

Škvorecký describes *All the Bright Young Men and Women* as the “story of Czech film as I saw it and partially lived it.” The author sets the cinema of the sixties into its larger historical framework, showing that the “miracle” represented something of a culmination rather than a sudden burst of creativity *ex nihilo*. The “personal” quality of the book is both its strength and its weakness. Škvorecký, a well-known humorist and occasional actor (*The Party and the Guests*), acknowledges his lack of documentation and admits that the book is a “product of nostalgia.” Therefore, we are put on guard not to expect a scholarly treatise but rather an assemblage of reminiscences and anecdotes. This, however, is precisely Škvorecký’s strong point. Although his account is undocumented and at times disjointed, it manages to capture some of the spirit of the Czech cinematic tradition. This Škvorecký does by drawing on the subtle humor-tragedy blend characteristic also of his fiction.

The two books complement each other well. Liehm emphasizes the serious and, indeed, profound sense of purpose shared by the artists of the sixties: “Most filmmakers of that period would have been ashamed to think only of how to amuse their audience, of how to satisfy the box office. Each felt the obligation to make his next film speak to the problems that were of greatest concern to the people” (pp. 284–85). In contrast to the generally somber tone of *Closely Watched Trains*, Škvorecký intersperses his ironic wit with the more serious message of *All the Bright Young Men and Women*, giving us a lighthearted, tragicomic insight into the longer tradition underlying the “miracle” of the 1960s.

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BÉLA BARTÓK: WEG UND WERK, SCHRIFTEN UND BRIEFE. Edited by *Bence Szabolcsi*. Munich: Deutscher Taschenbuch Verlag, 1972. Kassel: Bärenreiter Verlag. 381 pp. DM 9.80, paper.

This convenient pocket-size volume is a revised version of Professor Szabolcsi’s earlier work (with the same title) published by Breitkopf and Härtel in 1957. The editor’s own contribution, a consideration of the life of the composer, has been considerably extended, largely by means of quotation from Bartók’s letters and other writings. The book now stands as a succinct yet reasonably comprehensive overview of Bartók’s career; it does not, however, consider his music in any detail.

Nor does the remainder of the book fulfill the promise of a discussion of Bartók’s work conveyed by its subtitle. Three articles by Zoltán Kodály are included—one a summary treatment of Bartók’s early music, published in 1921, the others on *Bluebeard’s Castle*, Bartók’s only opera (1918), and on Bartók as folklorist (1950). Szabolcsi contributes a chapter on Bartók and folk music (1950), and Ernő Lendvai an “Introduction to Bartók’s World of Form and Harmony” (1953), presenting a simplified version of the theories of tonal polarity and the Golden Section as applied to Bartók’s music. Bartók’s autobiographical sketch (1921) is included, as well as six of his articles on various ethnomusicological subjects.

A substantial part of the book is occupied by forty of Bartók’s letters, extending from 1899 to 1944. (The original publication had forty-one. Omitted here is a postcard from Caen in July 1914 to a Rumanian friend, saying, “What a

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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