Alexander the Great Conqueror and Captive of Death: His Various Images in Byzantine Art*

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RESUME

La personnalité et les exploits d’Alexandre ont enchanté les écrivains, les poètes et les artistes. Ce phénomène a contribué à la création des divers images d’Alexandre dans l’art et la littérature byzantins. Les plus anciennes de ces images, remontant à l’Antiquité, sont celles du chasseur idéal, du héros, du bon prince.


Mais ces moines et ces poètes qui méditèrent sur la mort du héros et sur le destin de l’homme ne voulaient pas tout de même le voir disparaître dans un tombeau ou demeurer captif de la mort. Ainsi dans quelques icônes post-byzantines, Alexandre devient à la fois symbole de l’éphémère et de l’homme juste don l’âme, à l’heure du trépas, est reçue par l’archange Michel. Son élevation au Paradis est le thème des légendes que l’on trouve dans la tradition littéraire traitant d’Alexandre.

Alexander’s campaign against the Persians revived bitter memories in the minds of the Greeks. These memories probably prompted the architect Democrites (or Stasicles) to propose to Alexander the creation of the eighth wonder of the world: a colossal figure of the world conqueror carved out of the marble rock of Mt. Athos—the rock Poseidon hurled at one of the giants when they warred against the gods. The young king was to be represented holding a city in his left hand and “with his right should pour forth a river running with roaring water into the sea.”1 Alexander did not approve of the proposal, and his image was never carved on Mt. Athos.2 However, it was des-

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1 Plutarch, Alexander, i.xxii. 3-4; in Lives, The Loeb Classical Library (London and New York, 1919), vii, 424-427. The incident was also reported earlier by Strabo, Book xvi, ch. 1:23, ed. A. Meineke (Leipzig, 1853), nr. 894.
2 Cf. S. Kadas, To Hagion Oros (Athens, 1980). 9. Later artists were fascinated by this daring project and imagined the heroic or divine colossal in different ways, as exemplified.
tined to be represented on the walls of the monasteries established by Byzantine monks on that same mountain, when it became the garden of the Virgin Mary. This Christian image grew out of meditations on Alexander’s destiny by Church Fathers, monks, emperors, poets, and artists. It evolved from earlier Byzantine images of Alexander that must be discussed first (Fig. 4).

In the formative years of the Byzantine Empire, the Hellenistic tradition that related Alexander to the gods died out. Among the last manifestations of this concept were a golden plate from Abukir (fourth or fifth century) and a relief from Messeini (fourth century), now in the Louvre, which represents Alexander with the lion skin of Heracles. The Eastern Christian artists were enchanted by Alexander the great hunter-warrior-ruler—the ideal prince who chases wild animals, mostly lions, for the benefit of his people. In this image one sees the continuity of a notion of kingship that can be traced as far back as the Assyrian kings. The royal hunt has always been considered symbolic of transcendent victory, of the triumph of good over evil. In accordance with this tradition many hunting scenes in late antique and early Christian times have been interpreted as evocations of Alexander the victor. He is represented as the ideal hunter as late as the seventh century in a fragment of an Egyptian textile, now in Washington, D.C. (Fig. 5). The fragment contains two mirror

by a drawing by Pietro da Cortona made in the mid-seventeenth century to honour Pope Alexander vii, now in the British Museum, and a 1721 engraving by Johann Fischer von Erlach, in the National Library of Vienna (Fig. 4) (N. Yalouris, “Alexander and His Heritage.” The Search for Alexander. An Exhibition [New York, 1990], 10-20, esp. 14-19, fig. 9; P. Huber, Athos, Leben, Glaube, Kunst, 3rd ed. [Zurich and Freiburg im Br. , 1982], figs. 2-3.


images depicting “Alexander the Macedonian,” as a Greek inscription attests, on either side of the Tree of Life which indicates the symbolic meaning of the hunt. The theme continues throughout Byzantine art. However, much of the concept of the perfect prince adorned with Aristotle’s “megalopsychia,” embodied in the person of Alexander, passed on to the Byzantine Emperor who became the hero and the symbolic hunter.5

The image of the hero was a powerful one in ancient Greek culture. From Heracles to Achilles and finally to Alexander, heroism was trumpeted and made public. In the Christian world in general, and in Byzantium in particular, the emphasis, on the other hand, was placed on the martyr. Martyrs’ deeds tended not to be revealed; there was only the fact of their sacrifice. And yet in the hero there was the element of the martyr to whom Alexander was to be related. Early Church Fathers compared Alexander the hero to the heroes of faith. John Chrysostom, for example, said of Alexander that virtuous and great as he had been, he was not like the martyrs of faith.6 But the people, the scribes, and poets who produced the different verse and prose versions of Alexander’s romanticized deeds did see him as a martyr. John Chrysostom wrote that in his time people attached Alexander’s coins to their heads and feet.7 As late as the early nineteenth century, when Dodwell visited Greece, he mentioned that it was customary for women to wear coins of Alexander the Great as amulets.8 Alexander’s early “unjust” death, at a time when it seemed nothing could stop him from achieving his heart’s desire, led to his being viewed as a martyr. This is indicated, for example, in the narration of Alexander’s testament and death in at least one of the versions of the Tale of Alexander.9

His personality, exuberant nature, romantic beauty, generosity, and early death enchanted writers, poets, and artists who wove Alexander’s cloak, and all these characteristics were often cited in the titles of manuscripts containing Alexander’s saga.10 They contributed to the creation of his various images that appeared in Byzantium, parallel to one another or even woven together: the ideal prince-emperor, the hero for whom the earth was not enough, the Christian martyr whom

5 Grabar, Empereur, 137 ff.; Gleimser, Alexanderbild, 11-22.


7 PG. xi, col. 240.


10 G. Wagner, Carmina graeca medii aevi (Leipzig, 1874), xv-x.
the people wished to see resting in the green pastures of the redeemed.11

The Alexander Romance is generally known under the name of pseudo-Callisthenes, but in fact it has no connection with the historian Callisthenes of Olynthus who accompanied Alexander on his expedition. The source of this mistaken attribution is to be found in the titles of several manuscripts.12 Regardless of its authorship and sources, this romance was one of the Byzantines' most beloved readings. From the fifth century on, it underwent numerous revisions and adaptations. Their authors used the material rather freely, so that the various versions differ greatly.13 A Greek version of the Romance in verse appears for the first time in 1388 in cod. Venice, Marciana 408.14 In addition there exists another, post-Byzantine version in prose to which the modern Greek rendering, the so-called Phyllada tou Megalexandrou, is related. It was published for the first time in Venice in 1680 and has been reissued several times since then.15 Finally, there is a rhymed version, illustrated with woodcuts, which originated in Zakynthos shortly after 1500.16

Among the extant Eastern manuscripts, there are a number with illustrations: two Greek codices of the thirteenth and fourteenth centuries (one in Oxford, Bodl. Lib. cod. Barocci 17, with much-flaked miniatures, and the other in the Hellenic Institute in Venice with a series of important full-page illustrations), two Serbian manuscripts of the fourteenth and fifteenth centuries in Belgrade and Sofia respectively,17 and several Armenian codices with dates ranging from the thirteenth to the eighteenth centuries.18 All these codices, although late in date, have a common root in an early Greek model. Illustrations made for the Romance, however, are also found in other types of manuscripts, such as hunting treatises. Thus, the tenth-century Cynegetika of pseudo-Opian (now in Venice, Bibl. Marciana cod. gr. 479) includes three scenes stemming from the Romance, depicting Alexander bringing Bucephalus to Philip, Bucephalus imprisoned behind iron bars (on the upper part of the miniature), and Alexander chasing Darius (Fig. 6).19

Of the preserved complete illustrated manuscripts, the most precious is the one in the Hellenic Institute in Venice.20 Xyngopoulos, who first published the manuscript fully, tentatively assigned it to Crete and the fourteenth century. When Gal-

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11 Despite major works by philologists on various problems (contributions made by Greek scholars are of special significance), a complete, systematic study of all these aspects of Alexander's image in Byzantium and modern Greece considering the evidence of both texts and images has not as yet appeared. For the image of Alexander in the West see G. Cary, The Medieval Alexander (Cambridge, 1956: repr. 1967), and for more recent bibliography, especially on the legend of Alexander, C. Frugoni, La fortuna di Alessandro Magno dall'antichità al Medioevo (Florence, 1978).


13 For the textual problems, dates, and relations of extant manuscripts and proposed theories in general see R. Merkelbach, Die Quellen des griechischen Alexander-roman (Munich, 1954); Pfister, Alexander: Gleixner, Alexanderzehnt, 61ff.; for the modern Greek versions see G. Veloudis, Der neugriechische Alexander Tradition in Bewahrung und Wandel (Munich, 1968). For a brief presentation of the various problems and more complete bibliography see D. Holton, He Hellenike paradou tou mythistoramatos tou Megalou Alexandrou, Keimena ka Meletai Neuellenikes Philologias, ed. G. Zoras, lxxxiii (Athens, 1973), and also Tusculum-Lexicon, 3rd ed. (Munich and Zurich, 1983), 35-37 with bibliography. The exact nature of the "versions" is a subject of discussion among philologists. The question is whether there are indeed versions of the Romance or groups of texts (Textgruppen) that present similarities among themselves. The latter view is supported by Veloudis, Alexander Tradition, 20-21.


16 Holton, Tale of Alexander, with an excellent introduction.


The identity of the emperor represented in the title miniature, fol. 1r, has been disputed (Fig. 7). Xyngopoulos saw it as a portrait of Alexander, while Gallacher suggested it was a portrait of the ruler who had commissioned the manuscript. It is immaterial for this discussion which one of the two views is more likely correct, because in the illustration of the text the image of Alexander is that of a contemporary Palaeologan emperor. Although Christian insignia have been avoided whenever possible, the crossform of the prépendulée has been retained in proper Byzantine fashion. By such means the illustrator suggests a Christianization of Alexander’s image. Occasionally, as Gleixner has observed, Alexander wears a starry garment, which transforms him into a cosmocrator.

This Christianization takes another form in the story of Alexander’s visit to Kandaki, the queen of the Ethiopians. The queen places a panel portrait of Alexander, which a painter has secretly produced, in a chest as a holy relic (Fig. 8). Furthermore, throughout the illustrations the artist has extended this rendering — consciously I believe — to representations of statues of kings or other persons that take the form of icons or panels enclosed in frames. However conventional this system may be, it reflects a desire to Christianize the heroes of the Romance and to turn away from constant pictorial references to the pagan past.

Apart from the Romance, in the epic poem Digenes Akritas, the story of Basil Twyborn Borderer, probably written in the eleventh century, there are very interesting echoes of the Alexander theme — in fact textual interpolations from the pseudo-Callisthenes Romance, intended to create a parallel between the hero Digenes and Alexander. In this epic, Alexander retains the image of the legendary hero to whom Digenes aspires. But there is something more: in the fabulous mosaic of the imaginary palace of Digenes, amidst the wondrous paradise, painted fair in gold mosaic, are the triumphs of Alexander “the wise.” He is placed next to the heroes of antiquity on the one hand and the heroes of the Old Testament on the other. Next to him stand Samson, Moses, and Joshua. A visual relative of this literary image is a silver bowl of the twelfth century, now in Leningrad, where Alexander ascending into the heavens is related to Samson (Fig. 9). The poem and the bowl represent another attempt to bring Alexander into the world of the heroes of the Christian God.

This “sacralization” of Alexander occurred much earlier in exegetical literature — expositions of the holy books written by Church Fathers — for he had already entered the prophetic books of the peoples with whom he had come into contact. Of special interest is the commentary of the Book of Daniel and its illustrations. Daniel, whose grave was in the city of Susa (where one of the instances of Alexander’s deification occurred), presents two allegories (7:1-28; cf. also 2:31f.). In one of them he describes four beasts. The first two were interpreted as images of the kingdoms of the Babylonians (Nabuchodonosor) and the Persians (Darius), while the fourth one was seen as an image of the Roman Empire (Augustus). The Church Fathers interpreted the third of these beasts, resembling a winged leopard, as an image of Alexander the conqueror, who destroys the Persian Empire in accordance with the plan of God. The illustrators followed this interpretation and identified the beasts accordingly, as a miniature from the Christian Topography of Cosmas Indicopleustes shows. Although the illustration (Fig. 10) belongs to an eleventh-century copy now in the monastery of St. Catherine on Mt. Sinai, cod. 1186, the archetypal of the Topography was written in Alexandria in the sixth century and was illustrated in the same area. Alexander “the

21 For a discussion of these parallels see Veloudis, Tradition.
24 Gleixner, Alexanderbild, 52ff. with earlier references.
25 John Chrysostom was one of the early Fathers who proposed such an interpretation, PG, lxxxvi. col. 1417; Gleixner, Alexanderbild, 54-55; cf. also Cary, Medieval Alexander, 120.
26 For a general discussion of the codex see P. Huber, Heilige
Macedon," represented in the guise of a Byzantine emperor, is part of the prophetic vision and an instrument of the plan of God. This interpretation can be related to the Byzantine imperial ideology—the kalos basileus who is protected by the Lord and is led by him to victory. However, Alexander’s position within God’s plan acquires another dimension in the course of the iconographic development of this vision of Daniel in Byzantine art. Developed into an independent iconographic theme, it found a place in the Painter’s Manual by Dionysius of Fourna, and because it refers to the Last Day (esp. Daniel 7:9f.), it was included in representations of the Last Judgment in both frescoes and icons.29 Thus, Alexander’s image, placed among the other three kings of the ancient world, was given an eschatological meaning.

From the pictorial cycle of the Alexander Romance, artists greatly favoured the Ascension or Ascent of Alexander. It has been ascertained that many Byzantine representations of the subject had an influence on Western art, through the presence of Greek artists who worked in the West, through the circulation of minor works of art, mostly ivories and textiles, or even directly through an illustrated pseudo-Callisthenes manuscript that may have entered western Europe via southern Italy.30 Although textual versions of the story vary, its nucleus remains the same.31 This is also true for the representations, which in the East repeat the basic rendering of the theme, as can be seen by comparing a fourteenth-century relief from Mistras to three earlier examples:32 a ninth- or tenth-century ivory, now in Darmstadt; the well-known twelfth- or thirteenth-century relief on the church of San Marco in Venice; and a thirteenth-century textile from Regensburg, now in Berlin, dependent on Byzantine prototypes (Figs. 11-12).

Any discussion of the iconography of the scene must take into account—among other related themes—the representation of the Ascension of the Prophet Elijah. In many instances the scene depicts the fiery chariot hereditarily arranged in the manner of the rendering of Alexander’s Ascension.34 A seventeenth-century Greek icon, for example, can demonstrate the compositional affinity of the two themes (Fig. 13). The relationship is not accidental and does not pertain to forms only, but exists in various ways in the Alexander saga. For instance, in the Ethiopian Christian Romance of Alexander, he is considered a companion of Elijah.35 For the Byzantines, however, the prophet of the fiery chariot was closely related to the cult of Apollo-Helios. That is why Elijah’s chapels were always erected on top of hills and mountains. In the mind of the artist who used Alexander’s Ascension as a model for the Ascent of Elijah, Alexander continued to be associated with a solar divinity.

The Ascension or the Exploration of the Heavens by Alexander has a symbolic meaning. In its nucleus, the story can be traced back to very early sources such as the legend of Etana, the old Babylonian deified king of the first dynasty of Kish in the third millennium B.C., who flies to heaven because he wishes to obtain immortality. Representations of the event occur in Akkadian seals, ca. 2350.36 The search for immortality is not stated in the Alexander legend; the meaning of this search is too manifold to be discussed here. It is only possible to point out that its pictorial rendering is closely related to imperial images representing the triumph of the emperor riding his chariot or quadriga and that, in general, the composition can be considered an image of triumph and glory. The relation of such imperial images to the Ascension can be demonstrated by comparing the Darmstadt ivory, referred to earlier, to a fourth-century medallion of Constantinus II (Figs. 11 and 14). Similarities include the raised right hand, a sign of the cosmocrator, and the globe held in the left hand.37 The triumphal meaning of the Ascension is further suggested by the quadriga of the sun and even by the heraldic arrangement of the griffins indicating a “master of animals.”38


29 See A. Nygesopoulos, Monsoon Brushe, Katalago ton Eikonon (Athens, 1936), 54–55, for examples and references; and M. Chatridakis, Icônes de Saint-Georges des Grecs et de la Collection de l’Institut Hellenique de Venise (Venice, 1962), 88–89.


31 For a brief account see Talbot, “Alexander and His Heritage,” 16.

32 The relief, first published by A. Orlando, was part of the exhibition The Search for Alexander, 190, 191c.

33 Reproduced and discussed in Settis-Frugoni’s excellent study Historia Alexandri, which deals with the textual and pictorial transmutations of the theme. New material is presented in a forthcoming article by Ch. Bouras in Delion Christianoukis Archaiologikos Hetaorion (1989).


37 Settis-Frugoni, Historia Alexandri, 96, 183–84.

38 For a full discussion of the meaning of the griffins in
On the whole, the Latin West interpreted the Ascension in a negative way. Through this celestial journey Alexander is seen as an Antichrist. No man may ascend to heaven who has not deserved to do so by good works. On the contrary, the Christian East saw the legend in a positive light only. The world is not enough for the hero who desires to penetrate the secrets of the cosmos. The heavens belong to him too. But by exploring the heavens, the Christian hero realizes the limitations of his glory before the glory of God.

In the thirteenth century, when a new wave of humanism invaded the spirit of Byzantium and the political strength and glory of the Empire waned, a spirit of pessimism and melancholy was introduced into literature and art. A special type of religious poetry was created, written in the koine, the language of the people, dealing with the transience of earthly existence. Although it has been suggested that one of the earliest works of this genre, A Sinner's Prayer, may have been composed in the twelfth century, most known works cannot be dated earlier than the end of the thirteenth century. Among them, An Alphabet of Contrition and Soul-Abiding of the Transience of This World is well known. Alexander's image came to be associated with this literature. It is now that he entered Athos, the Holy Mountain, as captive of death.

Briefly, the story of this new "Alexander Adventure" has been reconstructed as follows: sometime before the year 1484, a certain Sisoes composed a poem that was a meditation on death over an open grave. The illustration for the poem was the source of frescoes, painted on the walls of the monasteries, in which the text of the poem was enclosed; its function was to explain the scene. In the process, the author of the poem was confused with St. Sisoes, the famous anchorite of the Egyptian desert, who was now depicted meditating over the open grave. This phase of the development of the theme is exemplified, among other representations, by a sixteenth-century fresco in the narthex of the catholikon of the Stavroniketa monastery on Mt. Athos (Fig. 15). But at the beginning of the same century, in a number of the Sisoes compositions, the grave and skeleton were identified with those of Alexander. Thus, he became a component part of a composition whose meaning is the futility of earthly life. This pictorial association of Alexander with images of transience has deeper roots.

In late antique philosophy, Alexander was conceived as equal to all men before the face of death. The Christian Fathers transmitted this thought to the Byzantine world and eventually the idea was introduced into later recensions of the Alexander Romance. For example, Alexander seeks in vain the Fountain of Life; his Ascension serves to remind him of his humanity. It was only in the twelfth and thirteenth centuries that the Romance was enlarged with didactic reflections on the vanity of human glory and Alexander was presented as an image of Fate to which all people are subjected.

As a general symbol of this transitoriness, an image of the human confrontation with the grave, and not as an historical image, Alexander was incorporated into the Sisoes compositions in the sixteenth century. At first he is introduced by the name "Alexandros" only, cited near the sarcophagus that contains the skeleton, as seen in a fresco in the monastery of Dionysiou on Mt. Athos (Fig. 16a, b). Some later representations depicting Alexander trampled by Charon himself should be interpreted in the same spirit, as a symbol of our common human fate. The fact that there are examples—such as an eighteenth-century fresco in the monastery of Gregoriou on Mt. Athos (Fig. 17)—in which the crowned figure is not identified attests to this interpretation. It is the symbol of the mighty and their fate. In other instances, however, as in a 1765 fresco in the monastery of Philotheou, Mt. Athos, Death, in the form of a black skeleton, treads on a crowned figure wearing the costume of a Byzantine emperor, identified as "Alexandros," and attacks the figure with his huge scythe (Fig. 18).

However, as the Sisoes theme was repeated in frescoes and icons, a later monk who could no longer understand the name "Alexandros" at the sarcophagus brought about a change. He qualified "Alexandros" as "the Macedonian" and/or "the King of the Hellenes." Thus the symbol of transience became concrete: once more it was the historical Alexander. Another legend was born according to which the anchorite Sisoes discovered Alexander's grave in the desert. Long
inscriptions accompanying these large compositions—as for example in a 1566 fresco in the monastery of Barlaam at Meteora—refer to the historical Alexander, to the legend, and to the poem of futility (Fig. 19).45

And yet the same monks and poets who sang the beauty and the glory of the “Christian” Alexander and meditated on the death of a hero did not wish to see him vanish as dust in a grave. He was not to remain a captive of death. While the Armenian Alexander saga compared Alexander’s life to that of Christ46 and the Ethiopian Christian Alexander Romance presented the hero crying out to God to receive his soul (God granted his request amid thunder and lightning),47 the Greeks sought the aid of the archangel Michael.

In a number of post-Byzantine Greek icons—most of them unpublished and found in churches and monasteries on the Greek islands—Michael is depicted in full military armour trampling on a half-naked man who seems to be sleeping. The archangel holds his sword point down in his right hand and lifts up a small feminine figure in swaddling clothes triumphantly in his left. This is the soul he has rescued from the dead man. In some of these icons, the dead man is identified by inscription as King Alexander.48 It has been said, and with good reason, that Michael is an angel of death, or that death is conceived as an angel and that in representations like that one just described Michael should be seen as a substitute for the figure of Charon.49 In other words, this composition should be seen as another pictorial version of humanity’s common fate, of human transience.

A detailed study of Michael’s role at the hour of death, which should consider dogmatic precepts of the Church and certain pictorial themes such as the Death of the Just Man and the Last Judgment, may bring this interpretation into sharper focus. Here it can only be suggested that the personified Death and the archangel Michael should be kept apart. While Charon is the personification of Death who strikes man with his scythe after God’s command—a very common concept in folklore—Michael is the angelos psychopompos par excellence.50 He comes to receive a person’s soul either to rescue it from the demons who sometimes are also depicted near the dying man or to present it to its Judge; in at least one known icon, the dead man is referred to as “merciless and unrepentant.” In general, however, inscriptions on these icons point to the terrible hour of death.

In light of this evidence, it can be suggested that in these icons Alexander stands, on the one hand, as a symbol of humanity’s fate, its mortal nature: not even this great king and world conqueror could escape the terrible hour of death; his crown, in some icons fallen off his head, has proved powerless. On the other hand, Alexander may be seen as the just man whose soul at the hour of his death is being received by the archangel, who will eventually lead it to Paradise.51

50 See N. G. Politis, Neorreligke Mythologia (Athens, 1871; repr. 1979), 11, 237ff.; 302ff.; also A. Rosenberg, Engel und Dämonen (Munich, 1967), 92ff., 101ff.
51 The legends of Alexander’s arrival in Paradise, the Gates of Eden, found in the literary traditions of both East and West may also be understood as expressions of the wish of their creators to include Alexander among the redeemed. See Vary, Medieval Alexander, 18, 150, 258-59 and passim; also I. Kazis, The Book of the Gesta of Alexander of Macedon, A Metric Hebrew Version of the Alexander Romance (Cambridge, Mass., 1962), 16-17.
Figure 4. Engraving by Johann Bernhard Fischer von Erlach, 1721. Vienna, National Library (Photo: Reproduced from P. Huber, Athos [Zurich and Freiburg im Br., 1982]).

Figure 5. Tapestry medallion, Egypt, seventh or eighth century. Washington, D.C., Textile Museum (Photo: Reproduced from K. Weitzmann, ed., The Age of Spirituality [New York, 1979]).

Figure 6. Cod. gr. 479 (Pseudo-Oppian), fol. 8v. Venice, Bibl. Marciana (Photo: Courtesy Professor Kurt Weitzmann).

Figure 7. The Alexander-Romance, fol. 1r. fourteenth century. Venice, Institut Hellénique (Photo: Reproduced from A. Xyngopoulos, Les Miniatures du roman d'Alexandre le Grand [Athens and Venice, 1966]).
Figure 8. The Alexander-Romance, fol. 113v, fourteenth century, Venice, Institut Hellenique (Photo: Reproduced from A. Xygopoulos, Les Miniatures du roman d'Alexandre le Grand [Athens and Venice, 1966]).

Figure 9. Silver bowl, twelfth century. Leningrad, Hermitage (Photo: Courtesy of the Hermitage Museum, Leningrad).

Figure 10. Cod. gr. 1186, fol. 31r, eleventh century, Sinai, Monastery of St. Catherine (Photo: Courtesy of the Monastery).

Figure 11. Ivory box (detail), tenth or eleventh century, Darmstadt, Landesmuseum (Photo: Courtesy Professor Kurt Weitzmann).

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Figure 12. Textile, thirteenth century. Berlin, formerly Schlossmuseum (Photo: Reproduced from C. Settis-Frugoni, *Historia Alexandri elevati per griphos ad aerem* [Rome, 1973]).

Figure 13. Greek icon, 1655. Kolliken, Switzerland (Photo: Reproduced from G. Robertson and G. Henderson, eds., *Studies in Memory of David Talbot Rice* [Edinburgh, 1975]).

Figure 14. Medallion of Constantius II, fourth century (Photo: Reproduced from C. Settis-Frugoni, *Historia Alexandri elevati per griphos ad aerem* [Rome, 1973]).

Figure 15. Fresco, 1546. Athos, Monastery of Stavroniketa (Photo: Courtesy Dr. Soterios Kadas).
Figure 16a. b. Fresco, ca. 1546-47. Athos, Monastery of Dionysios (Photo: Courtesy Dr. Soterios Kadas).

Figure 19. Fresco, 1566. Meteora, Monastery of Barlaam (Photo: Reproduced from R. Stichel, Spät- und Nachbyzantinischer Vergänglichkeit-darstellungen [Vienna, 1971]).

Figure 17. Fresco, eighteenth century. Athos, Monastery of Gregoriou (Photo: Courtesy Museum Benaki, Athens).

Figure 18. Fresco, 1765. Athos, Monastery of Philotikeou (Photo: Courtesy Dr. Soterios Kadas).