CHAPTER FIVE: COMING HOME

Home-coming is a theme fundamental to social and cultural development. From our earliest histories, tensions between belonging and exploration have held the balance of human endeavour, defining communities and their constituents within systems of meaning which traverse the range of human need. Building on these ancient foundations, both texts particularise and extend the tradition.

NOSTOS

The return home of the wanderer is encapsulated in the Greek word nostos: a term which embodies a multiplicity of nuance, from psychological truths to political aspirations. Elements basic to the human condition meld in a story-pattern constantly repeated in both literature and life, underlying our myths and archetypes, bridging cultures across time and physical and social geography.

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1 I owe a great debt to Dr Marigo Alexopoulou for introducing me to the concept of nostos, and for sharing with me her research in progress towards her own PhD; in particular through her papers: “The Homecoming Pattern in The Persae”, Scottish Classical Postgraduate Conference, Edinburgh University, 9/5/01; and “Nostos in its cultural concept”, Glasgow University Classics Department, 8/3/02. Many thanks also to Dr Douglas Cairns’ advice upon my argument.

2 Mpampiniwthj 1998: 1204-1205: nostoj (o) (arxiopr.) h epistrof h centenerou sthn patria: kape metana sthj zei meton pokotou. (The return of the wanderer to the homeland: every emigrant’s yearning.) Nostos is a nominal derivative of ne/omai, to return home. Douglas Frame (1978) makes compelling argument for also deriving ne/omai from no/oj (mind; the uncontracted form: no/oj, is used most commonly by Homer), linking successful homecoming with presence of mind, and foolishness with failure. While etymologically convincing, the moral fruitlessness of such association prevents its broader application; it is possible, for example, that Achilles’ death may be the direct result of his loss of mind, but that does not contribute to his providing an imitable role-model – neither positive nor negative, since, on the whole, one hasn’t entire agency over the extent of one’s own no/oj. For further discussion of no/oj, see, for example: Clarke 1999, Schmitt 1990, Jahn 1987.


4 My argument is focussed exclusively on the nostos tradition extending from the Ancient Greeks: Homer (Murray 1999a, 1999b, 1995a, 1995b), the Nostoi attributed to Agias of Trozen (return of the various heroes from the Trojan War, summarised by Proclus, West 2003), the Nostoi of Stesichorus (David Campbell 1991), Pindar’s Jason and the Argonauts (Pythian IV, Race 1997), Sophocles’ Oedipus (Lloyd-Jones 1994a, 1994b), Aeschylus’ Oresteia (Smyth 1971); containing also the Babylonian epic Gilgamesh (Ferry 1993) and extended through, for example, Bulgar folk-tales (Rwmai’bj 1952), Russian fairy tales (Propp 1968) and the Modern Greek folksong O Gurismoj tou Centenerou (The Return of the Long-Absent Husband, see P ol ifthj 1914 and Kakridis 1971: 151-163), reinterpreted by Seferis (1973:214-218). My focus on the Ancient Greek tradition is both pragmatic, as it reflects my secondary sources, and also textually appropriate, since these are the roots of both Foss and Captain Michales. However, this is not to confine the pattern within the one cultural environment. As already noted, home-coming has fundamental human resonance, and is evident throughout the range of cultural traditions; such as the epic story of Tibetan warrior king

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The basic nostos structure is tripartite: separation, transition, reintegration. The protagonist is isolated from the familiar, undergoes transformative experience, and returns. Separation may be voluntary, involuntary, or even unwitting. Transition includes such things as internal deliberation, physical accident, and responding to others’ behaviour. Reintegration is never a return to the exact conditions from where one began, but rather a process of accepting and embracing change, on the part of both wanderer and home community. These three elements comprise the basic life structure: birth, living, death. They are evident in all forms of ritual and rites of passage, underpin the myths which shape our social identity, and define and identify heroic endeavour.

Nostos patterns have most closely been sculpted on Homer’s *Odyssey*. Mary Louise Lord gives a detailed outline of the nostoi of the *Odyssey*, with six distinct parts to the process: withdrawal, disguise, hospitality, recognition, disaster, and reconciliation and return.

Both *Voss* and *Captain Michales* are clear heirs to the nostos tradition. As with all art, these texts confer with and respond to the extant, becoming themselves part of

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*This attachment to the underlying rhythm of our lives is held responsible for the wide prevalence of nostos elements; see, for example: Armstrong 2000, Sloek 1996, Eliade 1971.*

*van Gennep 1960: separation, initiation, incorporation.*

*See, for example, Rosenfield 1967: 173-176.*

*Joseph Campbell (1988:30) describes this tripartite structure as the nuclear unit of the monomyth: skeleton for every hero’s journey. Campbell’s terminology: separation or departure, then trials and victories of initiation, then return and integration with society. See also: Holtmark 1980, Nagy 1979, Nagler 1974, Knox 1966.*


*Lord 1967: 241: ‘(1) the withdrawal of the hero (or heroine), which sometimes takes the form of a long absence; this element is often closely linked with a quarrel and the loss of someone beloved; (2) disguise during the absence or upon the return of the hero, frequently accompanied by a deceitful story; (3) the theme of hospitality to the wandering hero; (4) the recognition of the hero, or at least a fuller revelation of his identity; (5) disaster during or occasioned by the absence; (6) the reconciliation of the hero and return.’ Mary Louise Lord’s tripartite nomenclature: withdrawal, devastation, return.*
the developing canon. As such, traditional elements which nod to the past are woven within novel frameworks, providing new potential outcomes. No human nostos is ever precisely repeated. And nor is that of innovative literature.

Neither Voss not Captain Michales make conventional returns, but their journeying falls within the nostos model; as does that of many of their fellow travellers.

CAPTAIN MICHALES

Captain Michales’ personal nostos is centred in Eminé. He loses himself in the Circassian woman’s charms, withdrawing from the community struggle in which he has invested the whole of his purpose; finding his mind instead fixated on another man’s wife. Disguising his motives, as enlisted in the service of his homeland, he is unable to hide from his shame, and driven to release himself from the clutch of his own desires by killing their object. Captain Michales returns to himself through murder; which home-coming frees him only for death.

12 In the words of Erling Holtsmark (1980:101): ‘All literature that endures, that excites us or moves us in some fashion, adopts, adapts and builds on earlier traditions. It puts us in touch, however subliminally, with that past from which we all spring and in which we all share deeply.’

13 Consider, for example, Zarathustra’s return to Solitude (“The Home-Coming”, Nietzsche 1961: 202-205) This is further evidenced in a brief examination of an even more recent entry to the canon: Rob Newman’s Fountain at the Centre of the World. Published September 2003, this journeying epic provides a multiplicity of contemporary nostoi. Each of the three central characters achieves successful nostoi, according to Lord’s (1967) criteria; each providing a different model. Evan Hatch’s is of self-discovery, returning to his own limitations, with acceptance. [(1) adoption and removal to the UK; (2) his adopted identity as English, of the educated, moneyed class; (3) the nun and the Chicano, Rosa in Nahualhuas; (4) Chano gives him his real name: Jose-Maria, and the truth of his disease: chagas; (5) Blas Mastrandelo’s almost fatal attack; (6) returns to London, acknowledges imminent death, flies kites.] Chano Salgado recoversbelief in communal empowerment. [(1) prison; (2) cloaks himself in individualistic pessimism; (3) El Cafe Fuente; (4) Ayo’s convincing him to blow up the pipe; (5) on the run, loses Daniel again; (6) returns to the people’s struggle.] Daniel finds his identity: material, social and political. [(1) adoption and removal to Costa Rica; (2) in Tonalacapan and on the boat; (3) Yolanda and Oscar, Monica; (4) Chano recognises him in Seattle; (5) thrown overboard, incarcerated, an illegal immigrant - and his fear; (6) returns (unwittingly) to his roots in international political action.]

14 None of the nostoi of Voss and Captain Michales adheres strictly to the nostos story-pattern – as multiformal as it is. Their very breaches of the standard do, however, augment their interpretative breadth, through engagement with motifs instilled so deeply in Western literary tradition.

15 Captain Michales’ nostos: (1) taken captive by Eminé’s singing S 39 p33; possessed in his dreams S 53 p47, S 58 p49, S 76 p67-68, S 182-183 p173-174, S 295 (not in translation); believing she’s a demon S 112 p103-104, S 193 p179; (2) fights valiantly, but knows his heart is elsewhere S 100-101 p92, S 349 p306; even after saving the monastery, he feels like a fraud and is deeply ashamed, S 371 p326; (3) is offered hospitality by the widow who owns the inn on the way to Manúuskas, and refuses S 75 p66-67, but accepts on behalf of his mare when the uprising begins S 332 p291; is hosted – often reluctantly – by Nuri Bey S 27-41 p21-35, S 276-278 p244-246 (note S 276 p244 refuses Nuri’s hospitality to his mare); plays host himself in the cellar feasts S 50-141 p44-132 – a fairly common twist to Lord’s (1967) hospitality theme, showing the hero’s retaining tight control; (4) when he saves the Monastery of Christ the Lord, his true self emerges – fleetingly – from beneath the shame of...
Eminé serves also as trigger for Polyxigis’ nostos. Withdrawn into the public preconceptions of a palikari, his life has become the carefree material moment: under the shadow of inevitable death, bold deeds, good health and a hearty appetite are a captain’s all. Love for Eminé takes him into new expectations of himself and his destiny; not a machine for duty, he is a man: passionate, responsive and vulnerable. He yearns to return to the future lost through Eminé’s murder; without this, living – even for the sake of Crete – is senseless. His nostos is to his own humanity: rediscovering himself as very much more than a mere cog in the fight for freedom.16

Kosmas journeys and returns on two planes at once: physically, from Crete and back, and internally, uncovering himself as freedom fighter.17 Both journeys are facilitated by Noëmí. Bringing home with him a wife and child on the way gives purpose to his absence and dignifies his returning. Her assent – albeit reluctant, and unwitting – allows his passage to the mountain. These parallel nostoi bring contradictory consequences. Return to the homeland is a new beginning: all hope and expanding future. Death on the mountain affirms his identity, within the end of all alternatives.

16 Polyxigis’ nostos: (1) separated from his genuine sentience by social limitations: the palikari’s first – only – focus is the freedom of Crete s.355 p312; (2) disguised as a carefree dandy: brave, material, temporarily cheating death through heartiness s.89-90 p81-82, s.90-91 p82-83, s.116 p108, s.145 p135; (3) his Easter grave-feast s.202-206 (not in translation); (4) finds himself in Eminé: s.252: Allo deneiai ston kosmoton apa...allo deneiai ab'thgunaika (There’s nothing in the world above to equal Woman. p225), falls for her s.117-119 p109-111, utterly obsessed with her s.144 p134-135, s.205 (not in translation), sees his immortality through her s.303 p263; (5) Eminé’s death: s.417 p369-370; (6) returns to his humanity s.430: ejw/mai alqawpoj (I’m a human being); without love, life is utterly worthless s.508-509 p441.

17 Kosmas’ nostos: (1)(a) studying in foreign lands s.13 p7; (b) having renounced the fundamentals of Cretan masculinity s.456 p363; (2)(a) living abroad as a foreigner s.15 p9: epitomised in searching for a book of Chinese poems s.454 p391-392; (b) disguised as holding the pen above the sword, reason above virility, consequence above gesture s.453 p390; (3)(a) his mother s.448-450 p385-388; invited to Captain Séfakas’ dying “feast” s.466 p403, s.487 p420; (b) Kostandes’ aunt Kubelina s.478-480 p413-415 – although so poor that they’ve to provide the food, she is bestowed with the right of host, symbolic in giving them a cobblestone stained with her murdered son’s blood s.481 p415; (4)(a) Kostandes collects him to farewell his grandfather s.466-467 p403-405; (b) s.539: Geia/ sou, ahyief...a asthnykeokurhj sou (Hail to you, nephew! ...Your father has risen again. p471); (5)(a) his sister Maria s.444-445 p382-383; (b) Noëmí’s miscarrying s.523-526 p455-459; (6)(a) physical return s.443-447 p381-384; (b) death with Captain Michales s.532-541 p463-472 – he proves his Cretanness in choosing to die for the cause rather than living for the cause.
In finding himself, he destroys himself: a model repeated, and upheld even by those who fail to emulate it.

Vendúósos, for example, finds his identity in death, returning to his heroic self through the courage to die (pointlessly) for the struggle. Casting off the disguise of fearful coward, he exposes his manhood – just long enough to be shot by the Turks.18

Death also seals the nostos of Nuri Bey. Lost in the muddled identity of having become blood brothers with his natural enemy19, Nuri recaptures his Turkish integrity through killing Manúsakas, and his personal credibility through killing himself.20

Nuri’s nostos also entails that of his primary victim, Manúsakas, since the natural antipathy between Turk and Cretan is restored.21 Intimately tied with the fate of his homeland, Manúsakas’ whole existence concerns liberation from Turkish rule. Vengeance is what drives him, what defines him, and is his legacy22; and vengeance brings him honourable death23, and his motivating forces full circle24.

18 Vendúósos’ nostos: (1) withdrawn from his inner palikari by fear and cowardice, no use in the men’s fight $371$ p$326-327$, $394$ p$347$; (2) disguised as a weak coward: easily frightened, intimidated, controlled by Captain Michales, threatened by other men’s anger $101-103$ p$93-94$; (3) Captain Michales’ cellar feasts $102-141$ p$93-132$; (4) Polyxigis $510$ p$443$ and Tityros $514$ p$446$ recognise the palikari; (5) Captain Michales $465$: Bentou=zoj ei)sai, bentou/zika qa\ferqei=j – his manhood in tatters; (6) dies a man $538$ p$470$.

19 Note that this identity confusion leads to Manúsakas becoming his victim $223$: De\mporwαν əgigztw ton kapetaMixa/lh, ei)a a\perfoxtj mou: əgigztw η\se/nh. (I may not touch Captain Michales – he is my blood brother. I’m touching you. p$198$)

20 Nuri’s nostos: (1) becomes blood-brothers with Captain Michales $32-34$ p$26-29$; (2) his compromised identity epitomised in being drunk on the doorstep, lying in his own vomit, deeply ashamed $58-59$ p$50$; (3) feasts with Captain Michales at their blood brother ceremony $32-34$ p$26-29$, hosts Captain Michales at his konak $27-41$ p$21-35$, $276-280$ p$245-248$, refuses Manúsakas’ proffered hospitality $222-224$ p$196-199$; (4) the realisation that his father’s blood must be avenged, that the ties with the Greek must be severed $158$ p$149$; (5) the shame of his wife’s preferring Captain Michales $40$ p$34$, $58$ p$50$, $183$ p$174$ – a direct consequence of his intimacy with the enemy $35-36$ p$29-30$; (6) kills Manúsakas $226$ p$200-201$, kills himself $280-281$ p$248-249$.

21 Manúsakas’ death severs the blood-brother tie between Nuri and Captain Michales $242$: De\nton eike pia a\perfoxtj nero\gi/nh koi t\alh, kophe hikokokinh \wt\pou\toj ellene. (To him he was no longer a blood-brother. That blood had turned to water, and the red thread that bound them together was cut. p$216$); and expels temporarily Captain Michales’ demon $231$ p$205$.

22 Exacting revenge for his first wife’s death leads to his finding Christiniá $77-81$ p$68-72$; his taking a donkey to the mosque to pray $28$ p$22$ (and threatening to do the same with a sow during Bairam $216$ p$191$) is the clinching goad for Nuri $31$ p$25$, $223$ p$197$ (in addition to the murder of his father by Kostaros $31$ p$25$ and Captain Michales’ riding his mare into the coffee-house $159-161$ p$149-152$); his murder – and his son’s seeking vengeance (and in the process achieving his own manhood
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Glorious death is the nostos sought by the Metropolitan, as achieved by the Abbot. Hiding from his mediatory role, the Metropolitan seeks eminence in bravado, hoping for a place amongst the heroes of the struggle. While disappointing for his self-perception, his is a unique and significant contribution: his personal passivity facilitating peace.

Similarly unmanly heroism is evident, too, in the nostos of Efendina. Far from his anticipated personal resurrection into sainthood, Efendina achieves community purpose, vested in foolishness and his behavioural distance from the Muslim ideal. His return is to acceptance of compromise, a living example for functioning social pluralism.

Tityros takes such social modelling one step further, exemplifying multifaceted masculinity – a stark contrast to the convention of brawn without brain. Reduced by others’ tremulous simplifications to educated absurdity, he finds himself contained within a sliver of his personality. It is only once he meets the shallowest demands of

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25 The honour of the manner of Manúsakas’ death outweighs even Captain Séfakas’ sorrow at outliving his son. The Metropolitan’s nostos: (1) defiant, belligerent, attempting robust heroics; (2) wants martyrdom perpetually dressed in his robes, ready for an honourable death; (3) food exchanges with the Pasha before and after Easter; (4) tired, lazy, inefficual old man – exposed by the deacon’s suggesting he ride the donkey to meet with the Pasha; (5) as long as he grasps at his own death, the violence escalates; (6) snoozing comfortably together with the Pasha, peace is signalled.

26 Despite the futility of his self-sacrifice since the monastery is burnt, making empty the Turks’ promises, the Abbot hangs with heroic accolades.

27 Modelled upon his grandfather.

28 Efendina’s nostos: (1) withdrawn into individualism: his focus is on personal limitations and future private religious success; (2) perceived as a failed individual: of indeterminate gender and socially dysfunctional; (3) Captain Michales’ cellar feasts; (4) he’s a Turkish clown; (5) with Barba Jannis showing irenic potential for the whole community.
Cretan manliness that he recovers sufficient self-respect to renounce them, recognising the value to the common cause of the breadth of his accomplishments.29

Tityros’ nostos is a return of benefit for both himself and his community. In this he mirrors most successfully Odysseus’ model.30 At peace with himself, convinced of his social and personal worth, engaged in the ongoing service of the cause, Tityros ends the novel in uncommon dignity: not only come home, but reconstructing home for a more secure future, for his own and for subsequent generations.

VOSS

Like Captain Michales, Voss’ nostos depends upon a woman. Unlike Captain Michales, Voss’ nostos depends upon surrender to the woman, not escape from her.31

Voss in fact makes two returns, both spiritual: to Christ’s divinity and to the value of his homeland. Separated from Christ by his disgust for human weakness, Voss believes himself above the needs and pains and joy of mortal flesh and fellowship; until his own suffering brings him back into humble reverence for bodily sacrifice and interpersonal bonds. Recovering his German identity traces a similar path. Having left behind, with his family, ties with the land and all national constraints to his self-expression, Voss presents as an internationalist: discovering the new, untrammelled by investment in the known. Homeland roots emerge linguistically, in

29 Tityros’ nostos: (1) separated from his self-worth by others’ disparagement of education: §17 p11, §49-50 p43, §297 (not in translation), §409 p362; (2) disguised in somatic weakness, social inadequacy and personal insecurity §15 p9, §208 p183, §244 p217, §255-258 p226-228, §350 p307; (3) hosted all around the island, on his educational missions §350-351 p308; (4) recovers his real name: Giannako§ §411, gaining in strength and courage – beats the schoolchildren, speaks with confidence §309 p268-269, big strong man, eats and drinks with gusto, takes a married lover §350-351 p307-308; Tityros and Vendúsos perform mutual recognition §513-514 p446; (5) Marries Vangelio §211-215 p186-190, kills Diamandés §298-299 p259-260, Vangelio suicides §301 p262; (6) §350: ei|he|pw|j of otov|nistik|ot|ch=a|hntrig|ia|=de|hei|na|xei|j qe|of|ato|kai|dunato| kormi|paravna|xei|hy u|xh|so|uth|du|nah na|pai|rei apo|fash. Mia|al|o|go|nh|u|g|a|pou| pai|rei|apo|fash n|porei|na|ba|ei|katw|eha|a|apa|f|asisto|bodi. Yuxh’|nai h( a|hntrig|ia|=de|hei|kormi/ (He saw that the whole secret of manhood did not consist in possessing a great strong body. One must have in one’s soul the strength of decision! A horse-fly with decision could fell an irresolute ox. Manhood was soul, not body. p307-308) Tityros goes from village to village inciting patriotic fervour, teaching the next generation, instilling in them the drive to free Crete §351 p308, §514 p446.

30 Tityros’ nostos also resembles the model of Odysseus in its reduction of women to the single role of adjunct to the hero’s manhood. See, for example, Rosslyn 1998.

31 Such divergent roles for women in the nostos of their men accord with disparity between the texts in fundamental gender presentation, as discussed in Chapter Four: Man v Woman, pages 113-116.
recourse to his mother tongue, and in imagination’s cosseting his vulnerabilities with familiar landscape.\textsuperscript{32}

Each of Voss’ nostoi is enabled by Laura. Her corporeal insistence, her humility and eucharistic sacrifice recapacitate his acceptance of an incarnate god. Her recognition of his foreignness – as a fellow outsider – and her interest in the whole of his formative influence allow them to journey together through his private longings, recapturing early attachments.\textsuperscript{33}

In public terms, Voss fails, neither mapping new territory nor surviving to repeat the attempt; fails so thoroughly that not even the manner or site of his death is known.\textsuperscript{34} In private terms, though, his nostos is effectuated through Laura, immortalised in bronze, in Mercy, and in the hearts and minds of those whom his legend troubles.\textsuperscript{35} In this way Voss makes the most successful nostos, his home-coming continuing now, in the rewritten text.

Voss has the only nostos of his text with genuine community implication: veiled in the same social vanity with which his expedition was launched. Erecting his statue in the Domain salves the honour of white Australia, hoping through Voss to tame their adopted wilderness. The statue makes success from his failure and justifies his society’s rapacious imperialism.\textsuperscript{36}

\textsuperscript{32} Voss’ nostos: (1)(a) withdrawn from incarnate – somatic – deity P211: “‘Is it not splendid?’ asked Voss, admiring the prospect of sculptural red rocks and tapestries of musical green which the valley contained. . . .‘Ennobling and eternal . . . This I can apprehend. . . . Yet, to drag in the miserable fetish that this man has insisted on! Of Jesus Christ!’ The vision that rose before the German’s eyes was, indeed, most horrible. The racked flesh had begun to suppurate, the soul had emerged, and gone flapping down the ages with slow, suffocating beat of wings;’; (b) has left Germany behind P16, P119-120; (2)(a) disguised as impervious to human need: hunger, thirst, isolation P20-23, P45, P74-75, P148-149, P226, P302; (b) cloaks himself in the identity of explorer P117-118; (3)(a) witchetty grub communion P413; (b) the Bonners P12-28, P87-99, Mrs Thompson P42-43, the Pringles’ picnic P60-79, the Sandersons P140-144, Boyle P179; (4)(a) Voss recognises himself as human P390: “I am no longer your Lord”, shown also by the Aboriginal man who cuts his arm P415; (b) Voss reverts to German in his most intimate and vulnerable moments P95, P154, P183, P200, P233, P412-415; (5)(a) leads the others of the expedition to their deaths P363-366, P404-405, P413-414, P452-453, P455; (b) dies in the desert, a failure P419; (6)(a) accepts Christ P415: “O Jesus . . . rette mich nur! Du lieber!”; (b) takes Laura for their last ride together through the Rhineland P417-418.

\textsuperscript{33} Laura is crucial to Voss’ nostos also in that both returns are known to us only through her belief in their intimate relationship, and in his consequent salvations.

\textsuperscript{34} The clout of such failure shows in the lengths taken, even now, to uncover the truth about his real-life model, Ludwig Leichhardt. See, for example, the current (October 2003) exhibition of Leichhardt memorabilia at the State Library of NSW and the concomitant public speculation into his demise, such as Steve Meacham, “Looking for Lud”, Sydney Morning Herald, 26/9/03.

\textsuperscript{35} P478

\textsuperscript{36} See Chapter Three: Man v Nature, pages 70-71.
Similar appropriation is attempted with Judd’s return; and fails. Despite being the
only white man of the expedition to actually survive, his personal disintegration
nullifies any benefit for those seeking endorsement through the expedition; and
limits also the success with which his nostos may be viewed.

The failure of Judd’s nostos, in spite of its physical fulfilment, reinforces the split
between body and soul discussed in Chapter Two. In the same way as Judd triumphs
over Voss in the desert with spiritual strength rather than physical dominance, Voss
endures while Judd perishes because of their relative tenure in other people’s will:
only the spirit persists.

Spiritual longevity is entirely dependent upon their women. Voss’ immortality is
ensured through Laura’s commitment to his salvation – even in memory. Judd’s loss
is crystallised in the death of his wife. Chief impetus for his return, her absence
marks the loss of his own substance. Far from mere appurtenance, White’s women
are crucial to their men’s journeying, holding stewardship of men’s souls.

37 Much is made of Judd’s surviving: he is produced with pride as justification for all their
manifold investments. Until his story changes, at which point: ‘Colonel Hebden behaved
almost as though he himself were mortally wounded.’ and Judd, ‘tired and confused’, is
hidden away.
38 Judd’s nostos: (1) leaves his property to join the expedition; (2) the lone survivor, lives
for twenty years with an Aboriginal tribe; (3) hosted by the Aboriginal tribe whom he joins; (4)
Mr Sanderson recognises his former neighbour; (5) his wife and two sons dead, his
property lost; (6) returns to white society; summed up in the deterioration of his hands:
‘large hands in the absence of their former strength’. See also Chapter Two: Body and Soul, page 55.
39 Shown with his somatic diminishment, mental confusion, and passivity; summed up in the
deterioration of his hands: ‘papery’, ‘large hands in the absence of their former
strength’. See also Chapter Two: Body and Soul, note 38.
40 For example: Mr Sanderson, ‘greatly perturbed and glad to get him away’, Colonel Hebden
‘mortally wounded’, the officials, their wives and other substantial citizens on the podium.
41 Judd is described as having returned from the grave, but such resurrection is illusory. He has
not adapted to his changes in circumstance (physical weakness, personal losses, past injustices);
but rather merely ceased to care: ‘Judd had lived beyond grief.’ Far from successful
reintegration, Judd’s return exposes his inadequacies: ‘tired … confused … a poor madman’.
42 See Chapter Two: Body and Soul, note 38.
43 P471
44 Judd’s turning back is driven by ‘his own fat paddocks … the big breasts of his wife’.
45 Returning to find his wife dead bodes poorly for Judd, with models such as Aegisthus in Sophocles’
Electra and Heracles in the Trachiniae. The ominous symbolism of absent wife is reinforced by the positive (indeed, obligatory) nostos motif of the waiting
woman, embodied by Homer’s Penelope. For further discussion, see, for example, Sowa 1984: 107,
46 White’s ceding to women control over men’s immortality marks a significant break from traditional
associations with matter and man with the numinous (see Grosz 1994, Spelman 1982) – encapsulated by Captain Sefakis: ‘What would a woman do with a soul? Flesh is what the seed requires to
grow.’ (p421 my alterations); and expanded upon, for example, by: Nel Noddings (1989:36): ‘The
This is further emphasised in the failed nostoi of the rest of the expedition. Dead in the desert, the hopes and intentions of Roberts\(^47\), Turner\(^48\) and Angus\(^49\) lie abandoned with their bodies. With no woman to tend them, their souls are lost; and their returning hopeless. Palfreyman, impelled by guilt for having failed his sister, is at least accorded glorious death, which gives purpose to his nostos; again reliant upon association with the feminine.\(^50\)

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feminine has a long association with matter and nature. From the days of Aristotle nature and body have been demeaned in favor of spirit and mind.\(^\) Leslie Heywood (1996:6): ‘Books were clean. Pure. Hard. Masculine.’; Jean-Jacques Rousseau (1948 [1758], cited in English by Schopenhauer 1891: 352): ‘Women have, in general, no love for any art; they have no proper knowledge of any; and they have no genius.’; For (Christian) doctrinal evidence of woman as base and man as spirit, see, for example, St Augustine’s Sermon 194 (Rotelle 1993).

\(^47\) Harry Robarts journeys least of any of the men, since he finds his destination in Voss: his nostos effectively ended before it has properly begun. (‘He was nothing except when near to Mr Voss’ P40, ‘in love’ P45, through Voss he’s learned to live P383.) In more concrete – and less successful – terms, though, his nostos may be construed thus: (1) leaves England P35; (2) perceived as morally feeble and easily swayed P35-36: ‘simple … weak in wit … muscular strength … a carrier’s lad’; (3) Mrs Thompson’s refusing to offer him hospitality P34-35, the Sandersons P143-144; (4) proves his devotion to Voss: a man of commitment, after all P413; and a man of internal strength: protecting Voss till the end P406; (5) Robarts’ projected weakness deifies Voss: holds him as god rather than fellow human – deeply disappointed to be confronted by his mortality P390; (6) dies in the desert, at the door of Voss’ hut, his profane body thrown down the gully P413-414.

\(^48\) Turner’s nostos fails most poignantly in his utter inability to transcend himself – despite intentions. Above all else, his failed return signifies the body’s trouncing soul, to the detriment of personhood: (1) asks to join the expedition P24, P46; (2) masquerades as diligent, reliable, cost-effective P46, P310-312, P369; (3) the Sandersons P143-144; (4) crude, cowardly alcoholic P126-127, P218-219, P270-276, P298, P306; P309: flotsam; (5) fails to make connection with anyone: dies shrieking for help P453: “Save me, you beggars!”; (6) P453: ‘Then he lay, spread out, a thing of dried putrescence and the scars of boils.’

\(^49\) Ralph Angus returns to the bosom of his class, illustrating the self as social position, as well as a broader community inability to develop: (1) joins the expedition P24, P46; (2) feigns the ability to meet Turner as an equal P271-275, to accept Judd’s personal superiority P370, to transcend his pedigree P369; (3) Turner P271, his fantasising high tea as he dies P453; (4) his classist fundamentals emerges P451; (5) the realisation that he has always ‘been repelled by what he most admired’ P452; (6) dies a gentleman P453: ‘as young ladies of his own class offered him tea out of Worcester cups.’

\(^50\) Palfreyman acknowledges woman’s necessity to salvation P279: ‘His celibacy was suddenly a miserable affair, that once had seemed dedicated.’ The sacrificial nature of his nostos – and particularly the sacrifice intended on his sister’s behalf – provides a measure of redemption P364: ‘Since it had become obvious that he was dedicated to a given end, his own celibacy could only appear natural.’ In many ways Palfreyman’s nostos mirrors Voss’: motivated by a woman, and dependent upon surrender to her. It is Palfreyman’s failure to fully accept such surrender that leaves him only partially successful: (1) ran away from his sister’s needs P282; (2) this purpose concealed behind legitimate ornithological business collecting specimens for an English peer P50; (3) the Bonners P87-99, the Sandersons P143-144, Boyle P179; (4) his true motivations in leaving England and joining the expedition are revealed through Voss P277-282; (5) his sister’s despair P280-282, and recognition of his guilt P282: “Where I have failed most wretchedly … is in my inability to rescue my sister”, P364: ‘the love that he had denied his sister’; (6) dies Christlike P363-366, sacrificing himself: ‘at peace and in love with his fellows’.
Le Mesurier’s return is to his personal sensitivities, and to himself as insufficient.\textsuperscript{51} Without a woman’s nurturing, not even poetry can sustain him. His is the antithesis of glorious death. Retreating from despair, into despair; in recognition that the only creative act of which he is ultimately capable is his own destruction.\textsuperscript{52}

Both Dugald and Jackie return from the desert\textsuperscript{53}, marking their fundamental distinction from the white man. For Dugald, such separateness is unproblematic; and as easily reclaimed as the simplicity with which he releases the white man’s heavy thoughts.\textsuperscript{54} His nostos is contained in successful self-empowerment.\textsuperscript{55} Having been pressed into Voss’ service\textsuperscript{56}, his humanness subdued beneath an ancillary role more akin to that of the expedition animals\textsuperscript{57}, he recovers autonomy in deciding to turn back alone to Jildra\textsuperscript{58}.

Dugald’s return leaves Jackie exposed: to the dominance of Voss, and in his own confused identity.\textsuperscript{59} Like Dugald, Jackie returns to internal independence: a man of his own responsibility. For Jackie, though, the process to himself is laborious, his identity fractured before being fully formed.\textsuperscript{60} Having devoted himself to the German, recovery of his Aboriginal self demands repudiation of such bonds through

\textsuperscript{51} In this, Le Mesurier mirrors Mr Bonner, except that Bonner’s is not even notionally nostos, since he journeys precisely nowhere: neither physically nor metaphysically. From nothing, to nothing, his treading water cloaked in illusions of superior class, through money and the shallow hopes of his wife. He enters the text jingling his money and his keys P18, a desperate attestation of personal value, and departs a cheerful dotard, with the weather his sole remaining interest P459 – not even the trappings of his wife’s aspirations to sustain him any longer; proving once again the woman’s indispensability for the man’s spiritual sustenance.

\textsuperscript{52} Frank Le Mesurier’s nostos: (1) seeks from the expedition comprehension of his own genius P38-39; (2) P39: ‘the disguise of his cynicism’; (3) Topp (making good Voss’ inhospitality) P43; the Sandersons P140-144; (4) recognises his own dysfunction P290, ceases to write P369; (5) reaches despair P384: expects damnation, P385: ‘Dying is creation’; (6) slits his own throat P405: ‘It was his last attempt at poetry.’

\textsuperscript{53} P440, P448

\textsuperscript{54} P234-235

\textsuperscript{55} Dugald’s nostos: (1) leaves Jildra P202; (2) suppressed identity, as Voss’ servant, P202: loyal subject; (3) the tribe he encounters: his people P234-235; (4) recognises himself, revealing his own agency and the certainty that Voss can’t protect him (or himself) P228; (5) Jackie’s isolation P446-449; (6) returns to Jildra P448.

\textsuperscript{56} P182-183 Emulating classic colonialist practice (see, for example, Fidlon and Ryan 1980), Voss in effect buys him for a brass button. This button also functions as the concrete token of white man’s substance; alluded to in Colonel Hebden’s teasing his cousin Effie (Mrs de Courcy) with finding a button under a tree P432-433, and by the snaffle ring which holds for Jackie the superhuman perfection that the splendour of all such harness could suggest P447.

\textsuperscript{57} See Chapter Three: Man v Nature, note 89.

\textsuperscript{58} P228: “I go away Jildra.”

\textsuperscript{59} For discussion of Jackie’s identity confusion, see Chapter Three: Man v Nature, pages 72-74.

\textsuperscript{60} Jackie’s fragmented identity is hinted at early on, accepting Voss as his cynosure, but keeping to the fringes of liberty P258-259.
violence, which serves to drive him from all collective belonging.\textsuperscript{61} Alone, his liminality extends to the space between living and dead.\textsuperscript{62}

Jackie’s recovering of his spiritual self effects his return\textsuperscript{63}, but without particularly positive repercussion, for him or for anyone else. Recognition of deeply-entrenched irretrievable aloneness brings a willingness for death: his melting with the earth the only interpersonal connectedness such a soul at the margins may find.\textsuperscript{64} This is accentuated in his fleeing from his bride\textsuperscript{65}: repudiating the woman’s guardianship, his soul is lost\textsuperscript{66}, and his nostos, by definition, unsuccessful.

\textbf{HEROES}

For all that White’s women are the key to men’s salvation, his journeying is still exclusively the business of men; as it is also for Kazantzakis.\textsuperscript{67} Women’s acts have influence, but only men take centre stage.\textsuperscript{68} For only men may be heroes.\textsuperscript{69}

\begin{itemize}
\item \textsuperscript{61} P445: \textit{too much, too early}.
\item \textsuperscript{62} Jackie’ nostos: (1) exists entirely within service to others, especially his white master P291-292; (2) his identity contained as mediatory between black and white, by both white P181, P204, P214-216, P219-220, P292, P356-357, P363 and black P388-389, P401-403; (3) Voss rewards him with food P305, his new tribe P388, in keeping with the nature of his nostos, he hosts himself P203-204, P258-259, P446-449; (4) his real self is revealed in isolation P448: ‘it is not possible to communicate lucidly with men after the communion of souls’; (5) kills Voss P419; (6) returns to self: he is \textit{the prophet} P449.
\item \textsuperscript{63} Jackie’s return also mirrors Aboriginal journeying (see Tonkinson 1970): his \textit{walkabout} fulfilling expectations of the boy’s initiation into manhood. (See, for example: Poynton 1994, Strehlow 1968, Berndt and Berndt 1964, Lockwood 1962.) The inability to reassimilate himself, though, signifies a failed home-coming, across all cultural sitings.
\item \textsuperscript{64} P455
\item \textsuperscript{65} Especially since she herself has been given the status of visionary P415: the two prophetic souls seem to be perfectly matched.
\item \textsuperscript{66} Thus, all that endures of Jackie is empty matter P455: ‘his tight, white, excellent teeth’.
\item \textsuperscript{67} The most conclusive and tragic evidence for men’s home-coming as of superior concern is found in Noêmi. She enables both levels of Kosmas’ nostos. As husband and father to be, his physical return to Crete has an element of triumph and his absence justified §448 p385-386 – the importance of this auxiliary role overriding even her foreignness §487 p421. Her supportive acquiescence permits him to prove himself a palikari on \textit{Sel efa} with Captain Michales §468-470 p406-407. But both returns spell tragedy for Noêmi. Being brought to Crete exposes her to the abuse of Kosmas’ family (§450-451 p388, § 448-449 p386, s. 523-526 p455-459) and his death leaves her a childless widow: powerless and without social legitimacy. The tragedy is exacerbated by his having saved her life §456-457 p394, and in his genuine love for her: grateful to her just for being §446 (not in translation), touching her with tenderness, adoration, veneration, wrenched from her most unwilling §470 p407. Yet, through his nostoi he destroys her.
\item \textsuperscript{68} The significant \textit{positive} roles given to women in the nostoi of their men – chiefly Laura and Eminé – marks a break with the Homeric original, where women are consistently the chief obstacle to men’s achieving successful nostos, such as: Calypso, Nausicaa, Circe, the Sirens, Scylla. However, although both White and Kazantzakis thus expand woman’s efficacious possibilities from merely waiting at home (like Penelope), she is still not agent of her own return. As discussed in \textit{Chapter Four: Man v Woman}, pages 94-97, the women of these texts live through their men, summed up in Captain Katsirmas’ holding women as objects for the taking, and as augments only to men’s lives – or deaths
\end{itemize}
In neither *Voss* nor *Captain Michales* are the women who journey given agency. Nor are their journeys presented as of great moment. Predominantly, women travel for the pleasure of a man, most often as wife: amongst her husband’s property. Both Eminé and Laura are crucial to the nostoi of their men, yet given no nostos of their own. Their distance from home unrecoverable: initiated, maintained and exploited by others; any benefit to the women themselves seems incidental.

Nostos in the Greek tradition is intimately tied to the hero. A vital element of the collective identity, the hero is construed symbolically according to social requirements: the man in whom the past and the future coalesce, reinforcing societal
good and representing salvation from adversity. 74 The hero’s strength is in his human triumph: his transcending of social limitations. 75 Set apart from other men, isolated, often believing himself abandoned by the gods, 76 heroic identity is frequently revealed through choosing death 77.

Heroic death features large in both texts. Voss embarks on his expedition confident of his ability to cheat death 78; so confident that he can joke about it 79. His marriage proposal to Laura highlights such belief in his invincibility 80, which persists even as his body deteriorates and his fate becomes unequivocal 81. Finally compelled to acknowledge the inevitable, Voss makes of dying a journey into wholeness, reconciled with his God 82, with his past 83, and with his future in Laura 84; perfecting his return.

74 See, for example, Seth Schein’s (1984) cross-cultural overview of the hero and Anthony Smith’s (1986:192-206) discussion of community identity, founded in myths, memories and symbols, continually revised and reconstructed.
75 Campbell 1988: 19-20, Knox 1966: 27-28. Thus, Vendúso (s 538 p470) and Idomenéas (s 321-322 p281) turn out to be heroes, by surpassing expectations; Captain Michales given the voice of society’s stultified assumptions proven wrong: s 330: Poumafefei ahtístash. Qa/βaleta\kla\ñata kai\qatoh afacassath víth=Lamprh=.... (What resistance would he have offered? He would have shrieked and they would have slaughtered him like an Easter lamb. p290 my alterations); P402, s 465: Bentouzoj e\bái, bentoužika qafverqei= (You’re Vendúso, you’ll behave like Vendúso. p402) Obversely, Mr Bonner’s inability to move beyond social constraints constitutes heroic failure: P20: ‘Mr Bonner would never stray far beyond familiar objects.’; P173: ‘The truth was: anything that intruded on the daily round, even events anticipated, or news long hoped for, embittered Mr Bonner.’ P459: ‘The weather was his sole remaining interest.’ And Voss’ acknowledgement that he is, after all, one with humanity (P303: ‘He was, after all, a man of great frailty, both physical and moral’) concludes his heroic venturing.
76 Winnington-Ingram 1980: 305, Knox 1966: 33-34. Voss: P17: ‘reserved for a peculiar destiny’; P23: ‘compelled into this country’; P24: ‘All that was external to himself he mistrusted.’; P147: ‘a state of panic for his own isolation’. Captain Michales: s 505: Đti e\bale ó\nouj=tóu, ó kofnoj na\xal a\fesì, qatok\ka\ñei. (What he’s got into his head, that he’ll do, and the world may go hang. p439 my alterations); s 347: qeriq\a\ñal \o (a wild beast, lone p305); s 193: of \o/ ‘nai o\dah\ñnj= me\s a ñou, de\ñet\al abainw! (as long as the evil spirit stays in me, I won’t go to communion. p179)
78 P24: ‘I am of every assurance that I can lead an expedition across this continent.’
79 P117: ‘If I fail, I will write your name and that of your good wife upon a piece of paper and seal it in a bottle and bury it beside me, so that they will be perpetuated in Australian soil.’
80 ‘Even death and eternity he translated into a joke at which people might laugh by sunlight.’
81 P164: ‘I am convinced that my mission will be accomplished.’ This also functions as insurance against the worst: should he be proved wrong, his exhortation for her to join him ‘in thought, and exercise of will, daily, hourly, until I may return to you’ perpetuates him through her – which is, of course, exactly how his immortality is achieved.
82 P389: ‘I will not die.’
83 P415: ‘O Jesus ... rette mich nur! Du lieber!’
84 P418: ‘... Rhenish turrets of great subtlety and beauty ...'
Voss’ death is thus construed as the means to successful nostos, reinforcing his status as hero. In stark contrast stand the failed nostoi of Turner and Angus: men who similarly lose their lives in the expedition effort, but whose deaths are neither glorious nor purposeful, whose returns are fragmentary, and who have, fundamentally, failed to progress beyond their own limitations.

Of Captain Michales’ deaths, only the Abbot proves himself a hero, atoning for his initiating of Turkish vengeance through sacrificing his life for the safety of the monastery. The ineffectuality of his actions does not render them entirely purposeless, for through them dignity triumphs over might and brutality, bringing the Abbot home. In contrast, the deaths of the men on the mountain with Captain Michales show body dominating soul, with nihilistic consequence.

Captain Michales leads his men into certain death, with no commensurate community gain. Acting against the wishes of the Metropolitan, Captain Michales’ last stand against the Turks is deliberate personal annihilation. As Captain Michales realises that there are not two options before him: either freedom or death, but only the one: freedom and death, he is acknowledging his inability to negotiate life’s complications and compromises. Having reached internal impasse, death on Selena seems like a liberating choice. His is a choice for suicide, and – exactly like

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84 P417-418
85 Both Turner and Angus are reduced to mere body P453: Turner’s ‘skin was grinning’, Angus’ beard ‘sprouting from the sand, independently’. Where Voss, who P478: ‘always will be’, lives on, as soul.
86 P453: Turner remains weak, selfish, a derelict soul; Angus trapped within the prejudices of his class.
87 σ358-360: o tourkofaj (the Turk-eater) killed many Turks in the 1866 uprising and three more recently.
88 σ372-377 p327-332
89 The Turks renege on their side of the bargain and burn down the monastery as well as hanging the Abbot σ373-377 p328-333.
90 σ375-377 p331-332 The Pasha’s attempts to humiliate the Abbot fail, since the Abbot’s inner resources rise him above them. In the end, he kicks himself into the tightened noose: Ἐρχομαι! (I’m coming!)
91 In fact, his own death brings great loss to the community, depriving them of a strong and courageous freedom fighter and placing extra demands in looking after his family σ464 p401; as is also, of course, the case with Kosmas.
92 Following orders from Greece σ451-452 p389.
93 σ533: El euteria kai/c analysts! autotoprepei na gram w epi/ston painaki mou. (Freedom and death! That’s what I should have written on my banner. p464-465)
94 Captain Michales’ suffering under life’s complexity is not, however, Bernard Knox’s (1966:36) heroic refusal to compromise; for Captain Michales has already compromised beyond self-respect, in his obsession with Eminé. Rather, he is at the point beyond this, where life has become so disappointing that its cessation seems a positive development.
Nuri Bey and Frank Le Mesurier – proof of his incapacity for change, of his being defeated by social limitations. Far from heroic, his death embodies hopelessness, surrendering to despair.\textsuperscript{95}

In taking others with him, Captain Michales further removes himself from the isolated heroic ideal.\textsuperscript{96} For all that he purports to give his men free choice\textsuperscript{97}, the great man’s approval bestowed upon decisions to stay and die\textsuperscript{98} – which are themselves self-professedly the result of his very influence\textsuperscript{99} – belies such disingenuity.\textsuperscript{100} As each of his companions makes the choice for death, Captain Michales is able to absolve himself of responsibility\textsuperscript{101}, while at the same time receiving affirmation for his own decision: justifying his claim to meaningful self-sacrifice.

**COMMON CAUSE**

Captain Michales’ last moments on the mountain with Kosmas are cloaked in patriotic bravery. “Long live Crete!” are the last words they exchange.\textsuperscript{102} Their martyrdom, though, benefits no one but themselves.\textsuperscript{103}

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\textsuperscript{95} The major difference between Captain Michales’ death and the suicides of Nuri and Le Mesurier is that Captain Michales takes other people with him: Turks and Cretans. This assists in the cloaking of his suicide as martyrdom, both in the material evidence of the enemy dead and in the willingness of others to die beside him, as if he were genuinely sacrificing himself for the common cause. (For further discussion, see Harrison 2002.) The pitiful truth of his motivation, however, is evidenced by Polyxigis’ envy. The man who has lost the one thing of value in this life and has nothing left to live for, jealous of Captain Michales’ choosing death\textsuperscript{508-509 p441.}

\textsuperscript{96} Knox 1966: 33 Note the contrast with Voss’ withdrawal P404.

\textsuperscript{97} s 533: \textit{\textit{opoi}j a\textit{pos}a j=\textit{qel}} ei na\textit{fugei}, … a\textit{fugei}. (Whoever of you wants to leave, let him go. p465)

\textsuperscript{98} s 535: \textit{Pio\textit{kal o\textit{q}a\textit{h}oume e\textit{me}j=pou\textit{q}a\textit{pe}\textit{q}a\textit{h}oume par\textit{a}uto\textit{q}a\textit{zh}s\textit{oun}. (We, who are dying, are doing better than they, who will live. p467)

\textsuperscript{99} s 534: \textit{\textit{anaq}ena th\textit{w}\textit{t}a pou\textit{se}gr\textit{w}s\textit{a}, kapetan Mixa\textit{\textit{h}}!} (Curse the day I met you, Captain Michales! p466 my alterations)

\textsuperscript{100} The only one who may be construed as exercising genuinely free choice is Vendúsos, who makes the decision to die with Captain Michales while away from the mountain and the attendant peer pressure; and whose decision illustrates a personal triumph over his own constraints (see note 75 above). However, Vendúsos’ choice is not entirely free of influence, given his involvement in Captain Michales’ cellar feasts. (See Chapter Four: Man v Woman, note 144.) Voss’ influence over his fellow martyrs is similar to that of more recent compelling leaders: Charles Manson and the Family (Atkins 1978, Zaeuher 1975); Rev. Jim Jones and the People’s Temple (Layton 1999, Chadester 1988); David Kuresh and the Branch Davidsians (Faubion 2001, Wright 1995); Luc Jouret and the Order of the Solar Temple (Introvigne 1995); Marshall Applewhite and Heaven’s Gate (Henry 1997). For further discussion of persuasive leadership, see, for example: Wessinger 2000, Moran 1999.

\textsuperscript{101} s 532: \textit{swthria de\textit{h}\textit{t}a\textit{ka}\textit{p}a\textit{m}ika/a\textit{ka}\textit{d}e\textit{h}\textit{h}\textit{e}l\textit{e}n\textit{a}\textit{t}ouj pa\textit{f}e\textit{i} stov\textit{h}aim\textit{t}ouj a\textit{j} di\textit{ale}\textit{e}c\textit{e}i ka\textit{q}ehaj\textit{j} le\textit{u}\textit{tera} th\textit{is}tr\textit{a}f\textit{a}\textit{t}ou. (There was no hope of winning, and he did not want to burden his conscience with their fate. So let each of them be free to go his way. p464) There are distinct echoes here of Pontius Pilate’s self-exculpation, Matthew 27.24-26.

\textsuperscript{102} s 540: zh\textit{tw} h\textit{Kr}\textit{h}h!
When Polyxigis cedes to the Metropolitan’s order to retreat, he urges Captain Michales to do the same: to abandon his personal needs and commit himself to the longer term community struggle. Captain Michales refuses, and as the argument persists, his true motivations are revealed: “I don’t need Crete anymore”. His is not the martyr’s altruism for the good of his country. His is mere personal escape; above all else, escape from the guilt with which he accuses himself.

When Captain Michales kills Eminé, he claims release from his shameful opposing. With the woman dead he’s nothing more to pine for, and his public allegiance has been certified. His shame within the community has been expiated. His private guilt, however, is not so clearly abated.

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103 If dying as enactment of their duty (§ 540: *topo'mpa/jiao xrej*), of their limitless love for Crete (§ 541: *a'gath giatn Krth aba'taxth*), can be construed as beneficial.

104 This sentiment is repeated a number of times, by a number of voices: that Captain Michales’ duty is to fight purposefully for Crete’s freedom, not have himself killed needlessly: § 382 p338, § 398 p351, § 452 p389, § 464 p401, § 528 p460.

105 § 464: *h(Krth ak'oma ... s'kei a'agkh. -- 'Egwpia l'den th nek!*

106 In the words of the Metropolitan § 528: *kei ef'na daifona reла tou, pou'denei bi h(Krthh. (He has inside him a demon, whose name is not Crete p460)

107 § 430: ‘Apothnhuka tou=oni kou=kardia tou e'ke al a'frw*ei: *deh ntpbountan pia'totou ofan apohene monaxoj, kaqarise o'noj=tou, pol'emouse twra a'la'keroj, su'y uxoj, giatn Krthh. (Since the night of the murder his heart had been lightened. He was no longer deeply ashamed when he was alone. His mind was cleansed. Now he fought single-mindedly for Crete. p373 my alterations)

108 Summed up by his father § 398: *Kai' evkame ... E'na e'hai tOkri'na tou, ef'na monh: pou\ parehseto'sto tou: na'to'pl erwse kai'to'pl erwhei, kai'mi'a'vera qa'ce'rewse*ei. (He did the right thing ... He was only to blame for one thing: that he left his post. But he has paid for it and is still paying, and one day the debt will be repaid. p351 my alterations)

109 This distinction of guilt as personal emotion and shame as public status is derived from Borgeaud and Cox 1999: 138, Thomas 1999: 128-131, Noddings 1989:119, Taylor 1985: 64. In the words of Douglas Cairns (1993:15): “guilt relies on the internal sanctions provided by the individual conscience, one’s own disapproval of oneself, and shame is caused by fear of external sanctions, specifically the disapproval of others”. The power of shame above guilt is expressed most powerfully in Captain Michales’ impetus to kill Eminé coming not from his private agonies, when his actions show allegiance to Crete but his mind is with the woman. Despite his self-recriminations (§ 371: *Ntroph/n'ntrofeh'na tou=akatauthsej, kapes'tha Mixalh! Such shame! What have you sunk to, Captain Michales?*” p326 my alterations), he continues to pursue his desire – it is after this that he leaves his post and rescues Eminé from the Turks § 371 p327. It is only once he is publically disgraced (Captain Elías § 381: *Ntrobiasej shnera t'ohna/sou, kapes'tha Mixalh! Today you have disgraced your name, Captain Michales!* p336), that he is compelled to action which renounces his desire.
Although Captain Michales presents conviction in holding Eminé responsible for the monastery’s burning\textsuperscript{110}, his instant and intense regret as he kills her suggests that his displacement of his own guilt onto her is not entirely successful\textsuperscript{111}. This is accentuated through Vendúosos’ account of his motivation for murdering her: *jealousy*\textsuperscript{112}; and in old Séfakas’ acknowledging this as the underlying cause, and laying blame clearly on Captain Michales himself\textsuperscript{113}. But it is the Captain’s own thoughts that reveal his real desire for death on the mountain:

There’s a heavy guilt hanging round my neck. There’s a monastery burning day and night in my heart. I was to blame. I will pay! Even if all the others leave, I will stay here on the rock, and I’ll burn myself: I’ll pour petrol over my clothes and hair and burn like Christ the Lord did.\textsuperscript{114}

Determined to die, even though the cause is hopeless. Even if God demanded he submit, he wouldn’t\textsuperscript{115}; so strong is the need to assuage his guilt\textsuperscript{116}. Captain Michales’ inability to conquer his own guilt and reintegrate himself into the community renders his own nostos unfulfilled.\textsuperscript{117} Indulging his guilt also sabotages the wider community nostos: the return of Crete to Greece, through its depriving future struggle of his own contribution and that of the seven palikares who die with

\textsuperscript{110} s382, 383: Deftaiw evw/... Authtai&i... authftai&i ... halimh! (I’m not to blame. ... She’s the one to blame, she, the shameful woman! P337, 338)
\textsuperscript{111} s385: seisthekotokormitaapotohnpwr, kiahatrabhecemofntoanaxai&i, mh\ dweitqaraato - na/tanopiaia&ga/(His body was shaken with pain. He wrenched the dagger out, to avert death. But it was too late. p340)
\textsuperscript{112} s397: zh& eue
\textsuperscript{113} s398: tosara&ki autolotonefwge (that worm was eating away at him) s395: Mel
ntropias& e. (He brought shame upon me.)
\textsuperscript{114} s416: efa negal okrima kretai stol aino/mou, efa monasthikaigetai me/a nuktasthnhkardia/mou, eftaica, q&pol erwsw! Ki ol oi na’fugoun, epwq’ apomeihw edewstolbrakai qa’bal wfwtaiaapahw mou, qa&xsw petrefaiostavouve mou kai/ staymali&ia/nakawseihnton’ Afenth Xristof/ (p369 my alterations) This echoes his first response to seeing the monastery in ashes s378: Ombia nakaei kai va’skorpi&sei (a&liq)! (Let the one who’s to blame burn and perish like that! p334) – his spurring of the mare as he makes this statement indicates that the subject here is Eminé (see Chapter Three: Man v Nature, pages 87-88); this second declaration makes it clear that he holds himself as the genuine culprit.
\textsuperscript{115} s416 p369
\textsuperscript{116} The awesome potency of his guilt is given s415: a)imono na’ssuboul eutwenthkardia/mou: okos moj qa’intaxei stohna&jera. (God forbid that I should take council with my heart. The world would be blown sky-high. p368) It is difficult to assess, however, what component of such depth of emotion concerns also continuing devotion to the woman he has killed – and grief and loss at the fact and the manner of her death.
\textsuperscript{117} It also adds to his failing to meet the classic model for heroism, which presupposes ‘an unclouded recognition and unqualified acceptance of reality’ Holtsmark 1966: 207.
him. His rhetoric is all for the common cause, but in reality their deaths are nothing more than futile slaughter.

Voss’ successful personal nostos proffers potential nostos for his community. As with his own return, the end proves quite different from that envisaged at the outset. Having set out to conquer the bush for the white man, Voss returns to himself through abdicating his misplaced dominance. Accepting his own humanity, he sets a model for the white man’s renouncing imperialistic expansionism. In the same way as Voss holds no inherent sovereignty over the Aboriginal people, neither does his race over their land.

Voss’ nostos succeeds because he learns to negotiate, rather than dominate. His surrendering to Laura and acceptance of Christ signify essentials to harmonious relationship at any level: humility, empathy, respect, and acknowledging interdependence. Moving beyond the limitations of his own arrogance brings him personal salvation and immortality; he may have failed to chart the physical map, but his emotional and spiritual inroads pave the way for the whole nation’s transcending its mediocrity as a people: finding extraordinary beauty in everyday ugliness – making of their adopted land an authentic home.

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118 s535: ‘Edwapeqhounē, kourmpān ἢ gia thn Krhth. ... h(Krhth deqel ei noikokuraiqj, qel ei kouzoul ouj sān ki ehn= Autoi/oi/kouzoul oiautoi/thn kanoun aμαnath. (Here we shall die as a sacrifice for Crete. … Crete doesn’t need house-holders, she needs madmen like us. These madmen make Crete immortal. p467)

119 The futility of the carnage on Selena is emphasised in the fact that they have no influence at all upon the outcome of the uprising. Fighting is over, all the other Captains have returned to their mundanities 508 p441, community rebuilding commenced 511-512 p443-445, the cease-fire consummated by the Pasha and the Metropolitan 518-523 p451-455. The only impact of their sacrifice is the premature deaths of eight Cretan men.

120 They are, after all, not his people P219. P403: “Then you do not believe in me.”

121 See Chapter Three: Man v Nature, pages 76-78.

122 P411: “When man is truly humbled, when he has learnt that he is not God, then he is nearest to becoming so. In the end he may ascend.”

123 P417: ‘For all suffering he screamed.’

124 P418: ‘… it was quite touching to observe the interest the latter professed even when most bored.’

125 P406: ‘They were pleased to huddle together, and derive some comfort from an exchange of humanity.’

126 Topp P476: “If we are not locked for ever in our own bodies. Then, too, there is the possibility that our hates and our carnivorous habits will unite in a logical conclusion: we may destroy one another.”

127 Willie Pringle P476: “I am confident that the mediocrity of which he speaks is not a final and irrevocable state: rather it is a creative source of endless variety and subtlety. The blowfly on its bed of offal is but a variation of the rainbow. Common forms are continually breaking into brilliant shapes. If we will explore them.”
HOME

The very concept of home-coming predicates an understanding of and immersement in the nature of home. Successful nostos, however, may depend upon new conceptualisations of where one has sprung from and to where one returns; for the individual and for the community. When Tityros returns to his father, reintegration is completed through movement by both parties: the schoolmaster’s material growth into palikari coupled with old Séfakas’ embracing the power of words. Similar bipartisan transformation is evident in the symbolic mini-returns of each text: the Cretans surviving the earthquake, Voss and Laura emerging from each other’s private beings in the Bonner’s garden; and in the failed smaller returns: Christofès and his sons coming home from the funeral, Voss’ nostalgia in the cave.

Concepts of home depend upon one’s sense of belonging. Thus many of White’s British migrants conceive of their new land as theirs, exhibiting a sense of

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128 Thus, Captain Michales’ failure to transcend himself is intimately tied to his intransigent view of Cretan society, including constructions of loyalty, honour, sex-role stereotypes and the fight for freedom. Having transgressed his own boundaries on all these fronts (becoming blood brothers with the enemy, betraying his post for a woman, allowing a woman to wield power over him, having in his mind a more pressing impetus than his land’s being freed from the Turk) and allowing himself no leeway to renegotiate such boundaries, he gives himself no option but escape through death.

129 A metaphorical rendition of the father’s running to meet on the road his returning prodigal son, Luke 15.11-24.

130: the earth itself shifts physically, while the people discover new appreciations of their everyday life.

131: P92-98: The two move together and apart both physically (P92: ‘the young woman bumped against some hard body and immediately recovered her own’; P94: ‘Once or twice their arms brushed.’; P96: ‘Her hands had eaten into his wrist … he shook her off.’) and emotionally (P94: ‘the sense of inevitability that they shared’; “I am fascinated by you … You are my desert!”); linking with the earthquake of Megalo Kastro through images of reeling earth.

132: Calling for the bigger return, of Crete to Greece, they are killed by Turks and their tongues cut out, to show the danger of even the aspiration for nostos. Persisting in reliance on the Muscovites’ might, they have not progressed to a potentially successful view of national home-coming, and thus are denied personal safe passage home.

133: P303: Voss ‘filled with terrible longing’ at the sight of Harry Robarts’ shirt drying by the fire. Infused with desire for comfortable domesticity with his wife but not yet able to take the necessary steps of intimate engagement, the best he can do is retreat into the darkness, hiding such emotion. Personal fulfilment is only possible through personal transformation.

134 This is particularly potent in the importance of home and identity for people of the diaspora or of mixed race, with an emphasis on nostalgia (homesickness, yearning for home); home retained as a distant (and, realistically, become foreign) land, in recompense against the sense of not belonging wholly in the present environment. See, for example: Arnott 1994, Brah 1996, and Ifekwunigwe 1999.

135 The marked exception to this is the way the Palethorpes retain Fulham as their spiritual environment; which accords with the way that they contain themselves at the limits of society: utterly irreprehensible in their behaviour, without actually engaging with the lives of their fellow colonials. The Palethorpes reinforce the island of their marriage by measuring all of Sydney against the ideal of Home – and finding themselves the only ones who make the grade.
ownership while acknowledging ignorance\textsuperscript{136}, fear\textsuperscript{137}, and even disinterest\textsuperscript{138}. Comfortable within Sydney society, they extend this to claiming as rightfully theirs the whole vast landscape. Laura, in contrast, although having been in New South Wales for almost as long as she can remember\textsuperscript{139}, does not lay innate claim to the land, because she feels on the margins of her own community.\textsuperscript{140}

Laura drifts between two worlds, neither of which sit comfortably as home. Her memories of Britain fragmented and immature\textsuperscript{137}, the first promises of Sydney unfulfilled\textsuperscript{141}, she begins the book in isolation, searching for the intimacy of \textit{a similar mind}\textsuperscript{142}. Belonging evolves through her journeying with Voss: developing intimacy with the land and its people. Learning, with Voss, humility, she finds her place within the colony\textsuperscript{143} and the colonialists’ role within the country. Home, we understand, is not mere \textit{geography}, but an expression of \textit{experience}\textsuperscript{144}.

Laura’s home is \textit{a country with a future}, which future is recreated constantly in every living moment.\textsuperscript{145} Rather than harking back to an unrecoverable past, Voss has reconstructed home: his nostos marking the juncture of known and unknown – of past with future, within the present.\textsuperscript{146}

\textsuperscript{136} For example: Mr Pringle P67.
\textsuperscript{137} For example: Belle Bonner P32.
\textsuperscript{138} For example: Tom Radclyffe P21.
\textsuperscript{139} P14: “I came here when I was so young I cannot remember. Oh, I am able to remember some things, of course, but childish ones.”
\textsuperscript{140} P32: “It is not my country, although I have lived in it.”
\textsuperscript{141} P15: ‘It did appear momentarily that permanence can be achieved.’
\textsuperscript{142} P12: ‘intellectual kinship … a rescue party’.
\textsuperscript{143} Part of “we, the sundry” P477. Laura’s marginalisation is entirely personal. Culturally her position in Sydney society is sound, occupying a defined and secure role within a well-respected family. It is her own desire for meaningful purpose which places her outside of the centre – just like bell hooks’ (1996:55) searching for ‘a new location from which to articulate our sense of the world’.
\textsuperscript{144} P475-477 It is not incidental that Voss’ epiphanies are most readily pursued by the social pariahs of his text: Laura, Willie Pringle and Topp. Voss represents in many ways the misfit’s redemption; those at the centre unwilling to ennoble the outcast and be taught his lessons.
\textsuperscript{145} P477: “Every moment that we live and breathe, and love, and suffer, and die.” This, of course, provides Voss with endless possibility for successful return.
\textsuperscript{146} Thus reaffirming his heroic status, see Holtsmark 1979. This also echoes T. S. Eliot’s “Burnt Norton” (1963:189,190): ‘Time present and time past / Are both perhaps present in time future, / And time future contained in time past. / If all time is eternally present / All time is unredeemable. / …/ Time past and time future / What might have been and what has been / Point to one end, which is always present.’
This is the antithesis of Kostaros’ rebirth through the death of his son.\textsuperscript{147} The epitome of nostalgic innervation\textsuperscript{148}, Captain Michales’ clutching an idealised past destroys both present and future, making home a static and wholly imagined place, neither attained nor attainable.\textsuperscript{149}

Captain Michales’ home is a landscape of the past.\textsuperscript{150} His sense of belonging depends entirely upon fulfilling predetermined demands. With no scope for the charting of new territory, his return home is impossible, for home – the past – is, by definition, inaccessible.\textsuperscript{151}

RETURNS

A defining feature of the nostos pattern is ring-composition: representational returns in linguistic and thematic cycles.\textsuperscript{152} Captain Michales’ reiterations concern the fight for freedom: generation upon generation taking arms against Crete’s oppressors:

\begin{quote}
For how many generations have you cried out, unlucky land, and who has heard you? ... Grasp your gun once more ... How many generations and generations, how many thousands of Cretans ... how long yet will the blood of Crete flow?\textsuperscript{153}
\end{quote}

The present uprising is interspersed with the palikares of previous struggles.\textsuperscript{154} The physical landscape recalls past tyrants and resistance.\textsuperscript{155} The Muscovites are

\textsuperscript{147} S 539 p471

\textsuperscript{148} Nostalgia being the \textit{painful} application of selective (and often fanciful) memory upon an unsatisfying now. See, for example: Fortier 2000, Ganguly 1992, Chambers 1990.

\textsuperscript{149} Reminiscent of Mikhail Bakhtin’s (1981:147) \textit{historical inversion}, where the ideal that is not being lived now is projected onto the past; only here the projected ideal was re-enacted in the present, bringing an end to the future. The same consequences of incomplete nostos as described in the \textit{The Warrior Song of King Gesar}: ‘Men and women, scattered from homeland, family, friends, / Wander desolate and uncertain, scorched by a toxic sun, / Prey to empty longings, strange diseases and sudden death.’ (Penick 1996: 5)

\textsuperscript{150} This is embodied in his revering preceding generations S 16 p10, S 275 p244 – mythologising the past after the nature of the mediaevalists, see Ardener 1976.

\textsuperscript{151} As expressed by Roberta Rubenstein (2001:4): ‘Even if one is able to return to the literal edifice where s/he grew up, one can never truly return to the original home of childhood, since it exists mostly as a place in the imagination’. Or, more succinctly, by L. P. Hartley (1953:7): ‘The past is a foreign country: they do things differently there.’


\textsuperscript{153} S 73: \textipa{poe\textsubscript{ej}\ ge\textsubscript{enej} f\textipa{me\textsubscript{ej}}, k\textipa{ako\textsubscript{mi}a}, p\textipa{olej\ se\textsubscript{a}k\textsubscript{ouej}! ... p\textipa{ia\textsubscript{se} p\textipa{ali toto\textsubscript{uf}e\textsubscript{ki} ... s 115: \textipa{poe\textsubscript{e}j ge\textsubscript{enej\ ka\textsubscript{il\textsubscript{e}j\ ge\textsubscript{enej}}, p\textipa{o\textsubscript{se}j x\textipa{ili\textsubscript{a}dej Krhtikol\ldots \textipa{wj} p\textipa{o\textsubscript{se}j a\textsubscript{tre\textsubscript{k}ou\textsubscript{e}nta\ a\textsubscript{ka\textsubscript{nt\textsubscript{a} thj}=Krhtjh \} \}; Although in reality the Cretan cause triumphed in 1989 (see, for example, Hopkins 1977), the novel ends in capitulation, its thematic repetition unfulfilled.

\textsuperscript{154} For example: the heroes of 1821 on Captain Michales’ wall S 44 p38, S 48 p42, S 308 (not in translation); Captain Michales’ grandfather \textipa{o\textsubscript{Ntel} h\textipa{Mixa\textsubscript{hj} o(tourkof aju)(Mad Micháles the Turk-gobbler) S 15-16 p9; Constantine XI Palaiologos (1404-1453) whom the Turks killed taking Constantinople S 241-243 (see, for example: Woodhouse 1968: 92-98, Clogg 1979: 13-15); the battles
repeatedly invoked\textsuperscript{156}, as is King George\textsuperscript{157} and the immortality of the Cretan cause, in spite of her reliance upon mortal action\textsuperscript{158}.

Captain Stefanés’ war record pits him as an individual representation of Crete’s repeated struggling; underscored through his entering the text at regular intervals: an inspiring courageous refrain. His valiant life completed in valiant death, he joins the unequivocal heroes of the cause, a model for the next generation as well.\textsuperscript{159}

Such reference to the classical pattern makes all the more poignant the failure of Captain Michales’ return, as his personal reiterations lead only to senseless re-enactment of despair.\textsuperscript{160} This is most powerfully exposed through the cycle of his relationship with Nuri Bey. Having grown up in the same village, their childhood friendship contrasted with a long heritage of interfamilial violence.\textsuperscript{161} They cut across this pattern of violence by becoming blood-brothers: imposing fraternal bonds against the Venetians \textsuperscript{29-30} p24; Archondula’s father’s silence at the unjust hanging of a Christian causing his son to be mute \textsuperscript{65-66} p56-57. Such suscitation of past heroism climaxes with the resurrection of Kostaros through his own son’s martyrdom: in both depiction (\textsuperscript{539}: \textit{a

\textit{a} θυτικε \textit{ο} κυρίος σου} – Your father has risen again. p471) and activity (Kostaros blew himself up with Arkadi \textsuperscript{17} p11; Kosmas has himself killed at Selena \textsuperscript{540-541} p471-472).

\textsuperscript{155} For example: the Kule \textsuperscript{14-15} p8-9; the plane tree in the Pasha’s compound \textsuperscript{21-22} p15-16, \textsuperscript{394-395} p347-348. In 1878 his boat was struck and his knee smashed \textsuperscript{20} p14. In the current campaign (1889) his boat is fired on by the Turks and both his feet are shot off \textsuperscript{509} p442, prompting from Polyxigis: \textit{φέρτηκε αυτός ... αν αντράτρα}. (He’s borne himself like a man.)

\textsuperscript{156} For example: \textsuperscript{15-16} p9, \textsuperscript{73} p64.

\textsuperscript{157} For example: \textsuperscript{86} p78-79, \textsuperscript{260} p230.

\textsuperscript{158} \textsuperscript{82}: 'Εμείς οι \textit{αναρφωντε}{νο}; \textit{ο} καθώτερο{ν} \textit{το βία}; \textit{ο} ανηλτά{να}το. (We men are smashed, but not Crete, the immortal. p74)

\textsuperscript{159} Captain Stefanés, \textit{ο} \textit{Μιαουλής θηρός} \textit{KR} \textit{παντα}. (\textsuperscript{129}: the Cretan Captain Miaoulis), sailed his \textit{Dardana} through the campaigns of 1854, 1866, 1878 and 1889, running the Turkish blockade to bring in supplies \textsuperscript{21-22} p15-16, \textsuperscript{334-335} p294-295, \textsuperscript{362} p318, \textsuperscript{394-395} p347-348. In 1878 his boat was struck and his knee smashed \textsuperscript{20} p14. In the current campaign (1889) his boat is fired on by the Turks and both his feet are shot off \textsuperscript{509} p442, prompting from Polyxigis: \textit{φέρτηκε αυτός ... αν αντράτρα}. (He’s borne himself like a man.)

\textsuperscript{160} His focus increasingly on death for death’s sake (\textsuperscript{464}: \textit{Δεξανταί ποτελκάνε{να} αφιέρωσα \textit{στον πόλεμο}.} – In war no one perishes to no purpose. p401), he abuses the model of his forerunners’ bravery to justify his suicide. For example \textsuperscript{538}: \textit{Qumhi{π}tε{τ}ο\textit{ν} Αρκαδί ... αν αντράτρα!} (Remember Arkadi ... let’s all die like men!)

\textsuperscript{161} At a time when Cretans were not allowed to ride horses, Nuri’s father, Hani Ali, had Captain Séfakas whipped for not dismounting from his ass as Hani Ali passed. In return for this humiliation, Kostaros (Séfakas’ eldest son) slaughtered Hani Ali on a rock like an animal for sacrifice \textsuperscript{31} p25. Kostaros died before Nuri was old enough to exact vengeance \textsuperscript{17} p11, \textsuperscript{29} p23, \textsuperscript{379-380} (not in translation).
upon their bequested savagery. However, this temporary respite does not last even as long as community peace. Inevitably the two return to their role as each other’s harbinger of death: their nearest invoking the other’s suicide. From death, to death: the circular thematic for Captain Michales encapsulates his uncompleted nostos.

Voss, in contrast, is brought to self-understanding through the returns of his text, emphasising the success of his nostos. Through Laura, he features at the start and the finish of the book, moving from unwanted temporary intrusion to everlasting inspiration, a model deliberately perpetuated, his immortality assured in those whom he has touched.

Laura’s text begins and ends in the same location: holding court at the Bonners’ house at Potts Point. But where her journey is initiated by lonely dissent, it finishes in optimistic harmony; communing with like-minded souls. She finds her

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162 § 33-34 p27-29
163 The tradition of violence continues: Nuri kills Manúsakas § 225-226 p200-201, Manúsakas’ son, Thodóres, kills Nuri’s nephew, Hussein § 267 p236-237. Two Turks come looking for Thodóres. Since he’s already taken to the hills, they kill whom they find: the widow Katerinió, who’s been collecting wild vegetables, on her way home to cook her son’s dinner. They murder her, cruelly, relishing the act; violence begetting violence § 268 p237-238.
164 Mutual suicide motivators: Captain Michales’ brother pierces Nuri’s testicles § 226 p200; Nuri’s wife pierces Captain Michales’ heart § 39 p33, § 385 p340. Note that this is one of the few times that Kazantzakis uses linguistic repetition, in the ring-composition tradition. Captain Michales’ temples are pierced: by Eminé’s song § 39 p33, by his guilty desire and shameful abandoning of the monastery § 382 p337 and by the bullet which kills him § 541 p472; tying the book’s beginning to its end – and with it those of Captain Michales.
165 Emphasised too through the limits of the text: the novel opens with Captain Michales raging at Kosmas’ absence – ignoring the personal and community benefits of education – and closes with his leading Kosmas into pointless death, his ignorance and ineffectual anger unchanged.
166 For example: The cave P291-355: Voss enters the cave as a white god, matchless leader, unwilling to concede to any other authority – threatened even by Judd’s competence. Frank’s poems introduce the themes of humility and homeland, hinted at further as Voss leaves the cave as Noah P354-355: tilting towards a deity more powerful than himself; The comet P399-416: reveals Voss’ ultimate impotence, as merely mortal – opening the return to his birthplace and his own salvation; Laura’s fever P376-42: learning humility, attaining his homeland and Christ through Laura’s love.
167 P9: “There is a man here … a kind of foreign man.”; p10: “There is no avoiding it …”; P12: “It will not be so long …”
168 P477-478: “He is there still … and always will be. His legend will be written down, eventually, by those who have been troubled by it.”
169 And, of course, his bronze emanation in the Domain.
170 P476
171 Although no longer the Bonners’, having been sold to the Parburys and rented for six months by the Radclyffes P456. This represents another return for Laura: to her physical past and social role as hostess. P466: “I could not allow you to receive me in our own house.”
172 P12: ‘really there was nobody’.
173 P474: ‘Other individuals, of great longing but little daring, … began to approach by degrees.’
sense of belonging\textsuperscript{174}, purpose\textsuperscript{175} and self-expression\textsuperscript{176}, all gained through lived experience: that ever-present hope revealed as the future consummates the past\textsuperscript{177}.

The climax of her journeying occurs in the mingled duress of her fever with Voss’ final sufferings, enacting the mechanics of ring-composition: repeated episodes\textsuperscript{178}, segues comprising mimicked action, words and allusions\textsuperscript{179}, and a narrative coetaneous with the drama\textsuperscript{180}.

Laura returns to herself in a new assurance of forgiveness\textsuperscript{181} and her own destiny\textsuperscript{182}. Voss returns to his past and his future, through humility. United, they return from individuated self-sufficiency\textsuperscript{183} and commit to \textit{togetherness}\textsuperscript{184}, their mutual revelations compelling them into their shared future:

\textit{After lingering some time with their discoveries, the two figures, unaffected by the interminable nature of the journey, and by their own smallness in the immense landscape, remounted their stout horses and rode on.}\textsuperscript{185}

\textsuperscript{174} P13, 32: ‘She was afraid of the country … “so foreign and incomprehensible. It is not my country” …’; P475, 477: “… our country … a country with a future …”

\textsuperscript{175} P74: “It is far from clear what my future is to be.”; P476: the headmistress conducting a \textit{class} in truth and meaning.

\textsuperscript{176} P11: ‘She did believe, however, most palpably, in wood, with the reflections in it, and in clear daylight, and in water.’; P475: “Some of you … will express what we others have experienced by living. Some will learn to interpret the ideas embodied in the less communicative forms of matter, such as rock, wood, metal, and water.”

\textsuperscript{177} P477: ‘In this she also enacts Howard Dossor’s (2002:2) definition of the emerging self: ‘The Self is composed as much of the future as of the past or the present. The Self is a nostalgia for the future; a fashioning of what will be.’

\textsuperscript{178} For example: The split of the expedition party mirrored in Laura’s fragmented health; P378: ‘her stiff and feverish form’, P383: ‘his weak, feverish condition’; her hair cut off P391; bled by leeches P408, P410-411; the fever breaks with Voss’ death P420.

\textsuperscript{179} For example: P380: ‘She did not think she could bear the pain.’, P417: ‘Ah, Lord, let him bear it.’; P380: ‘she was struck in the face when the horse threw up its head’, P389-390: Voss strikes his chin mounting the horse; P383: ‘his green flesh, watered by the dew, was shooting nightly in celestial crops.’, P400: “… the dry shells of her eyelids, was bathed at least temporarily in the cool flood of stars.”; sun: P386 P395; hair: P380 P387; thirst: P395 P413; P381: “It is your dog … licking your hand”, P406-407: “You are the dog” / “Licking the hands”; P381: ‘blessed moisture!’; P400: ‘Here, miraculously, was water.’; P382: ‘So the party rode down the terrible basalt stairs of the Bonners deserted house, and onward.’; P391: ‘So they rode on above the dust, in which they were writing their own legend.’

\textsuperscript{180} For example: the pears as Greek chorus, see \textit{Chapter One: Food and Hunger}, note 204; the comet P399: “It cannot save us. Except for a breathing space.”; P387: “Man is God decapitated.”; P411: “Now that he is humble.”; P420: “It is over. It is over.”

\textsuperscript{181} P421: “failures are accepted in the light of intentions.”

\textsuperscript{182} P429: “It is my hope to give the country something in return.”

\textsuperscript{183} P12: ‘her mind seemed to be complete … no necessity to duplicate her own image … admirable self-sufficiency’; P17: ‘He was sufficient in himself.’

\textsuperscript{184} P201: \textit{zusammen} (see \textit{Chapter Four: Man v Woman}, note 179); P232: ‘true marriage’; P390: “You will not leave me then?” / “Not for a moment. … Never, never.”

\textsuperscript{185} P418
Voss’ future is ensured through his openness to learn from – and with – Laura, particularly through learning that his matter is mortal, a humble subject under divine authority. In realising he is not God, Voss the man ascends, in godlike perpetuity, realising the tripartite nostos of salvation: “… the three stages. Of God into man. Man. And man returning into God.”

186 Marking, again, the fundamental contrast between the two texts (see Chapter Four: Man v Woman, pages 113-116): Captain Michales’ fear of the woman expressed in his playing God with her and with himself – in the process proving himself pure impotent flesh.

187 P411