The author of this handsome book clearly demonstrates that Byzantine rhetoric helped add vividness and dramatic detail to artistic expression; helped give structure to these artistic creations; and helped artists enrich their work with powerful imagery. *Art and Eloquence in Byzantium* is a fine book for showing the close interrelationship between art, literature, and religion in Byzantine culture.

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**Arnold van Gemert** (editor), Μαρίνος Φαλιέρος, *Έρωτικά 'Όνειρα, Κριτική 'Έκδοση, Εκδοτική, Σχόλια και Λεξιλόγιο, σειρά Βυζαντινή και Νεοελληνική Βιβλιοθήκη, Θεσσαλονίκη 1980, σ. 208.

The editor of Falieros' book on «Erotic Dreams», Dr. Arnold van Gemert gives in his introduction, the conclusions concerning the identity of the poet, after a longue research in venetian archives. The most important conclusion is that the Ιστορία καὶ 'Όνειρο and the Έρωτικά 'Ένυπνιον were not written by the younger Marinos Falieros (1470 ci.-1527), as it was until now believed, but by his grandfather the cretovenetian nobleman Marinus Falieros (1395 ci. 1474). The author, according to van Gemert's research was a distinguished «feudatarius» in Grece who developed a remarquable activity as member of the Council of Feudal Lords and of the Senate, and showed, remarquable interest for the administrative affairs of the Archipelago. His knowledge of Greek and Italian literature was restricted to the morals and amatory poems of his period. His literary activity must be placed in the years 1420-1430. The second chapter refers to the Falieros' works: the Ρίμα Παραγοριτική (Consolatory Rhyme) written to consolate his friend Benedetto Damoline (1425-ci.) belongs to the category of *Consolation*, a theme noted in the european medieval literature, but not used in the Greek literature. A second work is the Λόγοι Διδακτικοί (Words of Advice) adressed to his son Marco (1430 ci.), which contains advices for his position in the society, his relations with the women etc. The third work is the dramatized Θρήνος είς τά Πάθη καί τόν Σταύρωσιν του Κυρίου καί Θεού καί Σωτήρος 'Ημών Ιησού Χριστού (Planctus Mariae). Two other works have been ascribed to Marinos Falieros (Δημώδη Ποιήματα 'Αγνώστου συγγραφέως καί ή Ριμάδα κόρης καί νιοϋ).

The Ιστορία καὶ 'Όνειρο is a love-dream with comicerorealistic elements given by Falieros with great humour. The two personifications of Moira (Fortuna of the european literary tradition) and Pothousa (Ποθούσα) testify that Falieros has been inspired by works of european literature. The author's opinion is that the Έρωτικά 'Ένυπνιον in this form is «a half-finished adaptation of an original erotic dream with elements taken from Falieros' greater Love work, the History and Dream (Ιστορία καὶ 'Όνειρο)»; Dr. Van Gemert, however, believes that the author of this adaptation probably was not Falieros.

In Byzantine and in Medieval Greek Literature the theme of Ιστορία καὶ 'Όνειρο was not used extensively, while it was widly used by Western European Literature. The conclusion of Dr. Gemert's research is that the Ιστορία καὶ 'Όνειρο be-
longs to the West-European Literary tradition and probably has as a model the Contrasto, the humanist comedy and Leonardo Giustinian's Canzonette (first half of the 15th century). Researching the philological tradition of the Ἱστορία καί Ὀνειρο Dr. van Gemert gives us precious informations about the three manuscripts of the text making, also, a stemma which forms the basis of the critical edition. The language, the grammar and the syntax of both texts, present some difficulties, but the editor with the use of the sources and with his knowledge of the period resolves those difficulties giving the correct interpretations. For these reasons the edition will contribute to cover, in the future, the lack of a medieval greek grammar and syntax. The versus politicus used by Falieros being a correct form of this kind of rhyme, was previously used by Stephanos Sachlikis (1330-1391).

These two points, the use of the rhyme of Sachlikis and of Falieros, prove that in the cretan literature the rhyme has been introduced much earlier. The edition is concluded by an apparatus criticus of the two texts, by extensives commentaries and a vocabulary.

Dr. Van Gemert work is an important contribution in understanding the early cretan literature. His introduction enriched by archival researchs and his conclusions drawn from his knowledge of european literature concerning the influence upon greek literature, make van Gemert's book extremely useful.

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The eighth volume in the Nostos Books series on modern Greek writers and thinkers, edited by historian Theofanis Stavrou, appeared one year before the celebration of the centenary of Nikos Kazantzaki's birth (1883-1957) — the famous Cretan writer and thinker who composed at least eighteen dramas in metrical or free verse, and in prose, while he was writing several major novels and his colossal epic of modern man, The Odyssey: A Modern Sequel (1938; English translation by Kimon Friar, 1958).

Sodom and Gomorrah and Comedy: A Tragedy in One Act were expertly translated by Kimon Friar who also wrote the scholarly introduction to the first play. Professor Karl Kerényi did the introduction to the one-act play, and Professor Peter Bien turned it into eloquent English. All translations were first published in 1975 and 1976 issues of The Literary Review; and the longer play, under the title Burn Me to Ashes, had its world première some twenty years ago in the Jan Hus Playhouse in New York.

Since Kazantzakis is not well-known as a dramatist to the anglophone public, the reader will be pleasantly surprised by the similarity or analogy in themes, motifs, and atmosphere between the early play, Comedy — which was first published in Heraklion, Crete, and in Alexandria, Egypt, in 1909 — and Sartre's No Exit (1944) as well as Beckett's Waiting for Godot (1952). It is not an exaggeration to