

and picture to these remarkable four-thousand-year old monuments in clay which extend from Knossos to Pylos.

The book is divided into eleven comprehensive parts, eight of which are devoted to individualized regions, and each region is provided with a map, introduction, and picture section with running commentary. As the author points out, "There is no shortage of books describing the civilization which developed in Greece in the Late Bronze Age ... which we call by the name Mycenaean". But most of these texts were written from archaeological evidence and thus they have provided us, to a considerable degree, with incomplete testimony. Dr. Chadwick has attempted to correct this attitude with this provocative study.

Dr. Chadwick teaches ancient Greek civilization at Cambridge University and in 1958 he published the results of his investigations on the Mycenaean script, which today we call Linear B. This decipherment was accomplished with the valuable assistance of Michael Ventris, a former British Intelligence Officer.

Linear B has been preserved on clay tablets; a great number of them were destroyed by weather elements, but fortunately, through a stroke of fate, a good number of them have managed to come intact down to us. What do these tablets reveal? Most of the 7,500 tablets at Knossos give testimony to trade, business, possessions, inventories of livestock, and farm products. But the 1200 clay tablets at Pylos disclose evidence of an early Greek civilization. Dr. Chadwick also discloses other valuable information on Linear A and its adaptation to Linear B, the proto-Greeks, Minoan Crete and its destruction, the problem of Thera, and the end of civilization on the island of Crete. There is also testimony on palaces, tombs, pottery, seal-stones, frescoes, and writing. At Knossos there lay concealed an archaic form of Greek. Thus, Dr. Chadwick has surmised, that "the Greek language has a continuous line of development, from the fourteenth century B.C. down to the present day".

The chapter on "Homer the Pseudo-Historian" is unfair and unjust to the ancient blind poet. Homer never intended to write history in his *Iliad* and *Odyssey*... Homer had another profound purpose in mind when he immortalized his heroes by means of an heroic code. I do not believe it would be incorrect to say that Homer invented Greek and European civilization because of his very majestic attitude toward his heroes. It is an unkind cut to say that "to look for historical fact in Homer is as vain as to scan the Mycenaean tablets in search of poetry..."

Our knowledge of the Dark Ages in Greece is slowly expanding. Studies will be written in the future that will reveal the truth of the Mycenaean Age and, as Dr. Chadwick has stated, "it is necessary to write a whole new book to describe Mycenaean Greece as it now begins to emerge from the tablets".

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JAMES KLEON DEMETRIUS

Konstantin Kalokyris, *The Byzantine Wall Paintings of Crete*, Photographs by Farrell Grehan, translation by Leonidas Contos and Constantine Kazanas, edited by Harry Hionides and Joanna Gunderson, design by Visuality, New York, Red Dust, 1973, pp. 183+30 color and 120 black and white plates.

Dr. Konstantin Kalokyris, Professor of Christian and Byzantine Archaeology at the University of Thessaloniki and a native of Rethymnon, Crete, is well known to students of Byzantine painting. The book under review was first published in Greek in Athens in 1957. It is at the initiative of Joanna Gunderson, who was visiting Crete in 1959 and was given a

copy of the Greek edition, that inspiration was provided for the current collaborative effort, with new photographs taken under very difficult circumstances in dark churches using only natural lighting, in some cases by laying a sheet on the floor to illuminate the ceiling from an open doorway and even wetting the paintings in order to make them visible. The result is a spectacular arrangement of an otherwise unavailable selection of pictures of paintings from thirty-four of six hundred churches scattered all over Crete dated between 1225-1523. The brilliant photographs are supported by a lucidly and concisely written text with an extremely well organized series of charts that provide classified information on each of the paintings that have been recorded. "The Byzantine wall-paintings that survive... provide convincing testimony to the unbroken tradition of hieratic painting that flourished in the Eastern Orthodox world for so many centuries" (p. 23). Professor Kalokyris's study shows convincingly that despite influence during the Renaissance period (when Crete was subject to Venetian occupation) from Italian religious and secular art, Cretan religious painting adhered closely to the Byzantine tradition.

The book is organized around four basic chapters: "The Historical Background of the Wall Paintings"; "The Wall Paintings"; "Technique and Character of the Wall Paintings"; and "The Origin and Orthodoxy of the Cretan Wall Paintings". The book also contains various lists of the plates, a preface, a summary, a bibliography, and an index. It is handsomely produced.

In the first chapter (24-46) a study of the historical background shows that the Cretan wall paintings are in the Eastern tradition, particularly the Cappadocian, which developed into the monastic style of the island and is also indebted to the great centers of Orthodox painting of the Palaeologan revival. Three types characterize Cretan church architecture: (1) small basilicas of one, two or three aisles covered by vaults in the familiar Eastern manner (with the largest number of Cretan wall paintings found in the single aisled churches); (2) the cruciform type with dome; (3) churches with cruciform roofing. Most of the artists are clouded in anonymity, though the best known is John Pagomenos, who painted in the region of Selinos (1313-1347). Patrons and founders have their names preserved in inscriptions and more is being learned about dating since the Italian scholar G. Gerola first attempted a systematic listing of Orthodox churches with wall paintings on the island.

The second (and longest) chapter (48-159) deals in some detail with the subject matter depicted. The subject matter surveyed includes the Christ Cycle (The Twelve Feast Days: The Annunciation, The Nativity, The Presentation of Christ in the Temple, The Baptism, The Transfiguration, The Raising of Lazarus, The Last Supper, The Crucifixion, The Resurrection, The Ascension, The Dormition of the Virgin); Other Themes (The Pantokrator [3 types], The Holy Veil, Emmanuel, The Reclining One, The Hospitality of Abraham, The Divine Service or Liturgy, The Breaking of the Host or Oblation, The Deesis, The Second Advent); the Mother of God Cycle (The Platytera, Mother with Child, The Nativity of the Virgin, Admiration of the Virgin, Anne and Mary, The Blessing of the Virgin, The Presentation of Mary, Water of Proof, Embrace of Elizabeth and Mary, Hymns to the Mother of God); Themes Relating to the Parents of Mary (The Greeting of Joachim and Anne, The Tent of Joachim, The Dwelling of Joachim, The Prayer of Anne, The Accepted Offerings of Mary's Parents); the Saints Cycle (Angels—singly or in groups, portrayals of prophets, the Apostles in a group, the Evangelists, the great hierarchs or fathers of the Church, deacons as participants in the liturgy, and saints and martyrs). A study of the arrangement of the iconography reveals that the pattern of scenes in the Cretan structures follows closely the established Byzantine iconographic structure that developed first in the 11th century and was modified in the fifteenth.

In the third chapter (160-169) the reader is also introduced to the technique and character of the wall paintings, with a discussion of the representations of face and flesh, dress, setting, light and shadow ("no relationship to reality"), and character.

The fourth and final chapter (170-180) deals briefly with the origin and Orthodoxy of the Cretan wall paintings and endeavors to show that "Crete...continued to draw on the great art centers of Orthodoxy for its models, thus precluding any influence that may have come from Western Christendom in the treatment and technique of wall-painting" (p. 171). Centers of Orthodox art such as Asia Minor, Mistra, the Macedonian schools, Mount Athos, Serbia, and Constantinople were continuing sources of inspiration and influence on Cretan wall painters.

*The Byzantine Wall Paintings of Crete* deserves to be in the hands of every student of Byzantine art and culture and should very much attract the attention both of students of art history and medieval history. It is an exemplary work of love and learning and, as such, it should be cherished as well as studied.

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Kenneth Macksey, *The Partisans of Europe in the Second World War*, New York, Stein and Day, 1975, pp. 271.

This book will interest many though it will also disappoint a few. Its critics will fault it for what it is not and for the challenge it presents to cherished dreams. *The Partisans of Europe* does not claim to be a scholarly or definitive treatment of the subject. Its slight bibliography of frequently secondary sources and its casual use of references or quotations without citation will alienate those for whom anything less than documentary material is unacceptable. Furthermore, at a time when urban terror is paraded as guerrilla action Macksey's realistic treatment of partisan activity will deprive the pseudo-partisans of their romantic cover, just as it will shatter the image of great deeds done in the memories of some of the survivors of this savage warfare.

However, once we put aside monograph and myth we are free to deal with an interesting and reasoned treatment of a significant subject—partisan warfare. All who remember the Second World War can recount tales of armed resistance, of small war undertaken in hopes of some greater impact, of raid and ambush, and of reprisal and execution. But how many can say what the jest was worth? Obviously, given the conditions, the men and women most intimately involved had to believe in the efficacy of their gestures for all too often that belief was literally all they had to sustain themselves. They acted knowing that this endangered their lives, their families, their villages. In this context a wire cut, a sentry slain, or a bridge destroyed assumed great significance but the broader picture was missing and it is exactly that broader picture which is provided by this book. Noting the slow development of organized guerrilla resistance to the Germans, Macksey suggests that the Balkans provided Hitler with his first setback and with the first significant partisan formations. While we might argue with the statement that, "By temperament the voluble Balkan people were as much geared to fighting as to talking" (p. 59), or the idea that the Albanians were "a savage people" (p. 159), the intensity of the fighting that continued after the surrender of the formal governments and the manner in which it was carried out do suggest that something different obtained in that region. The Russian experience was also significant though slower in development. In the East, many watched the withdrawal of the Red Army with undisguised relief and only