

wonderful country France is! Truly these people are the foremost in the world, and their country the most beautiful. . . .") These constitute a small sampling of the more than seven hundred Bartók letters now in print; they are addressed mainly to family and friends.

To complete the volume, an extensive discography by László Somfai and a bibliography of Bartók's literary output by András Szöllösy have been added to the catalogue of Bartók's musical compositions. The latter begins with the Rhapsody opus 1, omitting the juvenilia and several large-scale but early works listed in Denis Dille's *Thematisches Verzeichnis der Jugendwerke Béla Bartóks* (1974).

A "portfolio" of thirty-three well-chosen photographs enhances the volume, which will prove useful even though most of the material included is available elsewhere.

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BRÈVE HISTOIRE DE LA LANGUE ROUMAINE DES ORIGINES À NOS JOURS. By *A. Rosetti*. *Janua Linguarum, Studia memoriae Nicolai Van Wijk dedicata, Series Critica*, 13. The Hague and Paris: Mouton, 1973. 212 pp. 30 Dglds., paper.

It is an event for scholars of Rumanian philology when any substantial contribution appears in a language other than Rumanian. This fascinating language deserves the attention and study of a wider circle of linguists, but access has been severely limited by the lack of sources outside of Rumania proper. The only other history of Rumanian not in Rumanian was written by Ovid Densusianu at the beginning of the century (*Histoire de la langue roumaine*, 2 vols., Paris, 1902–38).

Rosetti's title is, unfortunately, only too accurate. The book is truly brief, often covering large areas of subject matter with one sentence and very few examples. The information given is correct, if occasionally vague, but this treatment reduces the usefulness of the book significantly. Even as a brief introduction, the book has shortcomings. For example, glosses are given helter-skelter in French and German. This is especially disturbing where the common vocabularies of Rumanian and Albanian are compared and the Rumanian words are glossed in French while the Albanian equivalents have German glosses (pp. 58–63). Similarly, one unfamiliar with traditional transcription of Slavic would miss the significance of several points made about Slavo-Rumanian bilingualism (pp. 69–71).

In the short space allotted for this review one cannot cover all the points where a bit more explanation and a better conception of the potential audience would have made this book much more useful and attractive. On the other hand, there is no space, either, for documentation of the author's obviously immense erudition and competence in this broad area that encompasses not only the history of Rumanian but that of all of the other Balkan languages with whose histories Rumanian is so inextricably entwined. As it stands, it will provide the student of Slavic or Western Romance with an intriguing glimpse of an important but often neglected Romance language at several stages of its development.

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