

Henry Maguire, *Art and Eloquence in Byzantium*. Princeton, New Jersey: Princeton University Press, 1981. Pp. xxiii+148. 111 plates.

It will come as no surprise to any student of Byzantium that the sermons and hymns of the Byzantine Church influenced the ways in which Byzantine artists illustrated narrative texts. Such is the simple thesis of this beautifully illustrated and well documented book on *The Art and Eloquence of Byzantium*. It was naturally the Gospels that provided the basic material which Byzantine preachers and poets elaborated upon, who in turn provided inspiration for Byzantine artists. The pervasiveness of rhetoric in Byzantine culture has long been recognized and has become increasingly appreciated, since it was the cornerstone of Byzantine higher education from the fourth to the fifteenth centuries. The eleventh century scholar Psellos even claimed to have successfully fused philosophy and rhetoric. One modern scholar characterized rhetoric as «The most powerful and pernicious influence of Hellenism on the mind of Byzantium» (R.J.H. Jenkins). Henry Maguire, Assistant Professor of Art History at the University of Illinois at Urbana-Champaign, has done an excellent job of illustrating his simple but crucial thesis by using challenging material hitherto little known to art historians from the period 843 to 1453 A.D. His «purpose is to show how particular rhetorical exercises and particular figures of speech influenced the decoration of Byzantine churches; these techniques of rhetoric passed from the schoolroom into the literature of the church, and from the literature of the church into its walls» (p. 4). Selective in his approach, the author's «aim has been to analyze a few subjects in depth, in order to prove that the relationship between Byzantine art and rhetoric are real and significant. If these relationships are accepted, they should open the way to a fertile field of research in Byzantine art and literature» (p. 5). Dr. Maguire raises the questions of (1) which texts may have influenced a given image; (2) what were the circumstances in which the text became influential; and (3) what was the process by which the artist was made aware of the text. For Maguire it is the first question that is most relevant, though the others are not ignored.

The five basic chapters of *Art and Eloquence in Byzantium* are entitled «Rhetoric in the Byzantine Church»; «Description»; «Antithesis»; «Hyperbole»; and «Lament». These titles give clear indication of the five categories contained in the handbooks of rhetoric utilized by the Byzantines themselves. Each category is clearly explained and vividly illustrated by Maguire. Ekphrasis or formal description was very popular among the Byzantines. Descriptions of war are discussed by Basil the Great's homily on The Forty Martyrs and the Byzantine iconography of the Massacre of the Innocents is a good specific example of its artistic expression. Maguire examines literary sources such as Basil, Archbishop of Seleucia, Romanos, and Philagathus, and relates the literary descriptions to artistic portrayals in a miniature in the Rabbula Gospel book in Florence (written in 586 at the monastery of St. John of Zagba in Syria); a pressed earthen medallion now preserved in the Abbey of St. Columban at Bobbio (sixth or early seventh century); a sumptuous illuminated manuscript of the Homilies of Gregory of Nazianzus in Paris (produced in Constantinople for the Emperor Basil I between 880 and 883); an eleventh century miniature preserved in Leningrad; and icon of the Nativity preserved on Mount Sinai; an early fourteenth century mosaic cycle of Kariye Camii in Constan-

tinople and in the frescoes at Mistra, where the ekphrasis of the Massacre reaches its climax in Byzantine art. Descriptions of torture (The Forty Martyrs) and of Spring (in connection with the Virgin Mary) are also dealt with in intricate but relevant detail.

Antithesis for the Byzantines was a habit of thought — not just a figure of speech. Such themes as the Infant Creator and the Infant Ruler; the Birth of Christ and the Death of the Virgin; the Dormition and the Nativity; The Lord Enthroned on a Donkey; Crowds Acclaiming Christ on Earth and the Angels Acclaiming Him in Heaven; the Centurion's Son and the Canaanite Woman's Daughter borrowed from pulpit oratory the techniques of antithesis with great dramatic effect for art are especially vividly illustrated in the twelfth century Byzantine mosaics of Monreale's depiction of Christ's refusal to the Canaanite and her daughter's eventual cure.

Hyperbole, which exaggerates the truth for the sake of emphasis or comparison, is pointedly illustrated by Symeon's hurrying to the temple and searching for his promised savior (The Presentation at the Temple). Artistic representations are discussed from Santa Maria Maggiore (mosaic on the triumphal arch between 432 and 440); an enameled cross of the early ninth century from the Vatican Museum with an inscription of Pope Paschal I; a manuscript of the Menologium in the Moscow Historical Museum (dated between 1034 and 1041); a wall painting of 1199 in the Russian Church of the Savior-on-the Neredita; the tenth century cave church of El Nazar in Cappadocia; and the Presentation mosaic on the Palace Chapel of Palermo; and the mosaic in the Church of the Martorana in Palermo. Greek sermons provided the basis for the artistic portrayal, even in Norman Sicily.

The final category, laments, was very often connected with the Virgin Mary. Maguire reviews the common characteristics of this category in classical literature and the rhetoric of late antiquity before focusing on the laments of the Virgin in Byzantine Church. He shows how these were derived organizationally and imaginistically from the classical tradition and how the structure and metaphors of the literary laments influenced the iconography of the Lamentation over the body of Christ in Byzantine art. Byzantine literature is a particularly rich source in this regard, including hymnography, and the Church of St. Panteleimon at Nerezi in Macedonia, St. George at Kurbinovo in Macedonia and St. Clement's at Ohrid, provide some primary artistic examples of this category which Maguire highlights. Worth quoting in this respect is the author's observation that

The literary laments, therefore, affected both the composition and the imagery of Lamentation scenes in Byzantine art. Not only did artists try to exploit the rhetorical contrasts of the present with the past and the future but they also illustrated the floral metaphors that described the dead body of Christ. The Lamentation is one of the scenes that best illustrates the humanistic tendencies of Byzantine art after iconoclasm; Mary was shown holding her son's body on her lap, kissing his head, or even succumbing to a swoon. Since these motifs were related to the conventions of the literary lament, they show us again how humanism was nourished by the hidden currents of literary classicism, which flowed from the schoolroom into the hymns and sermons of the Byzantine church, and ultimately into its art (p. 108).

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), Μαρίνου Φαλιέρου, 'Ερωτικά "Όνειρα, Κριτική Έκδοση, Εισαγωγή, Σχόλια και Λεξιλόγιο, serie 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 long research in venetian archives. The most important conclusion is that the 'Ιστορία και "Όνειρο and the 'Ερωτικόν 'Ενύπνιον 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 Grete who developed a remarkable activity as member of the Council of Feudal Lords and of the Senate, and showed, remarkable 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 Πίμα Παρηγορητική (Consolatory Rhyme) written to console 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 Διδασκτικοί (Words of Advice) addressed 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 εις τὰ Πάθη και την Σταύρωσιν του Κυρίου και Θεου και Σωτήρος 'Ημών 'Ιησου Χριστου (Planctus Mariae). Two other works have been ascribed to Marinos Falieros (Δημώδη Ποιήματα 'Αγνώστου συγγραφέως και ή Ριμάδα κόρης και νιού).

The 'Ιστορία και "Όνειρο is a love-dream with comico-realist 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 'Ερωτικόν 'Ενύπνιον 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 και "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 και "Όνειρο was not used extensively, while it was widely used by Western European Literature. The conclusion of Dr. Gemert's research is that the 'Ιστορία και "Όνειρο be-