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THE ALLEGORY OF THE OLD ENGLISH POETIC 'JUDITH': 'FOR þAM SE CYNCG WILNAÐ ÞINES WLITES' ("FOR THE KING SHALL GREATLY DESIRE THY BEAUTY")

Senovės anglų „poetinės“ Juditos alegorija: 'For þam se cyncg
wilnað þines wlites' („Karalius trokš tavo grožio“)

SUMMARY

The Middle Ages believed in the existence of an invisible world of which the visible is a shadow. The statement *Aliud dicitur, aliud demonstratur* is applicable to the medieval propensity for symbol and allegory that opens vistas for the typological interpretation of the Old Testament characters, places and events. *The Septuagint* refers to the beauty of Judith as sensuous; in *the Vulgata* Judith is a widow whose beauty “stems from virtue”. In the Old English poem Judith is described as *ides alþscinu* (“a damsel of elfin beauty”) when she first appears before Holofernes. The present paper aims at revealing the allegory of Judith beheading Holofernes through the mystery of the Incarnation. Typological interpretation of Judith is embedded in the poetic formula *ides alþscinu*, which suggests the connotations of Ineffable Beauty and Light. In the poem Judith is adorned with the raiment of virtue – Faith and Virginal purity, a reflection of the Light of the First Creation.

SANTRAUKA

Straipsnyje daugiausia dėmesio skiriama senovės anglų poemoje *Judita* implikuojamo pamatinio viduramžių alegorijos principo *Aliud dicitur, aliud demonstratur* analizei. Viduramžių alegorinės tradicijos dėmesys koncentruojamas į dievoiešką, pasaulio suvokimą veidrodžio pavidalu bei *proportio* ir *imitatio* siekį. Straipsnyje siekiama aprašyti „sielos mūšio dėl amžinojo gyvenimo“ ir „sielos kovos dėl dvasinio tobulėjimo žemiškame gyvenime“ alegoriją senovės anglų hagiografinėje poemoje *Judita*. Darbe detalčiau aptariamas

RAKTAŽODŽIAI: viduramžių alegorija, tipologinė interpretacija, kūniškasis pradas, įsikūnijimas, šviesa.

KEY WORDS: Medieval allegory, typological interpretation, flesh, Incarnation, Immaterial Light.

Juditos portretas, išreikštas Skaistybės, Tikėjimo, Grožio ir Šviesos atspalviais. *Septuagintoje* Kristui paaukotoji Juditos našlystė, kontempliacija ir skaistybės jėgai padeda nugalėti Izraelio tautos priešus – asirus. Senovės anglų poemoje Juditai būdingas Nekaltumas – amžinojo gyvenimo simbolis ir tikrosios dieviškos Skaistybės (Provaizdžio) atvaizdas. Darbe detaliau aptariamas kūniškojo prado mortifikacijos motyvas, prilyginamas Juditos – Skaistybės (*Pudicitia*) ir Holoferno – Geismo (*Sodomita Libido*) dvikovai. Poetinis tekstas atveria skaitytojui dvilypes vizijas, paverčiančias mikrokosminę personifikacijos alegoriją visuotinės svarbos makrokosminiu mūšiu.

MEDIEVAL AESTHETIC SENSIBILITY

Medieval aesthetic sensibility is part of the spiritual journey to God (Rorem 1993: 79). The medieval mind perceived the beauty of the Divine Handiwork as a theophany of the Ineffable Beauty of God. In view of Umberto Eco, “the Medievals did in fact conceive of a beauty that was purely intelligible, the beauty of moral harmony and of metaphysical splendour. This is something which only the most profound and sympathetic understanding of their mentality and sensibility can restore to us nowadays” (Eco 1986: 5). In the words of Pseudo-Dionysius the Areopagite (DN IV.7): “But the Super-Essential Beautiful is called “Beauty” because of that quality which It imparts to all things severally according to their nature, and because It is the Cause of the harmony and splendour in all things, flashing forth upon them all, like light, the beautifying communications of Its originating ray” (Pseudo-Dionysius 2007: 95). Light is the principle of all Beauty not only because it is pleasurable to the sensations of sight, but also because it is through light that all the shades of splendour come into being.

In the Christian culture of the Middle Ages, the continuous search for the Unattainable God evoked especial aesthetic sensibility towards the image, *mimesis* or imitation of the Image, and the sublima-

tion of the image (Бычков 1991: 29). The orthodox distinction between the image (εἰκών, *imago*) and the likeness (ὁμοίωσις, *similitudo*) is introduced by the early Church Father, apologist Irenaeus of Lyons (ca. 130–202). On the one hand by the *image* Irenaeus means human soul endowed with reason and free will; on the other hand, image implies the spiritual and the carnal, the soul and the body “in close union”. The (very) flesh (σάρξ, *caro*) is made in the image of God (Irenæus of Lyons (*advers. Haeres.* VI.1) 2018: 320). Ir. The idea that the flesh of man has become “a partaker of the divine nature” is manifest after the Incarnation of the Logos. The descent of the Logos into the world in the Image of man adheres to the Revelation of the Image. Therefore, likeness (ὁμοίωσις) appertains to the purely spiritual ideal, cf.:

Now God shall be glorified in His handiwork, fitting it so as to be conformable to, and modelled after, His own Son. For by the hands of the Father, that is, by the Son and the Holy Spirit, man, and not [merely] a *part* of man, was made in the likeness of God. Now the soul and the spirit are certainly a part of *the* man, but certainly not the man; for the perfect man consists in the commingling and the union of the soul receiving the spirit of the Father, and the admixture of that fleshly nature which was moulded after

the image of God. <...> For if any one take away the substance of flesh, that is, of the handiwork [of God], and understand that which is purely spiritual, such then would not be a spiritual man but would be the spirit of a man, or the Spirit of God. But when the spirit here blended with the soul is united to [God's] handiwork, the man is rendered spiritual and perfect because of the outpouring of the Spirit, and this is he who was made in the image and likeness of God. <...> Neither is the soul itself, considered apart by itself, the man;

but it is the soul of a man, and part of a man. Neither is the spirit a man, for it is called the spirit, and not a man; but the commingling and union of all these constitutes the perfect man. (Ibid., p. 3)

The spiritual perfection of man (εἰκὼν) adheres to his likeness of the Logos in the unity of the soul and the body that is embedded in the human nature and his likeness of God – as far as the intellectual part of the soul is concerned, for man is endowed with reason and free will.

INTERPRETING MEDIEVAL POETRY: *PER SPECULUM IN AENIGMATE*

Medieval poetry not only is allegorical but also didactic, ethical. All narratives promulgate emblematic figures for readers to digest, judge, eliminate or imitate. *Ars poetria* is mostly “the covering on some separate and separable content”, *verba* on the one hand, *res* on the other. Basic to medieval aesthetic experience is *ars rhetorica*, the *techne* (in Aristotle's terms) that ‘finds in each occasion the available means of persuasion’ (*Rhet.* 1, 1) and value of judgements’. For Aristotle rhetoric embraces a theory of argumentation (*inventio*), a theory of style (*elocutio*), and a theory of composition (*compositio*). An active engagement with all the conditions of signification is inseparable from *kairos*, a doctrine of good judgement, essential to the very concept of rhetoric (Copeland 1991: 19). The idea of beauty, thus, is made distinct from the experience of beauty (Carruthers 2012: 14–15).

A peculiar feature of Old English poetry is to represent the hidden meaning behind the image; the formulaic character of Old English poetry allowed the poet to focus on the *res* (Clemoes 1970: 5–6)

and link his *ars rhetorica* with the Christian *mythos* and the Anglo-Saxon *ethos*.

The Old English poem *Judith*¹ belongs to the genre of hagiographic poetry. Being a verse paraphrase of the Old Testament *Book of Judith*, the poem reveals certain features that mark the genre. The equilibrium of the poetic Judith is shaped by the diction of Juvenius (Gaius Vettius Aquilinus Juvenius) and Coelius Sedulius known as Christian Vergil for his *Carmen Paschale*. The *Judith* poet imitated Juvenius' metaphoric of light (*Dominus lucis*) (Lapidge 2006: 14) and paid his debt to Sedulius in the allegorical and typological interpretation (Ibid., p. 17) of the *Septuagint* Judith.

There is a complex interplay between the *allegoria productiva* – the poet's creative allegory, his *ars poetriae/ars rhetorica* and the *allegoria interpretativa* – traditional allegorical and typological interpretation of the Scriptures. “Allegorical interpretation (*allegoresis*) proposes itself as the unveiling of the Scriptural text; yet, paradoxically, such an interpretation, aiming to “save” or recuperate/re-

consider the text is itself an act of placing a veil over the *visibilia* of the text, a covering of the text so that it can be hermeneutically “recovered.” (Copeland; Melville 1991: 171)

The Old Testament Judith “preserved in changeableness of nature an unchangeable beauty” (Gregory of Nyssa 1973: 76). In the poem Judith is described as *ides ælfscinu* (l. 14) (a damsel) “of *elfin beauty*”) when she first appears before Holofernes, cf.:

Gefrægen ic ða Holofernus
winhatan wyrcean georne ond eallum
wundrum þrymlic
girwan up swæsendo; to ðām het se gu-
mena baldor
ealle ðā yldestan ðegnas.

Hie ðæt ofstum miclum
ræfndon rondwiggende comon to ðam
rican þeodne
feran folces ræswan – þæt wæs þy feorðan
dogore
þæs ðe Iudith hyne gleaw on geðonce
ides ælfscinu ærest gesohte. (ll. 7b–14b)

Holofernes (so heard I)
A wine-bidding wrought well, and with
wonders uncounted
Made ready a banquet; to this the boldest
of captains
Summoned all his chief servants; with
speed they obeyed,
The bearers of bucklers; came to the brave
lord
The fighting folk-leaders. That was the
fourth day
Since that Judith, judicious in mind,
The elf-bright damsel, erst had sought him.
(ll. 7b–14b) (Cook 1888: 2–3)

In view of Alaric Hall, a relevant evidence for the connotations of *ælf* (as a

generic element of the *ælfscyne*) is determined by its occurrence only in poetry, once in *Judith* and twice in *Genesis A* – with reference to the beauty of Abraham’s wife Sarah (Hall 2007: 89), a type of the Virgin Mary “under the shadow of the Old Law”²: “*Ælfscyne*’s generic element, *scyne*, principally means ‘beautiful’ both etymologically and throughout medieval English. Like *beautiful* it is used in a wide variety of contexts, but almost invariably of women rather than men (except that it is often used of *angels* (my italics), which may afford a parallel to its association with *ælf*).” (Hall 2007: 92) Thus, *ælfscyne* denotes a quality of feminine or angelic (Intelligible) Beauty and is connected with lightness and brightness throughout the Germanic group of languages (Ibid.). The connotation of Intelligible Beauty is embedded in the text of the *Vulgata* (Judith 10: 4), cf.: “*Cui etiam Dominus contulit splendorem: quoniam omnis ista compositio non ex libidine, sed ex virtute pendebat: et ideo Dominus hanc in illam pulchritudinem ampliavit, ut incomparabili decore omnium oculis appareret.*” (Migne 1845: 51) – “And the Lord also gave her more beauty: because all this dressing up did not proceed from sensuality, but from virtue: and therefore the Lord increased this her beauty, so that she appeared to all men’s eyes incomparably lovely.” (Douay-Rheims 1837: 457)

In her widow’s weeds (fasting, sackcloth and ashes as symbolic of repentance) the Old Testament Judith³ personifies the Israelites in distress, while her adornment envisages their symbolic *Exodus*. Judith was canonised as *sancta mulier* in the *Vetus Latina* (Kaup 2013: 31). In the *Vulgata* St. Jerome is Christianising Judith

to strengthen the typology in relation to the Virgin Mary that was concealed for Old Testament heroine. Jerome rewrites (Gera 2014: 473) the verse 16: 22 "And many desired her, but no man knew her in all days of her life since the day Manasses her husband had died and was added to his people⁴", omitting any reference to men wooing Judith and emphasising her chastity, rather than beauty", cf.: "And chastity was joined to her virtue, so that she knew no man all the days of her life, after the death of Manasses her husband" (Douay-Rheims 1837: 462).

The opening lines of the poem celebrate Judith as an example of steady faith, cf.:

Hyre ðæs Fæder on roderum
torhtmod tiðe gefremede, þe heo ahte
trumne geleafan
a to ðam Ælmihtigan. (ll. 5b–7 a)

To her the Father in Heaven,

Glorious one, granted this boon, because
of her *great faith*
Aye in the Highest. (ll. 5b–7 a) (Cook
1888: 2–3)

In the words of Albert C. Cook, "To invest [Judith] with all the womanly attributes most revered by his countrymen, the poet⁵ endows her with virginal purity, and converts her from a Jewess of profound religious conviction to an orthodox Christian and believer in the Trinity⁶" (Cook 1888: xxxii).

Judith (the maiden Chastity) is a type of the Virgin Mary. The combat between the maiden Chastity (*virgo Pudicitia*), and Lust the Sodomite (*Sodomita Libido*) (Prudentius 1949: 283) is a fragment of "the fight for mansoul" portrayed in the al-

legorical poem *Psychomachia*⁷ ("The Fight for Mansoul"). The love for God arises from what is opposite to carnal desire – dispassionate passion. Chastity, the "triumphant princess" (*victrix regina* l. 53), takes the field after Faith, the combat transcends earthly realms; the weapon of Chastity is shining (*speciosis fulget in armis*, l. 41), she is "wrapped in the garment of light" (cf. Psalm 104: 2 "and art clothed with light as with garment"), allotted to human nature upon the First Creation. This "garment of light", the "genuine beauty", deprived of plurality and corporeality, was replaced by the garments of skin (passions of the flesh). For Prudentius Judith represents the curative virginity that "brought down the Word from heaven" (Ambrose (*Inst. Virg.* I.III.11) 2007: 365). The Light of the Incarnation created "a new flesh", so that the flesh may be both defiled and perfect, "divine", cf.:

"A hit!" cries the triumphant princess. "This shall be thy last end; for ever shall though lie prostrate; no longer shalt thou dare to cast thy deadly flames against God's man-servants; the inmost fibre of their pure heart is kindled only from the torch of Christ. Shalt thou, O troubler of mankind, have been able to resume thy strength and grow warm again with the breath of life that was extinguished in thee, after the severed head of Holofernes soaked his Assyrian chamber with his lustful blood, and the unbending Judith, spurning the lecherous captain's jewelled couch, checked his unclean passion with the sword, and woman as she was, won a famous victory over the foe with no trembling hand, maintaining my cause with boldness heaven-inspired? But perhaps a woman still fighting under the

shade of the law had not force enough, though in so doing she prefigured our times, in which the real power has passed into earthly bodies to sever the great head by the hands of feeble agents? Well, since a virgin immaculate has borne a child, hast thou any claim remaining – since a virgin bore a child, since the day when man's body lost its primeval nature, and power from on high *created a new flesh*, and a woman unwedded conceived the God Christ, who is man in virtue of his mortal mother but God along with the Father? From that day *all flesh is divine*, since it conceives Him and takes on the Nature of God by a covenant of partnership. For the Word made flesh has not ceased to be what it was before, that is, the Word, by attaching to itself the experience of the flesh; its majesty is not lowered by the experience of the flesh, but raises wretched men to nobler things. He remains what He ever was, though beginning to be what He was not; but we are no longer what we were, now that we are raised at our birth into a better condition. He has given to me, yet still remained for Himself; neither has God lessened what is his by taking on what is ours, but by giving his nature to ours He has lifted us to the height of his heavenly gifts. It is his gift that thou liest conquered, filthy Lust, and canst not, since Mary, violate my authority. (Prudentius 1949: 283–84)

When the soul has become dispassionate she cleaves to her desirable Beloved. For both St. Jerome and St. Ambrose Judith is the Bride who is “putting on the robes of allurement looking forward to the coming of the Bridegroom⁸ and seeking to please him with those memorials of marriage which are the arms of chastity”:

But do you, having once for all cast away the burden of the world, sit at the Lord's

feet and say: “I have found him whom my soul loves; I will hold him, I will not let him go.” (*Song of Songs* 3, 4) And He will answer: “My dove, my undefiled is but one; she is the only one of her mother, she is the choice one of her that bare her.” (*Song of Songs* 6, 9) Now the mother of whom this is said is the heavenly Jerusalem (*Galatians* 4, 26). (Jerome (*Ep.* XXII) 2017: 83)

Judith is allegorical typology *par excellence*. Judith's speech to the people of Bethulia (ll. 152b–161a) bears the closest affinity with the triumphant speech of the maiden Chastity – different in *verbis*/the *visibilia*, yet similar in *res*.

One of the most significant thematic parallels is achieved through the repetition of “blithe”: *eow ys Metod bliðe* (“the Lord is blithe toward you” l. 154) is followed by “blithe” of the dwellers of the burg (*bliðe burhsittende* l. 159) that is spread “far and wide through the world” (the poetic formula *geond woruld wide* “throughout the wide world” l. 156) because of the awaiting radiant wondrous victory (*þæt eow ys wuldorblæd torhtlic toweard* ll. 156–57) as proclaimed by the voice of the holy Judith speaking over the high wall of the city to the dwellers of Bethulia (*seo halge spræc ofer heanne weall* “the holy one spake over the high wall” ll. 160–61), cf.:

Ic eow secgan mag
þoncwyrdæ þing, þæt ge ne þyrfen leng
murnan on mode: eow ys Metod bliðe,
cýninga wuldor; gecyðed wearð
geond woruld wide, þæt eow ys wuldor-
blæd
torhtlic toweard and tir gifeðe
þara læðða þe ge lange drugon.
þa wurdon bliðe burhsittende,
syððan hi gehyrdon hu seo halge spræc
ofer heanne weall. (ll. 152b–161a)

Now can I tell you
 A mindworthy thing, that mournful of
 mood
 Ye no longer may be: *the Lord is blithe to-*
ward you,
 The *Splendour* of kings; it is now spread
 abroad,
Far and wide through the world, that victory
 wondrous
 And *radiant* awaits you; renown shall be
 wrought
 For dole and distress which long ye endured.
 Then were *blithe* the dwellers in burg
 When they had heard how the holy one
 spake
 Over the high wall. (ll. 152b–161a)

The image of the city/Bethulia surrounded by the high wall invokes the image of the enclosure, the secret chamber, the purified heart of the Bride, the temple, the Heavenly Jerusalem, the Kingdom of God, and amplifies thematic parallels with *Psychomachia* through the image of the Heavenly Jerusalem and “the Son of Man coming down from high heaven and entering the city of the cleansed body” (*hominis si Filius arce aetheris inlapsus purgati corporis urbem intret* ll. 817–819) (Prudentius 1949: 337).

The dwellers of the burg – the Israelites – are the chosen people, the blissful souls, the pure of heart, the warriors who guard the Heavenly Jerusalem from the deadly flames of Lust the Sodomite. The pure heart can hear the divine voice –

“The voice of my beloved!” (Song of Songs, 2: 8) A life of peace – *blithe* – is sweeter after the *psychomachia* and is made enjoyable by recounting “dole and distress which long ye endured” (*and tir gifeðe þara læðða þe ge lange drugon* ll. 157–58), cf.: “I will greatly rejoice in the Lord, my soul shall be joyful in my God; for he hath clothed me with the garments of salvation, he hath covered me with the robe of righteousness, as a bridegroom decketh himself with ornaments, and as a bride adorneth herself with her jewels.” (Isaiah 61:10)

“The voice of my beloved!” (Song of Songs, 2: 8) was heard through the prophets, and “after the voice the Word came” (Gregory of Nyssa 1960: 142). In the exegesis of the poem, the divine voice is put into the mouth of Judith. Light shone at the creation by the Word’s voice, and by the Word’s voice the soul changed into something divine. The Light of the Incarnation that shone upon the world came from the burning bush, which outshines the stars of heaven. This symbol reveals the mystery of the Virgin Mary, who is “more honorable than the cherubim and more glorious without compare than the seraphim”. The divine light came from the bush allowing the virgin shoot to wither (Gregory of Nyssa 1973: 58–59). It is dispassionate life that shall lead the soul to the knowledge of the Ineffable Light.

CONCLUSIONS

The allegory of the poetic *Judith* reveals the mystery of the Incarnation. Man as *Imago Dei* implies a unity of the spiritual and the sensuous, the soul and

the body. The Light of the Incarnation removed “the tunics of skin” emblematic of the Holoferne’s head and created “a new flesh” reminiscent of the First

Creation, a state free from passions, that gives the soul kinship with the divine.

Judith's decapitation of Holofernes is emblematic of her "dispassionate passion" for God, so that in the allegorical reading she is the Bride who "grasped" her Beloved "by Faith", the one who can hear His voice and speak in His voice. Judith is lit with brilliant Light that illuminates the space of the poem suggesting

typological and thematic parallels with the Virgin Mary and Christ himself. The Israelites illuminated by the Intelligible Light become the true *miles Christi*, "blithe", and the pure in heart, for "everything that is illuminated becomes a light".

The deepest concern of the *Judith* poet might have been that his listeners shall win the "crown of Virtue" through the letter of the text.

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Endnotes

- ¹ The poem *Judith* is kept in 'the *Beowulf*-manuscript' (London, British Library, Cotton Vitellius A. XV, fols. 202r–209v), which was written out between 1000 and 1010 by two scribes. The *Beowulf*-manuscript was damaged in a fire in Sir Robert Cotton's library in London in 1731 (Marsden 2014: 270–271).
- ² As Isaac is a type of Christ, so Sarah is a type of the Virgin Mary and her virginal conception. Both Isaac and Christ are promised children; both Sarah and Mary are barren women who conceive through the power of God. Sarah is a figure of still a more heroic faith of the Virgin Mary, *Association of Hebrew Catholics Lecture Series. The Mystery of Israel and the Church. Spring 2013 – Series 11 Typology of Abraham, Sarah, and Isaac, Gen. 12–22*. <<https://www.hebrewcatholic.net/wp-content/uploads/2013/06/11.07TypologyofAbrahamSarahandIsaac.pdf>> [accessed 2019 06 20].
- ³ „The Septuagint *Judith* is a translation text, but there is no extant trace of an early Hebrew text of *Judith*, not even a single fragment. *Judith* is undoubtedly a Jewish work, *Judith* herself is portrayed as an ideal Jewish heroine, as her very name *Yehudit*, indicates.” (Gera, 2014: 11)
- ⁴ *Septuaginta: Vetus Testamentum Graecum*. 1979. Auctoritate Academiae Scientiarum Gottingensis editum VIII.4. *Iudith*. Göttingen: Vandenhoeck & Ruprecht. <<http://ccat.sas.upenn.edu/nets/edition/18-ioudith-nets.pdf>> [Accessed on 2019 06 25].
- ⁵ Some scholars attributed the poem *Judith* to the hand of the first Anglo-Saxon poet Caedmon (flourished 658–680), whose name appears on the pages of *Historia Ecclesiastica Gentis Anglorum* by the Venerable Bede (ca. 673–735), whilst others believe that *Judith* might be composed either by Cynewulf (ca. 770–840) or one of his disciples (Cook, 1888: xiv–xv). The source of inspiration for the *Judith* poet could be traced to a commentary on the *Book of Judith* by the learned

- Rabanus Maurus, one of the first theologians and scholars of his epoch; the commentary is dedicated to Judith, wife of Louis the Pious and mother of Charles the Bold (Ibid., p. xxiv).
- ⁶ The Ruler of Heaven
By name she besought, the Saviour of all,
Who dwell in the world, and spake these words:
O God of beginnings, and Giver of comfort,
The Almighty's Son, I seek for thy mercy;
Be now benignant to me in need,
O Power of the Trinity (ll. 79b–85a) (Ibid., p. 9).
 - ⁷ *Psychomachia* by Aurelius Clemens Prudentius (ca. 348–405) “is the major source of a rich allegorical tradition extending through the Middle Ages and into the eighteenth century. In *Psychomachia*, the mere presence of the Old Testament characters mentioned by is secondary in relation to this dynamic New Testament typology” (Smith 1976: 6).
 - ⁸ “The Apostle could apply directly to Christ all that was said of Adam. It is in excellent accord with this that the Church has been formed from His flesh and bone. For it was for her sake that the Logos left His heavenly father and came down to earth in order to cling to His Spouse and slept in the ecstasy of His passion ... cleansing her with the laver for that blessed spiritual seed which sows and plants; and like a woman the Church conceives of this seed and forms it.” (Mathew 1963: 41) Methodios wrote of the *Ekklesia* as the Woman of the Apocalypse, cf.: “She gleams in pure, unsullied and abiding beauty, emulating the brilliance of the lights. She is clothed in pure light for her garment. Her head is adorned with shining stars instead of jewels. Light is for her what closing is for us. She uses the stars as we do gold and brilliant gems.” *The Banquet*. 1917. Logos 6. Section 3. Ed. G. N. Bonwetsch. Leipzig, quoted in Gervase Mathew. 1963. *Byzantine Aesthetics*. London: Harper & Row Publishers: 41.