Abstract

The structuring of the Byzantine mystical experience draws on the dynamics of the horizontal mirror – that is, the reflective surface of a lake, which gathers sky and earth – and the process of in-spiriting. Both phenomena appear in two distinct – and, from a modern viewpoint, incompatible – contexts: the Byzantine liturgy and the Late Antique engagement with Anacreontic poetry. What meanings emerge when the call to “forget your earthly worries” of the Cheroubikon sung at the Great Entrance is juxtaposed with the invitation to partake in the halcyon revelry in the Anacreontic? In recognizing that the Byzantine concept of creativity is defined as an act of mirroring and vital in-breathing (in-spriting), can we put it in a productive relationship to the role of the art historian today of breathing-in new life in the shell of antiquity? The analysis here draws on Aby Warburg’s unorthodox but compelling ideas about the role of empathy in the production and perception of animation.

Keywords: Mirror, In-Spiriting, Empathy, Anacreontic, Eucharist, Cheroubikon, Paul the Silentiary, John of Gaza

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The extensive study of the mirror in medieval culture focuses on it as object or metaphor and on how the diffusion of optical science in the Mediterranean led to the development of pictorial illusionism in Western painting. This article expands the research by turning to Byzantium, and explores the *esoptron* outside the context of optics. The mirror is here identified not as an object or a metaphor but as a process for structuring a religious and poetic mode of being. The Justinianic church of Hagia Sophia and its liturgy provide the point of departure. This interior abounds visually and acoustically in mirroring structures. Optically, they emerge in the book-matched marble plaques and the reflected light from the gold mosaics; sonically, they are reified in the reverberant acoustics of the resonant interior, in the chiastic form of the psalms intoned during services, and in the reflexivity of the iterative root *marmaron* in the Greek words for marble (*marmaron*) and glitter (*marmarygma*). My earlier research on Hagia Sophia has unpacked how mirroring and in-spiriting constitute the two operative principles through which a participation in the liturgy produces a non-representational and thus performative “image of God” or *etkôn tou theou* in the interior.

To explain the distinction this paper makes between the mirror as a spatial phenomenon rather than as an object or metaphor, I will evoke the image of the reflective surface of a mountain lake. The water’s top figures the sky on earth; thereby creating a sensory nearness that is simultaneously both visual and removed from the tactile. The immaterial reflection of the sky dissolves as easily as it comes into existence when the wind ruffles the liquid’s surface. The ephemerality of the natural picture attests to the ineffability of the act of gathering earth, water, and air and of rendering the celestial present in the terrestrial.

The mirrored image of the sky on the surface of the lake displays the figural dynamics of the horizontal mirror that gathers corporeal and imagined. By focusing on the ephemeral and immaterial such as breath, reflection, and withdrawal of the self, my analysis charts a new poetics of viewership and experience invested in Byzantine culture. Semiotics or hermeneutics cannot account for this sensual phenomenon of divine nearness; a new method—sensory archaeology—offers a rich potential. It involves the recreation of the conditions of viewing and experiencing, as I have done with the production of short videos recording the appearance of Byzantine objects under candlelight, and in collaboration with engineers—the construction of digital models that allow one to hear the acoustics of Hagia Sophia. My method contextualizes “experience” by investing the analysis firmly in the Byzantine liturgy. Chants, prayers, invocations, and homilies structure the cognitive response to the ritual, and in so doing, they create a Jaussian “horizon of expectations”, a medieval lens that shapes the perception of the ceremony. I turn to the texts of the liturgy in order to access this culturally shared hermeneutic framework.

The horizontal mirror paradigm defines a mode of engagement with the world that holds together material and phantasmal. Religion defines the cultural response to this specular dynamic. Valerie Gonzalez has written some of the most compelling studies about the role of the reflective surface of water in Islamic culture. In the Islamic context and more specifically in the Sūrat al Naml 27:44 in the Qur’ān, King Solomon asks the Queen of Sheba, Bilqīs, to walk on a pavement that appears like water. The reflective surface challenges the truthfulness of sight; and Bilqīs’s confusion and inability to distinguish between real (glass) and imaginary (water) is ultimately condemned as a lack of discernment in recognizing true faith. By contrast, the Byzantine sacred space valorizes this confusion between substance and appearance and the subversion of up and down vectors created by the horizontal mirror. The Eucharist liturgy circumscribes symbolically this process of destabilization as an act of partaking in the Divine. The confusion, emerging out of the specular redoubling enacted by the disorienting reflections within the architectural body marks a process of transcendence of the self and its integration into something larger. It also demonstrates the release of the object from

1/ Hagia Sophia interior, Constantinople, 532–537 and 562

2/ Wall revetment showing the mirrored image of book-matched marble plaques in the North exedra, Hagia Sophia, Constantinople, 532–537 and 562
the control of the subject. The figural dynamic of the horizontal mirror presents a beholder who becomes a user outside of him/herself.

Further on this concept of the appearance of the transcendental in the phenomenal, my work starting with the Sensual Icon has been charting the invisible mirrored energy that animates Byzantine objects and spaces. Not fixed to some discrete and unchangeable form, this in-spiriting energy emerges in the liturgical rite. It is intensely figural, yet non-representational. Its performative dimension – temporal and kinetic – enacts the metaphysical dwelling of the Holy Spirit in matter as a visual, acoustic, olfactory, and gustatory phenomena continually resisting entrance in the visible.

My analysis focuses on the chiasm of Spirit and matter that is reified in performance but does not lend itself to an investment in a concrete form. As a result, this essay traces the figural dynamic of the horizontal mirror across music, poetics, and works of visual arts without confronting a concrete representation. Not every Byzantine object triggers the mirroring dynamic, but I have seen this spiritual mode of engagement unfold within the material conditions of several liturgically implicated works of art. Many of these objects are used in the Eucharist liturgy and include chalices and patens, and the altar itself. Because they are used in the Eucharist liturgy, they become vessels of empsychōsis when the Spirit descends over them during the anaphora. Here again, I would emphasize that I do not assume that these late sixth-century liturgical objects discovered in Syria and today displayed at Dumbarton Oaks were ever used in the Justinianic liturgy of Hagia Sophia. Yet, rather than putting them aside because they do not come from the ritual context of the Great Church, I draw on this Syrian silver in order to explore general principles of the construction of mystical experience at the culmination of the Eucharist rite.

Next I turn to Paul the Silentiary’s ekphrasis of Hagia Sophia for it reveals aspects of the embodied mysticism of the liturgy of the Great Church. He introduces the horizontal mirror dynamic at the moment of entry from narthex to naos. His ekphrasis personifies the church space, and in one of these instances he describes the altar as a sensual Aphrodite-like body emerging from the sea. Why is the encounter with the Christian religious space and its mystical pull conveyed through the horizontal mirror and through the sensual imagery of pagan statues? Paul’s appropriation of a vocabulary...
and the epic hexameter from Homer and Nonnos of Panopolis suggests an empathy with the poetics outside the strictly Christian context.

In order to explore both the horizontal mirror and the empathy of this inspiration, I turn to the sole manuscript that transmits Paul’s ekphrasis, Heidelberg, Universitätsbibliothek, Palatinus ms Gr. 23, dated to 930–940/Fig. 7/12. The collection starts with the Paraphrase of the Gospel of John composed by the fifth-century poet Nonnos of Panopolis, followed by Paul the Silentiary’s sixth-century ekphrasis of Hagia Sophia, contemporary epigrams for works of art, then the collection of Hellenistic and later poetry known as the Palatine Anthology, succeeded by another sixth-century ekphrasis but of a secular building written by John of Gaza, and finishing with Anacreontic poetry and works by Gregory of Nazianzus13. The assembly suggests that the compiler, whom Alan Cameron has convincingly identified as the tenth-century poet Constantine of Rhodes, and his Byzantine patron for whom this manuscript was produced, recognized a certain affinity in this mixture of Christian and pagan poetry14. We are thus dealing with a doubling of empathy: first the sixth-century resonance Paul finds in the Homeric and Nonnian epic hexameter and erotic verse and then the tenth-century recognition of this empathy. This dynamic attests to a synergy between the sensually erotic verse and Christian piety.

In seeking to establish the paths of this empathetic response, my analysis will engage in dialogue the ekphrasis of Paul and Anacreontic poetry. The reason, why I am drawn to this comparison is because both employ the dynamics of the horizontal mirror and in-spiriting. The process of in-spiriting is central both to the Eucharist rite and the understanding of poetic and artistic inspiration. Written or collected in such eastern Mediterranean centers as Gaza and concurrent with the development of the ostentatious liturgy in the Justinianic Hagia Sophia, the Anacreontic poems in the anthology of Palatinus 23 address light subjects such as love and drinking, consciously steering away from grief, war, suffering, and death15. These verses embrace intoxication and severance from earthly worries, and plunge their audience into a carefree dream space where time and death are suspended. Mirroring defines the creative process through which this feeling of intoxication is elicited. The writer effaces his own persona, entering the shell/mask of Anacreon, thereby animating the old poetic form with a new breath. At the same time, through the confusion created between the real and imaginary, the poet leads his audience into the enchanted realm, suspending mortality for the duration of the performance16.

Here are some of the challenges I face as I confront the poetics on Holy Pneuma (in Paul the Silentiary) with that of Zephyrus (in the Anacreontic poetry). The fifth-century Nonnos is the model poet, whom Paul emulates a century later, both have produced texts with pagan and Christian subjects. Modern scholars studying Nonnos’s œuvre have been quite divided. The French school led by Pierre Chuvin has focused exclusively on the pagan output: the Dionysica of Nonnos, while the Italian school represented by Domenico Accorinti and Gianfranco Agosti among others have focused their effort on Nonnos’ Christian output: the Paraphrase of John’s Gospel17. It is only recently that Agost and Accorint have attempted to bridge the gap and to begin to reconcile this paradoxical duality of the Christian and pagan facets of the Nnonnian poetry18. Art historians have been slow to address this cultural production, which mixes pagan and Christian, characterizing Nonnos, but also present in Palatinus 2319. My entry in this material is defined by a specific research question: rather than what explains this duality of Christian and pagan in the poetry produced in the fifth and sixth centuries, a question that dominates the work of philologists, I turn to the question of how the presence of this duality can deepen our understanding of the way religious spaces and objects function once we confront them both with the poetics of Pneuma and Zephyrus. Here I would stress that my analysis focuses on the phenomenal and imagined rather than the real and represented. This work thus connects with recent developments in art history straddling the boundary between the physical image and its mental existence in the consciousness of the viewer20. The dynamics of the horizontal mirror and in-spiriting reify in the transitory aspects of appearance.

Finally, in recognizing that the Byzantine concept of creativity is defined as an act of mirroring and vital in-breathing emerging in both the Christian liturgical context and erotic poetry, can we then see this sixth-century empathetic model as a mode through which we can re-figure the practice of the art historian working today as one of breathing-in new life in the shell of antiquity?
Here, my analysis will draw on the ideas of Aby Warburg – that unorthodox but visionary founder of the discipline – who first formulated the art historian’s role as animating those disconnected and overlooked fragments of antiquity that reach us through time.  

The sonic mirroring in the Cheroubikon

The Cheroubikon hymn, sung during the Great Entrance with the Gifts in Hagia Sophia, offers an entrance into the figural dynamics of the horizontal mirror and the way they structure the spiritual experience of being outside one’s self. The text draws attention to the mirroring process:  

“We who mystically represent (eikonizontes) the cherubim and sing the thrice-holy hymn to the life-giving Trinity, let us lay aside all worldly care (Luke 21:34) to receive the King of All escorted unseen by the angelic corps. Allēlouía, allēlouía”.

The first verse establishes the matrix of terrestrial-celestial mirroring; the priestly procession reflects the angelic. This spatial icon is designated with the verb “to icon” (eikonizō) as an enactment through which the invisible enters the shape of the visible and the material, thereby creating a proleptic parallel to the Incarnation that will take place at the altar. The mirroring process, instilled in the Cheroubikon, is recognized in the exegesis of the Constantinopolitan liturgy written by patriarch Germanos in the early eighth century. His Ekklesiastikē Historia describes how the procession of “the rhipidia and deacons appear in the guise of the six-winged seraphim and the many-eyed cherubim, for in this way earthly things imitate the heavenly”.

The Cheroubikon hymn charts two parallel actions of mirroring: a visual and an aural one. The ecclesiastical procession constitutes the visual, while the act of singing creates the acoustic mirroring reproducing in human speech the ineffable sounds of the angelic choir. The “thrice-holy hymn” in the Cheroubikon is a reference to the Trisagion hymn, which constitutes the sonic record of Isaiah’s vision of the Lord surrounded by the angelic host (Is. 6). In his analysis of the Trisagion and Cheroubikon recorded fourteenth- and fifteenth-century compositions, Dimitri Conomos has indicated how the musical design of the Cheroubikon in general shares modal conformity with most of the Trisagion settings, which are in e and g.

12 Carl Preisendanz, Anthologia palatina: codex palatinus et codex parisinus phototypice editi, Leiden 1911; Alan Cameron, The Greek Anthology from Melaguer to Planudes, Oxford 1993. Another segment of the same manuscript is today in Paris, BnF, Suppl. Ms. Gr. 384.  
19 It is philologists who have tried to address the syncretic Nonnian poetry in relation to the visual arts, Gianfranco Agosti, “Contextualizing Nonnus’s Visual World”, in Nonnos of Panopolis in Context: Poetry and Cultural Milieu in Late Antiquity, Konstantinos Spanoudakis ed., pp. 141–174.  
21 For a good collection of Aby Warburg’s writings in English, see Aby Warburg: The Renewal of Pagan Antiquity: Contributions to the Cultural History of the European Renaissance, Kurt V. Forster intro., David Britt trans., Los Angeles 1999.  
25 Conomos, Byzantine Trisagia and Cheroubika (n. 23), pp. 31–38, p. 121.
Trisagion in the Cheroubikon\textsuperscript{26}. The Trisagion comprises the following: “Amen” melody followed by A-, A-, B-melodies. The “Amen” melody only has pitches $G a b$. The A melody expands the range to $F G a b$. The B melody expands further to $E F G a b$\textsuperscript{27}. We find the contours of motivic fragments of the Trisagion’s melodies A and B in the settings of the Cheroubikon\textsuperscript{28}. In one of the oldest settings, number seven in Conomos, attributed to John of Damascus, the melody to which the word eikonizontes is set has the motivic contour $(G a b a G E F G a b F G a b a G F G G G G G)$ of both the Amen melody $(G a b a G)$ and melody B $(E F G a b a g)$ of the Trisagion\textsuperscript{29}. In general the g-centered fragments of the Cheroubikon tend to evoke the “Amen-”, and A- and B-melodies of the Trisagion, without reproducing their exact sequential orders\textsuperscript{30}. The angels themselves have no material bodies; they are energy that can only be made humanly perceptible in the material imprint they leave in matter\textsuperscript{31}. In singing this Trisagion-imbued form, the human performers of the Cheroubikon redouble as the angelic choir, leaving an aural trace of the celestial through the sonic imprint of their chant in space.

The aural mirror also emerges in the bishop’s prayers during the Eucharist service. The entire ritual is identified as the product of speech, of the word and mouth. The communion is called a logikē latreia or wordly veneration for three major reasons: it is perpetrated by the mouth of the priest who invokes the Spirit to descend on the gifts; it enables the faithful to participate by consuming the Eucharist through the mouth; and the gifts themselves are the incarnate Logos\textsuperscript{32}. Mystical power operates in the voice, in the parting of the lips, in the exhalation as one of these bishop’s prayers indicates: “give us the Logos (Word) in opening our mouth for the invocation of the grace of the Holy Spirit”\textsuperscript{33}.

The patriarch evokes the same horizontal mirror when he prays before the Great Entrance to the Lord to unlock its dynamic. His words shape the reception of the rite:

“A master and Lord our God who has set down the regiments and armies of the angels and archangels in heavens for the [performance] of the liturgy in Your honor, make so that with our entry the angels make an entry too, co-celebrating with us and co-praising with us your goodness”\textsuperscript{34}.

The prayer beseeches God to intervene, to manifest his energies through the angelic hosts, so that they enter together with the human procession and become co-celebrants in the rite. The plea is to gather mortal and angelic voices, so that the Divine would become aurally reflected in the material mirror on earth. The faithful have gathered enōpion (from en-, “in front of” and ὄψ “face”) before the face of God, while God looks down on them kataōpion (from kata-, “down” and ὄψ, “face”)\textsuperscript{35}. The two sides are set in mirroring reciprocity. The fact that the bishop’s prayer evokes this mirroring dynamic, reveals a process through which the spoken word shapes human consciousness to discern the horizontal-esoptron, through which nearness to the Divine is achieved.

This performative dimension of the liturgical word is further strengthened by the hermeneutics of Byzantine theology and mystagogy. Pseudo-Dionysios in his Celestial Hierarchy writes about the reflexivity of human and angelic chant: “Hence theology has transmitted to the men of earth those hymns sung by the first rank of angels, whose gloriously transcendent bright sound is thereby made manifest”\textsuperscript{36}. The song produced by humans is here defined as a mirror reflecting the angelic voices. And through these specular operations, the celestial reifies in the sonic reflections of the human singing exhaled in the material resonant chamber.

The same text confirms the importance of the mirroring dynamic in creating and sustaining the cosmic order:

“A hierarchy bears in itself the mark of God. Hierarchy causes its members to be images of God in all respects, to be clear and spotless mirrors reflecting the glow of primordial light and indeed of God himself. It ensures that when its members have received this full and divine splendor they can then pass on this light generously and in accordance with God’s will to beings further down the scale”\textsuperscript{37}.

God, as the uncreated light, strikes the reflecting mirrors of his angelic hierarchies surrounding his throne. The closer their rings are to the center, the more radiant their reflection. The cortege of priests at the Great Entrance figures in this horizontal esoptron through which celestial and terrestrial are gathered.

The same contiguity between terrestrial and celestial is enacted in the daily performance of the imperial ceremonies. The Book of Ceremonies, a tenth-century compilation of texts about the imperial rituals, opens with a statement that the hierarchical order of the palace is like a terrestrial mirror reflecting the universal order. At the same time, this mirror doubles as the book itself – a pure esoptron, in which the imperial ceremonial will continue to be reflected in perpetuity:
This passage from the Book of Ceremonies relies on the mirror to express that the entire project of assembling the instructional manual is to preserve an order (taxis) that can be perfectly embodied in the rhythm of each of its subsequent temporal instantiations. The terrestrial imperial taxis in turns mirrors the universal taxis. The prescriptive nature of the manual shows clearly how the esoptron is a phenomenon, a performance unfolding in time and space.

The sonic mirroring in the psalmody

In much the same way, the Psalms, which formed the backbone of the Liturgy of the cathedral liturgy, were perceived as engendering a mirroring process. They are seen as an acoustic esoptron in which the faithful could see themselves and, by studying their reflection, can correct their faults and imperfections. This is how St. Athanasius of Alexandria (d. 373) writes about the psalmodic mirror:

“But even so, the Book of Psalms thus has a certain grace in its own, and a distinctive exactitude of expression. For in addition to the other things in which it enjoys an affinity and fellowship with the other books, it possesses, beyond that, this marvel of its own – namely, that within the movements of the human soul. It is like a picture in which you see yourself portrayed, and seeing, may understand and consequently form yourself upon the pattern given. [...] But in the Psalter, besides all these things, you learn about yourself. You find depicted in it all the movements of your soul, all its changes, its ups and downs, its failures and recoveries.”

29 For an access to the transcribed music, see Conomos, Byzantine Trisagia and Cheroubika (n. 23), pp. 57–59, pp. 145–46.
30 Steenberge, “We Who Mystically Represent” (n. 26).
32 The Byzantine Eucharist liturgy emphasizes the action performed by the mouth; calling the service logikē latreia, insisting on invocation ekphōnēsis, and praying for God to open to the mouths. All these elements emerge in the euchologia or collections of bishop’s prayer, see Elena Velkovska, Stefano Parenti, Euchologia Barberini Gr. 336, Rome 1995, no. 11 p. 8; no. 13 p. 10; no. 14 p. 12; no. 16 p. 18; no. 17 p. 19; Daniel Galadza, “Logikē Latreia as a definition of the liturgy”, Logos: A Journal of Eastern Christian Studies, 52/1–2 (2011), pp. 109–124.
33 But even so, the Book of Psalms thus has a certain grace if we were setting up in the middle of the palace a radiant and newly cleaned mirror in which are seen what befits the imperial rule and what is worthy of the senatorial body, so that the reigns of power will be managed with order and beauty. So that the text will be clear and easily understood, we have used both ordinary and quite simple language and the same words and names applied and used for each thing from of old. Through this the imperial power will have measure and order, reflecting the harmony and movement of the Creator in relation to the whole, and it will appear to those subject to it to be more dignified and for this reason both sweeter and more wonderful.”

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27 Conomos, Byzantine Trisagia and Cheroubika (n. 23), p. 53, p. 56, p. 66.
28 Steenberge, “We Who Mystically Represent” (n. 26), example 7 attributed to John of Damascus in Conomos, Byzantine Trisagia and Cheroubika (n. 23), pp. 145–146.
3/ Riha paten, silver with gilding and niello inlay, Riha (?), Syria, Dumbarton Oaks Byzantine Collection, Washington D.C., 565–578
This specular dynamic inherent in the Psalms allows one to comprehend the poetry as a mirror recording the movements of one’s soul. Seeing his or her reflection, a person could correct and adjust their image and thus return to a harmonious state.

The mirror experience arises from this ability of the psalms to be embodied by all who approach them. St. Athanasius explains further how from all Scripture, only the Psalms offer language that could easily be appropriated as one’s own by any reader/singer:

“it is as though it were one’s own words that one reads […] the reader takes all its words upon his lips as though they were his own, and each one sings the Psalms as though they had been written for his special benefit and takes them and recites them, not as though someone else were speaking or another person’s feelings being described, but as himself speaking of himself, offering the words to God as his own heart’s utterance […] it is our own doings that the Psalms describe; every one is bound to find his very self in them, and be he faithful soul or be he sinner, each perceives in them descriptions of himself.”

St. Athanasius records the perception of the Psalms as a poetic skin that can easily be slipped on any body and be activated by any person coming and lending their breath to the recitation or singing. In a like fashion, the audience also shares this ease of inhabiting the poetry. The process initiated by the mirror results in a chain reaction in which the one pronouncing the poetry not only discovers himself but triggers a similar reflexive process in his audience:

“It seems to me, moreover, that because the Psalms thus serve him who sings them as a mirror, wherein he sees himself and his own soul, he cannot help but render them in such a manner that their words go home with equal force to those who hear him sing, and stir them also to a like reaction.”


4/ Riha chalice, silver and gold, Riha (?), Syria, Dumbarton Oaks Byzantine Collection, Washington D.C., 542
The Psalms establish a synergy between singer and listener, making each recognize in the poetry their specular reflection. This mirroring process gives rise to empathy and through it, Creation comes back to the Creator, and thus fuses with something larger than the self.

The learning process is also specular, the student becomes a mirror of their teacher. The katēchōmenoi constitute such an acoustic performative mirror, they are not just instructed in the religion, from kata-ēcheō (kata-“down”, and ēcheō “sound, re-sound”), but they “re-sound”, reverberate, the teaching projected onto them. Their ultimate goal is to become Christians, and thus spotless mirrors reflecting the divine word.

The visual mirror in the vessels of the Eucharist

So far, this analysis has traced the acoustic manifestation of the mirror in the Cheroubikon and the psalmody. At these junctures of the liturgy the sonic esoptron activates an empathetic response, which enables the faithful to experience the reification of the celestial in the terrestrial. The power of the mirror phenomenon grows from its capacity to activate multiple sensory modes. The acoustic mode harmonizes with a visual one, and both tap into Isaiah’s vision of the Lord (Is. 6:6–7). We can recognize the figural dynamics of the horizontal mirror in the material conditions of a series of liturgical objects used in the Eucharistic rite. The Riha paten today at Dumbarton Oaks employs mirroring both as an iconographic and as material/phenomenal device /Fig. 3/. The plate, dated to 565–578, carries a narrative scene of the Last Supper, in which Christ is depicted administering the bread and wine to the apostles. This specular doubling establishes a spatial dimension in which the grouping of the apostles can be read as two processions unfolding clockwise and anti-clockwise, both issuing from Christ. The arrangement also allows the viewer to stand enōpion, in front of Christ, and thus be integrated within the ring of the apostles.

The composition multiplies the reflective processes. The anthropomorphic doubling of Christ constitutes a Gestalt replication, in which the circular form of the paten is refigured in the choros of the apostles, the tautology of the depiction of the Eucharist on a vessel for the Eucharist and the re-enactment of the Last Supper in the liturgical rite. The object and its iconographic program initiate a process of falling into a mise-en-abyme of mirrors.

The representational mirror, which I identify with the doubling of the figure of Christ emerges across a vertical axis. The ritual mirroring, which unfolds the contingency between the narrative scene and the ritual act, is situated on the horizontal axis. The viewer becomes a participant, seeing his or her own image reflected in the empty space formed by the redoubling of Christ. This mirroring continues in the way the faithful’s ritual action imitates that of the apostles.

Since it is the priest who offers the bread from the paten, the viewer never places his/her hands on the rim; the faithful is made a user outside of his/herself, and this constitutes a new relational dynamic that releases the object from the subject's control. Similarly, the depicted altar table with its reflective surface reinforces this horizontal mirror reflection, which in turn reproduces the appearance of a typical Byzantine silver-revetted altar /Fig. 12./

The liquid mirror in the chalice

We can trace the same visual mirror dynamic in the Riha chalice, dated to 542 on the basis of its silver stamps and forming part of the same Kaper Koraon hoard /Fig. 4/. The object has a hemispherical body supported on a flaring foot with a knob and a short stem. Niello letters framed in gold record the words spoken by the bishop as he commemorates the sacrifice and Anastasis of Christ: “your things from your own, we present to you, o Lord.” These words are pronounced before the epiklēsis with which the Holy Spirit is invoked to descend on the gifts. The reflexivity of the phrase—“your things from your own”– is visually reciprocated in the reflective surface of the
chalice. Executed in chased silver, its shiny surfaces have a mirroring capacity, which is brought to a near miraculous completion when wine is poured in. The surface of the liquid can reflect what exists above the chalice in the field of vision. In fact, the wine can gather the mirrored reflections of the ceiling as well as the face of the person who has approached and touched the rim with his/her lips.

During the distribution of the Eucharist, the priest held the cup to the lips of the congregant. The latter could not grasp the object with his/her hands but only communed through his/her mouth, thus again transforming into a user outside his/herself. It is this gathering capacity of the chalice, operating through the mirroring principle, that engenders the nearness of the divine. Christ is the one who “the one who brings near”, in Greek rusamenos (from ruomai, “to bring near”), has the capacity to gather us near Him.

Martin Heidegger’s essay “The Thing” can be brought to bear on the Byzantine horizontal mirror phenomenon. The jug as a container exemplifies a mode of being that allows the object to shatter the control of the subject over it. Writing about the simple earthenware jug, Heidegger recognized how modern science has not allowed the vessel to be perceived for what it is—a container of a liquid—or how, through the act of containing, it brings near what is far away. In addition, the liquid it contains makes for a visual condition in which a reflection of the sky emerges in a manner similar to a mountain lake that acts like the eye of the landscape:

“The spring stays on in the water of the gift. In the spring the rock dwells, and in the rock dwells the dark slumber of the earth, which receives the rain and the dew of the sky. In the water of the spring dwells the marriage of the sky and earth. It stays in the wine given by the fruit of the vine, the fruit in which the earth’s nourishment and the sky’s sun are betrothed to one another. In the gift of water, the gift of wine, sky and earth dwell. But the gift of outpouring is what makes the jug a jug. In the jugness of the jug, sky and earth dwell.”

The marriage of sky and earth dwells on the surface of the spring or the surface of the liquid contained by the vessel. Pouring-out is an act of givenness; a generosity and emptying, which perfectly reciprocates the Eucharist rite. Yet, it is important to differentiate between the Heideggerian jug and the Byzantine Eucharist chalice. There is no hierarchy in the former ecology of “things,” while the Byzantine chalice belongs to the top of the hierarchic structure of the liturgy. When the priest tilts the chalice to the lips of the faithful, the communicant can see the reflection of the ceiling/sky above imbricated with a reflection of his/her own visage. Mortal and divine are gathered in an immaterial way as fleeting reflections of self and world on the surface of the liquid. The mirror figural dynamic produces what the prayers consistently request: “admit us that we come close to your sanctuary.” At this juncture rises the most potent conceptualization of medieval materiality; matter is a medium through which the Spirit becomes manifested in the world. And this embodied pneuma contrasts to the apsychos New materialism of today.

44 The inscription identifies the names of the donors and beneficiaries for this request for rest for [the souls of] Sergia, John, and Theodosios, and the salvation of Megalos, Nonnos, and their children. ὁ ἀναπαύσας Σεργίας Ἰωάννου, καὶ Θεοδοσίου καὶ σωτηρίας Μεγαλοῦ καὶ Νοννοῦ καὶ τῶν αὐτῶν τέκνων.
46 Mundell Mango, Silver From Early Byzantium (n. 43), no. 30, pp. 144–146; Ecclesiastical Silver Plate in Sixth-Century Byzantium (n. 43), pp. 5–92; Hunter-Crawley, “Embodifying the Divine” (n. 5), pp. 160–176.
47 ὁ ἀναπαύσας Σεργίας Ἰωάννου, καὶ Θεοδοσίου καὶ σωτηρίας Μεγαλοῦ καὶ Νοννοῦ καὶ τῶν αὐτῶν τέκνων.
50 προσδέχαται ὡς προσευγίζωσαι τῷ ἁγίῳ τοῦ θυσιαστηρίου, from Parenti, Velkovska, Euchologia Barberini Gr. 336, no. 13 (n. 32), p. 10. 51 For my sustained critique of the modern use of Heidegger’s Thing, see Pentcheva, “Cross, Tunic, Body” (n. 6), forthcoming.
5/ Communion of the Apostles on the Rossano Gospels, fols 3v–4, parchment with tempera and gold, Museo dell’Archivescovado di Rossano, Rossano, 6th century
The chiasm in the mirror: the Rossano Gospels

The sixth-century Rossano Gospel book (Rossano, Museo dell’Arcivescovado di Rossano) shows how a figural composition, evocative of the Riha paten further articulates the figural dynamic of the horizontal mirror by embedding it in the shape of the cross. The historic Last Supper unfolds as a liturgical action and runs across the verso and recto of the two facing folios 3v–4 /Fig. 5/. The purple-dyed parchment, silver letters, and gold accents demonstrate the Gospel’s luxury edition and possible provenance connected to the city of Constanti- nople. Further, it provides a glimpse of the splendor of the Eucharist service. Occupying the upper register of each folio, the narrative images form a sort of preface. The Communion with the bread and wine is identified with an excerpt written in silver letters: Luke 22:19 on folio 3v and Matthew 26:27 on folio 4.

Below each narrative scene, four bust figures represent prophets raising one hand in indication of speech and the other holding scrolls recording their words. These texts tie the narrative representations further to the liturgical reality of the Eucharist celebration. The series starts with David extending a scroll with Ps. 33:9, the very verses with which the Eucharist is distributed for the faithful: “taste and see that God is sweet.” Then the Rossano shows two more quotes that recognize the celestial nature of Eucharist bread; Moses presents a quote from Ex. 16:15 “This bread given to us to eat is from heaven,” while David – Ps. 77:24–25: “a celestial bread was given to them, the human being ate the bread of angels.” The Rossano Gospels completes the series of biblical quotes with Isaiah: 6:6–7: “And there was sent to me one of the seraphs, and he had in his hand a coal of fire […] and he said to me ‘it will take away thine iniquities!’” which serves as the model for the entire Eucharistic rite itself. Rossano’s selection of quotes draws an arc beginning with Ps. 33:9, pronounced in the liturgy, and ending with the heavenly model in Is. 6:6–7, thereby creating a mirror in which the terrestrial liturgy reflects the celestial realm as the two prophets and their unfurled scrolls specularly reflect each other across a vertical axis on fol. 3v. The visual and textual mirror of the Rossano is evocative of the acoustic esoptron through which the Cheroubikon and the psalmody sonically express the process of opening to let the celestial liturgy reify in their midst.

The facing fol. 4 offers another manifestation of the circular dynamic created by the prophetic quotes. Moses speaks through Exodus 24:8, but the actual quote is from Hebrews 9:20: “This is the blood of the testament which God hath enjoined unto you.” David follows with an excerpt from Ps. 115:4: “I will take the cup of salvation, and call upon the name of the Lord.” David appears again with a second quote from Ps. 22:5: “my cup runneth over.” The prophetic line culminates with Solomon pronouncing from Wisdom of Sirach, 24:21: “Those who drink me will again be thirsty.” This collection of quotes starts by identifying the liquid as blood and recognizes in it the energy of the Holy Spirit, which has descended in matter through the act of calling (epiklēsis) the name of God. Drinking is offered in abundance, the cup spills over, but it never gives satiety, instead leaving the imbiber continually thirsty and desiring to return to the beginning, to the cup of wine. In a similar way, the reflexivity of the ritual with the wine and the bread expressed in the processions of the two facing folios draws a circular perimeter, clockwise and anti-clockwise that locates in its center the power of the Holy Spirit.

The Cross marks this chiastic position where Pneuma overshadows matter in its descent. It figures in the Rossano’s Gestalt formed by the two facing folios: the central margin shapes the stem, while the row of prophets indicate the cross-arm. The chiastic structure of the composition on folios 3v–4 responds to the content of what is pictured on the parchment: the ritual through which matter is in-spirited and transformed into body and blood of Christ.

Taking the phantasmal for the real in Paul’s ekphrasis of Hagia Sophia

If the wine in the chalice establishes the conditions for the celestial to emerge in the terrestrial as a phenomenon of mirror reflection, we encounter the same figural dynamic in Paul the Silentiary famous ekphrasis of Hagia Sophia written in the sixth century. It draws on the horizontal mirror in order to express a form of disorientation at the moment of crossing the threshold of the Great Church. The sky’s dawn chases night’s shadows and ushers in the new day, while on earth the priests open the gates of the church to lead the congregation inside:
But when Dawn of the rosy fingers
drawing back the veil of shadows
walks upon the celestial arch,
then the congregation gathers, all the
leaders of the thrones [i.e. the priests
who sit at the synthonion of the apse]
subjects of the orders of a powerful emperor,
offer to Christ the ruler their deeds of grace
singing out loud god-fearing hymns with
beseeching lips, and holding a resplendent
burning candle in their untiring hands.
Conducting the sacred choir, the intercessor
escorts them. This is the much-hymned
patriarch, whom the scepter-bearer of the
Ausonians found worthy of the temple.

In the whole of Rome [i.e. Constantinople]
even the well-proportioned in width
street was becoming narrow, heading
towards the divine temple,
the entire people were giving thanks and
believed to have set their steps on the
arches of the immaculate heavens.\(^\text{64}\)

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54 γενέσθαι καὶ ἴδετε ὅτι χρηστὸς ὁ Κύριος, Ps. 33:9.
55 οὗτος ὁ ἄρτος, ὃν ἔδωκε Κύριος ὑμῖν φαγεῖν, Ex. 16:15.
56 άρτον οὐρανοῦ ἔδωκεν αὐτοῖς· 25 ἄρτον ἀγγέλων ἔφαγεν ἄνθρωπος, Ps. 77:24–25.
57 καὶ ἀπεστάλη πρὸς ἐν τῶν Σεραφίμ, καὶ ἐν τῇ χειρὶ εἶχεν ἄνθρακα πύρος καὶ εἶπεν πρὸς ὑἱέ άνθρώπου τοῦτο περιέλει τὰς ἁμαρτίας σου, Is. 6:6–7.
58 ἰδοὺ τὸ αἷμα τῆς διαθήκης, ἥς διέθετο Κύριος πρὸς ἐμάς, Hebrews 9:20 ad Exodus 24.8.
59 ποτήριον σωτηρίου λήψομαι καὶ τὸ ὄνομα Κυρίου ἐπικαλέσομαι, Ps. 115.4.
60 καὶ τὸ ποτήριόν σου μεθύσκον με, Ps. 22.5.
62 Further on the cross as marking a chiasm of Spirit branding matter, see Pentcheva, The Sensual Icon (n. 6), pp. 28–36, pp. 72–96.
64 άλλ' ὅτε δ' ἁπεστάλη πρὸς ἐν τῶν Σεραφίμ, καὶ ἐν τῇ χειρὶ εἶχεν ἄνθρακα πύρος καὶ εἶπεν πρὸς ὑἱέ άνθρώπου τοῦτο περιέλει τὰς ἁμαρτίας σου, Is. 6:6–7.
If, at the beginning of this passage, Aurora walks on the arches of heaven, at the end it is the congregation that imagines planting their steps on the celestial arc. It is not mirroring itself that is significant here, but the fact that the figural dynamics make the congregation accept the phantasmal for the real, indicated by the verb “to imagine, to seem, to appear” (dokeō). The poetry colors the entry into the temple as though the faithful step into an oneiric space of in-between (metaxu), imitating the blithe gait of the Homeric rosey-fingered dawn.

While this entry into the temple is ritually circumscribed by the Christian inauguration ceremony that transforms this first entry into an access to the celestial church, my attention here focuses on the poetics of this oneiric space and its power to possess the subject. When we turn to Paul the Silentiary’s erotic poems, we find in one of them a horizontal mirror that produces an obsession with the phantasmal:

They say a man bitten by a mad dog sees the brute’s image in the water
I ask myself: ‘Did Eros go rabid,
and fix his bitter fangs in me,
and lay my heart waste with madness?’
For thy beloved image meets my eyes in the sea
and in the eddying stream and in the wine-cup.

The epigram addresses the madness of love, first comparing it to the bite of the rabid dog. The pain of this experience continually assails the sufferer as he sees the image of the dog in any reflective pool of water. In a similar way, rabid Eros has sunk his fangs in the lover, and the latter now sees the image of his beloved reflected in the sea and in the wine held in his wine-cup. By bringing water and wine as the two reflective pools, Paul builds the concept of the inescapability and persistence of the madness of love. At the same time, the reference to the wine and wine cup sets it parallel to the sympotic inebriation. Love dominates this world, destabilizing it by making its subject obsessed with the object of his/her desire. The mirror has reversed the power relations, dispossessing the subject of control.

The duality of Christian and Pagan

Paul’s capacity to write Christian ekphrasis in Homeric hexameter and redouble as a poet of erotica is indicative of the larger process of transformation of the classical heritage in Byzantium. The poetry
of his fifth-century precursor Nonnos of Panopolis exemplifies this movement. The Nonnian hexameteric poetry and its public performance at \textit{theatra} fostered the mingling of mythic, erotic, and sympotic with Christian subjects. Nonnos’s two major compositions, the epic \textit{Dionysiaca} and the \textit{Paraphrase of the Gospel of St. John}, bear witness to this syncretism. Moreover, the Neoplatonic exegesis of Homer, which developed in Late Antiquity, also fosters the process of Christian borrowing from the Homeric epics.

The history of transmission of Paul’s ekphrasis of Hagia Sophia attests further to this Byzantine sustaining of a dual mode enabling one and the same poet to compose Christian verse along with sympotic poetry. Paul’s hexameter ekphrasis survives in one sole example: the Heidelberg Codex Palatinus Gr. 23 /Fig. 7/. The tenth-century Codex not only showcases the fifth- and sixth-century poetry that Christianized Homer, but also presents it together with its pagan precursors. And the appearance of this collection in the tenth century testifies to the continual empathy the \textit{Christian} poet saw in the \textit{archaic} poet Anacreon.

\textbf{Mirror and chiasm in the Anacreontic anthology of Palatinus 23}

Inebriation and the experience of being outside one’s self, motifs that we encountered in the horizontal-mirror dynamic of the Eucharist, also emerge in the collection of Anacreontic poetry assembled at the end of the Codex Palatinus Gr. 23 /Fig. 7/. In fact the two texts are set in chiastic correspondence in the table of contents of Palatinus 23 as Paul’s ekphrasis is the second from the top and the Anacreontae are second from the bottom. These texts conceive of artistic creation as a mirror imitation, a perfect reflection of the archaic poet Anacreon. It valorizes the anonymous writer who is eager to put on the wreath of Anacreon and then pass it on to the next composer. The first and the last poem in the collection open this possibility, allowing for an incessant Anacreontic output, similar to the visualized eternal return to the Eucharist in the circular composition of the Riha paten or the Rossano miniatures /Figs 3, 5/.

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66 Pentcheva, “Cosmic Sound and the \textit{Metaxa}” (n. 65), forthcoming.


72 Alan Cameron, \textit{The Greek Anthology from Melager to Planudes}, 1993.


74 Rosenmeyer, \textit{The Poetics of Imitation} (n. 15), pp. 63–73.
Anacreon caught sight of me
that melodious man from Teos
(I am relating a dream) and he spoke,
and I, running towards him,
threw my arms around him, kissed him.

. . .

Taking off from his head a wreath,
he gave it to me
and it reeked of Anacreon himself.
But I, foolish one, picked it up
and bound it around my head,
and from that time even up till now,
I have never ceased to love.

The chance encounter between the old poet and
his young counterpart results in an embrace, kiss,
and the passing of the wreath to the new head. The
wreath symbolizes the identity of the Anacreon taken
on by the new poet as he starts composing like his
model, never ceasing to love. The unrequited love be-
comes a metaphor and a fountain of inspiration. Sim-
ilarly, the wreath functions metaphorically as the
symptoc occasion, the prize from an athletic compe-
tition, and most importantly, the garland/collection
of poems. What has passed on from the first word of
the poem, which announces the name “Anacreon”, to
the last is a desire to love, to compose without tempo-
rual bounds. This circularity is reminiscent of the ex-
ample from the Rossano gospel and the lack of satiety
in wine, exacting a continuous return to the Eucharist.

This circle/garland remains unbroken as the last
poem (no. 60) of the collection exhorts its audience
to “imitate Anacreon” and “drink a cup... a lovely
cup of words”. The extended hand offering the
nectar of words to the next in line insures that the
garland of Anacreontic poetry will continue in per-
petuity. The ring structure of the collection as well
as the impetus to imitate and take on the identity
of Anacreon, constitute the mirror of poetic inspira-
tion. As the new poet approaches the reflective
surface, he merges with Anacreon. Imitation, here
conceived of as perfect reflectivity rather than in-
dividual originality, is presented as an ideal, the
essence of the creative process.

In like fashion, the use of anaphora, tautology,
chiastic structures, and refrain enrich the self-reflex-
vity of the Anacreontic mirror phenomenon. The
second poem in the collection exhibits a chias-
tic form:

A  Give me the lyre of Homer
B  without its bloody chord;  
C  bring to me cups of lawfulness,  
D  bring them to me blending the rules,  
    so that I will dance, drunk,  
    and under the influence of sensible madness
D' singing along with the strings
C' I will shout out the drinking song
A' Give me the lyre of Homer
B' without its bloody chord.
The poem starts with a frame AB (v. 1–2) asking for the lyre of Homer from which the subject of war and violence has been excised. Then the poet requests a cup of wine C v. 3, blended like melodic strands D v. 4. At the chiastic center, v. 5–6, the poet has transcended his normal state, now drunk he dances under the intoxication in a state of an oxymoronic “sensible madness” of creation. He is now ready to reciprocate the gift of the wine cup by producing a new melody D1 v. 7 once he has imbibed the liquid contents of the cup C1 v. 8. The poem closes with the repetition of A1 B1. The chiastic composition contains the horizontal mirror, whose self-reflexivity becomes a metaphor for the creative act as imitation.

Poem no. 2 also synthesizes well the Anacreontic subject matter: “Homer without the gore, wine without discord, and madness without violence.” This halcyon realm seduces trouble to sleep, which is evocative of the Cheroubikon’s request to forget one’s earthly worries. Caught in the reflective act of imitating Anacreon, the poet indulges in a dream world. The horizontal mirror destabilizes what is up and what is down, and this process releases the poet from the restraints of gravity. Poem no. 6 captures this lightness of being, a gentle touch, a tickle:

While plaiting a garland once I found among the roses Eros. And picking him up by the wings I dipped him in the wine, raised the cup, and drank him down. And now inside my limbs he tickles me with his wings.

76 Ἀνακρέων ἰδὼν με | ὁ Τήϊος μελωιδός | (ὄναρ λέγω) προσείπεν· [...], ὁ δ' ἐξελὼν καρήνου | ἐμοὶ στέφησι τὸ δ' ἄξιον διδώσει | τὸν Ἀνακρέωντα μιμοῦ, | τὸν ἀοίδιμον μελιστήν. | φιάλην πρόπινε παισίν, | φιάλην λόγων ἐραννήν,‖
77 no 60, vv. 30–33, West ed., Carmina Anacreonta, no. 60 (n. 74), pp. 47–48; English trans., Rosenmeyer, The Poetics of Imitation (n. 15), p. 266. I have not been able to consult the article on this poem, Glenn W. Most, “Τὸν Ἀνακρέοντα μιμοῦ. Imitation and Enactment in the Anacreontics”, in Imitate Anacreon! (n. 74), pp. 145–160.
78 On Anacreontic disarmament, see Rosenmeyer, The Poetics of Imitation (n. 15), pp. 127–129.
79 Ibid, p. 129.
80 West ed., Carmina Anacreonta, no. 38 (n. 74), vv. 18, 25; no. 45 vv. 2, 10; no. 48, v. 2.
81 Ὁδεῖς πλέκων ποτ' εὗρον | ἐν τοῖς ῥόδοις Ἔρωτα, | καὶ τὸν πτερόν κατασχέναι | ἔβαπτις εἰς τὸν οἶνον, | λαβὼν δ' ἐπαν αὐτόν—καὶ νῦν | ἐσώ μελῶν μου! πτεροὶ γαρ γαλατεῖς,‖
82 Ἁγίας Ἐσχήλων ὡς εἰσι, ἀλλ' ἐπὰν πτερόν κατασχέναι | ἔβαπτις εἰς τὸν οἶνον, | λαβὼν δ' ἐπαν αὐτόν—καὶ νῦν | ἐσώ μελῶν μου! πτεροὶ γαρ γαλατεῖς,‖
The poem opens with the weaving of the garland and the serendipitous discovery of Eros, fluttering his wings among the roses. The poet captures and “baptizes” him in the cup of wine. But once he drinks it up, this mixture becomes alive in his body, continually tickling him to compose carefree songs of love without consummation, madness without violence, and Homer without the bloodshed. The alternative baptism in wine activates two Christian ritual contexts: baptism and the Eucharist, both central to the creation of Christian identity. Even if we cannot ascertain the exact date of this Anacreontic composition, it is legitimate to engage a Christian response, because this text was read by a Byzantine audience. The playfulness of the Anacreontic “baptism” lightly teases the seriousness of the Christian rite. Through the baptism in water, the *katêchoumenos* earns the right to participate in the Eucharist and take a sip of the wine. And in consuming it together with the bread, the faithful achieve a temporal union with Christ. Albeit circumscribed in time, this *henōsis* offers a taste of life without earthly worries, and thus reciprocal in this respect to the desired dream world of Anacreonta; unscathed by death or violence.

The garland indicates further this slippage between Christian and pagan realms. The Anacreontic poetry plays with the garland as a marker of Anacreon, a metaphor for the collection of poetry, and as an indicator of the sympotic setting in which it emerges. The *décor* of Hagia Sophia also displays garlands in a similar strategy of circumscribing a territory removed from earthly worries. A vine garland envelopes the interior perimeter of the naos/Figs 6, 8–9/. Carved in low relief, but forming a billowing shape, it projects from the revetment at the border between stone and mosaic, literally in a space between matter (stone) and light (gold mosaic), earth and heaven. Harmonized with the Homeric language of Paul the Silentiary, this garland evokes sympotic notions of poetic creation, of dance, song, and unconsummated love leading to a “sensible madness”. This juxtaposition of Christian space and ritual to Anacreontic poetics can be justified by the evidence of the Palatinus 23. Some of the Anacreontic poems were produced contemporaneously with the construction of the Justinianic Hagia Sophia. And this connection was only re-enforced in the tenth century when Constantine of Rhodes decided to gather Paul’s ekphrasis of the Great Church with the Anacreontea among other pagan anthologies.

The Anacreontic poems and Hagia Sophia exhibit a shared notion of creativity as mirroring process, a reflection and echo, rather than an original invention. This concept adds a new layer to the mirroring dynamics, which not only gather the divine in the terrestrial and material, or cause the transcendence of the self, but also replicate the creative act of the Demiurge in the mortal’s exertion in making art or poetry. In this context, the perfect composition faithfully reflects the model. The use of the refrain and ring compositions manifests this mirroring process. Poem no. 9 offers an apposite example of the Anacreontic use of refrain; its continual reiteration induces the very state of sensible madness that the poem targets, vv. 1–3:

> Allow me, by the gods, I ask you, to drink, to drink without stopping for breath, I want, I want to be mad

Here “to drink” and “to want” are each repeated twice, creating the sense of urgency and willingness to give oneself to trouble-free intoxication. Then the core of the poem addresses in vv. 4–6, 10–5 the negative madness driving Alcmaeon, Orestes, Heraclès, and Ajax to acts of killing as expressed in Greek tragedy. The Anacreontic refrain rejects their violence and gore to reverse the meaning of “madness” returning it to a joyous state of revelry in the middle of the poem, vv. 7–9 and again at the end, finishing with lines 16–19:

> But I, holding my wine cup and this garland in my hair {no bow, no sword} I want, I want to be mad

The ring composition conveys a desire for perpetuity of this state of trouble-free enchantment. By repeating the refusal “no bow, no sword,” the poet indicates that his inspiration in past forms—epic and tragedy—is only in the form, but not in the content. Instead, his poetic madness draws on light content: carefree love and drinking. The process of Anacreontic creation unfolds as a rediscovery and breathing-in of new life into an old shell.

Constantinople’s cathedral rite of singing psalmody exemplifies both processes: mirroring and in-spiriting. The former emerges in the ring composition of stichologia (verses) followed by refrain in the singing psalmody. This form focuses the
creative energy on the repetition. The refrain further stretches the semantic chains of the psalms, creating a semantic disorientation that is further enhanced by the acoustic mirror of the reverberation. Human creativity unfolds as imitation and an echo, reflected from the marble walls. But, ultimately, this creative exertion to sing centers on breath and exhalation. It is this latter process that makes in-spiriting sonically perceptible. It produces and completes an incarnation of the voice in the material fabric of the building. Even more so, the bodies of the faithful also consume some of the sonic energy of this exhaled breath in chant, thus, becoming *empsychoi*.

In-spiriting in the Anacreontic poetry of John of Gaza

So far, this paper has been tracing the figural dynamic of the horizontal mirror best expressed in the chalice of wine and manifested both in the context of the Christian liturgy and in the Anacreontic poetry. The mirror reflection allows for the distant to become close like the sky reflected in the mountain lake. It also leads to disorientation as it destabilizes what is up and what is down, and thereby promotes a sense of transcendence. Yet, mirroring in the liturgical context emerges out of conditions that can best be described as in-spiriting. When *pneuma* becomes incarnate in matter, it transforms the latter into a mirror of the celestial. We find the recognition of these operations attested in the prayers for the consecration of a new altar in the earliest *euchologion* or prayerbook reflecting the Constantinopolitan ritual, Vatican City, Bibliotheca Apostolica Vaticana, ms Gr. Barberini 336. The patriarch invokes the Holy Spirit to descend and in-spirit the table; so that this altar can become a surface reflecting the suprarealistic model:

“Preserve it [the new altar] unshaken until the End of Time and display in [this church] the altar as the Holy of Holies by means of the power and energy of the all-holy Pneuma; glorify it more than the mercy-seat of the [Old] Law, so that the performance of the sacred services produce the coming upon it of your holy, super-celestial, and ineffable sanctuary and bring down [to it] the grace of your unblemished overshadowings / epiphanies.”

A similar phenomenon of in-spiriting can be found in the Anacreontic poetry; it too results in the human becoming a reflective mirror of the divine. The Anacreontic verses of John of Gaza (ca. 465–528), a contemporary of Paul the Silentiary, whose ekphrasis was also transmitted in the Codex Palatinus 23 conceptualizes the creative process as in-spiriting. I draw on his poems recorded in a late tenth-century compilation (Vatican City, Bibliotheca Apostolica Vaticana, ms Gr. Barb. 310). This manuscript attests to the continual Byzantine interest in Anacreontea expanding beyond Palatius 23. John’s poems express poetic inspiration as stirred by Apollo and the Muses. In the opening hexameter canto of the first poem, John appeals to the Muse asking her to arm him with the tortoise shell, evocative of Apollo’s lyre. But instead of war, he would take on light subjects, thus accepting in a typical Anacreontic fashion the Homeric meter, but breathing new content into it:

In-spiriting produces the figural dynamic of the horizontal mirror, allowing the celestial to enter in the visual regime of the terrestrial. Thus the divine altar reifies on the reflective surface of the man-made object.
My friends, indeed, it is my lot;
I myself rejoice gazing at
the iridescent Pieridan [Pierides = Muses] scale
the muse of the far-shooting [Apollo]
arms me with a breastplate, not
against the blood of battle,
or against a hostile snowstorm of the enemies,
because I know your expectations as a far-seeing
[Apollonian] target, and keeping an eye on that,
I know I will succeed in that, if
Apollo concedes me this honor.

John then turns to address the crowd as he dis-
embarks in his Gaza/Helicon. The meter chang-
es into anaclastic ionic dimeter, characteristic of
Anacreontic:

What is this chōros,
issuing forth from a wise bee,
without knowing, my feet
brought me inebriated
to the middle of Mt. Helikon?

And the Lord of words Apollo
and the Helikonides Muses,
bringing along the swift-rolling Hermes,
come to judge my dare.
What would happen to me, my
friends, what should I do?

My heart, flee from the panic,
entering in allegiance, have courage!
[Like] those who breathe of loving Muse
and masters of ineffable discourses,
so too you will gain ineffable discourses.
This beautiful elder, the swan,
at the blowing of Zephyr, knows
how to modulate a clear song.
Now the crowd is here,
pouring out sweet dew.

All the cranes run to gather
the strewn seed,
I have come to sing
of the pleasure-loving seed of Gaza,
and the crowd has gathered.

Give me the lyre and I will rouse it,
as if the beautifully-voiced Orpheus,
sings with me this song.
Hey, the crowd has gathered,
and the sweet Muse gushes forth.

Phoebus [“the radiant” Apollo]
enveloping me with his breath
has started to sonify [vibrate] his lyre,
modulating it with a wise hand,
and here the crowd is Phoebus,
laden [with nectar] of an ineffable bee.
As John disembarks in his Gazean Mt. Helikon, he is immediately surrounded by the crowds, avidly awaiting his song. He assuages his stage fright by drawing on the examples of the natural song inspired by the wind. The swan, once filled with the wind of Zephyr, gushes forth a beautiful and clear song. The poet asks for the lyre of Orpheus, which he rouses with his hand producing a song that distills in it the voice of Orpheus. Finally, as Apollo inspires the poet, the latter transforms into the god for the duration of his poetic performance. His experienced hand makes the lyre vibrate. The crowd too morphs into this Apollo, filled with the enchanting nectar of poetry.

The creation of poetry is linked to wind and liquids (water, nectar). Zephyr sonifies matter, making the natural mellifluous sounds, which liquefy words into a murmuring stream. The liquid sound of this poetic process in vv. 32–36 is suggested in the Greek ρηθ- “to flow” describing the action of the Muse and doneoled, likening the action of the poet to the activity of the wind that shakes, agitates, and stirs the branches of a tree. The murmuring sounds flow, connecting the voice of Orpheus to the muse’s liquid sound.

Gaston Bachelard, who wrote about the material inspiration of the poetic imagination in modern culture, reached conclusions that can be brought to bear on the Byzantine conceptualization of poetic language: “[L]liquidity is the very desire of language. Language needs to flow.”

Byzantium, Bachelard enables us to recognize the significance of the Byzantine characterization of poetic language as water: “Water is the mistress of liquid language, of smooth flowing language, of continued and continuing language, of language that softens rhythm and gives uniform substance to differing rhythms.”

Why water? Because, it smooths

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94 Ω φίλοι, ἦτοι κλῆρος ἐμός, χαίρω δὲ καὶ αὐτός (I) | Περαιάν πλαστιγνα πολύρροπον ὄμισσα λεύκους | Μοῦσα με νῖν θεοτέρουν ἐκηβόλαι, αὐθ' ἐπὶ χάριν, | αὐθ' ἐπὶ δυσμενεῖόν νῖφα βαφθαρον, ἀλλὰ μενοδιόν ἔμπειρον ὀίδα ταννύσκοντον, ἧν ἡ δοκεῖν | (5) εἴσομαι αἰ κε τύχωμι, πόρῃ δέ μοι εὖχος Ἀπόλλων.

95 Ὁ χορὸς τίς ἐστιν οὗτος, | ὁ σοφῆς βρυών μελίσσης; | ἔλαθον πόδες με μᾶλλον | μεμεθυσμένον λαβόντες (10) | Ἑλικῶνος εἰς τὸ μέσσον. | Ὅ δ' ἄναξ λόγων Ἀπόλλων | Ἑλικωνίδες τε Μοῦσαι | τροχαλὸν λαβόντες Ἑρμῆν | κρίσιν εἰσφέρουσι τόλμῃ· (15) | τί πάθω, φίλοι, τί θέλω; | Κραδίη, φύγοις τὸ τάρβος, | ἔχε θάρσος εἰσδραμοῦσα, | φιλίης νυνέσι Μοῦσης, | νοερῶν λόγων κρατοῦσι (20) | νοεροὺς λόγους κομίζοις. | Ὅ καλὸς γέρων ὁ κύκνος, | Ζεφύρου πνέοντος, ἐγώ, ἐγώ πνέου τοὺς Μοῦσας, | ἔγνω, ἔγνω πνέου τοὺς Μοῦσας, | ἔργοι τοῦ ἀνθρώπου (25) γυναικείμενοι λέγεσι. | Τάρβων τρόπων πάσαν στορχακώς διώκειν διὰ λογικῆς δε Γάμβης | δι' ἐμοῦ λέγεσιν (30) | ὅ δ' ἄναξ δίκην ἐπικόλουθος, | δέ μοι βαρβάρος, δονήσω, | Ὅ δ' ἄναξ ἀλοίπων ὁ φαύβος (35) | γυναικείμενοι λόγοι, περί με πνεύμα | τοῦ ἀλοίπου ἑλπίδαν | τιμηθῆναι παλάμη σοφή μελίεσιν, ὅ δ' ἄναξ ἐτὸς | ὁ φαύβος (40) | νοερῆς γέμων μελίσσης. | I in Cinque poeti bizantini (n. 92), Ciccolella ed., pp. 130–133.


the surfaces of rocks, creating glistening polished pebbles in its wake; thus created, these reflective surfaces can reify the celestial.

Water also serves as the metaphor for the poetic creativity merging rhythms in a mellifluous song. In a similar way, John of Gaza, mixes hexameter with ionic dimeter creating a new song for an audience like a swarm of bees, eager to feast on the nectar of the poetic flow.

Yet, wind propels the water to flow in this Byzantine conceptualization of poetic creation. Apollo/Phoebus exhales his breath in the poet (v. 37). And like the swan sonified by Zephyrus (vv. 22–24), so too John is roused to voice his poetic stream. This last in-spiriting is an echo of the earlier mention of all those predecessors of poetry who have been in-spirited by the Muse (vv. 19–21). The circle is thus completed, and the poet has joined the choros of the masters.

The imaginative, poetic connection between the flow of water and the stream of words arrives as yet another process of mirroring. Bachelard himself would remark how “of all the elements, water is the most faithful ‘mirror of voices’”99. It softens and harmonizes sounds. Its reflective surface becomes a metaphor for the artistic creation understood as perfect reflection/imitation. And in this sense, the esoptron of water reproduces the Anacreontic process of the song of the new poet dissolving in the stream of the voices of past poets. As the old shell becomes in-spirited with new desire, it produces a modulated sound that expresses and sustains the ancient model. Through in-spiriting, the materiality or poësis becomes a mirror reflecting the celestial model.

**Protean matter, in-spirited form: from Byzantium to Botticelli**

The in-spiriting of the poet mirrors the in-spiriting of nature that comes with spring and procreation. Here is how John of Gaza’s sensual poetry captures this:

On the soft breezes born by the breath of Zephyr, I observe the scion [Eros] of the Graces, All the groves are laden with the rose-strewn loose tresses of Paphia [Aphrodite].

Eros with a divinely-inspired dart conjoins creature with creature preventing the abyss of oblivion to separate gender from gender.

Pleasure-loving songs exhale [chant] with the ineffable Muses in the seasons of Dionysios, when the spring comes again.

Perched on the lush green trees, a bird sings a song, all the nature roused with murmur, dances in honor of spring.

Luminous Apollo, the lord of wisdom, irradiates an aura, seated [in the chariot pulled by] foals, he gives rise to pleasing light.

Give me a rose from Kythera [ref. to Aphrodite] friends of the wise bee let Kythera smile, when I modulate a song about the rose100.
Zephyr’s brings nature to life, the trees sprout leaves and blossoms, while pleasure-loving sounds fill the air. As the bird sings and Apollo brings the radiancy of Dawn, the poet modulates his human speech to match the alluring sounds of nature. Through his intoxicated world, the desire to pro-create overpowers all species. While present only through her attributes of roses intertwined in the loose tresses of the Muses, or her smile, Aphrodite emerges most palpably in Eros-desire attracting male to female.

John of Gaza never fully personifies Aphrodite; instead, he channels her presence in such aspects as roses or radiant smile. His restraint sustains the allure. Yet all forms are touched by Aphrodite’s presence in the way their substance responds, shifting appearance, becoming polymorphic, blossoming and sprouting. The poem captures a protean world in a moment of transformation, triggered by a vital in-breathing.

When it comes to the image of the revival of nature in spring, modern Western audience would immediately recall Botticelli’s painting at the Uffizi Spring [Figs 10, 11]. The Three Grace interlock in a ring dance. Mercury dispels the clouds with his caduceus. His presence indicates that protean matter stands at the verge of a metamorphosis. Other figures in the panel reveal how this transfiguration operates. Zephyr’s inseminating breath has caused pregnant Flora to exude a sprouting bough. Spring as a young maiden strews blossoms from the folds of her flower-bedecked dress. At the center, Aphrodite rules this enchanted world. Botticelli’s painting anthropomorphizes the world evoked in the Hellenistic and Late Antique poetry. The painter found inspiration for this painting in the poetry of Poliziano, who shared empathy with Ovid and Claudian. It is yet to be explored if this western production of both poetry and visual arts had access to Byzantine poetry in manuscripts such as the Barberini 310. We should also recognize that while the sensuality of Latin and Italian poetry urged Botticelli to respond with an anthropomorphic figuration, no such urge and pictorial product exists in Byzantium. Instead, what we encounter is poetics that straddle Christian mysticism and pagan eroticism, without the need to exteriorize it in material pictures or sculptures.

My next example shows how the sensual imagery of Anacreontea is appropriated by Paul the Silentiary in order to convey the mysticism of the...
liturgy. Aphrodite’s pleasing allure transcends into the Christian realm, where metamorphic matter marks charis or the descent of the Spirit in the flesh. Paul the Silentiary draws on the sensual poetic model used by John of Gaza and Nonnos as he pictures a world of spring and love when confronting the altar table of Hagia Sophia. Paul’s words are seductive and suggestive. In his Homer-inspired vocabulary, the altar becomes a glistening virginal body, naked, and attractive, we can picture the silver-revetted altar table today at Dumbarton Oaks as a visual equivalent/Fig. 12/. The appeal of its sensuous shape has to remain barred and hidden from sight, so he appeals to the priests to cover it in a purple veil:

Where am I brought, where has my unbridled speech led me to?
Restrain yourself my bold voice
at the closing of my lips,
stop to denude what is not licit
for the eyes to gaze upon
You who perform the mystic rites
[the priests] as the law mandates
spreading with your hand the veil dyed
in purple by the Sidonian shells [murex]
cover the surface of the altar table.
Stretching out on its four corners
fluttering veils of silver
[you priests] show to the infinite people
the golden sea and radiant works of art made by an inspired hand

The poet propelled by the winds of the sea has lost orientation. His words convey the sense of being surrounded by the infinity of the sea. Without specifically naming it, the poet finds himself in a horizontal mirror. The confusion in spatial orientation helps him reach an epiphany. His words denude the sacred, revealing the source of divine energy invested in matter. And he pleads with the priests to have these mysteries covered with the purple cloth and thus protected from the profane gaze. Rather than concealing, Paul’s words encourage the haptic, profane, and desirous gaze by recalling the memory of the sensuous shape of Aphrodite emerging from the sea. Moreover, this appeal to the touch is further supported by the word choice faidra daidalmata or “radiant masterpieces”, conjuring up sculptured forms that invite the hand to feel their glistening surface. The allusion is meant to refer to the gilded silver revetment of the altar. The surface of that “body” is reflective and gleaming—a sea of gold. Moreover, the allusion to anthropomorphic shape covered by a clinging drapery further enhances this seductive process of paradoxically denuding by covering. Just as the ancient statuary presented bodies whose sensuous curves were made perceptible by the suggestive wrap and flow of the drapery, so too Paul invites his audience to contemplate the same process within the ecclesiastical space. As the priests cover the altar, they paradoxically reveal it. The formlessness of the glistening sea acquires shape in the folds of the cloth embracing it. But the covering also expresses
of the process in which the immaterial and divine acquires sensual manifestation; Pneuma reifies in the horizontal mirror of matter.

The metaphor of Aphrodite’s statue continues, for just as its animation is the product of a divinely-inspired hand, so, too, the hand of the master that produced the altar is called sophēs; Sophia/wisdom dwells in it. In introducing this anachronic comparison between Botticelli painting on the one hand and Byzantine poetry and art on the other, my aim is to highlight the relevance for Western thought of the Byzantine conceptualization of the creative process. Matter/nature is in-spirited and made pliable through the divine breath that animates artist and his work. The artist/poet is sophos, laden with wisdom.

The image Paul composes is reminiscent of Aphrodite emerging from the foam of the sea, a beautiful and radiant body with unfettered hair animated by the soft breezes. This dream image has been lodged in western consciousness by Botticelli’s painting Birth of Venus /Fig. 13/105. The surface of the sea riffled by wind dissolves the mirror image into fragments. A breeze pushes forward to coast a shell in which Aphrodite stands, her hair sailing in the winds, her body rising from the foam of lapping waves.

As Aby Warburg first demonstrated more than a century ago, Botticelli’s Birth of Venus was a product of empathy with Poliziano’s poem La Giostra, who found inspiration in Ovid’s Metamorphosis and Fasti as well as Claudian’s poetry106. The return to the antique in both the poetry and painting of fifteenth-century Florence was motivated by a desire to find a corresponding expression of in-spirited matter; those ripple effects of the invisible breath. Poliziano responded to the ancient models by seeking in them such accessory motifs as windblown drapery and hair, which conveyed animation. Botticelli looked for animation in the ancient pictorial representation of the human form. He found empathy with ancient models of accessories of movement. Both Botticelli’s paintings and Poliziano’s poems excavate from the artistic production of the ancient world those aspects of animated matter that convey the sense of a lifelike form.

By contrast, the Byzantine artist creates the interior of Hagia Sophia, which sustains the dream of Aphrodite’s sensuous body without an anthropomorphic figuration. The materiality of mosaic and marble decor evokes animation by activating such phenomenal aspects as glitter and reflection to convey the animation of matter as Spirit descends and overshadows it107. The desire to express the in-spirited phenomenon in Byzantine culture leads to a contiguity between Anacreontic love poetry and the Christian concepts of grace/charis and empsychōsis.

103 Boyd, “A Metropolitan Treasure” (n. 45), pp. 32–34.
104 Paul the Silentiary, Descriptio Sanctae Sophiae (n. 64), vv. 755–763.
The transience of the Anacreontic spring conjoins with the ephemerality of partaking in the eternal divine through the Eucharist.

The art historian’s role: *Pathosformel* and inspiration

In drawing attention to the fifteenth-century Florentine appropriation of ancient forms conveying agitation, Warburg highlighted the psychology of the artist’s response to past artistic traditions as well as the art historian’s engagement in a similar operation. *Pathosformel* (form that evokes emotion) is the term Warburg gave to the potential invested in an artistic form that stirs in the subject – the artist, his audience, the art historian – to discover expressive analogies between periods and cultures far removed from each other. For a painter like Botticelli, the ancient reliefs transmitted a *Pathosformeln* that were resonant with the current poetic and artistic aesthetics of fifteenth-century Florentine culture. The flotsam of antiquity thereby acquired new life, penetrated by a new spirit.

The Warburgian model cultivates in the art historian the power of empathy to resuscitate form. This role is not far from the Late Antique poet who takes the wreath, cup, and lyre of Anacreon in order to pour new life into them. His empathy with the Anacreontic *Pathosformel* enables him to sonify the empty shell of pagan antiquity with a new breath. Yet a further stage of this empathetic response is the capacity of this sixth-century poet to invest his Christian ekphrasis with the sensuality of the sympotic poetry. With the result that both he and his audience could view the interior of Hagia Sophia as a sensuous body that comes to life with the sound of chanting exhaled in this resonant chamber or with the shifting light of sunrise and sunset animating the mosaics and marble. Mirroring – the figural dynamics that I have been observing throughout this essay – as the act of seeing and recognizing oneself fused with the reflection of the celestial, is a form of empathy.

Paul the Silentiary ekphrasis of Hagia Sophia can be seen as an expression of a *Pathosformel*, a voice inspired by past patterns of *poësis* exhaled in order to animate the material shell of the Great Church. His charismatic poetry stirs the memory of fugitive phenomena observable inside Hagia Sophia. The shimmering marble and mosaic, the trembling lights, the reverberant sound, and air filled with the smoke and perfume of burning incense shape a space that moves, breathes, and changes. Paul characterizes the appearance of the church as *aiolomorphos* or “swiftly-shifting in form.” The building acts like a shell coming to life as breath is exhaled into it. The dome is called a helmet, *pelex*, *eupellex*; the east apse – a face and mask, *prosopon*; the four grand arches are seen as iridescent megaphones, “*kerata*” (from *keras*). All start to vibrate as *pneuma* begins its indwelling, be it in the form of chant, perfume, or glitter. The colonnades of the *exedrae* extend as arms opening up to embrace the faithful. The marbles metamorphose into veins and flesh. At night, the drum of the dome becomes the neck of a maiden decorated by a ring of oil-lamps shining like rubies. The building as a memory shell becomes *empnous*, filled with *pneuma*, in the process of performing the ekphrasis. In Paul’s poetry, Hagia Sophia emerges like a coruscating shell, an architecture of appearances, mirror reflections and glitter, whose combined sensual power distracts the entranced viewer making him/her forget worldly worries, thus achieving the Eucharistic goal of entering in communion with the divine. Phenomenology lies at the center of this experience: mirror reflections, passing shadows, drafts of air, reverberation of human chant, all these evanescent effects underscore Byzantine ekphrasis of sacred space, enabling the rise of a transcendental architecture. Here human worries are forgotten through the distraction of beauty and the disorientation of a *choros* of light and sound. And a new dimension is added to the mirror of terrestrial and celestial – the imaginal and internal one of what stays in human consciousness.

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108 Paul the Silentiary, *Descriptio Sanctae Sophiae* (n. 64), v. 884.
109 Ibidem, vv. 299, 489, 530.
111 Paul the Silentiary, *Descriptio Sanctae Sophiae* (n. 64), vv. 457, 462, 561.
Summary / Zrcadlo, inspirace a umělecká tvorba v Byzanci

Témata zrcadla ve středověké kultuře je rozsáhle studována a v jejím rámci je zrcadlo nahlíženo nejen jako předmět, ale i jako metafora. Jeho studium také zahrnuje otázku, jakým způsobem rozšiřování optické vědy ve Středomoří vedlo k rozvoji obrazové iluzionismu v západním malířství. Tento článek rozšiřuje studium fenoménu zrcadla a zrcadlení v rámci Byzance, avšak zkoumá esoptron vně kontextu optiky. Zrcadlo zde není identifikováno jako předmět nebo metafora, ale jako proces pro uspořádání duchovního a poetického způsobu bytí. K vysvětlení rozdílu, který článek vymezuje mezi zrcadlem jako prostorovým jevem a předmětem nebo metaforou, stojí za to zmínit obraz zrcadlového povrchu horského jezera. Vodní hladina zobrazuje nebo na zemi a tím vytváří smyslovou blízkost, která je zároveň vizuální a mimo-hmatová. Když vítr zbrázdí tento tekutý povrch, nehmotný odraz nebe se rozplyne stejně tak lehce jako vznikl. Tento článek, jenž se zaměřuje na efemérní a nehmotné jevy jako dech, přemýšlení a usebrání, vykresluje novou poetiku vizuální zkušenosti v byzantském umění. Ne každý byzantský předmět je nositelem zrcadlové dynamiky, ale tento duchovní modus je často rozvinutý u některých výtvarných a hudebních děl, akterů liturgie. Mnohé z těchto předmětů – kalichy, patény i oltář samotný – jsou používány v eucharistické liturgii. Článek se následně zabývá ekphrasis Chrámu Boží Moudrosti od Paula Silentiařia, která pojednává o horizontální zrcadlové dynamice v okamžiku vstupu z nartexu do naosu a spojuje tak mystickou zkušenost s obrazem nebeského chrámu odrážejícího se v tom pozemském. Paulova ekphrasis existuje v jediném rukopisu: Heidelberg, Universitätsbibliothek, Palatius ms Gr. 23, který je datován mezi léta 930–940, a je zde zaznamenána současně s erotikou poezií. Anakreontské verše této pohanské poezie se vyznačují podobným zaujímáním procesem zrcadlení a vnuknutí (in-spiriting). Palatinus 23 dokazuje, že byzantské publikum v šestém i desátém století mělo empatickou schopnost reagovat na duchovní prožitky vyjádřené skrze poetiku svatého pneuma a Zefyru. Připustíme-li, že byzantský koncept tvorby je definován jako akt zrcadlení a živého vdechnutí, které jsou patrné jak v kontextu křesťanské liturgie, tak v erotiké poezii, je pak možné aplikovat tento příklad na způsob, skrze nějž je možné znovuzpůsobit praxi historika umění, který dnes svou prací vdechuje nový život antické minulosti? V tomto ohledu je tato esej blízká práci Abyho Warburga, konkrétně pak jeho myšlence o roli umělce a historika umění, které jsou skrze svou tvorbu povolání k oživení trosk antiky.