

West European states sought to form contacts on various levels with the countries belonging to the Eastern bloc.

In the fourth chapter, "The Problem of Germany," he analyzes the Eastern and German policy of Bonn's Chancellor Konrad Adenauer, Ludwig Erhard, and Kurt Georg Kiesinger. Korbél's assertion that "the Federal Republic of Germany, until 1970, was the sole exception to this trend of détente in Europe" (p. 33) is inaccurate, and indeed is corrected by him at other points, when he for example rightly shows that under Chancellor Erhard in 1963 and 1964 the Federal Republic agreed to an exchange of trade missions with the states of the Eastern bloc, except Czechoslovakia (p. 145). In the final chapter the author describes "Brandt's Détente." He writes, "The new coalition government brought to an end the dream of reunification that had persisted for twenty long years. In place of the illusion, it substituted the reality of a policy of reconciliation" (p. 187). The clearly euphoric approval by Korbél of Brandt's *Ostpolitik* has unfortunately led him to a too brief presentation of the disputed questions of this policy and of the divergent interpretations of the treaty concerned. Above all the term "reconciliation" is an overstatement. As long, for example, as Poland is not ready to absolve the Federal Republic of—as it is said—its moral guilt, one can speak only of Bonn's attempt at a "policy of reconciliation," not of any "Warsaw-Bonn reconciliation." Just as excessive is Korbél's reference to "Bonn-Moscow reconciliation." The great expectations that the conclusion of the Moscow treaty evoked for the Soviets' German policy have unfortunately not been fulfilled. Korbél would have increased the value of his assertions if he had at least indicated in concise form these consequences of Bonn's *Ostpolitik*.

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MAGYAR ZENETÖRTÉNETI TANULMÁNYOK. Vol. 3: MOSONYI MIHÁLY ÉS BARTÓK BÉLA EMLÉKÉRE. Edited by *Ferenc Bónis*. Budapest: Zeneműkiadó, 1973. 364 pp. 98 Ft.

This third volume of the series *Studies in the History of Hungarian Music* is divided almost evenly between essays on Mihály Mosonyi and the music of the *verbunkos* era, on the one hand, and Béla Bartók and twentieth-century Hungarian music, on the other. The stimulus for the preparation of this double Festschrift came from the conjunction of the twenty-fifth anniversary of the death of Bartók and the centenary of the death of Mosonyi (1970). But a more cogent reason, as the editor writes, was "to give some indication of the inner relationships between two historical periods [somewhat] distant from each other . . . and what has materialized in twentieth-century Hungarian music of those ideas first outlined by Mihály Mosonyi." The twenty-three essays are in Hungarian, with summaries in English and German.

Mihály Mosonyi (1815–70) is practically unknown outside Hungary; most Western writers do not even mention his name. Yet in Hungary he has been linked with his contemporaries Erkel and Liszt as a principal exponent of Hungarian musical romanticism. Nevertheless, even in Hungary little has been published: biographies by Ábrányi (1872), Káldor (1936, in German), and Bónis (1960). The present essays are apparently intended to supplement the biography by the editor.

Only four of these studies are concerned with Mosonyi specifically: "Data on the History of Mihály Mosonyi's Family" (M. Gollowitzer), "Archival Data on Mihály Mosonyi's Biography and the Immortalization of His Memory" (A. Valkó), "Erkel, Mosonyi, and J. J. Abert" (Bónis and C. Landon), and "The Kolozsvár Singing Circle's Honorary Members: Mosonyi, Erkel, Ábrányi, Ruzitska, and Liszt" (I. Lakatos).

In the second half, nine of the eleven studies are directly concerned with Bartók. E. Lendvai evaluates the *Allegro barbaro* in relation to the synthesis of "primitive" folk music and the twelve-tone method; L. Somfai analyzes Bartók's rubato style of playing in the few works he recorded twice. G. Kroó and J. Breuer respectively trace the origins of the *Two Portraits* and *The Wooden Prince*; and P. Gergely documents Bartók's seven years as a working member of the Hungarian Academy of Sciences. B. Suchoff, the only American contributor, discusses the state of computerized research on Bartók's music.

One of the most useful items is a posthumous study of the music publishing firm of Rózsavölgyi and Company by Kálmán Isoz; this covers the period from 1850 to 1908, when the firm was acquired by new proprietors. The history is completed in an article by Rezső Alberti, who was first an employee and then a partner; he covers the period from 1908 to the nationalization of the firm in 1949.

Some of the contributions to the volume are of slight value; this is to be expected if Hungarian musicologists restrict their research, as many do, to the confines of Hungary itself. But in the process of winnowing the chaff they often discover fat grains that have previously escaped notice. Thanks to men such as Szabolcsi (represented in this collection by two items), Bartha (not represented here), Somfai, Kroó, Lendvai, and Bónis himself, the history of music in Hungary may soon become one of the most minutely documented music histories in existence. One regrets that most of it is linguistically inaccessible to most Occidentals.

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TELEKI MIHÁLY (ERDÉLY ÉS A KURUCMOZGALOM 1690-IG). By
Zsolt Trócsányi. Budapest: Akadémiai Kiadó, 1972. 333 pp. 68 Ft.

This study of a noted Hungarian specialist concerns the internal and external politics of Transylvania from 1670 to 1690. Focusing on the career of Mihály Teleki, influential adviser and political strategist of Prince Mihály Apafi of Transylvania, the author provides also a detailed view of Transylvanian internal politics as well as of Transylvania's role in Austrian, Ottoman, Polish, and East European diplomacy in the late seventeenth century.

The basic intent of the author is to clarify Teleki's policy toward the anti-Habsburg insurgent movements which originated in the 1670s. Although Teleki supported the insurgents initially and even led them in military actions against Habsburg-held fortresses, by 1680 he had clashed with the insurgent leader Imre Thököly and sought rapprochement with the Habsburgs. Trócsányi analyzes carefully Teleki's ambiguous politics and presents a convincing reappraisal of his role in seventeenth-century Hungarian history. He concludes that Teleki was certainly a ruthless practitioner of power politics, yet he displayed astute political judgment in seeking the preservation of autonomy for Transylvania against Habsburg and