

chez Papadopoulos-Kerameus, *Ἱεροσολυμικὴ βιβλιοθήκη* t.4, p.304, où il nous renvoie, et quant à Kal. Delikanis, cité aussi par l'auteur, celui-ci publie la lettre synodale par laquelle on accorde à Magiotas le titre de «διδάσκαλος τοῦ Ἱεροῦ Εὐαγγελίου», et non pas celui de rhéteur. D'ailleurs, l'hiéromoine Antime appelle Maiotas, dans la citation reproduite par Karathanassis, διδάσκαλος τοῦ Ἱεροῦ Εὐαγγελίου, titre différent de celui de rhéteur.

Dans son étude, Karathanassis parle de deux personnes originaires de la ville de Trébizonde, portant le nom de Georges. Ces personnes sont confondues par les chercheurs et présentées comme étant une seule personne. Karathanassis les a inscrites dans l'index Τραπεζούντιος Γεώργιος et Τραπεζούντιος Ὑπομηνᾶς Γεώργιος, donc il les considère comme étant deux personnes différentes, ayant comme surnom Τραπεζούντιος. Mais Τραπεζούντιος n'est pas un surnom, il indique seulement le lieu d'origine des deux personnes. C'est D. Russo qui a fait des recherches concernant ces deux personnes, établissant l'indépendance de chacune d'entre elles et montrant la paternité des œuvres qu'elles ont laissées². D'après l'identification effectuée par Russo, la première personne s'appelle Γεώργιος Χρυσογόνος ὁ Τραπεζούντιος et la deuxième s'appelle Γεώργιος Ὑπομηνᾶς ὁ Τραπεζούντιος. Russo publie des données concernant la vie et l'activité des deux hommes de lettres; tous deux ont vécu et déployé une activité à Bucarest au début du XVIII^e siècle.

Nous nous arrêtons là avec petites remarques qui n'amoindrisent en rien la valeur de l'œuvre dont nous venons de présenter le compte rendu, attendu que la contribution de Karathanassis à la connaissance de l'activité culturelle des grecs de Venise au temps de la turcocratie est très précieuse.

Bucarest

NESTOR CAMARIANO

H. Deliyianni-Doris, *Die Wandmalereien der Liti der Klosterkirche von Hosios Meletios*, München 1975, [Miscellanea Byzantina Monacensia, Heft 18].

The 16th century frescoes in the *liti* of the catholicon of St Meletios Monastery in Kithairon are the object of Mrs Deliyianni's study. The monastery (anciently the Symvolon or Symvoulon monastery) is associated with the life and activity of the saint from whom it subsequently took its name. The Byzantine catholicon, the monastery buildings and the other smaller buildings near the monastery were studied by A. Orlandos in ABME 5 (1939-1950) 35ff., where the frescoes of the *liti* were likewise very briefly mentioned. In any event, the interesting totality of these frescoes had to be studied more extensively.

Mrs Deliyianni's study begins with a brief presentation of the known historical details concerning the monastery. Continuing, Mrs Deliyianni mentions the various architectural phases of the church, and, chiefly, the opening of the inner narthex to make the *liti*. In order for a full picture of the monument to be given, apart from the 16th century frescoes, she also mentions the remnants of the 12th century frescoes in the main church and the 18th-19th century frescoes in the northern aisle, in the saint's tomb, features known from A. Orlandos' study.

The principal subject of the study, as it was stated above, is the rich fresco-painting of the *liti* and chiefly the scenes of the martyrdoms. With the other compositions and figures in the church the author occupies herself sufficiently extensively in the chapter about the or-

2. D. Russo, *Studii istorice greco-române* [Etudes historiques grécoroumaines], Bucarest, 1939, pp. 309-321.

dering of the iconographical programme. She studies the frescoes by themes according to the areas in which they are situated. She examines first the compositions which are found in the barrel-vault of the central nave. Here Christ is depicted standing in glory with the signs of the Evangelists, surrounded by the hosts of celestial powers. To the left and right of Christ there are depictions of "Praise the Lord", and "I praise the Lord with every breath". In the same area and in the higher barrel-vaults of the *liti* are located the Parables (The Pharisees and the Tax-collectors, The Good Samaritan, Poor Lazarus, etc.). In the second theme Mrs Deliyianni examines the frescoes of the eastern wall of the *liti* with the frieze of saints, the representation of St Mandilion and the *Koimesis* of St Meletios. In the third theme she refers briefly to the depictions of the martyrdoms which are situated in the central nave and in the barrel-vault of the side nave and of the southern aisle. These represent the martyrdoms of the months from September to July. Absent are the martyrdoms of the months of May and August which were probably represented in the two destroyed surfaces of the lower frieze of the northern wall and in the eastern and western wall of the central nave. By this investigation the author ascertains that in the post-Byzantine era the calendar cycle was especially well-loved, for it is rarely absent from the church decorations; in the same way the choice of the martyrdoms in the illustration of the *liti* is in accordance with the directions which the *Erminea* gives. In the fourth theme Mrs Deliyianni studies the scenes which are situated near the representations of the martyrdoms, namely the Akathistos Hymn, Jacob's dream, and some scenes which are not identified. In a fifth theme she classifies the frescoes of the Saint's tomb, in the northern aisle of the *liti*, where there are similarly preserved some remnants from the 16th century fresco-painting, while the rest of the fresco-painting is later.

From the study of the iconographical programme the author arrives at the interesting conclusion that the painting is based on the matins service and that it has a connection with the liturgy of the *liti* area. Similar themes exist in the same way in other post-Byzantine monuments. In St Meletios these scenes are concentrated in the *liti*, whereas in other churches they also exist in the main church, something which indicates there are no strict regulations in the iconographic scheme.

Especially significant is what the study offers concerning the subject of iconography of the martyrdoms. The author examines, firstly, the criteria on which the choice of the martyrdoms is based, because the painting of all the martyrdoms in the *liti* area was impossible, since often during one day more than one saint is celebrated.

In the fresco-painting of St Meletios the prevailing thought was for the martyrdoms of the most prominent martyrs to be painted (apostles, great martyrs, and martyrs who were particularly loved by the people). There also exists, however, a difference in the iconography of the months. The first half of the year is illustrated in more detail than the second half, perhaps because the hagiographical texts, the role of which in iconography is known, were limited for the second half of the year. Very interesting, too, are the chapters about the selection of the martyrdoms in comparison with the *menaion* and with the *Erminea*, and, chiefly, the chapters about the relation between the paintings of the martyrdoms and the tradition of the *menaion* texts.

After these matters Mrs Deliyianni proceeds to the iconographical examination of the martyrdoms. The division which she makes in this chapter is most exemplary. She does not describe each subject separately, but divides the paintings into themes in accordance with the type of martyrdom, for example: paintings of beheading, stoning, martyrdom by fire, crucifixion, martyrdom by the wheel, etc. In this manner the repetition of aspects is avoided in the study, and the opportunity for each subject to be studied briefly and in relation to other monuments is provided.

Her conclusions from the investigation of the iconographical themes are very interesting and convincing. The painting of St Meletios follows the tradition faithfully, as do the post-Byzantine painters in general. The special contribution of the painter is that he takes his model from the rich traditional forms and adjusts them to the areas which he has to paint. His skill in varying the representations appears mainly in the martyrdoms, where, having nearly always a single model to represent the martyrdom, he must diversify the various scenes of the martyrdoms. This matter constituted a problem not only for the painter of St Meletios, but also for all the post-Byzantine painters. Even in the frescoes of the *liti* it seems that there also exist some scenes for which there does not appear to be any original. In these cases the author correctly remarks that the painter used known models from other scenes. From this synthesis he derived new pictures, something which similarly demonstrates the possibility of the inspiration of new representations based on the texts.

The stylistic analysis which follows includes the characteristics of the figures of the saints and the types of their faces and their moulding, the landscape, the architectural background and the rendering of the perspective of the figures in the area, the style, and the colours. The study of these elements leads to the conclusion that some of the characteristic features of the painting of St Meletios are the stylisation of the figures, the contrast of light and shade, the lively sensation of movement, the different solutions of perspective, and that the style is uniform. This indicates that one man both superintended all the fresco-painting and was responsible for the drawing of the plan. Doubtless, however, in such rich iconography it would have been necessary to have been assisted by other people, as often used to occur in the fresco-painting of churches. In the frescoes, however, the hands of other painters are not discerned, and on account of this it appears that the assistants adhered faithfully to the master's directions.

In the last chapter the writer examines the fresco-painting of the church in relation to other monuments of the same era in order to determine, with the iconographical and stylistic elements as a basis, to which painter or to which school belongs the painting of St Meletios. This research results, correctly, I think, in the conclusion that the fresco-painting of the church must have been done at the end of the 16th century. The execution of the frescoes must be associated with the activity of the Archbishop of Athens, Nicanor (1572-1592), a marble plaque of whom, bearing the year 1573, is preserved on the upper floor of the north-western cells of the monastery.

Who, however, is the painter who made the frescoes of the church, is not easy to determine. His work has some connection with the late work of the Theban workshop of the priest, George, and Fanco Kondary, which shows a special connection with the Athonic monuments. The work of the anonymous painter must be especially associated with the work of Franco Kondary who is characterised by anticlassical tendencies, in contrast to the work of Theophany of the Cretan school. The anticlassical tendencies join the work of Franco Kondary with the work of the Theban Franco Katilanou, of whom he was probably a pupil. In the opinion of Mrs Deliyianni, who appears to be rather convincing, the painter of St Meletios belongs to the school of the Theban workshop and was perhaps a pupil of Franco Kondary.

However, as she correctly notes, this same subject requires more research, which for the present cannot take place, the monuments of the 16th century having still been very little studied.

The author has contributed significantly with her book to the study of the art of painting of the 16th century, not only for the systematic research of a new age, but also for the manner of its treatment. Especially exemplary is the study of the painting of the martyrdoms, which is completed in the last part of the book with a catalogue. It is only a pity that this important

work is not fully presented by the inclusion of photographs of equal quality of the frescoes after their cleaning.

CHRYSANTHI MAVROPOULOU-TSIOUMI

Stratis Myrivilis, *Life in the Tomb*, translated by Peter Bien, published for Dartmouth College by the University Press of New England, Hanover, New Hampshire, 1977, pp. 325.

The most celebrated novel by Stratis Myrivilis, *Life in the Tomb*, is finally available in English translation. Although most critics consider the novella *Vasilis Arvanitis* (1943) to be Myrivilis's greatest artistic achievement, *Life in the Tomb* is by far the most popular of his works in Greece. Judging by the number of editions and printings it has gone through, it may even be the single most successful Greek novel.

The first large-scale work by Myrivilis, *Life in the Tomb* has been described as the beginning of the 'trilogy of the war', which includes *The Schoolmistress with the Golden Eyes* (1933, English translation by Philip Sherrard, 1964) and *The Mermaid Madonna* (1949, English translation by Abbot Rich, 1959). The phrase 'trilogy of the war', used primarily by 'Estia', his publisher, may mislead the unwary by appearing to claim a structural unity among these works that does not in fact exist. In reality, these are three separate novels by the same author in the same style—a magnificent though often verbose demotic—employing three separate protagonists, each living in different historical circumstances and each involved with different issues. Sergeant Anthony Kostoulas of *Life in the Tomb* keeps a journal of his thoughts and experiences as he undergoes trench warfare in the Balkans; Leonis Drivas of *The Schoolmistress with the Golden Eyes* tries to come to terms with a now-peaceful world after the horrors of the Asia Minor Disaster; Smaragdi, the disquietingly beautiful girl of *The Mermaid Madonna*, grows to adulthood as the refugee community of which she is a part gradually adjusts to the loss of the Anatolian homeland. Neither of the two later novels of the triptych has the power and the eloquence of *Life in the Tomb*. Both have flaws, although the aesthetic and philosophical problems of *The Mermaid Madonna* seem to be pitiless, while these of *The Schoolmistress with the Golden Eyes* are not. *Life in the Tomb*, if one is willing to forgive Myrivilis his occasional confusions and his frequent prolixities, is flawless.

A work like *Life in the Tomb* (1930), had it been available in English immediately after being published in Greece, would have been favorably compared to similar works in the other European languages, novels like *All Quiet on the Western Front*, *Paths of Glory*, *The Good Soldier Schweik*, *Under Fire* and *Farewell to Arms* that have left their marks on the post-war culture of the West. Greeks frequently complain about their nation's 'cultural lag', but in the case of Myrivilis this certainly does not apply, for his novel, virtually contemporaneous with the above, is every bit as good as they. The phrase does not apply to Ilias Venezis's superb *Number 31,328*, either, for if it had been available in English translation soon after it was published in 1931, it would have anticipated (by virtually a decade and a half!) the concentration camp fiction that began to appear in Europe and America during the later 1940s. The novel, incidentally, is still not available in English.

Life in the Tomb has waited much too long to find an American publisher. It is ironic, indeed, that this most interesting of all of Myrivilis's work would be published, not by a commercial house (as were the other two novels of the 'trilogy') but by a university press. Clearly, the commercial publishers nowadays felt that this novel about trench warfare in the Balkans