Psellos and the Patriarchs
Michael Psellos in Translation

Miniature portrait of Michael Psellos and his pupil Michael Doukas, MS Pantokrator 234, fol. 254 (12th century). © Holy Monastery of Pantokrator, Mount Athos. Used with permission.

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Psellos and the Patriarchs

Letters and Funeral Orations for Keroullarios, Leichoudes, and Xiphilinos

translated by

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This volume was created fortuitously. In 1998, Anthony Kaldellis translated
the long letters to Keroullarios and Xiphilinos and part of the funeral oration
for Leichoudes. More recently, Ioannis Polemis translated the funeral orations
for Keroullarios and Xiphilinos in the course of preparing a new edition of
Psellos’ funeral orations, now published in the series Bibliotheca Teubneriana.
A volume containing all of these texts suggested itself naturally to us. Each of
us has written the introductions to the texts that he has translated. In addi-
tion, Anthony Kaldellis wrote the first two sections of the general introduction
to the volume, and Ioannis Polemis the third section. We have read and com-
mented on each other’s translations. But this is Psellos, so some passages re-
main baffling.

The translators thank the two reviewers for the University of Notre Dame
Press, Stratis Papaioannou and an anonymous reviewer, for their useful cor-
rections and advice, as well as Michael Jeffreys for making useful comments
after reading the volume. We are also grateful to the press and our editor,
Stephen Little, for continuing their support for this project.

Note on Translations. Biblical references are to the Septuagint version of the
Bible (LXX). Biblical quotations in English are the authors’ own translations,
following the wording of Psellos, which is based on the Septuagint and the
Greek New Testament. In the translations, ellipses in brackets mean that
words are missing from the manuscript text or that the text has been cor-
rupted and cannot be properly translated; ellipses without brackets are used
to convey the sense of what Psellos is doing in an equivalent way in Greek,
usually the deliberate introduction of a kind of caesura or syntactical break to mark a pause, stark contrast, or reformulation of his argument.

For the sake of consistency, we are naming all three orations Funeral Orations, even though the first two (for Keroullarios and Leichoudes) are called Encomia (i.e., orations of praise) in the original manuscript. In substance, they are encomia and so can be referred to in either way. But for their formal titles we have opted for Funeral Oration.