

Greek Noses Unappreciated in Greece

If various facial features were to be associated with particular countries, Greece would surely get the nose. But – despite having given the name to one of the most popular nose shapes, many Greeks seem to dislike their own.

Over 15,000 plastic surgeries are performed each year in Greece, with nose jobs being the most popular type of cosmetic intervention in the country, the Focus News Agency wrote in November, citing a News In publication.

It mentioned data by the World Plastic Surgery Organisation, according to which Greece is in 18th position among 42 countries in terms of the number of plastic surgery interventions carried out per year, coming before countries such as England, Italy and Denmark.

The most popular cosmetic alteration among Greeks is supposedly the nose job, or rhinoplasty, which – incidentally, finds its name origins in Greek (from rhinos – ‘nose’ and plassein – ‘to shape’).

Although nose shapes ‘categorisations’ are far from uniform, ‘Greek’ is quite a constant category used to describe noses that are straight from the top to the bottom, when viewed from profile. Another popular

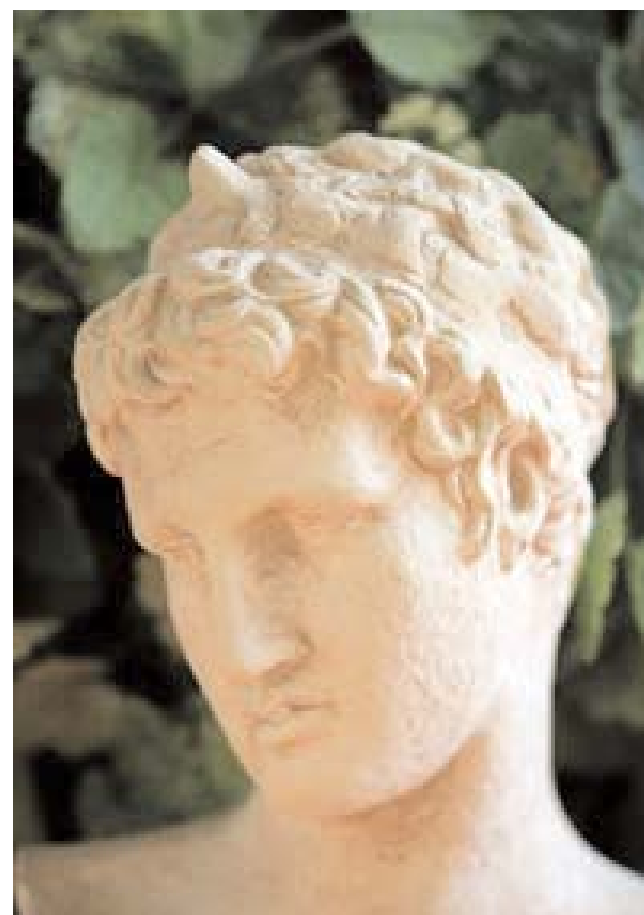
category is the Roman nose, in which the nose bridge had a bump.

The origin of these classifications is not entirely clear – while some claim Greek noses are in fact possessed by many – if not all, Greeks, and Roman ones – by Italians, a more reasonable explanation may be that these descriptions have their roots in classical ancient art, rather than stem from real people’s physical characteristics.

“May not the straight nose have been a conventionality of art, just as certain other peculiarities of Greek sculptural anatomy are unnatural conventionalities?,” the New York Times asked in an article from December 4, 1897.

But if ancient art stands behind the coining of the term, then it is ironic that many Ancient Greek sculptures – even ones that are well-preserved, have missing noses, making it difficult to assert whether the bridge is straight or with a bump.

A typical example of a Greek nose, according to a source, is neither Ancient Greek nor Roman, but rather the nose of what may be the best-known Renaissance sculpture, Michelangelo’s David. Ironically, when the statue was unveiled in 1504, David’s nose was considered to be too big. According to historical accounts, after a Florentine leader voiced his concern over the size of the nose, Michelangelo climbed up, pretended to chisel at it, allowing just enough dust to fall to make believe he



had changed its shape. When he came down, the critic said the statue was much better.

Either way, to return to the Greeks that are unhappy with the shape of their nose, it may be useful for them to consider the advice on how to read character from features, offered by America’s original beauty authority, the Victorian woman Harriet Hubbard Ayer, who lived in the second part of the nineteenth century. In her *A Complete and Authentic Treatise on the Laws of Health and Beauty*, published in 1902, she wrote:

“The Greek nose, which forms a straight line from base to tip, is considered the perfect nose. It indicates a gentle, peaceable nature, with a love of the beautiful – of the arts and of home. The Greek nose does not belong to the most forcible type of womanhood, but Greek-nosed women rarely are quarrelsome, and with a good, moderately large mouth, a Greek-nosed woman will usually prove a treasure.”

Pharmacies embrace free interpreting service

More than 1000 pharmacies now have free access to telephone interpreting services helping pharmacists across Australia explain vital information on medicines and dosage to non-English speakers, Parliamentary Secretary for Multicultural Affairs and Settlement Services Laurie Ferguson, said.

Under this new government initiative, the Department of Immigration and Citizenship provides free telephone interpreting to pharmacies through the Translating and Interpreting Service (TIS National) to help them communicate with culturally and linguistically diverse Australians about PBS medications.

The expansion of the department’s free telephone interpreting service to pharmacies is a major initiative in ensuring the community has access to language appropriate healthcare.

“The use of telephone interpreters allows pharmacists to clearly explain the proper use of medications to non-English speakers who may be unfamiliar with medications or treatments,” Mr Ferguson said. “It is critical that clients understand the dosage of medicine they should take, and the frequency of that dosage. “Interpreters can assist pharmacists to clearly explain this information to non-English speaking customers.

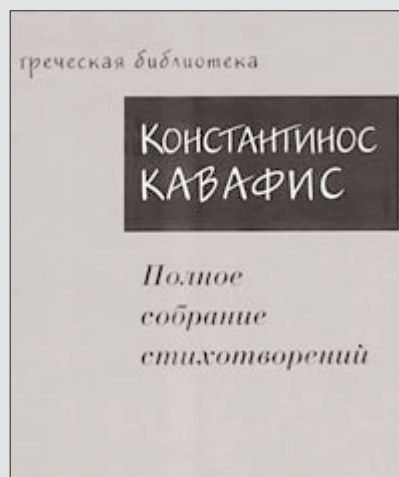
“Members of the Australian community who are not confident in English must have access to the same level of healthcare as those who speak fluent English,” the parliamentary secretary said. General practitioners and specialists in private practice already have access to free interpreting through TIS National.

The Pharmacy Guild of Australia supported the move to include pharmacies and refugee health nurses. TIS National provides telephone interpreting services 24 hours a day, seven days a week, and has interpreters speaking more than 160 languages and dialects.

Further information about TIS National can be found at www.immi.gov.au/tis or by calling 1300 655 820.

The complete works of Cavafy are now available in Russian

Handsome new edition opens the door to the Alexandrian poet’s universe



MOSCOW – The world of C.P. Cavafy has just opened up to Russian lovers of poetry thanks to a new book of his verse in translation.

This exciting journey has been made possible with the publication of a beautifully crafted edition, “Constantine Cavafy: Complete Poems,” published by OGI. Cavafy’s entire poetic oeuvre lies within the book’s 500 pages. The project would have been a nonstarter had it not been for the dedication of Sonia Ilinskaya.

Besides editing the book, as well as translating a large number of the poems into Russian, Ilinskaya is credited with introducing the Alexandrian poet to the broader Russian public.

Ilinskaya began her work on Cavafy in 1967, when she wrote about the poet in the magazine *Foreign Literature*. She subsequently worked on anthologies and volumes that were published in the 1980s and in 2000. Ilinskaya’s

work on Cavafy was noticed by Russian poet and Nobel Prize winner Joseph Brodsky, who subsequently translated 19 of the Cavafy poems included in the recent edition.

The publication of the new volume was carried out with the support of the Greek Ministry of Culture and the “Elliniki Vivliothiki” (Greek Library) series. It has been published as part of the activities of the Faculty of Byzantine and Modern Greek Studies at Lomonosov Moscow State University, under the scientific editorship of the department head, Professor Dimitris Gialamas.

Coming up in the Greek Library series are editions on Giorgos Seferis and Costas Tachtsis as well as an anthology of Greek surrealist poets.