

what uncertain in his handling of the Russian language or some unnamed assistant deserves the blame. Here are a few examples: *v srednei shkole* is translated as "in Early School" instead of the correct "in Secondary School" (p. 316); *v stranakh narodnoi demokratii* comes out "in the Schools of the Nations" instead of "in the Countries of the People's Democracies" (p. 315); *Velikii iazyk nashoi epokhi* should not be "The Great Languages in World History" but "The Great Language of Our Era" (p. 320). Such minor mistakes aside, this work is a solid contribution to Soviet studies and sociolinguistics.

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DUMBARTON OAKS BIBLIOGRAPHIES, BASED ON *BYZANTINISCHE ZEITSCHRIFT*. Series 1: LITERATURE ON BYZANTINE ART, 1892-1967. Vol. 1: BY LOCATION. Edited by *Jelisaveta S. Allen*. London: Mansell, published for the Dumbarton Oaks Center for Byzantine Studies, Washington, D.C., 1973. Part 1: AFRICA, ASIA, EUROPE (A-IRELAND). lxxviii, 518 pp. Part 2: EUROPE (ITALY-Z), INDICES. vi, 499 pp. \$60.00.

Here are the first volumes of a new bibliographic tool of extraordinary value. For many years the staff of Dumbarton Oaks has been extracting and organizing systematically the bibliographies which constitute part 3 of each issue of the *Byzantinische Zeitschrift*. Now these extracts (which often include substantial comments) are presented in handy encyclopedic form, slightly reduced in size, but clearly legible. These first volumes will surely remain among the most valuable of the project, for they make instantly accessible the basic bibliography for the art and archeology of every site significant for Byzantine culture, broadly defined. Whether you want a detailed illustrated description of a specific church or a general topographic treatment of a city or region you can expect to be guided to the best available literature in both periodicals and monographs. The next volume to be published will complete the art historical part of the project, grouping entries under more general subject headings for the various media, for iconography, literary sources, and so forth; and future volumes will extend the coverage to other aspects of Byzantium.

Users will be eternally grateful to Mrs. Allen and her assistants for the many precautions they have taken to facilitate consultation. The scheme of organization is essentially self-evident and is clearly explained in the introduction. Each entry has a code number, there are cross references to variant names, and a full index of authors is included. The combined index of place names has a systematic listing of the major monuments or regions of the most important cities, and (in italics) the code numbers of scattered entries which mention the building or site in passing. Entries may be appropriately duplicated, as Halle's *Bauplastik von Wladimir-Suzdal*, which is listed under both "USSR, Sculpture" and "Vladimir." Other entries are divided up and distributed when that is the most satisfactory solution. In short, the editorial work is ideal, and the bibliography will be as helpful as the nature of its source permits.

Sixty volumes of the *Byzantinische Zeitschrift*, extending over a period of seventy-five years, edited by human beings, not computers, naturally reveal irregularities in coverage. They also offer the alert browser intriguing insights

into the historiography of the subject. But for such a reference work the major question must be: are there important omissions? N. P. Kondakov's masterly *Ikonografija Bogomateri* of 1914–15 is not found under "USSR, Paintings, Icons," where many a lesser work is listed. It can be expected in the next volume under general works on iconography, but the nonspecialist needs to be informed of its fundamental importance for the study of Russian icons. One must, of course, realize that the focus of *BZ* is the central lands of the Byzantine Empire, even if there is much helpful bibliography here also on the Byzantine tradition in later Russian art. One other minor caveat: readers of *BZ* are familiar with the numerous book reviews cited in every issue of the journal. The bibliography includes them only if they are of unusual length or if they are the only reference available for a particular book. This policy sacrifices some important reviews, such as Cyril Mango's essential contribution to the chronology of the Great Palace of Constantinople in the 1960 *Art Bulletin*.

When it resumed publication in 1950, *BZ* announced a policy of limiting its concern to the period 325–1453, but this has not meant the exclusion of slightly later Russian art. The collaborators have been organized to improve systematic coverage of scholarly publication in all nations, but it remains possible for important local publications to escape their search. For example, the substantial *Recueil de Travaux* published by the National Museum of Ohrid on the occasion of the International Byzantine Congress in 1961 is not mentioned. This means omitting Mošin's detailed catalogue of the manuscripts in the Ohrid Museum (mostly removed from Saint Clement) describing and occasionally illustrating eighty-nine Greek books (mostly from the thirteenth and fourteenth centuries) and four Slavic books (of the fourteenth and fifteenth centuries) in sixty pages of fine print. Possibly some reference to this work will turn up in a future volume. Such invaluable local or occasional publications will be familiar to those fortunate enough to visit the site, but only rarely do they get into bibliographies, or, indeed, into regular libraries. One other repertory is worth consulting for such citations: the New York Public Library's *Dictionary Catalogue of the Slavonic Collection* under "Vladimir" includes a 1927 guidebook and two 1945 pamphlets by Voronin on local architecture which were never noted by *BZ*. But of course that catalogue is no help for the vast range of periodical literature so admirably searched and indexed in this bibliography.

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RUSSIAN FOR LIBRARIANS. By *G. P. M. Walker*. London: Clive Bingley Ltd., 1973. 126 pp. \$8.50. Distributed by Linnet Books, Hamden, Connecticut.

This book fills a need in library literature as a concise, well-organized survey for English-speaking librarians and staff who work with Russian materials.

Beginning with a review of Russian grammar, the author presents clear definitions, tables, and helpful exercises, using typical library words and phrases. Following this is a logical, although uneven, exposition on transliteration, cataloguing, acquisitions, standard reference books, and identification of East European languages. Logic is not always foremost, however. The listing of Russian book-dealers suffers from a British bias. I also find fault with the order and description of "Retrospective Bibliographies and Catalogues" (pp. 58–59). The New York