

tity of the Church and the World" but Sophocles cannot accept "the alliance of Church and State manifested in Russia". In fact, he speaks about "a conflict between the Church and the State [in Greece] from which the Church emerged the unquestionable victor." All this may lead an Anglican or an English Nonconformist to ask whether the problem that the Church of England would have in Disestablishment should ever be enacted by Parliament is the same that would face the Orthodox Church under similar circumstances in Greece.

The present reviewer's experience of church life in Greece during the past decade permits him to congratulate the author on the very clear account (pp. 51-66) of the various Orthodox Movements and the Religious Renaissance of Modern Greece. Nobody who has visited the ZOE headquarters in Athens or talked with leaders of AKTINES Society such as Prof. Tsirintanis and Dr. Aspiotis can doubt the reality of the religious interest: as Sophocles himself remarks (p. 57) "The religious revival of Greece is truly phenomenal". Mention may be made also of the deep religious feeling which the reviewer has observed at Orthodox Services of the Greek Cathedral in London.

The assertion that "the churches are now well-attended" can be true, of course, without any guarantee that the membership of the Greek Orthodox Church is as high as Sophocles states (on p. 14 percentages of 89 and 94 of the population are quoted). Again, an unsympathetic onlooker when a Greek woman crosses herself on passing a shrine or when a bus driver hangs a miniature icon of the Panaghia above his wheel might say that such practices are merely "superstitious" and that this kind of religion is only "skin-deep". But even to a Protestant the impression may seem irresistible that religion maintains a powerful hold over Modern Greece. It certainly knows how to meet challenge of Communism (cf. what is stated on pp. 59-60 about the "Declaration of Greek Intellectuals").

Sophocles includes a useful bibliography in three languages (but nothing in Greek) of more than 40 titles. One book which deserves to be cited in this list is Tsirintanis' "Towards a Christian Civilisation".

We hope that when the author has rectified certain spelling mistakes and printer's errors and has got rid of some solecisms and other examples of poor English, the book may soon be reissued in a revised and enlarged form.

London

R. E. WITT

Broderies Nationales Macédoniennes, recueillées et redigées par Mari-tza Antonova Popstefanieva. Institut de Folklore de la République populaire de Macédoine. Pp. 53. Plates I - XXXVI.

The present edition is the product of a research on Macedonian embroideries undertaken first in 1948 by the Ministry of public affairs of the "People's Republic of Macedonia" and then carried on at the

Section for Textile Art of the Folklore Institut in Skopje. The embroideries presented in this album in thirty-six full-color plates were selected by M. A. Popstefanieva who also wrote the text to this beautiful edition. The color of the plates deserves to be commended for it reproduces faithfully the characteristic tints in the traditional embroideries of Macedonia.

The specimens presented in the album are not the authentic embroideries, but exact copies embroidered with D.M.C. cotton mouliné, so that the colors are specified by their number in the D.M.C. color chart. This makes them easier to copy and is perfectly in keeping with the purpose of the book to serve as a manual for modern production.

The text accompanying the plates is written in the «Macedonian» dialect and in French, and it is divided into three parts: a general survey of the traditional embroidery in Macedonia, an analysis of the technique of the embroideries, and the description of the plates. Indeed, as long as the writer deals with the technical problems of her subject, the traditional stitches and their application to the various parts of the costume, her work is of merit, all the more so because the terminology and the information relating to the embroideries have been collected directly from the folk tradition. Besides the beautiful color plates, the most valuable contribution of this book to the study of traditional ornament is this folklore information about the patterns, the need for which is stressed throughout the book. The author provides us with data about the regional distribution of the patterns, their application to the various parts of the costume and the traditional names attached to them.

The popular names of the patterns, to which the author pays special attention, are indeed very useful information for the comparative study of ornament. Sameness of form in connection to sameness in meaning point to a common prototype, from which all similar patterns derive. In a number of cases, such as in twenty embroidered skirts from the region of Kastoria in the Folklore Collection of the University of Thessalonike, we can arrange series of similar patterns, in which we may place at one end a more or less realistic representation of an object. By degrees we pass to more and more conventional forms that show a distinct similarity to the preceding one, but end in a purely conventional, geometric design in which the initial form can hardly, if at all, be recognized. Unfortunately the author does not go further than simply giving the names of the patterns, and describing them as "floral", "geometrical", "stylized", or "zoomorphical", the latter being the less frequent. No effort is made at comparing or interpreting the patterns, much less at arranging them in series showing the development from a more naturalistic to a more geometrical form, although from the plates such a possibility becomes apparent¹. It seems that the author has failed to observe that through-

1. For example Pl. XXII, Nos. 69-71.

out the plates, with the exception of plates I-III, two motifs seem to dominate. They are, of course, treated with a different "goût" in each specimen, and with different colors in the examples coming from different regions, but on the whole they are recognizable as the oldest and more widely distributed ornamental motifs in the Balkan area. They are both descended from floral forms: the first is a bi-symmetrical formation with a vertical axis¹, the second also bi-symmetrical, but with a diagonal axis². Their component parts (stylized leaves and flowers) are essentially the same, and both motifs are usually employed together in the decoration of women's frocks (mainly in the sleeves) and head dresses.

It is not without significance the fact that in women's frocks and head-dresses, more particularly the bridal ones, we find the oldest and more elaborate traditional patterns employed. Also, that in the application of these patterns we find the highest degree of conservatism. If we only remember the "tunica recta" of the Roman bride, which ought to be woven on the upright loom, and the modern Greek tradition that the bridal frock must be woven, sewn and embroidered by the girl herself with the traditional patterns of her village, we can be sure that it is not a mere coincidence that frock and head-dress are the most conservative in form and decoration pieces of the costume, but that it is a power of resistance toward novelty they have developed, which stems from their intimate relation to the customs, deeply rooted in the heart of the people.

Popular art, being essentially an applied art, is used to decorate not only tools and utensils of everyday use, but also, and in this case we most frequently have real art products, it is used to decorate items connected with custom and belief. Such are the pitchers used in the wedding and afterwards broken, the amulets, necklaces, earrings and lots of others that owe their conservative form to religious belief or superstition. In the case of bridal frock and head-dress the two "par excellence" ceremonial pieces of bridal dress, the perseverance of the same patterns, embroidered on the same place, and with the same color composition, characteristic to each region, points to their symbolic meaning. And this is exactly where popular art becomes inextricably bound with the spiritual culture of the people; when its purely formal element, in which enjoyment is based on form alone, is substituted by the symbolic element, in which the form is filled with meaning. To interpret the ornaments that seem to have a significance, we must see them in the light of custom and belief. In this case we need even more folklore information about the embroideries than the author provides, although her observation is true, that in most places symbolic meaning has died out, and the patterns have become purely decorative. She mentions, however, that the ethnic group "Mariovtzi" (around Prilep)

1. See Pl. XIII, No 37, XVII, No 50, XIX, XXII, XXV, No 79 etc.

2. See Pl. IX, Nos 24-27, XII, No 34, XIII, No 39, XV, XVI, No 46 etc.

still use symbolic figures in the embroidered decoration of the bridal frock, such as "hens", "grape", "root" etc., that are fertility symbols.

The motifs found in the embroideries of Macedonia belong to the inventory of Mediterranean and Near Eastern ornamental art. They are encountered all over this area, but in each place they have a special formation, diverging in form or color from that of other places. In Macedonia, for instance, as the author correctly observes, we have a preponderance of the red color. She does not, however, observe an obvious tendency in the form of the Macedonian embroidered ornaments towards stylization, which ultimately leads to the square and, also, a more simple and solid treatment of the patterns as compared to the more intricate and playful treatment that the same patterns find, for example, in the embroideries of the Greek islands.

We have mentioned above that as far as the technical analysis of the embroideries goes, the author is highly to be praised for the excellent presentation of her subject. Unfortunately we cannot say the same for the theoretical part of her work, that is, the general survey of traditional embroidery in Macedonia. For in it she sets herself the thankless task of upholding a thesis dictated by non-scientific interests, and thus places herself in a very awkward position. Her problem is this: she must either accept the historical truth and admit that when the Slavs, a warlike, nomadic people, settled in various parts of Macedonia, they came in contact with an old culture, which they gradually adopted, or she must denounce facts and maintain, as she actually does in order to uphold her thesis, that when the Slavs, an "agricultural people", descended to the Balkan peninsula, they brought with them their "already developed agricultural civilization", which included costumes "decorated in one way or another". We are furthermore instructed by the author, who must at all cost push forward the theory that the origin of Macedonian embroidery was and has remained throughout the centuries slavic, that the Greek chronicler Priscus (5th cent.) says that "the Slav women of the Lower Danube embroidered at the court of Attila with his wife multicolored embroideries on cloth for the decoration of dresses". Priscus, of course, could not have spoken, and actually did not, of "Slav women" in the 5th cent., when the Slavs were still unknown in the Peninsula. His passage runs as follows: "...around her (Attila's wife) there was a multitude of servants standing in circle. And women servants (ancillae), sitting opposite her on the ground, with colors ornated fabrics, which would be put on barbaric dresses for ornamental purposes"¹. The arbitrary conjecture of the author that by "ancillae" Priscus meant "Slav women" can in no way be justified, for it is unanimously accepted by historians that

1. «περιείπε δὲ αὐτὴν θεραπόντων πλῆθος κύκλῳ· καὶ θεράπαινοι ἐπὶ τοῦ ἐδάφους ἀντικρὺ αὐτῆς καθήμενοι ὀθόνας χρώμασι διεποικίλλον, ἐπιβληθησομένης πρὸς κόσμον ἑσθημάτων βαρβαρικῶν». In Priscus, *Excerpta de Legationibus Gentium ad Romanos*, (Bonn, 1829), p. 197, 21. See also Carolus de Boor, ed. *Excerpta Historica Constantini Porphyrogeniti*, I, 140, 1.

Slav invasions in the Danube region did not start before the beginning of the 6th century¹, namely, in the time of Justin I (518-527) and his more famous successor the Emperor Justinian (527-565), when Slavs are first mentioned by Byzantine writers. As for the "already developed agricultural civilization", including decorated costumes which, according to the writer, the Slavs brought with them to the Balkan peninsula, it is sufficient to cite two byzantine sources of the 6th century speaking of Slavs. Procopius (*De Bello Gothico*, III, 14) describes them as follows: «οἰκοῦσι δὲ ἐν καλύβαις οἰκτραῖς διεσκηνημένοι πολλῶ μὲν ἀπ' ἀλλήλων. ἀμείβοντες δὲ ὡς τὰ πολλὰ τὸν τῆς ἐνοικήσεως ἕκαστοι χώρον. εἰς μάχην δὲ καθιστάμενοι πεζῇ μὲν ἐπὶ τοὺς πολεμίους οἱ πολλοὶ ἴασιν ἀσπίδα καὶ ἀκόντια ἐν χερσὶν ἔχοντες, θώρακα δὲ οὐδαμῇ ἐνδιδύσκονται τινὲς δὲ οὐδὲ χιτῶνα οὐδὲ τριβώνιον ἔχουσιν, ἀλλὰ μόνας τὰς ἀναξυρίδας ἐναρμοσάμενοι μέχρι ἕς τὰ αἰδοῖα, οὕτω δὴ ἕς ξυμβολὴν τοῖς ἐναντίοις καθίστανται»². In the *Strategikon* of Mavrikius (ed. Migne, P.G. 107, 969) the description of the slavic race is more enlightening: «Πολύανδρά τε ἦσαν (τὰ Σκλαβικὰ ἔθνη) καὶ κακοπαθείας ὑπομένοντα, εὐκόλως δὲ πρὸς καύσωνα, καὶ ψύχος, καὶ βροχὴν καὶ σώματος γυμνότητα, καὶ τὴν τῶν δαπανημάτων ἔνδειαν καρτεροῦντα³ ἔχοντο δὲ δαπάνη κέγχρωφ, μάλιστα ἐφίλου δὲ καὶ ὀλιγάρκειαν, δυσχερῶς φέροντες τοὺς ἄλλους τῆς γεωργίας πόνους, διὰ τὸ ἐλευθεριωτέραν μᾶλλον φιλεῖν αὐτὰ τὴν διαγωγὴν ποιεῖσθαι καὶ ἄπονον, ἢ σὺν πολλῶ κόπῳ πολυτέλειαν βρωμάτων ἢ χρημάτων ἐπικτησέσθαι»⁴.

There is, of course, nothing new in the above passages, quoted by all historians of the Slavic people. But it seems that this author has either ignored, or else intentionally distorted history. To the latter opinion we are involuntarily led by still more evidence of propaganda in the book.

First the title itself—*National Macedonian Embroideries*—betrays the effort of this book to create a false impression. More consistent with herself, the Bulgarian author P. Roumenova has called her book *Bulgarian Macedonian Embroideries*. But Popstefanieva aims at higher ends: to prove that all embroideries of Macedonia, regardless of the

1. See Georg Stadtmüller, *Geschichte Südosteuropas*, (München, 1955), p. 91; Con. Jireček, *Geschichte der Serben* (Gotha, 1911), vol. I, p. 81; Pauly Wissowa, *Realencyclopädie der Classischen Altertumswissenschaft* (1927): *Slave-neinfälle*.

2. "Sie wohnen in elenden Hütten weit von einander entfernt, und die einzelnen wechseln oft ihre Wohnplätze. Wenn sie ins Feld ziehen, gehen die meisten zu Fuss gegen die Feinde mit kleinen Schilden und Wurfspießen vor. Einen Panzer tragen sie nicht; manche sind sogar ohne Ober- und Untergerwand, ziehen vielmehr nur die Hosen bis zu den Lenden hinauf und gehen so den Feinden entgegen". The translation from Karl Dieterich, *Byzantinische Quellen zur Länder- und Völkerkunde* (5. - 15. Jhd), (Leipzig, 1912), vol. II, 65, 13.

3. "Sie sind ferner stark an Volkszahl und ausdauernd, ertragen leicht Hitze, Kälte und Regen sowie Mangel an Bekleidung und Lebensmitteln. ... Sie ernährten sich von Hirse und übten gern grosse Mässigkeit, die Beschwerden des Ackerbaues aber waren ihnen zuwider, weil sie die ungebundene und mühelose Lebensweise zu sehr liebten, all dass sie sich unter grosser Mühsal üppige Speisen oder Geld erwerben sollten. Dieterich, *op. cit.*, p. 67, 2-4, 29-33.

distinct ethnic groups who have created them (Bulgarian, Greek, Serbian), are the products of "a rare creative force of a spirit, which has lived for centuries as a national entity". The "national entity" alleged here is of course the "Macedonian nation", the concept of which is defended by Lazar Coliševsky in a booklet entitled: *La Question Nationale Macédonienne*, (Beograd, 1959). But the editor of *Broderies Nationales Macédoniennes* outstrips the past Chairman of the Parliament in Skopje in maintaining that this slavic "Macedonian nation" has existed "for centuries", while Coliševsky is content to place its formation as late as the 19th century¹. This late date, however, would not suit our author, for it could not account for such statements as this: "Les Slaves de la Macédoine, qui ont fait travaillé l'habit à leur propre manière à ce temps là à peu près (9th cent. A.D.).", or this: "Ainsi enrichi et ayant obtenu tout à fait un caractère national...notre art de broder est une étroitement à la vie nationale et se développe à coté d'elle". She does not specify the kind of "national life" that the "Macedonian nation" has had before its improvisation in the 19th century².

It is fair, however, to admit that the author, in spite of the "marked slavic disposition of the ornament" which she discerns everywhere, she allows for certain foreign influences to have played a role in the formation of the "classic" Macedonian embroidery. Such influences were: Byzantine, Eastern and, from the 14th century onwards, Western

1. Lazar Coliševski, *op. cit.*, 13: «Pour se rendre compte de la justesse d'un telle façon de considérer le processus de développement national, il suffit de jeter un simple regard sur l'histoire de notre peuple et de voir comment la nation macédonienne est née, non pas de combinaisons politiques à partir du début du XXe siècle, mais bien de la lutte menée sur tous les plans, de la résistance opposée par le peuple, de sa prise de conscience, qui plongent profondément leurs racines dans le XIXe siècle et qui ont revêtu toutes les formes et dans tous les domaines où une telle lutte a été menée par chaque nation au cours de son développement. La nation macédonienne s'est effectivement affirmée à travers une lutte sanglante contre les "combinaisons politiques"».

2. Lubor Niederle, *La Race Slave* (Statistique - Démographie - Anthropologie), (Paris, 1916), p. 211 - 213), speaks of the formation of a third theory to reconcile the two conflicting ones about the Slavs of Macedonia. He says: "... les Slaves de la Macédoine et de la Vieille - Serbie sont disputés à la fois par les Serbes et par les Bulgares... Dans ce conflit les savants des deux parties n'ont pas toujours pu s'empêcher de faire preuve d'une certaine partialité; des savants étrangers, slaves et non-slaves, des Russes particulièrement, ont pris une part plus objective à cette polémique et il s'est produit une troisième théorie d'après laquelle les Slaves de Macédoine ne sont pas des Serbes ni des Bulgares, mais un peuple particulier. Tel était par exemple le point de vue de P. Draganov, en 1887... Ce conflit a provoqué toute une littérature scientifique; mais il n'est pas fini et il ne le sera pas de longtemps, parce qu'il ne s'agit pas de questions scientifiques, mais avant tout de politique. «As far as the national conscience of this people is concerned, he says»: Les Slaves de Macédoine et de la Vieille - Serbie représentent un peuple dont la conscience n'est pas encore complètement et également développée, si nous les comparons aux deux peuples voisins».

influence, exerted mainly by Venice. Turkish influence was limited to the costume of the cities and bronze and silver ornament. These foreign influences however, the author maintains, «ne peuvent pas servir comme critérium dans la détermination de l'originalité et de la valeur artistique de la broderie nationale macédonienne...Autant que le peuple accepte ces influences, toujours il les interprète d'après son prisme de l'âme et ainsi assimilées il les rend partie intégrante de son art. Pour cela toutes les broderies, gardées jusqu'à nos jours, doivent être prises comme des produits de l'esprit macédonien».

It is obvious that the whole book has been built on the concept of this "spirit" of a nation, which has never existed, but in the minds of the leaders of Skopje, who push it forward for political reasons. But even if Popstefanieva had limited herself to Yugoslav Macedonia and had not included embroideries from Greek Macedonia, she would not have been justified in calling her book "national" Macedonian embroideries. For the embroideries presented in this book are not the products of one nation alone, but of three: Bulgarian, Greek and Serbian. Indeed, distinction between the embroideries of the various ethnic groups of Macedonia has been made by most travellers in the Ottoman Empire, in spite of the author's contention to the contrary. Ami Boué (1840), for example, who is considered the first to have engaged in the study of the Balkan peoples, is explicit in his statement about embroidery in Macedonia¹: "La broderie est partout une occupation des femmes. Les plus belles broderies sont celles des Grecques, parce qu'elles ont le plus de goût dans leurs dessins et le choix du contraste des couleurs. Elles n'accablent pas des teintes trop voyantes comme le font souvent les Turques". In vol II, p. 201 he repeats that "les Grecques montrent un goût exquis dans leur broderies".

Indeed, the basic fault of this book has been this: the author has tried to explain the similarities in the embroideries of Macedonia on the basis of a "national spirit". But especially in the case of Macedonia, where four nations had lived together for centuries, this is impossible. It is elsewhere that we must seek the reason for the similarity, which is indeed apparent in the embroideries and generally all artistic folk products in Greek, Bulgarian and Yugoslav Macedonia. We must seek it in the common artistic tradition which was formulated during the Byzantine era, but whose roots go as far back as the first appearance of Greek art in Macedonia during the archaic and classical Greek times². Its center was the city of Thessalonike which, all through the byzantine era, radiated its spiritual and cultural presence all over the region of Macedonia. Thessalonike was the hearth of the "Macedonian school" of painting, and it was here that the fusion

1. Ami Boué, *La Turquie d'Europe*, (Paris, 1840), vol. III, 105.

2. Man. Andronicos, "Deux Stèles Funéraires Grecques de Vergina". *Bulletin de Correspondance Hellenique* LXXIX (1955), p. 97 - 99.

of the various artistic currents existing in Macedonia before the time of the Palaeologues took place¹.

The decisive role that Thessalonike played for a long period of time as the center of art in the Balkans, and more precisely in Macedonia, gave to the artistic tradition of this region the character of a centralized art, whose appearance in various places is marked by distinct similarities. It is in the light of this "koine" in Macedonia art that we must see and understand the similarities in the popular art of the various peoples of this region, and not in the light of racial or national homogeneity.

University of Thessalonike

ALKE KYRIAKIDOU - NESTOROS

Robert Payne, *The Splendor of Greece: A Journey into the Sunlight*. New York: Harper Brothers, 1960. Pp. 200 & 24 reproductions.

Students and devotees of Greece and the Greeks are already familiar with Robert Payne's interest in things Greek from two of his previous publications, *The Holy Fire* (1957) and *The Gold of Troy* (1959). Both these books have done much to enhance the Greek educational cause among the English-speaking public and to make known to this same public the achievements of the Greeks by an author whose experience and outlook have truly been international. *The Splendor of Greece* is a beautifully written book that strives to introduce the reader to the land of light. This land of light author Payne confesses he can find nowhere else in all his experience—neither in Europe, nor in Africa, nor in Asia, and certainly not in the New World. This Greek light is "unlike any other light on the surface of the earth" (p. 1).

This light has to be seen to be believed. Anyone who has visited Greece knows that Robert Payne is absolutely correct when he characterizes this light as a fundamental fact in Greek history and life:

"There are places in Greece which seem to have been made of crystallized light so intense and pure that it seems more real than the objects it embraces, as though light itself had form and shape and substance. There is a moment at dusk when everything becomes bathed in a pale transparent light, in a pure limpid glow, which is so theatrical that you feel you could leap into the sky and go swimming there, and this is especially true of the cities near the sea and the islands of the Aegean, which seem to be no more than jumping off places into the habitable sky" (p. 3).

Robert Payne sees Greece as a land of light, a land that was blessed by divine visitation, a land whose glory can be measured by the amount of light. There have been periods of darkness, but the Greeks have always looked to the light for inspiration and progress.

1. André Xyngopoulos, *Thessalonique et la Peinture Macédonienne*, (Athènes, 1955), p. 25 and passim.