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notes informatives

Πολύγλωσσο εικονογραφημένο λεξικό όρων Βυζαντινής αρχιτεκτονικής και γλυπτικής. Ελληνικά, Αγγλικά, Αλβανικά, Γαλλικά, Γερμανικά, Ιταλικά, Ρουμανικά, Βουλγαρικά, Ρωσικά, Σερβικά – Multilingual Illustrated Dictionary of Byzantine Architecture and Sculpture Terminology. Greek, English, Albanian, French, German, Italian, Romanian, Bulgarian, Russian, Serbian
Eds. Sophia KALOPISSI-VERTI and Maria PANAGIOTIDI-KESISOGLU

Herakleion: Crete University Press 2010, 667 pages, 871 figures, more than 1000 entries

This bulky but user-friendly and attractive book will be a valuable tool for students and scholars of Byzantine architecture and sculpture. It gives equivalents in ten European languages for the architectural and sculptural terminology used above all – though, as will become clear, not only – in the study of Byzantine art. The editors, whose brainchild it was, both teach Byzantine Archaeology and Art at the University of Athens. They have worked tirelessly and with admirable patience for some thirty years to complete the project. Over the years they brought together a team of collaborators from at least seven countries to translate and check the terms in the relevant languages, including: Elka BAKALOVA with her colleagues Iva DOSSEVA and Stanislav STANEV from Bulgaria, Ecaterina BUCULEI from Rumania, Olga ETINHOF from Russia, who, after the death of the polyglot Prof. Miltos GARIDES, continued the work of providing Russian versions of the terms, Raffaella FARIOLI CAMPANATI from Italy, and Anka STOJANKOVIĆ from Serbia. However, as we learn from the preface, a large number of colleagues in Greece and abroad were involved in the process of working through the material over the decades and the project benefited from the cooperation and support they gave on a friendly basis in relation to some specific issues and their help with the multiple checks that were needed. A significant contribution was also made by the

architects and restorers Petros KOUFOPOULOS, Stavros MAMALOUKOS and Marina MYRIANTHEOS-KOUFOPOULOU, who designed or redesigned for the purposes of the *Dictionary* a large part of the pictorial material which illustrates it. The illustrations are perfectly tailored to the needs of the dictionary form and they have been inserted in the entries in easy-to-read form. The editors have chosen photographs and drawings, both old and new ones, to good effect and used them intelligently, so that with the aid of unobtrusive but always clear graphics they highlight the relevant construction or part.

The *Dictionary* has been organized using Greek as the main language. Nevertheless it is addressed to an international readership. English is used as a *lingua franca*; thus the title, list of contents, preface, introduction and footnotes have all been published in Greek and English parallel text whether on facing pages or in two columns. Similarly all the captions to the illustrations are in both Greek and English. The main part of the book consists of the 440 pages with the multilingual dictionary and the notes which accompany certain entries. The entries are organized in alphabetical order on the basis of the Greek version. The Greek term is printed in bold and the translations are arranged in a series of twelve lines for: English, Albanian, French, German, Italian, Rumanian, Bulgarian, Russian and Serbian. For the three Slav lan-

guages the terms are given both in the Cyrillic and in the Latin alphabets. The languages have been arranged in alphabetical order (on the basis of the Greek names) but those using the Latin alphabet precede the Slav entries with their two versions. Most of the entries are accompanied by illustrations: the detail in question is highlighted in colour on black-and-white photographs or drawings. The colouring, a soft mauve, spotlights the subject without assaulting the eye. All the images have explanatory captions which not only identify the subject but also indicate the date (year) of the photograph and the source of the illustration. Thus, though it is not the *Dictionary's* aim to be explanatory, the reader can immediately understand what a term refers to. At the same time, thanks to the way the terms are arranged side by side in the various languages, the user gets an amazing overview of the similarities or differences in the terminology between the languages. Though it was not one of the editors' initial aims, this arrangement provides a starting point for some interesting observations on the historiography of art history as reflected in different languages.

The main aim of this *Dictionary* is, of course, to be of assistance to those working, studying and writing in any of the ten languages concerned, who consequently should be able to move easily from one language to another to find the term they are interested in. To this end the second part of the book is composed of nine bilingual lexika of the terms contained in the volume, translated from each of the nine languages into Greek. Using the Greek version the reader can then go to the first part, where the term is translated into all the languages of the *Dictionary* and where the relevant term will be illustrated. The edges of the pages of the bilingual lexika are shaded in grey, so that the user can locate them easily without needing to leaf through this large book.

An extensive bibliography follows,

arranged by subject and location. It is accompanied by the necessary lists of abbreviations. The book ends with indexes of terms used in the notes and a concordance for those figures which have been used in several cases to illustrate various different details.

The entries offer comprehensive cover of the terminology of Byzantine architecture and sculpture. As a result of this exhaustive treatment of the subject they also cover a large part of the terms used with reference to the architecture of classical antiquity and the Middle Ages in Europe, since a host of architectural forms, structural elements, sculptural techniques and decorative motifs are common to these societies. Thus the *Dictionary* is not only of use to scholars in these related fields, but will in my opinion help to establish a common vocabulary for the shared forms of historical architectural styles, which have not always received the same treatment in all the languages of the *Dictionary*. This contribution, while it exceeds the original aims of the project, considerably expands the *Dictionary's* usefulness, widening its readership.

However, the main strength of the *Multilingual Dictionary* lies in the clarity with which a large number of terms and concepts have been classified by subject. A great many cross-references have been used, not just to help readers negotiate their way through the material but to solve problems of overlap. These cross-references too are organized so clearly that not only do they not become tedious, but on the contrary they highlight the variety in the forms and the polysemy of the terms, which sometimes show correspondences in the various languages and sometimes differences.

The clarity of the subject matter is matched by that of the book's typographical format. Dictionaries are usually characterized by the density of print on the page, something invariably required to restrict the size of the book. Here by contrast in the main part of the

Dictionary there is a generous use of space in the layout of the text, the illustrations and the intervening spaces: this balanced use of space allows the user to make out at first glance the various text units on each page. The necessary use of different fonts to indicate the various types of words in the entries and distinguish between the information given in the captions are not obtrusive precisely because of the spacing, i.e. the relatively sparse layout which arranges the different units on each page in a clear way. The graphics are outstanding. As has been mentioned above, colour is used unobtrusively to mark up the illustrations with precision and style. The hard cover, essential to bind this bulky work and for ease of consultation, made it possible to use the inside of the back cover for an extra table, setting out the

architectural types of Byzantine churches in isometric views. These drawings have all been used in various entries but are appended here all drawn to the same scale thus offering an easy-to-read panorama of the variations in Byzantine architecture.

The clarity, precision and stylish presentation all contribute to the lexicographical aims of this book. Our greatest praise must surely be reserved for the supreme achievement of the compilers of this *Dictionary* in opening up pathways to better communication between those members of the international academic community who are engaged in research, whereby their work is now made easier.

Olga Gratziou (Rethymno)

Gorgias Encyclopedic Dictionary of the Syriac Heritage

Sebastian BROCK, Aaron BUTTS, George KIRAZ, Lucas VAN ROMPAY (eds.)

(With contributions by seventy-six scholars)

Piscataway, New Jersey: Gorgias Press 2011, 612 pp., 131 il.

На первый взгляд может показаться немножко странным, зачем писать в *византологический* журнал отклик на словарь, в котором не имеется даже словарной статьи под названием «Византия»? В нескольких нижеприведенных очерках попытаемся оправдать наш выбор.

Работы над энциклопедическим словарем сирийского наследия, который в итоге получил название *Gorgias Encyclopedic Dictionary of the Syriac Heritage* (GEDSH), длились несколько десятилетий – о том, как постепенно изменялось содержание и назначение книги повествует в предисловии „The Making of the Gorgias Encyclopedic Dictionary of the Syriac Heritage“ Дж. А. КИРАЗА, директор американского издательства Gorgias Press, которое взялось за осуществление проекта в завершающей фазе.

Энциклопедический словарь GEDSH представляет собою вообще первый опыт энциклопедического труда, посвященного сирийскому наследию. Книга состоит из 622 словарных статей, 131 раритетных иллюстраций (из этого 20 цветных) и является коллективной работой 76 ученых (буквально со всего мира) под руководством ответственных редакторов С. П. БРОКА (S. P. Brock), А. М. БАТТСА (A. M. Butts), Дж. А. КИРАЗА (G. A. Kiraz), Л. ВАН РОМПАЙА (L. Van Rompay).

Хотя сирийская культура возникла в недрах и в окружении других крупных ближневосточных культур (сирийский язык принадлежит к группе языков/диалектов, которые восходят к древнеарамейскому языку), с самого начала она имела близкие связи с античной и позднее византийской цивилизацией.