes derived from the New Testament, the Renaissance and the nineteenth century Russian literature. Later, the author with his novel *The Sun of Death*<sup>7</sup> has taken his problems to the old familiar ground, in the eternal beauty of the nature on the island of Crete. The physical background is the same one as we know it from the novel *The Cretan*. The same also is the community of the Cretan peasants. The novel could be regarded as a respite from the anxiety of our age and as a return to the calm regions of the Greek landscape and to people, men and women, who live in the light of God. Actually, however, this novel takes up problems already presented in the three tragedies, expressed now within the stable framework of a settled and deeply rooted community.

The hero of this novel speaks in the first person and from this point of view he is the hero not of an epic but of a tragedy. The main theme is now death. The same theme has been already presented in the three tragedies, but here death seems that it can be defeated. The Cretans who die in war die because they wish to live within a free society. But has such an ideal state of the *Civitas Dei* ever been realized on this earth either where the Cretans or where any of those who have died in wars have been concerned? Giuliano and Lazarus died defending their freedom of conscience. And Michael died in obedience to the moral law which had slowly manifested itself in his conscience. All these deaths are a triumph of life, but now for the first time in *The Sun of Death* the possibility of abolishing death is indicated. And the only way to do it, is by justifying the existence of each one of us and by placing ourselves into the frame of the universe. Death could be defeated through the arms of the intellect—in the same process as the Athenian Socrates has overcome the fear of death and has found the meaning of life. The Athenian so-

7. English translations under the title *The Sun of Death* by Abbott Rick (Simon and Schuster, New York, 1964) and Philip Sherrard (John Murray, London, 1965).

ciety, however, in spite of all the dissents, the problems and the arguments. was a solid society with the Gods omnipresent; equally solid and compact was the society of the Cretans during the wars of Independence. The fighters for freedom had a purpose to live for, and to die for. And common bond for all the members of the community was their national independence.

Two more novels of Prevelakis—*The Head of the Medusa* and *The Bread of the Angels*—take us from the eternal time of Greece to the evidence of our times. The author who was so far writing about the timeless Cretan community and was wandering with his problems in the New Testament, in the Renaissance and in the nineteenth century Russian literature, faces now the society of our times and his works suddenly join the long series of the contemporary lonely dissenters and outsiders, in the line of the alienated Albert Camus, André Malreaux, Jean-Paul Sartre. The author who described full of happiness the life of his people during their fight for independence is looking now at the society of our times and sees from the other side the values which have given meaning and reason to the existence of the Cretans in the past.

The setting in the new two novels is again Greece, but the author does not really speak this time about Greece. He speaks about the twentieth century society and it is only by chance that he refers to Greece. His books are now written with a deep insight into the problems and the anxieties of our times. The problem of the present and of the future is how this eternal time of the humanistic values could survive in the world which is gradually formed. Technology, mass-communication media, mutual influences of cultural patterns will gradually change the self-contained cultural entities of the past. And more than that: in the new era, the metaphysical and the moral values of the past would need a new interpretation, otherwise man would be exposed to the danger of complete annihilation. Nature, as a power which forms the mind of the child is now getting lost in the large industrial cities; society as a force to keep and transmit moral values is now changed into amorphous shifting and moving elements; the humanistic education is now replaced by the need of technical training; the national boundaries would eventually mean very little under the impact of the international political and commercial cooperation. The religious forms sanctified by centuries-old traditions, could not stand any more the critical evaluation of the contemporary moralistic and rational theology.

Taken together both the novels are a devastating testimony for our times. In the first of them, *The Head of the Medusa*,<sup>8</sup> the young man who tries

8. German translation by I. Rosenthal-Kamarinea *Das Haupt der Medusa*. Verlag Kurt Desch, 1964.

to build himself and form his own personality is surrounded by pseudoprophets and pseudotheories and is utterly confused with empty high sounded verbal generalities—a far cry from the solid Cretan society with the great exemplary old men and the centuries-old traditions. In the second novel, *The Bread of the Angels*, which is written in the form of an autobiography, the author composes a frightening picture of contemporary society. He who had identified himself with the people he presented in the *Cretan* is now lonely and desperate, as lonely and desperate were the heroes of his tragedies, the Giuliano Medici of the Renaissance and the Lazarus of the New Testament. As it was the case of Giuliano, the man of our times has lost the world which was supporting him and tries in vain to find the meaning of his existence. But unlike Lazarus who with his death has seen the light of life, the intellectual of our times is unable to find a common language with the people around him. One must, however, make a sharp distinction between the despair or Prevelakis and that of the authors of the antiroman and the roman nouveau I have just mentioned. Unlike all those outsiders, in the intellectual world of Prevelakis is always shining, as a sort of Paradise Lost, the image of the island of Crete—the image of Greece—in the eternal meaning of its humanistic values. The scream of agony which is the main characteristic of the trends in the contemporary literature, is counterbalanced here with the deep nostalgia for the eternal time of Greece.

A more detailed analysis of all these topics is beyond the frame of this paper. My intention was to present to you three modern Greek authors who each in his own way dealt with the image of Greece and with the image of our times. Sikelianos had an unwavering faith in the humanistic values and in the humanistic tradition of Greece. Kazantzakis in most of his works expressed a spirit of despair, pessimism and nihilism and only in his last novels, as he returned to the tradition of his own country, he thought he found peace of mind. On the other hand, Prevelakis, after he presented in his first novels an idealized picture of Hellenism, finally faced the sophisticated, technological and impersonal society of our times.

In spite of their differences, the three modern Greek authors I presented to you today, are united in their sense of freedom and in their belief in the power of the human mind. This message of humanistic optimism is, I think, their main contribution to the intellectual life of our times and the dividing line between these three Greeks and their Western and Eastern colleagues of our times.