

cence of the Pre-Classical buildings and without it the weakening of the dramatic effect and impressive grandeur of the façade of the Baroque building would not have been possible.

Crook, from a local point of view, continues examining the influence and contribution of the Dilettanti society in the creation of the social Neo-Classical atmosphere and goes on to detailed descriptions of London's monuments as well as of those in other British cities.

Thus this book is a unique visual survey of an enormous open-air museum of Neo-Classical Architecture.

The book —containing 204 pages full of elegance and spontaneity— is dedicated in its greatest part to those artists who created this beautiful architecture in the author's country. The vivacity of the descriptions and the contemporary quotations, through which one can go back to those years and revive the atmosphere and their life, give to this book quality and render it particularly useful to the modern reader. The author has taken great care of the correspondence between the pictures and the text and it is also to his credit that the wonderful pictures are accompanied by enlightening, explanatory legends.

*Museum of Contemporary Art, Athens*

DEMETRIOS PAPASTAMOS

Kurt Weitzmann, *Studies in Classical and Byzantine Manuscript Illumination*, edited by Herbert L. Kessler, with an introduction by Hugo Buchthal, Chicago University Press, 1971, pp. xxii + 346 (including 320 illustrations).

Professor Kurt Weitzmann's contribution to Byzantine art history has been significant. Trained as a classical archaeologist, he studied with Julius von Schlosser in Vienna before he moved to Berlin to work with Adolph Goldschmidt, then the world's foremost authority on medieval art. In 1929, one year before he submitted his dissertation on Byzantine ivory caskets, Weitzmann published a seminal paper on the Paris Psalter, in which he advanced some points of view which have occupied his thought down to the present day. He assigned the manuscript to the tenth century and a Constantinopolitan provenance and interpreted it as a prime example of a specific revival of classical forms which was nurtured by the imperial house. This article stirred scholarly debate because its salient findings radically differed from those of Charles Rufus Morey, whose thinking was influential at the time. Morey assigned the manuscript to the seventh century and an Alexandrian milieu. When Weitzmann paid a visit to Goldschmidt's Berlin office in 1929 to present him with an offprint of his article Goldschmidt introduced him to Morey who was in Berlin at the time. In one of his characteristic gestures of magnanimity, Morey was soon to invite the young German scholar to the United States where he eventually succeeded Morey as head of the «Princeton School of Medieval Art». At Princeton Weitzmann continued to pursue his interests not only in specific monuments such as the Paris Psalter and Byzantine ivory caskets but also in the more general problems of the transformation of classical imagery into Byzantine modes of vision, the extent of the impact of the classical tradition on Byzantine art, and the means by which this impact was realized. But his primary focus became the relation between text and illustration.

The prolific author of more than 100 monographs, corpora, articles, and reviews, and a frequent visitor to the East Mediterranean, Weitzmann has established himself as one of the world's leading authorities on Early Christian and Byzantine manuscripts, ivories, steatites, icons, metalwork, frescoes, and mosaics. Above all, he is the Byzantine iconographer par excellence. If any single work can reveal the scope of his total contribution, it is the book under review. A collection of twelve papers written over the past quarter of a century, it deals

with art from antiquity to the Paleologan dynasty and concentrates on problems posed by the illustration of secular and religious manuscripts. Eight of the republished papers are devoted to the illumination of such manuscripts and disclose the author's singular ability to reconstruct the recensions and archetypes of the Septuagint, the gospels, patristic and hagiographic texts, and liturgical books. Calling to mind philological criticism and the principles of archaeological investigation, his method for establishing the lost pictorial cycles of manuscripts is based on an encyclopedic fund of textual sources and the entire range of pagan and religious visual imagery. At all times Weitzmann proceeds cautiously, systematically, and incisively, as though he were piecing together a mammoth jigsaw puzzle. It is his most important contribution to the study of medieval art.

While its principles are programmatically developed in his *Illustrations in Roll and Codex* (1947), the revised edition of which appeared in 1970, the method is actually applied to specific illuminations in the majority of writings in the present volume: «A Tabula Odyssea», «The Greek Sources of Islamic Scientific Illustrations», «The Question of the Influence of Jewish Pictorial Sources on Old Testament Illustration», «Book Illustration of the Fourth Century: Tradition and Innovation», «The Narrative and Liturgical Gospel Illustrations», «Byzantine Miniature and Icon Painting in the Eleventh Century», «Constantinopolitan Book Illumination in the Period of the Latin Conquest», and, perhaps the most valuable specimen of this genre of writing, «The Illustration of the Septuagint». In these papers Weitzmann tackles a number of fundamental questions about the history of the illustrated book and maintains, *inter alia*, that illustrated papyrus rolls appeared in the Hellenistic age, that extensive pictorial cycles were invented for such individual books and groups of books of the Bible as Genesis and the octateuchs, that the Hellenized Jews provided the Septuagint with an extensive miniature cycle which the Christians could take over ready-made, that Christian illuminators must have been fully aware of the original meaning of the pagan compositions they used as models and either retained or modified that meaning to suit their own purposes and needs, that the narrative cycles of early Christian art were probably created for the illustration of codices, that the codex, once invented, sometimes adapted monumental compositions, that book illustration was promoted to a major art form in the fourth century, owing in large measure to the patronage of Constantine the Great and his successors. If he has not yet published the history of the late antique and medieval book, he has at least evolved the methods and principles by which most of its chapters can be written. His contributions are of interest to the archaeologist, the philologist, the papyrologist, the paleographer, the literary historian, the church historian, the historian of ideas, as well as the art historian.

A second but related preoccupation of Weitzmann has been the study of various aspects of the Greek heritage of Byzantine art. Equipped with a vast storehouse of iconography, he has turned his attention time and again to «the extent of the classical impact, the means of the transmission of the classical forms, and the reason—or rather the variety of reasons—for continued dependence on the classical tradition» (page 151). While some scholars such as Ernst Kitzinger discern an uninterrupted classical undercurrent to which Byzantium never ceased to respond, Weitzmann identifies certain phases in the development of Byzantine art during which interest in the Greco-Roman past was so intense and meaningful that specific revivals or «renaissances» emerged. Three studies in the present volume are addressed to this question: «The Classical Heritage in the Art of Constantinople», «The Classical in Byzantine Art as a Mode of Individual Expression», and, most important, «The Character and Intellectual Origins of the Macedonian Renaissance». In these papers Weitzmann has redirected the attention of Byzantinists from Rome and Alexandria to Constantinople as the principal artistic center which was instrumental in preserving the Greek heritage and the imperial house

as the major donor of classically oriented art. While not necessarily original with Weitzmann (some of the groundwork was laid by Kondakov, Ainalov, and Strzygowski), this new focus is a major contribution and is far more important for the historiography of medieval art than his particular stance on the revival phenomenon of the «Macedonian Renaissance».

The twelfth chapter in the book, «The Mandylion and Constantine Porphyrogenetos», is the most stimulating and ingenious of all. Here Weitzmann reconstructs the lost center panel of a triptych in the icon collection at Mt. Sinai as the *Mandylion* and the representation of King Abgar in the right panel of the triptych as a portrait likeness of the Emperor Constantine VII Porphyrogenetos, who claimed responsibility for the translation of the image of Christ from Edessa to Constantinople. His arguments are subtle and sound and his conclusions are convincing.

His publication of the icon triptych and of other icons at Mt. Sinai, which are now appearing, increases our expectation that the corpus of all icons at Mt. Sinai which he is editing will be published soon. But the time which he is devoting to this multi-volume work will cause delays in the appearance of other works which he has promised us. I especially have in mind his long-awaited publication of the Byzantine octateuchs.

To be sure, the twelve collected writings provide only glimpses of Weitzmann's scholarly oeuvre. The book excludes any papers dealing specifically with ivory carvings, where Weitzmann has made substantial contributions. In 1930-34 he co-authored with Goldschmidt the fundamental corpus of Byzantine ivories (*Die byzantinischen Elfenbeinskulpturen des X.-XIII. Jahrhunderts*), and in 1973 he published the third volume of the *Catalogue of the Byzantine and Early Mediaeval Antiquities in the Dumbarton Oaks Collection; Ivories and Steatites*. Neither corpus lends itself to an anthology. If a thirteenth paper had been added to the book, it might have been «Observations on the Cotton Genesis Fragments» (in *Late Classical and Mediaeval Studies in Honor of Albert Mathias Friend, Jr.*, 1955), because of the considerable favor it has found among Weitzmann students. But Herbert L. Kessler, the editor, must be congratulated for his selection of a truly representative sample of Weitzmann's scholarship.

All twelve papers are generously illustrated and are accompanied by footnotes containing cross-references to other material in the volume and indicating on which points Weitzmann has revised his thinking since the papers originally appeared. For example, when he first published his views on the Sacra Parallela thirty-five years ago, he believed that the manuscript originated in south Italy under Palestinian influence, but he now maintains that it was produced in Palestine itself, perhaps during Iconoclasm. Indeed in recent years he has been reconstructing an important chapter of the history of figural art in the Holy Land during the eighth and ninth centuries (see the *Dumbarton Oaks Papers* for 1972). A useful feature of the book is the ready accessibility of some of his writings. While four articles originally appeared in German, including his «definitive» statement on the «Macedonian Renaissance», all are now available in English, which makes the book appropriate for undergraduate instruction in this country. The volume opens with a preface by Herbert L. Kessler, one of Weitzmann's most promising students, and is introduced by the eminent Byzantinist Hugo Buchthal, who provides a historiographic sketch of Weitzmann's contribution. It closes with a bibliography of Weitzmann's writings through 1969 and a carefully prepared index.