

ing the range of Constantinopolitan aromas (like famous fish sauce called *garum*). Last but not least, the author describes ancient and early Byzantine doctrines on healthy food and quotes Byzantine medical doctors on nutritional properties of various food-stuffs and dishes prepared from them.

In the tenth chapter (*The education in Constantinople*, p. 576–642) A. Kompa analyses the legal status of Constantinopolitan scholars. The author presents the history of the higher education system, which was established by Theodosius the Younger, and describes Constantinopolitan libraries, including that of Constantius II. A. Kompa's area of interest focuses not only on law and philosophy but also on medical and engineering teaching, which has not been researched into satisfactorily before.

In the last chapter of the discussed monograph (*The entertainment in Constantinople*, p. 643–669). T. Wolińska describes pantomime performances, imperial festivals (*brumalia*), chariot and runners races, animal fights, acrobatic shows and others.

The book is supplemented by a foreword (p. 9–11), detailed maps of early Byzantine Constantinople, several indices

(personal, geographical, Constantinopolitan names, p. 699–742), a selected bibliography and extensive illustrational material, collected during the trips to Istanbul.

*Constantinople – New Rome. The City and the People in the Early Byzantine Period* is certainly one of the most exhaustive monographs depicting the capital of Byzantine Empire at its earliest development stage. Despite the abundance of information included in the study, the authors managed to present a clear picture of all problems presented in the book, and the history of the city is only a background against which they analyze almost every aspect of the Constantinopolitans' life. Each and every individual chapter has been based on an ample body of sources and secondary literature. Particularly the chapters on the social history of the capital and Byzantine diet will contribute considerably to an increase of knowledge about the Byzantine Empire and consequently to a noteworthy progress in Byzantine studies. Let us hope that the monograph of the Łódź scholars will not pass unnoticed and that it will be an inspiration for further research.

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**PIOTR ŁUKASZ GROTOWSKI, *Święci wojownicy w sztuce bizantyńskiej (843–1261). Studia nad ikonografią uzbrojenia i ubioru [Warrior Saints in Byzantine Art (843–1261). Studies of the Iconography of Arms and Armour]*, Wydawnictwo WAM, Kraków 2011, pp.492.**

The book is a doctoral dissertation of an art historian from the Department of Ancient and Medieval Art of the Papal University of John Paul II in Cracow. The English version of the book was published

at about the same time as the Polish one.

The work is based on many sources, mostly iconographic ones from the Byzantine Empire, now scattered among different centers of scholarly study, and

complemented by written sources.

In the first introductory chapter the author demonstrates the current state of research on the development of the cult and iconography of warrior saints, in particular on the arms and armour of the Middle Byzantine army. The time-frame covers the period between 843 and 1261, although it is highly conventional and the author not infrequently goes beyond it, e.g. to the pre-iconoclastic era or to the art of 13<sup>th</sup> century.

Chapter One presents the archaeological, iconographic and written sources, on which the research is based. The written sources include military treatises (*taktika* and *strategika*). The author did not limit his work to the artifacts from the Byzantine Empire but also from the area under its cultural influence (for example, Russia or Norman Sicily).

Chapter Two discusses the origins of the image of a warrior saint. In his analysis of the problem of the Holy War in the Christian doctrine the author presents the early images of warriors, showing their two basic iconographic types (mounted and foot warrior). He pays attention to the influence of the cult of pagan gods on the development of the cult of Christian warriors. He notices the correlation with the images of Goddess Athena, and the gods of Syria and Egypt (p. 146–147). Another part of the book is devoted to the literary description of the influence of the army's heavenly supporters on the course of war; the author emphasizes that it began to appear as late as in the 10<sup>th</sup> century (p. 150–155). He sees the popularity of the cult in popular religiousness on the one hand and in the imperial patronage on the other (p. 160).

The main part of the book consists of three following chapters, dedicated to the costume and armour of warrior saints, their weapons and equestrian equipment respec-

tively. In the first of these chapters the author discusses the parts of the armour – different types of the corselet (“muscled” cuirass, scale body armour, lamellar cuirass), “soft” armour (*neurika*, *lorikion psilos*) and the other parts – *kabadion* and *skaramangion*, shoulder-guards and sleeves (*manikia*), lower tunic (*himation*, *peristethidia*), shoulder pennants (*phlamuliskia*), *epilorikion*, protection for arms, legs and footwear.

The remaining parts of the book are devoted to the symbolism and customs regarding the armour, particularly the shields.

The author pays much attention to the warriors' cloaks (both those worn by officers as well as by ordinary soldiers, known as *sagion*). He takes a close look into the insignia worn by the military, such as *fibula* (*kornoukopion*, *porpe*), officer sash (*diadema*, *zone stratiotike*), *tablion* and symbolic insignia: *diadem* and *tiara*, the *torque* (*maniakion*).

Personal weapons of Byzantine soldiers shown on the images include different types of shafted weapons (lances, spears, javelins, heavy infantry pikes). The lances were also used as a symbol of status and a symbolic weapon. The images are sometimes accompanied by a *crux hastata*, i.e. a lance with a cross-shaped end and a military pennon (*phlamoulon*, *bandon*). As the edged weapons were often used in the Byzantine army, a sword (*spatha*, *xiphos*) often accompanies the images of warrior saints, also because of its symbolic role. A *palash* (proto-sabre), known as *parameirion* is less frequently seen.

The images of warrior saints include protective parts of the horse's armour as well. These are discussed in the book, too.

The author shares some interesting thoughts on the pages of his book. Given the lack of archaeological material it is very

difficult to reconstruct the original robes and arms used by the Byzantine army. The book demonstrates that the images of warrior saints can be useful in learning what they might have looked like. The creators of the images, despite the traditional form, usually followed the arms and armour known to themselves, which can be proven by depicting such novelties as stirrups or almond-shaped shields. The process of adjusting the images of warrior saints to the military details of the era could be observed much more often outside Constantinople, particularly in Nubia and Egypt, but also in Georgia. Substantial changes can be seen during the Crusades, thanks to the contact with Latin knights. Grotowski points out the adjustment of warrior saints to the standards of the knightly culture. He also makes the reader aware that the clothes and arms were also used to convey some political ideas, both by the newcomers from the West and by the Greeks themselves (p. 450–451). He also emphasizes that the model of the warrior saint formed in the middle Byzantine era survived and went on being used also later on, in the era of the Paleologues.

The fact that the warrior saints were depicted mostly with a spear and sword can be read as a continuation of the antique composition or an image modelled on that of the imperial guards. Both these hypotheses may well be true, as the uniform of the latter clearly referred to the ancient patterns.

The illustrative material is certainly

essential to this kind of work. The book contains more than one hundred illustrations of warrior saints on frescos, icons, coins, talismans, dishes and other daily use artifacts. The illustrative material certainly makes the book easier to use. Similarly, the indices at the end facilitate the work with it. In this case, however, the reader may have some doubts about their accuracy. To give an example, Demetrios of Thessalonica appears in the book more frequently than you can expect from the index only (the occurrences of his name on page 163, 165, 166–169, 193, 238, 254, 271 are omitted). The well developed footnotes provide information to individuals exploring a particular field of study, this however makes the book difficult to recommend to those who are not specialists.

In a work with a wealth of information like this, some errors appear inevitable. Also some opinions of the author may have gone too far, like the statement that a double-headed eagle was accepted as the official coat of arms of the Empire (p. 301).

Grotowski's book is without doubt a great reference book for historians, art historians and archaeologists. It would be of interest to the researchers of warrior saints' biographies and individuals interested in the Byzantine army in the early and middle Byzantine era. An extensive bibliography represents a great tool for further individual research on the subject.

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