

ant of Neagoe Basarab. The Hurez school of painting, headed by Constantine the Greek and by the disciples of the Cantacuzinian court painter Parvu Mutu (Andrei, Stan, Neagoe), will be remembered not only for the portraits of the ktetors and of ordinary masons, stonemasons and master builders, but also for the skilful panoramic compositions (Victory of Constantine the Great over Maxentius at the Battle of the Milvian Bridge in 312).

The European Enlightenment became a Romanian development as well, most patently expressed in the building of royal palaces and summer houses for pleasure, comfort and private parties set in woods, on lakes or in gardens. Designed on the model of medieval monastic complexes, the royal palaces of the Brancovenian age, beginning with Mogosaia near Bucharest (1702), have reception halls, vestibules, loggias and marble stairways in a combined Byzantine and Oriental style, with twisted Corinthian columns and Moorish arcades reminiscent as much of Neo-Gothic Venetian palaces as of Turkish mihrabs. Stucco works and balustrades abound in vegetal ornaments – flowers, fruits, cypresses – two-headed eagles and mascarons.

It is regrettable that this useful and comprehensive book is published only in Romanian. Its five chapters take the reader from the Cantacuzian prelude and the landmarks of Brancovenian religious and residential architecture and wall painting, to various later, folklore, urbane

and rural patterns in which this originally aristocratic and courtly style survived. The Brancovenian style, enormously popular in high society between 1690 and 1720, was succeeded by the “post-Brancovenian style”, prevailing until the beginning of the nineteenth century and spreading across the Carpathians into Transylvania, the Banat and Moldavia. The same as the preceding Brancovenian style, which “influenced Russian art and the art of the Balkan Orthodox peoples, its late offshoots also show marked decorativeness and chromatic vividness, and are therefore called ‘Oriental Baroque’ or ‘Aetonic Rococo’.”

With its excellent colour photographs, mostly showing the monastery of Hurez and the palace of Mogosaia, the book *Constantine Brancoveanu between “Academy” and “Europe”* is a precious source of latest insights indispensable to all historians, art and literature historians interested in expanding their knowledge about the age of Constantine Brancoveanu, marvelously combining Renaissance, Baroque, Oriental and Byzantine elements into a symbiosis of East and West. An appendix of seventy-three notes referring to the latest relevant literature and containing the author’s commentaries is an additional aid in understanding “Brancovenian historicism”. The masterful knowledge of the subject is also reflected in simple and easy narration, making this study a remarkable synthesis surpassing by far all earlier work on this subject in up-to-dateness, thoughtfulness and maturity.

CVETAN GROZDANOV, *FRESCO PAINTINGS OF THE OHRID ARCHBISHOPRIC: STUDIES.*

SKOPJE: MACEDONIAN ACADEMY OF SCIENCES AND ARTS, 2007. Pp. 468. ILLS. 252  
(IN MACEDONIAN WITH FRENCH AND ENGLISH SUMMARIES).

*Reviewed by* Ljiljana Stošić\*

On the occasion of its fortieth anniversary (1967–2007), the Macedonian Academy of Sciences and Arts (MANU) has published, with support from the Trifun Kos-

tovski Fund, a collection of studies by the eminent art historian Cvetan Grozdanov

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(b. Ohrid, 1936), President of the MANU and foreign member of the Serbian Academy. Assembling his twenty-one studies, originally published between 1969 and 2006, the book *Fresco Paintings of the Ohrid Archbishopric* is furnished with an instructive introduction, indexes, newly-made drawings and photographs, mostly colour, and with summaries in French and English.

According to the date of the monuments they discuss, the studies begin with the Komnenian age and end with the late Byzantine baroque style, which is to say that they cover a span of nine centuries of painting in the territory of the Ohrid Archbishopric — from its establishment in the eleventh century until a century after its discontinuation (1767) or its final liberation from Phanariote dominance (1867).

According to the date of publication, the studies begin with the earliest, such as *Illustrations of the Akathistos to the Virgin* (originally published in the edited volume honouring Svetozar Radojčić), *A Contribution to the Study of St Sophia at Ohrid in the Fourteenth Century* (originally published in *Zbornik Matice srpske za likovne umetnosti*, Novi Sad) or those devoted to *St Constantine Kabasilas and his Portraits* (from the issue of the journal of the Belgrade Institute for Byzantine Studies honouring Gojko Subotić) or to *Metropolitan Jovan Zograph and Bishop Gregory of the Eparchy of Pelagonia and Prilep* (from the edited volume of the MANU honouring Petre Ilievski). Apart from the iconographic studies on three major of Ohrid's churches (St Sophia, the Virgin Peribleptos and St Naum), the book reprints three studies on Pološko (in co-authorship with D. Cornakov), Marko's Monastery and a number of western-Macedonian churches. The stylistic development of Byzantine and post-Byzantine art is traced from the famous Thessalonian painters of the Palaiologan age Michael and Euthychios

(13th–14th c.), and the painter Trpe of Korca (18th c.) to Diče Krstev and his son Avram Dičov of the village Tresonče near Debar (19th c.).

Apart from the cults of missionaries to the Slavs (Cyril and Methodios, Clement and Naum), especially popular in the territory of the Ohrid Archbishopric were the cults of local martyrs and city patrons (Sts Astius of Dyrrhachium, Achillius of Larissa, George of Ioannina, George of Kratovo, Zlata of Meglen, Nicodemus of Elbasan). Following the decision about the exclusive use of Slavic instead of Greek in the liturgy and religious art in the second half of the nineteenth century, the sainted rulers of Serbia and Zeta who had suffered a violent death became another frequent motif (king Stefan of Dečani, emperor Uroš, prince Lazar, Jovan Vladimir).

Compared with the neighbouring areas, the art of the Ohrid Archbishopric remained longest faithful to ancient Byzantine traditions and was least affected by west-European influences and imported styles. This is a singular symbiosis between influential centres of the Orthodox tradition (St Naum, Mount Athos) and rich Tzintzar centres in Albania and Epirus (Moschopol, Korca, Pogradec, Kozani). These environments gave great painters — David of Selenica, Hristofor Žefarović, Jovan Četirević Grabovan — who spread the fame of the Balkan south as far as the Danube basin, Vienna, Hungary, Slavonia and central Serbia, and then, as in the case of Žefarović's *Stemmatography*, sent back a transformed reflection giving an impetus towards modernism.

This lavishly furnished book not only brings less accessible anthological studies in medieval and modern art history closer to the younger generation of scholars, but, by bringing them out in their original version, remains professional, without succumbing to current divisions, so typical of the “Balkan-without-Balkan-peoples”

policy. According to the author himself, he made no subsequent alterations to his texts, as he wished them to reflect “the

level of scholarly achievement at the time of writing”.

*TORAC. METODOLOGIA CERCETĂRII DE TEREN* [TORAC. FIELDWORK METHODOLOGY],  
 SERIES: FIELDWORK NOTES. ED. BY ANNEMARIE SORESCU MARINKOVIĆ.  
 COORDINATING ED. COSTA C. ROȘU. NOVI SAD: THE ROMANIAN SOCIETY  
 (FOUNDATION) FOR ETHNOGRAPHY AND FOLKLORE OF VOJVODINA, 2006. PP. 268.

*Reviewed by* Eleonora Sava\*

This book, the first in a newly-launched series, results from a large-scale research project started by the Romanian Society (Foundation) for Ethnography and Folklore of Vojvodina. The goal of the project, which has engaged a large number of researchers from Romania and Serbia, is to carry out monographic research into the traditional life of the Romanians in the Serbian Banat at the beginning of the third millennium.

Five researchers of the multiethnic and interdisciplinary research team, members of prestigious institutions from Serbia and Romania, transcribed, analyzed and interpreted a part of the material recorded in 2004 and 2005 within the framework of the project. The result is the volume *Torac. Fieldwork methodology*, and the five authors are Otilia Hedeșan, ethnologist, professor at the University of the West, Timișoara; Biljana Sikimić, Svetlana Ćirković, and Annemarie Sorescu Marinković of the Institute for Balkan Studies, Belgrade; and Laura Spăriosu, lecturer at the Department for Romanian Language and Literature, Faculty of Philosophy, Novi Sad.

The aim of this first volume is twofold: on the one hand, the researchers have sought to reconstitute or reconstruct the spiritual culture of the Romanians from the Serbian Banat, centring on the settlement of Torac [Torak, present-day Begejci], and, on the other hand, to conduct an ethnological, ethnolinguistic and anthropological research based on modern methods, which in fact offers a

theoretical model of and a practical guide to applying a new methodology in field research, in transcribing, understanding and interpreting a culture. This twofold aim is obvious from the very cover of the book. The title *Torac* names the locality, a common thread connecting the five studies, while the subtitle *Fieldwork methodology* points both to the methodological aspect of the volume and to the concrete modality of work: observation of folk culture *in situ*, in its “life context”, *in the field*. Furthermore, a supplement to the title, *Fieldwork notes*, suggests that the volume is not intended as a monograph of Torac, but claims a more modest status: that of mere notes, though from diverse perspectives – of the ethnologist, the linguist, the anthropologist.

The first aim of the volume – to paint a picture of the Romanians in the Serbian Banat and their culture – may seem “weak” at first glance, because the region has already been the object of much ethnographic research. Looked at more closely, however, things change essentially, because this volume offers a *recent* image of the culture, it is focused on the *present*, which, of course, implies an intricate, permanent and delicate relationship with the *past*. This image is completely different, and the researcher’s responsibility is to record and scrutinize it, because today rural communities face a strong impact of globalization, and their cultural identity

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