

thirty-three artists, from the turn of the century through World War II—not through the present, as the title might imply. All but seven of the works reproduced are in the Hungarian National Gallery, so the illustrations supplement material about the gallery published in *Budapest* (A. S. Barnes and Co., 1970) and in the painting section of the catalogue for the exhibition "Art Hongrois, 1896–1945," which was held at that museum in 1969.

Fehér provides an extremely compact introduction, which acknowledges the conservatism of Hungarian art in relation to European avant-garde developments, and emphasizes a perpetually renewed concern for Hungary's own people and problems as the thread linking varied artistic tendencies. Social and political traumas of twentieth-century Hungary are briefly alluded to, and major artists and schools are introduced with succinct characterizations of their styles and interests. The brevity of the text and its retrospective cast (which seeks to establish connections with the companion volume, *Nineteenth Century Hungarian Painting* by Pogány) give the reader little sense of the artists dealt with, and even less of the background for notable Hungarian expatriates such as László Moholy-Nagy, Marcel Breuer, or Victor Vasarely, or for the role of postwar Hungarian painting in current East European fantastic and postsurrealist art.

The plates selected by Pogány do in general bear out points made in Fehér's introduction. Yet the correlation is often not very precise, and sometimes the plates represent a different aspect of an artist's work than is dealt with in the text. This inhibits the emergence of a clear image of individual painters, as does the strictly chronological sequence of plates, which separates works by the same artist. There is no index, no biographical section on the artists, and no text accompanying the plates. Thus *Twentieth Century Hungarian Painting* is less useful as an introduction to the subject than as a supplement to a more extensive treatment such as Lajos Németh's *Modern Art in Hungary* (Corvina Press, 1969).

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VOIEVODATUL TRANSILVANIEI, vol. 1. By Ștefan Pascu. 2nd edition. Cluj: Editura Dacia, 1972. 595 pp. Lei 33.

Voievodatul Transilvaniei (The Principality of Transylvania), volume 1 of a two-volume work, has now appeared in a second edition. Professor Ștefan Pascu, head of the Department of Rumanian History at the University of Cluj, is a scholar known for his works on medieval Transylvania. His book *Meșteșugurile în Transilvania pîna în secolul al XVI-lea (Trade in Transylvania to the Sixteenth Century)*, with its socioeconomic perspectives, is an important contribution to the history of Central Europe.

With *Voievodatul Transilvaniei* the author inaugurates a major study in which he reconsiders the medieval history of the province, using the much richer sources now available. Because of Transylvania's importance in the history of central and southeastern Europe, this work fills a definite need. Although there exists a rich bibliography for the history of Wallachia and Moldavia, especially for the period of the origins of statehood, there does not exist a similar one for Transylvania. The tendency has been to treat the principality mainly at a polemical level, from the point of view of its political significance. I believe that the fundamental merit of

the new study lies in shifting the emphasis from political history to a history of the civilization, in which politics is properly considered as an expression of that civilization. In addition, Professor Pascu has used recent, important archeological discoveries in Dabica, Morești, Moldovenești, and Maramureș, as well as the traditional sources. He can thus bring new perspectives to the narrative sources for periods which have been discussed and debated from many points of view.

The book has three parts: "Pregovernmental Formations in the Ninth to the Eleventh Centuries," "Formation of the Principality of Transylvania," and "Structure of Society of the Principality of Transylvania." Basically, the author traces the formation and evolution of the province up to the fourteenth century. He discusses its individuality as embodied in its institutions and state structure, the essence of a civilization, and examines the social structure, Rumanian and Hungarian ethnic realities, and the problems of the colonizers, including the Szeklers, the Saxons, and the Teutonic Knights.

Pascu also opens up new points of view relative to the origins of the feudal states of Wallachia and Moldavia. Reviewing the traditional account of the "foundation," the author contributes to our understanding of the process. In his opinion, the formation of the two principalities was achieved in conjunction with developments in Transylvania which resulted in migrations of people across the Carpathians. The author views Wallachia and Moldavia as expressions of the same civilization found on both sides of the Carpathians.

Voievodatul Transilvaniei is a work of scholarship and interpretation which offers convincing solutions to many problems of this period and which will certainly stimulate future research.

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HISTOIRE DE L'ARCHITECTURE EN ROUMANIE DE LA PRÉHISTOIRE À NOS JOURS. By *Grigore Ionesco*. Translated by *Radu Crețeanu*. Bibliotheca Historica Romaniae Monographies, 11. Bucharest: Éditions de l'Académie de la République Socialiste de Roumanie, 1972. Illus. 589 pp. Lei 69.

This is an important book and should long remain the definitive introduction to Rumania's architectural heritage. Designed for the nonspecialist and published in French to reach a non-Rumanian audience, it is the distillation of the life's work of the foremost Rumanian expert on the subject. Ionesco, chairman of the Department of the History of Architecture at the Institute of Architecture in Bucharest, has produced a steady stream of important publications over almost forty years, including his magnum opus, *Istoria arhitecturii în România* (2 vols., Bucharest, 1963-65).

The volume under review is essentially an abridgment of the latter work, with a long section added covering developments since the Second World War. (In view of the need for compression, one might question the decision to allot so much space to the post-1944 period, especially since this will be of negligible interest to non-Rumanians.) A comparison with the parent work does not reveal any major theme or representative monument that has been eliminated. However, the number of illustrations has been reduced, the more technical details have been eliminated, and discussions of controversial issues surrounding the origin and transmission of certain stylistic influences have been omitted. It is interesting to