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Anthony Cutler, Imagery and Ideology in Byzantine Art

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Life to the Iconoclasts (p. 80-81). The author notes that, in general, these arguments are the ones habitually found in Iconophile hagiography. The expression «Christ circumscribed within an icon» becomes a *cliché*. However, the author notes two original characteristics of Iconophile argument in this *Life*: the abundant use of expressions taken from the *Apocalypse* and the presentation of holy men as icons of Christ.

Reference is made, of course, to the two *acheiropoietai* icons : Abgar's Holy Face and saint Luke's portrait of the Virgin and Child (p. 66-67, p. 148-149 n. 93-94). It is interesting that the latter icon is cited mainly by Palestinian writers, for whom either the icon remained in Jerusalem or it went to Rome. The exception is Theodore Anagnostes, who tells how the empress Eudocia sent the icon from Jerusalem to Constantinople. Personally I suspect that the text is spurious. How could all the other Byzantine sources be silent about the presence of so august an icon in the capital ? The first Greek identification of the Hodigitria icon with that painted by saint Luke only occurs in the 14th century. Robert Lee WOLFF's article (Footnote to an Incident of the Latin Occupation of Constantinople : the Church and the Icon of the Hodegetria, *Traditio* 6, 1948, p. 319-328) is not sufficiently well known.

With regard to the verses tattooed on the foreheads of the Graptoi brothers (p. 86-87, p. 157 n. 145), the author notes a number of parallel texts, but not that in the *Actes de David, Syméon et Georges de Lesbos* (*An. Boll.* 18, 1899, p. 239, where L. VAN DEN GHEYN collates the various versions). Had the author read my *Saints of Second Iconoclasm in the Madrid Scylitzes* (*REB* 39, 1981, p. 312), she would have discovered the reference.

We have been provided with an eminently scholarly edition of an important Iconophile text. The author suggests modestly that she hopes that it will be used in conjunction with Schmitt's earlier edition. However, given the relatively difficult access to this latter, most scholars will be content to concentrate their attention on this new edition.

Christopher WALTER

Anthony CUTLER, *Imagery and Ideology in Byzantine Art* (Collected Studies Series CS 358). — Variorum, Aldershot 1992. 25 x 17. x-324 p. Price : £ 69.50.

At a time when it is becoming increasingly difficult to select a suitable title for a book of collected essays, Cutler's choice for this volume recommends itself as being both felicitous and apt. The «imagery» of his title, as he observes in his preface, is indeed patent, while the «ideology» remains latent.

The first eight articles in this collection are concerned with the illustration of Psalters, and notably of ones which are later gathered together in the author's corpus of aristocratic psalters (*The Aristocratic Psalters in Byzantium*, Paris 1984). Yet, in spite of the chronological presentation of these articles, published between 1974 and 1983, the author neither imposes on them *a priori* a hypothesis as to what an aristocratic psalter ought to be, nor infers *a posteriori* what an aristocratic psalter actually is. Indeed one forms the impression that he would now gladly abandon the term aristocratic psalter altogether.

The first article, devoted to the Spencer Psalter, which Cutler dates to the thirteenth century, dwells upon the eclectic nature of its illustrations. The second, written with Annemarie Weyl Carr, describes the Benaki Psalter, the most profusely illustrated of all Byzantine psalters, for which see now E. LAPPÀ-ZIZICA & M. RIZOU-COUROUPOU [*Catalogue des manuscrits du Musée Benaki (10^e-16^e s.)*, Athens 1991, p. 56-57]. The third article, which is about the Psalter of Basil II in Venice, proposes, by analogy with a *histamenon* of Basil II, assigned to the years 1001-1005, that the Psalter would have

been illuminated at about the same date. They have the common motif of a crown suspended above the emperor's head. In the fourth article the Baltimore Psalter is redated, plausibly, to the fourteenth century.

The fifth article publishes in full the Psalter British Library Additional 36928, which had, according to a pencilled inscription, previously been in the monastery of Mar Saba. Cutler produces additional evidence for the production of the Psalter in Palestine, but he does not limit himself to this. He also analyses the David cycles which recur at the beginning of a number of related Psalters, a cycle which he calls the textual cycle, and compares them with differing David cycles in other Psalters and monuments.

The breakaway from his earlier approach is complete in the sixth article, in which Cutler explores liturgical strata in the marginal psalters. A small technical point should perhaps be made here. It may lead to confusion to englobe the recital of the Psalter (*akolouthia*) in the totality of Byzantine worship under the name of liturgy, which may abusively serve also to designate other rites. Psalms, of course, were used elsewhere than in *akolouthia*, including the liturgy proper (= Western Mass), and cross-references were possible between the various form of worship. (I avoid the word service, which, like the German *Gottesdienst*, was a straight translation of the Greek *leitourgia*, intended to avoid the word mass.)

Cutler continues in this article the pioneer work of Tikkannen. However, the subject is at once more complex and yet susceptible of a more orderly presentation than he offers. My own research on the Christological miniatures, in which I acknowledged my debt to Cutler, showed that, as far as these were concerned, the choice of a subject to illustrate a psalm verse in a marginal psalter, was dictated normally by its use in the New Testament or its interpretation by a Church Father. Only about ten may have been inspired by the use of the verse in a specific ecclesiastical office (Christological Themes in the Byzantine Marginal Psalters from the Ninth to the Eleventh Century, *REB* 44, 1986, p. 277-279). In passing I should perhaps express my scepticism as to the appearance of the Three Hierarchs in later marginal Psalters as an «irruption of liturgists» (p. 29). Their characterisation as personifications of wisdom is explicit in texts from the eleventh century (see my *Art and Ritual of the Byzantine Church*, London 1982, p. 111-115).

The next two articles are concerned with the iconography of two unusual miniatures. One, in a Palaeologan Psalter, Lavra B. 25, f. 196, represents, quite out of context, David's third unction. It does not incorporate such familiar details as the *Schilderhebung* or the pouring of oil from a horn. In fact it looks more like an acclamation scene. Cutler accounts for its presence in the manuscript by the fact that Zigabenus, who referred to David's third unction, has his Psalm commentary bound in the same manuscript. The other miniature, once in Pantocrator 49 (= Dumbarton Oaks 3), and now kept as a separate leaf in the Tretjakov Gallery, no. 2580, is a bust portrait of Christ, which serves as frontispiece to saint John's Gospel. Cutler argues that this is the Christ Evergetes, in spite of the absence of a legend. Cutler relates this iconographical type to the Holy Face of Edessa. Incidentally the Cappadocian examples of the Mandylion are not unpublished (Nicole THIERRY, Deux notes à propos du Mandylion, *Zograf* 11, 1980, p. 16-18). Further, it was the San Silvestro Holy Face, rather than the one in Genoa, which Bertelli considered to be the most closely related to the Edessa original (cf. Cutler, p. 43 n. 73).

The most controversial issue in Cutler's study of the exquisite gilded and painted glass bowl in the Treasury of San Marco, Venice, seems to be the kind of antique models which were adapted by the artist responsible for its decoration (cf. *Addenda and corrigenda*, p. 2-3). Cutler's most impressive analogy for a figure on the bowl is the ringstone in Berlin (fig. 6). Yet all the decorative elements smack of pastiche, so that, even if it is not possible to demonstrate that Byzantine artists were familiar with black

painted Greek vases, the scenes are too redolent of those found on them to exclude such a possibility.

The three final articles, on the prosopography of the Lincoln College Typikon with Paul Magdalino, on patronage and on the social status of Byzantine scribes reveal Cutler attempting to reinforce his ideology with elements taken from economics and sociology. Personally I think that the most promising way forward is that sketched out in Cutler's introduction : «the part that imagery plays in the highly figurative nature of ideologies and the multivalent rôles of such paradigms as David ... in Byzantine psychology.» I am flattered that Cutler considers my recent study of Ode «illustration» (which will be included in a Variorum collection of my own essays, *Prayer and Power in Byzantine and Papal Imagery*, London 1993) is a contribution to this kind of study.

Christopher WALTER

J. M. DUFFY (Éd.), *Michaelis Pselli Philosophica Minora. I, Opuscula logica, physica, allegorica, alia* (Bibliotheca scriptorum graecorum et romanorum Teubneriana). — Teubner, Stuttgart-Leipzig 1992. 20,5 × 15. XLIX-309 p., 2 feuilles (39,5 × 28).

Le volume II des *Philosophica Minora* de Psellos, contenant ses œuvres métaphysiques et théologiques, était paru en 1989 par les soins de D. J. O'Meara. Il manquait les œuvres concernant la logique et les sciences de la nature. Elles sont à présent accessibles, de même que plusieurs opuscules sur des sujets plus rhétoriques ou théologiques, mais se rapportant plus ou moins à la philosophie. Des œuvres douteuses ou apocryphes leur sont également adjointes.

L'édition repose sur une centaine de manuscrits, qu'il n'est pas possible de citer ici. La liste impressionnante de ces manuscrits (dont le classement a nécessité l'impression du stemma sur des feuilles séparées) témoigne à la fois de l'ampleur du travail d'édition et du succès de ces opuscules, qui ont certainement servi de documents scolaires. L'étude de la tradition manuscrite (et des éditions) est faite pour chaque opuscule ou groupe homogène d'opuscules. Des stemmas partiels accompagnent cette étude.

Les opuscules vont de quelques lignes (par exemple l'*op. 1* sur la vie philosophique, en réponse à une question posée) à une trentaine de pages (*op. 51* : opuscule de logique sur les cinq voix). Il s'agit principalement de notes scolaires, canevas de cours ou courtes réponses à des questions que lui posaient des élèves anonymes ou parfois de hauts personnage (le drongaire de la Veille Constantin Xiphilin qui lui demande de lui expliquer l'*Organon* d'Aristote : *op. 5* ; le logothète du drome Alôpos qui l'interroge sur les homonymes et les synonymes : *op. 6*).

Plusieurs de ces opuscules étaient édités en ordre dispersé et se trouvent fort heureusement rassemblés ; d'autres demeuraient inédits : c'est le cas en particulier de l'ensemble de questions embryologiques qui constituent l'*op. 16*, que l'éditeur attribue à Psellos malgré les hésitations de précédents chercheurs comme P. Gautier. Cet ensemble de questions était mentionné par R. Volk dans sa liste de textes médicaux inédits de Psellos (*Der medizinische Inhalt der Schriften des Michael Psellos*, p. 460-461, nos 3-7 : voir *REB* 50, 1992, p. 332).

Avec l'achèvement de cette édition, les chercheurs sont désormais en possession des instruments de travail nécessaires pour faire la synthèse tant attendue sur l'œuvre philosophique de Psellos.

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