

formed musically. Alas, these records are apparently unobtainable in London at the present time.

Some happy phrases have been noticed : twists and turns (p. 15), his only son among them (p. 29), soldier John (p. 30), think... and stand (p. 31), get it in your head (p. 65), milk and mother love (p. 20), give the sky a shake (p. 71).

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Sreten, Petković, *Zidno slikarstvo na području Pečke Patrijaršije, 1557-1614*. (Wall Painting on the Territory of the Patriarchate of Peć, 1557-1614) Novi Sad, 1965. Pp. 254 + 118 Plates.

Serbia, like Greece and the other Balkan states, is full of very important monuments from the time of the Ottoman occupation. Up till now very few of them, however, have been the subject of scientific study owing to the fact that scholars have directed their attention to the masterpieces of the 13th, 14th and 15th centuries. A certain number of monographs have in fact been published about the monuments of this astonishing period. These general treatises, however, as for example the two albums of Vladimir Petković, *La peinture Serbe du moyen-âge*, Beograd 1930, 1935, and the brilliant book by Svet. Radojčić, *Old Serbian painting* (in Serb), Beograd 1966, stop at the beginning of the 15th century, i.e. just before the fall of Serbia in 1459 into the hands of the Turks. Our knowledge, therefore, of the wall paintings produced after this date has been very incomplete, being derived from articles occasionally published in periodicals.

The younger generation of Yugoslav scholars has now turned its attention to the period of Ottoman domination which has been so much neglected and the book by Petković gives us a pretty clear idea of the religious painting of Serbia during the time the Turks were in control. Mr. Petković has recently provided an excellent summary of the history of painting during the period in question in a paper which he presented at the First International Congress for Balkan and South-Eastern European Studies held in 1966 at Sofia. In his book he now examines in greater detail the period extending from 1557 to 1614, one which is certainly of extreme importance. In 1557, with the restoration

of the Serbian Church and the installation of the Serbian Patriarch at the old monastery of Peć, from which the Patriarchate has taken its name, there begins an artistic activity, supported with special affection by the first Patriarch Makarios.

It is indeed astonishing to see how hard the Patriarch Makarios and his successors worked to build, repair and in particular re-decorate churches and monasteries. According to Mr. Petković, some sixty general or partial redecorations are preserved in Serbia from this period — which is certainly an impressive number.

The series of contemporary monuments examined by the author begins properly with the wall paintings of the narthex of the Patriarchate of Peć, which were done in 1561. The Patriarchate is a complex of four churches of different periods, the paintings being old. These churches have a common narthex, and to be accurate, their painting was undertaken by more than one group in 1561. The author studies the continuation of these decorations in a long series of monuments up to the year 1614. These wall paintings were executed either by the groups who had worked at the narthex of Peć or by others who followed the same style.

If we examine the beautiful plates which accompany the author's text, we shall be quite astonished with the style of these murals. But for the dates and certain weaknesses in design and execution, we might easily assume they were secondary works of the brilliant period — the 13th to the 15th century. This really means that the artists who were responsible for the murals of the narthex at Peć and for the other contemporary and later monuments repeat the style of the previous period, the style usually called Macedonian. This fact becomes even more odd when we remember that just at that time there was flourishing the Cretan school, especially on Mount Athos and at Meteora. During the period in question were carried out the exquisite decorations of the churches at Athos and Meteora by the great Cretan masters, chief of whom was the celebrated Theophanes the Cretan.

The painters of the Serbian churches from the middle of the 16th century until the first years of the 17th remain attached to the tradition which they carry on inflexibly and it might almost be said fanatically.

This strange phenomenon, only now recognized for the first time thanks to Mr. Petković's book, deserves close attention and the reasons

for it and conditions which produced it ought to undergo thorough examination.

At the beginning of the 17th century the situation changes with the appearance in Serbia of painters from Mount Athos. The church of the Monastery of Piva was decorated by Athonite monks in 1604-6, the church of Lomnica in 1607-8, and of Hopovo by others in 1608. These convey there the style and particularly the iconography of Athonite churches, adorned about half a century earlier by the great Cretan painters. Not infrequently the works of these Athonite painters working in Serbia are exact copies of Cretan originals from Athos. A typical example among many others is the Scene of the Massacre of the Holy Innocents by Herod. This painting at Hopovo copies the well-known fresco in the church of the Lavra Monastery, executed in 1535 by Theophanes. (With the exception of Plate No 107 in the book under review the whole painting may be seen in detail in the small book published by D. Davidov, *Hopovo*, Beograd 1964, plates 17-19.)

Apparently the presence of an important Serbian painter, George Mitrofanović, made a considerable contribution to this movement towards the Cretan painting of Athos. Mitrofanović came from the Serbian Monastery of Hilandar and was concerned with many of the works. His contribution to the redecoration of the Church of Saint Demetrius at the Patriarchate of Peć in 1619-20 has been discussed by Petković in a special study (*Glasnik* of the Museum of Kossovo and Metochije, 9, 1964, 233 sqq.)

The decline begins from the first decades of the 17th century. This can be seen not only in Greece but also in the other Balkan countries under Ottoman rule.

Here in general terms is the substance of Petković's book. It sheds light on many new and valuable elements for the study of religious painting during the period of Turkish dominance.

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Σπίτια της Χαλκιδικής (Maisons de la Chalcidique), Athènes, 1968.

Album de 188 figures précédées des notices explicatives. Préface et résumés en anglais par N. Moutsopoulos.

Voilà près de dix ans que l'architecte N. Moutsopoulos se dévoue à la cause de l'architecture populaire de la Macédoine, dix ans