GLITTERING EYES: ANIMATION IN THE BYZANTINE *EIKŌN* AND THE WESTERN *IMAGO*

OJOS BRILLANTES: ANIMACIÓN EN LA *EIKŌN* BIZANTINA Y EN LA *IMAGO* OCCIDENTAL

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ABSTRACT

Since the Renaissance, western culture has promoted naturalism and the ability of the painter or sculptor to imitate nature and produce a lifelike image. By contrast, medieval culture privileged liveliness, stemming from the changing appearance of materials such as gold and gems. The material flux was produced by ambient conditions: the movement of diurnal light and shadows across the complex surfaces, or the flicker of candles stirred by a breeze or human breath. By employing photography of time lapses and video along with the traditional textual research, this study explores animation as a temporal phenomenon in the Byzantine icon and the Western *imago*.

KEYWORDS: animation/*empsychōsis*, *sōma pneumatikon/corpus spiritale*, *poikilia/varietas* glitter, reverberation, phenomenal contrapposto, *methexis*.

RESUMEN

Desde el Renacimiento, la cultura occidental ha fomentado el naturalismo y la habilidad del pintor para imitar la naturaleza y producir una imagen semejante. Por el contrario, la cultura medieval privilegiaba la vivacidad procedente de la apariencia cambiante de materiales como el oro y las gemas. El flujo material lo producían las condiciones ambientales: el movimiento de la luz diurna y las sombras a través de superficies complejas, o el parpadeo de las llamas de las velas, avivadas por la brisa o la respiración humana. Empleando vídeos, así como fotografías realizadas en lapsos de tiempo determinados, junto a la tradicional investigación textual, este estudio explora la animación como fenómeno temporal en el icono bizantino y la *imago* occidental.

Palabras clave: animación/*empsychosis*, *soma pneumatikon/corpus espiritale, poikilia/varietas*, brillo, reverberación, fenoménico, *contraposto, methexis*.

Gold, gems, glass, and enamel are materials used abundantly to construct the Byzantine *eikōn* and the Romanesque golden *imago*; they respond to the changes of ambient light transforming the fixity of form into a multiplicity (*varietas* in Latin, *poikilia* in Greek) of appearances (Fig. 1). In the past the photography of the medieval objects and spaces constructed of such chameleonic materials did not seek to capture their various transformations. If anything, the goal was to suppress this polymorphy and establish instead a single canonical view. Such photographs have come to be regarded as "scientific" and "authentic" (Fig. 2)[1]. In order to achieve this aim, steady light conditions were favored, so that no sparkle could affect the surface and produce polymorphy[2].

When art history rose as an academic discipline at the end of the nineteenth century, it established the still image, the frontal view, and the black & white photograph as canonical[3]. The museum display has further promoted this frozen view[4]. The stills have fostered the study

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[1] C. Lakey, "Contingencies of display: Benjamin, photography, and imagining the medieval past", *Postmedieval*, 7/1 (2016), pp. 81-95. These photographs privilege visibility. The light in the space is controlled in order for the image to preserve a single frozen expression. Even the so-called "subjective/emotional" photos of the Marburg Archive are not aimed to record polymorphy of expressions. On the Bildarchiv of Foto Marburg and its photography of decontextualization and close-cropping, see A. Matyssek, *Kunstgeschichte als fotographische Praxis: Richard Hamann und Foto Marburg*, Berlin, 2009; K. Stetler, "Art History Without Words: The Photographic Books of the Marburg Archive", in *Photo Archives and the Photographic Memory of Art History*, eds. C. Caraffa, Berlin, 2011, pp. 313-322. On the images in Zodiaque's series, *La Nuit des Temps,* published between 1951-2000 by the monks from the abbey of Ste-Marie de la Pierre-qui-Vire in Burgundy, see J. Marquardt, *Zodiaque. Making Medieval Art Modern 1951-2001*, University Park, 2015. Zodiaque's *La Nuit des Temps* uses either an oblique or a frontal views in the photography of cult images; the goal is to establish a rapport between viewer and statue and induce a sense of contemplation.

[2] André Grabar recorded his frustration with photographing the mixed-media relief icon of the Archangel Michael at the Tesoro of San Marco because the latter kept changing its facial expressions, *Il Tesoro di San Marco. Pala D'Oro*, H. R. Hahnloser (ed.), Florence, 1965, p. 25.

[3] W. Freitag, "La servante et la séductrice: Histoire de la photographie et histoire d'art", in *Histoire de l'histoire de l'art*, É. Pommier (ed.), Paris, 1995-1997, II, pp. 257-291; L. Daston, P. Galison, "The Image of Objectivity", *Representations*, 40 (1992), pp. 81-128; J. Snyder, "Visualization and Visibility", in *Picturing Science, Producing Art*, C. A. Jones and P. Galison (eds.), New York, 1998, pp. 327-359 and 379-397; R. Nelson, "The Slide Lecture, or the Work of Art History in the Age of Mechanical Reproduction", *Critical Inquiry*, 26 (2000), pp. 414-434; D. Karlholm, *Art of Illusion: The Representation of Art History in Nineteenth-Century Germany and Beyond*, Frankfurt am Main, 2004 (rpt. 2006).

[4] Walter Benjamin recognized how photography reduced the cult value of the medieval image, fostering instead its exhibition value, Benjamin, "The Work of Art in the Age of its Technological Reproducibility" in *The Work of Art in the Age of its Technological Reproducibility and Other Writings on Media*, M. Jennings, B. Doherty, and T. Levine (eds.), Cambridge, MA, 2008, pp. 19-55, esp. p. 25. See also, H. Bredekamp, "The Simulated Benjamin: Medieval Remarks on Its Actuality," *Art in Translation* 1/2 (2009), pp. 285-301. Whenever flickering lights are used in museum display, they are employed in order to create an atmosphere and not as a means of revealing animation as a temporal event. For instance, battery-driven "candle" lights were set in front of the small statue of God Ganesha at a recent special exhibition at the Metropolitan Museum of Art, but the goal was not to reveal phenomenal animation, but just to create a sensuous space, *Divine Pleasures: Painting from India's Rajput Courts-The Kronos Collections*, June 14 to September 12, 2016.

Fig. 1. Icon of the Archangel Michael, late tenth century, gems, gold, and cloisonné enamel. Detail of the head illuminated by candle; left eye looks straight on; iris shining in a ring of light (Photo: author, © Procuratoria della Basilica di San Marco, Venice)

of portrait likeness because in privileging visibility, these "scientific" photographs have given access to each detail of form that could be scrutinized for its success and failure in modeling lifelikeness. The historiography of the Romanesque image attests to this dominant concern with verisimilitude[5]. More recent scholarship has refined the analysis of form by arguing that these images strive to convey a corporate identity rather than personal identity[6].

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[5] H. Keller, "Zur Entstehung der sakralen Vollskuptur in der ottonischen Zeit", in *Festschrift für Hans Jantzen*, K. Bauch (ed.) Berlin, 1951, pp. 71-91; I. Forsyth, *Throne of Wisdom: Wood Sculptures of the Madonna in Romanesque France*, Princeton, 1972; R. Hamann-MacLean, "Das Problem der Karolingischen Grossplastik", in *Kolloquium über Spätantike und frühmittelalteriche Skulptur*, V. Milojcic (ed.), Mainz, 1974, III, pp. 21-43; E. Dahl, "Heavenly Images: The Statue of St. Foy of Conques and the Signification of the Medieval 'Cult-Image' in the West", *Acta ad Archaeologiam et Artium Historiam Pertinentia* 8 (1979), pp. 175-92; J. Huber, M.-C. Huber, "Piété chrétienne ou paganism? Les statues-reliquaires de l'Europe carolingienne", in *Settimane di studio del centro italiano sull'alto medioevo* 28/1 (1982), pp. 235-268; J. Wirth, *L'image medieval*, Paris, 1989; H. Belting, *Likeness and Presence. A History of the Image before the Era of Art,* Chicago, 1994 (ed. Bonn, 1990).

[6] T. Dale. "The Individual, the Resurrected Body, and Romanesque Portraiture: The Tomb of Rudolf Von Schwaben in Merseburg", *Speculum*, 77/3 (2002), pp. 707-743; Id., "Romanesque Sculpted Portraits: Convention, Vision, and Real Presence," *Gesta* 46/2 (2007), pp. 101-119; B. Reudenbach, "Visualizing Holy Bodies: Observations on Body-Part Reliquaries", in *Romanesque: Art and Thought in the Twelfth Century*, Colum Hourihane (ed.), University Park, 2008, pp. 95-106; C. Hahn, "The Spectacle of the Charismatic Body: Patrons, Artists, and Body-Part Reliquaries", in *Treasures of Heaven: Saints, Relics, and Devotion in Medieval Europe*, M. Bagnoli *et alii* (eds.), Cleveland-

Fig. 2. Icon of the
Archangel Michael, late
tenth century, gems, gold,
and cloisonné enamel
(Treasury of the basilica
of San Marco, Venice,
no. 46) (© Cameraphoto,
Venice/Art Resource, New
York)

    Going beyond the modeling of lifelikeness, this article raises the question, did the Byzan-tine icons and Romanesque *imagines* employ animation that is non-mimetic, performative, and temporal, and if so, can we recuperate traces of this liveliness by lighting these images with moving, flickering light? This research builds upon earlier studies on animation in Romanesque art, which have identified the power of these images in their anthropomorphic figuration; in

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Baltimore-London, 2010, pp. 163-172. This corporate identity manifested in the Romanesque statue is based on two models. First, an image theory predicated on the reproducibility of the image (sealing) through the imprint of the seal, see Brigitte M. Bedos-Rezak, "Replica: Images of Identity and the Identity of Images in Prescholastic France", in *The Mind's Eye: Art and Theological Argument in the Iconoclast Era*, J. Hamburger, A.-M. Bouché (eds.) Princeton, 2006, pp. 46-64. The second theory is conceptualized on the performative mimesis of the student mirroring the teacher. The Ottonian cathedral schools placed a focus on manners (*mores*) compelling the disciple to model himself on the teacher, S. Jaeger, *The Envy of Angels: Cathedral Schools and Social Ideals in Medieval Europe, 950-1200*, Philadelphia, 1994. By contrast, Beate Fricke calls attention to the way the *imago* eschews portrait likeness in the case of Ste. Foy, while still modeling the human form. She interprets this dissemblance and heterogeneity of the bricolage of parts as a desire to distinguish the *imago* from the pagan idol, B. Fricke, *Fallen Idols, Risen Saints: Sainte Foy of Conques and the Revival of Monumental Sculpture in Medieval Art,* Turnhout, 2015, pp. 55, 147-150.

the process of being carried out in processions, and in the ritual engagement with them in prayer[7]. What is new in the current project is the recognition that animation also arises from the *poikilia/varietas* of appearances. I call this polymorphy "liveliness"; it is anti-classical and anti-illusionistic as it produces presence through the dynamism of phenomenal shadows, glitter, and reverberation. This performative and non-representational liveliness is engendered by the matter/materiality of the image and the conditions of display, not the illusionistic modeling of form[8]. My earlier studies on "liveliness" have explored this phenomenon in the case of the Byzantine icon and sacred space[9]. I am now extending this research to include the Romanesque *imago*.

The medieval liveliness is proleptically invested in the variety of materials (metals and gems) from which these *imagines* are shaped. The stable electric lights of the standard museum display prevent the gems and metal surfaces to perform their range of appearances. Muted and dormant, these images await a form of 'resurrection' that needs to take into account the shifting ambient conditions in which these objects were originally displayed, be it the strong sunlight when the images were carried out in processions outside the church, or the flicker of candle and oil lamps when they received the prayers of the faithful.

In order to study medieval animation, this research has gathered new photography and film. Both time lapses and video are used to capture the temporality of medieval animation. These photographs differ from the canonical views of frontality and stasis, which in our scholarship have been neutralized as the "authentic" and "scientific" images. Are the new photographs "subjective"? Any beholder who brings a candle light and moves it across the surface of the golden *imago* will produce the same shadows and glitter on the surface. There is a consistency in the accidents of appearance and this is what the photographs record. In

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[7] On the universalistic theory that the power of images stems from the anxiety that they may become alive, and that this power increases the more the representations approximate persons, see D. Freedberg, *The Power of Images. Studies in the History and Theory of Response*, Chicago, 1989. On mimesis striving to render corporate identity, Dale. "The Individual, the Resurrected Body, and Romanesque Portraiture", pp. 707-743; Id., "Romanesque Sculpted Portraits", pp. 101-119. On how these imagines elicit prayer, Dahl, "Heavenly Images", pp. 179-180 and Hahn, *Strange Beauty: Issues in the Making and Meaning of Reliquaries, 400-circa 1204*, University Park, 2012, p. 132. On processions, see K. Ashley, "The Moving Subjects of Professional Performance", and Ashley and P. Sheingorn, "Sainte Foy on the Loose, or, the Possibilities of Procession", both in *Moving Subjects: Processional Performance in the Middle Ages and the Renaissance*, Ashley and W. Hüsken (eds.), Amsterdam, 2001, pp. 7-34 and 53-67. On the five senses in animating the perception of medieval art, see E. Palazzo, *L'invention chrétienne des cinq sens dans la liturgie et l'art au Moyen Âge*, Paris, 2014; in the same direction, Sarah Guérin's study of the role of touch in animating ivory statuettes, S. Guérin, "Saisir le sens: Les ivoires gothiques et le toucher," in *Les cinq sens au Moyen Âge*, E. Palazzo (ed.), Paris, 2016, pp. 589-622.

[8] Caroline Bynum also recognizes that the medieval image is non-mimetic and its power issues from its matter, saying "to materialize is to animate". Yet she does not recognize how animation emerges from the accidents of appearance caused by the polymorphy of the materials. Bynum, *Christian Materiality. An Essay on Religion in Late Medieval Europe* (New York: Zone Books, 2011), pp. 38, 41, 53-61, 89, 122, 125.

[9] B. Pentcheva, "The Performative Icon", *The Art Bulletin,* 88/4 (2006), pp. 631-655; Id., "Moving Eyes: Surface and Shadow in the Byzantine Mixed-Media Relief Icon", *Res. Anthropology and Aesthetics*, 53 (2009), pp. 223-34; Id., *The Sensual Icon: Space, Ritual, and the Senses in Byzantium*, University Park, 2010, www.thesensualicon. com: Pentcheva*, Hagia Sophia: Sound, Space, and Spirit in Byzantium*, University Park, 2017, http://hagiasophia. stanford.edu.

fact, the new record should have the same claim to "authenticity" as the allegedly "scientific" photographs of the frontal stills. This study thus problematizes the issue of what is "authentic" medieval, when all our art historical studies of the period are mediated by photography. The stills support the study of lifelikeness achieved by the modeling of form. By contrast, the photographs recording polymorphy of appearances enable the study of animation as liveliness stemming from the performance of radiant matter such as gold and gems.

At this stage, I analyze the visual evidence for *poikilia/varietas* that has emerged from the new photographic record. I coordinate these findings with the textual evidence that captures the perception of animation as inspirited matter. The most ample information on this subject comes from saints' lives and epigrams written on reliquaries. For now I have left out the question of how these *imagines* were originally displayed in their medieval settings[10]. But I intend to carry out this research in the future. I do not claim that my videos and the photographs reconstruct a medieval experience of the image. They offer us evidence for the *varietas* of the *imago* and thus form a new platform for exploration of medieval animation understood as a temporal phenomenon.

This article consists of three parts. The first engages the concept of the resurrected body (*corpus spiritale* or *sōma pneumatikon*) in the Late Antique period. The second traces how this aesthetic of *poikilia/varietas* resurfaces in the Middle Byzantine period (end of Iconoclasm in 843 to 1204). The analysis includes the tenth-century reliquary of Hagia Glykeria from Herakleia, golden relief icons, and miniatures from liturgical manuscripts. Part three turns to the Western examples focusing on the twelfth-century *imagines* of St. Chaffre and St. Candidus. My analysis goes back and forth between the Byzantine and the Western images uncovering resonant aesthetic sensitivity. Yet, I do not argue for a direct engagement between these two traditions, instead I posit that the similarity stems from a shared source of inspiration, which is the theology of the inspirited body expressed through the materiality and phenomenology of the "jeweled style" developed in Late Antiquity and resurrected in the late eleventh and twelfth centuries[11]. In the past, the art historian William Koehler sought to identify direct links between Byzantine art and Romanesque. He argued that the desire to shape an articulated body under wet drapery in Burgundian art betrays a familiarity with the artistic tradition of the East. He further pointed out that the emergence of this articulated and animated body coincides with a new exploration of the relationship of soul and body in the writings of Hugh of St. Victor, William of St. Thierry; Isaac Stella; and Alcher of Clairvaux[12]. I do not think that the presence of Byzantium in the late-eleventh and twelfth-century West is so direct as Koehler posited on the basis of style. A resonance with the ancient is better explained through a War-

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[10] The staging enhances the aesthetic effect of the statue on its viewers. Fricke has already argued that in the case of Ste. Foy, it was the aesthetic effect that secured its popularity and its status as an effective cult image, but she did not explore what this aesthetic effect was, see FRICKE, *Fallen Idols, Risen Saints*, 14.

[11] On "jeweled style" of Late Antique poetry, see M. ROBERTS, *The Jeweled Style: Poetry and Poetics in Late Antiquity*, Ithaca, 1989.

[12] W. KOEHLER, "Byzantine Art in the West", *Dumbarton Oaks Papers* 1 (1941), pp. 63-87. On the twelfth-century concept of the animated body in the textual tradition, see C. BYNUM, *The Resurrection of the Body in Western Christianity, 200-1336*, New York, 1995; BYNUM, *Fragmentation and Redemption: Essays on Gender and the Human Body in Medieval Religion*, New York, 1991; and JAEGER, *The Envy of Angels,* pp. 244-291.

burgian model. This direction is beautifully developed in Francisco Prado-Vilar's study of how the Roman sarcophagus, known as Husillos, with scenes of the myth of Orestes functioned as Pathosformel; its reliefs were read as models of the animated/inspirited body and like vessels these *figurae* were imbued with a new psychological energy and meaning in the late eleventh century. The process is recorded in the visual quotations of the Husillos reliefs in the sculpture at San Isidoro in Leon, Frómista, and Jaca[13]. This article does not explore how the ancient forms become vessels for the concept of the inspirited body, but focuses instead on how the rich materiality of these *imagines* produced the effect of animation through the temporal play of real shadows and glitter.

Sōma Pneumatikon: Speaking Through the Body

Animation in the medieval context identifies a theological concept; it indicates matter that is rescued from corruption and is continually infused with the quickening power of the Holy Spirit. It is a body (*corpus/sōma*) vivified and vivifying, which the apostle Paul calls "*spiritale/ pneumatikon*," meaning "inspirited." He describes it as "sown in corruption and raised in incorruption, sown in dishonor and raised in glory, sown natural (*animale* or *psychikon*) body, raised spiritual (*spiritale* or *pneumatikon*)" (I Cor. 15:44). "Spiritual" body is understood as psychosomatic unity, of quickening energy stemming from the specificity and physicality of matter[14]. In the medieval perception matter is never dead, but percolating with threatening (i.e. causing decay) and glorious physicality (fertility)[15]. Bynum's work on Christian materiality argues against some modern interpretations that see medieval matter as relational, gesturing towards an unseen divine, instead she views matter as an opportunity to figure the metaphysical through matter's paradoxical nature oscillating between states of decay and fertility. Bynum states that to materialize is to animate.[16] She locates animation in the ontology of matter. Building on her conclusions, I argue that the quickening force running through the psychosomatic unity, named "spiritual body," manifests itself in the accidents of appearance, which I identify as the *poikilia/varietas*[17]. Further, I argue that this animation is temporal, and that it should be studied through phenomenology[18].

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[13] F. Prado-Vilar, "Tragedy's Forgotten Beauty: The Medieval Return of Orestes", *Life, Death and Resurrection: Some New Work on Roman Sarcophagi*, J. Elsner and J. Huskinson (eds.), Berlin, 2011, pp. 82-118; Id., "*Lacrimae rerum*: San Isidoro de Léon y la memoria del padre", *Goya* 328 (2009), pp. 195-221; Id., "*Saevum facinus*: estilo, genealogía y sacrificio en el arte románico español", *Goya*, 324 (2008), pp. 173-199.

[14] Bynum, *The Resurrection of the Body in Western Christianity*, pp. 115-226; and Id., *Christian Materiality*, pp. 15-216.

[15] Ibidem, pp. 71-82, 122, 125.

[16] Ibidem, pp. 89, 122, 125.

[17] On inspirited matter, Pentcheva, *Hagia Sophia: Sound, Space, and Spirit in Byzantium*, pp. 45-98, 121-49; Id., *The Sensual Icon*, 17-44; and P. Cox-Miller, "Figuring Relics: A Poetics of Enshrinement," in *Saints and Sacred Matter: The Cult of Relics in Byzantium and Beyond*, C. Hahn and H. Klein (eds.), Washington, DC, 2015, pp. 99-110.

[18] E. Husserl, *Husserliana*, Boston, 1976, vol. 23, no. 15, pp. 386-392; *Husserl: Expositions and Appraisals,* F. Elliston and P. McCormick (eds.), Notre Dame, 1977; M. Merleau-Ponty, *Phenomenology of Perception*, London, 2002; *The Merleau-Ponty Reader*, T. Toadvine and L. Lawlor (eds.), Evanston, 2007; M. Richir, "Commentaire de Phénoménologie de la conscience esthétique de Husserl", *Revue d'esthétique* 36, *Esthétique et phénoménologie* (1999), pp. 15-27; G. Johnson, "Husserl and Merleau-Ponty: History, Language and Truth," in *Merleau-Ponty: Criti-*

The sixth-century pilgrims' tokens from Holy Land offer a clear manifestation of the *sōma pneumatikon*; they contain holy oil in their historiated pewter shells (Fig. 3). The images –Crucifixion, the Two Marys at the tomb and the Ascension– feature the miraculous sites of Golgotha and of the Resurrection, which anchor the narrative. The iconographic program depicts one such *sōma pneumatikon*, the body of Christ as it toggles between anthropomorphic figure and the sign of the Cross. His body morphs into Cross; it stretches out to connect earth and heaven; it enters and leaves the visible and material, releasing an imprint infused with vital energy[19]. And this process is marked by formula of the cross with medallion icon of Christ imprinted on it. I call this formula "cross in a circle," or "*typos en chorō*" (τύπος ἐν χορῷ), visualized as ⊗.

Beyond iconography, the materiality of the *eulogia* enacts the inspiriting of matter. Opposites are ingathered: the solid and the liquid, metal and oil, producing transcendent excess. Just like the charismatic oil that originally bubbled out from the solid (The Holy Cross) when the pewter vial touched the surface of the Cross, so too the pilgrim's token could morph instantaneously into liquid blessing[20]. Body infused with Spirit exhibits this capacity to transform, to oscillate between states of being solid and liquid. Liquefaction dissolves form. The *eulogiai* perform this dissolution in several ways; first, when the shimmer of their metallic exterior dematerializes the shape of the container and its iconographic program, and second, when the sound of the swooshing oil inside brings to awareness the potential for metamorphosis of metal into oil.

Fig. 3 Pilgrim's token, pewter, late sixth century (Photo: Collection of Christian Smith, Munich)

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cal Essays, H. Piertersma (ed.), Washington, D.C., 1990, pp. 197-217. For the application of phenomenology in art history, see V. Gonzáles, "The Comares Hall in the Alhambra and James Turrell's *Space That Sees*: a comparison of aesthetic phenomenology," *Muqarnas* 20 (2003), pp. 253-78; V. Gonzáles, *Beauty and Islam: Aesthetics in Islamic Art and Architecture*, London, 2001.

[19] Cox-Miller, "Figuring Relics: A Poetics of Enshrinement", pp. 99-110; H. Hunter-Crawley, "Embodying the Divine: The Sensational Experience of the Sixth-Century Eucharist", in *Making Senses of the Past. Towards a Sensory Archeology*, Jo Day (ed.), Carbondale, 2013, pp. 160-176.

[20] Antony of Piacenza visited Holy Land ca. 570 A.D. Antonius Placentinus, *Itinerarium*, bk. 20: Hora, qua tetigerit lignum cruces orum ampullae mediae, mox ebullescit oleum foris, et si non clauditur citius, totum redunat foris, from *Itineraria et alia geographica*, 139. English tr.: "When the mouth of one of these little flasks touches the Wood of the Cross, the oil instantly bubbles over, and unless it is closed very quickly, it all spills out", in: *Jerusalem Pilgrims before the Crusades*, John Wilkinson (ed. and tr.), Warminster, 1977, p. 83.

The pleromatic infinity of the *sōma pneumatikon* issues from these shifts between states[21]. Late Antique reliquaries still bear the marks of this movement between solid and liquid (Fig. 4). The *sōma pneumatikon* contained inside the miniature sarcophagus excavated in Syria "melts" into a trickle of oil; stone and bone, infused with *pneuma*, morph into *elaion* (oil) and *eleos* (mercy). In Greek *elaion* (oil) and *eleos* (mercy) sound very similar, producing a phonetic convergence between material gift (oil) and the spiritual energies (mercy) that it transmits[22]. The object performs these shifts temporally and phenomenologically.

The process of inspiriting is marked further by the figure of the cross contained inside a circle or *choros*. We already encountered it in the pilgrim's ampullae: the medallion with the face of Christ imprinted on the Cross (Fig. 3). I have argued elsewhere that the resulting visual formula, or

Fig. 4. Reliquary sarcophagus with libation opening, Syria, 5th-6th cent. gypseous stone, gabled lid, 36x38x23cm (Photo: Staatliche Museen zu Berlin)

⊗ brands what is recognized as container of inspirited matter[23]. The Byzantine molds for the baking of the Eucharist bread imprint this shape on the dough. The matrix appears also on the vessels for the Eucharist (Fig. 5)[24]. A cross in a circle once decked the apex of the Justinianic dome in Hagia Sophia and through its power it protected those gathered inside[25]. This formula constitutes a shape that in replicating itself, it imprints *pneuma* on matter, transforming it

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[21] Pleromatic infinity, infinite materiality, and transcendent excess are terms introduced by Cox-Miller "Figuring Relics: A Poetics of Enshrinement," pp. 102, 105.

[22] Pentcheva, *The Sensual Icon,* p. 21.

[23] Pentcheva, *The Sensual Icon*, pp. 28-36. Pentcheva, *Hagia Sophia: Sound, Space, and Spirit in Byzantium*, pp. 18-44, 76-98.

[24] On the Eucharist vessels in the Dumbarton Oaks Collection, see *Handbook of the Byzantine Collection* Washington, D.C., 1967, pp. 18-19, no. 64, table 1; S Boyd, "A 'Metropolitan' Treasure from a Church in the Provinces: An introduction to the Study of the Sion Treasure", in *Ecclesiastical Silver Plate in Sixth-Century Byzantium: Papers of the Symposium held May 16-18, 1986, at the Walters Art Gallery, Baltimore, and Dumbarton Oaks, Washington, D.C.,* S. Boyd and M. Mango (eds.), Washington, D.C., 1992, pp. 5-37, fig. S4.1-3, checklist no. 4; I. Ševčenko, "The Sion Treasure: The Evidence of the Inscriptions," in *Ecclesiastical Silver Plate in Sixth-Century Byzantium*, pp. 39-56, esp. p. 47 n. 67; *Dumbarton Oaks: The Collections*, G. Bühl (ed.), Washington, D.C., 2008, pp. 100-101, nos. 90-91; H. Hunter-Crawley, "The Cross of Light: Experiencing Divine Presence in Byzantine Syria", in *Experiencing Byzantium: Papers from the 44th Spring Symposium of Byzantine Studies, Newcastle and Durham, April 2011, Publications of the Society for the Promotion of Byzantine Studies*, C. Nesbitt and M. Jackson (eds.), Farnham, 2013, pp. 175-193, esp. 180, fig. 10.1.

[25] Paul the Silentiary, *Descriptio Sanctae Sophia*, vv. 489-92, 506-8, 738; Pentcheva, *Hagia Sophia: Sound, Space, and Spirit in Byzantium*, pp. 76-98.

Fig. 5 Eucharist paten with
Cross and Inscription, gilded
silver Sion treasure, diam. 58
cm, Dumbarton Oaks Collection
BZ1963.32.2 (Photo: Dumbarton
Oaks Collection)

into a *sōma pneumatikon* or *corpus spirituale*. By appearing on reliquaries, eulogiai, Eucharist vessels, this formula marks inspirited matter, which, once infused with energies of life, can vivify the inert.

Hagia Glykeria and the *Poikilia/Varietas* of the Middle Byzantine *Eikōn*

By turning to the Middle Byzantine reliquary of St. Glykeria in Herakleia, this section explores how the matrix of cross in a circle works together with the phenomenological presence effects of glitter, radiance, and shadow to signal the pleromatic powers of the *sōma pneumatikon* (Fig. 6). A small niche carved in a marble block offers a space for the saint's skull; the latter has not survived[26]. Relying on two other tenth-century skull relics of St. Mamas and St. Akyndinos, we can reconstruct the presentation of the remnants of Hagia Glykeria, as framed by two intersecting bands of metal that shape the form of the cross[27]. The opening

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[26] On the relics of Hagia Glykeria, see H. Klein, "Materiality and the Sacred: Byzantine Reliquaries and the Rhetoric of Enshrinement", in *Saints and Sacred Matter: The Cult of Relics in Byzantium and Beyond*, C. Hahn and H. Klein (ed.), Washington, 2015, pp. 231-253, esp. 240-243.

[27] R. Rückert, "Zum Form der byzantinischen Reliquiare", *Münchner Jahrbuch der bildenden Kunst* 8 (1957): 7-36; B. Pentcheva, "The Performance of Relics", in *Symmeikta. Collection of Papers Dedicated to the 40th Anniversary of the Institute for Art History, Faculty of Philosophy, University of Belgrade*, I. Stevović (ed.), Belgrade, pp. 55-71. For the relics of St. Akyndinos, see G. Schlumberger, "Découverte d'une relique faiant partie des dépouilles de Constantinople apportées en Occident à la suite de la Croisade de 1204", *Bulletin Monumental* 57 (1891), pp. 111-118. For the relics of St. Mamas, see the Canon of Langres, which specifies the metal strips forming a cross at the top of the skull, *Inventio capitis beati Mamantis* of 1204 in *Exuviae sacrae constantinopolitanae*, P. Riant (ed.),

for the relics niche would have been covered by an ornamental grille. Above, a round bed sunken in the marble indicates that a metal icon was once affixed at this spot. The lush acanthus gracing the surface of this Late Antique stone slab, like a verdant plant continuously producing sap, speaks to this vitality of inspirited matter, which engenders the metamorphosis of stone into an outpouring of *elaion* (oil) as *eleos* (mercy). Liquefaction takes a central stage in the epigram carved below the niche. And this fluidity, indicating the vivifying energies imbued in matter, is a feature shared with the Western *imago*. The inscription states:

> This delightful stone buries as a *soros* (reliquary) the holy skull of the thaumaturgic martyr Glykeria, which effuses a heavy rain of miracles, from which much strength pours out to the suffering. For everyone who approaches piously with pure heart and hurries thither would discover the solution of all his/her desires. For this fountain gushes streams of life, thus *charis* itself is laid out ready for all[28].

Like a box (*soros*) the marble block buries the skull of the saint. Yet, the erect stance of the stone enacts the opposite, rather than the reclining position that we associate with death, its vertical stance conveys the presence of a vivifying energy. Further, as a re-purposed Late Antique lintel, this slab of stone is also 'resurrected' to a new life. The poem enforces these ideas suggesting that the

Fig. 6. *Soros* or reliquary of Hagia Glykeria, Herakleia (*Tekirdağ*, Turkey) (Photo: Manuela di Giorgi)

Geneva, 1877, 1904 (rpt. 2004), I, pp. 28-29; J. DURAND, "Les reliques de saint Mammès au trésor de la cathédrale de Langres", in: *Mélanges Gilbert Dagron*, V. Deroche (ed.), Paris, 2002, pp. 181-200; E. VAUTHIER, *Saint Mammès: patron de la cathédrale et du dioc*èse de Langre*s: histoire, culte, légende, iconographie: livre d'accompagnement de l'exposition, réalisée lors du 8e centenaire de la cathédrale, dans la chapelle des Annonciades à Langres du 28 mai 1994 au 25 septembre 1994*, Langres, 1994.

[28] ὁ τερπνός οὗτος ὡς σορὸς κρύπτει λίθος
τῆς θαυματούρου μάρτυος Γλυκερίας
θείαν κάραν βρύουσαν ὄμβρου θαυμάτων
ἐξ ὧν ῥῶσις κάμνουσιν πολλὴ πηγάζει.
πιστῶς προσέρχου πᾶς τις ἀγνῇ καρδίᾳ
καὶ θᾶττον εὕροις τοῦ ποθουμένου λύσιν.
ὡς γὰρ κρήνη τις βλύζουσα ζωῆς ῥεῖθρα,
οὗτος πρόκειται πᾶσιν αὐτῆς ἡ χάρις,

sacred energy, infusing this matter, liquefies the solid, making it flow out. The epigram stresses the liquid state of charisma; it "pours," "streams," "gushes" like fountain in order to quench the desires of the faithful. The synergy between poem and *soros* enables epigram and image/relic to capture and to enforce the presence and effect of the *sōma pneumatikon*: fluidity or reversibility between the states of solid and liquid[29]. We encountered this dynamic in the *eulogiai*, whose liquid content and glittering flasks blurred the distinction between flowing and congealed. The encounter with the sacred is aimed to trigger a reciprocal change in the faithful compelling him/her to move from stony *apatheia* to effusion of tears from penance. So this process of "melting" performed by the *poikilia* of the reliquary can be psychologically mirrored in the viewer shedding penitent tears.

The descent of Pneuma triggers the flow of sacred energy, producing this reversibility of liquid and solid. The Khludov psalter illustrates how the miraculous energies pour into the body of the saint (Moscow, State Historical Museum, MS. Gr. 129, fol. 3v) (Fig. 7)[30]. God instigates the flow of divine energy into the corpus of the saint. "But know ye that the Lord

Fig. 7. Khludov Psalter, Moscow, State Historical Museum, cod. gr. 129, fols. 3v and 4r, mid-ninth century (from Shchepkina, *Miniatjury Khludovskoi Psaltyri*, figs. 3-4, reproduced with the kind permission of the State Historical Museum, Moscow)

Greek in M. Sayar, *Perinthos-Herakleia (Marmara Ereglisi) und Umgebung. Geschichte. Testimonien, Griechische und Lateinische Inschriften*, Vienna, 1998, no. 243, pp. 383-385.

[29] On water and vivifying powers, see Pentcheva, *Hagia Sophia: Sound, Space, and Spirit in Byzantium*, pp. 121-49. To describe this synergy between inscription and relic, Anthony Cuter coined the neologism "synphrasis", Cutler, *Thirty-Sixth Annual Byzantine Studies Conference. Abstracts of Papers* (Philadelphia, 2010), p. 24, referenced in Klein, "Materiality and the Sacred", p. 245.

[30] M. Evangelatrou, "Liturgy and the Illustration of the Ninth-Century Marginal Psalters", *Dumbarton Oaks Papers*, 63 (2009), pp. 59-116 with earlier bibliography.

has done wondrous things for his holy one (Ps. 4:3)[31]. *Ethaumastōse*, to make miraculous, is envisioned in this miniature as a synergy between golden icon and the body of the saint. The stylite peeks out from a small *aedicula* perched on a column. Above him hovers the golden medallion icon of Christ. The icon irradiates the body of the saint. The composition purposefully recalls the stylite saints.

In Byzantine culture the column-saint is imagined as a pillar channeling the powers of the Holy Spirit[32]. The stylite is inspirited matter: *corpus spiritale* or *sōma pneumatikon.* This stylite model of inspiriting was liturgically enacted in Constantinople, and it most likely fostered the display of saintly relics such as those of Hagia Glykeria. The Feast day of the famous stylite St. Symeon the Younger coincides with the beginning of the liturgical year, September 1st[33.] Both events, the new *indikion* and the saint, are imagined as matter overshadowed by the Holy Spirit; Pneuma descends on Christ, on the church, and on the body of the stylite. And this message is invested in the main lection for the day –Luke 4:16-22–; it contains an excerpt from Isaiah 61:1, which draws attention to the process of inspiriting, as it states: "The Spirit of God is over me because he has anointed me"[34]. The miniature illustrating this liturgical feast (Vatican City, Bibliotheca apostolica vaticana, MS Gr. 1613 fols. 1v and 2) shows Christ teaching in the synagogue; he holds an open book with these very words written on it: ΠΝΕΥΜΑ Κυρίου ἐπ᾽ ἐμέ, οὗ εἵνεκεν ἔχρισέ με (Fig. 8)[35]. He is the church penetrated by the Holy Spirit. The facing folio by association parallels the body of the stylite to that of Christ, arguing that both are inspirited by Pneuma, thus *sōmata pneumatika.*

Since the public procession on September 1st required the patriarch to bless the crowds from the column of Constantine in the Forum of Constantine, the Byzantine ritual confirmed the visual links between the stylite's inspirited body and the column as a rod of divine energy planted amidst the congregation. In fact, the lection of Luke 4:16–22 was recited again from the plinth of the column. The message of inspiriting was also lodged in the words from Ps. 64(65):11 read at the same ceremony and also serving as the *koinōnikon/*communion verse for that day: "Thou wilt bless the crown of the year because of thy goodness"[36]. And during the ceremony "the crown (*stephanos*) of thy goodness" transformed spatially and temporally into the actual blessing gesture performed from the column over the congregation. Spatially, it configured a cross enclosed in the circumference of the Forum of Constantine. The public ritual in Constantinople on September 1st shows how animation as inspiriting was a phenomenon and an enactment renewed in the liturgical celebration.

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[31] Καὶ γνῶτε ὅτι ἐθαυμάστωσε Κύριος τὸν ὅσιον αὐτοῦ, Ps. 4:3, English tr. in *The Septuagint with Apocrypha: Greek and English*, tr. Sir Lancelot C. L. Brenton, London, 1851, rpt. Peabody, MA, 2003. I have used Brenton for all the English translations of the Old Testament texts in this study.

[32] PENTCHEVA, *The Sensual Icon*, pp. 19-44.

[33] On the Middle Byzantine cathedral liturgy for that day, see *Le Typicon de la Grande Église. MS Saint-Croix n. 40, xᵉ siècle. Introduction, texte critique, traduction et notes*, J. Mateos (ed.), Rome, 1963, I, pp. 2-11. For a discussion of the feast of September 1st and its echoes in the topography of the city and in the miniatures of Byzantine lectionaries, see R. NELSON, "Empathetic Vision: Looking at and with a Performative Byzantine Miniature", *Art History*, 30/4 (2007), pp. 489-502.

[34] ΠΝΕΥΜΑ Κυρίου ἐπ᾽ ἐμέ, οὗ εἵνεκεν ἔχρισέ με Is. 61:1.

[35] *El "Menologio" de Basilio II Emperador de Bizancio: Vat. gr. 1613*, Madrid, 2005.

[36] εὐλογήσεις τὸν στέφανον τοῦ ἐνιαυτοῦ τῆς χρηστότητός σου, Ps. 64(65):11

Fig. 8. Menologion of Basil II (Vat. Ms Gr. 1613, fols 1v-2r), early 11th cent., showing the subjects commemorated on September 1: on fol. 1v The new indikion envisioned through the scene of Christ in the synagogue and on fol. 2r St. Symeon the stylite the Younger (Photo: Bibliotheca apostolica vaticana)

Returning to the Khludov psalter, its miniature communicates the same ideas: the crown (*stephanos* or *choros*) is configured in the medallion icon of Christ (Fig. 7). The inspiriting marked by the cross and produced ritually by the blessing of the patriarch on September 1st from the column is translated in the manuscript as the stylite receiving the sacred energies directly from the medallion icon, itself forming a cross in a circle. The saint's inspirited body fuses with the column.

On the folio in the Khludov Psalter the flow of *charis* manifests itself in the outpouring of golden light; this is the idea suggested by the folio facing the stylite, fol. 4r (Fig. 7). It shows the same golden medallion icon of Christ inserted in the Golgotha cross. It is a variant of the visual formula we encountered on the pilgrim's token earlier (Fig. 3). On the Khludov the image visualizes the lines: "The light of thy countenance, O Lord, has been manifested towards us (Ps 4:6)"[37]. The stream of light blinds and marks. The faithful viewing this image should imagine themselves all imprinted by the radiance of the medallion icon. This idea of sealing and branding is further reinforced by the resemblance between this roundel and the standard Byzantine lead seals. A quickening force adheres to the process of imprinting[38]. The sealing/imprint (*typos*) transmits the form and powers of the prototype. The same relation is established between the stylite and Christ; the saint channels the sacred energies by means of the icon of the Lord stamped on or overshadowing his body.

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[37] ἐσημειώθη ἐφ᾽ ἡμᾶς τὸ φῶς τοῦ προσώπου σου κύριε. Ps. 4:6.

[38] PENTCHEVA, *The Sensual Icon*, pp. 83-88.

In the Khludov psalter the medallion icon of Christ is equivalent to the formula of the *typos en chorō*, calling attention to the liveliness it brings to matter, transforming it into a *sōma pneumatikon*. I believe the stacking of visual elements in the reliquary of Hagia Glykeria aims to activate the connection between the stylite and sacred energy transmitted by the radiance of the golden medallion icon (Fig. 6). The vertical position of this repurposed marble lintel anthropomorphize the stone and make the composition allude to a stylite standing on his pillar (Figs. 7, 8). The arrangement thus equates the powers of St. Glykeria to that of the column-saints. Like them, her body should be imagined as channeling Pneuma. She is *thaumastousa*, infused with divine energy enabling her to produce miracles.

And the source of this inspiriting should be sought in the metal roundel, now lost, placed in the sunken bed above the opening for the relics. This missing medallion icon would have performed liveliness in its temporal and ephemeral glitter and radiance. I propose to identify the missing icon above the relics of St. Glykeria with a bas-relief. The sunken bed and the holes left on the surface suggest the affixing of a heavier object made of metal, rather than a wooden panel (Fig. 6). Such a metal medallion icon would have had a greater capacity to perform the state of being *thaumastōs* phenomenologically. The marble block stood in the interior of the church, not the way it is today, set outside in the garden of the archaeological museum. Inside the temple it would have been enveloped by twilight occasionally broken by oil-lamps and animated by the flicker of candles. Such conditions would have enabled the golden icon to perform its *empsychōsis* as glitter and to ascertain that the relics kept in the niche below possess the quickening power of *charis*.

Fig. 9. Icon of the Archangel Michael, late tenth century, gems, gold, and cloisonné enamel. Detail of the head; left eye looks down as the candle is raised high (Photo: author, © Procuratoria della Basilica di San Marco, Venice)

The eyes of bas-relief icons have the potential to break free from the fixity of the gaze. Changing light produces this animation in the eyes. An experiment I conducted back in 2007 and 2008 with the bas-relief of the Archangel Michael in the Treasury of San Marco illustrates how animation can unfold as a phenomenological and temporal process[39]. Keeping the room illuminated just by natural light, I moved a burning candle slowly across the surface of the icon left and right and then up and down. The traveling light caused shadows to appear in the eyes of the Archangel. When the candle ascends, his eyes seem to look down and reciprocally, when the candle descends, the gaze travels upwards (Figs. 1, 9-10). The unfolding of this temporal phenomenon enacts the dynamics of prayer, showing the synergy between faithful and holy figure. The prayer, performed by the hands rising with the candle to the image and then slowly descending, elicit the response of the Archangel; its gaze first lowers down to acknowledge the prayer (Fig. 9) and then rises up heavenward as the tired hands of the faithful come down (Fig. 10). The supplicant and image thus form pairs of opposite motions; the rising hands elicit the lowering of the icon's gaze and vice-versa, the descending hands engender the heavenward ascent of the saint's eyes.

Fig. 10. Icon of the Archangel Michael, late tenth century, gems, gold, and cloisonné enamel. Detail of the head, the shadow in the upper segment of the eye suggest a gaze looking up (Photo: author, © Procuratoria della Basilica di San Marco, Venice)

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[39] Pentcheva, *The Sensual Icon*, pp. 128-43. For the video recording the animation of the image, go to www.thesensualicon.com.

Phenomenal Contrapposto and *Methexis*

Originating in Classical Greek art, the term contrapposto identifies the figural composition that harnesses the juxtaposition of relaxed and engaged limbs counterbalanced across vertical and horizontal axeis to create the effect of movement[40]. The turn of the head is further juxtaposed to that of the shoulders and torso; this torsion produces the effect of a wound spring ready to snap. The tension arising from the balanced asymmetry imbues the static image with dynamism. Movement and dynamism in the mimetic contrapposto issues from the chiastic form.

By contrast, in introducing the term "phenomenal contrapposto", I argue for animation that is not dependent on form/composition, but on the movement of actual light and shadow across the surface of the image. A set of oppositions emerges between the rising hands of the viewer holding the candle and the reciprocal but opposite dynamic they cause in the gaze of the icon. I call this balanced asymmetry, choreographed by the synergy of a moving viewer and moving image, "phenomenal contrapposto" in order to estrange the term from its usual set of meanings all rooted in the pursuit of lifelikeness through the imitation of form. Instead, I propose that the perception of movement and dynamism in the image can also stem from the shifts of real, non-representational shadows and from glitter on the surface of the image, all brought into existence by a moving light source.

This non-representational animation is temporal and ephemeral, but when it occurs it can have a powerful effect on the perceiving subject, making him/her experience the image as alive. The icon's gaze can pierce the viewer. This process creates a confusion between subject and object, living and inert. A passage in patriarch Photius's ekphrasis of the Pharos palatine chapel in Constantinople describes such a confusion produced by the *poikilia* of appearances. A sensation of a whirling movement permeates the space, it is stirred by glitter and the rich materials in the decor. The viewer, overwhelmed by the sight, projects his agitated state (*pathēma*) on the object/space, ensouling the inanimate[41].

Temporal and spatial, the non-representational animation partakes in the real. Zainab Bahrani introduced the term *methexis* in her study of an alternative art history, where the development of the image is not seen in a putative progression towards mimetic naturalism. Focusing on Near Eastern art, Bahrani challenges the Platonic conceptualization of the image as a representation, controlled by the rules of the resemblance. The mimetic image and its prototype exist into different ontological realms. By contrast, the methexic image exemplified for instance by the Jericho Skull (8,000-7,000 BCE) preserves a substantial link with the prototype. It integrates a fragment of the skull, of the real[42]. *Methexis* identifies the participation of the image in the real. Relics function on this principle. I have expanded Bahrani's concept of *methexis* by introducing a phenomenological dimension to it. Temporal shadows animating the surfaces of the relief icons and golden images partake in the real (time and space)

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[40] J. Pollitt, *Art and Experience in Classical Greece*, Cambridge, 1972, pp. 107-110.

[41] Photius, Homily X, sect. 5 in *Photiou Homiliai*, V. Laourdas (ed.), Thessaloniki, 1959, p. 101, discussed in Pentcheva, *The Sensual Icon*, pp. 142-143; and N. Isar, *Chorós: The Dance of Adam; The Making of Byzantine Chorography, the Anthropology of the Choir of Dance in Byzantium*, Leiden, 2011, pp. 134-135.

[42] Z. Bahrani, *The Infinite Image: Art, Time and Aesthetic Dimension in Antiquity*, London, 2014, pp. 39-40, 49-85.

and produce the effect of life non-mimetically. The medieval image is a hybrid mixing the methexic aspects and mimetic; it acquires presence through changes in appearance, pairing this *methexis* with the modeling of a lifelike form[43]. The presence, I call "liveliness"; it is a temporal, but repeatable occurrence.

In pairing phenomenal contrapposto with *methexis,* I draw attention to the process in which the spiritual exchange of prayer and response is enacted, becoming sentient in the contrasting reciprocity of hands lifting the candle and gaze of the image lowering down and vice versa. The relief further helps the articulation of this dynamic for it offers complex surfaces for the play of shadows, highlights, and sparkle. The temporality of these shifting presence effects creates the impression of animation, freeing the image from the constraints of lifelikeness and the frozen moment in time.

ANIMATION OF THE ROMANESQUE *IMAGO*

The reliquary of Hagia Glykeria uses a variety of means to show the vivifying power of the saint's *corpus spiritale*: liquefaction signaled by the poem, the stylite model emulated by the sculptural arrangement, and the temporal phenomena of glitter and shadow animating the medallion icon. I will use the insights from the Byzantine material to explore the aesthetic effect of the Romanesque *imago*, which was covered in shimmering materials and gems that were meant to overwhelm the senses with their performance and "melt" the viewer to tears of penance.

I see a direct connection between the temporal ensoulment of the Byzantine bas-relief icon and the Western golden *imago*. Both do not statically represent, but enact a process of prayer and response. My phenomenologically bent comparative analysis adds further depth to the established line of interpretation[44]. Cynthia Hahn calls these golden *imagines* "machines for prayer constructed to carry forward the prayers of the faithful"[45]. Ellert Dahl describes them as "an ascending link for the supplications, which mount upwards to the saint in heaven and a channel of graces descending upon mortals from him"[46]. The ascending and descending vectors, identified by Dahl, are not simply represented. These ideas are temporal occurrences unfolding in the real space between a performative image and a performative viewer. This is what I called the phenomenal contrapposto.

My case study is the statue of St. Chaffre (Theofrid)[47]. In 2015 I conducted the same experiment using moving light to animate this twelfth-century *imago* as I did with the By-

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[43] B. PENTCHEVA, "The Methexic Image", in *The Semantics of Vision: Art Production and Visual Cultures in the Middle Ages*, R. Praesinger (ed.), forthcoming.

[44] On how Ste. Foy eschews portrait likes through the heterogeneity of its bricolage of forms and how this secures the statue's legitimacy against the idolatry of pagan cult images, see FRICKE, *Fallen Idols, Risen Saints*, pp. 23-113, 147-194.

[45] HAHN, *Strange Beauty*, p. 132.

[46] DAHL, "Heavenly Images", pp. 179-180.

[47] St. Theofrid, feast day October 19 (Roman use) or November 18 (Gallic use), and Vita recorded in *Acta Sanctorum*, J. Heck and B. Bossu (eds.), Brussels, 1853, October, vol. 8, pp. 515-521, online at http://gateway.proquest.com/openurl?url_ver=Z39.88-2004&res_dat=xri:acta&rft_dat=xri:acta:ft:all:Z500009873. For the monastery, see

zantine icon. The bust is carved in wood and sheathed in repoussé silver (Fig. 11). Today it no longer resides in the church, but is displayed in the museum in a glass case. I asked for the electric lights to be switched off in this room.[48] Instead of a burning candle, I relied on the torch light of an iPhone. A similar dynamic unfolded. When this focused light descends, St. Theofrid gazes heavenwards. Vice-versa, when the light source rises, his iris turns downward addressing the viewer (Fig. 12a, b). The synergy of moving light and moving highlights and shadows in his eye produce the phenomenal contrapposto of prayer and response. The very dynamic identified by Dahl as the general principle according to which these images operate, I can now show, is not just a fixed iconographic feature, but a temporal gesture and a shifting phenomenal shadow. As this experiment with moving light attests, the scenario of prayer and response is a phenomenon dependent on ambient conditions and a responsive viewer. The animation expands beyond the image into the physical space.
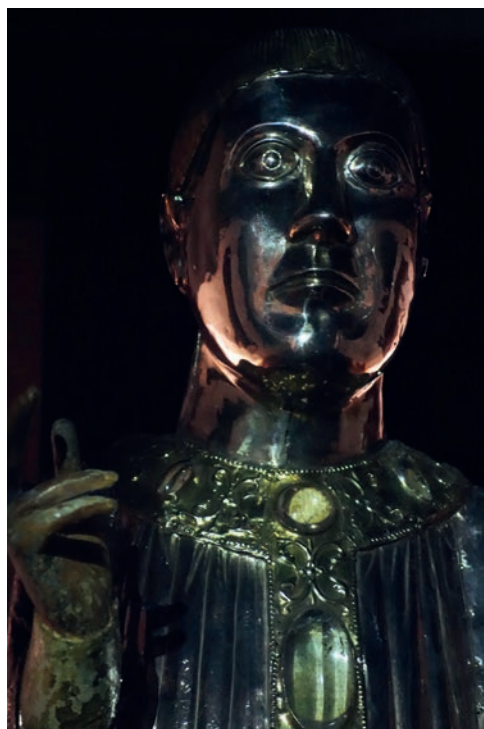

Fig. 11. Silver-revetted statue of St. Theofrid (Chaffre), twelfth century, detail of shining pupil, Le Monastier-sur-Gazeille (Photo: author)

The lyricism of this slow movement can be disrupted by a more aggressive light source and pushed into a vigorous mode, making the metal surface to glitter[49]. This change of appearance is conceivable if an object like a silver flabellum or incense burner is waved across

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U. Chevalier, *Cartulaire de l'abbaye de Saint-Chaffre du Monastier, ordre de Saint-Benoît, suivi de la chronique de Saint-Pierre du Puy et d'un appendice de chartres*, Paris, 1884, accessible through http://gallica.bnf.fr/ark:/12148/bpt6k736641/f7.image. See also, M. Pacaut, "Les bénédictins de Saint-Chaffre: Rapport Introductif," and L. Cabrero-Ravel, B. Galland, and B. Sanial, "Nouvelles réflexions sur l'ancienne abbatiale saint-Théofrède du Monastier", both in *Les bénédictins de Saint-Chaffre du Monastier. Histoire et archeologie d'une congregation. Actes du Colloque des 7, 8, et 9 novembre 1997*, M. de Framond, C. Lauranson-Rosaz, B. Sanial (eds.), Le Monastier-sur-Gazeille, 1998, pp. 17-24, 301-320. For the statue, *La France Romane: au temps des premiers Capétiens (987-1152)*, D. Gaborit-Chopin and M.-C. Bardoz (eds.), Paris, 2005, p. 385, no. 295, wood core late-11th cent., silver revetment second half of the 12th cent.

[48] I am grateful to Janet Darne for all her help at Le Monaster-sur-Gazeille. She supported my ideas and was willing to make the changes to the museum space, by switching off the electric lights, so that the *imago* of Chaffre could perform its liveliness.

[49] On glitter as animation, F. Fehrenbach, *Die Goldene Madonna im Essener Münster. Der Körper der Königin*, Ostfildern, 1996, pp. 25-28; Fricke, *Fallen Idols, Risen Saints*, pp. 170-181.

Fig. 12a. Silver-revetted statue of St. Theofrid (Chaffre), twelfth century, shadows in the eyes suggest a gaze lowering, the arm makes another shadow, Le Monastier-sur-Gazeille (Photo: author)

Fig. 12b. Silver-revetted statue of St. Theofrid (Chaffre), twelfth century, shadows in the eyes suggest a gaze rising as the light source descends, simultaneously, the shadow cast by the arm rises, Le Monastier-sur-Gazeille (Photo: author)

the surface in order to stir the flashing gaze of the statue. Medieval sources recognize similar twinkling eyes in the saints. The face of St. Cuthbert, infused with gentleness, was perceived to have exhibited sparkling eyes: *stellanti occuli*[50]. The Cistercian Christian of Aumone sees in a vision St. Augustine, where the latter's eyes glitter like two stars[51]. The metaphor of the twinkling stars enriches the astral analogy through which the saints are imagined. The scintillating gaze also enacts visually the quickening energy that courses through the *corpus spiritale/ sōma pneumatikon.*

The glittering eyes is one of at least two visual modes through which the image interacts with the viewer in real time. The arms of these golden *imagines* also "speak" silently and visibly through the shadows they create (Fig. 12a-c). The shadows made by the shifting light

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[50] *stellantibus oculis clementi respectu mansuetior*, from *Reginaldus monachi Dunelmensis, Libellus de admirandis Beati Curthberti virtutibus*, London 1835, ch. 68, p. 140

[51] *oculis micantibus ad instar duarum stellarum*, *Vita Christiani Monachi*, ch. 32, in J. Leclercq, "Le texte complet de la vie de Christian de l'Aumone," *Annalecta Bollandiana* 72 (1953), pp. 21-52, esp. 45.

of the candle leads to the perception of movement in the arms of the Romanesque *imago*. As the light travels upwards, the cupped palm descends as if to receive the gift of the faithful and then as the light slowly descends, the *imago*'s hand lifts up the gift heavenward. The time lapse records this dynamic in the arms of St Chaffre. His arms are nineteenth-century reconstructions, but we can find among the surviving Romanesque statues enough authentic arms that preserve the original gesture: one hand makes a blessing, the other extends a cupped palm[52]. The time lapse shows what happens with the blessing hand; the shadow goes down with the ascent of the light source and then goes up as if performing a blessing in space. As a control set, I have recorded the same progression of shadows in the arms of the statue of St. Peter at Saint-Flour, which are original and still in place. The arms of the golden image are the feature that is unique, not shared with the Byzantine icon. The hands, and more specifically the moving shadows they cast stimulate the perceived liveliness of the image and especially its capacity to speak silently. These ephemeral occurrences constitute the phenomenal contrapposto and methexis, of the image partaking in the real.

Glittering Eyes in the *Vitae* and in the *Imagines*

The written sources offer ample evidence for the eyes of the saint, but little on the glance of the statues. Dahl posited a distinction between the polyvalence of the saint's gaze in texts and the fixity of the eyes of the *imagines*[53]. Yet, he along with Dale and Hahn have recognized the richness of materials used for the eyes of these statues such as glass, enamel, ivory, and horn, and in one case (St. Baudime), the eye-sockets could allow for movement[54]. This aggregation of materiality in the eyes of the *imago* suggests a proleptic investment in *poikilia/varietas*. Changing ambient conditions can activate these dormant eyes, engendering the chameleonic appearances of these diverse surfaces. Thus, I propose that we associate the *varietas* describing the eyes of the saints in their *vitae* with the temporal liveliness stirred phenomenally in the *imago*'s material eyes.

The new evidence of time lapses and videos records how at certain moments the moving light coaxes radiance in the eyes of the icon the Archangel Michael or in the *imago* of St. Chaffre, producing the effect of an incinerating and penetrating gaze (Figs. 1, 11). In the case of St. Michael, the iris transforms into an incandescent ring, in the case of St. Chaffre – the pupil focuses and irradiates all the light. Both enact in time the inner fire that can produce terror in the viewer; dramatizing this emotion in the real time and space of the beholder.

In the texts, the Cistercian St. Stephen of Obazine (1085-1151) was known to have suppressed his smile but in anger, the rays of his eyes bore into the sinner, reading his/her

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[52] See for example the painted wooden statue of St. Peter at the Musée de la Haute Auvergne à Saint-Flour (no. 294) or St. Baudime at Saint-Nectaire (no. 292), both in *La France Romane au temps des premiers Capétiens (987-1152)*, pp. 380-84, nos. 292 and 294. My short videos of both St. Peter and St. Baudime confirm the existence of this play of shadows, produced by moving light. The "shadow" hands rise and fall, corresponding to but moving in the opposite direction to that of the candle.

[53] Dahl, "Heavenly Images," pp. 186-191.

[54] Dahl, "Heavenly Images", pp. 187, 189; Dale, "The Individual, the Resurrected Body, and Romanesque Portraiture", pp. 734-739; Id., "Romanesque Sculpted Portraits", p. 111; Hahn, *Strange Beauty*, pp. 122-123; Id., "The Spectacle of the Charismatic Body", pp. 167-168.

heart and leaving no secrets unturned[55]. St. Hugh of Bonnevaux had eyes that emitted fire as he preached with fervor: "Saint Hugh frequently spoke with vigor and faith, so that when his soul was fervent and ardent by the grace of the Holy Spirit, he appeared as if flame emanated from his face and eyes"[56]. In the vitae, the saint, moved by the energies of the Holy Spirit, is in a state of internal agitation, exteriorized in his burning gaze and radiant face. Like the model stylite, the saint channels Pneuma through his/her body. In the material *imagines* this liveliness becomes manifested as a phenomenon of sparkling, reflecting eyes.

The sparkling eyes of the material *imago* function as a metonym of the resurrected body; they are part of it, and by contiguity, can stand for it. Stars and eyes partake in what is *dedoxasmenos/magnificatus;* they display the state of being filled with glory. The sparkling gaze enacts an inverted magnitude, bringing close what is distant: the far away stars in the proximity of the eyes. And this partaking, leads to a confusion and fusion between subject and object, eyes and stars, earth and heaven. In the *imagines* this transcendence is temporal and performed by the materials. Through their moments of radiance, the gold and gems capture the inner fire of the saintly presence, while by means of their reflective surfaces, they further register the outward appearance of the faithful standing in front. Glitter and mirroring as phenomena convey the confusion and fusion between subject and object.

Sensual Experience

To be glorified "*magnificatus/dedoxasmenos*" is to be magnified; and this process is achieved by the saturation of the senses. The perception of these statues registers the simultaneity and aggregation of visual and aural stimuli. Glitter and reverberation are interconnected, both are phenomena of amplification, and the medieval sources recognize their synaesthesis[57]. The *Liber Miraculorum*, written in the early eleventh century, gives a compelling account of

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[55] *Cumque ut se res preberet vel occasion permisisset, suppressis labiis modicum subrideret, mox ad instar columbarum sancti eius humeri movemabtur ut nihil unquam simplicius te vidisse existimares nihil terribilius crederes ita ut non minus tunc illum timers quam si iratum videres. Quod si illa hora oculorum in te radios emisisset, totum te penetrari putares ut ipsa cordis secreta ei patere aliquantenus viderentur, nihilque esse quod ejus lateret obtutus, unde illi conridere vix ullus audebat nec minus timebat eum ridentem quam irascentem*, from *Vie de Saint Étienne d'Obazine*, M. Aubrun (ed. and tr.), Clermont-Ferrand, 1970, sect. 50, pp. 173-174. English tr.: "Whenever the occasion presented itself or a motive permitted, he smiled in a way concealing his lips, directly in resemblance of doves, his holy shoulders moved, and you would reckon never to have seen anything more reserved, nor believe [to have seen] anything more terrible as when you fear him no less when you see him angered. In such an hour he would send the rays of his eyes in you, and you will think that they penetrate you entirely, so that the most intimate secrets of your heart would lie open to him somehow, nothing could remain hidden from his gaze. Whence no one would hardly dare to laugh with him, fearing him no less when laughing than when angered".

[56] *Proponebat sanctus Hugo verbum salutis et fidei frequenter, ita ferventi animo et ardenti Spiritus Sancti gratia, ut quasi prodire flamma ex ejus vultu et oculis videretur*, from *Vita Beati Hugonis*, ch. 7, *Saint Hugues de Bonnevaux de l'ordre de Citeaux, 1120-1195*, Monk of Tamié (ed.), Grenoble, 1937, p. 283.

[57] The shimmering marble and long reverberation in Hagia Sophia establishes this synaesthesis between *marmarygma* (glitter) and *megalophōnia* (reverberation) in Byzantium, Pentcheva, "Hagia Sophia and Multisensory Aesthetics", *Gesta* 50/2 (2011), pp. 93-111 and Pentcheva, *Hagia Sophia: Sound, Space, and spirit in Byzantium*, pp. 121-149, 170-185.

one of these statue's eyes[58]. What I find significant in this following passage is the multi-sensorial character of the described gaze; it is both optical and aural, connecting the phenomenon of glitter to reverberation.

> [the statue of St. Gerald] was an image made with such a precision to the face of the human form that it seemed to see with its attentive, observant gaze the great many peasants seeing it and to gently grant with its reflecting eyes the prayers of those praying before it (LM I.13)[59].

The repetition of the verb "to see" – *video* – in its various forms (*videatur, vedere, videntes*) establishes a field of reciprocal vision. A mirror effect is produced: the statue both sees and is seen. Similarly, the viewers are both subjects and objects of the gaze; this mirroring can lead to transcendence as the relation of subject and object is destabilized[60]. By calling attention to the acoustic aspect of this mirroring as reverberation, the text reflects on how the encounter with the glittering spectacle can create a saturated phenomenon[61]. The "reverberating" gaze exceeds the register of one sense; it both speaks and sees, and this *synaesthesis* produces an amplification effect. The *imago* creates a medium around itself –an aureole of radiance and shimmer– and it is in this medium in which the entry of the metaphysical becomes manifest. The inert quickens as the metallic surfaces and gems animate in sparkles and the architectural space becomes alive in the reverberated sound. This saturation of the senses overwhelms semantics and hermeneutics and pushes into a domain of experience; here the sensing of the divine happens outside language and the rational[62].

Byzantine sources address this phenomenon of surplus and argue that it leads to the most authentic knowledge of God. To a great extent these ideas were inspired by the saturated phenomenon stirred by the luminous interior and reverberant acoustics of the Justinian's (527-565) Hagia Sophia and its cathedral liturgy. Maximus the Confessor (b. ca. 580, d. 662), a member of the imperial administration, who renounced his civic career to become a monk, privileged the sensual experience of God over words. He wrote:

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[58] *Liber Miraculorum Sancte Fidis*, Bouillet (ed.), Paris, 1897; English tr. P. Sheingorn, *The Book of Ste Foy*, Philadelphia, 1995. I have not yet consulted the more recent edition, *Liber Miraculorum Sancte Fidis,* L. Robertini (ed.), Spoleto, 1994.

[59] *ita ad humane figure vultum expresse effigiatam, ut plerisque rusticis videntes se perspicati intuit videatur videre, oculisque reverberantibus precantum votis aliquando placidius favere*, from *Liber Miraculorum Sancte Fidis*, bk.1, ch. 13, ed. A. Bouillet, pp. 46-47. English tr. in Sheingorn, *The Book of Ste. Foy*, p. 77.

[60] V. Gonzalez, *Beauty and Islam: Aesthetics in Islamic Art and Architecture*, London, 2001; H. Kessler, "Speculum", *Speculum*, 86/1 (2011), pp. 1-41; B. Pentcheva, "The Power of Glittering Materiality: Mirror Reflections Between Poetry and Architecture in Greek and Arabic Medieval Culture", *Ancient Near Eastern Studies. Supplementa*, 47 (2015), pp. 223-268; and Id., "Mirror, Inspiration, and the Making of Art in Byzantium", *Convivium* 1/2 (2014), pp. 10-39.

[61] On the saturated phenomenon, see J.-L. Marion, *Being Given: towards a Phenomenology of Givenness*, J. Kosky (tr.), Stanford, 2002, pp. 199-221. On the dissolution of the border of subject and object through mirror reflection and sparkle, see Pentcheva, *The Sensual Icon*, pp. 139-143. On the circularity or self-reflexivity created by mirroring, see the discussion of *choros* and *schēsis* in Isar, *Chorós: The Dance of Adam,* pp. 65-76.

[62] B. Pentcheva, "Performing the Sacred in Byzantium: Image, Breath, and Sound", *PRI Performance Research International*, 19/3 (2014), pp. 120-128; Id., "The Power of Glittering Materiality", pp. 223-268; and Id., "Cross, Tunic, Body: Theology through the Phenomenology of Light", in *La stauroteca di Bessarione. Atti delle giornate internazionali di studio La stauroteca di Bessarione*, P. Schreiner and V. Poletto (eds.), Venice, 2017, pp. 249-280.

The Word knows of two kinds of knowledge of the divine, a relative one rooted only in reason and ideas, and lacking in the kind of sensual perception gained through the energies of knowledge through experience; such relative knowledge is what we use to order our affairs in our present life. On the other hand, there is that truly authentic knowledge, gained only by actual experience, apart from reason and ideas, which provides a total sensual perception of the known object through participation by grace. By this latter knowledge, we attain, in the future state, the supernatural deification that remains unceasingly in effect[63].

Experience (*peira*) of God gained through the sensorium (***aisthēsis***) surpasses abstract knowledge. This corporeal gnosis is reached by a total sensual immersion; it is ignited by participation (*methexis*) in the divine energies through grace (*charis*). Hagia Sophia structured this sensual immersion in the optical mirroring and glitter of its marble and gold and in the enveloping and reverberant sound field activated by chant[64]. A similar saturated phenomenon was pursued by the Romanesque imago and its ritual space.

CRYSTAL, CROWN, AND BLESSING

In the Byzantine section this article drew attention to how the patriarch blesses the crown of the new church year by performing this cross-wise gesture from the column at the Forum of Constantine. Through this blessing, the Spirit descends on the church (understood as the congregation of faithful) and by extension –on the body of the stylite saint. The Khludov psalter repeats this inspiriting envisioning it in the pillar saint enlivened by the radiant light emanating from the golden medallion icon of Christ (Fig. 7). Animation is marked by the matrix of the cross inside a circle, re-configured in the medallion icon and imprinted on the body of the stylite. The *soros* of Hagia Glykeria quotes the same formula as it enacts how Spirit continually flows into the relics of the saint (Fig. 6). I argue that the same inspiriting formula of a cross-in-a-circle (*typos en chorō*) indicates the channeling of Spirit in the Romanesque *imago*.

The crown of St. Candidus shapes a cross enclosed in a circle (Fig. 13)[65]. This is a standard configuration for Western diadems. The *imago* of Ste. Foy has such a crown, also described in the *Liber Miraculorum*: "And the diadem on the head, folded together into a sphere with two [crossing] strips, gleams with the translucent radiance of pearls", LM I.1[66].

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[63] Διττὴν γὰρ οἶδε τὴν τῶν θείων γνῶσιν ὁ λόγος· τὴν μὲν σχετικήν, ὡς ἐν λόγῳ μόνῳ κειμένην καὶ νοήμασιν, καὶ τὴν κατ᾽ ἐνέργειαν τοῦ γνωσθέντος διὰ πείρας οὐκ ἔχουσαν αἴσθησιν, δι᾽ ἧς κατὰ τὴν παροῦσαν ζωὴν οἰκονομούμεθα, τὴν δὲ κυρίως ἀληθινὴν ἐν μόνῃ τῇ πείρᾳ κατ᾽ ἐνέργειαν δίχα λόγου καὶ νοημάτων ὅλην τοῦ γνωσθέντος κατὰ χάριν μεθέξει παρεχομένην τὴν αἴσθησιν, δι᾽ ἧς κατὰ τὴν μέλλουσαν λῆξιν τὴν ὑπὲρ φύσιν ὑποδεχόμεθα θέωσιν ἀπαύστως ἐνεργουμένην, Maximus the Confessor, *Ad Thalassum*, ch. 60, PG 90 col. 622; English tr. P. BLOWERS AND R. WILKEN, *On the Cosmic Mystery of Jesus Christ: Selected Writings from St. Maximus the Confessor,* Crestwood, N.Y., 2003, p. 126.

[64] PENTCHEVA, *Hagia Sophia: Sound, Space, and Spirit in Byzantium*, pp. 99-149.

[65] *L'abbaye de Saint-Maurice d'Agaune, 515–2015, Volume 2 – Le Trésor*, ed. Pierre Mariaux (Gollion: Infolio, 2015), II, pp. 120-25, no. 8; For the crown see also, S. WITTEKIND, "Caput et Corpus: Die Bedeutung der Sockel von Kopfreliquiaren", in *Reliquiare im Mittelalter*, B. Reudenbach and G. Toussaint (eds.), Berlin, 2005), pp. 107-64, esp. pp. 122-127.

[66] *Sed et ligatura capitis in orbem complicata bis binis perspicui candoris embicabat margaritis*, LM I. 1, ed. Bouillet, pp. 9-10, The published English translation of this passage is not quite accurate in grasping the shape, SHEINGORN, *The Book of Ste Foy*, p. 46.

Fig. 13. St. Candidus, Agaune, Switzerland,
third quarter of the 12th cent., detail of the crown
seen from above (Photo: author)

Fig. 14. Ardennes cross, 9th cent
(Photo: Nürnberg Nationalmuseum)

The crown presents the formula of cross-in-a-circle. Why, what motivates this choice? I argue that the linkage between crown and cross, or crown and blessing gesture explains this selection of the cross-in-a-circle. The source of vivifying power issues from the cross, so it is here where the relics of the True Cross are deposited and their presence is frequently marked by glittering gems, or as in the case of the Carolingian Ardennes cross–, by a radiant crystal (Fig. 14)[67]. A similar crystal most likely graced the apex of St. Candidus's crown.[68] Like the reliquary crosses, the crown's crossing too signals a site of inspiriting. Crowning becomes synonymous with inspiriting and of making inert matter into a *sōma pneumatikon*.

In his vision of St. Augustine quoted earlier, the monk Christian of Aumone sees the Holy Spirit descending on the sanctuary, irradiating the whole church with splendor. He then connects this inspiriting with the crown of the saints[69]. He asks Christ if all the saints are crowned, and he receives the answer that indeed all are crowned with the same crown, all are one King and one Lord:

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[67] Hahn, *Strange Beauty*, 93; *799, Kunst und Kultur: Karl der Grosse und Papst Leo III. in Paderborn : Katalog der Ausstellung, Paderborn 1999*, C. Stiegemann and M. Wemhoff (eds.), Mainz, 1999, II, pp. 797-800; R. Kashnitz, "Das Ardenneskreuz: Eine Crux gemmate aus karolingischer Zeit", in *Das Schatzhaus der deutschen Geschichte, Das Germanische Nationalmuseum Nürnberg*, R. Pörtner (ed.), Munich, 1982, pp. 151-175.

[68] Rock-crystal suggested in *L'abbaye de Saint-Maurice d'Agaune, 515-2015,* II, p. 124.

[69] *Vita Christiani Monachi*, ch. 32, ed. Leclercq, p. 46.

He saw the Holy Spirit descend on the sanctuary and fill the whole church with the most charismatic splendor. . . He asked silently: 'God Lord, tell me, is it true that all the souls are crowned like the king?' At which point he heard a voice talking to him: 'Indeed all the souls of the elect are crowned like the king, and all are one King and one God'"[70].

The way the passage connects inspiriting with the crown and the union it produces exemplifies how this object is perceived as having the power to ingather Spirit, to enliven, and to ensoul matter. The crown transforms the individual saint into the group identity of Christ as the *corpus spiritale*. The diadem employs the structure of the Cross, only that it gives it a third dimension –depth. Not surprising, the diadem is envisioned to share in the same vivifying energy as the cross. The crown and the hemisphere it encompasses lead to a consideration of the role of the space or atmosphere as medium and aureole created around the *imago* temporally by the phenomena of radiance, glitter, reverberation.

The way crystal interacts with the ambient light, has the potential to activate this temporal and luminous aureole. But this mineral was also believed to be incarnate Pneuma. According to Diodorus Siculus (first century B.C.E.): "crystal has its structure from pure water, congealed not by cold, but by the powers of the divine fire. As a result it remains incorruptible, colored in polymorphy with the exhalation of the spirit"[71]. Crystal is formed by the interaction of opposites: water and divine fire. This in-gathering of contrasts animates the stone leading to its continual polymorphy. In turn, this phenomenal *varietas* signals the exhalation of divine *pneuma*[72]. The crystal on the Ardennes Cross is incarnate Holy Pneuma producing a *corpus spiritale/sōma pneumatikon*. Placing such a stone as the center jewel of the diadem of St.

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[70] *Vidit Spiritus Sancti gratiam super oratorium descendere totamque ecclesiam splendore gratissimo irradiari . . .Et ait in corde suo: "Domine Deus, itane omnes anime coronate erunt sicut rex?" Ad quod audivit vocem dicentem sibi: "Eciam omnes electorum anime coronate erunt sicut rex, et omnes erunt unus rex et unus Deus"*, *Vita Christiani Monachi*, ch. 32, ed. Leclercq, p. 46.

[71] τοὺς γὰρ κρυστάλλους λίθους ἔχειν τὴν σύστασιν ἐξ ὕδατος καθαροῦ παγέντοι οὐχ ὑπὸ ψύχους, ἀλλ᾽ ὑπὸ θείου πυρὸς δυνάμεως, δίην ἀσήπτους μὲν αὐτοὺς διαμένειν, βαφῆναι δὲ πολυμόρφως ἀναθυμιάσει πνεύματος, Diodorus Siculus, Bibliotheca Historica, bk. 2, ch. 52, eds. E. Bekker, L. Dindorf, and F. Vogel Leipzig, 1888-1890, I, pp. 252–253. Similar ideas appear in the writings of Hrabanus Maurus, "that rock crystal signifies the solidity of the angles, or the incarnation of the Lord, is proven in the testimony of the prophet Ezekiel", quoted in R Recht, *Believing and Seeing: The Art of Gothic Cathedrals*, p. 84. Theo Jülich, "Gemmenkreuze: Die Farbigkeit ihres Edelsteinbesatzes bis zum 12. Jahrhundert," *Aachener Kunstblätter* 54/55 (1986-87), pp. 99-258, esp. 125.

[72] Crystal (*crystallus*), identified as snow frozen to ice over a long period of time, has glitter and watery in color, Isidore of Seville, *Ethymologiae*, bk. 16, sect. 13. In the second-century geographical poem of Dionysios *Periēgetēs*, vv. 780-782 crystal is described as cut from the frozen ice on the banks of the river Iris:

κεινοῦ δ᾽ ἄν ποταμοῖο περὶ κρυμώδεας ὄχθας
τέμνοις κρυστάλλου καθαρὸν λίθον, οἷά τε πάχνην
χειμερίην· δήεις δὲ καὶ ὑδατόεσσαν ἴασπιν,

Greek in *Dionysius Periegetes. Opera Omnia. Graece et latine cum vetustis commentariis et interpretationibus*, ed. Godfried Bernhard, Leipzig, 1828, I, pp. 44-45.
Strabo mentions that it is quarried in India, bk. 15, ch. 1. sect. 67. Aelius, *De natura animalis*, bk. 15, sect. 8 confirms that crystal originates in India: ὁ δὲ ἐν Ἰνδίᾳ χερσαῖος οὐ λέγεται φύσιν ἔχειν ἰδίαν, ἀλλὰ ἀπογέννημα εἶναι κρυστάλλου, οὐ τοῦ ἐκ τῶν παγετῶν συνισταμένου, ἀλλὰ τοῦ ὀρυκτοῦ, *Greek in Claudii Aeliani de natura animalium libri xvii, varia historia, epistolae, fragmenta*, Rudolf Hercher (ed.), Leipzig, 1864, p. 373.

Fig. 15. St. Candidus, Agaune, Switzerland, third quarter of the 12th cent., detail of the beard suggesting waves in water (Photo: author)

Candidus, enables some of the vivifying power of *pneuma*, incarnate in this solidified pure water, to penetrate by contiguity the *imago*. By creating a phenomenal aureole of light around the imago, crystal produces a field/medium charged with vivifying energy.

Crystal as water congealed by divine pneuma has the capacity of reversibility between liquid and solid, dynamic and still. Thus crystal mirrors the way the *imago* shifts between petrification and animation. A vision of rippling water is coaxed into existence by the coiffed beard of St. Candidus (Fig. 15). The golden image performs this reversibility. Viewed in steady light, it holds its fixity of pose. Yet, with a moving viewer or moving light the stillness melts away, liquefying the solid and frozen into a material flux[73]. The surface becomes suffused with shimmer; the eyes appear moving and the shadow's play of the hands dramatize acceptance and blessing. Confronting this spectacle, the viewer can reciprocate by "melting" in tears of repentance.

Conclusion

Christ offers the model for the *corpus-spiritale/sōma pneumatikon*. The Eucharist shows how the inspirited body goes through polymorphic states of being *inlibatum*: simultaneously undiminished and poured out. The stylites and the *eulogiai* are further manifestation of this reversibility of liquid and solid. In Byzantium the idea of *sōma pneumatikon* is anchored in the pillar saint. He is a *typos en chorō*, imprinted by the energy of the Holy Spirit. The Byzantine *soros* or reliquary emulates the stylite in its sculptural arrangement, but plays out *empsychōsis* phenomenologically by means of the radiance of its glittering metal bas-relief

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[73] Similar observation in her study of the *imago* of Ste. Foy, Fricke, *Fallen Idols, Risen Saints*, pp. 151-152.

icon. In the West inspiriting is linked to the cross and crown. The saint's imago manifests the sacred energies running through the *corpus spiritale* when its eyes become *stellanti* and the shadows of its arms begin to move.

The vivifying energy of inspiriting is incarnate and communicated through the body. The Byzantine and the Western artistic production of golden images manifests a continual desire to visualize the *corpus spiritale/sōma pneumatikon* as a body engendering multi-sensorial phenomena: radiance, liquescence, fragrance, reverberation. The very process of inspiriting remains firmly embedded in matter; the metaphysical reifies in phenomenological *poikilia* or *varietas*. Inspiriting is a process that is proleptically encoded in the glittering materials, so that they can enact it as temporal phenomenan. The fact that liveliness is performed does not preclude cases where the idea of inspiriting is also indicated iconographically. Phenomenology enriches our understanding of these images by adding temporal and sensorial dimensions. Time lapses and video recording the performative aspect of medieval animation should encourage us to shift the discourse in the field from questions about the extent to which such images succeed in conveying portrait likeness, be it formal or spiritual, to the recognition that liveliness stems from the installation.