

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

the early eighteenth-century interpretations of Renaissance design, to the later neoclassical, and, finally, in the early nineteenth century, to a special inventive neoclassicism that was influenced by Grecian design.

Architecturally, St. Petersburg also showed strong connections with the less classicistic and more colorful German and Central European building schemes, which are shown in work by Swiss, Italian, and Russian architects of the eighteenth century. Playful, lightened repetitions of seventeenth-century baroque innovations, which are familiar in Munich and Turin, can be seen in St. Petersburg, both at the Winter Palace and several local churches.

The collections at the Hermitage are unbelievably rich, and the choice of how to illustrate them was very wise. The familiar and the relatively unknown have been combined in a selection that suggests the richness of the collections. Ancient art from areas in the Soviet Union offers a view of forms that is rarely found except in the most specialized texts. Cezanne and a few other masters of the School of Paris are represented by fine examples, which were acquired just before the Revolution.

There are good photographs to show Leningrad as it is in a book that has an emphasis on what the foreign tourist might be interested in seeing. Although the text does discuss developments from Lenin's day to after World War II, the photographer concentrated on what Catherine the Great might have enjoyed in her jaunts around the city, and this might be what interests us most.

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VILLE ET RÉVOLUTION: ARCHITECTURE ET URBANISME SOVIÉTIQUES DES ANNÉES VINGT. By *Anatole Kopp*. Paris: Éditions Anthropos, 1967. 277 pp.

TOWN AND REVOLUTION: SOVIET ARCHITECTURE AND CITY PLANNING, 1917-1935. By *Anatole Kopp*. Translated by *Thomas E. Burton*. New York: George Braziller, 1970. xii, 274 pp. \$15.00.

During the first decade and a half of Soviet rule Russian architects, for the first time in their nation's history, created a school of building and urban design that equaled and in some respects surpassed any in Western Europe. Repressed by stages after 1928, it is only now receiving the attention it richly deserves thanks to an energetic band of devotees in Italy, France, Holland, and the Soviet Union. In this effort Anatole Kopp's *Ville et révolution* has already assumed its place as a valuable and exciting contribution.

Kopp, a practicing architect and urbanist, fruitfully exploited the brilliant and heretofore largely untapped journals of the era. From these and other sources he culled over two hundred photographs, plans, elevations, and sketches, whose publication alone would have justified his effort. These are presented in chapters divided fairly equally between chronological and topical themes. The principal sections focus on those areas in which the architects of the twenties particularly distinguished themselves: public housing, workers' clubs, urban planning, and anti-urban schemes, including the pioneering linear cities. A series of the remarkable but unrealized projects of Ivan Leonidov and numerous illustrations of the work of Konstantin Melnikov bring to those martyrs of the movement the recognition that was so long