

as I like those two books, my preference goes to the one under review. I think it has a slight edge over them, mainly because of its pervasive sprightliness.

The book is divided into two parts of sixteen lessons each. The typical lesson in part 1 includes "Pronunciation and Vocabulary Exercises" and "Common Expressions," followed by the "Text" (a dialogue of varying length based on the first two parts), "Observations and Grammar Notes," and the exercises ("Substitution and Transformation Exercises," "Question and Answer Exercises," and "Homework"). Some of the later lessons in part 1 conclude with anecdotes, which enliven even further this already lively book.

Most lessons in part 2 begin with two "Preparatory Readings," each followed by a glossary, grammatical notes, and a few exercises. The main "Text," generally taken from Rumanian newspapers or the writings of Rumanian authors, is accompanied by marginal glosses and followed by exercises. Both the preparatory readings and the texts contain a wealth of information about the Rumanians and their country, history, and language.

There is a useful appendix in two parts ("Pronunciation" and "Inflection") and a Rumanian-English glossary. The glossary is unfortunately not free of errors: for example, *corcitură* is listed after *curat* (as if it were the variant form *curcitură*); *dezvălui* is incorrectly stressed on the antepenult, instead of the ultima; a number of words have been omitted, such as *aviatic*, *halbă*, *harnic*, *moft*; several words have been glossed incorrectly or in ways unrelated to their meaning in the text: thus *consta* is glossed as "state" instead of "consist of" ("state" is *constata*), *de-a dreptul* is translated as "by right" (wrong also in the text, p. 249) instead of "simply, downright," *dezlega* is glossed only as "unbind, untie" and not also as "solve," which is the appropriate gloss in this context (*se va dezlega chestiunea evreilor* "the Jewish question will be solved," p. 260), and so forth.

The authors should be congratulated for adopting the excellent method whereby the main text of each lesson comes as a reward, after the material preceding it has sufficiently prepared the student to understand and enjoy it. Especially in the second part of the book this reward is a very real one, for some of the texts are true literary gems, such as Ion Creangă's "Povestea unui om leneș," Eminescu's inevitable but nonetheless beautiful poem "La steaua" (unfortunately marred by a mistake: the fifth line reads *Poate de multe s-a stins în drum*, instead of *de mult*), and I. L. Caragiale's "Bacalaureat," "Românii verzi," and his entire one-act play *Conul Leonida față cu reacțiunea*.

The text is varityped and is accompanied by numerous photographs and some sketches of Rumanian writers. Beginning on page 142, I found literally dozens of errors, some of slight importance, others more serious, but none that could not be caught by an attentive teacher.

My overall impression of the book is extremely favorable. It is written with a humor and an enthusiasm I found irresistible.

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ROMANIAN ICONS PAINTED ON GLASS. By *Cornel Irimie* and *Marcela Focșa*. New York: W. W. Norton, 1970. 35 pp. + 149 color plates. \$25.00.

The art of icon-painting on glass was probably introduced among the Rumanians in the second half of the seventeenth century from Bohemia. It flourished in northern Moldavia for a time, but its true center was Transylvania. There, in a number of

small villages, first at Nicula in the north, and then in the south near Sibiu and the southeast around Braşov, the painting of icons on glass became in the hands of peasant artists both an expression of folk spirituality and a major industry. The nineteenth century was its age of glory. Afterwards, modern civilization and industrialization created too many substitutes; demand fell, and the art lost its spontaneity and originality. Since its decline, paradoxically, icon-painting on glass has enjoyed a special vogue among intellectuals, and the state has at last taken it upon itself to protect what is truly a national treasure. In recent years existing collections of icons, public and private, have grown enormously in size and many new ones have been established, and serious research into the history and development of the art has taken place.

One of the products of this enthusiasm is the present volume. It was printed in Rumania, and the reproductions of the icons are beautiful. The colors are so striking that at first glance one who has not seen any of the originals may be tempted to think that the camera has exaggerated their brightness and contrasts. It hasn't. The selection is rich and includes the main themes and styles of the four identifiable regions of icon-painting in Transylvania. The icons of Nicula seem to stand out above all the others by virtue of their naïveté and distinctive colors. Unfortunately, the English translation of the introductory essay from the original Rumanian edition is not up to these high standards. It is awkward, and clearly was written for the Rumanian rather than the foreign reader. The American publisher, as some justification for tripling the price of the book, ought to have supplied a good translation of a suitable text.

There is little fault to be found with the factual content of the introduction as it stands. The authors provide the basic (and generally known) information concerning the origins and development of icon-painting on glass and analyze the techniques employed by individual artists and "schools." They also describe at length the most popular motifs, and demonstrate how close the connection was between the religious themes of the icons and the daily events of peasant life. But perhaps they could have gone further and placed the icon in the broad framework of Rumanian spirituality, as Lucian Blaga and Nicolae Iorga did with such clarity and understanding.

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TRST I BIVŠE HABSBURŠKE ZEMLJE U MEĐUNARODNOM PROMETU (MERKANTILIZAM U DRUGOJ POLOVICI 18. STOLJEĆA). By *Ivan Erceg*. Građa za gospodarsku povijest Hrvatske, vol. 15. Zagreb: Jugoslavenska Akademija znanosti i umjetnosti, 1970. 231 pp.

Despite the subtitle, Erceg's book is not about mercantilism, which receives only a few pages, but about the commerce of the Habsburg provinces by way of the Adriatic port of Trieste, mostly between 1746 and 1767. The author alludes to Triestine merchants but deals with business organization and practice only in the more backward South Slavic regions. On the other hand, he discusses Triestine demography, the role of non-Catholics (Protestants, Jews, and Orthodox Serbians and Greeks) in Triestine commerce, and the growth of Trieste's population from 6,424 in 1758 to 10,664 in 1775 and 20,900 in 1800.

Trieste's international and interregional commerce expanded more rapidly than