

ÉREMKINCSEK: A MAGYAR NEMZETI MÚZEUM KINCSEI. By *Katalin B. Sey* and *István Gedai*. Budapest: Magyar Helikon and Corvina, 1972. 42 pp. + 82 plates. 84 Ft.

In text and pictures this volume presents a selection of the most exquisite and rare pieces from the approximately 250,000 items of the Medal Cabinet of the Hungarian National Museum in Budapest. In choosing the show pieces from the huge medal collection of the museum, founded 170 years ago by Count Ferenc Széchenyi with the donation of his library and collection of medals, the authors had a hard task indeed. Many rare specimens are not spectacular ones; on the other hand, some gorgeous coins cannot be regarded as rarities. In outlining the development and enrichment of the medal collection, the authors decided to choose the outstanding items of the major collections, finds, and other sources. Besides giving numismatic data, they discuss the origins of the coins and their history before becoming part of the Medal Cabinet.

Information about the development of the collection is followed by an exact description of the coins, presenting them in chronological order along with necessary numismatic data, such as dimensions, weight, and bibliography. Finally, the plates show the coins in enlargements and in some detail pictures. Altogether eighty-two coins are dealt with, beginning with one from Lydia from the sixth century B.C., and followed by other ancient, medieval, and modern coins and medals. The sequence ends with the unique proof mint of a metal coin designed at the time of the Hungarian Soviet Republic (1919). All specimens are worthy to be the treasured possessions of any numismatic collection. The gold medals of Maximianus Herculus, the Roman stamped gold bars, the hundred-ducat gold coin of Mihály Apafi, and the Saint George medal of the same weight—to mention only a few outstanding pieces—are unique copies indeed, but all the coins presented are well worth including for one reason or another.

In displaying such choice material it is inevitable that numismatists or collectors will emphasize pieces in their own line. Apart from this subjective point of view, no objection can be made to the choice of coins here. Such a huge collection as the Hungarian National Museum's Medal Cabinet could yield material for a couple more similar publications; however, the size of the book was limited, and the medals chosen are without exception outstanding.

All things considered, the booklet renders an important service in introducing the collection of the Budapest Medal Cabinet. All over the world, coin collections are put under lock and key; thus a popularizing booklet such as this one throws light on at least one valuable set of locked treasures.

LAJOS HUSZÁR
Budapest

INDUSTRIA DIN ROMÂNIA ÎN A DOUA JUMĂTATE A SECOLULUI AL XIX-LEA: DESPRE STADIILE PREMERGĂTOARE INDUSTRIEI MECANIZATE. By *G. Zane*. Academia de științe sociale și politice a Republicii Socialiste România, Institutul de cercetări economice, Biblioteca istorică 24. Bucharest: Editura Academiei Republicii Socialiste România, 1970. 239 pp. Lei 17.50.

The purpose of this book is to offer a comprehensive and detailed survey of Rumanian industrial development during the second half of the nineteenth century.

The period chosen is a significant one, for it was at that time that a movement arose in favor of encouraging the growth of large-scale mechanized industry. And since the author provides numerous footnotes, as well as an extensive twenty-five-page bibliography, his study is of great use to potential researchers on the subject. On the other hand, it is curious and unfortunate that despite the author's penchant for extensive factual detail, he has not discussed with any thoroughness the 1887 law encouraging sheltered industrialization. This law is so important because it was the first of its kind; a detailed analysis of it would thus be extremely helpful for a good understanding of late nineteenth-century Rumanian industrial development. To date, no adequate treatment of this law exists.

Zane asserts that the economic development of the period 1880–1900 laid the basis for subsequent large-scale “capitalist” industry (p. 167). This point of view is a familiar one in Rumanian historiography, bourgeois-liberal as well as Communist (see, most notably, the works of Stefan Zeletin in the 1920s and those of Lucrețiu Pătrășcanu twenty years later). But the author never really deals with the key question whether Rumania's long-term industrial development was simply a product of the sheltered industrialization movement of the late nineteenth century or rather of the Old Kingdom's union with Transylvania in 1918. It is certain that whatever industrial development occurred before World War I (not to mention before 1900) was extremely modest in comparison with the post-1918 period.

PHILIP EIDELBERG
Columbia University

EUROPE'S FIRST MONUMENTAL SCULPTURE: NEW DISCOVERIES
AT LEPENSKI VIR. By *Dragoslav Srejšović*. Translated by *Lovett F. Edwards*. New Aspects of Antiquity series. New York: Stein and Day, 1972. 216 pp. 13 color plates, 87 monochrome plates, 58 line drawings. \$20.00.

Lepenski Vir was a village site of prehistoric hunters and fishers on the Yugoslav bank of the Danube in the Iron Gates gorge. The site, as well as others like it in the area, is now totally submerged by the waters backed up from the Rumanian-Yugoslav dam. It has generated considerable excitement and controversy, both because it is the largest nonagricultural settlement in Europe and because it has a number of unusual features, notably a unique art style.

Apart from Lepenski Vir and certain other sites in the Iron Gates region, the “mesolithic” of south-central Europe (here meaning anything postglacial and preagricultural, or at least nonagricultural) was known only from deposits in caves and from small open sites that lacked permanent architecture. The evidence of occupation was meager—small flint tools, splintered bones of the wild animals hunted for food, mollusk shells in coastal situations, and little else. Then suddenly in 1966 Dr. Srejšović's excavations at Lepenski Vir began to reveal a compact village of fishers and hunters, with sixty-five or so unique houses representing several phases of occupation. The houses were trapezoidal in plan, with their entrances facing the river. Most had hard floors of a mortar-hard, red-colored material, and set into the floor of each was a rectangular hearth made of thin limestone slabs, surrounded by smaller slabs forming a series of V's. At the rear of many hearths were found—again set into the floors—examples of an art that featured low-relief carving or pecking of river boulders, often into anthropomorphic forms up to fifty centimeters high. The dead were buried between and beneath