

But there is more to icon-painting than iconography, as Chatzidakis, Soteriou, and Weitzmann have shown for Greece, Gerasimov and Miatev for Bulgarian icons, and Djurić and Radojčić for those of Serbia and Macedonia. These contributions seem to be unknown to all the authors with the honorable exception of Klaus Wessel, whose *The Resurrection* is a most useful survey and a model for what this series might have been. It is apparent that these writers are no more familiar with Russian scholarship than with that of the Greeks and southern Slavs. The great achievement of Soviet historians has been to refine and define both the periodization and the stylistic history of Russian painting. There is no evidence here of the merest acquaintance with the research of Lazarev, Alpatov, or their students.

If they choose to ignore the work of others, perhaps the least one might ask of these authors is a sensibility toward the panels that they discuss. One example of default in this respect must suffice. Plate 10 of Martin Winkler's *Festtage* (here significantly rendered not as "Feast Days," not even as "Holy Days," but as "Holidays of the Church") represents a seventeenth-century Crucifixion identified in the list of plates as formerly in the author's collection. Despite the prolonged familiarity that such a statement implies, Winkler's analysis of the work is limited to one sentence: "Its style is somewhat crude and rustic but it shows the customary scene."

What we have in this *Pictorial Library* is a series of encyclopedia entries entirely lacking in that apparatus of source citation and bibliography that would make such articles useful. The layman will be infuriated by the discussion of works not illustrated and the scholar by the absence of specific references (e.g., to folio numbers of manuscripts) for those that are presented. Without these we are left with a highly selective mélange of intellectual history and art appreciation that teases but never satisfies. Some may choose to read this criticism as the caviling of a professional scholar, but when the student reader is taken into account, the faults of this series take on the dimensions of gross irresponsibility. Unfortunately, it constitutes at the moment the most easily accessible source of information available to undergraduates.

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SAILING TO BYZANTIUM: AN ARCHITECTURAL COMPANION. By Osbert Lancaster. Illustrated by the Author. Boston: Gambit Press, 1969. xi, 184 pp. \$11.95.

Less than a scholarly study of Byzantine architecture, much more than an average guidebook, Osbert Lancaster's work is a useful companion to the energetic sight-seer. A charmingly written book, it takes the reader from Ravenna across the Adriatic, along the Via Egnatia to Thessaloniki and Constantinople, south to Greece, the Peloponnesus, and the Aegean Islands, and to a few spots in Sicily and France, in pursuit of magnificent, interesting, or appealing Byzantine churches. Mr. Lancaster's style is, as usual, easy and humorous, and his drawings, mostly in black and white, some in color, are helpful.

The expert who looks for a detailed discussion of Byzantine architecture will not find it here; the admirer of the great churches, Hagia Sophia, the Kahriye Djami, Daphni, Hosios Loukas, Nea Moni, may be disappointed at the brief treatment of these monuments. But the book does give sympathetic descriptions of small

churches in Kastoria, in Bulgaria, on the Greek mainland—churches which are off the beaten path but possess interesting architectural features or intriguing mosaics and frescoes. Practical comments on the accessibility of the various sites are particularly useful for more remote churches.

Lancaster prefaces his more detailed descriptions with a short survey of Byzantine architecture, which does not claim to be more than a simple background but which does establish some basic points, particularly that Byzantine architecture, unlike its western medieval counterpart, was not progressive, and so different styles existed together for a long time. Later in the text he mentions a fourteenth-century basilica in Kalabaka, centuries after the basilica style had lost its predominance. His treatment of the different styles of both architecture and mosaics in the three eleventh-century churches of Daphni, Hosios Loukas, and Nea Moni is particularly good.

The one jarring note is Lancaster's discussion of the historical background, which, brief of necessity, is sometimes unnecessarily misleading. There was no need to mention the Christological controversies, an exceedingly complex subject, and it is neither helpful nor accurate to state that the fourteenth-century mystics, the Hesychasts, "maintained that a prolonged and solitary contemplation of the navel would afford . . . a glimpse of the Uncreated Light . . ." (p. 67). The reader, however, does not have to dwell on the historical notes. Rather, he should use this book as a most pleasant, readable, and helpful guide to the standing monuments of a fascinating past.

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SPLENDOURS OF LENINGRAD. Text by *Abraam L. Kaganovich*. Photographs by *Gérard Bertin*. Translated from Russian by *James Hogarth*. New York: Cowles Book Co., 1969. 186 pp. 123 illustrations in color; 57 illustrations in black and white. \$29.50.

Splendours of Leningrad fits the category "coffee-table book." It is splendidly illustrated, large, and impressive, but is no great intellectual challenge. The author has attempted to accomplish two ends; first he wants to tell the reader of Leningrad's historical importance and interest, and then he has gathered together a fascinating collection of illustrations that really show the splendor of this great city. Unfortunately the illustrations and text are rarely connected, and sometimes the peculiar relation between the text and the pictures makes one look for hidden meanings. The account of workers' housing in the 1920s is illustrated by photographs of elegant parts of the Winter Palace, which can be taken as an element of cynicism. Accounts of events pertaining to the Revolution are sometimes shown under religious pictures, and, again, straining, one can look for hidden meaning. The text in English is widely spaced and rather circumspect, and its placement on the pages suggests that it is abridged.

The illustrations are exciting. Early prints show the eighteenth- and early nineteenth-century city in its architectural glory, and the inclusion of the 1712 engraving of the *Marriage of Peter the Great and Catherine I* emphasizes the cosmopolitan flavor of the city. The handsome classical structures in extensive areas of the city show that St. Petersburg was almost indistinguishable from West European capitals in the changing approach to classical conception, ranging from