

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 (Δημόδη 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-

longs to the West-European Literary tradition and probably has as a model the *Contrasto*, the hymanist comedy and Leonardo Giustiniani's Canzonette (first half of the 15th century). Researching the philological tradition of the 'Ιστορία καὶ Ὀνειρό 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 textes, 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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Nikos Kazantzakis, *Two Plays; Sodom and Gomorrah, and, Comedy: A Tragedy in One Act*, Translated by Kimon Friar. Minneapolis: North Central Publishing Co., 1982. 124 pages.

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 Kerenyi 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