Hungarian Quarterly

12 2UA 8901

The New

U Thant: Cultural Exchanges and World Peace Science and its Application in Developing Countries József Bognár

> Two Letters of Béla Bartók Bence Szabolcsi

Original Libretti for Two Stage Compositions of Bartók's :

> The Miraculous Mandarin Menyhért Lengyel The Wooden Prince

> > Béla Balázs

Playgoer in Budapest J. C. Trewin

Hungary's Twenty-Year Economic Development Plan István Hetényi – Péter Vályi

70L. IV * No. 11 * JULY-SEPT. 1963 * 58 * \$.70

The New Hungarian Quarterly

EDITORIAL BOARD:

József Bognár, László Bóka, Ferenc Erdei, Lajos Jánossy, László Németh, László Országh, Brunó Straub, Bence Szabolcsi, Áron Tamási, Imre Vajda, István Vas, Anna Zádor

EDITOR:

IVÁN BOLDIZSÁR

Published by Lapkiadó Publishing House, Budapest Editorial Offices, 12 Váci utca, Budapest, V., Hungary

Annual subscription: 17s 6d post free to any address. In Hungary: Ft. 80.—

Orders of readers in Great Britain may be placed with: Collet's Import Subscription Dept., 44-45, Museum Street, London W. C. 1. Wm. Dawson and Sons Ltd., Cannon House, Macklin Street, London W. C. 2. W. H. Smith and Son Ltd., Strand House, Portugal Street, London W. C. 2. Kultura Hungarian Trading Company for Books and Newspapers, Budapest 62, P. O. B. 149. See also last page of cover.

> Orders of readers in Hungary may be placed with: Posta Központi Hírlap Iroda Budapest, V., József nádor tér 1

Printed in Hungary by Kossuth Printing House, Budapest

The New Hungarian Quarterly

VOLUME IV * NUMBER 11

JULY-SEPTEMBER 1963

Cultural Exchanges and World Peace U Thant				
Science and its Application in Developing Countries József Bognár				
Bartók (a poem) Gyula Illyés				
Two Letters of Béla Bartók Bence Szabolcsi				
Original Libretti for Two Stage Compositions				
of Bartók's :				
The Miraculous Mandarin Menybért Lengyel				
The Wooden Prince Béla Balázs				
Hungary's Twenty-Year				
Economic Development Plan István Hetényi				
and Péter Vályi	46			
Sociographic Survey in a Workers' District of Budapest Zoltán Halász	63			
Eötvös's Experiment and the Properties of Antimatter Géza Györgyi				
Sketches to a Portrait of Gyula Illyés Miklós Hubay				
Playgoer in Budapest J. C. Trewin				
Playgoer in London György Lengyel				
Béla Czóbel—Hungarian Painter in Paris				
(with illustrations facing pp. 104 and 105) Dénes Pataky	103			
The Corner of My Room Marcell Benedek	109			
Fear (a short story) Endre Illés	112			
ECONOMIC LIFE				
Prospects of Hungarian Trade Imre Vaida	125			

SURVEYS

Problems of Hungarian Literary Criticism			
(Some remarks on G. F. Cushing's Essay) Péter Nagy			
Philological Congress at Longfellow's Home Town Ferenc Kovács			
Living World Literature Tamás Ungvári			
Our Days at Michael Károlyi Foundation			
(Diary Fragments in the Vieux Mas) Mariann Csernus			
Evolutionary Links and Chains of the Paleolithic Age			
in Hungary László Vértes	153		
International Demographical Symposion in			
Budapest Egon Szabady			
A Suburban Worker's Club Imre Csatár	170		
DOCUMENTS			
Horthy's Secret Correspondence with Hitler			
(with facsimiles facing pp. 184 and 185) Miklós Szinai			
and László Szücs			
BOOKS AND AUTHORS			
Hungarian Short Stories in English Imre Szász	192		
History of Black Africa			
(Review of a monograph by Endre Sík) Károly Borsányi			
A Select Hungarian Bibliography of English-			
American Literature, Arts and Science János Szentmihályi	199		
THEATRE AND FILM			
Theatre Review Dezső Keresztury			
Cassavetes' Actors Gyula Maár	215		
Portrait of Béla Bartók – drawing by Béni Ferencz y	24		
OUR CONTRIBUTORS	219		
A SHORT ENCYCLOPEDIA	225		

CULTURAL EXCHANGES AND WORLD PEACE

by

UTHANT

Secretary General of the United Nations Organization

The devastation and the suffering of mankind during the Second World War led the governments of the Allied countries to search for means which would guarantee a lasting peace and security among nations. This was the meaning and the "raison d'être" of the United Nations and has ever since been its guiding principle. Peace, however, is not merely the absence of armed conflict between nations or between peoples, although this is no doubt its main prerequisite. As the Preamble to the Charter of the United Nations makes abundantly clear, peace is a dynamic and positive objective which has to be achieved by the establishment of and effective compliance with fundamental human rights, by the faithful respect for treaties and other international commitments, and by the promotion of social progress and better standards of living in larger freedom. In a world where human problems have outgrown the national boundaries of even the larger and more richly-endowed countries, and where interdependence has become a necessity and not only a convenience, the realisation of man's rights, the respect for international law and the promotion of economic and social well-being in freedom, require an attitude of tolerance and understanding both by people in their daily lives and by nations in the conduct of their internal and international relations.

The notion of man as an essentially social being, which can be traced in the ancient philosophies of both East and West and which found such lucid expression in the writings of Aristotle, may in our time, perhaps, have to be redefined. For sociability, in the sense of an inevitable relationship not only between individuals but between societies and nations, is an inescapable fact of our age. No more can the nations of the world remain isolated

Address to the Hungarian Academy of Science, 2 July 1963

from one another as it would be absurd to conceive of individuals living without contact with other human beings.

Indeed, such a recognition is found in the words of the Preamble to the Charter, where it is stated that the peoples of the United Nations are determined to "employ international machinery for the promotion of the economic and social advancement of all peoples." National means and national resources, by themselves alone, are not sufficient to achieve the economic and social well-being of mankind, and therefore an international machinery is required to stimulate, to channel and to co-ordinate the efforts and the flow of resources in all directions where human needs so demand.

It is no accident of history nor a fancy of our times that the United Nations and so many other international agencies have come into existence in such a brief span. The pressures brought to bear, amongst other factors, by the fast-growing expansion of the economies in the advanced countries and the acute problems faced by the developing countries in their effort to meet the increasing aspirations of their peoples for economic and social advancement, have brought into sharp focus the necessity of expanding international relations and of creating an international machinery suited to dealing with these questions from a much wider point of view.

The proliferation of international bodies and meetings, both inter-governmental or private, should not be a cause for concern as such. Their number is a response to the demands which are already evident. What is a matter for reflexion, however, is whether in fact the response provided by the international bodies is adequate and whether their structure, their activities and the support given to them are consonant with present-day requirements.

The subject is one, of course, which lends itself to endless, debate and it is not my intention to attempt to give any hard and fast reply. But I am convinced that the growth of international action, both in scope and depth, is an irreversible trend and that the existing machinery will have to be strengthened and improved if it is to meet the challenge of the future. In this there can be no retreat or abdication, for the responsibility for peace and the well-being of mankind is now a collective obligation—perhaps a condition for survival in which each and all of us have a stake.

While the international activities in the political field have been as a rule widely reported, efforts made in the economic, social and cultural spheres have passed comparatively unrecognized. And yet it is as important to ease tensions arising out of poverty, ignorance or disease as it is to solve thorny political problems. For peace is not only a collective obligation but also an indivisible responsibility—indivisible in the sense that peace cannot be split

4

into its political, economic, social or cultural components in the vain hope of solving one without tackling the others.

The concept of peace as an international and indivisible responsibility constitutes one of the cornerstones of the United Nations and its family of agencies. Their respective activities are framed within the over-all objective which is common to all: how to save mankind from the scourge of war.

One avenue of action to which I would like to devote some thought on this occasion is that of international cultural exchanges. It is an area to which I attach great importance and where all nations should be able to cooperate fruitfully.

The term "culture" is very hard to define, but people are primarily cultured or uncultured with respect to certain qualities of the heart. Culture connotes some mental and spiritual excellence, just as health means a certain physical excellence. Health does not mean one thing for a Hungarian and another for a Burman. Similarly, culture should mean one and the same thing for all. The so-called different cultures mean either the different stages in our approximation to the ideal of civilization or else the different expressions of cultural forms in different circumstances. But the ideals which constitute the essential elements of culture are universal.

Hungary is a country with great cultural traditions. Its history is endowed with innumerable instances of creative expression in the fields of literature, music and visual arts. Many Hungarian thinkers, writers, poets and artists have been of international fame, and I am very happy to learn that one of the primary objectives of the Hungarian Government is the revival of traditional art forms in all fields.

Since culture has no national boundaries and since all forms of cultural expression are antidotes to the evil of the human breast, it is highly desirable that the peoples and governments all over the world should pay increasing attention to the need for cultural exchanges.

All of you, I am sure, will remember the historic Asian-African Conference held in Bandung, Indonesia, in April 1955. I had the privilege of participating in its deliberations as a member of my country's delegation. Besides adopting resolutions on Economic Cooperation, Human Rights and Self-Determination, Problems of Dependent Peoples, and World Peace and Cooperation, the Conference adopted a significant resolution on Cultural Cooperation. The Conference was convinced that among the most powerful means of promoting understanding among nations is the development of cultural cooperation, and all participating governments reiterated their dedication to work for closer cultural cooperation.

The resolution further stated that true to the age-old tradition of toler-

ance and universality, the Conference believed that Asian and African cultural cooperation should be developed in the larger context of world cooperation. Side by side with the development of Asian-African cultural cooperation, the countries of Asia and Africa also expressed their desire to develop cultural contacts with others, since this would enrich their own culture and would also help in the promotion of world peace and understanding. I have no doubt that the distinguished leaders of thought, leaders of education and leaders of cultural activities who are assembled here today will subscribe to these sentiments.

Cultural exchanges through the means provided by international bodies are a relatively new experience. The Institute for Intellectual Cooperation of the League of Nations made some interesting contributions in this field, and on a regional basis there are examples as well which have paved the way for programmes on a broader international scale. With the rapid development of science and technology and the increase and improvement of mass media of communications and transportation, other more daring and effective methods became imperative. The concept itself of cultural exchange was considerably amplified by recognizing the close relationship between international understanding and the interchange of knowledge, the meeting of persons at all levels and the exchanges of scientific and artistic production.

Bilateral and multilateral programmes of cultural exchange have increased dramatically in the last two or three decades and, even at this fast rate of increase, they fall short of meeting the demands of our times.

There is ample room both for increased bilateral and multilateral programmes of cultural exchange. In this gigantic task of effecting a worldwide redistribution of mankind's knowledge and cultural expressions, all genuine efforts—whether governmental, inter-governmental, or private are welcome and should be encouraged.

When dealing with the subject of cultural cooperation, one cannot fail to mention the Agreement between the Union of Soviet Socialist Republics and the United States of America signed in January 1958, which provides for cooperation in exchanges in the scientific, technical, educational and cultural fields. This Agreement has covered periods of two years each, and has been extended twice, in November 1959 and in March 1962.

While the implementation of the Agreement has run from time to time into certain difficulties, it has provided a most useful contact between the two countries. This is evidenced by the fact that it has been renewed on two occasions.

We see in this Agreement an encouraging indication of the importance which both leading countries of East and West attach to the task of getting

CULTURAL EXCHANGES AND WORLD PEACE

to know each other better and thereby being able to assess more accurately each other's intentions and actions. But it may go further in removing barriers of misunderstanding and in easing the tensions between East and West.

Within the United Nations family, UNESCO (the United Nations Educational, Scientific and Cultural Organization) has played a leading role in the area of cultural exchange. Not only has it assisted governments in facilitating contacts and information and offered useful forums for discussion, but it has also pioneered in a vast range of activities. In a broader sense, however, cultural exchange has been also the concern of the United Nations and of all of the specialized agencies.

I am firmly of the belief that culture in general is the patrimony of all mankind, although it may acquire particular expressions deriving from the genius of any given nation. If nourishes itself from the accomplishments of the past, wherever they may have originated, and constitutes a common force which pushes succeeding generations towards further achievements. Culture transcends all boundaries and is truly the symbol and the instrument of international understanding.

This has a particular significance now that the world has been suddenly ushered into the nuclear age. For with it have come untold possibilities and hopes, as well as terrifying dangers. Finding ourselves threatened by the gravest risks, but at the same time on the threshold of exciting developments in the fight against the age-old ills of mankind, we have been put face to face with the sad realization that while scientific and technological advances have made prodigious strides, man's ability to live in harmony with his fellow men has lacked corresponding progress. Is it not the case, then, for science, technology, art and all other manifestations of culture to provide an avenue for bringing peoples closer together and for helping in the solution of national and international problems?

It should not be surprising, therefore, that we in the United Nations should seek to expand the area of cultural and scientific exchange and cooperation as a means of promoting peace and understanding between all nations. May I recall in this connexion, the International Conferences on the Peaceful Uses of Atomic Energy held in 1955 and in 1958, the establishment of the International Atomic Energy Agency, the calling of the Conference on New Sources of Energy in 1961 and, very recently, in February of this year, the Conference on the Application of Science and Technology for the Benefit of the Less Developed Areas.

On December 19, 1961, the General Assembly approved a resolution designating the 1960's as the United Nations Development Decade and defined the purpose of the Decade as being "to accelerate progress towards

7

self-sustained growth of the economy of the individual nations and their social advancement so as to attain in each under-developed country a substantial increase in the rate of growth." This accelerated progress of which the resolution speaks requires not only intensified national efforts but substantial international assistance. In the "Proposals for Action" which I submitted to the Economic and Social Council in the summer of 1962 as an outline of what the United Nations could do to achieve the objectives of the Development Decade, there were included within the targets of high priority, the promotion of education and technical training and the adaptation of scientific and technological knowledge to the needs of the developing countries.

The United Nations Conference on the Application of Science and Technology for the Benefit of the Less Developed Areas was planned to be one of the important guide-posts for the Development Decade. Nearly two thousand papers were submitted for its consideration. The Conference brought home the fact that given the will and the means to act, the potential was available to initiate an all out, world-wide attack on poverty, sickness and ignorance.

In addressing a message to the Conference on its opening session, I remarked that the scientists of the world and the leaders of the developing nations together hold one of the keys to a better future and that it was essential that they be enabled to meet, converse and help each other. To this I wish to add now that another key to this better future which we all seek is the recognition of the necessity of breaking through the barriers of mistrust and the willingness to open the door to an era where science and technology can be utilized, not to threaten destruction but to promote the happiness and well-being of mankind.

Many other ways and means are being utilized to further international cooperation through cultural exchanges. The number of opportunities available to students in the form of international fellowships has shown steady increase, both from public and private sources; concurrently, the number of students enrolled in educational institutions outside their home countries has seen gains from year to year. Technical assistance missions, originating from bilateral or multilateral programmes are an accepted feature of contemporary international life and are also on the increase. Contacts between scientists, artists, teachers and other exponents of cultural activity from different countries are now more frequent and extensive than ever before. International travel shows an upward trend as well. The formidable advances in the transmission of news have made it possible to bring the world to practically every doorstep. All of these are encouraging signs. But the total facilities combined are still far from meeting existing requirements and their rate of expansion is hardly adequate to cover the increasing demand. There are also barriers still interposed in the way of free cultural exchanges.

The United Nations and its family of agencies cannot relent in its endeavour to promote the conditions which it considers essential to ensure peace, such as exchanges in the whole spectrum of the cultural field. To do otherwise would be to betray its most sacred obligation. But it can succeed only to the extent to which the Member States of the Organization provide it with adequate support to meet the objectives of the Charter.

FROM OUR NEXT NUMBERS

AROUND THE TABLE by László Bóka MID-CULTURE by Enrico Fulchignoni

VIEW FROM THE PARNASSUS —ANTECEDENTS AND LESSONS OF A DEBATE by Lajos Maróti PARABLES, SCHEMES AND SYMBOLS IN MODERN ART by Ágnes Heller

THE SITUATION IN NATURAL SCIENCES AND THE NATIONAL LONG-RANGE RESEARCH PLAN

by Tibor Erdey-Gruz THE COMMON MARKET AND EAST-WEST TRADE by János Nyerges AN ENGLISH ART-LOVER VISITS HUNGARY

by J. H. B. Beal A CHICKEN AND A WOMAN a short story by Sándor Bródy THE EMPEROR'S FAVOURITE

a play by Gyula Illyés

SIR THOMAS MORE'S UTOPIA

by Tibor Kardos

BELOW ZERO

a short story by Erzsébet Galgóczi

PETTY BOURGEOISIE?

by Péter Veres

CONTRADICTORY TRENDS IN POLICIES OF THE HORTHY ERA

by Tibor Pethő

See also p. 124

SCIENCE AND ITS APPLICATION IN DEVELOPING COUNTRIES

by

JÓZSEF BOGNÁR

rom February 4 to 20, 1963, the United Nations Organization held a conference at Geneva "On the Application of Science and Technology for the Benefit of the Developing Areas." The conference was attended by representatives of 95 countries, by delegates from the specialized agencies of UNO (FAO, UNESCO,

WMO, ILD, UPU, ITU, AEA), GATT, UNICEF, and 42 international non-governmental organizations.

The 95 countries were represented by approximately 1,500 delegates, 24 per cent of this total coming from the developing countries; the majority were diplomats, not scientists.

The Preparatory Secretariat accepted and printed about 2,000 papers. The conference held 100 official meetings, including 3 plenary, 12 general, 8 joint, 15 combined and 62 specialized sessions.

The writer asks to be excused for quoting these bare data, but only statistical illustration can give a picture of the dimensions of the conference.

The conference, initiated and organized by the UN Secretary-General, together with the members of the Scientific Advisory Committee, related two decisive and contemporary problems in an impressive manner.

The first was that of the *developing countries*, which plays an increasing role in international politics and organizations. The significance of this problem flows from several factors.

1. Fifty per cent of the world's population live in these countries, and their number is rapidly growing.

2. In many respects their position and circumstances are specific, yet it is through them that the social and economic contradictions and tensions of our time find most extensive expression.

3. Experience, both in nature and society, show that dynamic factors play a peculiar part in the shaping of any phenomenon.

4. The difficulties and problems associated with the growth of the developing countries induce profound changes in the traditional system of international political and economic relations.

The second problem is the role of science in the control and organization of modern life. The statement that the world depends increasingly on science has become a commonplace. However, today this axiom applies only to natural sciences, the physical world. Noticeable uncertainty is felt when it comes to deciding the role that science is to play in judging social and political correlations. This uncertainty is encountered not only on the part of statesmen and politicians, but also of scientific circles. Many scientists persistently decline to recognize the rapidly growing social responsibility of science. Some scholars—remote from the problems of real life and their interconnections—think only in terms of mathematical formulas, whereas the achievements of the natural sciences forfeit their effectiveness and may even bring danger to humanity unless social and international conditions are radically transformed.

Some statesmen and politicians are slow to avail themselves of the results of the social sciences. Our present structure and methods of government favour thinking in brief periods of time. Science, on the other hand, owing to its nature and mission, regards long periods as its element. The viewpoints of politicians and scientists are often so far apart as to virtually bar mutual understanding.

From this it follows, particularly with the social sciences, that the application of scientific achievements constitutes a problem not only for the developing countries, but for the whole of mankind. The former, observing fewer political conventions and less hampered by bureaucracy (a closed system of petrified institutions), nevertheless offer broader possibilities for direct links between statesmen and scientists and for the discovery of a common language (terminology) and meeting-points of necessarily different ways of thinking. The developing countries, however, represent only the scene for meetings between statesman and scientist, and not their exclusive protagonists or beneficiaries.

The conference was a highly ingenious undertaking of the U N Development Decade, guided by noble aims and imposing in its dimensions. Notwithstanding faults and inadequacies to be discussed later, its results were considerable. The following attempts to summarize these results.

1. Among the scientists of the advanced countries the definite opinion has taken shape that, in view of their peculiar character, the problems of developing countries can be approached only by new methods. Such "apostles of liberalism" as Roepke, Brandt, and others who have declared

12

that the economic prosperity of the highly-developed countries can be extended to the developing areas "by way of normal commercial relations," are doomed to gradual isolation.

2. Scientists and politicians of developing countries increasingly recognize that their difficulties, despite their specific character, form part of the universal problem. Consequently the claim that the various international organizations should deal primarily with their problems is put forward with ever-increasing insistence. Delegations of several developing countries, for instance, suggested the establishment of an International Scientific Agency charged with the exchange of scientific achievements and experiences in harmony with the point of view of these countries.

3. In spheres of research connected with the developing countries, a mutual exchange of information and experiences has been made possible by the conference. This exchange proved to be intellectually stimulating.

4. The conference summarized the crystallized plans of development and organization generally accepted by scientific research. Simultaneously it has facilitated the methodical and coherent clarification of conflicting opinions still widely encountered.

5. The mere fact of arousing interest in the problems of the developing countries in the international world of science may be regarded as an achievement. From this aspect, it is an extremely impressive fact that 2,000 eminent scholars submitted papers.

I therefore disagree with press reports tending to minimize the conference results and regard as downright demagogy the view that it would have been better to direct the organizing expenses involved to a developing country. Such an amount, ridiculously small as compared to existing needs, would provide no help; and obviously, no immediate economic results can be expected of any scientific conference. In the future, however, the results will be fruitful, even if no direct statistical connection can be demonstrated between improving economic work and such conference.

Despite the generally recognized success, a few serious mistakes and inadequacies must be pointed out warning for the future. The most important are the following:

I. Given more concentrated, more clearly defined and more concrete objectives, the conference might have been more successful. For want of these, its work was occasionally frittered away and dissipated. The problems of every developing country cannot be crammed into a single conference, to be dealt with from the aspects of all branches of science. It is common knowledge that among the developing countries there are immense differences between the general level, social conditions and the declared aims of social de-

velopment on the one hand, and the role they play in international life on the other. Even from the scientific viewpoint, it is impossible to deal with every sphere, from geology (the discovery of natural sources of energy) and national economy to telecommunications and nutrition, without comprehensive principles. In this way no opportunities are provided either to discuss problems or to exchange experiences. In the absence of comprehensive principles, the addresses amounted to independent soliloquies; however interesting the soliloquies of eminent scientists might be, the reports were unable to produce a satisfactory relationship between them. (Fortunately, there were numerous exceptions in this respect.)

2. Priorities were not defined for purposes of the conference or from the viewpoint of debate. Application is hardly possible without a definition of priorities, particularly when a debate is attended exclusively by the representatives of one branch of science, coming from different countries. Today the integration of branches of science is more important than specialization, particularly as regards application, where the tasks to be accomplished must form the starting point. In the case of general questions an economist may be more important for an engineer, agronomist or organizer of instruction. It is wrong to disregard this fundamental principle of scientific organization in the arrangement of such a conference.

3. The Preparatory Secretariat did not demonstrate appropriate decision and consistency in judging the papers submitted. The subject of the conference was not a mere summary of the experiences recorded by highly developed countries, but first and foremost their application. More explicitly, this means that every paper should have started with the problems of the developing countries. Obviously, many other aspects also have to be taken into consideration at an international conference, for instance, proportion of attendance, size of the session room, etc.

Even with due regard to these points it seemed unnecessary to accept papers from research workers of advanced countries on the information derived from household statistics. In advanced countries household statistics have been cultivated for a long time; a lengthy explanation of their significance is superfluous. In developing countries, however, it is indispensible to lay down the foundations of demographic statistics (including registration of births), industrial census, statistics of arable areas, etc.

Naturally, a long line of similar examples could be quoted.

4. Last but not least, the developing countries were not represented appropriately at the conference.

In this respect there are well-known difficulties. These countries have

few scientists and if these few are always away at international conferences, their home economy is bound to suffer. Diplomats, I think, can be spared more easily, it being their job to attend international meetings. However, it is questionable—speaking with mild irony—whether the integration of science and diplomacy in the developing countries has attained a degree where diplomats may conduct exchanges of scientific experience.

The delegates of their developing countries objected to the site of the conference because of the high expense, travel costs, etc.

The relatively low level of their activity was primarily due to these factors.

Since these elements were well-known already prior to the gathering, the question arises whether it was expedient to leave matters as they were.

After assessing the problems presented by the substance and organization of the conference, let us examine the common viewpoints and debates that developed among participants on the possible lines of advancement for the economically developing countries.

Agreement was reached to the effect that backwardness was a complex phenomenon and not simply an economic condition. In the origin of this phenomenon social conditions played a decisive role (period of stagnation), then colonialism brought about further aggravating distortions. Despite its complex nature, backwardness is nevertheless a consequence of social and economic conditions, though intellectual phenomena are associated as secondary factors.

There was a debate on whether intellectual phenomena should be regarded as secondary, or backwardness—"a property of individuals and groups" can be eliminated by intellectual factors alone. This issue is hardly new; while listening to the arguments and counter-arguments, I remembered the time when, as a young undergraduate, I took part in a debate on the landhunger of the peasantry. The lecturer, a representative of some ecclesiastical organization, described the desire to possess land in moving terms as a mental disease and a psychic aberration. (It must be remarked that in those days 40 per cent of the arable land in Hungary was the property of big landowners.) He raised the question as to what could be done to overcome this mental affliction. "Divide the large estates among the peasants," we replied to the lecturer. The situation is, I think, the same with backwardness "as an independent intellectual factor."

There was agreement that with developing countries economic growth has to be planned. Western delegates suggested "indicative" planning as

14

APPLICATION OF SCIENCE

practised in France or Holland. The essence of such planning consists of fixing decisive economic index figures and then creating spheres of interest where independent economic units act of their own free will. The system of indicative planning is thus based on the presence of highly developed economic conditions where the units (firms) taking part in economic activities will, for various reasons, act in accordance with the notions of the planner, without any direct interference.

However, it is common knowledge that in most of the developing countries no such conditions prevail.

Indicative planning furthermore presupposes the presence of a highly developed infra-structure, since the regrouping of economic forces can be carried out only in this way—in compliance with the spheres of interest. Finally, the system of indicative planning—expressly or self-evidently presupposes the presence of balanced conditions and free price trends.

From this it follows, in my opinion, that planning in developing countries cannot be allowed to assume a one-sided indicative character, since it requires more intervention and artificial induction of various processes.

Everyone admits the decisive role of the governments of developing countries, *i. e.*, of the State, in the initiation and alimentation of development. In form, the process of development is reminiscent of "enlightened absolutism," when reforms corresponding to objective requirements of history and economy had to be introduced "from above." Debates took place regarding the main fields of State activity. Most of the western scientists maintained that the building up and improvement of a State administration will tax the limited forces of the government to such an extent that it should be glad to have private capital deal with economic problems. For my part, I do not question the role of private capital, including foreign capital that respects the laws of the country and invests the bulk of its profits in the country; I, nevertheless, think that the plan of development must form the basis and framework of all economic activity. This implies that the government has to direct economic life, notwithstanding its many cares and difficulties.

Interesting debates developed on the problems of industrialization. There was full agreement—and this may be registered as a success—that the developing countries should be industrialized. The question was, how? The natural endowments of these countries being dissimilar, no uniform schedule can be prescribed. The views of several western economists may be briefly summed up as follows: the line of industrialization should include light industry and food industry, with a technology based on the obsolete equip-

ment of advanced countries; small factories should be established, since experiences are scant, and the State should make investments only where private capital declines to do so.

The contrary view, as stated at the conference by myself, may be summed up as follows:

1. In economies of small countries sensitive to foreign trade, industrialization probably has to follow an indirect path (in India and Brazil the direct way is preferable). This means that a surplus has to be created for foreign trade, to cover the import of the necessary instruments of production. Where textile imports run high, a textile industry has to be established in the course of this process, otherwise it is impossible to create a surplus for foreign trade.

The aim nevertheless must be to set up works for the manufacture of instruments of production in the second phase of development.

2. The choice of technology is an extremely intricate problem. In some branches of industry the application of obsolete techniques is unavoidable at works of regional importance. In certain instances it may mean progress to remove family looms to common workshops, providing for the purchase of yarn and the sale of products on a cooperative basis.

Modern techniques should, however, be employed in the case of works where

(a) production for export is envisaged (as a result of improving division of labour among the developing countries);

(b) standards of manufacture exert a strong influence on the technical and financial level of other branches of industry (e. g., machine factories, power plants).

3. Efforts should be made to install works of optimal size. Even in highly developed countries minor industrial units are often of considerable importance in some branches of industry. Obviously, works of optimal size, differing in the developing countries from those of the highly developed regions primarily because of market problems, frequently imply big factories. The presence of modern large-scale industrial works will have a highly beneficial effect on the whole industrial development of these countries.

4. A division of labour between State and private capital in which every profitable factory is founded by private capital is simply inconceivable. The governments of developing countries have small revenues. Income tax, which plays such an enormous role in the USA, does not signify any considerable source. Consumption (indirect) taxes consitute the only fixed basis of the budget, but in countries with a low living standard, high rates of assessment

APPLICATION OF SCIENCE

lead to a decline in turnover. Moreover, the volume of turnover is much smaller than in advanced countries.

Consequently the State needs profitable factories in order to increase its revenues.

The debates aroused by these issues contributed to a clarification of views and, occasionally, a new approach towards various problems.

A Hungarian delegation of 19 members attended the conference. The Preparatory Secretariat accepted twenty-one of our papers. In the debates members of the Hungarian delegation spoke on thirty-five occasions. At the request of the Secretariat, five contributions were delivered at lectures designed to start debate. The delegation displayed its most intensive activity in sections dealing with natural sources of energy, agriculture, industrialization and planning.

The foreign reader may ask how such a small country came to exhibit such extensive activity at the conference. Did it flow from unfounded motives, an overestimation of our forces, and a failure to understand the gravity of the problems discussed? "What are the Hungarians doing in Africa?" I was asked by numerous western friends in Geneva and during may stay and work in Ghana, by collaborators at Accra, too. This is a question often repeated at home, at meetings, debates and friendly conversations alike.

The answer is not simple; indeed, the questions are justified, though not always in the form in which they are posed.

I do not propose to give an official, carefully weighed, "diplomatic" answer. I shall endeavour to formulate the reply in the way I sometimes put it to myself when daybreak found me at my desk, still absorbed in studying the problems presented by the growth of developing countries.

The first inducement is of a humanist-internationalist character. Small nations, including Hungary, have also inherited and developed human knowledge. What we know we owe to the fact that others—our contemporaries, and preceding generations—passed on their knowledge to us. It is also our duty to pass it on to others. If a need for it arises in the region of the Danube and the Tisza, we have to meet it here. When a demand is voiced elsewhere, we have to satisfy it there, to the best of our abilities.

Secondly, we feel deep sympathy for these peoples. Their emotions of today and of yesterday are alive in the memory of the Hungarian people: bitterness and anger over the oppressors, desire and striving for national independence, and, if necessary, a brave seeking of new roads and pioneer activity. In the world of today, with distance virtually abolished, the

18

Hungarian people turns with interest to the peoples of Africa and Asia.

We know that in searching for new paths one cannot avoid stumbling. We would, however, like them to suffer and err less by profiting from humanity's collective experience, including our own.

Therefore, we do our best to let them share our own experiences.

The second incentive is inspired by perspectives, by looking into the future. We are convinced that the growth of the developing countries will bring to fruition things that will be new by world standards, teaching lessons to the whole of mankind.

Not only the highly advanced countries influence the developing countries, the reverse is also valid: the developing countries affect the world, influencing the fate and future of mankind.

The new principles and methods of industrial-technical and biologicalagricultural development serve to inspire the advanced continents and countries as well. The peculiarly manifold problems of growth encountered today in the developing countries may lead to new sociological vistas, endeavours and ideas.

Novel methods of instruction derived from experimentation in the laboratory of the developing countries will also augment the knowledge of youth on advanced continents. Today there is need for a revolution in instruction, not only in Asia and Africa but also in Europe, where the forms of education, historically evolved, are unable to cope with steadily increasing knowledge. The quantity and quality of knowledge grow in geometric proportions, those of educational methods in arithmetic proportions. If we are to keep pace with the world's advance, we have to turn our eyes to the developing countries, contradictory as this may seem. In these countries the wise old saying becomes a truth: learn while teaching.

The third inducement flows from realities, from harmony of interests. To the extent permitted by our economic potential, we are in a position to establish multilateral economic relations with these countries. We know it is not enough to supply goods to the developing countries, backwardness being a complex condition which cannot be eliminated by the exchange of merchandise.

All investment factors must be raised to a higher level, so that the various elements may be in harmony with one another. Technical assistance and education are of particular significance. Only with adequate training can the mere mass of imported machinery be brought to function as a modern plant. Our industry—especially some branches of our machine industry, such as cold storage, equipments for cooling (conditioning), vehicles (Diesel trains, air-conditioned, comfortable long-distance buses), telecommunication equipment—finds a ready market in these countries. On the other hand, our economic life needs their goods, and we are ready to buy not only foodstuffs and raw materials, but also half-finished goods and finished products.

These economic relations, based on principles of equality and mutual advantage, are beneficial to both parties.

Having studied the plans and the long-term perspectives of the underdeveloped countries, gauged the expected increase in their national income (approximately 5 per cent yearly), the volume of their investments (at present about 30,000 million dollars a year), and calculated their considerable elasticity in imports, we have concluded that Hungary may easily multiply its bilateral turnover with them in the coming decade.

In our relations with developing countries humanist and internationalist sentiments and inducements are interwoven with multilateral economic cooperation founded on mutual interest.

As a member of the Hungarian government delegation that lately visited Africa I had the pleasure of noting that the leaders and peoples of the African countries understand our intentions and appreciate our effort to broaden relations.

It was gratifying to see that the governments of the new African States know and esteem our achievements in the development of our socialist economy.

The innumerable tokens of appreciation and friendship showered on us by our African friends have strengthened our conviction that we are not pursuing baseless objectives in turning towards the developing countries. The sons of a small people may also be present at any point of the world where they may be able to help, teach and learn, and to acquire friends.

BARTÓK

by

GYULA ILLYÉS

Call if they will "discordant chaos" what will soothe and assuage us; yes! let the curse of glass burst on the floor and the shrieks of the rasp got stuck perverse between the teeth of saw instruct the throat and violin: there should be no more peace, no more serenity within the gilded walls of concert halls, aloft the smart, secluded stalls until the heart's dark prison falls!

Call if they will "discordant chaos" what will soothe and assuage us: that the "folk" still has spirit and life and vigour in it, and speaks articulate! Like steel and stone when ground together groan

and gnash and curse and swear although this rings on well-tuned vocal chords or piano strings, if it cannot do else this way it brings true testimony to harsh reality;

for just these battle sighs demand—this hell let loose, this chaos cries: let there be Harmony!

BARTÓK

For just these wails cry out, if any, —above the false, the pretty songs so many and plead to Fate for Harmony, true Order, else the world must cease to be:

the world must perish of its wrongs if not again the "folk" sings mighty songs! True Hungarian, spare and stern musician (among your peers—"a man by fame preferred"), was it not preordained by destiny that you had sounded just this nation's soul and through the shaft—as if a throat yet narrow of that deep mine sent up the shriek for help to pierce the dome of cold rigidity which has the stars for chandeliers?

Who now cheap comfort plays insults my woe: Mother's dead—it ill fits
to have for requiem the "hits" composed by Zerkovitz.
Where homelands are lost who dare bewail the loss on hurdy-gurdy?
Is there some hope left for the human race?
When minds struck dumb must face this last concern, you speak up firmly,
"aggressive," wild musician, great and stern, and reason: there's a case for us to live and hope,

And have the right

-as diers of death and bearers of birth-

to look bravely in the face

the lot we can't avoid upon this earth.

For he who hides the troubles makes them worse.

No more can they as once they tried

to keep us blind and deaf when storms unleashed would lay the land in ruins and rough-shod ride, and then with "why were you idle" us to chide.

21

You honour and esteem us when you share the secrets trusted to your care: the good and bad, virtue and sin you raise us by your revelation treating us as if we equals had been. This—the consolation! How different, how fair human speech, and sterling, gives us the strength to bear the most disturbing, bleakest moments of despair.

Thanks to you, thanks for the strength which helped us overcome the hells of torture. Here the end: a new departure; here the example: he who finds expression for horror liberates from its oppression. Here a great soul's response to existence, the artist's who did his penance and suffered in hell.

Because the evils that our lives befell were such words cannot tell.

Picasso's double-nosed maids and six-footed horses galloping wild only they would have been able to put it into some noise and wailed or whined what we humans were made to stand, what no one but those who suffered can understand; for which no words exist and perhaps words never can, only music, like yours, music magnificent, grand, yours and that of the living Grand Old Man,

only music, music divine, full of the primeval fires of a mine,

BARTÓK

full of the songs of things to come that dream of when the people reigns supreme; all prisons topple down to ground before its impetuous stream; for the promised bliss to be found on earth it prays, though it blaspheme the sacred, only to redeem; it heals though hurting it may seem and lifts its every good hearer into a world above, better and clearer!

Work, good doctor, who feigns no lulling calm, but with your music sound

and feel the pain where we have come to harm, and then compound

what strange and magic, beneficent balm by making the sound

that would rush from our hearts into a dirge, a lament of pain but cannot upsurge

-for us, mute of the heart's expressive urgeon the vibrant strings of your nerves resound!

Translated by L. T. András

TWO LETTERS OF BÉLA BARTÓK

Through the courtesy of Dr. Alexander Buchner, Director of the Museum of Musical Instruments at Prague, the Bartók Archives of Budapest have lately been enriched by the addition of two valuable letters. One, an original, is presumably from November 1912; the other, a type-written copy brought to light recently in Rumania, is from September 1918. Both letters were undoubtedly addressed to János Busitia, schoolmaster in Belényes (1876-1953), for whom Béla Bartók cherished a warm friendship since 1909. Innumerable Bartók-documents referring to his personal life are associated with Busitia's name and legacy. Dr. Buchner purchased the two letters from a Rumanian musician several years ago.

The first letter is in Bartók's hand, covering eight pages of notepaper. It bears no date, but from the contents it may have been written in November or December of 1912, for it was then that he returned from his tour of collection in Torontál County, where he had recorded 408 tunes at the villages of Egres, Sárafalva, and Valkány, sung by various Rumanian peasant singers (see János Demény, Musicological Studies, 1955, Vol. III, p. 423). Prior to this newfound evidence, we were ignorant of the immediate circumstances, details and astonishing results of this collection tour, now clarified. The letter reads as follows:

Dear Professor,

For some time I have wanted to answer your kind letter and tell you about the many interesting things I found in Torontál. The necessity of asking you for something (again a request!) in this connection has now overcome my laziness and aversion to writing letters. The South turned out to be a peculiar nest of ballads. Now and again a ballad cropped up among the young people, until finally, at Petrovosel (a purely Rumanian village, which, strangely enough, nevertheless has a Serbian name) an old watchman dictated seven long ballads at one stretch, as if he had been reading them from a book. The recording took $2\frac{1}{2}$ hours without a break; I could hardly keep pace with him, but the old man went on, imperturbably... At the beginning I thought he might have learned them from an almanac, as



Béla Bartók Drawing by Béni Ferenczi



ballads collected and published by others. However, it soon became evident that these pieces had never been recorded or published before. At home I looked up my collection and found that five were more or less different variations of ballads that have already appeared; but two are entirely unknown. One of them—consisting of 222 lines!—is a veritable ballad gem. It is very distantly related to the Székely ballads, which are, however, much more laconic. I am sending it herewith in the original recording; perhaps it will interest you. N. B. Occasionally the words recorded are in dialect: instead of ci (tch), §; instead of t' (ty), ci (tch); i. e., §e = ce (we); şiňe = cine' (who); ciňe = tine (you). It contains also a Turkish word: socac, which means street; you may not know it. It is strange that in South Torontál, pre is invariably used instead of pe.

In the same village I discovered a primitive instrument: a (here Bartók drew a sketch of the instrument across the text of the letter)

 \sim \sim mark where the holes are)

a sort of long reed-pipe with six holes and a slit for the tongue. A primordial oboe! Its sound is much like that of a pipe, a reed-pipe (or a bagpipe), but it has no bag. It is blown straight from the mouth. There is only one old man who can handle it. It is called "caraba," but in that region the same name is given to the ordinary bagpipe as well. Have you ever encountered the word? It is interesting to note that the old man with the caraba is also a quack who plays a particular tune in conjunction with certain ceremonies while attending to the sick ("pentru beteşug").

And, finally, one more noteworthy thing: I have come across a song supplicating for rain ("dodoloaie"). At times of drought gipsy children walk from house to house, one of them dressed in green boughs. After singing the song, the people of the house pour water over the child. The words of the song are something like the following:

> Paparuga ruga Ja ie**ș**i de ňe uda Cu-o ulcuța noua S'o umplam de roua Norii ňi se lasa Polaie ňi se varsa etc.

In the meantime I have heard that the same custom prevails in Hunyad, but there it is practised by the Rumanians themselves.

I would like to know whether such a song exists in Bihar county, and if so, I would like to include a variation or two in the volume to be published.

Therefore I would greatly appreciate it if you would make an allround inquiry among your pupils (from the area around Belényes and that between Belényes and Vaskóh) whether this custom is alive in their parts; if they happen to know it, make them say the words (or sing the tune) and you will, perhaps, be kind enough to write down the words and the tune. As a rule, the melody is quite simple and can be taken down by anybody who knows about music.—In this connection the following questions might also be asked:

1. Whether the Turca dance was cultivated in their region;

2. When somebody has died in the house, whether they sing, at dawn, the dirge beginning with the words "Zorilor, surorilor;"

3. When and by whom the other ordinary funeral hymn is sung:

(Vai tanasa meu

Cum te-ai îndurat și m'ai lesat, etc. ==

Vaîet dupa morții.)

(At what hour, in the room or in the street; by hired, professional mourners or by members of the bereft family?)

4. Whether peasants at the Sunday dance do the "ardeleana" or some round dance (of what name?); or whether they dance only the "danțul maruntel" and the "poarga româneasca." Unfortunately, at the time I was unable to carry out the collection with appropriate accuracy, partly because I knew much less of the language, and partly because my knowledge of the subject was also more limited.

True, I found an incredibly large number of different dances in Torontál, for instance:

Hora		ardeleana (= rara, = larga)		
accion		pre loc (= pre picioare, = de doi)		
	round			
	dance			
d .				

florica pe sucite (= $\hat{n}v\hat{a}rtiti$, = de $\hat{n}toarsa$) brâu (These three follow one another.)

then the *poçovaica*; the *dudureanca* (danced by two girls and one boy); *pupița* (danced by two boys, crouching); *crucea*, pre bât, caluțul (male solo dance with one or two sticks); *judecata*; *babaleuca*.

And who knows how many more may be latent among them.

26

In the interest of completing the first volume, I must ask you once more to undertake an all-round inquiry in order to elucidate my list of questions. Perhaps your music master will help to record the tunes, if he can spare the time.

My trip to Mármaros I have put off to Easter. I have got in touch with the chaplain, Birlea, who has offered to come with me everywhere. So I shall, I hope, not need any other offer. As a matter of fact, we have a project of publishing, in one and the same volume, his collection of words, together with my collection and the material taken down by Brediceanu in Mármaros last year on a phonograph (approximately 200 tunes).

The material of the Torontál volume will be arranged in one month, when I shall send it to Mr. Pavel. I am glad he is willing to do the work. He is sure to do it very well.

With the kindest regards, Béla Bartók

The "volume" mentioned in the letter is the one containing Bartók's Rumanian collection of Bihar, to be published by the Rumanian Academy of Sciences in 1913. Obviously, Bartók was thinking of a second volume (and soon of a third as well); the second was to comprise the Torontal collection, the third, evidently, the Máramaros material. We know that their fate differed from Bartók's plans; the publication of the Torontál volume could not be realized. - The clergyman, Ion Birlea, was Bartók's companion and eager collaborator on his tour of collection in Máramaros in March, 1913. (See Bartók's Letters, III. 55.) Pavel was the Rumanian teacher at the secondary school of Belényes, who gave Bartók valuable aid in arranging and checking the words of folk songs.

The other letter given to us by Dr. Buchner in a type-written copy, the text of which was recently published after the original (as we know from János Demény) by George Sbircea in the Kolozsvár journal Korunk ("Our Age"), 1961, XX/6, pp. 663 to 670, was written towards the end of the First

World War. Unrest and discontent were increasing in the country, and Bartók reacted strongly to the general atmosphere. The second half of the summer of 1918 he spent at Belényes (see János Demény's communication in Musicological Studies, 1959, VII, 105), and after his return he went for a fortnight to Adolf Kohner's Felsőszászberek estate, where he devoted most of his spare time to collecting folk songs. The letter, bearing no address but, as mentioned before, evidently written to János Busitia, presents a true picture of his company, his mood and his social irritation. It contains references to various details of the life of the Busitia family, even speaking about their dog, Bujor. The letter, furthermore, touches on another theme: Bartók was busy with projects for the stage; Sándor Bródy having failed to finish the promised libretto, Bartók started to compose music to Menyhért Lengyel's Miraculous Mandarin. To the best of our knowledge, the trip planned for November never came off; the collapse that terminated the war and the subsequent October revolution created an entirely new situation for the whole country.

Here is the letter:

Rákoskeresztúr, Sept. 14, 1918

Dear Professor,

I know it was really not nice of me to give no sign of life. But, first I was waiting for the Rumanian Dances, so that I might send them to you; unfortunately, in vain, for they have not appeared to this day. Secondly, I have been extremely busy, travelling, collecting, etc. In the third place, I have been much too lazy to write letters. (Admission equals semichange for the better.)

I have been told of the rumour you spread at Belényes about my having bought a French lady chocolate for the journey. The fact is that I was eating some of the chocolate and naturally offered it also to the lady, but actually I was bringing it to my son for lack of something better, and he, of course, received it with great joy. It was pleasant to travel with the lady, inasmuch as I had an opportunity of conversing in French, until I got tired of it. To hear good French is, in itself, a pleasure, regardless of the theme of conversation. As for the woman, she turned out to be a vile viper: she knows my wife and her family quite well and has seen my son. All this she carefully kept to herself until the end of the journey, who knows why? Never believe in women!

After a week at home, I went for a fortnight to Kohners' lordly splendour. At dinner three footmen and a parlour-maid waited on us, my room was cleaned by two valets and a chamber-maid. Carriages, horses, food, baths, cigarettes, wine and real coffee in plenty and of excellent quality. And these people know so well how to enjoy life that one forgets to be angry over the unequal division of wealth. The guests walked in and out as in a hotel. Books were put at our disposal in the library, for walks we went to an immense park; fortunately only the front part was kept in meticulous order, trimmed and raked to perfection, becoming wild gradually as it stretched down to a natural lowland coppice. The park is full of comfortable seats, which nobody ever uses. In the wash-house four women are ceaselessly washing, mangling or ironing. And all this great magnificance and work is carried on for the Kohner couple and their three children! N. B., they also own a mansion in Budapest and another residential estate in Hont County. The conversation ran on various topics: music, literature, the Jewish question, religion, the bolshevik movement, production, trade, etc., all this, naturally, from the baronial and capitalist viewpoint.

Every morning the baron goes out shooting, returning with 25 to 30 partridges. He is rather well informed about music and a great music lover; he himself plays the violin fairly well. He is a great friend of painters (they are all very fond of Adolf Fényes, who also spent a few days there

TWO LETTERS OF BÉLA BARTÓK

during my visit). One of his daughters paints, she has studied under Adolf Fényes; the other daughter is going to the university. He lost his only son in the war.

Of course, I spent most of my time at the wash-house where I collected many songs from the laundresses, while I watched them ironing various kinds of petticoats trimmed with lace, as well as shirts and drawers. I found that their linen too is first-class.

One evening barefooted girls, seasonal workers, came in front of the house to say good-bye and dance, after an ancient custom. They even invited "The Right Honourable Baron" to dance!

When I got home I set to work. Bródy failed to send me his libretto, so I have begun to compose music to Menyhért Lengyel's text.

The engraving of my works is making headway, only the printing is very slow.

How is Bujor? That night he slipped out through the gate, accompanied me to the station, and there caused a public scandal with his generally known friendly manners; finally, by resorting to energetic gestures, I contrived to make him leave. Did he get home?

I have to ask you to kindly let me know the Christian name of Mr. Nutz on a postcard, as I would like to write to him personally about the middle of October on the subject of my trip to Szatmár, where I think of going in mid-November.

> Best regards from Béla Bartók

When these lines were written, "Bluebeard's Castle" and "The Wooden Prince" were already on the repertoire of the Budapest Opera House. In Vienna Bartók's works were being printed and the composer's fame had begun to spread to foreign countries. At home growing groups of the intelligentsia gathered around Bartók, to be joined by the rich baron, an art lover, who entertained the composer at his residence. It is interesting that it was here Bartók came into contact with a number of celebrated artists, some of whom he had known for years: to the names of József Rippl-Rónai, Róbert Berény, János Kmetty, Béni Ferenczy and Ödön Márffy, that of Adolf Fényes may certainly be added. Many years later several guests of the Kohners' country seat frequently recalled Béla Bartók, who used to spend hours on end in a field-guard's shelter or a wash-house, waiting for his peasant singers, while the distinguished company sat at dinner or supper in the dining-room of the large house, in expectation of his appearance... often in vain.

BENCE SZABOLCSI

THE MIRACULOUS MANDARIN

Pantomime grotesque*

by

MENYHÉRT LENGYEL

Characters

MIMI THE OLD GALLANT THE YOUNG STUDENT THE MANDARIN FIRST THUG SECOND THUG THIRD THUG

SCENE—An upper-storey room: fantastic colours of squalor. Tattered wall-paper—bleak walls comically crippled furniture—corners filled with odd things as in some shabby, disreputable old curio shop. In short: This is the den of three thugs, who use it as a store for stolen goods.

There is a door upstage with a window on either side. From outside, in a compound of vibrating street-lights and a mixture of confusing cries and noises, the life and hubbub of a huge city spill into the room.

T

MIMI and the three THUGS. The FIRST THUG is lying full length on the bed, the SECOND THUG is having a row with MIMI in the middle of the room. They have no money. He turns his pockets inside out—they're empty. The THIRD THUG eagerly rummages through the drawers of the dresser—nothing turns up. He too turns upon the girl. MIMI keeps shrugging her shoulders. Why can't they leave her alone? What do they want of her? It's not her fault. She can't help.

At this moment the FIRST THUG sits up on the bed: he is a big, grim-looking, reckless bully. He scrambles to his feet and walks up to MIMI. He grabs the girl's arm—and pulls her to him savagely. "No money? Well, you go an' get some!" MIMI, frightened, makes evasions: "What am I to do?" The THUG: "You go to that window and show yourself. Get someone to come up here—and we'll take care of him, the three of us".

The two other fellows are all for the scheme. MIMI is reluctant—fists are raised to her face. The FIRST THUG pushes her brusquely to the window. Then the three men take counsel quickly: they're going to hide—one under the table, another behind the dresser, and the third concealed beside the bed. They do so, then wait.

* The Hungarian original was first published in the literary magazine, Nyugat ("West"), 1917, pp. 87-93.

MIMI at the window. She looks out; she waves her hand; she winks; she smiles—no result. Suddenly, she starts. Looks back timidly. The three THUGS poke their heads into sight: "Got anyone?" She nods yes. The three men duck their heads again. They are waiting. Footfalls coming slowly up the wooden stairs. MIMI retreats to middle of room, her eyes riveted to the door, which now opens and frames—the OLD GALLANT.

2

He is a quaint dapper old man—tired, wrinkled face, but waxed moustache; shabby top-hat; coat shiny with wear and ironing; suspicious-looking spats over what were once a pair of patent-leather shoes; dirty collar; cheap, gaudy tie; withered flower in buttonhole.

He enters smiling with the assurance of a gallant. After a few steps, he stops, looks the girl up and down. He is delighted. Takes off his top-hat, places it on the table (hair, dyed and groomed with painstaking care, is smoothed over his skull), and, while eyeing the girl, begins to peel off his dirty gloves. MIMI stands still waiting.

Now the OLD GALLANT steps up to her and opens his arms, meaning to put them round her. MIMI takes a step back, looking at him inquiringly and, by rubbing thumb and index together, asks: "What about the dough?"

The OLD GALLANT ignores the question—makes another amorous move. MIMI, now holding her hand close under his nose, repeats her question: "What about the dough?"

The OLD GALLANT waves that aside; he smiles: "Money—that's not important. It's love that counts." He presses his hand against his heart—he is wooing her, showing off; he pinches her arm, her cheek, becomes increasingly fresh. MIMI, indignant, is hard put to it to keep him off when—the three THUGS spring foreward and attack the OLD GALLANT. They form a chain from the table to the door, toss the old man from hand to hand and finally chuck him out the door. He tumbles down the stairs; and the thugs throw his top-hat after him—one hears the hard hat roll tap-tap down the stairs.

Resentment runs high among the occupants of the room. The old man is ridiculed, his wooing imitated. Once again the FIRST THUG confronts the girl menacingly: "Mind you do it smarter this time!" Again he pushes her along to the window, and again the three men hide themselves. MIMI at the window: action as before—she swaying her hips provocatively. The frivolous music conveying temptation and whose volume has been gradually increasing, suddenly becomes charming, gentle and childlike, because—

3

MIMI has caught sight of someone in the street. She leans from the window, waves her hand and smiles. Then she turns about, clasping her hands joyfully. A gay, light patter of feet surges up the wooden stairs... the door flies open and reveals... the YOUNG STUDENT.

Rosy cheeks, blond hair, broad tie, short pants, big shoes. He has come rushing up to the door, but now he stops and stands helplessly, not knowing what to do with himself; he is panting, blushes deeply and casts down his eyes.

MIMI is studying him, smiling—he's a nice boy.

The STUDENT, smiling too in embarrassment, looks up at the girl.

MIMI beckons to him to step nearer. The STUDENT advances timidly.

MIMI: "Come here, little boy." She takes his hand—how smooth it feels! She strokes his cheek—how rosy! His head how blond! She draws him closer to her and again pats his cheek: "You little

31

darling. My, and how handsome and clean he is!"—She looks him up and down with delight. The STUDENT feels embarrassed and is awkward and sweet.

Now it strikes MIMI that this, after all, is but a victim, poor boy: she has got to try and find out what he's got on him. She puts her arms round him and lightfingeredly, quickly searches him. A glance at his hands-no rings; waistcoat-pocket felt-no watch; pockets of his jacket searched-there's only a handkerchief ... She sniffs at it: it's scented!... She throws it away: Damn junk! Annoyed, she asks: "Why, have you got no money at all?" The STUDENT sadly shakes his head. Depressed, despairing and helpless, he turns to go when-she takes pity on him very much: Poor boy. "Come here, you little darling. No need to be sad like that. What a young boy... And how he's trembling ... Come on!"

She throws her arms round his shoulders, caresses him, fondles him, mischievously pulls his ear, pats his cheek, then takes the boy's clumsy hands and puts them round her waist; they start waltzing slowly. Their movements gradually become more uninhibited... Cheeks begin to glow, their heads bow closer together—love burgeons in their hearts... The music grows more and more melting—they stop and look at each other, and laugh. They kiss.

At this moment, the three THUGS, who have been watching the scene with anger, jump out from their hiding-places, dash forward and pull the couple apart. The boy puts up some resistance—but, of course, he hasn't a chance against those three bullies, and they throw him out the door. He has disappeared from sight, but down the stairs and through the courtyard and beyond, above the noises of the street, his sobbing is faintly heard.

In the room the ruffians turn towards MIMI; they are very angry. She is sorry for the boy and cries. The thugs jeer at her: how is it that, of all the men she can have, she wants that little kid, that young nobody? Love, that's what she's after. And as if that's not enough, she feels sorry for him and goes and cries her eyes out for him.

The FIRST THUG draws his knife and threatens her: "Take care—I'll cut you up! If you don't do something this time—if you don't get cracking—you're finished. Get back to the window!"

MIMI, trembling, obeys. Once again the three THUGS hide themselves.

The faint lament of the sobbing boy can be heard still, and back at the window, as she resumes her soliciting, the motif of temptation, of lust-provocation is heard again and works into a crescendo, suddenly acquiring a pungent, spicy, exotic colour.

4

At the window MIMI starts. Alarmed, she takes a step backwards. The THUGS poke their heads forward: "What's the matter?" She hovers at centre, dismayed and hesitant. The THUGS urge her to get back to the window, and timidly she returns to it. The exotic music increases in volume; the stairs are creaking. Her gaze riveted on the door, MIMI, trembling, retreats to the table. The door opens, and the MANDARIN appears on the doorstep.

A Chinese. Broad, yellow face; shining slit eyes—an unblinking, fixed stare like that of a fish. He wears a silk skull-cap, from under which a long black pig-tail falls on his back. He is dressed in a richly embroidered, loose-fitting yellow silk coat, black velvet trousers and very fine boots.

He wears a twisted, many-stranded gold chain around his neck, the buttons of his coat shine, and he has many diamond rings on his delicate fingers.

He is standing on the doorstep, looking at the girl with an unblinking stare, a deeply serious look in his eyes.

She is frightened of him and edges
backwards. But whatever she backs into-the table, the dresser or the bed- the THUGS, from their hiding-places, push her back towards the MANDARIN. At last she plucks up courage and cautiously approaches the Chinese, who is standing on the doorstep. She timidly invites him to come nearer. The MANDARIN does not budge. She invites him once again. The MANDARIN moves. Slowly, at a steady pace, he comes to the middle of the room. She points at the chair, motioning him to sit down. The MANDARIN sits down. But fixedly, unrelentingly, a darkly earnest look in his eyes, his set face never registering the least emotion, he continues to stare at the girl.

Something's got to be done at last, and MIMI, awkwardly and shivering, begins her show. She dances and whisks past the MANDARIN in a provocative manner. She waltzes round the room and as she comes to the door, with a sudden movement -always dancing-she bolts it, then dances on. The MANDARIN continues to watch her with his unblinking, grave stare. She dances faster and faster-by now she has thrown off some of her shyness, her movements grow less inhibited, and, as a spin brings her face to face with the MAN-DARIN, seeing the oddly stiff, unmoving posture of the Chinese, she bursts into laughter, which increases in force and, dizzy with the dancing, dissolving in laughter, plops upon the motionless MANDARIN's lap.

With the laughing woman lying, wriggling and tossing under his nose, the MAN-DARIN slowly undergoes a peculiar transformation. A soft tremor passes over him from top to toe. A blush rises to his cheeks. A flicker of his eyelids breaks his beady, fixed stare, and he starts blinking ever more rapidly. His chest heaves, his breathing becomes difficult and broken. His hands twitch, and his fingers—in increasingly rapid flits—wander on to her neck and head... His excitement mounts. Minute reflex actions burst forth—a twitch, a shudder passes over him—and a sudden hot rush of blood passing through him starts him shaking all over. The girl looks at him—and gets scared... She stops laughing, jumps to her feet and backs away.

The MANDARIN rises, too. He stretches his arms and moves towards her. She flees... The MANDARIN follows her, his eyes riveted on her, his face distorted and imploring like that of a sick animal.

The chase is on... The girl flits between the table and the chairs, with the MANDARIN intent on her trail... He leaps, makes a snatch at her, falls... Down on the floor, he manages to catch her by the ankles... She tears herself free... He jumps to his feet-his awkwardness and clumsiness are falling away from him... are gone... He moves with more alacrity ... becomes extremely nimble and alarmingly grotesque... Now it is he who moves provocatively, starting to dance with fantastic movements. A strange, grating noise rises from his throat. MIMI grows increasingly frightened of him... She is fleeing, he follows in hot pursuit. He jingles his money and makes greedy snatches at her. He almost reaches her. She slips out of his hands. He is cryingtears streaming down his cheeks... He is completely beside himself-spinning, whirling, with increasingly alarming speed... He is now like a huge spinning top, fanning a whirlwind around him... His yellow coat and pig-tail stream through the air. It is impossible to avoid him... He catches the girl and with a rattle of intense happiness in his throat sinks with her to the floor.

At this moment the three THUGS rush forward and fall upon the MANDARIN. They hold him down and release the girl. They search his pockets—the gold coins fall from them with a jingle and roll all over the floor; they uncoil the long gold chain from his neck, pull the rings from his fingers. All this is done with lightning

spead. Having plucked him clean, they exchange glances—and already the decision is taken to kill him. They grab him as if he were a parcel, throw him into the bed and on him heap pillows, blankets, mattresses, rags, everything, so as to stifle him to death. Pause. Then they make a sign at one another: "Finished." The girl is standing by the table, shivering. A slight pause. Then the THUGS sigh in relief: "He's done for."

At this moment the MANDARIN's pale, yellow head emerges from under the blankets.

It is a head with glassy eyes that start out of their sockets and are fixed on the girl.

The three THUGS are taken aback. The MANDARIN isn't dead! They pull themselves together. All right, let's finish him off.

They throw the blankets from the bed and pull the MANDARIN out of it. As soon as his feet touch the floor, the MAN-DARIN bounces up like some fantastic ball and hurls himself at the girl.

Before he reaches her, the THUGS catch him and hold him down. They twist his arms back, holding him fast. The MANDA-RIN, apparently unconcerned about what's happening to him, continues to stare at the girl with goggling eyes—two torches fed by the flames of a terrific inner fire.

The THIRD THUG produces a long and blood-stained, rusty knife. He motions to his two friends that they should hold the Chinese fast. Then, pointing the long knife ahead, dashes against the MANDA-RIN.

He runs the knife into the latter's belly.

The skin rips, the body slacks—the point of the knife emerges at the MANDA-RIN's back.

They let go of the body and watch it fall—now he's sure to die.

For a moment the MANDARIN staggers, totters and stumbles—he is on the point of slumping (they are watching eagerly). Suddenly he regains his equilibrium, starts and jumps—and is at the girl again.

She flees, screaming.

Again the THUGS grab him and hold him fast. They too are alarmed and dismayed—all the more reason for doing away with him quickly.

One of the THUGS produces a big old-fashioned pistol. He aims it at the MANDARIN's head and fires. Big bang and smoke. The THUGS jump clear of the MANDARIN. The smoke lifts—a dark singed hole shows on the MANDA-RIN's forehead where the bullet passed through him. He staggers and totters swings round and is once again at the girl.

He starts chasing her with grotesque bounds.

They seize him and hold him down.

This is something horrible. He has not died!

What is to be done?

Kill him! Kill him! You've got to! But how?

One THUG points up at the chandelier.

That's where he's going to swing.

They lift him on a chair... they wind his pig-tail round his neck... And now one of the THUGS, standing on the table, strings the MANDARIN up on the chandelier by his pig-tail. The chair is kicked from under his feet—the MAN-DARIN is hanged.

The light goes out.

Darkness.

Silence.

Huddled together the three THUGS and the girl hold their breath in the darkness.

Suddenly a dim and eerie light looms up in mid-air.

The MANDARIN's rotund belly like that of a Buddha, a fantastic sphere floating in the air—begins to shine.

The mystic light illuminates the whole figure of the man who has been hanged by his pig-tail—his big, yellow, round head,

his eyes starting out of their sockets,—eyes that, in a stubborn animal glare and with terrible desire, are turned on the girl like a pair of electric searchlights.

The THUGS, shuddering and a-tremble, scuttle for shelter; they creep under the bed and hide themselves.

The girl stays in the middle of the room.

She looks at the MANDARIN-for the first time without fear-and smiles.

She beckons to one THUG: "Come here." As the fellow refuses to go to her, she walks up to him and drags him along: "You cut that mandarin down for me."

The THUG dares not touch the man.

She urges him more energetically, putting the knife in his hand : "I *insist* that you cut him down!"

At last the THUG, trembling, clambers onto the table, and with the knife severs the pig-tail.

The MANDARIN drops to the floor.

But again he rises and rushes at the girl. She catches him in her arms. She hugs him and clasps him to herself in a long embrace.

The MANDARIN emits a rattle of happy fulfilment—he clings to the girl, and a tremor passes all over his body.

At this moment the wound on his belly and the hole on his forehead start slowly bleeding.

He is gradually fainting away; his hug slackens and his arms droop; his knees give way beneath him.

There is a happy look in his fixed stare, but slowly his eyes close.

A smile hovers on his contorted face. His desire is spent.

Slowly the girl, triumphantly smiling, lowers the body on the floor—to the sounds of a quaint and strident, exotic music.

The MANDARIN is dead.

Translated by István Farkas

THE WOODEN PRINCE

A ballet in one act*

by

BÉLA BALÁZS

THE STAGE

A grotesquely primitive setting. Downstage left, there is a hillock. A tiny castle is perched on top of the hillock. It's a turreted toy castle, with its outer wall removed so that the interior is laid open to view-the kind one sees in charming old Italian paintings. We see a small room that contains a table, a chair and a spinning wheel. (This is about all it can contain.) We notice, in the right wall of the room, a small window overlooking the country below, and, in the wall at the back, a little door. (One cannot help wondering how a tallish person can possibly squeeze through it.) There are two flights of stairs leading from the exquisitely beautiful castle. The one curves down the hither slope of the hillock. The other barely shows on the far side. It obviously snuggles up to the threshold of the little door at the back, prostrating itself reverently before it.

The little hill is girdled by a streamlet. You shouldn't assume though that this is some turbulent, choppy, shapeless body of water—no, silvery-blue wavelets, large, tender and round, are ranged in it peacefully, showing up in candid self-exposure, like the breasts of a bundred women reclining. The bither path curves across them over a bridge. The silvery-blue circle of the streamlet is ringed by the black-and-green hoop of

* The Hungarian original was first published in the literary magazine, *Nyugat*, 1912, pp. 879–888. a pine-wood. It is a vast forest, to be sure. The trees stand in rows, four deep, motionless and still. For here there is no rumpled, scrubby brusbwood. From the open arms of the trees heavy green curtains are dropping, trim, one like the other, as though they were rigid lines of wellgroomed ladies-in-waiting trying to hide and shield something.

A road leads from the forest into the open country (to upstage right). A big boulder lies by the roadside (down centre). Up centre, there is another hillock, crowned by another little castle. The road runs right up to the gate, which is sbut—they don't let it run any farther.**

Beyond that, nothing is seen, only a golden sky. And everything is plain and orderly. This is a world where Things have made a covenant and are at peace among themselves. They have nothing against each other any more. They have spoken their last word and are now waiting for Man to give his final answer.

FIRST DANCE

Opening music sounds while, slowly, the curtain rises. Everything is plain and orderly, the music says, and things are at peace. However, the music also speaks of some great and silent, harrowing desire,

** Roads have a tendency to surge into houses; but people shut them out. Roads are dangerous enemies of peaceful hearths.—The Author. for in this peace Things have spoken their last word and are now waiting for Man's reply. It's a long, dismal waiting.

The curtain is up. As our eyes follow its rise, we behold, near the apex of the set, at the foot of the near castle, a tall woman sheathed in a grey veil. She is standing motionless, gazing afar, toward the yonder castle. Yet the grey veil falls over her face too. There is about her an air of suffering (could it be the suffering of that waiting?), of mystery and of terror. She obviously is not human, and yet one cannot help feeling a fondness for her.

Down below, at the foot of the hillock, in the middle of the forest, the little PRINCESS is at play. Her golden hair is topped by a gold coronet, a silver mantle hangs from her slight shoulders. Flowers in hand, she dances round the trees in wideeyed wonderment. They do not stir. With nimble, coquettish and capricious movements she skips about among the trees. She is so lonesome and would like to make friends with the trees. But they do not stir.

SECOND DANCE

The music grows restless. Something is going to happen. The GREY FAIRY stirs: with her arms she draws marvellous, sweeping arches over the country. "Attention! All set—Now!"

At that, the gate of the yonder castle opens and there emerges from it the PRINCE. His curly golden hair is topped by a coronet, and a purple mantle drapes his broad-shouldered back. But, oh, he has a haversack slung over his mantle, and in his hand he grips a staff! It is a big walking-stick as tall as himself. Obviously, the PRINCE is off to see the world.

The PRINCE waves goodbye towards the slowly closing gate.

After that, he advances a few steps downstage. He opens his arms: "Oh, how beautiful, how wide the world!" He comes capering down the slope. "Oh, to go rambling—how wonderful!

The GREY FAIRY, leaning forward, watches the PRINCE as he approaches with gay, dancing steps. "So there you are. So you're coming at last. I have been waiting for you so long." She then comes down the hill. Her movements are fraught with mystery and majesty. She crosses over the bridge and enters the forest, where the PRINCESS isengaged in her child-like dance, not suspecting a thing.

The PRINCESS makes an endearing curtsey before the FAIRY OF The GREY VEIL and ingratiatingly dances around her also.

The FAIRY OF The GREY VEIL sternly points towards the castle: "Get back up there! Go home! Get along with you!"

The PRINCESS, sulking: "I won't! Why should I? I just won't go!" Suddenly she skips away like a cat and dances off. "Catch me if you can." The FAIRY opens her arms, from which veils are flowing like two grey wings. She seems to fly on them after the PRINCESS. She catches up with her, and drives her away with magic movements of her arms.

The PRINCESS, whimpering, runs for the bridge and, sulking and crest-fallen, goes slinking up towards the castle. But she turns about, scowling: "You'll pay for this. Just you wait."

The FAIRY OF The GREY VEIL keeps glancing back at the PRINCE, who is coming up the road, as she shoos away the PRINCESS. Her intention is quite obvious—she does not want those two to meet. While the PRINCESS, with bowed head, climbs up the hill, the FAIRY turns about, walks up to the edge of the forest and, with her arms wide open, greets the PRINCE as he arrives there. What is she up to? Surely she isn't trying to show herself off?

The PRINCE is about to reach the edge of the forest when he perceives the FAIRY appearing in front of him. He stops in his tracks, amazed. Who is this? What is this?

The FAIRY OF The GREY VEIL stands still, while a soft rocking starts from her hips and goes rippling up over her body to her finger-tips. Is it a summons? It is a sweet summons if you understand it. If you don't, it is a frightening enigma. The PRINCE is puzzled and shrinks back in dismay. But it seems as if he were with much difficulty pulling his unresponsive limbs out of some magnetic current. And what happens now? As he comes to the edge of downstage right he glances up towards the hill and catches a glimpse of the beautiful PRINCESS who is about to enter her palace. And, bang, he falls in love with her on the instant. He runs forward, he runs right, he runs left-he doesn't know which way to run. He flings his arms open, goes down on his knees, then jumps to his feet as if to take wing. (One wonders, indeed, how such a whirlwind love-listen to the music say so-can fail to snatch him up and precipitate him through the air.) His dance expresses a desire that makes him toss and writhe. As if he were tugging at fetters that bind his limbs. As if he felt shackled by his own body, by the world at large! The PRINCESS has not noticed him. She has no idea that the PRINCE is already there.* She knows nothing; and so she enters her little castle (whose interior is so agreeably exposed to view), seats herself at the spinning wheel near the window, starts the wheel, and begins to work. (Working at this time of day!)

The FAIRY OF The GREY VEIL has seen what happened only too well. Impossible not to see it. The PRINCE wants the PRINCESS, and wants her badly. The tall figure of the FAIRY bows, she folds her

* That is always the source of trouble. Princesses ever hang back till they can see a thing with their own eyes. But by then the best part of it has been lost. That's how it is.—The Author. arms over her head and withdraws into the forest, passing over the bridge and up the hillock. Why should it hurt her so much? What can she have been expecting? The music conveys some sadness... And up there, in the castle, the spinning wheel is whirring away.

THIRD DANCE

(Grand ballet)

The PRINCE jumps up. "I'll go up to her. It's the simplest thing to do." ** And he runs off, exultantly, towards the forest. But lo! even as he is about to enter it, what happens?

The FAIRY OF The GREY VEIL draws magic circles with her arms. It's a command from a haughty and mighty person. And behold!

The FOREST stirs into life! The music now speaks like an eerie wind, and the trees sway to right and left, pointing their branches at the PRINCE. A marvellous sight! The trunks are swaying like supple female bodies, and the branches are swinging like the slender arms of women, and the foliage flutters like so many green veils. The trees seem to have turned into women. The PRINCE recoils, taken aback, and for a moment changes his mind. But he looks up at the castle. "There's the Princess I've got to get up there by any means!" After all, he is a prince and he will not take fright at a living forest. He lays down his big walking stick and makes a determined dash for the trees. But see what happens now!...

The FOREST moves! Four lines of trees, like four dancing whirlpools, swirl around the hillock. How will you get through here, oh Prince? And so the dance struggle is on. The PRINCE dashes against the magical dancing forest and rebounds from it. He

^{**} This thought, as a rule, does not at once suggest itself to princes in love—real-life princes, that is.—The Author.

repeats his charge once, twice. Now he has got through the first ring of trees.

The FOREST's outermost ring of trees has stopped, as though petrified. The spell has been broken. Yet three more rings of trees are still swirling round the little hillock. The outermost danced most slowly of all.

The PRINCE finds this a kind of tag game. The dancing starts anew. He now finds it more difficult to get through between the trees: here, the roundelay goes faster, the whirl is swifter. Still, at one place, he manages to slip through.

The FOREST reveals that two of its rings of trees have already stopped. The tress are standing still, only their tops continue swaying. Is it because they cannot stop their motion on the instant? Or do they mean to say, "It's no use. No. No. No. No!" We shall see.

The PRINCE is very clever, to be sure. He has negotiated even the third ring of trees, which stand behind him wagging their tops. But the fourth ring! That's a different matter! Like dry herbs blown by the wind, like raging witches, the trees toss and swirl in front of him. But the PRINCE is not to be outdone. He is tossed and spurred on by love. Oops! He's got through, and has now come to the bridge. What now? He starts for the bridge. Now he is about to set foot on it.

The FAIRY—who has been watching the scene from on high and performing wonderful gyrations with her arms and body as though she was driving those trees round and round in whirling rings as a ringmaster drives his manege—now, for the second time, makes a sign in magic command. And lo!—

The RIVER rises in its bed, and its silvery-blue waves lift up the bridge and toss it backwards, against the slope of the hill. (Now, my Prince, there's a dance for you! A dance of the waves!) Silvery-blue veils float and flutter and stream. It is as though they were the undulating bodies of a hundred women. Perhaps they really are?

The PRINCE once again shrinks back. But he is not the sort to give in. He runs up and down the river bank, but this time to no avail.

The RIVER's dancing, undulating ring of babbling, rippling waves leaves no loophole. Indeed, the trees behind the PRINCE are still saying, "No! No! No!"

The PRINCE tired and beaten at last, slinks back through the trees, whose tops are still swaying, saying no. He walks back to where he laid down his staff and picks it up sadly. (My god, how very sad he is!) No use—the Princess cannot be reached. With his head hanging, he starts off to right. The FOREST and The RIVER have stopped, and the bridge is now back on its pillars, spanning the river.

The PRINCESS—what has she been doing all this time? Why, she's been pushing the treadle and spinning the spindle. She's been doing nothing.*

She did not even know that the PRINCE was down below.

FOURTH DANCE

The PRINCE, however, turns to look once more. He cannot possibly go away without taking just one more look. He opens his arms: No, no, it is impossible to give her up, impossible to tear oneself away from her! He turns back. Again he starts for the forest. He stops dead-it's useless that way. "My god! My god! What shall I do?" He can see the little gold coronet through the window of the castle. "There she is! Oh, if she would but lean out and look down! If she but knew that I am here! How can I make her notice me?" He leaps high, stands on tiptoe-all in vain. Suddenly, an idea flashes through his mind. He takes off his coronet and turns it round, looking at it affectionately: "This is my glory, my emblem and ornament. You shall announce

* Indeed, there is nothing wrong about princesses not helping princes in trying to win their hearts.—The Author.

to her my presence." So he hangs his coronet on the head of his staff, climbs on the big boulder, and reaches the coronet up high. He waves his staff, "Halloa, Princess!" The PRINCESS looks up. She sees the coronet beyond the window and eyes it with curiosity, but without stopping her work to do so. After taking a good look at it, she pores over her wheel and goes on spinning the spindle with indifference. The music imitates a derisive, scornful humming. The PRINCE lowers the staff with the coronet. He grows excited, pricks up his ears. He feels sore: "What! Isn't this coronet enough for her? She takes no notice of it? Yet there's no other coronet to compare with this one in all the world. Never mind. She will take notice of me. She must. If she ignores my coronet, I shall show her something else." Thereupon he throws his fine scarlet mantle from his back and ungirds his sword. What is he going to do? In a trice, he ties his fine straight sword to the staff, crosswise, so that it looks like the skeleton of a scarecrow. Then he wraps his scarlet mantle around the sword and sticks the gold coronet on the staff. Why, now it almost looks like a real-life prince! If he were to plant it in the middle of a wheatfield, he might fool the birds. "Now, my Princess! Look who is here." He raises his coronet-topped, mantle-wrapped staff up high, proudly, triumphantly. This standard is invested with all his insignia, his regalia, and under it he is standing on tip-toe -a plain, unadorned fair-haired boy.

The PRINCESS sees the regalia. Now that's something. The wheel stops; her little head turns with interest towards the strange standard—but that is all. After a while, the sound of the wheel turning and the spindle spinning is heard again. The music imitates a scornful, derisive humming. The PRINCE, exasperated, lowers his crowned scarecrow. What'll he do now? He is fuming with rage. And that odious humming noise! "That beautiful Princess up there cannot possibly remain quiet once she knows that it is I who am here below! Evidently the dummy is still a poor one. Imperfect. It is not invested with my beauty. It just isn't ME!" In a fit of exasperation, he opens his haversack and produces a big pair of shears. Now what's he up to? Why-good heavens !- he is clipping off his fine, long golden hair! Then he takes the hair and arranges it as a wig on top of his stick and puts the coronet on top. But now the thing is the spitting image of the Prince! Seeing it from afar, his own mother would believe it to be her son.* Now then, he once again raises the wooden dummy. He does so neither haughtily nor with enthusiasm, just simply, as one will show one's best work to announce to the world: "Look! Here I am!"

The PRINCESS' humming wheel stops instantly. She jumps to her feet, amazed: "Oh! Isn't he good-looking!" She feels a rush of warmth to her heart. She is overcome with an emotion such as she never has felt before. She reaches her little hands through the window. "He is the most handsome Prince I have ever seen. I must have him!"

The PRINCE exultingly flaunts the dummy and, hiding behind it, retreats with dancing steps, enticingly: "You'll come down! You'll come down!"

The PRINCESS leans out of the window, alarmed: "Is he going away? Oh, my God! I'll run after him." She runs out on to the road on this side of the hill, but catches sight of the FAIRY. She runs back into her little castle and flings open the door at the back. However, before leaving the castle, she snatches up a little mirror from the table. "Am I pretty enough? Will the handsome Prince like me?" She titivates herself like a kitten, gathering up her hair, which reaches to her knees, and lifting it on both arms as if to weigh

* Why, yes, that's what princes are like. They would strip off their skin to be able to make a true image of themselves—and no mistake.—The Author.

it. After that, she slips through the door. The FAIRY—now what has *she* been doing all this time? She's been standing motionless, watching that queer PRINCE invest a wooden dummy with all his ornaments and beauty. But having seen him cut off his hair and, waving the Wooden Prince enticingly, go dancing off, she furtively creeps down the slope of the hill and hides herself in the forest. Leaning forward she stares in front of her, on the watch like a beast of prey crouching before springing. What is she up to?

FIFTH DANCE

(Minor ballet)

The PRINCESS has also just come along the other path. She runs across into the forest and, smiling and coquettishly, dances towards the Wooden Prince, with whom the real PRINCE has reached the righthand corner of the stage.

The PRINCE now draws himself up: "At last! You've come at last!" He sticks the Wooden Prince into the ground (its back to the audience) and steps forward from behind it, with his arms flung wide open, proud and happy ... But oh, what's this?

The PRINCESS, repelled and frightened, begins to flee from him. "Who is that ugly, ungainly, bald man? What does he want of a Princess like me?" (Oh, poor young Prince, you have no coronet and no hair.)

The PRINCE still smiling, his arms still open, pursues the fleeing PRINCESS. "Why, this is but a play of lovers." Oh, poor, poor PRINCE.)

The PRINCESS, her eyes fixed on the handsome Wooden Dummy, waves her hand at it and wants to get through to it, dodging, with dancing steps, the ungainly, bald man.

The PRINCE now understands. He bars her way! "What do you want? Where are you dancing? Why, that is but a wooden dummy! All the ornaments you see on it are mine! All that is me! Me! Me!" (Oh, you poor Prince.) And the chase is on.

The FAIRY—as though this were the chance she has been waiting for, when those two in their dodging and chasing come to the centre of stage, with the Wooden Prince standing, forsaken, backstage—comes out of the forest and runs across the stage to right, to the Wooden Prince, her grey veils fluttering ominously. Lo! Now she is treading softly round the dummy in a wondrous, magic dance. Is she casting a spell on the dummy? And now—look! look!—

The DUMMY begins to stir. The mantle is waving lightly as if filling up with body. The wig quivers as if it had settled upon a head. And look! The dummy raises an arm. The music is now full of crackling and pattering sounds as of gnarled twigs being broken. The Wooden Prince stirs and moves. (If anyone should think that some leggy actor has shot up out of the trap and got into its frame—all right, that's none of my business.)

The PRINCESS notices that the dummy has stirred and joyfully waves her hand at it, calling upon it alarmedly: "Come, help me! Let's get to each other! Look, this ugly, bald man wants to catch me." (Oh, poor Prince.)

The FAIRY makes another movement —giving the dummy a push—and then goes stealthily back into the forest.

The DUMMY, the wretched thing, is moving! It is dancing—if that is the word—towards the PRINCESS. It moves as though its every limb were breaking as it bends them. Well, a dummy's a dummy—anyone can see that. With one exception. The PRINCESS sees only the coronet and the mantle, and the curling golden hair—the very things princesses want. Let him dance! The PRINCE dances with fascinating grace and bewitching sadness; his very soul is moving in his limbs. But it is all in vain. The PRINCESS dances to right and to left. It is like a game of tag, and it goes

on for a while. Now! She has reached her partner, after all. That Wooden Dummy! Well, she asked for it.

The PRINCESS joins hands with the WOODEN PRINCE and tugs away at him, trying to make him join in the dance. And he does dance, bless him—every splinter and chip in his body is cracking and creaking. In this manner they go dancing out.

INTERMEZZO

The PRINCE stands there forlorn, without mantle and coronet, bald, looking on as the beautiful Princess dances off with the Wooden Dummy he has made. And he watches the creation of his own hands, invested with his own beauty so as to make it a herald of himself, dancing with his loved one, who, he is sure, has been waiting for him and been looking for him and no one else*. Oh, poor young Prince! For you, it seems, the game is up. Already, the dusk of evening is gathering about you; the surrounding country is turning gloomy, heavy and grey. It's all over. The poor PRINCE sits down on a stone lying by the wayside and buries his bald head in his palms. Nothing stirs. The music only is speaking; it says: "Wretched love. Contemptible princesses. A life like that isn't worth living." Yet nothing stirs. For all that soared and hovered has now sunken to the depths. Truly, his sorrow is like a boundless, monotonous wilderness-the music pours over it like a stray wind. Long the PRINCE remains sitting in that posture, while a heavy night is descending upon him. Maybe it will even bury him.

FIFTH DANCE

(Grand ballet and apotheosis)

But as the scene grows dark and darker, a sort of uneasy shudder passes over the

* You have no idea how often this sort of thing happens to princes that make up wooden dummies.—The Author.

countryside. The FAIRY emerges from the forest. Her grey veils seem to light up. She starts moving, beckons to right, beckons to left-apparently issuing orders in quick succession. A mysterious bustling and whispering surges up in the music. Every Thing stands where it stood before, and yet it seems as if each Thing has changed its form.** And now begins The FAIRY's magic dance. Now it becomes evident that she is Queen over all Things at this place. At first, she circles slowly round the huddled PRINCE in a wary, wheedling, endearing dance: "Now you are suffering. It is as it should be. Now you are turning away from Life. Now you are mine!" And she flits about like a will-o'-the-whisp, like a luminous magic bat. And whichever way she turns, the night turns ablaze with magic light. (The light of the moon must be like that, shining over the lunar regions.) And wherever she turns, a shudder passes over all Things, and they stir and respond in whispers. Once more she flits around in a faster circle, and the Things move and follow her. The green-veiled trees of the forest start off, and the silver-blue-veiled waves of the stream leave their bed. "Come on, come on, come here, all of you. Come and gather ye round my sad Prince." And the Things, forming a semi-circle, surge towards the baldheaded and unadorned, sorrowful PRINCE to pay him their obeisance. "Come here, more of you! I want all of you to come here! Now he is suffering. Now he belongs to us!" And it seems as if the slope of the little hill were sliding: all the Things that were on it-flowers and bushes and stonescome rolling down it; but they do so noiselessly and meekly. And little imps and elves are turning up from nowhere. For if so many Things can move, every Thing can.

** This point needs to be explained. Such things take place every night. At night, objects take off their masks, and we see them do it, only we do not recognize them, as it is dark. All the same, we know that, at night, everything changes.—The Author.

THE WOODEN PRINCE

And the Things, paying their obeisance, dance round the bald-headed PRINCE. And now the FAIRY walks up behind him and, softly, in a motherly way, addresses him; "Raise up your eyes, oh Prince, and look about you".

The PRINCE raises his eyes and lets his gaze travel around. "Ah! What's this?" It is like an awakening from a sort of sleepreality into the world of dreams. "Where am I? How light my poor, anguished heart feels! Why, this is a different world! Where is my sorrow?" And he almost starts looking for his sorrow. Yet it is gone with the world that has gone.*

The FAIRY now steps in front of him: "You are in my land, oh Prince. This is my country here. Your sorrow is gone with the world that's gone."

The PRINCE, as in a dream, takes the FAIRY's hand. It is the way the dreamer and the sleep-walker move. "Oh, strange Fairy, I've had such great sorrow." And, with the passing, reposeful languor of sorrow, he places his other hand too in the FAIRY's, and lays his head on it. The PRINCE has surrendered.

The FAIRY strokes his head and makes a signal to the Things: "Pay ye homage to him! He is now our King." All Things pay their obeisance and prostrate themselves. And lo—

The FAIRY takes a wonderful head of golden hair from the calyx of a flower and gently presses it upon the PRINCE's head. Oh, this is more beautiful a hundred times than the one he has lost!

The FLOWER bows its calyx and dances off. ANOTHER FLOWER advances and holds its calyx under the FAIRY's hand. The FAIRY produces a splendid golden crown and sets it on the PRINCE's head.

* Now there, my Prince, you can see the use of the world of dancing. If the world is bad it ceases to exist. Everything will dance to the throbbing of your heart. But this is true not only in the theatre.—The Author. Ah, this is more splendid a hundred times than the coronet he lost!

The GREAT MAGIC LILY advances and from its bell-shaped flower the FAIRY produces a mantle of petals and hangs it over the PRINCE's shoulders. She then makes a sign of command to her hosts. The PRINCE rises. Ah, he is more handsome a hundred times than his former self—now lost—ever was. Is it quite lost, one wonders?

All THINGS dance round the PRINCE, fêting him. The trees form into lines; the waves prostrate themselves before him as a solid path; and smaller flowers, imps and elves—a gay crowd of flitting outriders—run ahead of him, up the hillside. The wave-path and the lines of trees lead to the foot of the hill.

The FAIRY now takes the PRINCE by the hand and, walking on the waves, between the lines of bowing trees, leads him over to the foot of the hill, where the trees and the flowers flock around him, forming a live arbour. "Here. This is your throne. You are now King here, King over the soul-comprehending."

The PRINCE lets his intoxicated gaze travel over the scene: This is triumph, pomp and splendour! No more suffering, no more night.**

SIXTH DANCE

(Minor ballet)

Thus, there is triumph and pomp and splendour, and the PRINCE, radiant, is standing at the centre of ALL THINGS, which are paying obeisance to him. And now, of a sudden, over on the other side (upstage right), there appears—

The PRINCESS, tugging at the Wooden

^{**} This point too needs to be explained. Darkness is a veil that hides things; but once things have revealed themselves, there is no more veil, and darkness ceases to exist. For the PRINCE, for instance, the night has been dispelled.—The Author.

Dummy; she tries to make it dance; and dance it would, that miserable—

The DUMMY, were it not so hopelessly out of joint by now. Its coronet is cocked at an angle, like the hat of a drunk, its wig has slipped back over its nape, and its fine scarlet mantle barely hangs from one shoulder. The WOODEN PRINCE has broken down and is stamping through a rather extraordinary dance. The PRIN-CESS, exasperated, is egging her sorry partner on. She is angry with it, and boxes and tries to straighten it. Maybe she even hates it already. But there is nothing to be done about it, since she has chosen this one. Now, as she is struggling with the DUMMY she enters the alley of firs at the end of which the resplendent real PRINCE is standing. And as she catches sight of him, she stops and stands agape. She pushes the wretched wooden DUMMY away from her, and it crashes and slumps to the ground. She smiles at the PRINCE and stretches her small hands towards him. "This is the most handsome Prince, after all. I must have him!* And she starts towards him in a coaxing, coquettish, flaunting dance.

The PRINCE notices her and clutches at his heart. He cannot help it—she *is* the real Princess, after all. Yet he makes a reproachful gesture of refusal: "Now you'd like to have me, wouldn't you? It's crown and mantle and hair that you want. So go to your dummy! There it is! It's lying over there. Go away! I don't want you." And he turns away from her and walks upstage. The FAIRY goes with him, but not intimately, as before, not taking him by the hand. When the PRINCE clutched at his heart, she drew her hand away and stepped back, and now she seems to have wrapped herself up even more in her veils.

The PRINCESS grows alarmed: "Oh, my God! Is the handsome Prince going away? Is he angry? I'll run after him." And off she goes.

* Princesses think in such direct terms.—The Author.

SEVENTH DANCE

(Grand ballet)

The TREES bend towards each other, like so many "V"-s closing, barring the way of the Princess.

The PRINCESS dances round the inner circle thus formed, to get to the PRINCE. The TREES, however, put new branches in her way, and the mound and the PRINCE on top of it are separated from the PRINCESS by the asteroid pattern of intertwining V-letters. This is the same kind of tag game again. But the interlinked walls of the firs rise like a star-castle; and the dance of the waves meanders in between them.

EIGHTH DANCE

The PRINCESS, tiring of it at last, buries her face in her small hands und runs off, crying (to downstage right). But here she stumbles against the lifeless form of the wooden DUMMY and almost falls over it. She views it in disgust and exasperation. She kicks its coronet: "Is that the thing that deluded me?" She kicks its mantle: "Is this the thing that turned my head?" She kicks the wig: "Is this the thing I fell in love with?" Then, in her utter despair, she snatches her coronet off her head and dashes it against the DUMMY; she throws off her beautiful silver mantle. "I don't want these things! Better to have nothing!" But she does more than this: she whips out the big scissors from her belt-no decent princess goes about without her sewing things !-and cuts off at her shoulders her wonderful golden hair that reaches to her knees. "I don't want anything! If the Prince does not want me, so I may as well be poor and ugly, a despicable creature!" She then falls on her knees before the stone on which the Prince in his sorrow sat some time ago and throws herself on it, sobbing. (Poor little Princess! Anyone would now take her for a shivering, out-at-the-elbows little shepherdess rather than for a Princess.)

The PRINCE has found it impossible, after all, to preserve his equanimity behind his stockade of fir-trees. Still and all, it was with the utmost difficulty that he brought himself to turning his back on the PRINCESS. Something makes him tingle all over, and he emerges from the forest upstage. He himself does not know what he wants to do—just saunters along, to the tune of some sweet music. As he advances downstage, his eyes fall on the sobbing PRINCESS. Well, well, she isn't the haughty, coquettish Princess any more—she has shed all her ornaments. She has humbled herself.

The PRINCESS suddenly jumps to her feet. Her first impulse is to hide herself-it seems as if she wished to hide herself behind her little palms. She feels ashamed: "Oh, I am ugly and deprived of all my adornments. He will abhor me. No, no, I'd rather not let him see me anymore!" And, turning her face away, with mincing steps, she retreats to the farthest corner upstage, where she crouches shivering. The PRINCE follows her nonetheless. "When you came to me haughty and wearing your coronet and mantle and reached your little hands to me, I turned my back on you. But now you have humbled yourself and are like a poor shepherdess-now I will wrap my mantle around you and clasp you to myself." And he does just that. He bends over the crouching PRINCESS, wraps his mantle around her and lifts her up to himself.

The FAIRY has been following the PRINCE in dismay and warily, as though she had a foreboding as to the end all this is coming to. And upon seeing the way the PRINCE approached the PRINCESS, the way he bent over her, she cut sweeping circles in the air with both arms in a flourishing of wailing and lament: "Go back! Go back, my hosts! All is lost!"

ALL THINGS withdraw. The trees retreat to their place and the waters to their bed. "Go back! Go back! It's been all in vain! Man has deserted us and gone back to Man." And as the PRINCE has reached out his hand to grasp Life elsewhere, the Things again hide themselves in their state of benumbed lifelessness. And as the curtain slowly falls, the world resumes its simple, ordinary aspect. It again becomes ordinary and simple like the last word the Things have spoken and to which they are waiting for Man's ultimate reply. They still are waiting.

The FAIRY too has retreated to the hillock, her place of watch since long, long ago, and leaning forward, stands motionless, staring in front of her.

The PRINCE and PRINCESS, however, gaze at each other, and respond to each other, and are no longer concerned about the Things.

CURTAIN

Translated by István Farkas

HUNGARY'S TWENTY-YEAR ECONOMIC DEVELOPMENT PLAN

by

ISTVÁN HETÉNYI AND PÉTER VÁLYI

I

he concept of economic planning is gaining ground in all parts of the world. The problems of practical implementation and theoretical aspects elicit widespread interest. In this contribution the authors endeavour to present some novel and useful points of view concerning long-term economic planning in a country which, owing to its comparatively small territory, is strongly affected by the international division of labour.

Some writers hold the view that, as far as economic planning is concerned, the various political and social systems show only differences in degree, depending on whether or not State intervention in the life of the economy is all-pervading. Again others are inclined to distinguish two diametrically opposed—imperative as against indicative—methods of planning at the present stage.

In any case, in practice, Hungary's long-term economic development plans covering 15-to-20-year periods contain significant indicative elements. The primary task of preparation is to obtain as much expert indication as possible to determine the *concrete* targets of the five-year periods into which the long-term plans are broken down. Planning for a twenty-year period in Hungary represents a new form of economic planning. Its principal objective is to enable, with longer-range prospects, determination of effective development trends and the most advantageous economic structure, contributing to the rapid progress of the national economy.

It must be borne in mind that Hungary occupies a medium stage as regards economic development and that extensive changes in the economic structure, coupled with new technological methods on a large scale, constitute a precondition to the country's speedy advance.

The trend towards ever larger and more costly productive units is characteristic of modern technology. In the case of major projects, the decisions

THE TWENTY-YEAR PLAN

on investing and the various stages of designing, construction and operation usually require a period of time considerably longer than that afforded by the five-year period on which long-term planning was previously based. This has often given rise to difficulties, especially in industries whose development calls for systematic research work and the training of specialists factors tending to lengthen the considerable span between conception and realization.

The development of the national economy at the same time gives rise to an increased inter-branch and interregional division of labour. Technical progress (as manifested, e. g., in the production of chemicals, especially plastics) tends to bring about rapid changes in the traditional pattern of industrial inter-branch relationships. Changes in the structure and proportions of one branch of industry become the condition or the consequence —the case may be—of attaining a higher technological level in another branch, as e. g., an advanced chemical industry as a condition of agricultural progress. All these factors make coordinated long-term planning indispensable for the national economy as a whole.

The twenty-year plans essentially differ from the annual and five-year plans in both function and significance. In annual plans emphasis is laid on practical realization of the concepts of the long-term plans and on the maintenance of economic equilibrium; the time left for carrying out new projects of major importance is, in the very nature of things, rather narrow. For a five-year period it may be possible to plan more significant changes, but testing their soundness and justifiability requires a still longer period. The twenty-year plan, on the other hand, affords a means of shaping the structure of the national economy so as to utilize to best advantage the country's labour force and natural endowments.

Based on past experience and expectations as to trends in the number of wage-earners, in national income, consumption and investment, the twentyyear plan also provides an answer to questions concerning the pace of progress. However, it is not possible in the twenty-year plan to lay down the targets for 1980 in full and minute detail. In two decades our present-day economic concepts may be modified by developments in science and technology; their effects on the economy are impossible to predict in concrete form. It would be mistaken to interpret the present concepts as instructions valid for the whole twenty-year period. Planning has taken account of the fact that it will be necessary to revise the twenty-year plan at intervals of five or ten years, with a corresponding extension of its time-limit.

To raise the productivity of social labour, it is indispensable to take the greatest possible part in international trade, to increase the international

division of labour in general, and, above all—and considering the realities of the present situation—to strengthen our economic cooperation with the socialist countries. The productivity of social labour may be raised, if, in setting the development targets, we take as starting points not the requirements and possibilities of a single country, but those of the countries belonging to Comecon and, later, those of the whole socialist world system. This is possible because the other COMECON countries are also working out their respective twenty-year plans, harmonizing with each other as a result of bilateral and multilateral consultations.

The international coordination of the twenty-year plans presents a complex problem. The task is to ensure the coordinated and planned economic development of all COMECON countries and the proportionality of this development. It is one that goes far beyond merely coordinating the points of contact of the individual national plans, *i. e.*, of checking the shipments of goods under international trade agreements. Programs of production, investment and research must be related. It is, in fact, the working out of common investment policies that constitutes the most important and novel element in the coordination of plans on an international level. The primary importance of this work from the point of view of common prospects lies in the fact that investment decisions will have a long-term effect on the structure of production, the level of technology and the division of labour.

From what has been said it will be clear that the twenty-year plan is mainly intended to mark the directions and set the pace of development, with main emphasis on the key problems of progress. Its chief characteristic is the embodiment of guiding principles of development. But what concept represents the starting point of the guiding principles themselves? It is the task of completing, within the plan period, the construction of socialism in Hungary and of laying the foundations of a communist society. And all this must be carried out amidst world-wide competition between socialism and capitalism, when the socialist countries are striving to unite their economic efforts to accelerate the process of gaining supremacy over the capitalist system in the economic field and of gradually ensuring to their working people the highest standards of living in the world.

It is with regard to these main political objectives that the twenty-year plan must determine, first, the most important long-term tasks necessary to fulfilling the principal plan targets and, second, the ways and means of carrying out these tasks. Failing this, the plan would be no more than an indefinite and hypothetical concept without any practical use in drawing up the annual and five-year plans. Nor does its character as a set of guiding principles justify the conclusion that its preparation involves no thorough

THE TWENTY-YEAR PLAN

49

and detailed investigations into the basic problems. On the contrary, in long-term planning both the factors to be examined and the computations to be made are spread over a wider field than in the case of the five-year plans. The longer the plan period, the greater the number of variable factors to be taken into consideration.

2

Work on Hungary's long-term plan started in 1960. Eighteen committees were given the task of working out the main aspects and guiding principles on the basis of hypothetical basic data put at their disposal by the National Planning Board. During the past two years a series of preliminary concepts concerning the main tendencies of future economic development emerged, and an examination of these data from both technical and economic points of view was begun. Coordination of the twenty-year plan with the longterm plans of the COMECON countries is also well under way. The 8th Congress of the Hungarian Socialist Workers' Party, held last November, was already in a position to take a stand on some outstanding questions of development policy. Other questions are still open and the subject of extensive discussion ; a whole range of studies will be written and given careful consideration before the existing contours emerge in full detail.

According to present-day estimates, the following figures characterize the rate of growth of the economy over the next two decades:

	Average annual rates of growth in per cent		
	1951—1960 (actual)	1961—1980 (planned)	
Industrial production	9.6	8.0—9.0	
Agricultural production	2.3	3.5-4.5	
National income	6.5	6.5—7.0	

The expected rate of growth—except in the case of agriculture—is thus similar to that of the past ten years. Yet it would be incorrect to think that the tasks of the twenty-year plan could be set by simply projecting our past experiences into the future. On the contrary, among the factors likely to influence future economic development, conditions essentially different from those prevailing must be counted upon.

3

In surveying the problems connected with the twenty-year plan, it seems expedient to begin with those relating to manpower and productivity. This procedure is motivated by the fact that the trend in employment is one of the most predictable factors of planning and the one where the most important changes may be expected.

The table below summarizes the computed trends in population and employment.

	.1949		1960		1980	
	Number in thou- sands	Per cent of total	Number in thou- sands	Per cent of total	Number in thou- sands	Per cent of total
Population	9,225		10,021		10,800— 11,200	
Working-age population (men between 15 and						
59, women between 15 and 54)	5,728		5,930		6,400— 6,500	
Students (above 14 years of age)	· 230		379		600— 700	
Gainfully occupied	4,077	100	4,588	100	5,400— 5,600	100
Of these gainfully occu- pied in industry	790	19	1,330	29	1,900— 2,100	35—38
in agriculture	2,105	52	1,676	36	800— 900	15—16
in other branches of pro- duction	507	12	849	19	1,400— 1,600	26—29
in non-productive bran- ches	675	17	733	16	1,100— 1,300	20—24

THE TWENTY-YEAR PLAN

The future number of the working-age population is an essentially predictable element of planning. The number of those gainfully occupied depends, over and above the working-age population, also upon the number of over-age people employed, students and housewives.

According to calculations the number of people above pensionable age continuing in active employment will slightly increase. As a matter of fact, with the continuous improvement in public health and working conditions and the shortening of work hours, the pension-age limit—in Hungary 55 years for women and 60 years for men—tends less and less to express the boundary of actual working ability. Even now many people beyond pensionable age continue to work without compelling pecuniary reasons, but because of devotion to their profession or aversion to inactivity.

The number of students will grow considerably as secondary schooling becomes general and admittance to secondary schools and universities increases. At the same time it is to be expected that the steady development of child-welfare institutions, the shortening of working hours and other factors will decrease the number of working-age housewives to about half the present level. Accordingly, of the one-million increase in the number of those gainfully occupied, some 70 per cent will be women.

The rapid decrease in the number of those engaged in agriculture is particularly conspicuous. By the late 1970's their proportion will be 15 to 20 per cent—a ratio that will bring Hungary into line with the industrially advanced countries, especially if one considers the country's favourable agricultural endowments. The number of those engaged in commerce and in social and cultural activities will tend to increase considerably.

The level of industrial employment is expected to rise by 700 thousand over the twenty-year plan period. This implies that, while over the past ten years the productivity of industrial labour rose by about 4 to 5 per cent annually, between 1961 and 1980 it is expected to reach an annual rate of increase of 6 per cent. Moreover, a gradual reduction of weekly working hours is also planned for the period. If weekly working hours by 1980 were to be reduced by 20 per cent (an estimate still lacking scientific foundation), the output per hour would have to increase yearly by 7 to 8 per cent, with some 90 per cent of the increment resulting from raised productivity. Should the rate of growth in productivity not exceed the average of the past ten years while working hours per week are reduced by 20 per cent, nearly 4 million industrial workers would be required by 1980 to fulfil the plan targets. The hypothesis is clearly untenable as regards both the structure of employment and industrial training.

This computation, simplified as it may be, demonstrates that, without the

4*

rapid increase of labour productivity, industrial production cannot be raised beyond a certain level without encountering almost insuperable difficulties due to the numerical limits of the labour force. As far as productivity is concerned, the principal task of the long-term plan is to secure an increase of labour productivity—especially in the second half of the plan period to the greatest possible extent and at the most rapid pace. An accelerated increase of the rate of productivity again requires the introduction of entirely novel economic viewpoints. It has now become imperative, among other things, to give more thought to the problem of automation, while in longterm planning careful consideration must be given to specific requirements of manpower.

The rapid raising of labour productivity to a level that may be considered modern even on a world scale requires modifications in the production structure of the national economy, to ensure maximum exploitation of the country's economic-geographical, geological and other possibilities, of the international division of labour and of the large-scale technical improvements to be carried out in the various branches of production.

Accelerated increase of productivity thus forms an integral part of the plan as a whole. The extent and direction of investments, increased emphasis on professional training, improved organization of the productive processes, regional distribution of production factors will all have a strong direct or indirect effect on the potentialities of increasing labour productivity.

In the formation of the production structure the general trends of technical progress (e. g., the large-scale development of the engineering and chemical industries) and the optimum utilization of the country's natural endowments must be taken as points of departure. Natural and geographical factors will have a determining influence on the production of raw materials and on the development of agriculture. In general terms it may be saidat least as far as the present-day structure and requirements of the economy are concerned—that Hungary, apart from a few exceptions, is a country poor in raw materials and with rather unfavourable geological conditions. These facts give rise to the dual problem of covering the requirements and of minimizing the effects of natural disadvantages on raw material costs. For this purpose, a decision must be reached as to the raw materials and energy carriers that should be produced at home and those that should be imported either because of unavailability or because their production in this country would, even in the long run, take place under conditions far behind those prevailing in other countries. The practicability of the solutions decided upon must be judged not only from the viewpoint of this country but also from that of the socialist camp, or at least of COMECON, as a whole.

Efforts toward resolving the problem of raw material supplies must also extend to investigations into the aims and structure of allocation. Taking as point of departure Hungary's poverty in sources of energy and the fact that the socialist camp's energy carriers must be transported over long distances, it has become a guiding principle in long-term planning to set power requirements as low as possible and to aim at developing branches of industry consuming the least power. Fuel production is to increase over the plan period by only 20 to 30 per cent, a rate of growth considerably short of actual requirements. Over and above the rational utilization of home resources it will thus be necessary to increase imports. At present one quarter of total power requirements is met from imports. By 1980, this proportion is expected to rise to one half. Here, however, it will be necessary to examine very carefully a whole range of technical and economic alternatives in order to find the most viable forms of cooperation with the other countries with regard to their power potential. In working out these variants, a set of many-sided problems must be solved, some of which may be known in Western Europe. The fundamental decisions to be taken concern the most appropriate proportion in which the various kinds of fuel, available at different costs of production in the various countries, should be produced if due consideration is given the mutual interests of the socialist countries, and the optimum allocation of the various types of power carriers to the various industrial branches, in order to ensure the most efficient energy supply to the national economy as a whole. It will not be possible to reduce the problem to a simple matter of arithmetic based on prices, or even to a question of programming. Its solution requires the working out of a set of parameters of an economic and technical character that take into account, over and above the cost factor, the differences in the efficiency of the energy carriers when put to different uses; furthermore, the ranging of these parameters into an optimum efficiency program. To solve this problem, extensive work is being carried out both in this country and in the various COMECON committees.

The problem of power supply leads to another characteristic field of longterm planning in Hungary, the aluminium industry. In the past, the shortage of electric power limited the more extensive exploitation of our important bauxite reserves, and it continues to do so, although the production of aluminium, 50 thousand tons annually, accounts for a considerable part of the country's total consumption of electric power (in 1960 its share was 18 per cent). Yet aluminium is the metal of the future, an important tool of technical progress and a commodity much sought after both in the socialist countries and in capitalist markets. Technological traditions together with

54

a highly developed research and production base make Hungary eminently suited to become a centre of aluminium industry. Under the recently concluded, extremely important agreement between the U. S. S. R. and Hungary on cooperation in the field of alumina and aluminium production, * the problem of alumina electrolysis—the most power-consuming stage of aluminium production—will be solved by drawing on the supply of Soviet hydraulic power stations, creating particularly advantageous conditions for the thrifty production of aluminium ingot. This large-scale cooperation in its final stage will enable the annual shipment of 330 thousand tons of Hungarian alumina to the U. S. S. R. and the return of the total quantity of resultant metal, *i. e.*, of 165 thousand tons of aluminium to Hungary.

This cooperation in aluminium production is equally advantageous for the COMECON countries and for the U. S. S. R. and Hungary. Simultaneously it constitutes an important step towards the long-term solution of Hungary's power and raw-material problems. It enables a large-scale development of aluminium processing, which, in turn, has a beneficial effect on the modernization of industry, accelerating technical improvements in the vehicle, engineering, packing and building industries—and, through their intermediary, more or less in every other branch of industry—and affording possibilities for novel and modern technical solutions.

Speaking of the raw-material problems of the national economy, development of the chemical industry must be mentioned. This is a branch that can be systematically and thriftily developed on the basis of essentially home-produced raw materials. Modern production of organic-chemical synthetics is based on a group of compounds derived from crude oil and natural gas. Petroleum chemistry, this young and vigorous branch of industry, may be built up in this country economically and on a world level, as its basic materials are provided by domestic sources of natural gas and the crude oil. The chemico-industrial program of the Second Five-Year Plan represents the beginning of the establishment of a large-scale synthetics and artificial fibre industry, destined to play an important part in the longterm structure of the country's economy. The per capita production of synthetics will rise from 1 kg in 1960 to a prospective 50—60 kg in 1980.

4

The rate of increase in steel consumption may be expected to slow down all over the world. Hungary, with a scarcity in both iron ore and coking

^{*} See on this subject an essay by András Nagy to be published in the next issue of The New Hungarian Quarterly.

THE TWENTY-YEAR PLAN

coal, must take particular account of this trend, making it inexpedient to develop the country's siderurgical industry even to the minimum level demanded by steel requirements, except, at most, from some intermediate product, such as pig iron, or steel and iron ingots.

Whatever the consumption structure emerging over the twenty-year plan period, one thing appears already certain: the major part of our continuously increasing raw-material and energy-carrier requirements must be met from imports. This fact lends particular importance to close cooperation with the socialist countries. No efforts must be spared to broaden cooperation, bearing in mind that mutual advantage for all countries concerned is an absolute precondition. At present the speedier development of the rawmaterial producing industries is to some extent hampered and retarded by their strongly capital-consuming character. It may, however, be expected that COMECON will enter a stage where advanced forms of cooperation, together with economic incentives and other factors (such as joint investments), will enable the optimum satisfaction of raw material requirements.

Engineering occupies an outstanding place among processing industries and is planned to retain its importance. It now accounts for 27 per cent of total industrial production, a proportion expected to rise by 1980 to 40 per cent. Taking advantage of the possibilities offered by the international division of labour as well as extensive specialization and cooperation, the engineering industry, above the needs of the home market, must prepare for the task of meeting, in full or in part, the requirements of the socialist countries in a steadily widening range of goods produced in this country at a cost advantage and of an internationally competitive quality. On the basis of intensified labour division this will simultaneously result in a considerable increase in our machinery imports. According to preliminary estimates a seven- to eightfold increase in the production of the engineering industry over the twenty-year period would seem expedient. The rate of increase will, however, show considerable differences in the various branches of the industry. Some branches will switch over to serial production and to application of the most up-to-date technologies, thereby attaining in the production of certain lines outstanding parameters which compare favourably with the world level. Other, less profitable lines will cease to be produced. Rapid development is foreseen, e. g., for the instruments industry, telecommunications, the production of machine tools, chemical-industrial and food-processing equipment, and motorbusses. In other branches the rate of increase in the production volume will remain considerably below the average; cases in point are shipbuilding and the pro-

duction of agricultural machinery and rolling stock. Nor will the rate of development be uniform for every type or group of types within a single industry; the differences will be important, and the effects of international specialization will also make themselves felt not in individual industries as a whole, but in the production of certain types or type groups.

The optimum utilization of the advantages offered by international division of labour is also planned for the other processing industries. As far as it is possible to judge at the present stage, certain branches of the pharmaceutical and food-processing industries and of the clothing trade branches of long standing and with major local advantages—may play an important part both in the increase of exports and in the widening of choice.

As a result of industrial development under the twenty-year plan, the structure of the country's industry will become similar to that of advanced industrial countries. The share of the engineering and chemical industries in total industrial production is likely to exceed 50 per cent. The importance of industry within the national economy will also increase, with its share in national income reaching approximately 70 per cent.

Agriculture is also set important tasks under the twenty-year plan. Notwithstanding the rapid progress in the industrial field, the role of agriculture is still an important one in present-day Hungary. One half of total consumption is made up of largely home-produced foodstuffs, and one quarter of the country's exports consists of agricultural produce. Under the circumstances the ways and means of making agriculture meet the demands made on it and the pace of releasing agricultural labour for employment in other branches of the economy become a basic problem of future advance. In almost every country the sound proportion of industry and agriculture is a key issue. The subject has always been extensively treated in economic literature. Suffice it to refer here to the profound and interesting analysis contained in a lecture delivered by Prof. Ugo Papi, President of the International Economic Society, at the Society's last congress in Vienna in September 1962.

According to preliminary calculations the annual rate of increase of 8 to 9 per cent in industrial production over the next twenty years should be accompanied by a corresponding increase of 3.5 to 4.5 per cent annually in agriculture. This target seems reasonable in view of the fact that, both in this country and in the socialist countries as a whole, agricultural production still lags behind not only increased demands, but also existing possibilities of production. Planning for a speedy increase in the volume of agricultural production, especially over the first decade of the plan period, would thus seem appropriate. In the second decade, with food consumption gradually approaching full satisfaction, the pace of growth will become somewhat slower.

On the basis of the country's climatic and soil conditions it does not appear unreasonable to plan for agriculture to reach the level of similarly endowed, but at present still more advanced countries, both in plant cultivation and in animal husbandry. Most of the steadily growing demand for foodstuffs can be met out of home produce, which will also allow an increase in agricultural exports. Yet the increase of exports to capitalist countries requires considerable technical and structural improvements in agriculture, partly to overcome the difficulties due to the emergence of the Common Market in Western Europe, partly to organize the new and potentially growing market in the underdeveloped countries. Agricultural exports to those socialist countries where climatic conditions do not warrant an increase of production in proportion with growing demand will also considerably gain in importance. It is particularly expedient to plan for a significant increase in the export of vegetables and fruit, which will go a long way towards utilizing our advantages in both climate and manpower, at the same time making for a more rational division of labour between the socialist countries.

5

Realization of the concepts of economic development will largely depend on the results of scientific research, the supply of skilled labour and the availability of capital for investment.

Coordination of long-term economic planning with scientific research is an absolute necessity. Over the past decade science has come to play an increasingly important part in almost every branch of production. The main factors of this development must be sought in the rapidly changing technological processes, the transformations in the relative importance of the various industrial branches (e. g., the growing importance of telecommunications, the accelerated penetration of chemistry) and the rapid improvement in the quality of industrial products.

Expenditure on scientific research is increasing all over the world. In the U.S.A., in 1955, 1.4 per cent, in 1960, 2.5 per cent of national income were allocated to development and research work; in the U.S.S.R. the corresponding percentages were 1.5 and 2.5, in Hungary 0.7 and 1.3. In some Hungarian industries expenditure on development work reaches conspicuous proportions: in the telecommunications industry 6 per cent,

58

in the instruments industry 4.5 per cent of the value of sales are being spent on research.

Industrial branches which have been or will be allotted to this country on the basis of socialist division of labour bear an especially grave responsibility for the adequacy of scientific research in their respective domains. Here we cannot content ourselves with merely reproducing, on the basis of technico-scientific cooperation and the purchase of licences, achievements attained in other countries; in a number of appropriately selected domains suited to conditions prevailing in Hungary (such as telecommunication technics, aluminium processing, pharmaceutical production, and selected groups of products within these branches) an effort must be made to reach the level of the world's most advanced industries.

Cooperation between the socialist countries in scientific work is a matter of decisive importance. Small countries will not be able to carry out intensive research work in all fields. Yet, given the present state of science, less intensive research will hardly yield satisfactory results. Our efforts must be concentrated on a few outstanding objectives and on systematically coordinating the various stages of research work and their application in the productive process.

An adequate supply of skilled workers is a *conditio sine qua non* of speedy progress in every country of the world. The achievements of the U.S.S.R. in this field are generally known. It is characteristic of the problem's importance that in 1961 the policies of economic growth and educational investment were the subject of a significant conference of the OCDE countries. In the course of the deliberations U.S. Secretary of State Dean Rusk pointed out that the lack of qualified personnel was the cause of the failure of more than one financial program. He declared that from the aspect of economic progress, education must not be regarded as an item of expenditure, but as one of investment. One cannot but concur in these views, and economic planning should be able to provide for the efficient training of skilled workers and specialists.

Preliminary estimates show that the need for skilled labour in the national economy is likely to increase at a quicker pace than total employment. The proportion of skilled workers in industry may be expected to rise from the present level of 35 per cent to at least 45 per cent. In agriculture the rate of increase will be considerably higher. At present only 2 per cent of those engaged in agriculture are skilled, but within twenty years one out of every four agricultural workers will have received some kind of training.

Meeting the demand for specialists with a secondary or higher education

THE TWENTY-YEAR PLAN

constitutes a greater, though numerically less significant, problem. According to preliminary calculations, the number of specialists with a higher education must more than double in the course of the next twenty years, while that of engineers is expected to increase nearly threefold. It is desirable that the number of specialists with a secondary education should increase in even greater proportion.

That the training of specialists is not the only concern of educational policy goes without saying. The primary aim remains the raising of the general cultural level. In the table below the changes anticipated in this respect are presented in schematic form.

		Persons with		
	primary	secondary	higher	
	education	education	education	
	In percentage of population above age of			
	15	20	25	
1941	15.5	4.4	1.6	
1960	30.0	9.2	2.7	
1980	60—65	40-45	7—8	

The preconditions of this large-scale progress are not exclusively material. The problem consists in exploiting, in the interest of meeting the demand for specialists, the "mental capacity" of the growing generation to the maximum degree by ensuring that every student judged suitable for further study on the basis of pedagogical experience should be able to proceed from primary to secondary school and, from there, to the appropriate higher institution.

Accumulation plays an outstanding part in the development of both production and productivity. Not only the volume but also the efficiency of accumulation and of investments must be borne in mind. The present rate of accumulation is about 25 to 27 per cent of national income; according to estimates this ratio is expected to rise moderately over the years to come.

6

The twenty-year plan—like other plans—has for its ultimate aim the raising of the population's standard of living. This is the yard-stick by which its achievements will be measured.

60

This rise involves qualitative changes in the proportion and forms of consumption. The shortening of working hours and the vast rise of the cultural level will bring about important changes in the ways of living of the population. In the past ten years the increase in the urban population has already considerably transformed both living conditions and consumption habits. The differences between urban and rural life have greatly diminished, and this tendency is likely to continue.

In many fields long-term planning of consumption rests on a broad scientific basis. Physicians and nutritionists have worked out the optimum consumption data of the various nutritive materials under different living conditions. The concrete plans of food consumption will, of course, be influenced by other factors, such as feeding habits of the population, profitableness and conditions of production.

According to calculations carried out by various scientific institutes in the course of preliminary work, the trends in consumption of the most important foodstuffs over the twenty-year-plan period may, on the basis of optimum satisfaction of nutritive requirements, be estimated as shown in the table below.

	Unit	Annual per capita consumption		
	Cint	1960	1980	
Milling products	kg	147	95—100	
Meat and fish	kg	47	75— 80	
Milk and dairy products (butter included)	litre	148	280—300	
Fats (butter excluded)	kg	20	17— 19	
Eggs	pieces	156	280—300	
Sugar	kg	26	35- 40	
Fruit	kg	54	110—130	
Vegetables	kg	80	120-130	

In some countries consumption of one or more items is higher than the estimates given here. Yet the plan targets must represent the best approximation of actual demand rather than the level already attained in some other country taken at random. Judged on the basis of present scientific knowledge the combined consumption of the foodstuffs listed above will fully meet food requirements arising from physical and mental wants. Long-term planning of the consumption of industrial products, on the other hand, is considerably more complicated, resting on economic foundations involving many subjective estimates. For a range of products the rational maximum level of consumption can be established with more or less certainty. Domestic power requirements (if the number of dwelling units is known), the demand for clothing, the demand for detergents belong—among others—to this category. Planning of these items is based partly on economic computations, partly on comparative international data. One should proceed with great caution in taking the data of advanced countries as points of departure, as even countries on a similar level of development display considerable differences, owing to divergencies in social institutions, the structure of the economy, climatic conditions and historical traditions. On no account must the consumption structure of advanced countries be simply copied, nor random data taken as a standard.

Per capita consumption of the principal commodities is not the only yardstick of the rise in the standard of living. Over and above securing physical consumption, society has to care for housing, for the development of the educational network and of public-health institutions, for old people and child welfare. In part these problems are in connection with investments (housing and education fall into this category), but many of them (e. g., those of pensions or scholarships) belong to the domain of income distribution or of State finances. The latter are seemingly no integral part of long-term planning; it would be neither expedient nor possible to decide upon questions of State finances, wage system and other matters of similar character, for a period of ten or twenty years in advance. Yet even apparently isolated minor questions of detail will have to be integrated into an overall long-term standard-of-living policy in order to work out their proper solution.

Of the problems touched upon above, that of domestic housing is the most important regarding both expenditure and its bearing on the population's everyday life. The twenty-year plan envisages not only providing every family with an independent home by the early '70s and considerably increasing the average size of dwelling units, but also ensuring the conditions necessary for dispensing with at least part of the obsolete dwellings.

The present contribution could not deal with the development plans for every branch of social and cultural life. The level of the advanced countries is to be attained in several domains and to be surpassed significantly in some respects, particularly in the field of educational progress.

The improvement of social, cultural and housing conditions, however, is a task that requires vast investments. The advantage of the more ad-

62

vanced countries over Hungary consists not only in their greater national income, but also in the network of corresponding institutions built in the course of many decades.

7

The work carried out thus far in connection with the twenty-year plan has made it possible to lay down the main directives concerning the pace of development and the long-term structure of the national economy. In the next phase, the fundamental technical and economic concepts of the individual economic sectors and the main preconditions for the realization of targets must be worked out in harmony with the principal limits set by the plan. Important tasks will devolve on the planning authorities and on scientific research workers. An extensive network of research institutes has been set up in this country, and it is primarily with their assistance that the technical and economic fundamentals of long-term planning are to be marked out (analysis of world levels, indispensable international comparisons, investigation of the factors of increase in productivity, analysis of optimum structure and factory, size etc.).

The primary task of the planning authorities consists, after careful deliberation, in marking out the work allotted to research, in helping to carry out this work and in utilizing the results of technical and economic investigations without prejudice. This will put them in a position to elaborate a harmonic plan, making optimum use of the country's natural endowments and constituting a basis for developing forces of production and raising standards of living.

SOCIOGRAPHIC SURVEY IN A WORKERS' DISTRICT OF BUDAPEST

by

ZOLTÁN HALÁSZ

alf a decade ago, in the summer of 1958, 2,000 voluntary research workers spent two months surveying the situation of the Hungarian working class to collect data in the tens of thousands as a factual foundation for government measures aiming at improving the living conditions of workers. Four years after the survey, in the summer of 1962, a new sociographic survey was begun. It had a twofold purpose: first, to check upon the implementation of the 1958 resolution concerning the situation of the working class, its practice and results a resolution of the Central Committee of the Hungarian Socialist Workers' Party indicating the direction of measures to be undertaken toward improvement of workers' living conditions — and secondly, to determine how the workers evaluated the economic, social and cultural situation of the country and of themselves. The final aim of the analysis of data was to supply the government with information for further steps to be taken.

The 1962 survey was based on a practice that had worked well in 1958:* the collection of data was carried out—on a voluntary, honorary basis—by collaborators of the HSWP, the trade unions and other mass organizations, by employees of various State and local institutions, people from the most varied occupational categories. Alone, or in groups of two or three, the research workers visited factories of their survey area, first the large plants, conducting group, then individual, conversations with manual workers. In the talks they asked not only pre-determined questions, but—following on the answers, counter-questions, critical remarks and suggestions—they also discussed more thoroughly problems of interest to the workers. In this form the survey, which in 1958 had already more the character of a dialogue than of a "classical" public opinion survey, widened

* See Lajos Korolovszki: Hungarian Workers in a New Society, The New Hungarian Quarterly, Vol. II, No.1.

into a varied exchange of views, resulting in the collection of a multitude of critical views and suggestions beyond the fundamental questions originally elaborated.

Below we publish a few details of the survey conducted in Újpest, an industrial district in northern Budapest, limited in area, but typical of the national survey in many respects.

CONVERSATION WITH 15,000 WORKERS

The 4th District, or Újpest, attached to Budapest by the Act of 1950 establishing Greater Budapest, had been a town on the outskirts of Budapest, administratively independent of the capital. Újpest was a relatively young settlement, founded around 1830 by wine-growers who had migrated from the surroundings, obtaining home sites in a subdivided section of an entailed estate. The agrarian character of the settlement soon ceased: during the large-scale industrial development of the second half of the 19th century an increasing number of medium and large factories were established at Újpest, which was near the capital and had a good harbour on the Danube. It became a significant industrial centre, first of the leather, textile and furniture trades, and, in our century, of the pharmaceutical, telecommunications and machine building industries.

In this development Újpest grew into a characteristic metropolitan workers' district; the settlement had 106 inhabitants in 1830, 40,000 at the turn of the century, 60,000 between the two World Wars and, by 1949, 70,000. Although it had almost completely grown together with the neighbouring districts of the capital and all rational considerations favoured attaching it to Budapest, a fear that the union of this workers' town with the capital would shift the Municipal Council to the left consistently checked amalgamation up to the time of the country's liberation. This municipal gerrymandering had a serious effect on the development of Újpest; in public utilities, health and social institutions it was far behind the level of Budapest; housing conditions were more unfavourable than in the latter. In the central districts of the capital and Ujpest (and the other towns on the outskirts) the differences between "city" and "suburb" were much more conspicuous than in other metropolitan centres forming an administrative unit. Provincial development gradually gave rise to a kind of "Újpest local patriotism", a tradition that still lingers on as a positive force: during the conversations initiated on the occasion of the survey, the interest of Újpest workers in their town's development, its perspectives and shortcomings repeatedly came to the fore. Thus, the collection of data also provided the District Council-the "Parliament" of

A WORKER'S DISTRICT IN BUDAPEST

the 4th District—with useful facts for the formulation of a municipal' development program.

The research workers conducted a survey in fifteen factories of Újpest, concerning about 30,000, *i. e.*, more than half, the manual workers employed in the district. The 650 surveyors had discussions with some 15,000 workers.

INCREASE IN THE STANDARD OF LIVING-WITH PROBLEMS

The population of Ujpest increased by more than ten per cent in a decade and in 1960 reached 78,000; the number of workers of the district is enhanced by the throngs who commute to Újpest factories from an area of 40 to 50 miles. (In some trades, e. g., tanneries, construction, commuters provide 40 to 50 per cent of manual workers.) Despite this increase the district's economy was able to absorb all available manpower without difficulty, due mainly to industrial development. Although most of the new industrial plants established or to be established during the Second Five-Year Plan (1961-65) are in the provinces-to reduce the continuing industrial predominance of Budapest-the expansion of several plants in Újpest (e. g., the United Incandescent Lamp Factory, the Táncsics Tanneries, the Orion Wireless Factory), the reconstruction of the country's largest pharmaceutical factory, Chinoin, and other building activities have increased the opportunities for employment to such an extent that in recent years there has been a shortage of skilled and unskilled workers and especially of technicians. In addition to full employment, average wages have also risen; the following data of three Ujpest plants are characteristic of this tendency:

AVERAGE HOURLY WAGES IN 3 ÚJPEST FACTORIES

(Indices)

1958	1961
100	106.7
100	103.9
100	103.7
	100 100

During the 1962 survey workers spoke of improvements in their living conditions. As in 1958, unmarried young people who had to bring their parents only part of their income, were in a particularly good position. The material situation of young couples—mostly both partners are employed—is also good. In 1961 there were 10.5 marriages per thousand

66

persons in Újpest. But this category is heavily burdened by the housing problem: families saving for a cooperative flat, home unit or cottage tie down funds that they otherwise would use for durable consumer goods, such as refrigerators, television sets, etc.* Surveyors paid special attention to the situation of families with several children and to the position of working mothers. It was found that workers appreciated the crèches and day nurseries maintained by the council and factories, the expert care taken of their children (there are 33 crèches and kindergartens in the district with room for 2,013 children, but they considered that, as the network of kindergartens is developed, a third kindergarten shift should be introduced to ease the situation of mothers working on night-shifts. Many factories lend household appliances (vacuum cleaners, floor polishers, etc.) against an insignificant deposit to ease the burden on working mothers. In some factories (Hungarian Cotton Works) modern laundries have been established with high-capacity washing and drying machines, where women can take care of the family washing for a few forints.

Since the 1958 survey several governmental measures have improved the situation of families with several children (e.g., increase of child endowment, abolition of tuition fees at high schools), and the effectiveness of these was recognized and emphasized by the workers of Újpest. However, they stressed the existing difficult conditions of families with several children, believing it necessary that efforts to improve these should be continued and extended.

Several realistic suggestions were made, some of which have since been adopted. Many pointed out, for instance, that larger body dimensions the result of better living conditions and intensive sports activity—were not considered in the determination of size and prices of children's readymade clothing. Consequently the upper size-limits of low-priced childrens' clothes and shoes were not large enough for adolescent boys and girls, and their parents were compelled to buy them more expensive adult clothes. Many women workers complained of the inadequate capacity of food stores near factories employing mainly women, although it was in these stores that the women purchased the food requirements of their families after shifts. As a result the mothers lost considerable time in shopping.

It was the general opinion that a change has occurred in the life of the older generation during the last few years. The 1958 survey revealed a

^{*} Members of housing cooperatives obtain ownership of a flat against a deposit and monthly instalments. They may sell their flat at will. The building of cooperative flats is heavily subsidized by the State. Those who wish to build cottages obtain sites from the District Council at low price, on instalments. The cost of building is financed by the State—through the National Savings Bank—with a 25-year loan at an interest of 2 per cent.

strong demand on the part of the workers for the reform of old-age pensions. The new regulations introduced in 1959—reducing the pensionable age and considerably increasing pension scales—brought about an important improvement.* During the recent survey, workers expressed satisfaction with the new pension regulations. One amendment advocated was that the basis for determining the amount of the pension should not be the average wages of the last three working years but rather of any three years of the last ten working years (chosen by the worker), as the decline in physical faculties often causes a reduction of output in the last years. (It is worth mentioning that in certain Újpest factories, to avoid a reduction of wages, older workers are paid 100 per cent wages for 80 per cent output.)

The change in the thinking of Újpest workers in recent years is evident from their conversations with the researchers: the answers to the 1958 survey contained mainly a number of-often well-founded-wishes or criticisms closely connected with the material, social situation of the person asked. Most criticisms and suggestions voiced in the summer of 1962 referred to problems of more general character-questions of community interest, of town planning or of work in the factory. Some spoke about lack of organization in the plants, others about bureaucracy and delay in the adoption of innovations serving the development of production technology; quite a few complained about the uneven pace of work, such as delays at the beginning of the quarter and then an overstrained rush towards its end in order to fulfil the plan. It is hardly an exaggeration to conclude that the workers' sense of responsibility and of a common cause with socialist production has been strengthened. Material interest obviously has no small part in this: since 1957 employees have been sharing in the profits of their enterprises, which-after a year of favourable results and fulfilment of plans-amounted to an extra income equal to from three to four weeks' average wages for each worker. Another incentive has been provided by the experience that, as production grew, the quantity, selection and quality of consumer goods improved.

The achievements of town development work in the district are recognized by the workers: 100,000 feet of water pipes were laid in the last decade, and now 90 per cent of the dwellings have running water; 20,000

5*

^{*} According to regulations now in force all employees falling under a collective wage agreement, as well as cooperative farmers, small artisans and their families—in essence the entire population of the country—are entitled to old age pension. The qualifying age is 60 years for men, 55 years for women; the minimum requirement is ten years' employment; the longer the employment the higher the pension.

feet of new sewerage pipes were laid; 200,000 square feet of streets were hard-surfaced. The new utilities have eliminated much of the backwardness inherited from the past of a town on the outskirts, and the results can be felt in the lives of almost every family. On the other hand, the housing problem is still so serious that it stands foremost among the workers' worries, despite the vast expansion of building activity and the increase in the number of new houses by 2,556 between 1949 and 1960, corresponding to an increase of 60 per cent in the quantity of new buildings.

The peculiar provincial development of Ujpest in the past has already been mentioned. The result is that the general picture is still that of a small town, in many places of a village: a considerable part of the residential districts is made up of narrow-fronted single-story buildings; on the unusually deep sites flats consisting of a room and a kitchen follow each other behind the narrow front, quite often 8 to 14 to a courtyard. It is one of the aims of town development to demolish the multitude of outdated buildings minus bathrooms and to replace them with new, modern blocks of flats, but this process is slowed down by the fact that most of the sums available for flat construction have to be allocated to those who have no housing at all (newly married couples, inhabitants of dwellings condemned for technical reasons, and so forth). Still, a number of new, modern residential areas of metropolitan character have been constructed in the 4th District in the last decade: in the vicinity of József Papp Square a new housing settlement has been established with state-owned blocks of flats of 4-5 stories, a general school, kindergarten, shops, a district surgery. In several areas of the district, new residential quarters have been built consisting of cooperative flats. Construction of one-family homes has unfolded on a large scale in the outlying areas, where veritable garden suburbs have been formed of houses owned mainly by factory workers. Nevertheless, there remains a great demand for housing that still must be met. Obviously, the greatly increased demand for modern housing as compared to the past is also responsible for this; it finds its explanation, in addition to full employment and higher real income, in low rents: the rent of a two-room flat hardly exceeds 3-5 per cent of the average skilled worker's income; therefore, the amount of rent does not restrict the demand for housing.

There is no doubt that under present conditions the housing question is an important problem to many Újpest inhabitants. As a legacy of the past, the district is in a less favourable position than the central districts of the capital, and the rehabilitation of outdated residential areas requires a more concentrated effort. The workers consider that particularly
A WORKER'S DISTRICT IN BUDAPEST

intensive housing construction will be necessary in Újpest under the 15-year home-construction plan, directed towards solving the housing problem all over the country.

HEALTH AND SOCIAL SERVICES

In the 4th District of Budapest the State health service has developed considerably in the last years; specialists attend 4–5,000 patients a day, free of charge, in district dispensaries; 31 doctors hold consultation hours in surgeries situated at various points of the district and call on bedpatients in their homes. In the factories 22 doctors care for the indisposed and carry out labour hygiene and fitness examinations. In the district six doctors and six nurses supervise activities relating to hygiene. In addition to obligatory smallpox, typhoid, diphtheria and BCG vaccinations, the children receive free anti-polio Sabin vaccines (in 1960/61, 99 per cent of children under ten years were immunized). Pre-natal and post-natal clinics, baby health centres are also maintained, and extensive information work on hygiene is carried out.

The hospitals of the district have been extended and modernized at considerable expense; thus, the City Hospital was developed into a specialized TB clinic, and an urological surgery department of 50 beds was established in the Árpád Hospital. As a result of improving living conditions and the development of health services there are notable advances in the health situation of the district's population: not one case of poliomyelitis occured in 1961; on examining the children starting school, only a single case of active tuberculosis was discovered; a TB check carried out on 5,023 children attending general school failed to show a single positive case. The number of deaths in the district dropped from 994 in 1954 to 793 in 1961 (a mortality rate of 10.0 per thousand inhabitants); infant mortality dropped from 75.8 out of thousand live births in 1950 to 30 in 1961.

Incidentally, it is interesting—and shows how living conditions achieved in the building of socialism become a matter of course—that while, in the years following 1945, general, free social insurance was a permanent topic of conversations, of newspaper articles and announcements, nobody talked about social insurance in the same sense during the 1962 survey: it was obvious that the people of the country considered it a natural corollary of their lives. Pensions, however, as a new positive feature, were a recurring topic of this survey. Many workers complained of the long time spent in specialists' waiting rooms despite the introduction of the advance appointment system. They criticized the fact that the prescription of some

special drugs necessitated the signature of the doctor in charge in addition to that of the specialist and that, though the former was always given, it caused needless delays. A number of workers mentioned that social insurance provided the mother who had to stay home to look after her sick child with sick pay only up to the child's first birthday, which often presented problems. Critical remarks were made about the duration of paid leave due to pregnancy and child-birth (expectant or young mothers, respectively, receive 100 per cent of their wages as sick pay): the three months'—in the case of difficult births, 4 months'—duration of this leave was considered insufficient.

It is noteworthy that within one year after the survey (these criticisms having been voiced all over the country, not only in the 4th District of Budapest) the government extended by one year—*i. e.*, to the second birthday—the age limit of sick children for whose care the mother could stay at home with full sick pay. Paid leave for pregnant women has also been extended by a month. It is not possible at present to relieve the overburdening of doctors, the overcrowdedness of surgeries. The number of doctors in Hungary is one of the highest in Europe: per 10,000 inhabitants there are 13.9 doctors in Great Britain, 14.5 in Holland, 13.1 in France, 14.5 in Italy, 15.7 in Hungary. There are more doctors, for instance, in Norway (18.2), Switzerland (18.2), Sweden (15.9); in Budapest there are 35 and in Vienna 33 doctors per 10,000 inhabitants. It has not been possible to make changes in the supply of medicines which can be called excessive rather than rationally limited.

EDUCATION, CULTURE, ENTERTAINMENT

There are 13 eight-grade general schools, two secondary schools and three technical schools in the 4th District. Of the latter, one specializes in commerce, the second in the mechanical, telecommunications, automotive and engineering industries, the third in the woodworking trades. For adults the schools offer evening courses; to facilitate adult education, the larger factories (e. g., Chinoin Pharmaceuticals, United Incandescent Lamp, Hungarian Cotton, Danube Shoe Factory) have provided class rooms in the factories where instructors from the general and secondary schools teach classes formed by the employees.

While in the past the majority of Újpest workers finished their studies after completion of the six grades of elementary school (*i. e.*, with 12 years) today—with the exception of a very small minority after finishing the eight grades of general school at 14—they continue their studies in secondary or trade schools up to 18. The 1962 survey showed that the workers, especially those under thirty, in general did not consider their education terminated when they started work. At the time of the survey 141 workers of the HPS Textile Mill, for instance, and 315 workers of the Pannonia Fur Factory attended studies at various levels, from general school to university. Thus, 437 workers at Incandescent Lamp and 67 at the Danube Shoe Factory studied at differing levels. Learning was furthered by the decree of the Council of Ministers that enabled the enterprises to make scholarshipcontracts. In this way young workers can study not only in evening or correspondence courses, but—with the scholarship of their enterprise—at day courses; they merely have to guarantee that after graduation they will continue to work 2 or 3 years at the enterprise providing the scholarship.

Cultural life in the 4th District was characterized by two somewhat contrary tendencies during the past 5 years: on the one hand, district cultural institutions were developed to satisfy increasing local demands; on the other, isolation, a legacy of the "outskirts" past, began to disappear and the people of Ujpest increasingly visited the theatres, cinemas and other places of entertainment at the centre of the capital. This contradiction gave rise to debates, and the question was also raised several times during the 1962 survey: was it rational for leading theatre companies, the State opera or the State concert orchestra to hold almost weekly performances and concerts on the stage of centres of culture in Upest (under technical and acoustic conditions inferior to those of the theatres and concert halls). when the Ujpest audiences now did not mind visiting distant districts for entertainment, as night tram and reduced-rate theatre bus services had removed the difficulties of transportation. Within a year 22,000 tickets were sold at the United Incandescent Lamp Factory to such downtown theatres as the National Theatre, Madách Theatre, the Opera; in the Danube Shoe Factory the workers bought 5,670 theatre tickets and 657 season tickets in one year; similar data could be given for other factories.

In addition to theatre and opera performances, films and club evenings, the centres of culture provide education on a wide scale. Four hundred lectures were held in one year to an audience of 27,000. The series of lectures called "Workers' Academy"* are especially popular: in one year 35 Workers' Academies were conducted on various subjects.

* The lectures are held by lecturers appointed by the Scientific Education Society. The topics of those held at the centre of culture of the Hungarian Cotton Works were characteristic of the academy: the lecture-series embraced three subjects: aesthetics (including the role of arts in human civilization; theatre and society; the art of music; the art of dancing; painting); a hygiene series (instinct, reason, thought; disturbances of sight and hearing; nervousness and health; hygienic problems of adolescence; pregnancy, sterility, etc.). The third series dealt with technical questions of the textile industry affecting the workers. (See also Miklós Barbarics: Workers' Academies in Hungary. The New Hungarian Quarterly, Vol. II, No.4.)

72

The development and work of the network of libraries of the district met with the approval of the workers questioned during the survey. According to a monograph by a former mayor of Újpest*, in 1928 the town had 65,000 inhabitants and only two libraries with a total of 6,000 volumes. According to 1962 data there are now 61 libraries in the district with a stock of 150,000 volumes. Typical of the Újpest interest in books is Library Branch No. 28, where in the summer of '62 there were 5,338 registered readers, with an additional 895 taking out "reading room" cards. In one year the adult juvenile and technical sections of this single branch lent 220,000 volumes.

Much criticism was voiced, however, especially by young people, concerning dance places in Újpest. The reconstructed "People's Park," the "House of Youth" and the existing few espressos and restaurants with music on Saturdays and Sundays were insufficient for those who wanted to dance. But this is not merely an Újpest problem; places of entertainment in the downtown districts are filled to capacity too. Therefore the youth asked that clubs similar to the "dance club" at the centre of culture of the Danube Shoe Factory should be organized in other district centres of culture as well.

Due to the informality of the survey, the manifold data collected are much more difficult to process methodically than the material usually handled in public opinion polls. In addition to a thorough analysis, the Újpest survey resulted in a recommendation containing no less than 35 suggestions made by workers—from extension of the shopping network to establishment of a pensioners' club. As mentioned, some suggestions have already been adopted in the past year either in the form of governmental measures or local actions.

From the complex material of the 1962 survey, the views of the Újpest workers on a few fundamental questions can be clearly extracted.

During the 1958 survey the first favourable reaction of most workers questioned was appreciation of the very *fact* that the survey took place. No such explicit appreciation was evident during the 1962 survey, for in the atmosphere of the last years, amidst debates conducted in newspaper columns, over the radio and television and in lecture halls, the freedom to criticize had become natural.

In the course of the conversations the workers emphasized that the measures taken aroused a consciousness of the care being devoted to their wellbeing. They regard the aims set before the country as realistic and sound. They wish to see the present course continued, because it gives them the assurance of further, even progress.

* Gyula Ugró: Újpest (Monographs of Hungarian Towns, Vol. I), 1932.

EÖTVÖS'S EXPERIMENT AND The properties of antimatter

by

GÉZA GYÖRGYI

THE EÖTVÖS EXPERIMENT

If bodies of various substance and various weight, *e. g.*, a piece of wood and a piece of lead, are dropped at the same time and from the same altitude, they reach the earth's surface simultaneously. This was the conclusion Galileo drew from his experiments as, some 400 years ago, he dropped various bodies made of wood and lead from a high tower in Pisa (possibly from the famous Leaning Tower) in order to determine the laws of free fall. Galileo concluded that the bodies are equally accelerated by the gravitational force of attraction exerted by the earth, independently of their mass and substance. This fundamental perception of Galileo's is referred to by physicists as the *constancy of gravitational acceleration*.

After Galileo it was Newton who achieved progress of fundamental importance. He was first to recognize that the fall of a dropped piece of stone and the motion of the moon around the earth and of the planets around the sun, should be attributed to the same agent, gravitation, and he succeeded in formulating the law of gravitation in the language of mathematical physics. According to Newton's well-known law, gravitational attraction between two material bodies (e. g., planets) is the stronger, the bigger the mass of the bodies, and decreases with the growth of the distance separating them. More exactly: the attractive force is proportional to the mass of each particle concerned and inversely proportional to the square of their distance.

One would suppose that the formulation of Newton's law of gravitation, as well as its repeated highly accurate verification by means of astronomical observations (Newton's law led, e. g., to the discovery of the planet Neptune), had clarified the problem of gravitation, rendering further research unnecessary. The situation is not, in fact, so simple. The constancy of gravitational acceleration, regarded by Galileo and Newton as a significant characteristic of gravitation, has been studied in subsequent centuries by a great number of outstanding scientists. The aim of research was to prove the constancy of gravitational acceleration —determined originally by Galileo on the basis of simple observations of limited exactness—as accurately as possible and to establish whether gravitational acceleration is really strictly constant. This interest is due to the fact that the constancy of gravitational acceleration gives gravitation a highly exceptional, almost mysterious position among the other types of nature's forces which lacks an explanation within the framework of Newton's theory.

Consider the case of electrical forces. Electrical forces accelerate—to take a modern example—hydrogen nuclei (protons) in the accelerators of nuclear physics. If the protons are replaced by nuclei of heavy hydrogen (deuterons), which means essentially nothing else than the doubling of the mass of the particles to be accelerated, the deuterons will be accelerated by the same electrical forces, in equal time, to half the velocity of the protons. Mass here represents resistance to acceleration (due to electrical forces), or to apply customary terms: mass is the measure of inertia (according to the fundamental equation of Newton's dynamics: force = mass \times acceleration). If mass is considered as the measure of inertia, it is referred to as inertial mass. Except for gravitation all types of forces encountered in nature behave like the electric ones: mass has always the single meaning—that of the measure of inertia.

In gravitation mass plays an entirely different role. According to Newton's law of gravitation, the force exercised, *e. g.*, by the earth on a material body, is proportional to the mass of the body concerned. The capacity of gravitation, of *gravitational attraction*, is expressed here by the mass. When mass is considered in this role, it is referred to as *gravitational mass*.

There is no reason whatsoever to assume a priori an equivalence of these two types of mass, inertial and gravitational mass, as they characterize two wholly different features of material bodies. If, however, gravitational acceleration is constant, this would mean the equivalence of gravitational and inertial mass. The gravitational force exerted by the earth on a particular body is known to be *directly* proportional to the gravitational mass of the body concerned. On the other hand, the resistance exerted by a body against accelerating force, is determined by *inertial mass*, acceleration being *inversely* proportional to the inertial mass. A simple logical step leads from the constancy of gravitational acceleration to the equivalence of *inertial and gravitational mass*. First of all the question arises: can the equivalence of the two types of mass be explained? The successes of research in natural sciences since the Renaissance are due, in the first instance, to the stress laid on the humble, patient study of the processes in the material world, aimed at the exposure of the secrets of nature and pushing aside the impatience of soaring fantasy. Physicists were inspired by the exciting problem of the inertial and gravitational mass, first, to establish as accurately as possible whether the inertial and gravitational mass of every material body is exactly equivalent. The importance attributed to this question in the scientific world is clearly shown by the competition conducted by the University of Göttingen in 1906 for an accurate experimental demonstration of the equivalence of inertial and gravitational mass.

The amazingly accurate series of experiments by Loránd Eötvös between 1889 and 1908, awarded the Benecke Prize by the University of Göttingen, excels among experiments toward solving this problem. Loránd Eötvös was the son of József Eötvös, author and statesman, member of the Hungarian government formed during the 1848 War of Independence. The young Loránd Eötvös attended the lectures of Helmholtz, Kirchhoff and Bunsen and graduated at Heidelberg. Returning to Hungary he continued his activity at the University of Budapest, which has been recently named after him. As a professor at the University of Budapest he developed the Eötvös law, an important result of his research work, expressing the temperature dependence of surface tension in liquids. His world-wide fame, however, was the consequence of his experiments on gravitation.

In his test-series concerning inertial and gravitational mass Loránd Eötvös sought to elucidate the degree of accuracy with which the equivalence of the *inertial mass* of two material bodies of *equal gravitational mass*, but made of different substances, can be determined.

Gravitation towards the centre of the earth yields an obvious method for determining the gravitational mass. To demonstrate the effect of the inertial mass Eötvös chose the centrifugal force due to the earth's rotation. Since the earth rotates slowly, while its radius is large, this centrifugal force is very weak. With the aid of his instruments the experimental physicist can, however, reveal these forces, producing a *slight* weight reduction of the bodies and a change in the direction of the force acting on the body. It is an important circumstance that centrifugal force represents a manifestation of the *inertia* of the bodies (the person in the merry-goround is forced outwards due to his inertia). More exactly: centrifugal force is directly proportional to inertial mass.

On the earth's surface, consequently, two forces act on a material body

at rest: the attraction by the earth (proportional to gravitational mass) and the centrifugal force due to the rotation of the earth (proportional to the inertial mass). If the inertial and gravitational mass is equivalent, the centrifugal force always diminishes the earth's attraction and modifies the direction of the force acting on the body to the same extent, independently of what substance the body is made of. If, in examining bodies of various substances, there was a difference between the two kinds of mass, the modifications in the magnitude and direction of the resultant force due to centrifugal force would accordingly differ for each body. This is the basic principle of Eötvös's experiment. The measurements were carried out by means of the famous Eötvös torsion balance, developed by him into an extremely accurate instrument. (It should be noted that the geophysical and geological applications of this instrument are wellknown throughout the world.) As a result of his test-series Eötvös was in a position to declare: the deviation between the inertial and gravitational mass of a body cannot differ by more than five parts in a billion. Practically, this meant a highly accurate confirmation of the equivalence of the inertial and gravitational mass (constancy of gravitational acceleration).

It would be a mistake to regard the rise in experimental accuracy as a purpose in itself, motivated solely by the endeavour to reach a perfect experimental virtuosity. Most of the mass of macroscopic matter is formed by the mass of protons and neutrons, chief constituents of the atomic nucleus; but other types of mass, like the electrons rotating around the nucleus, as well as the electric forces holding together the atom and the nuclear forces holding together the nucleus, also contribute slightly to it. To declare the equivalence of inertial and gravitational mass with absolute certainty for all these types of mass, an extremely high experimental accuracy is essential. Eötvös's experiment meets these high demands completely.

Approximately at the same time when the test-series of Eötvös approached their completion, Albert Einstein endeavoured to find the deeper meaning of the constancy of gravitational acceleration. The result of Einstein's work is known as the *geometrical theory of gravitation*, the *general theory of relativity*. It is not the aim of this paper to survey this theory; note, however, that the equivalence of inertial and gravitational mass represents the conceptual basis of the general relativity theory, which is based on this equivalence and would collapse without it. In this sense, Eötvös's highly accurate experimental result forms a solid pillar of Einstein's theory.

76

ANTIMATTER AND GRAVITATION

Gravitation—and, with it, the Eötvös experiment and the Einstein theory—now ranks among the classical chapters of physics. In which way are these interconnected with antimatter, a concept emerging in the forefront of more recent research? This will be the subject of what follows.

Throughout history the desire of mankind to become acquainted with the "ultimate" constituents of the surrounding material world has been the prime inspirer of natural philosophy and natural science. That is why the physics of elementary particles is at the centre of the physicists' interest. The way to the realm of elementary particles led through atomic physics. It was discovered that the atom, once regarded as the indivisible ultimate building stone of matter, consists of a nucleus and the surrounding electron cloud. Studying the interaction between the electrons and the protons and neutrons forming the nucleus, a new world has been revealed: the exuberantly breeding sub-atomic world of elementary particles. The "natural history" of the world of elementary particles is among the most exciting, fermenting groups of problems in contemporary physics. The dozens of "elementary" particles, discovered so far, cannot even be enumerated here. However, the extraordinarily important role of symmetry in the research of elementary particles and, generally, in the exploration of nature's laws should be pointed out. From the history of science it is known that Plato tried to link the smallest ("elementary") particles of fire, water, earth and air (regarded by him as the ultimate constituents of the world) with the regular bodies of solid geometry. Later Kepler did the same with the system of planetary orbits. The contemporary researcher of natural science, working in the field of atoms and elementary particles, does not look for such graphic symmetries, involving spatial extension and form. The symmetry appears on this level in the structure of mathematical equations, describing atomic and elementary particle interactions. One of the most comprehensive symmetries in the world of elementary particles is the particle-antiparticle symmetry, discovered by the English physicist Paul Adrian Maurice Dirac. According to this symmetry, all elementary particles have their corresponding antiparticles. Particle and antiparticle are like twins: their mechanical properties are identical, but they differ as to the sign of electric (as well as fermionic and baryonic) charge. The positive antiparticle of the electron of negative electric charge, the positron, was discovered in 1932, some years after the establishment of the Dirac theory, among the secondary particles of cosmic radiation; the antiparticle of the proton, the antiproton, was generated artificially by means of a huge accelerator in 1954. Thus far the antiparticles of almost all

77

78

discovered particles could be traced (exceptionally some particles may be considered their own antiparticles). In these results of experimental research a basic symmetry of the laws of motion of matter reveals itself, creating a sense of monumentality in the spectator.

At first glance it may seem curious that a symmetry manifesting itself in the laws of nature with such all-embracing validity does not prevail in our surroundings, the earth. Ambient matter is built up of electrons, protons, neutrons; their antiparticles: the positrons, antiprotons and antineutrons cannot be detected as constant "building stones of matter." "Antimatter"—consisting not of electrons, protons and neutrons, *i. e.*, the constituents of "normal" matter, but of their antiparticles: positrons, antiprotons and antineutrons—has not yet been encountered on the earth. The reason is easy to understand.

Laboratory experiments show that positrons, antiprotons and antineutrons generated artificially (with the aid of gamma-radiation or accelerators) have a very short life. Not because they disintegrate spontaneously (in a perfect vacuum they are stable) but because, when, *e. g.*, a positron encounters a "normal" substance, "annihilation" takes place: the positron meets an electron of the substance and disappears, emitting of energy in the form of gamma-rays. The same fate also awaits the antiproton and antineutron in the proximity of "normal" matter. That is why no antimatter occurs on earth: coming into contact with a "normal" substance, they would mutually annihilate each other, emitting a very intensive radiation. (If the supposition holds that in the past antimatter-meteors dropped on the earth, they must have been annihilated in the same way.)

If no antimatter can occur on the earth, may antimatter "islands" be found in remote regions of the universe? This problem occupied Dirac already three decades ago. Many well-known physicists go even further. They consider that particle-antiparticle symmetry, characteristic of the laws of physics holds for the entire *universe*. In other words, they suppose that half of the universe consists of "normal" matter, while the other half is built up from anti-matter. It is essential, of course, that "normal" matter and antimatter be spatially well separated from each other, since, on colliding, they would be annihilated.

Bondi, the British astronomer, tried to explain the spatial separation of matter and antimatter by means of the extremely interesting hypothesis that, while—due to gravitation—"normal" particles attract each other, as do antiparticles, the gravitational forces acting between "normal" particles and antiparticles would cause them to repel each other. It follows that the "normal" substance (composing our solar system and ourselves) and the antisubstance are held apart by this gravitational repulsion, preserving them thus from ultimate annihilation.

To control the correctness of this supposition would seem simple: it should be established whether the antiparticles are attracted or repelled by the gravitation of the earth. In other words: does, *e. g.*, an antiproton fall downwards towards the earth or rise upwards from it? In carrying out this experiment, simple in principle, one would unfortunately run into extraordinary difficulties. The accelerators generating antiprotons produce them at a high speed nearly equal to the velocity of light. To achieve a gravitational fall or rise amounting to some centimeters, one would have to let the antiproton run along a distance comparable to the circumference of the earth. Experimental physicists, seeking to carry out this test under realizable conditions, were preceded by a theoretical physicist, L. I. Schiff of Stanford University, California.

According to Schiff, there is no need for a new experiment to decide whether antiprotons fall or rise due to the gravitation of the earth. This question—as Schiff pointed out—was answered definitely half a century ago by the Eötvös experiment.

Schiff's consideration is based on the fact that, according to the quantum theory of electromagnetism, the electrical forces inside the substance polarize the vacuum. To visualize this by a rough picture, this means that, even within the "normal" matter in the inner field of an atom, there occasionally appears a (so-called virtual) electron-positron pair. (Polarization of the vacuum is not a mere supposition. Its influence has been accurately demonstrated in the hydrogen spectrum.) If the positrons were repelled by the earth's gravitation, the presence of virtual positrons would slightly decrease the gravitational attraction exerted on the whole substance concerned, in other words, they would reduce its gravitational mass. In the inertial mass this diminution would not show, as it is known from the experiments that the positrons display the same resistance to the forces accelerating them as the electrons do; their inertial mass, like that of the electrons, is therefore positive. It is essential to know that the number of virtual positrons generated in various substances differs. The ratio of inertial and gravitational mass would be modified in various substances to a different degree. According to Schiff's computations the equivalence of the inertial and gravitational mass would be affected in the seventh decimal of their quotient. The exact result of the Eötvös experiment permits, however, a deviation only in the ninth decimal.

"The admirable experiments of Eötvös," as they were referred to by Einstein, actively influenced scientific discussions and saved physicists

from expensive experiments and further intellectual efforts that appeared indispensable to clarify an alluring but deceptive scientific hypothesis.

It should be noted that a pupil of Eötvös's, Kossuth Prize-winner János Renner, repeated the Eötvös experiment in 1935 and was able to reduce the error limit of the experiments by a factor of 5. In view of the general interest aroused, an experiment was recently carried out by R. H. Dicke, of Princeton University, in modified form. He achieved an error limit 10 times smaller than that of Renner, *i. e.*, 50 times smaller than that of Eötvös. Dicke reports this in his paper "The Eötvös Experiment," published in the Scientific American:

"Surprisingly, with all our modern techniques we have been able to improve on the accuracy of the Eötvös result only by a factor of 50."

Stimulated by the renewed topicality of Eötvös's gravitational and geomagnetic research work, Loránd Eötvös University, Budapest, will organize an International Loránd Eötvös Meeting of scientists at the end of this year, to discuss present-day problems connected with the research fields cultivated and initiated by Loránd Eötvös (experimental investigations on gravity, paleomagnetism).

SKETCHES TO A PORTRAIT OF GYULA ILLYÉS

by

MIKLÓS HUBAY

I wonder whether there is any similarity between the poetry of queens; do the verses of Margaret of Navarre, Mary Stuart and Carmen Sylva contain an element acquired only through the experience of having occupied a throne. I do not know. May all poets descended from military stock be judged by the same standard? Do the lyrical poems of Vigny, Schiller, Lenau and Hugo possess a common feature? And could a common trait be discovered if the sons of soldiers from the close of the 19th century, Rilke and Rimbaud, were classified with them? Dramatists, such as Corneille, Ostrovsky and József Katona, who studied law would seem to be more easily distinguishable through their strongly argumentative dialogue. Nor is it difficult to discover a clerical background and theology in the works of Tennyson or Carlyle, Jean Paul or Lessing, Hölderlin or Arghezi.

In my belief the memory or presence of the home and its atmosphere are, however, nowhere so conspicuously apparent as in the works of poets who were the sons of farmers. Let me point to the poetry of Hesiodos, Virgil, Burns and Whitman; or to that of Gyula Illyés, on his sixtieth birthday.

As a counterpart of the poem composed by Burns at the age of twenty-three, lamenting the death of his ewe ("The Death and Dying Words of Poor Mailie"), a passage may be quoted from a piece written by Gyula Illyés when he was just over twenty: Once a little calf Died in my arms; The symphathy that rocked his poor head Is still alive in my veins.

I shall never forget That parting look. It made me familiar With pure, speechless sorrow.

Almost imperceptibly a motif appears in these lines—softly enough here, but defiantly elsewhere, at times even furiously; and this motif, so characteristic of Gyula Illyés, again and again declares that a memory is more than a memory. A memory is food for the journey of life. A memory is a program. Sometimes it may grow into an *ars poetica*.

This is shown in the further lines of this youthful poem, reflecting the mentality of a lifetime:

In my dreams and my words, My heart was surrounded By grandfather's seven hundred Round-eyed sheep.

I argued with geese, Then talked to borses, And found delicate beauty In brushing cows sleek.

How jocular his tone! But beware: you never can tell which of his pleasant-gentle-

6

memories is liable to evoke bitter, sombre thoughts. The memory-ewes, grazing in an idyllic region in accordance with the severalthousand-year-old traditions of the bucolic style, suddenly step on a memory-mine: everything explodes, even the sky grows dark. His past is crowded with meek sheep and hidden mines. The exasperation of old humiliations, seen and sustained, bursts forth.

These memories too are a program, an ars poetica.

With Illyés, idyll and rage are often coupled. It is this mixture that has made his poetry so explosive, so revolutionary in a political sense. "A gentle calf steps nimbly in my wake, as you see me coming from the hills..." This is the opening line of an early poem, to be completed with a curse in memory of the legendary hero of the sixteenth-century peasant revolt, Dózsa, who was burnt on a red-hot throne and made to eat the roasted flesh of his own brave captains. This two was a memory... And who would suggest that it was less poignantly personal than were the memories of childhood?

The smoke of the chimney reminds my nose of György Dózsa's sizzling skin, My gorge rises as if I had bitten of it, My spittle is vitriolic.

With God's help you may still see its black

searing corrosion.

The bonds of loyalty were woven of this simultaneously gentle and defiant memory:

I am the faithful son of cotters, and have never felt shame on that count,

To think of what I have been made to suffer will always make my blood boil...

These lines are from his poem entitled "It Was Here I Lived."

The title of one of his best known poems is "You Cannot Escape!"

When read in succession, the two titles indicate the coordinates of Illyés's poetry.

As well as the poet's fate.

Reliability and Revolution

"We look for reliability in the poet and this reliability also plays a wonderful part in aesthetic evaluation."

Illyés's ars poetica is of this kind.

With him, lyrical truthfulness is a demand almost as imperative as epical truthfulness used to be.

However, his heroic epic was in the future tense. Arma virumque—he began to write his poems on a youthfully conceived, colourful conquest, which was to weld the people of the lowland plain, the *puszta*, into a nation. This was his Aeneid.

But he wrote it when the assault on Troy had not yet begun.

Every youthful work of his is suffused by the gleam of luminous rainbow or smokegrey tints, the long overdue heroic epic poem, the revolution. He told with profound self-assurance how it would be, as if he were describing events he had witnessed and things that existed.

Certainty also inspired him with epic calm when he spoke about the future—then particularly.

That is what makes him and his writings reliable.

Illyés's realism always conceals a tiny streak of irreality: the dream, the aim, the hope, shedding light on reality.

It is in the same way that a physician examining a patient notices the slightest symptom, the happy lover perceives all the beauty that serves to intensify his love, and jealous eyes detect embarrassment in Desdemona's countenance—since the seemingly most objective realism cannot be born without subjective resolve, without intention.

It is this transcendental quality—focussed on the future—that renders Illyés's observations and delineation so reliable.

Hope in the Air

The birds arriving in the spring that followed the winter of 1944—1945 searched for the towers, roofs and chimneys demolished by the winter bombing.

I shall never forget The chimney that was Rebuilt in the memory of Two storks!

Amidst the ruin wrought in the last months of the war, the poet's heart was exalted by this spectacle. The flight of the birds circling the nonexistent chimney—this was "rebuilding."

One must know this poem in order to understand his bitterness over the ruins of Buda Castle and the amnesia of people, who are, indeed, more forgetful than birds:

> The pity of it is not the ruin of the Castle, but the loss of its dream-like substance, the essence that had fired its builders!

Only an acquaintance with all these poems can help us to understand the serene resignation and joy the poet felt when, after the passage of seventeen years, he heard radio and jazz instead of the zither-playing oldsters on the farmlands of his childhood. Instead of the ancient music left here by the Asian shamans, he heard Africa and America, through Negro music.

Or is it not the dream of men that is rebuilt in this music? A new home instead of the destroyed chimney of the ancient hearth?

> I do not care. My heart is open To the African's complaint. I bow to his God.

Janus Face

The contradiction personified for the first time in the two great poets of the 19th century, Petőfi and Arany, seemed to be a lasting phenomenon in Hungarian literature. (These two poets were, of course, the best of friends.) A fine analysis was given of this polarity in the opening years of the century by Mihály Babits, who had to suffer himself from this fatal classification; for the pair of contrasts represented by Petőfi and Arany seemed to be renewed in the 20th century by the contradictory coupling of the names of Ady and Babits; "...in a comparison of the two poets, their individualities are more decisive than their poetry," wrote Babits.

For the sake of those who are interested in the parallels and contrasts of Hungarian literature, we include Babits's passage on the subject at full length, because we hope it will contribute to a better understanding of Hungarian lyrical poetry, so often mentioned and so difficult to grasp: "These two great personalities are such widely different and infinitely contradictory types of the Hungarian mentality that each of us may feel in harmony with one of them, and this relationship is apt to form the unconscious basis of literary judgement. In a certain measure, aesthetics have thus come to depend with us on temperament; the phlegmatic and the melancholy have separated from the sanguine and the choleric, the old from the young, and (politics being also mostly dependent on temperament) the adherents of quiet progress from those clamouring for independence and from the socialists ... These controversies furthermore assume a more latent and still more important form. In this form the question will be what is the essential value of poetry. 'Fire' replies one party, 'new fires and new blazing flames, the freest, the most unlimited and most careless expression of a most novel individuality.' 'Art,' declares another, 'implies artistic light, artistic verse and language, study, aristocratic emotions and taste, as well as forms, artistic forms.'

Nothing would be simpler than to continue the parallel of Petőfi and Arany—and the later parallel of Ady and Babits—with a new parallel between Attila József and Illyés.

Illyés, however, displays a relationship to both Arany and Petőfi; he is phlegmatic and sanguine, melancholy and choleric.

Those who know him superficially and insiston retaining their perfunctorily acquired picture of Illyés often believe that he

84

has deceived them; actually they have met János Arany when they expected to find Petőfi, or the reverse.

"As if a Dagger had Pierced His Heart ... "

This is one of Illyés's similes describing the birth of music—one of many.

Recently he has written much about music. Apparently, however, it is not the harmony of music that fascinates him but its liberty; the fact that harmony can be disrupted and then recreated. His powerful poem on Bartók was animated by this idea.

It is as if in this poem his impulses had broken down all hampering barriers for the first time, as if this poem had flung open the gate for the "New Poems" of 1962, several of which, driven by intolerable pain, take refuge in a heaven that may as appositely be called Solitude as Universe. The "matterlessness" of music may have afforded him opportunities for oblivion, opportunities for forgetting at last the soothing pictures of memory, the placid, aged figures of his childhood, to devote the poetry of his approaching old age only to the questions of "to be or not be," to the issues of damnation and salvation. It was as if he himself were the fabulous Prince who, in seeking immortality, has himself thrown up to the stars, and is non tugged both ways over a fence by Death and the Queen of Immortality.

It is not only music that leads us from the world of memories to that of final affirmatives and negatives.

So does the drama.

These two, music and drama, were once a pair of wings, with common innervation. One is still unable to move without provoking a reaction in the other.

Not so long ago, in the middle of December 1962, Kodály's eightieth anniversary was celebrated at his native town, Kecskemét. Illyés stepped on the stage to read his congratulatory poem. It seemed to belong to the type of poetry that rises ever higher with the helix of a single avid and unflagging phrase, until the astounding picture revealed in the poem becomes a convincing reality—here, the master's baton as the iron wand of the folk ballad, rousing the dead when it touches the churchyard. As he uttered the words in his blunt, passionate voice he evoked the inspiration that had produced the poem. Now the poet tormented himself to broaden the form of his congratulation that it might embrace his whole world of widening horizons. Apparently nothing of lesser weight would satisfy him.

It was then that I began to understand how these frequently cited poetical "confessions" might flow from truly agonizing tortures. While listening to this poem and gazing at the poet's robust figure standing in the brilliant floodlight, I could not help thinking that this new poetry was written by the dramatist in Illyés rather than by the lyrical poet.

Illyés once pointed out that many poems of Lőrinc Szabó—a poet reminiscent of T. S. Eliot—who died as old as the century in 1957, had the effect of Shakespearian monologues.

More recent poems of Illyés increasingly are like fragments of an endless dialogue, immeasurably intensified by a passion for debate. Around these poems on music or other themes, an imaginary outline may be drawn of the dramatic situations eliciting such confessions, where the protagonists can do no more than fight each other in avalanches of pictures, arguments and words.

Name and Sign

In the first of his collected poems, entitled "Sigh," Illyés speaks of a flame that has scorched his heart.

His ever recurring hero is Dózsa, the great figure of the Hungarian peasant revolt.

In his latest poems he remembers the burning fire of his youth, a fire that has not ceased to flare:

I'm still ablaze. My bones crack, My brain seethes, and obscure shadows dim my sight. The flames of the pyre have long since Leapt to join over my head, and no angel appears.

Or in another poem, entitled "Self-portrait":

How solitude has dried up his stringy form Leaving indelible traces! There is hardly any flesh to his withered lips. His eyes alone sparkle with still keener light.

Youth and old age burn with the same fire, that is why youth still emanates from him, from his appearance, his words and gestures. What has imbued him with such animation? What stimulating life program?

In his very name Illyés has been allotted a striking fate. It recalls the prophet Elijah * and the fiery chariot that came for him. How can a child be reminded of his vocation earlier and more forcibly than by his own name —particularly when it happens to be a legendary one? A name itself may communicate a message, proclaim the first summons, which may be thrilling or something to be ashamed of.

Have we sufficiently considered to what fate we may direct a child in calling it by its name?

Attila József was broken-hearted, when at the foundlings' home he was deprived of his own name (that of the victorious Hun king) and called Pista.

In Hungary the name of Elijah recalls the poet rather than the prophet, the fate of the poet, for it was about poets that Ady wrote the lines:

> The Lord carried off, as he did Elijah, Those whom he loves and visits heavily, Giving them fiery, quick hearts...

The "Complete Illyés"

Were we to have an equally fine (and rich) series of books printed on India-paper as the Pleiade of the French, among the few who could hope to be included in their life-time (like Malraux and Montherlant

* Illés in Hungarian.-Editor's note

with the French) Illyés would be the first in Hungary.

He would be worthy of selection, for he is a classical poet, and, what is more infrequent, a classical writer of prose. Nor would he give the selector or to-morrow's readers any trouble, since there are no obsolete works or unnecessary lines of his.

And what a number of bulky volumes, even on India-paper!

Poetry. From "The Heavy Soil" to the "New Poems," over 1,500 pages.

Drama. The peculiarly charming play, "The Needle's Eye"; the psychoanalytical comedy in Molière's strain, the "Psychologist"; his popular comedy, "Looking for a Needle"; four historical plays; an excellent adaptation of "The Emperor's Favourite" from the past century... If his unedited plays are added, this volume would contain more than a thousand pages.

And his prose! Readers are astonished so many times by its inventiveness and witty style. How could they be grouped adequately, these volumes, now journal-like, now sociographic, then again philosophic or narrative, and yet so homogeneous? (Beaumarchais may have been faced with such a problem when he arranged Voltaire's writings for publication, so varied in form and always bearing the stamp of their author's personality.)

From the famous 1932 travel-book on Russia to his latest masterpiece, in which he describes his dinner with an impoverished old aristocrat,* how many volumes of over a thousand pages would his prose works fill?

Illyés has been admitted to the Pleiade, not to the imaginary Hungarian, but to the existing one of France. In describing the influences effecting French letters, the Pleiade history of literature mentions the French Bible of the Sorbonne in the first place, and one of Illyés's prose works, "The People of the Puszta," published in French, as the last. An English translation is said to be in progress.

* "The Switch-over"; published in Vol. II, No. 4, of The New Hungarian Quarterly.

PLAYGOER IN BUDAPEST

by

J. C. TREWIN

mong the first words spoken to me, a stranger in Budapest, was "Shakespeare." One of the names I got to know best was János Arany. My most exciting moment was when Miklós Gábor's Hamlet mounted the steps into the Danish Court at the Madách Theatre. It is not often that Hamlet himself appears within a yard or so. We—my wife and myself—were in the front row, almost in Denmark. Again and again during the night, when Gábor came down towards us on the vast, clear platform stage László Vámos had provided, it was as if we were meeting for the first time the figure that had been wrangled about for three-and-a-half centuries. For once "This is I, Hamlet the Dane" (in the Graveyard scene) meant exactly what it said. More than once I had the tingling physical sensations A. E. Housman tells us that he felt when a line of poetry entered his mind.

It was strange—though it ought not to have been—and happy to meet the Prince of Denmark in Budapest: one of a hundred happy meetings. Almost as soon as we had landed at Ferihegy, I knew instinctively that this would be a visit to remember, and blessed the Anglo-Hungarian Cultural Agreement. It was as if the curtain was about to rise on the play of the year, for I am old-fashioned enough to think in terms of a theatre in which the curtain does rise. At once I followed the advice of Desmond MacCarthy long ago. "I let the play wash over me," he said, "and then examine the markings in the sand." W. A. Darlington, who first introduced me to the phrase, said that it hit off truthfully the main facts: that a critic does not become a critic until the play is over, that his mind works backward, and that his first need is to "teach his subconscious its job."

My subconscious must have found me a martinet. On the morning when we prepared, glumly, to fly off from Ferihegy, I duly examined those markings in the sand and discovered an extraordinary palimpsest, impression upon impression. Hungary would mean to me a sudden glitter of sun on

the flow of the Danube; the magnificent mellow panorama from a balcony high among the hills of Buda; the architecture of a city church where the centuries kissed and commingled; the sound of a language whose swift rhythms were becoming a part of me, though I could not reproduce them; those files in the Institute of Theatrical Research that, at a touch, released the current history of the world theatre; those other shelves, in the Theatrical Department of the Széchényi Library, that held the story of the Hungarian stage; the sight, in the quiet foyer of the Academy of Dramatic Art, of a student with a script, roaming to and fro as he strove to beat an awkward line into his memory; laughter at the latest Budapest joke which, presently. I began to appreciate; the swooping rush of a double yellow tramcar on one of its night's last journeys; the mid-morning appearance of apricot brandy and black coffee; the pencilled handwriting of Mihály Babits preserved in his house on the Esztergom hillside; the embankment lights in flower, and the range of the Parliament against a glimmering sky, as we crossed the Margaret Bridge; two great Hungarian landscapes in the National Gallery; the sweep of an empty street in Pest after midnight, with its lights stretching on like the lamps in a passage from Stevenson; the sudden knowledge after a few days that there was no need for shyness, that one was no stranger but among friends in a generous and stimulating world.

It may be said mildly that there is nothing much in this about the theatre. I have to explain that, having lived in and round the theatre since I was eighteen, I am apt to think of any fresh experience in terms of a play, just as—after his retirement—my father, who was a merchant skipper, would think of the land only in seafaring phrases. (He never went upstairs but "aloft"; he never went for a walk, but "took a turn on deck"; and so on to the end). When I come then to remember Budapest and to examine the markings in the sand, it is as though I am sitting after the play to write a review of an exciting—sometimes agreeably contentious—night, and wondering how to chart it all.

Let me concentrate on the theatre—and go, first, to matters about which, more than once, I was bantered. "You can't like so much," said one Hungarian friend. And another: "Who are those English dramatists you talk of? They are not the names we know."

Well, I did like "so much," and for good reasons. The Budapest playgoer is used to his players, to their styles and their mannerisms; he knows what B is likely to do next, or how C and D will react to coming parts. Some of the surprise has gone: he will enjoy the book, but it is a book he has read before. Now I came to Budapest entirely without preconceived notions: a clean slate, an untouched beach (MacCarthy), an unmarked sheet. As the major Hungarian players revealed themselves I had a sense of discovery. Every turn in their performances was fresh. Moreover, not knowing the language—though I did know the Shakespeare texts and the run of several of the plays—I had more cause than most to watch the players closely, to get sharp visual impressions, and to observe how a company could express itself without aid from the words.

In the aircraft, as at length it carried us off towards Brussels and London, I had time to check impressions, to ask which remained strong, which were faint, which of the markings in the sand was beyond the tide's erasing sweep, and which must pass from memory. And I knew then—as now, when writing this article after another lapse of time—that certain things must remain permanent, and not just because they were seen against the background of an unfamiliar city and at a time of personal exhilaration. All the allowances have been made and checked, and the excitement stays.

The other point concerns not the Budapest stage I explored, but one that—with any luck—I shall hope to meet in future. Shakespeare and Shaw aside, we did not happen to strike an English play during our fortnight. (The Mousetrap was on, but it had just reached its 4,300th London performance, and we did not disturb it again.) Though, then, we did not see a current English play in performance, we heard of those that had been done or were about to come: some Osbornes, for example, Delaney's A Taste of Honey, Behan's The Hostage. And we heard, too, the names of the British dramatists most discussed in Budapest. There the music went round and round. The names were always the same: Pinter (the Pest street, I gather, was not named after him), Wesker, Arden, Behan, Delaney, Osborne. It was a duty to explain that these writers, expert in their own mood, by no means dominated the London stage. Though they were naturally discussed at length by British critics in tune with them, the theatre had much else of value. So I hoped that the Budapest stage, in considering British work for the future, would remember such men (to give five only) as Robert Bolt, John Whiting, Gwyn Thomas, Peter Shaffer, and the verse dramatist, Christopher Fry.

I regret that I did not see more Hungarian plays in Budapest: this is something to remedy in future. In any event, a stranger, when introduced to a new theatre and a new language, is bound to take the work more immediately communicable, more universally theatrical. We had an uncommon and varied programme. The fact that neither of us (my wife is also a professional critic) felt in the least jaded, is in itself a compliment to the Budapest stage rather than to our staying powers.

PLAYGOER IN BUDAPEST

When we arrived, and were in the middle of one of those early debates about street plans and forints and compass-points and the position of the electric switches and the Hungarian for mustard, I discovered that we had a copy of *P. M. (Pesti Műsor)*, of course (how pleasant to add that knowing phrase!)—but, when I saw the initials first, I thought of Pickwick's acquaintance, Mr Peter Magnus ("P. M.") and his trick of signing himself "Afternoon" to please his easily-amused acquaintances. The Budapest *P. M.*, that multiple theatre programme, would be one of our main guides and supports. I have here two issues that will form part of my collection of theatrical literature (with envy, I admit that Director Hont, at the Institute of Theatrical Research, has a collection rather larger), and a look at them will always return me to the special atmosphere of Budapest playgoing.

P. M. means now that moment when, just in time, we hurtle into a foyer rightly spacious; that ritualistic moment when hats and coats are yielded to a cloakroom (nothing stuffed under a seat); and that other moment, perhaps a quarter of an hour later, when the play begins. (Unpunctual myself, I applauded the Budapest way.) P. M. means for me those dignified, crowded theatres, those ready audiences, that rhythmic hand-clapping—it will be hard to break myself of the habit—and that local way of calling a company between the acts. It surprised me first when a company at the National Theatre came before the curtain in the middle of the evening, for in London this has not been the vogue since the Twenties. It surprised me, too, and delighted me when, at the evening's end, the company would take a call by appearing singly at a wicket-gate in the curtain: a charming bit of ritual.

To glance at *P*. *M*. reminds me also of nights when we went behind stage, the efficiency and comfort of the dressing-rooms, the feeling that there was nothing here haphazard, but that everything was ordered like a well-found ship (my father would cheer), or like the Haymarket and Drury Lane Theatres at home. *P*. *M*. will remind me, moreover, of the theatre boxes of Budapest: those retreats where we knew we could not distract anybody by talking. For example, much of Imre Dobozy's play *Holnap Folytatjuk*, at the Nemzeti, had to be translated for us, speech by speech, one of the chores that Mrs Lili Halápy, with her easy command of idiomatic English, managed without the slightest apparent trouble. (Day by day we blessed her.)

Here, in *P. M.*, are all the casts we saw. In thinking now of *Hamlet* at the Madách and *Romeo and Juliet* at the Vígszínház, I reflect that we saw the plays done in true repertory and that the companies would move on, in the flicker of an eyelash, to *The Government Inspector* or to *Harvey. Hamlet*

was the glory of our visit, with *Romeo and Juliet* very close to it. The first of these László Vámos directed on a wide acreage of platform-stage against a semi-circular wall that in a few seconds could change its visual pattern to some new arrangement of arcade or niche or gallery. The second Zoltán Várkonyi directed in a complex but splendidly workable permanent structure on a revolving stage. Each play was performed with a direct, forthright attack, the quality of Hungarian playing I must always recall. Each was allowed enough spectacle to please the eye without any attempt to be extravagantly, mufflingly pictorial. That, for me, is the right way to do Shakespeare. We are passing in Britain through a phase of resolute starkness, a method that, though it succeeds magnificently in such a production as the Brook-Scofield *King Lear*, can also reduce the scale of the play dangerously, as in the current Stratford Festival *Julius Caesar*.

The Budapest Hamlet and Romeo and Juliet appeared to me to be exact in scale and balance. Miklós Gábor's Hamlet governed the night at the Madách. His acting had great authority and personal charm. Here was the expectancy and rose of the fair state. Here, too, was a young man who knew and dreaded his task: "The time is out of joint; O cursed spite, That ever I was born to set it right." Gábor always showed to us the conflict in the mind, but he was never, as so many Hamlets have been, a walking neurosis. He has been called too romantic; still, if this is a fault, it is one I would always condone. There were other good Madách performances and (on contemplation) one or two others less good. Even so, Gábor aside, I do think of this cast as a harmonious ensemble in a production subtly tuned and timed.

Romeo and Juliet at the Vígszínház was a more outwardly complicated production, but one that worked, thanks to Várkonyi's resolution to keep a genuinely Southern atmosphere, and to the most resourceful design of József Cselényi's set. The major performance was Éva Ruttkai's Juliet, spirit of young love overwhelmed; and it was a relief, in Mária Sulyok's Nurse, to escape from the convention of mumbling age: the Nurse need not be a near-centenarian. I thought the Romeo of Zoltán Latinovits developed with the tragedy. It was a pity that, to show the unity of the lovers in death, Várkonyi should have permitted a last artificial grouping. Until this the production, which, for me, compared favourably with Zeffirelli's, moved forward with the right inevitability and truth.

After Shakespeare, Shaw. From Man and Superman (or should I say The Marriage of John Tanner?) at the Madách, I retain a memory of Gábor as he took and held the stage, and as he treated the torrential eloquence of Tanner as a musical composition. So, at any rate, it seemed to my ear; and

Shaw might have approved. Sándor Pécsi did a good deal with Mendoza—a part that is usually a side-line in an English revival—but Éva Vass did rather less with Ann than I had hoped. Ann ought to announce herself at once, and Miss Vass was not entirely in key until the last act, when we had the kind of interplaying Shaw demands. Where the production baffled me a little was in its décor. Roebuck Ramsden's turn-of-the-century study in Portland Place looked out upon Dutch-gabled houses and, mysteriously, the dome of St Paul's; and some of the Edwardian costumes were bizarre for even that odd period in our fashions.

Four of the plays we met were American—or, rather, three by American authors, and a fourth the version of a Theodore Dreiser novel. The last, at the Jókai, was the least happy. In his version of *The American Tragedy*, Erwin Piscator used methods he had employed on far better material (*War* and Peace). With the use of platforms, central ramp, and a busy narrator, he did little more than keep us aware of the length of Dreiser's tale. The night lasted three-and-a-half hours. Though Károly Kazimir was plainly a resourceful director, he could do little to aerate this production. And I was doubtful about the representatives of Big Business who chose to wear purple dinner jackets with gold lamé lapels, changing by day (and in the office) to tail-coats with gold lamé waistcoats. The play struck me often as similarly unpersuasive, though the actors did all loyalty could to make it acceptable and to reconcile us to its inordinate length.

The plays by American dramatists were managed with skill. I remember writing scathingly, years ago, of the first London production of Tennessee Williams's *A Streetcar Named Desire*. The play seemed then to be flat and unprofitable. Time has modified that dislike, and such a performance as the Madách's proved that the play had an emotional power dissipated on that first occasion. That it kept this power in Budapest was due mainly to the understanding of Klári Tolnay as the woman for whom illusion has become the only reality. Blanche must appear to believe in her illusions: if an actress stands outside the woman and watches herself self-consciously, then the piece is doomed. Klári Tolnay, like all major Hungarian players, had thought herself into the part and could take us with her. Éva Vass and István Avar aided her with performances that never deviated from truth.

I can say much the same of O'Neill's Long Day's Journey Into the Night at the National Theatre, a production that lingers with me for its atmospheric staging as well as for the verisimilitude, in their different ways, of Ferenc Bessenyei and György Kálmán. The first, as the father, gave the kind of performance in depth that could reveal the entire past of the man, and

92

the second offered a young intellectual actor's penetrating idea of the youth who stands for O'Neill himself. It is a long and repetitive piece—the cast could not always defy these repetitions—and I would have liked to see Ági Mészáros, as the mother, when she had played herself more surely into the part. As it was, on her first night, she lost nothing of that ultimate appearance under the influence of drugs.

As for the fourth American play, Harvey at the Vígszínház (or My Friend Harvey as the translation has it), this was a farcical fantasy by Mary Chase that I think of still for the childlike sympathy of the late Sid Field. In London he was the gentle alcoholic accompanied everywhere (or so he said) by a white rabbit six feet one-and-a-half inches tall, but invisible to the rest of the world. It is this freak of the imagination that distinguishes the play. If an actor cannot make us see Harvey for ourselves, he must fail. Antal Páger certainly makes us see Harvey; although if I had been at the back of the theatre, and not in a stage-box, I might have had to strain to hear the actor, his under-stated performance would have come over, just as Field's did in London. Páger has a natural serenity and charm. Even if, on the night we went, some of his colleagues pressed too hard in their attempts to urge the farce along, the production would have been worth-while for Páger's playing, for that of his young colleague, Zoltán Latinovits, and for Várkonyi's legitimate comic embroidery as director. I noticed that he inserted, at one point, a helpful allusion to A Midsummer Night's Dream, which a Hungarian audience, Shakespeare-trained, would take at once. I spoke of Latinovits. There is no valid reason why a romantic juvenile actor should be also a first-rate idiosyncratic comedian; but Latinovits turned into one, before our startled gaze, as an obsessed young doctor hardly identifiable with the character in the text. This was pardonable comic invention; I shall be eager now to hear how Latinovits develops.

Another play we saw was a farcical comedy, but this time a classic, Gogol's *The Government Inspector* at the Madách. It whisked along swiftly, and it gave to László Márkus, as the bluffer-in-chief, an opportunity to show what he could do with a part like a globule of mercury. Earlier, we had seen Márkus as Claudius in *Hamlet*, a part that suited him less. At the same time, it was another tribute to repertory-system versatility. It reminded me of the season when Alec Guinness would move cheerfully from the lead in *The Government Inspector* to Menenius Agrippa in *Coriolanus*. (At Stratford this year Ian Holm is cast for both Ariel and Richard the Third, which is quite a stretch).

Besides going to the Opera House and admiring both the theatre itself and the liveliness of the production-Cimarosa's The Secret Marriage-we had one other straight play, Imre Dobozy's Holnap folytatjuk at the Nemzeti. This study of conscience turned to a debate in which, obviously, the audience took an eager and partisan interest. But to a stranger it was bound, I think, to seem artificial and static: a family matter in which one's most genuine satisfaction was in the acting of Lajos Básti, Ferenc Bessenyei and György Kálmán. The acting areas were planned ingeniously to give continuity of movement.

I have tried now to interpret as fairly as I can the "markings in the sand", the complex palimpsest. They prove me to be a genuine admirer of Hungarian playing and direction, especially in the classical repertoire. I would have liked a wider range of modern plays; but the calendar had to be watched, and though maybe I might not have gone (except from a sense of duty) to London revivals of *Streetcar* and *Harvey*, the performances in Budapest did contain much I would not have missed. The Budapest stage brought to us both a feeling of revelation. I hope that the theatres will find the right plays; the right actors are there. The great strength of the Hungarian stage is clearly in its command of the Theatre Theatrical, in performances unafraid of declaring themselves, in the representation of anything rather larger than life.

It is not patriotism that causes me to applaud first the Hungarian love of Shakespeare. By now it must have been said at least five million times (a re-count is in progress) that Shakespeare belongs to the world. But I have seldom heard him discussed with more insight than during those Budapest weeks. The most exciting line in the world's drama is Bernardo's "Who's there?" on the platform before the castle—"Ki az?" on the Hungarian stage, according to my copy of Arany—and it is a call that in Budapest can be answered by Shakespeare himself. No wonder that his name was almost the first thing we heard on that March night in the dusk at Ferihegy.

PLAYGOER IN LONDON

by

GYÖRGY LENGYEL

It was through Shakespeare that I learned to love the theatre and literature. Although this relationship later steadily deepened, revealing successions of new realms to my mind, Shakespeare remained the most entrancing. What a wealth of unknown continents, of "castle halls," and "open spaces," what a multitude of thrilling characters! I should have liked to play every one of them, and today I would like to stage every story.

This peculiar, loyal friendship—easy to understand by now, under the sway of the theatre—still lasts, and it remains my most ardent desire to stage Shakespeare, expressing as much as possible of his thoughts and ideas, because I feel that no one has uttered bolder words concerning man's race towards the 21st century.

My friendship for England of my imagination, in addition to Shakespeare was cemented by Shaw, by poets and, above all, by actors and stage managers.

Last summer it came to a personal meeting.

It belongs to the antecedents that, with the actor *István Somló*, I was co-editor of the dramatic anthology issued by the Gondolat Publishing House under the title *Actors*— *Parts*. The collection, presenting studies and passages of biographies by English, Russian and French actors and actresses through selected pieces, included extracts translated by me from the memoirs of Ellen Terry and Sir John Gielgud. For the first time in my life I directed Shakespeare's *Twelfth Night* or *What You Will* at the Csokonai Theatre of Debrecen last year. In the days before my departure early in June, I was given the first task for the next season of staging *As You Like It*.

After a brief digression to Paris I arrived at Victoria Station, filled with immense curiosity and with the newly-bound stagemanager's copy of *As You Like It* in my bag.

Tradition and the Modern Theatre

On my first night in London, the opening event was a performance of Sheridan's *School for Scandal* at the Haymarket Theatre.

What I found more astonishing than the loud talk of Londoners who had mostly avoided the cloak-room and, seated in their overcoats, were nibbling away rather audibly to make up for their evening meal while waiting for the curtain to go up, was their informal dress and the remarkably large number of young faces. The two young men sitting in front of me had a lively argument about Dostoievsky (and an equally spirited one in the interval concerning the performance). There was no sign of a "dignified" auditorium. The fact that tea and coffee-in silver jugs in keeping with the style typical of Sheridan's time-were sold assiduously all over the dress-circle did nothing to change this. Notwithstanding the surroundings provided by this fine building, the

whole house was unmistakably reminiscent of the free and easy, informal atmosphere of Shakespeare's one-time playhouse, waiting for the play to begin. I must confess that I was enormously pleased at this, and amused at finding myself the only man to wear a neat darkblue suit—in accordance with our own traditions—among a pullover audience.

The performance was a surprise and an exemplary event.

That is how our classical comedies should be played at home—in such an atmosphere of fresh playfulness and ceaseless irony, and in such a strikingly unfailing style.

The stage was directed by Sir John Gielgud, a famous Joseph Surface himself not so long ago. Amidst scenery of a peculiarly grotesque style, he evoked the magic of sparkingly brilliant acting. I was reminded of Thackeray's innumerable excitedly chattering, gossiping figures, as if Rebecca Sharp had been tripping about the stage, dressed now as a man, now as a woman. But first and foremost, I was charmed by the seriousness of their belief in the truth of comedy. Nowhere any forced, affected grimaces felt to be mere appendages, and yet the whole play teemed with facial mockery. In a masterful setting the actors and actresses made excellent comedy in that world of hats and frills, playing with a zest equalled only by the exuberantly gay comedians of the Moscow Art Theatre at their unforgettable guest performance of Dead Souls on their visit to Budapest.

The performance was raised to the plane of an exceptional experience particularly by the work of two artists, Margaret Rutherford and Ralph Richardson, well-known to our public from the screen. In the part of Miss Candour, the former virtually glowed with avidity for gossip, accompanied by a vociferous readiness to pinch and stab, and when a well-aimed thrust went home she acknowledged the hit with unparallelled self-satisfaction, giggling with delight. This highly-accomplished actress is a model of how to enjoy playing comedy. The leading man, Ralph Richardson, adopts a fundamentally contrary attitude. He plays the part of Peter Teazle with uncompromising terseness, following a uniform line to the end. It is by dint of this excessively gloomy, life-like seriousness that he provokes continuous laughter. Let me quote an example: when he knocks down the screen concealing his wife—in the belief that it serves to hide someone else he is filled with such superior self-assurance in his determination to expose the culprit that his superiority and complacency become profoundly tragic when he beholds his fickle wife.

The performance ends with a pleasurable offering of the ingenious management: to the sound of suitable incidental music an epilogue is provided in the guise of applause choreography. In the concentrated moments of bowing every player acts the afterlife of the presented character, whether by an exit, a smile, or a spiteful look.

It was an enthrallingly faithful representation of a past epoch.

Three Encounters with John Gielgud

Some days after attending the performance of *The School for Scandal* I was given an opportunity to meet Sir John Gielgud. It was a very curious experience to make the acquaintance of someone whose family history I had studied for almost a year and translated into Hungarian. Having seen him on the screen, in the first few minutes I involuntarily compared him with earlier impressions. I could discover hardly any trait of Cassius, but all the more of Clarence in *Richard III*, mixed, however, with merry, light, genial traits and a bright, friendly joviality.

His conversation was the most interesting when he spoke about his family, about theatre history and about his own opinions. He is engagingly frank and highly exacting concerning his own person. He looked back with dissatisfaction on the possibilities of

past years and was waiting for new plays, new tasks. The most astonishing thing about him is that he observes everything that happens around him with unflagging freshness. He recommended exhibitions and films, voiced lively enthusiasm for magnificent French screen actors, for he observes and reacts to everything. He drew my attention to the productions of young stage managers, dwelt on the performances of the Stratford company and advised me not to omit on any account a visit to Chichester and to Sir Lawrence Olivier's new theatre.

As almost everybody else with whom I talked about Hungarian art, Sir John Gielgud knows Hungary through Bartók and Kodály.

It is always gratifying to hear this; however, when on my tour of study it happened for the umpteenth time that an English or French actor knew no more about our cultural life than Bartók and Kodály, I grew deeply exasperated and came to the conclusion that really there was still much to be done if we were to learn to know and understand each other. There was one great exception of which I was very glad in England: the name of our best stage-manager, Sándor Hevesi, the one-time director of the Nemzeti Színház (National Theatre) was frequently mentioned; his superb art is well known there, and they are aware of his Shakespeare productions.

Naturally, the experience of a single talk could not approach the extraordinary one of a personal meeting with Sir John Gielgud's art. I was granted two such opportunities and, both gave me a unique experience. The first was a television version of Chekhov's *The Cherry Orchard* in which he played Gayev.

There seems to be a close relationship between Chekhov's popularity in England and his present peculiar English interpretation. This was expressed most forcefully by the conception of Michel Saint Denis, who staged the Cherry Orchard with unforgettably intense lyrical feeling and thoughtfulness. The performance was void of any "operetta" feature, although the comical element—like every other colour and idea that mark Chekhov—was expressed arrestingly. The atmosphere of the whole performance was characterized chiefly by affectionate understanding, identification and lyrical sympathy. On few occasions has the theatre conveyed to me so convincingly the unity of the author's purpose and the manager's endeavour, the sensitive but constant, puritan presence of the manager's humility.

In the part of Ranyevskaia the interpretation of Peggy Ashcroft suggested to me mainly the woman of property and the woman in love incessantly thinking of her Paris man.

Sir John Gielgud's Gayev is a big sensitive youngster, all sentiment and pain, nonchalance, emotionalism and absent-minded garrulousness. A boy who, always playing, sometimes gets caught and plunged into boundless embarrassment. His most decisive trait is, nevertheless, a fear of life; therefore, besides Varia, it is he who suffers most painfully through the tragedy.

The closing scene gives perhaps the tersest expression to the conception of the performance. In the fourth act Gayev prepares to leave the cherry orchard doomed to be cleared. He is actually terrified of the life to come, but already begins to live through this new situation and, as an eternal player, to enjoy it; instead of the usual soft hat he wears a fur cap and holds a leather attaché case in his hand.

The other outstanding achievement is that of Dorothy Tutin in the part of Varia, incarnating the «fourth» sister. In the girl's figure she accentuates the woman who is always dreaming of the future, not the woman who takes refuge in a maniac concentration on work. She is beautiful and truly in love with Lopahin, therefore their tragedy is all the more devastating, because neither of them is capable of bridging the gulf of their separation by taking the initial step towards understanding.

96

For a whole evening I listened to Sir John Gielgud reciting a program of Shakespeare's soliloquies and sonnets, revived under the title Ages of Man. In two and a half hours he rendered almost all the principal colours of the "real Shakespeare," beginning with Jacques' soliloquy on the stage, as an overture. He allowed his humour to scintillate in the lines of Benedict and Mercutioand again I was spellbound by his bold, intensely sharp, pungent wit and bitingly free-spoken manner, the animation of his style, which are the enchanting characteristics of the best English and French performances of comedy. In connection with his most famous parts, Hamlet and Richard II, he spoke with confession-like frankness about his struggles and development in these roles. In Hamlet he emphasized the man of solitude, in Richard II, the tragedy of an artist-king. Before beginning a passage, he gave a brief explanation of his interpretation-for instance, before the soliloquies of Romeo, Cassius, Caliban and Clarence.

Meeting with Arnold Wesker at the Royal Court Theatre

I have known Arnold Wesker for a long time, and of the young generation of western writers he is in my eyes the most sympathetic figure. Whereas the inspiration of other young authors who earlier had acquired well-deserved popularity has almost run dry, exhausted by delineating the hopeless future of western youth, Wesker is the only one who for me has a message to communicate and can write about the problems of the youth of our age with care, responsibility and conviction. Our pen friendship, begun after one of his early plays, was continued at a summer afternoon dinner on a Saturday in London. This dinner is all the more memorable as it brought confirmation of all my notions: Wesker's boyish spontaneity, his militant mother's broken Hungarian, even the chicken soup served for dinner, in

defiance of British conventions, though without any barley in it.

We talked about my experiences in England, about Wesker's plays, and about Hungarian literature, of which he showed fairly wide knowledge but limited reading. Speaking about László Németh, when I, perhaps somewhat summarily, said that he was always absorbed in depicting his own personal problems and the members of his family, Mr, Wesker's reaction was typical: he laughed and looked at his family sitting around the table (a kindred spirit! flashed his eyes).

He turned the conversation to his plays and asked me how I interpreted the latest I had seen, *Chips with Everything*; he was very glad when I told him that I was trying to unravel its various meanings. That was, and remained, his intention; all of his works have several meanings.

I took home with me his play entitled *The Kitchen*, and in a few days I also received *Chips with Everything*. In my encounter with London theatres the latter was the most stirring drama.

Chips with Everything has been staged by one of the most gifted young managers. The performance is marked by an abundance of action, vibrancy, playfulness, music and pantomime, carefully elaborated realistic work and a capacity for concentration on the essence. Of film-like elements there are none. The play has a peculiar theatrical form, and the company of young players enlisted for a single performance showed exemplary team-work. To me Mr. Wesker's candid and enthusiastic belief in constructivism is captivating.

I saw several more performances at the most attractive and exciting English theatre —aside from the Stratford Company yet the most memorable event was the rehearsal of Mr. Osborne's Fairy Tales for England.

John Dexter's method of direction I found fascinating, reminiscent of the suggestive power and silent analytical calm of Ottó Ádám (one of the most eminent among the young generation of Hungarian stagemanagers). Instead of giving loud instructions he said a few words in the interval, but to almost every player. The expediency of this method was evidenced by the changed emphasis of repeated scenes. The atmosphere of these rehearsals, frequently refreshed by tea, was exceedingly stimulating not only here but also at Stratford and the other theatres. Everywhere I found an intense love of work, and nowhere any hysteria, confusion or tantrums.

All rehearsals were marked by the good team-work of seriously minded players, allied to achieve a common purpose, and the well-trained calm of good stage managers. The dress rehearsal of *Cymbeline* at the theatre of Stratford is a good example: the first dress rehearsal began at three o'clock in the afternoon, the second at eleven o'clock in the evening of the same Sunday. Yet neither Vanessa Redgrave, the highly talented young artist, followed by a host of photo reporters, nor anyone else was upset. The most remarkable experience for me was not so much their English self-control as their serious devotion to work.

Chichester

Only a few passengers got off the train, and the bus was far from being crowded. Not so the car park before the theatre and the restaurant (with prices at the level of the world's best caterers). Situated beside the modern, amphitheatre-like play-house with its super-modern equipment, every corner of this restaurant was filled with elegantly attired guests.

This was where I first saw the world of fashion and luxury. Presumably the assembled multitude did not meet to look at John Ford's *Broken Heart* or Mr. Fletcher's *Chances*, plays that are rarely acted on the English stage, but they had been summoned by one of Britain's greatest actors, Sir Lawrence Olivier. Notwithstanding the atmosphere and the celebrated leading players, both performances were a disappointment.

Mr. Ford's play reminded one of Corneille, Mr. Fletcher's of Goldoni, whereas I felt these two spiritual climates to be most ludicrously distant from the English actor's character. One requires simplified passion, the other slightly naive, primitive humour. Although Sir Lawrence directed both plays with superior stagecraft and a brilliantly light touch, set off by irresistibly charming decorative elements, the performance failed to give satisfaction. Two dramatic worlds were revived that no one had missed among the people rushing on towards the 21st century, neither English audiences in general, nor those now gathered on the spot; the presentation of these plays should much rather devolve on the stages of universities. Naturally a remarkable experience was derived from the masterful exploitation of space, the numerous dazzling solutions of this marvellously skilled master of the stage, and the splendid, witty performance of Sir Lawrence Olivier himself. In Ford's work he played a peevish, malevolent old bachelor who is himself responsible for the precipitation of the tragedy. Sir Lawrence played his part with the mordant, passionate humour known from his film, Richard III. On the stage he has an equally suggestive power, the means he applies are perhaps still more circumstantial, and, however odd the fact may be, in some places there is too much detail and naturalism, which apparently marks his style not only in staging Shakespeare.

Mr. Ford's drama offered an opportunity for enjoying Sir Lawrence Olivier's art in two parts: the prologue he recited from the highest point of the stage with fervent passion and noble lyrical feeling, to appear a few minutes later, after a subtle change in his make-up and costume, as an elderly, ribald "character actor."

The significance of Chichester seems to lie chiefly in affording practice to Sir Law-

98

rence, the future director of the National Theatre. Apprehension has been voiced from various quarters lest the program of the new theatre should be antiquated. However, when I think of Sir Lawrence in the leading role of Osborne's play, *The Entertainer*, or Ionesco's drama, *The Rhinoceros*, such concern appears to be unnecessary.

As a remote, expectant spectator of the English National Theatre and after devoting four weeks to visiting London theatres, I am rather inclined to wonder whether it is possible to collect a company equivalent to the ensemble of Stratford, how the many excellent actors and actresses of England, or at least a few of them, can be won for the National Theatre, whether they can be kept there permanently, and whether eminent artists will not be left out. It furthermore remains to be seen how far London theatre life in general will be transformed as a result of the influence exerted by the National Theatre.

Classes and Test Performances at the Royal Academy of Dramatic Art

A comparison between our Academy of Dramatic Art and the RADA first leads to the discovery of similarities: I watched enthusiastic young people, including beginners and students at an advanced stage, engaged in experimental situation practice after a method for training players which in essence corresponds to that of Stanislavsky.

I was present at several lessons and on every occasion I often encountered compliance with pedagogical notions of Stanislavsky, which I did not find astonishing, since his teachings are frequently analysed and discussed with relish in English theatrical literature; this made me ponder over the queer fact that with us Stanislavsky is rejected mostly by those who admire western theatrical trends.

The principal difference between the RADA and our own dramatic school speaks in favour of our methods: apart from the director, John Fernaldo, no famous artists, neither stage managers nor actors or actresses, teach at the most illustrious academy of dramatic art.

In the RADA there are, of course, special lecturers to deal with dramatic instruction, all of whom have shown proof of their extensive knowledge and abilities (those I met were chiefly of the younger generation, one was a student himself not so long ago). I nevertheless felt that studies were conducted along lines that were remote from the living English stage.

I have attended enthusiastic classes pervaded by a felicitous spirit, and examinations of gifted students, the promising future generation of English actors and actresses.

Michel Saint-Denis

M. Saint-Denis's book, "Theatre, Rediscovery of Style," provides the most fascinating study and experience of the stage. While translating it I came into contact with one of the most remarkable masters of our age in the English and French Theatre.

It was in Paris that I met him for the first time, in the Quartier Latin, on the terrace of a coffee house where he used to meet Jouvet and the members of the Compagnie des Quinze to plan the future.

The second time it was at his office in Stratford, where he helped me to sort out the whirling tangle of my experiences. Then I saw him at the Stratford dress rehearsal of *Cymbeline*, taking notes without any assistance.

The hours spent at his home outside Paris in the company of his wife, Suria Saint-Denis (who collaborated with Sir John Gielgud in translating *The Cherry Orchard* into English) at the end of my tour of study, naturally remain the most memorable.

Somebody has characterized M. Saint-Denis as a "fatherlike" man. Indeed, that is what he is. All my life I have been looking for the master, but rarely have I

thought to find him in such a pure personification. It left the most indelible impression to see him, at the age of sixty, travel within one week first to Greece in order to attend a dramatic festival, then, in answer to a call, to the rehearsal of *Dm Juan* by a provincial company at Paris, followed immediately by his journey to Stratford. That permanence of giving, passing on, creating.

After the decisive success of the performance of Chekhov's play he was already speculating over the chances of the next season, but he evinced gratifying interest in asking about the Hungarian theatre, the reception of Brecht in Hungary and the conditions prevailing at provincial theatres.

He acts as a teacher, director and manager, the sensation never left me that he is mainly an observer, watching with constantly alert attention all that goes on around him.

He never misses a performance, and I found that his proudest moments were when he explained that the stage-manager of the Stratford performance of *Measure for Measure* had been his pupil—in fact whenever he spoke of his pupils.

Let me add that I remember perfectly well the observant look of Peter Hall, his co-manager at Stratford, a most attractive leading personality among the young artists of the English theatre, as he followed every word of Michel Saint-Denis while we were talking.

Shakespeare Memorial Theatre

This observant look with which Peter Hall, a member and head-manager in the directorate of three, listened to Michel Saint-Denis is a revealing sign of the assets of that ensemble representing an exceptional value in the European theatre.

On their visits to Budapest I have seen performances of the Moscow Art Theatre, of the Berliner Ensemble, and of the Comédie Française. When I am looking for a standard, I can rely only on these companies.

At Stratford I spent five days and attended four performances: A Midsummernight's Dream, Macbeth, Measure for Measure, and Cymbeline.

In all of these performances survival of the grand traditions is coupled with strikingly bold and attractive modernity of interpretation. To me the character of each performance was determined by the measure and balance of these elements. Instead of the usual conception of Reinhardt presenting a midsummernight's fairy world parallel with reality, i. e., contrary to the interpretation showing various strata at various planes of reality and vision, Peter Hall's entrancing production is based on a conception that has created a veritable sensation in England: the whole scene is laid in Elizabethan England. Elizabethan fairies, calling to mind-strangely enoughthe story-land of Dickens' Christmas Carol and Cricket on the Hearth. Under Peter Hall's daring, stimulating, entracingly dvnamic direction, the stage presents a story of Elizabethan men and women.

Even the scenery itself gave the winning impression of experiment and complete solution: a happy mixture of Shakespeare's contemporary theatre and of modern stage construction of scenery.

The scenery of Brecht's theatre would seem to exert the strongest influence on their initiative; moreover, Brecht's effect is clearly noticeable in the style of acting in general, particularly in the production of *Cymbeline*, tinged with biting irony reflecting a Brechtian spirit.

This appears primarily in a more modern orchestration for the expression of Shakespearean emotion and passion. I do not allude here to conceptions overloaded with psychology, but to the revealing of the essence ot his works in their full intricacy, and stressing their message in a manner accessible to the man of today.

In connection with performances of clas-

100

sical works, especially of Shakespeare's plays, I have never felt the presence of such perfect unity between the author's ideas and the • stage manager's execution as I sensed at Stratford. Looking back on the best Hungarian performances of Shakespeare, I recall Richard III and Othello, staged by the eminent stage manager, Kálmán Nádasdy, director of the Budapest Opera House, Sándor Hevesi's analyses of Shakespeare, and the entirely new staging of Hamlet by László Vámos, the excellent stage manager of the Budapest Madách Theatre; I feel convinced that these productions would be highly appreciated at Stratford. On these evenings in England I saw unforgettable examples of acting without flourishes, delineation of character without sentimentalism, and clearly outlined situations.

This uniform impression derived from the four evenings was due to extraordinarily disciplined team work, terse presentation concentrated on the essence, balanced yet daring scenic pictures, the exquisite plasticity of diction, the puritan composition of scenes, and the wonderful harmony of costumes and scenery.

What struck me as regrettable was the absence of outstanding personalities from the Stratford stage.

Paul Scofield, who played Lear with thundering success, was an exception. The absence of Gielgud, Olivier, and Michael Redgrave gave food for thought. Of course, there was no lack in talent and excellent performance, by which I wish to allude to Irene Worth's Lady Macbeth, Judy Dench's Isabel and Titania, Ian Holm's Puck, Marius Goring's Angelo, and Vanessa Redgrave's ideal performance in *Cymbeline*.

At the Aldwych Theatre I saw Brecht's play, *The Caucasian Chalk Circle*, presented under the excellent management of W. Gaiskill. Compared to Ottó Ádám's masterful conception at the Madách Theatre of Budapest, which was Brecht's first box-office hit in Hungary, Mr. Gaiskill's production was more condensed and more soberly unsentimental centred around the wise humanity of Azdak.

Besides the public performances, I was admitted to several rehearsals of the Stratford company; both at part and full rehearsals I had plenty of opportunities for noting the exacting, daring, disciplined team-work of this company of exceptional value, striving to realize novel endeavours.

I have retained a multitude of details and impressions from this theatre, which I shall recall in all my work and which I should like to revisit as soon as possible.

At the end of every tour of study one naturally attempts to draw some lessons; this applies also to persons like myself who abhor every kind of summary, inevitably involving something like a "mathematical" operation.

Luckily the theatrical experiences of the weeks spent in France before and after my stay in England came to my support.

I have attended the first-rate performances of the Comédie Française and visited Jean Vilar's impressive festival of Avignon; while roaming the Quartier Latin I came on Huchette's cellar theatre, which has been faithful to Ionesco for the last six years; I have seen Anouilh at the Atelier; a drama by Leonidov (*Ia Pensée*), reminiscent of Dostoievsky, at the Hébertot Theatre, with Laurent Terzieff playing in gripping, analytical style; finally a few more topical hits of a lighter nature.

Whereas in England I was in time for the most interesting part of the season, I reached Paris at the close of the season and missed I. L. Barrault's ensemble, which was away on its highly successful visit to Moscow (I could only read the question-and-answer game raging incessantly around them, with analytical articles strongly attacking or defending their value and timeliness.)

The authors of the most important original novelties are Becket, Ionesco and Anou-

ilh (who does not lose vivacity by repeating himself), furthermore A. Roussin, Campaux, Achard, Billetdoux, the writers of successful popular comedies.

But where are the French counterparts of the new British generation of Wesker, Osborne, Arden, Delaney-Pinter, Behan and Kops?

And where may be found the counterparts of the young British generation of stage managers who have already taken over -the French colleagues of Peter Brook, Peter Hall, John Dexter and Tony Richardson? The absence of these counterparts threatening ever more acutely the upswing and continuity of the French theatre may be ascribed to there being no one in Paris willing to assume the role of George Devine, the path of the Royal Court Theatre, whose initiative by now has come to affect almost the whole of the English stage? This lack is to be felt not only in French dramatic literature. The productions of the Comédie Française and Jean Vilar represented to me the peak values of the French theatre in their respective styles, yet in none of them could I recapture the stirring animation of the Stratford Company.

As an argument to the contrary I can refer to the work of only one French stagemanager, whose theatre I have been unable to visit; in his directing of performances of modern authors and classics alike, Roger Planson, at Lyon, strives to convey the message of the present in a plausible language, while his efforts to create a special popular theatre are having a steadily increasing success.

The experiences of my four weeks spent in England have been extremely fruitful. I have been granted not only the extraordinary experience of personal acquaintance and first meetings, of coming into living contact with a highly promising dramatic literature and witnessing the performance of eminent artists, but also an opportunity for observation and for recognizing wider possibilities in my own sphere.

102

A HUNGARIAN PAINTER IN PARIS

by

DÉNES PATAKY

Bela Iványi-Grünwald was his instructor. His first known picture in that year was a virtually accomplished work of art. The canvas, with the dark shape of a man's figure standing before a sunny landscape bears the stamp of Nagybánya, yet it displays a nearer relationship to *art nouveau* than to impressionism, while the seeds of later Fauvism are clearly discernible.

In 1903 he stayed a short time in Munich and then continued his training in Paris. Here he studied at Julian's Academy under Jean-Paul Laurens. His talent soon brought him distinction; at a school competition of nude drawings he was awarded a prize in the first of his Paris years. In 1903 he exhibited works at the Salon of the Champs de Mars, and from 1950 he exhibited regularly at the shows in the Salon des Indépendents.

Although he spent the greater part of the year in Paris, he did not break away from Hungarian art life; his pictures appeared at exhibitions at home—in 1903 and 1904 at the National Salon and in 1904 also at the Art Gallery. Nor did he desert Nagybánya; until 1906 he worked there every summer.

In Paris, however, he came into contact with the decorative branch of post-impressionism, a trend more congenial to his artistic conceptions. Yet, in the final analysis, his style did not develop after a Paris pattern. A fine specimen of his pictures produced in Paris, the "Little Girl before a Bed," painted in 1905, has a slightly French flavour, but with his canvas entitled "Sitting Man" (Hungarian National Gallery, Budapest), painted the year after, in 1906, he joined the style of the Hungarian *art nouveau*, that of Rippl-Rónai. With its technique of contour painting, emphasizing the interior, particularly the design of the carpet and table-cloth, he took a

104

further step towards decorative painting. In forming the robust figure with hands in lap, filling the whole space of the picture, also dated 1906, in "Portrait of a Man", represented frontally, Czóbel moved away from the *art nouveau*, allowing traits of his individual style to grow noticeable.

His endeavours in many respects ranged Czóbel with the Fauves; at the first show of that group in 1906 at the Salon d'Automne he exhibited six pictures, including the "Portrait of a Man."

With his new pictures and Paris reputation Czóbel started a veritable revolution among the young Hungarian art students. Incidentally, 1906 was Czóbel's last year at Nagybánya. He did not break with his first school, his pictures still appeared at exhibitions of Nagybánya painters, also at the 1912 jubilee show, but in 1907 and 1908 Czóbel spent the summer at Nyergesújfalu with Károly Kernstok, the standard-bearer of modern endeavours in Hungary. These sojourns at Nyergesújfalu may have suggested the the first steps towards the later Group of Eight.

Czóbel arranged his first collective show in 1907 at the Galerie Weill in Paris. At home, in 1908, he became a member of the circle of Hungarian impressionists and naturalists, headed by Szinyei, Ferenczy and Rippl-Rónai, taking part in the first show of this group. Though this membership implied full recognition of his art, Czóbel was linked by few ties to the impressionist principles of the group.

A year later he joined in the foundation of the Group of Eight gathered around Károly Kernstok. The young artists constituting this group-Róbert Berény, Dezső Czigány, Ödön Márffy, Dezső Orbán, Bertalan Pór and Lajos Tihanyi-like Czóbel rejected impressionism and searched for a new line, which they found in the constructive trend of post-impressionism. Under the influence of Cézanne and later the Fauves, they turned to the problems presented by the construction of bodies and space. French art affected them, however, only by its problems; the style in which they strove to solve these problems remained characteristically individual. The Eight did not start from the spectacle, but from the principle of construction and composition. In their art scenic beauty was replaced by accentuation of space and emphasis on the construction of forms, an emphasis carried to the verge of distortion. Later, during the First World War, these initial problems of form came to be associated with strongly expressionist endeavours in their style, which subsequently assumed this distortion as its form idiom. In Hungary their activities represented the trend of European painting that in France found expression in the works of the Fauves and in Germany in those of the Brücke and Blauer Reiter groups.

Czóbel himself spent little time in Hungary in those years. He took


Béla Czóbel: PORTRAIT OF A GIRL



Béla Czóbel: PARIS STREET

.



Béla Czóbel: Flowerpot



Béla Czóbel: Muse

BÉLA CZÓBEL

part in the exhibition of 1910, opened under the title New Pictures, but no work of his appeared at the first show of the Eight in 1911 or their exhibition of 1912, although his name figured on the list of the members of that group. His works could be seen more and more frequently abroad. In 1910 he exhibited at Berlin, in 1914 at Paris and Buffalo (New York). Apart from the exhibition of Nagybánya in 1912, in the years between 1910 and 1914 he appeared at home only at the Artists' House in 1913 and 1914. Few pictures are known from this period. Until 1914 he worked most of the time in France, and during the war the French confiscated his pictures as alien property. The only indication as to his style comes from a picture in the legacy of his friend György Bölöni, the writer, the "Portrait of a Little Girl," presumably from that time. Notwithstanding the colours retained from the art nouveau and the technique of painting evidencing the artist's earlier relationship to the Fauves, the portraval - resting on the rugged contours and on the dark patches of colour comprising the hair and the back of the chair - reveals Czóbel as having taken another step towards his later characteristic style.

The First World War induced Czóbel to move to Holland, where he lived until 1919. After several years of latent or destroyed works, one picture survives from this period, the "Boy with a Ball", painted in 1916. The canvas displays a strong expressionist trend. On the other side of the battle front Czóbel was proceeding parallel with the line followed by the Eight. The tension due to the war brought a compulsion toward distortion into his art.

After the war he settled down in Berlin, where he became a member of the group named Freie Sezession. His new pictures, including the "Boy with a Ball," were exhibited at Paul Cassirer's show-room. From the opening years of the 'twenties, several creations of Czóbel's are known, such as "Steps" from 1921, "End of the Village," "Corner of the Studio" and "Recumbent Woman" (Hungarian National Gallery), all three from 1922. One of his works from this time, remarkable for its exceptionally witty composition, the "Intérieur", was painted in 1923. Although expressionist deformity is still visible, in these pictures the artist has found his true tone—they are already characteristic of Czóbel. The technique applied in his earlier pictures relying on the use of contours remained unchanged; however, his contours now served to distort form.

In 1924 he exhibited his latest pictures at a collective show in the rooms of the Belvedere. Having become a member of the New Society of Artists, he exhibited regularly at the shows of this association from that year until 1943.

After his show at Berlin in the year 1925 Czóbel moved back to Paris,

106

and the next year his works were exhibited at the Galerie Pierre. From 1927 he exhibited in America at the Brummer Gallery of New York.

The late 'twenties witnessed the production of such outstanding works as the "Head of Venus" (Paris, 1928, Galerie Valloton-Mouradin), "Mask and Mandolin" (Paris, 1928, Dunoyer de Segonzac collection), "Halfnude" (Paris, 1929, Galerie Zac), "Recumbent Girl" (Paris, 1929, Pacquereau collection). By this time expressive distortion had vanished from his pictures, permitting the spectator to behold Béla Czóbel's mature form. From the initial decorative style marked by contours his art developed in a straight, unbroken line until he achieved his own style, unlike that of anybody else. He realized the objective he had set himself at the start: "To forget everything forced on me, to throw away everything selected from others, to be nothing, to be reborn, that the first sound may be my own prattle, which, when grown articulate, should speak about me." And, in fact, his pictures now spoke only about himself, revealing the individuality of their creator as frankly as did the artist's rugged, almost tongue-tied speech, his apparently clumsy and yet so active, expressive movements, or his exterior slightly reminiscent of Picasso.

In his grave pictures of thickly applied colours the objects appear enveloped in a dense atmosphere. In Czóbel's canvases there is hardly any difference between the air and the physical condition of the oil colours employed to paint it. His themes vary, but their message remains the same. Whether he paints a landscape, a view of a street, a figure in the nude, a portrait, still life or an interior, the soft isolation of his pictures bestows on them the character of an interior. He did not give up his earlier way of using contours, but with the ripening of his style the contours lost their former decorative and subsequent distorting role; moreover, through their dim, woolly softness they served to loosen and resolve construction and form. Through these thick, soft contours the picture absorbs the forms receding into obscurity, and on the canvas there are only glowing patches of colour suggesting the submerged objects.

Owing to Czóbel's technique of using contours, Rouault's name is often mentioned in connection with his art. This relationship is, however, only apparent, for Czóbel started from his *art-nouveau* contours, Rouault from his technique of glass painting. Despite this seeming agreement, stemming from two different sources without any connecting link, both in forms and message Czóbel, lazy and sanguine, stood worlds apart from the stiff and sombre French master.

With the pictures of his mature style Czóbel joined the leading trend of Hungarian art in the period between the two wars, the painters, who carried on the traditions of Nagybánya; his former companions, Róbert Berény and Ödön Márffy from the Eight followed the same course.

His new pictures were exhibited at Paris in 1930 at a collective show in the Galerie Bing. From 1931 he remained mostly at home; in the same year he had collective exhibitions at the Tamás Gallery and the Ernst Museum. From this time until 1944 his works appeared regularly at the group shows of the Tamás Gallery in addition to exhibitions of the KÚT*. In 1932 he was awarded the great prize of the Szinyei Society, the highest distinction in Hungarian art during the period between the two wars.

In the 1930's his works continued to increase in number. One of his masterpieces, "The Muse" (Fruchter collection), a picture of unfathomable magic, was painted in 1930. "Woman Reading" (collection of Iván Dévényi), "The Buggy" (Paris, Kosztolányi collection), and the finest of his still lifes of the period, "Flowerpot on a Pedestal", are from 1932. His principal portraits were produced in 1933: "Mme Daudet," then "Studio Interior" with a chest of drawers, and the "Peasant Girl" with a kerchief. The "Girl with a Red Kerchief" (Völgyessy collection), akin to the latter, was painted in 1934. In 1936, in "Studio Wall," he reverted to the theme of "Head of Venus" produced in 1928; "Flowers in a Brown Jug" (Köves collection) is from the same year.

The harvest of these years was presented in the Fränkel show-rooms at collective exhibitions arranged in 1933, 1934 and 1936. In 1936 he exhibited in New York, at the Brummer Gallery, while in 1937 he had exhibitions in Paris at the Galerie des Beaux Arts and at the Galerie Bonaparte.

During the Second World War Czóbel worked in Hungary at Szentendre, without joining any of the groups of younger painters working there. The war did not affect his art, and it was in those gloomy years that one of his purest works was created, "Woman's Back" (1941), a worthy counterpart of "The Muse" from 1930. The "Sitting Girl" (Litván collection), another eminent work of this period, was also painted during the war, in 1943.

Since the liberation Czóbel has been working alternately at Szentendre and in Paris. Among the products of these years the pastel portrait of the sculptor Béni Ferenczy's wife must first be mentioned; this work was followed in 1946 by "In the Garden" (Hungarian National Gallery).

In recognition of his work he was awarded the Kossuth Prize in 1948. In the same year he arranged an exhibition in Paris at the Galerie des Beaux Arts. From that time he has exhibited almost every year in Paris in 1950 at the Galerie Katia Granoff, from 1952 regularly at the Galerie

* KÚT = Képzőművészeink Új Társasága (New Society of Artists)

108

Zac. At the Venice Biennale of 1958 he appeared in as a representative of Hungarian art. His new pictures, "Still Life with a Chianti Bottle" (1953, Paris, Galerie Zac), "Girl in a Red Blouse" (1957) and "Girl in a Lilac Dress" (1958) are worthy of being ranged with his earlier works. Their style and artistic power are unchanged, only their colours have become lighter, the technique of painting having grown thinner, less paste-like.

Drawings, water-colours and pastels have acquired an important role in his oeuvre along with his oil paintings. His picturesque drawings, in which circumscribed forms are blurred by a net of confused nervous lines, or his water-colours - a bunch of flowers emerging lightly from vague patches of colour, or a woman in the nude - all correspond to his oil paintings in character. His whole career has been accompanied by drawings and water-colours, of which regrettably few have been preserved from the early period. Even the collection of the Hungarian National Gallery only contains drawings from the opening 1920's, as "Portrait of a Boy," a largesized charcoal drawing, and the water-colour entitled "Paris Street," both typical products of his style in his expressionist period. The exceedingly rich collection of drawings from his mature period includes many excellent pieces, including such remarkable works as the pastel "Head of a Little Girl" from the year 1930, a large-sized water-colour from the same time, representing a house in Paris (Triznya collection), the above-mentioned portrait of Béni Ferenczy's wife, and from the crop of recent years a magnificent still life of flowers (1951, Hungarian National Gallery).

In addition to drawings and water-colours, his works of graphic art are also important. Among the reproducing techniques he has cultivated drypoint, etching and lithography. One of his first etched engravings, a woman sitting on a chair, is from his early period (1908), so scantily represented by works of other genres. This copperplate already betrays latent traces of the later tendency towards expressionist deformation. Of his later graphic works the beautiful large-sized lithography, "Girl with a Cat," and the lithograph portrait of Károly Kernstok are from the opening years of the 1920's. Of the etched engravings, among others, the "Girl with a Cage" was made in this period. These works were exhibited at the 1924 show in the Belvedere and the 1925 show of the KÚT, while from his recent graphical activities, etched engravings were presented at the National Salon in 1958.

Living alternately in Paris and at Szentendre (Hungary), Czóbel has also elicited wide appreciation abroad. Despite having spent much time in other countries he has never broken away from Hungarian art. His whole career has been bound up with the development of Hungarian painting, which his life-work, in turn, served to promote.

THE CORNER OF MY ROOM

by

MARCELL BENEDEK

Professor Marcell Benedek (b. 1885), winner of the Kossuth literary prize for 1963, is an author, aesthetician and literary translator of great merit. His important contributions to the various fields of Hungarian literature, criticism, literary history, lexicography, translation and the theatre make him one of Hungary's "great old men." He is the son of Elek Benedek, the famous "Father Elek" of three generations of children, author and collector of countless tales; the son, Marcell, founded with Sándor Hevesi, the theatre producer and György Lukács, the philosopher and aesthete, he founded the "Thalia Society" (1904), an important experimental stage company which presented the leading modern playwrights of the time: Ibsen, Gorky, Hauptmann, Strindberg, Heijermans, Courteline, etc. Among his most popular works are: Az olvasás művészete ("The Art of Reading"), A modern magyar irodalom ("Modern Hungarian Literature"), A modern világirodalom ("Modern World Literature"), Shakespeare, Romain Rolland. His Encyclopedia of Literature, compiled in 1927, remains an indispensable work of reference. His volume Először életemben ("For the First Time in My Life"), 1957, is a collection of his short stories. He translated many English, French and other masterpieces of modern writing; his famous university courses in translating practice at Loránd Eötvös University made him a sponsor of young translators. Professor Benedek lost his wife a short time ago after some fifty years of a happy marriage.

he frequently cited saying, "He has lived well who has contrived to hide himself," has come down to us from the time of a tyrannous Roman emperor. I have often quoted it myself, but I did not interpret it as implying that one should hide oneself from struggles or responsibility, if one is to live well. Only my home, my inner life did I conceal from indifferent, alien eyes. I was proud of never having invited a guest out of selfish motives, and all those who came to my house I knew to be my friends.

Quite recently the outer world, with the best of intentions, broke into this hidden home and, thanks to modern technical achievements, even revealed it to the world, causing me for a few hours to interrupt the work in which I take refuge. Tens of thousands could see my room on television. I feel I have to explain to them what passed so suddenly before their eyes.

To begin with, television transmission is far from being a simple matter. It requires quantities of machinery, lamps, cables and all that sort of thing,

as well as much time and many people. To bring off a ten-minute feature, twelve people, writers and technicians, pottered about my room for all of five hours.

I like to talk to mechanics. The simplest workman knows things of which I have not the remotest idea, while most of them know something of what I know.

I recall an odd and pleasant surprise. It happened years ago, in connection with the recording of an ordinary radio talk. The microphone was held before my mouth by a rough-looking mechanic. When I had finished my talk and coffee had been brought in, he looked around my room and, pointing to a book in the upper corner of a bookcase, remarked with a friendly gleam in his eyes:

"Look! The Enchanted Soul! My favourite book!"

Deep down in my heart I apologized to him for what his face had made me think of him, and then asked:

"Do you read such serious books?"

"I'm a lover of good books," he replied.

In the course of the preparations for the television recording, a brief pause ensued while we had to wait for somebody. I invited the technicians to sit down in my room. Their foreman, a square-shouldered man with an intelligent face and a tired look, remarked on coming in:

"A nice large room."

IIO

Still unable to control my grief I broke out in pain:

"Yes, but I've been left alone in it."

The technician remonstrated when I showed him to a comfortable armchair. After much hesitation he sat down, and then I noticed that he leant back relieved, with half-closed eyes.

"You seem to be tired," I said.

He straightened himself, opened his eyes and looked at me with infinite sadness.

"My wife has been ill for fifteen years. I haven't had a night of undisturbed rest ever since. Everybody has his own cross."

... Then the talk was recorded. Everybody did his duty, no one betrayed any sign of sorrow.

Now the glaring light of the "Christmas tree" slides along the walls of the room, followed by the TV camera. In a few seconds the history of two lives, intertvined for half a century, passes symbolically before the eyes of the world.

In a framed photograph marble lovers embracing. Rodin's work: The Kiss. In a few days it will be fifty-two years that two reserved, uncommuni-

THE CORNER OF MY ROOM

cative hearts spoke simultaneously in the Luxembourg Museum of Paris at the sight of this statue, and a young man and girl walked from the room between the lines of statues as if they were receiving the congratulations of their wedding-guests.

Then comes a picture of Rome, exactly fifty years old. A church; then a big hotel in a square, with handsome steps leading down, the famous Spanish Steps. On one side wall, a hardly noticeable memorial tablet in honour of Keats, the early-departed English poet. A honey-moon souvenir.

The picture of another sculpture from Rome hangs under The Kiss. It represents Michelangelo's Pietà, hidden in a side recess of Saint Peter's. The mother holds the body of her son in her lap. We came to love this statue on our honey-moon, never guessing that it foretold our own fate.

Several bronze plaques are to be seen beside the Pietà. Only later did they acquire their symbolical meaning. One represents the happy union of Rafaello and Fornarina. The other is a portrait of Dante, with faint contours recalling Beatrice in the background. The third pictures Michelangelo in sad solitude, with no one near him, only his work, the dome of Saint Peter's Cathedral.

Under the pictures a homespun cloth and a reading-lamp hung on the wall. Lower down... but let us not speak of this for the moment.

The "Christmas-tree" and the camera are now turned away from the corner. The light falls on a painting, the work of my deceased friend, Álmos Jaschik. For the thirtieth anniversary of our wedding-day he had painted an idealized picture of our tiny Börzsöny country house. Before the house, under autumnal foliage, an old couple resting on a seat, their backs to the spectator, leaning against each other. They are gazing down into the valley, on a sunlit meadow where a tiny brook meanders between flowery banks. Through the transparent green of the grass in the foreground this line may be read: "You have charmed my life into a beautiful song."

Not far from this picture there is an oval Venetian mirror, the most notable thing about which is that our grandchildren are the fifth generation to be reflected in it.

Higher up comes the life-size portrait of my father. It was made a few weeks before his death: a face as fresh and healthy as...

But now I must return to the corner, the reading-lamp and the homespun cloth. Under them there is a rug-covered couch with embroidered cushions that are no longer moved from their place, save at cleaningtime. And no one will ever again light the reading-lamp intended to serve the dim hours of daybreak.

FEAR

(A Short Story)

by

ENDRE ILLÉS

t half past one a.m., on a summer night in 1944, the telephone began to ring loudly in the head physician's study. The room, all at once, seemed to acquire a centre of gravity. The apparatus was standing on a small, low table before the window; suddenly the room tilted in that direction like a balance when a weight is thrown on one scale. The telephone continued to ring, objectively, inexorably, aggressively. The furniture, which until now had stretched its limbs incorporeally, melting into the darkness and density, hurriedly stiffened, resuming its original forms. The bookshelves listened to the harsh sound, bending forward with tense attention, and the glass cubes of the chandelier began to glitter. The room held its breath, and its vague, nocturnal heartbeat stopped... Only the bell continued a loud, insistent clamour with increasing intensity and rising blood pressure.

The doctor lay asleep on the couch. He had heard the first onslaught of the bell, but his tired brain defended itself by weaving the disturbing sound into a dream. He dreamed that it was morning; the nasty, redhaired postman was standing before the entrance-hall door; he had brought some letters and was pressing the electric bell again and again to amuse the silly, giggling maidservant. "I'll throw that fascist scoundrel out, he's only a war-time postman, and no good," he thought in his dream, but he only waved his hand, for he was very tired. "I'll speak to him to-morrow." Later he sat on a sledge, rejuvenated into a schoolboy; he was being taken to his aunt for the Christmas holidays, bells tinkled on the necks of the horses, he had slipped into the foot-muff; it was winter, but here, inside, all was furry softness, cosily warm...

The bell went on in a tone of flashing metallic sharpness like a lancet. It slashed across the double dream, struck into his cornea—yes, the sound was already burning in his eyes, growing more painful, more distinct.

FEAR

Finally the doctor woke up, in dispersing stupor, with sad resistance. The sound slowly retreated from his eyes; the telephone was quivering as if it had been chased and had just leapt in through the open window in its distress and wild fear.

"Damn it!... Who is this idiot?"

He emerged from under the light summer blanket and morosely began to guess the explanation: wrong number... There was no help for it, he would have to go and silence the wretch.

He put on the light, stepped into his slippers, then snatched up the receiver viciously and shouted:

"Hello!" Without waiting for a reply, he cried still louder: "Hello... This is Doctor Gerenday."

He hoped that now the receiver would be promptly put down at the other end.

No!... The earpiece transmitted a familiar voice:

"Why don't you answer? When I call, please answer at once! You get me?"

It was the director of the hospital, Gyula Walder. His boss.

He still heard the bell ringing. As if the merciless sound had penetrated his ribs, he felt a strange pressure.

"Hello, Gyula!" he greeted Walder in a friendly tone.

"Are you awake, doctor? Fully awake?"

The voice remained rough, offensive.

The doctor had to realize: every word of his director's smacked of studied rudeness. But why?

Now he heard:

"Of course... Indolent people sleep all night."

Still sleepy and confused, he stammered awkwardly:

"I've just gone to bed... Around here the all-clear was sounded not long ago... For three hours we sat in the cellar." And after an instant's hesitation he added: "Was it the same in your district, Gyula?"

He wondered how his boss would react to this informal address.

Gyula Walder was his junior by ten years. An insignificant man of slight build, with bulging, colourless eyes. Until recently he had been an unknown side-street practitioner, barely thirty years old. Then his brother, an active, crafty lawyer, was suddenly appointed Under-Secretary of State. His rise was one of those spectacular war-time careers—these Walders seemed to be driven by aeroplane engines. They thirsted for power, ruthless, unclean power. Coveting it avidly, they acted. The Under-Secretary immediately wangled promotion for his brother as the hospital's top physician. He still remem-

bered... When this quarrelsome, insignificant little man, Gyula Walder, first appeared at the hospital, he started by being suave and friendly to everybody, wringing their hands and gushing with rapid sputtering speech. That is how it began, with the soft hug of an octopus. Then . . . He didn't care much about the hospital, yet he never stopped rushing about, organizing, working. He started a series of lectures, founded a new medical association. He drew doctors and laymen into friendly association. "My objective is that healthy people should consult their physicians before becoming ill!... Prevention, prevention is the first and foremost requirement." Another of his slogans was: "Let's not be ill, let's all be healthy!" Prevention, prevention-they had had a rare laugh at the time. But the war was at the door, these were savage times, they laughed as uncertainly as schoolboys smoke their cigarettes-in constant readiness to smother their light at any moment. "He's stolen a march on you, Kálmus," they teased Hidass, the head surgeon, who had served as deputy of the former director and was generally expected to become head of the Agatha Hospital. Walder glided, climbed and let himself down, like a spider at lamp-lighting time, always spinning a new thread, spreading a new web. He discussed the hygienic tasks imposed by the war with them, but half an hour later he was already dickering with the fireman. From the ministry he brought department chiefs to visit the hospital, the private rooms he filled with the healthy wives and children of high officials, for, after all, in air raids the Agatha Hospital was a safer shelter than the cellars at home.

But why had he called now, at half past one in the night?... Why did he say "doctor" instead of using the christian name? In his own, haphazard way, Walder usually showed respect for Gerenday, who was of gentry descent, with a "y" in place of an "i" to his name; he liked to slap him on the back in front of strangers and then drag him along the corridor for several minutes, pressing his arm, while expanding feverishly on themes and projects never fully comprehensible.

He listened to the voice.

"Is your schedule on your table, Dr. Gerenday?... I hope you know that a physician always has it before him."

The ear-piece was scraping and crackling with the senseless, irascible temper it reproduced, but the voice had become clear and energetic. Gyula Walder dictated, articulating almost every syllable separately:

"Please note, doctor!... To-morrow morning at seven o'clock the ophthalmic... Can you hear me well? I repeat: at my orders you will move your ophthalmic consulting room from the first floor to the ground floor at seven o'clock to-morrow morning."

The doctor was dumbfounded with alarmed astonishment; he could not grasp Walder's words. No, not one word. He became rigid and speechless. The other, as if he sensed his response, began to shout, enraged by his resistance.

"You want to know where? Why, of course, to ground-floor number three. The place was evacuated yesterday, expressly for the purpose. That's where you're to move."

That much was true. The previous day the ground-floor laboratory had been moved to the basement; in the forenoon, when the male nurse and the junior intern were gossiping about it, he had paid no attention to them. He did not care what happened to Miss Rehák, the laboratory assistant. Julia Rehák was said to be Walder's mistress. "This moving may be some complication of that love-affair," he had thought to himself at the time, casually and complacently. "If it has anything to do with the liaison, one had better keep clear of it."

Now he felt a numbness creep over him—would he, too, have to move? Change the ophthalmic ward to ground-floor number three? He heard some muttering. It was his own voice, asking:

"And the department?"

The invisible Walder snapped back with peppery emphasis:

"You don't seem to listen, Dr. Gerenday! Haven't you heard what I said? We are not talking about the department. The department remains where it is. We are talking about your consulting-room! That's to be moved!"

Gerenday, at the telephone in night-shirt and slippers, began to wake to complete consciousness and despair.

"Separating the consulting-room from the department?"

The distant voice became derisive.

"Separating? Did you ask whether we would separate it? Man alive, don't you understand? There is a war going on..."

The voice rattled on relentlessly:

8*

"A war! Do you understand?... A war! Continents, countries are separated from one another... Is it just this little separation that hurts you, Dr. Gerenday? What love of comfort, what selfishness! But I can have no consideration for comfort! What I've said is an order: you shall move! Is that clear? Have you written it down? I shall brook no contradiction! You'll move!"

The oculist pulled himself together, woke up, became almost energetic.

"My dear Gyula, what you wish... don't be angry at my frankness... the order you have just given... I must ask you once more not to be angry, but I have to tell you... that your demand is completely absurd. We cannot

separate the consulting-room from the wards! It is really unnecessary, since..."

Here he got stuck. The voice of his chief reached him, hovered over him, ominous and menacing as the spread wings of an eagle.

"Dr. Gerenday, I have to warn you not to protest. I am being extremely patient; for the last time I repeat: tomorrow morning you shall move your consulting-room from the first floor to the ground-floor! Please note!... The moving is to be done by the two of you, yourself and your wife. This is my irreversible order. I insist on your wife, because only in this way can I rely on your personal responsibility. There's a war going on. You still fail to understand: we are at war! Every man is responsible. Please write!... At seven o'clock you are to appear in the consulting-room, you and your wife... The two of you will carry everything together. Only this way can I be reassured. You will see to it that you take due care of the instruments if you take them down together. There are to be no furniture removers, no attendants, no nurses, no interns! Everyone has to cope with the duties of his own post! You two will do the moving! We are at war, we have to give up bourgeois comforts and isolation. I have calculated everything accurately: by eight o'clock you can finish; then your wife leaves and you can start consultation on the ground-floor!" His voice began to betray annoyance. "No, no, no, no!... No arguing, no explanation! I recognize only your responsibility as the man in the leading position. Let me repeat: I hold you responsible for everything. Don't think of contradicting me... I would regard contradiction as sabotage! I am very sorry, yes, sabotage! The war has laws of its own; I keep these laws myself and see to it that they should be kept! Have you made a note of it? Sabotage!"

For a long time the doctor held the receiver in his hand, then it seemed to him that Walder had slammed down the receiver after the last "sabotage." Long minutes crept by before he put his own down very softly, standing there frozen into immobility. No, this was past understanding. There was simply no explanation for it—in the morning at seven o'clock... his wife... sabotage... This was a nightmare.

He stared into the square of the open window. The night was homogeneously black, the air hot and murky. He had to breathe this dense, heavy, washy soup. On Museum Avenue two motorcars rushed by, one after the other, their brakes making different sounds. "The window is open," he fretted. The conversation had been carried on at the open window... Cautiously, leaning for support against the window sill, he bent out. Opposite, the trees of Museum Park stood in their huge mass of inflated silence. The unlit corner of the building was clearly discernible... Obscurity,

darkness, immobility everywhere. The same open windows in every quarter, with people asleep behind them... yes, everywhere everyone was asleep, as he had been before this accursed bell gave the alarm. Well, anyway, he hadn't said anything downright incriminating... no one could have understood his replies!

He looked down into the deep.

The street lay empty and flat.

He had to talk to Christine.

First he went to the bath-room, threw a look into the mirror, then put on his dressing-gown. This was the wrap he shaved in every morning, a slightly crumpled holland coat with blue piping, which hung limply on him, showing the traces of innumerable spots of dry soap. Rumpling his hair he started towards the inner rooms of the apartment. It had four rooms. Christine slept in the fourth, which she had made her own den. That was where she lived, hardly ever leaving it. She loathed his patients and abhorred his study, which he also used as a consulting-room; the large waitingroom she crossed only with a shudder, but she never touched anything there, for she regarded the furniture as infected and pestiferous. She would have liked to hang a bell on each of them: "Here everything is trachomatous and ulcerous." Thousands of times she repeated: "Disgusting, why did he become an oculist?"

His wife was asleep.

He stooped over her sleeping form and, gently touching her naked shoulder, said softly:

"Christine . . . "

Immediately she stirred, without opening her eyes. Semi-consciously she rasped:

"No!"

The doctor stood silent. What did she allude to? She couldn't possibly know yet that they would have to be there at seven o'clock in the morning...

The ceiling light which he had turned on kept obstinately wakening her, but Christine kept her eye-lids tightly closed.

"Leave me alone!... Three hours in the cellar and now you... How perverse you are!"

Suddenly he caught her meaning! Good God, did she think...? Two sensations took hold of him simultaneously: anger and sadness. No? And why not? What if he did desire her, now, just now, after Walder's sinister

call! The two impulses floated on like two clouds, assumed new forms in their course, changed into compassion and anxiety.

"You poor, fastidious thing," he thought, "this is not trachoma. It is worse than trachoma, much worse for you!" Suddenly he was frightened and at a loss how to tell her.

He did not answer the words of the woman lying there with cold eyes, ignored her shameless, unfounded denial. Hesitating only a few moments and finding no better solution, he turned round an arm-chair to face the bed, throwing himself into it with his full weight. Like one settling down for a long conversation, he bent forward and exclaimed:

"Walder has gone mad!"

His voice was alive with anger and indignation.

Christine sat up in bed, with the taut straight back of a gymnast in class.

"Who?"

"Gyula Walder."

She answered only after two or three seconds, when she had opened her eyes wide, her dark pupils shining with animal beauty.

"Is that any reason for waking me up? How do you know? Do you brood over Walder when you cannot go to sleep? Anyway, why can't you let me sleep in peace?"

The man looked at the woman. It flashed across his mind that certain words and events emitted rays as did radioactive substances. Why was Christine irritated? She didn't know anything, yet she was already vexed. She seemed to have a premonition, as if an invisible ray had touched her, burnt her... He plunged into the subject.

"Walder has rung me up."

"No?"

"Yes, a moment ago... We just finished our talk."

"What time is it?"

"A quarter to two."

"It's against regulations to telephone now."

She was right; in fact, it was prohibited to use the line for an hour after an air raid. This had been an odd attack; only a few planes had circled over the town, without dropping a single bomb.

"An official call. That's permitted."

"Official? At this time of night?"

"I tell you he's crazy... He insists on my moving the ophthalmic consulting-room to-morrow to the ground floor... to ground floor number three."

"Well?... Where's the rub?"

"Don't you see? Can't you really understand? Can I separate the consulting-room from the department? Absurd!"

"Then tell him it's absurd! ... And remain where you are!"

"But I have to consider his brother... the Under-Secretary... I have to think it over..."

"What do you care about his brother?" Christine tugged at the blanket and bent forward. Now he could see her tousled hair; russet sparks of passion seemed to spring form them. "He's not the first Under-Secretary of State we've known... They too are bipeds, and their brothers are no better than other people. Believe me, they haven't been born with straighter backs than the chief of an ophthalmic department. Take it from me!"

Hard pressed in his plight, the man welcomed the pleasant vasodilatory feeling of superiority and of being in the know aroused by her words. Of course, "... he's not the first Under-Secretary of State we've known..." With her head thrown back, the heroine strikes up the aria of arrogance... performs a stunt to show her dexterity... Christine's father had been the chief of a ministerial department, her grandfather a civil servant of high rank, her maternal grandfather, an impoverished Austrian military baron. Whenever she reminded him of her lineage, it was like pushing a kitten's nose into the tiny puddle left on the parqueted floor. He never protested against Christine's ministerial, civil-servant constitution; how beautiful her body still was, how well-formed her long, slim bones, how handsome every part, her back, her thighs, her arms; even her toes were long. Christine had never been supple and youthful like a blade of grass, but now, at thirty-five, it was her pride that kept her so young and tall... Suddenly he felt a pang: would Christine have to carry all his boards and instruments from the ophthalmic consulting-room? No, no, never; what Walder demanded was absurd, an insult, loutish, mean impertinence!... But what was wrong with that beast? To have been so insolent even to him?...

Suddenly he heard her voice:

"How long has this fellow been ordering you about at night time?"

"He has never done it before," replied the doctor.

Her look became mixed with a queer sort of curiosity, a more sparkling, more inquisitive gleam.

"Tell me, did he really call you? You're not joking?"

He became helpless and obsequious.

"No, darling, I am not joking. I can't think what's come over him! There was something else he wanted..."

"What else?"

"That you should help me..."

He had said it. Very softly.

Christine did not yet realize what he meant.

"Me?"

His words stumbled, his forehead was wet with perspiration.

"Yes. He wants us to do it together. The two of us... alone... To carry down everything." His voice grew louder, the words suddenly began to come faster. "This is perversity... yes, this is nothing but sheer perversity!"

"That I should go to the hospital?"

"Yes."

"And drag... What sort of junk do you have in your place? That big dentist's chair?"

"Not a dentist's chair... An oculist's chair."

"Those glass cabinets... and small tables?"

He felt his throat constrict, he stammered:

"That filthy Swabian! ... I can't understand, I'm simply dumbfounded..."

"And to wash the floor?"

"Don't exaggerate, Christine!"

"What did you say to him?"

"For several days Walder's been nervous... No one can do anything with him. Yesterday he scolded Hidass like a..."

It was as if a gun had been fired in the room.

"What did you answer Walder," cried the woman. "Tell me at once what you said to him!"

He had to stand up.

"I couldn't get in a word edgeways... He never stopped for a moment! I let him speak!... The Swabian pig! Dirty swine... But this will come to an end! They'll soon disappear from the scene... Then..."

"So you didn't say a word!"

"I did... but I avoided a clash..."

The woman flung off her blanket, her shapely straight white legs lay bare to the thighs; she sprang up. Standing there, she looked like a piece of faience that had just been taken from the oven. Her breath, her body, her whole figure suddenly burst into fire... Heat emanated from every joint. Passion and body now melted into one. She was untouchable.

He nevertheless touched her:

"My little ferret..."

This pet name had been born in moments of devastating, clinging love that drowned in anguish: in such moments sharply pointed teeth were apt to draw blood. Now it sounded pitiful, clumsy, mawkish.

Christine hurriedly put on her long green dressing-gown, enveloping herself from chin to ankles in the flimsy, sheath-like garment. She was incredibly slender, like a long, unlit church taper.

"You coward!" she hissed in disgust.

She drew a deep breath and became still paler.

"You grub! You worm! You toad!"

She was seized by the ecstasy she knew from love, its humiliation, blessing and torment.

"You allow your wife to be commandeered like a servant? You want me to scrub floors and carry furniture, do you?"

"Not to scrub," he interposed, his face livid.

"You haven't a word to say when your wife is ordered about like a drudge? Who is your wife? A washerwoman? A slavey? And when am I to appear? In the night? Does your almighty director want to enjoy my company at night? Answer! Let me at least have an answer!"

Before the man the python of attack began to uncoil. He tried to back away.

"No, not in the night... At seven o'clock in the morning... Only the two of us... no one else... the two of us alone... He will not be there..."

"At seven o'clock?" shrieked the woman. "Why at seven o'clock? Why not now? at once?... Why not like this?"

She wildly tore the two wings of her dressing-gown apart, revealing her naked breasts and belly.

"Like this?"

"Christine, Christine!" he approached her, stammering, stumbling, as if fascinated by the eyes of a snake, commanding him to throw himself into the crushing embrace.

"You wouldn't mind if I were trampled down, soiled... You'd gladly sacrifice me... to retain your position, your honour, your career!... Let me have a reply! I demand a reply!"

She seized him.

"You'd let them degrade me, wouldn't you?"

Suddenly she staggered as if about to swoon.

The doctor quickly caught her in his arms. Her body was burning as if held over a fire. She did not weep, but merely trembled, again and again convulsively shivering. He embraced her, kissing her tenderly, timidly.

Suddenly his arms tightened around her, and he kissed her unconscious face.

"My darling ... "

The closed eye-lids were half raised, There was a strange glitter in her look, a greenish-brown light. A light that seized him, to which he blissfully abandoned himself...

Half an hour later the doctor was sitting on the edge of the couch; Christine, straight as a ramrod and covered to her chin, lay in the subdued, yellow light of the standing lamp.

He stroked her hand, speaking slowly, with deliberation:

"If I only knew what's behind it!... For that cad's sure to be concealing something... He's keeping something secret, there's no doubt about it! I couldn't understand his addressing me as Doctor Gerenday... Fancy him calling me doctor and addressing me over and over as Dr. Gerenday!... I could hardly believe my ears!... Had he done it to my face I would have bashed his head in! I would have struck him, that's what he deserves, the swine... But why did he do it? Can you understand?"

His wife remained silent. Her face was covered by the mask of happiness and simplicity.

The oculist was still musing:

"That I should move the consulting-room!... Have consultation downstairs and administer treatment upstairs... absolutely idiotic! And the moving to be done by us... by no one else. Just you and I ... The two of us... No attendants, no charwomen, he must have us two!... Personal responsibility. My responsibility as the man in the leading position, and other rubbish... What can the explanation be?"

He had brought in his cigarette case; now he lit a cigarette and smoked comfortably.

"Wait a moment... wait a little... I am beginning to guess... That fellow wanted to insult me!... He thought I would explode... He was waiting for me to explode!... That's why he addressed me as Dr. Gerenday! ...That's how he hit upon the idea of moving my consulting-room... A devilish whim to bring you into it... That you should carry the perimeter, the cabinets, the lenses, the sterilizer... He thought I would remonstrate... the impudent worm! ...He threatened me... 'there's a war going on, have to give up isolation... Contradiction is sabotage!' ... Five times he shouted sabotage... He thought I'd be taken in... That I'd shout back... That I'd say: 'You have no right to issue orders to my wife!' But he was greatly mistaken! And that's how he gave himself away, by falling back on the war, by threatening me..."

He stood up:

"Now I know what you want! I've found out your little scheme... but you won't bring it off... not if I can help it!"

He sat down again beside her and leaned close to her face, extinguishing his cigarette in the ashtray. He spoke in whispers:

"He wants me to go into the army! It's about time to prolong my exemption... he thinks he can strike my name off the list! He's looking for justification... for a pretext to cancel my exemption... If I had said that you wouldn't come... that I wasn't going to move... that you are no servant of the Agatha Hospital... oh, if I had told him all that, how triumphantly he would have swooped down on me! 'Dr. Gerenday, you refuse to acknowledge the laws imposed on us by the war... you shirk your duties. This is sabotage... You make your wife avoid community work... You are a recalcitrant... Your place is at the front!' Yes, that's what he'd have yelled! But he was mistaken... Greatly mistaken! He waited in vain for me to protest! I remained silent... It's always better to keep still... To think twice before committing oneself..."

He stretched himself contentedly.

"Anyhow, we'll be there to-morrow morning... We shall be there before the clock strikes seven... You'll see, those chairs are not so heavy... A few lancets and scalpels, a few speculae... He may be there, spying around, the filthy worm, he may arrive at any minute to check what's going on... We'll be busy moving, we'll be at work! He won't be able to bring any false accusations against us!..."

He bent over the woman's face:

"You'll stand by me, won't you, my little ferret?"

The woman gave his hand a forcible squeeze.

At a quarter past six they set out, by a quarter past eight they had finished. Christine went home.

At eleven o'clock the doctor rang up his wife in a frenzy of excitement.

"Imagine!" he cried into the receiver. "Imagine! Walder has gone mad!" In his agitation he gave the cord such a violent jerk that the connection

was interrupted. Like a maniac he dialled again, once, twice, five times, until at last he got through. Christine picked up the receiver.

"Walder has gone mad!" he continued, shouting, moving about so impetuously that he nearly upset the telephone. "Literally, he's gone mad! Last night when he rang me up he was already crazy, driven out of his

mind by the bombardment, made insane by fear. The coward... the dastardly worm!"

The words came pouring out of him:

124

"That toad! That earthworm! He was afraid that a bomb would kill him! How we know? It's very simple... At a quarter past eight he wasn't here yet... as you know. He came in about ten... carrying a small hatchet in his hand and brandishing it about! No one even wondered about it ... He made a round of all the departments, striking at the doors ... It had a short handle, the kind of hatchet used for cutting matchwood ... Then he began to dictate a letter to his secretary, and after every word he hit the table under the typewriter with his hatchet... Finally the secretary ran out of the room screaming. He followed her... An attendant was standing before the door. Walder was about to hit the man a blow with his hatchet, when Harangozó, that's the man's name, threw himself on Walder, yelling, 'Damn you, you brute'. He couldn't even shake him to his heart's content, for Walder collapsed... He was tossed about by convulsions, his head knocked against the tiles of the corridor with an audible thud... He's just been taken away by the ambulance! Hidass will be director, and in all probability, I'll be his deputy!..."

FROM OUR NEXT NUM	IBERS Continued from p. 9
HOW TO MAKE GOOD IN HUN	NGARY ?
by Ottó Hámory	
A HUNGARIAN ADVERSARY OF RICHARD WAGNER	
by Imre Keszi	
RESEARCH IN HUNGARIAN AGRICULT	URAL HISTORY
by Imre Wellmann	
ON TWO NEW COOPERATIVE	FARMS
by György Lakos	
CANCER SCREENING IN HUN	GARY
by Ádám Szendey	
IN ENGLISH THEATRES	
by Péter Nagy	
FRENCH FOLK BALLADS IN MEDIEVA	AL HUNGARY
by Lajos Vargyas	
ALUMINIUM PRODUCTION IN HUNGARY, I	ITS PROBLEMS AND
PERSPECTIVES	
by András Nagy	
EXTENSION TRAINING OF ECON	NOMISTS
by Eta Kis	See also p. 191

ECONOMIC LIFE

PROSPECTS OF HUNGARIAN TRADE*

I should like to express my sincere thanks to the Royal Institute of International Affairs for inviting me to deliver a lecture on Hungary's economic development and the perspectives of its trade relations with the outside world, especially with the Western countries. It is always an honour and a challenge for a Hungarian scholar to plead the cause of his country in the presence of such a distinguished foreign audience, especially in Great Britain, one of the leading centres of international trade.

In the history of economy it is a commonly accepted fact that the opening of world trade had a very great bearing on the economic development of countries still in their "take-off" period; but its importance was not less significant for the more developed ones. Sir Dennis Robertson, an eminent British economist, said in his "Essay on Monetary Theory" that "trade was an engine of growth" in the 19th century, although he observed in passing that it was not just a matter of optimum allocation of a given stock of resources. Prof. Ragnar Nurkse adds in his Wicksell Lectures of 1959 that it was also a means whereby a vigorous process of economic growth had been transmitted from the center to the outlying areas of the world.

I don't dispute the general validity of

* Lecture delivered by Prof. Imre Vajda at the Royal Institute of International Affairs, (Chatham House), London, 14, 2, 1963. this thesis, but I think it has to be somewhat limited. The growth of certain countries was very uneven, not only in the 19th century but in the last decades too. The best proof of this uneven development is the Geneva Conference I have just come from, where nearly 1,500 delegates of 87 member states of the United Nations are exerting themselves to make possible the application of science and technology for the benefit of developing areas. It is a comfort and a satisfaction to me to realize that my country is now among those able to give some help, and not even an insignificant one. A few decades ago-although at that time the notion of developing was not commonly used-our place would have been rather among those needing help and longing for the benefits of science and technology so badly wanted. In fact, the 19th century and, indeed, the first half of this century remained in the Hungarian people's debt for most of the impulses emanating from the centre Sir Dennis and Prof. Nurkse spoke of.

Hungary belonged at the end of the Second World War not only to the most devastated areas of Europe, where the mobilizing of means and resources necessary to survive needed extraordinary efforts, but it also belonged to the poorest, most backward countries of Europe. I think we have to start from this point of fundamental importance when reviewing the development of the last years.

It is undeniable that world trade as an engine of growth had its impact on Hungary too, and it inaugurated a certain measure of progress in a number of fields. But it is also undeniable that-due to certain historical and social circumstances I cannot analyse on this occassion-this progress was very slow and limited. The traditional division of labour, evolved in the past century, proved to be a trap for the country. It was forced into a narrow specialization in agriculture, which made it heavily dependent on foreign trade. This trade has never really succeeded in playing the role of an "engine of growth." At the best it led to phases of lop-sided development, alternated with periods of depression and crises. The "Great Depression" of the thirties struck a terrible blow to Hungary, from which it plunged still unrecovered, into the Second World War.

Even in 1955, after a ten-year-long hard and burdensome toil, the per capita national income of Hungary ranged between that of Italy and Japan, but it was far behind that of Denmark, Finland or Austria, to mention only smaller European countries. Nevertheless, it belongs to the achievements of the decade following the 1945 liberation that in the field of per capita consumption of energy and steel we were ahead of a number of countries richer than ours, that we had a place among the leading nations in medical care, and that our backwardness manifested itself mostly in agriculture.

The time at my disposal does not permit my telling more about these ten years, and can only refer to some of the most important characteristics of the period. This decade witnessed a process in the nation's development that was, in our view, a great historical achievement and a turning point in its history: the formation of a socialist society. I know that not everybody here present will agree with my evaluation. Yet I should ask for the favour of postponing the discussion on this matter. I do not doubt that to convince the sceptics and persuade the opponents we have still to supply a number of facts and to present achievements much greater than those obtained so far. But I firmly believe that in one or two decades the Hungarian nation will be able to display those convincing results of its productive and peaceful efforts on which it is still unable to pride itself to the full today. Then the discussion will gain a more favourable platform. In a recently published booklet of mine* dealing with the current Hungarian Five-Year Plan, I wrote the following lines: "The reader should not expect imposing figures here. He will become familiar with the economy and the plans of a small country not rich in natural resources; therefore, the figures will be modest, and they cannot be else. But what is modest in the eyes of the world may yet be grandiose in ours. The fact is that we started out to overcome poverty in a country in which the greatest Hungarian poet of my generation, Endre Ady, had said: ... poverty sleeps on a twenty-year-old youth's couch'."

I should like to draw your kind attention to another feature of the Hungarian economy of the first decade after the liberation. We did not choose the way of economic development that brings the quickest returns. We preferred the opposite road, requiring greater sacrifices but giving a firmer basis to long-term development. Prof. Simon Kuznets of Princeton University, in a recent work entitled Capital in the American Economy, its Formation and Financing, writes the following: "In the course of its long-term economic growth, a nation can choose between high and low capital-output industries, and its choice will be made in the light of availabilities of resources for capital formation, that is, largely in terms of the costs of withdrawing them from current consumption."

We, in Hungary, have given priority to the basic industries requiring high capital investment and, in consequence of this decision, have had to withdraw resources from

^{*} The Second Five-Year Plan in Hungary, Problems and Perspectives. Budapest, 1962.

current consumption in a very large measure. This process was not free from tensions and difficulties, the easing of which was one of the main tasks of recent years. But it should be borne in mind that the general trend of the growth of industrial production and technology does not give preference to branches of low capital intensity. The priority given to high capital-intensive branches of industry compelled the country to maintain a high savings ratio—similarly to nations that want to keep pace with current tendencies of world development and to raise the productivity of labour, this unique basis of lasting human affluence.

The outstanding characteristics of development since 1957 are to be found in undisturbed, rhythmical progress. The Hungarian economy has made its way in the last five years without greater leaps and shocks, although reorganization of the agricultural sector was not an easy process. As to the latter I refer to my book already mentioned. But in the most important economic sector in industry, development was rather smooth, and my audience will certainly give due credit to the fact that industrial output rose in these years by nearly 60 per cent. The index of net output in state-owned industry rose from 100 in 1949 and 205 in 1955 to about 395 by the end of 1962. I think that these data will stand any international comparison. Let me add that in 1961 and 1962 more than half of this growth was due to progress achieved in the productivity of labour and only to a lesser degree to the increase in the number of workers. Their army rose only by 3 or 4 per cent per year. As a consequence of the rapid upsurge of industrial production the share of industries in the national income rose from 53.5 per cent in 1955 to 57.8 per cent in 1960 and to nearly 60 per cent in 1962. However, I deem it necessary to say that the concept of national income in common use in the socialist countries excludes the value of services. The national income does not include the administrative services of the Government, entertainment, education, medical care, income of residential houses, hotels, etc.

Of course, the development of industrial production was not and could not be quite even in all branches. Some of them achieved a more rapid development than others. I should like to mention machine building in general, electrical equipment, telecommunication, instruments, chemical industry and some branches of light industry (clothes, shoes). In this process the decisive role must be attributed to exports, the favourable conditions of which deeply stimulated industrial production. A distinguished place should be reserved to our foreign trade with other socialist countries, especially with the countries attached to the Council of Mutual Economic Aid (COMECON). It deserves this distinction not only by its volume of about 70 per cent of the total Hungarian foreign-trade turnover, but also by its structure. In our exports to the markets of the socialist countries the share of industrial products is actually about 90 per cent, not less than in the total exports of the United Kingdom or of the German Federal Republic, whereas more than, half of our goods sold on Western markets consists of agricultural products. This latter is much more reminiscent of the former mode of the international division of labour than of its modern form.

The large dimensions of the socialist market and the planned realization of the division of labour open large avenues of development for Hungarian industry. They create a basis for a successful specialization, for economies of sale, for an immediate application of the results of scientific research. The broad perspectives of Hungary's economy in general and especially of her industry is—above all—due to cooperation with the socialist countries.

At this point I would ask for your permission to deal more thoroughly with specialization and its economic basis. In an excellent study which Prof. Howard S. Ellis from the University of California, Berkley,

presented to the recent United Nations Conference on the Application of Science and Technology for the benefit of the less developed areas I read the following statement: "Much of the present day national specialization is not the result of natural endowment, but the result of the 'early start.' Probably the Swiss watch industry, the Swedish fine steel industry and the German chemical industry illustrate this kind of evolution."

Although I agree full-heartedly with my distinguished American colleague, I should add that he sees only one part of the problem, not the whole. It is a characteristic feature of modern industry that is makes itself rather independent of the natural endowment of the country where it is located. The comparative advantages with the help of which it makes its inroads on the world market are mostly taken not from natural endowments but from the technology of production, from the size of the market it is producing for, and from the human resources-to which I should reckon the social institutions and the form of society as well. Undoubtedly British steel industry owed much of its "early start" to the great richness in coal of England and Wales. But recently the same British steel industry complained that its weakened competitiveness on the world market was due to its having to buy English coal! Comparative advantages due to natural endowments are not of a constant character. The modern branches of the processing industry do not rely on these advantages but on the results achieved within their own field. In Hungary we are, therefore, of the opinion that, living in a country to which nature did not bequeath an abundant richness in natural resources, we shall conquer our due place in the world market and attain comparative advantages in those branches of industry in which we specialize ourselves. I do not see more than a static basis of comparative advantages in natural endowments, the dynamic basis can be created in any country where nature does not limit the possibility of sophisticated human activity either by excessive cold, as during this unpleasant winter, or by excessive heat—*i. e.*, in much of the inhabited world. And may I emphasize that our world, the world of the twentieth century nearing its end, is, whether we like it or not, characterized by its dynamism. He who relies only on inherited, static advantages will inevitably lose out in the race.

It is clear that-apart from a few exceptions-Hungary cannot specialize in basic materials or primary products. But it should be noted that cooperation between the socialist countries allows for specific solutions in this field too. Let me quote but one example. My country is relatively rich in bauxite, while it is extremely poor in cheap energy, perhaps second only to Denmark in Europe. But cheap energy is a principal prerequisite of competitive aluminium production. This circumstance has, so far, made it impossible fully to exploit this important mineral wealth for the benefit of the Hungarian economy. As a consequence, the development of the aluminium industry has lagged behind and been unable to reach the desired level. Recently, we succeeded in establishing a long-term contract with the Soviet Union within the scope of which Hungary will supply alumina to the aluminium works in Western Asia, which use the cheapest energy generated there in great hydro-electric plants, and will get back the whole quantity of resulting aluminium in blocks to be processed in Hungarian factories. We shall be able to reduce our fuel imports, and the Soviet Union will utilize its extraordinary richness in cheap energy, without being compelled to invest in special plants and equipment. With the help of this arrangement we hope that Hungary's aluminium industry will occupy a prominent place on the world market.

Partly as a consequence of its poor natural resources in minerals and fuels, Hungary is an import-dependent country, although under other conditions than before the liberation. But is there any country in the modern

world that is not import-dependent? Is there any country in the economy of which imports-especially in their actual structure, with an ever-growing share of manufactures, machines, transport equipment, the most sophisticated industrial products-do not play an extremely important, mostly decisive role? It is well-known that in boom periods the imports of certain countries tend to increase faster than their exports. If I am well informed, these used to be years of tension in the balance of payment, in Great Britain too. Nevertheless I believe thatregarded in its whole context—this is a necessary and sane process. Under developed conditions the solution of this problem must not be sought in a forced reduction of imports, leading, as every other form of deflation, to a slackening of the rate of growth, but in an increase of exports and in the creation of a really favourable export structure. In a planned economy there is a great temptation to identify a really favourable export structure with a kind of abstract model constructed with the help of computing machines. As an old trade practitioner I, for one, do not have this recipe in mind, although I must admit that econometrics as a science can boast of results hitherto unattained. My more modest and simple notion of a really favourable export structure means simply to achieve a composition of exports that is in harmony with general trends in world demand and with the general standard of technology. This would mean the export of goods we can reasonably be assured of finding markets for and of being able to produce competitively. These goods must be sought for-in accordance with the special structure of the Hungarian economy, with the level of the country's cultural development, with the high density of its population and with the dynamics of its evolution-mostly in the framework of industrial products to be supplied by specialized industries.

The present stage of Hungary's economic development, a stage that started a few years

9

ago and will certainly last one or two decades. should be regarded, in my opinion, as the stage of the growth of industrial specialization, and consciously separated from the former stage of quantitative growth. The basis for this development was provided by the increase in productive capacities during former years; of course, this basis will be continuously broadened. The actual task-one that cannot be evaded by any small nationmust be found in the creation of a particular profile of industrial production necessary to achieve an appropriate place in the international division of labour. This task is by no means easy to fulfil: an early start-as mentioned before-can but lighten it; yet history is a closed book for all those who believe that the way is open only for early comers. Japan did not belong to this group of nations, and I believe it had to start anew in many fields after the Second World War; nevertheless, it is a truism that Japan is one of the principal competitors among old industrial nations. Furthermore, one of the branches in Hungarian industry gives a good instance of my thesis. Twenty-five years ago Hungary's telecommunication industry could not boast of any "traditions." We had to learn the necessary know-how from the United Kingdom and from the United States. Today this branch of our industry is second to but a few.

The favourable evolution of the telecommunication industry is one of the few exceptions, it is not the rule. It cannot be said that specialization is a characteristic feature of contemporary Hungarian industry. Nor is it a characteristic feature of our exports. This fact was revealed by a recent analysis to which I was stimulated by a study published last year in Amsterdam. Its author, Mr. Michael Michaely, sought to establish the degree of concentration in international trade. He took into account the data for 1954 of 44 countries. In his computation Mr. Michaely made use of the commodity division as applied in the statistics of the United Nations and tried to es-

tablish the degree of concentration in the foreign trade of the countries involved, i. e., to find out the number of the groups of goods imported and exported by these countries and the intensity of distribution between these groups of commodities. It can be assumed that the greater the number of these groups in a country's exports, the more extended is the field of comparative advantages of the country concerned and the greater its competitiveness on the world market. Accordingly, it is not surprising at all that the highest degree of concentration of exports is attained by countries with one or only a few commodities. In fact, the list of the countries involved is headed by Mauritius and the Netherlands-Antilles, with a coefficient of nearly 100. A further consequence is that the last places on the list are occupied by the most developed, greatest industrial countries. These are:

> the United Kingdom with a coefficient of 19.2 the United States with a coefficient of 18.8 France with a coefficient of 18.0 the Netherlands with a coefficient of 16.9

In these countries diffusion was very great, and their exports extended to a great number of goods. It is remarkable that, with the exception of the United Kingdom, this group of countries had a considerable export—besides manufactures—in agricultural products too, which had its share in the broadening of the scope of diffusion. Thus the relatively low degree of concentration of exports of the United Kingdom is convincing proof of the great variety of its industrial production. Hungary was not mentioned in this study.

The results of this analysis stimulated my research group to follow the lead of Mr. Michaely and to analyse the structure of Hungarian exports. This was made on the same lines, in order to get comparable data.

Yet we refrained from limiting the range of our computative work to the data of 1954. which was too far in the past, and extended it to the structure of exports and imports of 1961. The result was really amazing. The diffusion of imports corresponded in general to that of similar countries. But the degree of export concentration proved to be extremely low! With a coefficient of 18.1 Hungary should, in Mr. Michaely's list, have been placed somewhere between the United States and France. This seemed to me too good to be true! Of course, I do not wish to imply that my computing work was erroneous or that the actual results were false. I only want to say that this result is based on conditions that differ widely from the conditions of, for instances the United States and France. The low degree of export concentration in Hungary-I must admit-is not due to a high degree of specialization in many branches of industrial and agricultural production-although without marketable goods nothing could be exported. It is due to the fact that the specialization in certain groups of goods and certain branches of industry has not made enough progress so far and the import dependence of our economy compels us to export too great a variety of goods.

These circumstances and the tasks arising from them, which I had the opportunity to mention before, form the basis of the perspectives of trade relations between Hungary and the Western countries, especially the United Kingdom. I have to emphasize that I am not an official personality, not a representative of the Hungarian Government; but as I have the honour of having been elected Chairman of the British Section of the Hungarian Chamber of Commerce, I regard myself as sufficiently informed and authorized to declare: Hungarian economic policy seeks to establish trade relations between my country and the United Kingdom on the broadest possible basis. We are aware that trade between these partners can never cover an important part of British trade, but we are also aware that a clever

tradesman will hold in good esteem his less important customer or supplier, if he has had satisfactory experiences with him and found him reliable and of good will. Let me further emphasize that this policy is not in contradiction with what I have said about the very favourable and really decisive relations between the Hungarian economy and that of the other socialist countries. Indeed, it is an organic part of it. To think that Hungarian economic policy has to choose between the East and the West would be a thoroughly false notion. Peaceful coexistence is an immutable principle and the basis of our international policy.

Economic development of the last years gives a clear picture of the character and perspectives of trade relations between Hungary and the Western countries. I am speaking here in the first instance of the relations between the United Kingdom and Hungary. I should like to see, as a result of our efforts -including this modest lecture-a growing realization and awareness in this country that the main concern of Hungarian industry is specialization in certain kinds of products and the attainment of a world technological level. In carrying out this endeavour Hungary will spare no effort; it will mobilize all its human resources-not to fight others but to ensure an increase in the welfare of the Hungarian nation. A bright road is open to British industry, should it wish to take part

in this process. May this statement serve in recognition of the great achievements of British industry in the past and the present; may it prove that we feel we have still much to learn and much to adopt from what the United Kingdom offers to the world. We hope that there will be an ever increasing number of persons here who realize the opportunities afforded by this link and who will achieve them in practice. But I cannot fail to recommend to your attention that the United Kingdom should ensure an appropriate frame for imports from Hungary in order to enable my country to pay for its quickly increasing orders. The recently established trade agreement for this year, with an estimated turnover of 8 million pounds on each side, may be called a promising first step, but no more than a first step. Let us further hope that so complicated a problem as the United Kingdom's being in or out of the Common Market will not hamper this evolution.

As a last remark may 1 quote the words of Prof. M. S. Thacker, the Indian president of the recent Geneva Conference on Science and Technology, who in his inaugural speech expressed a touching thought. He said: "Prosperity, as peace, is indivisible." I could not express my feelings in a nobler way. Prosperity and peace mean human happiness, the highest goal mankind can struggle for.

IMRE VAJDA

SURVEYS

PROBLEMS OF HUNGARIAN LITERARY CRITICISM

Some remarks on G. F. Cushing's Study

It has never been a gratifying job to be a critic; particularly a critic of Hungarian literature. G. F. Cushing's study, published in the June 1962 Slavonic and East European Review under the title "Problems of Hungarian Literary Criticism", endeavouring to discover the specifically national element of Hungarian criticism, has provided new, convincing evidence of this.

Dr. Cushing is a competent and passionately interested investigator of Hungarian literary problems; were the reader to know none of his earlier studies on the subject, this one essay would suffice to convince him immediately, almost at first glance. The amount of factual knowledge alone commands respect and few literary and historical, even personal, correlations escape his notice; he is, without doubt, intimate with his material. The difference between his view and the attitude of any Hungarian literary critic concerning the same question is thereby rendered all the more interesting and impressive. In his study G. F. Cushing, who, as I said before, possesses a really broad knowledge of the subject, is amazed at the nationalist colouring of Hungarian literature and of Hungarian literary criticism; at a literature that has always fought for national objectives at every stage of Hungarian history, a literature that has avowedly and intentionally aimed at a political function; and a criticism that has always valued both the works and their authors by the achievement of this function ever since there has been Hungarian literary criticism in the modern sense of the term, from the close of the 18th century and the beginning of the 19th.

Dr. Cushing has no need to be told — his own allusions make it perfectly clear — that he knows this could not have been otherwise in the specific context of Hungarian history; yet there is one aspect which he omits or regards as unimportant, and therefore the whole picture is rendered abstract and consequently false. By disregarding the interconnections between national aims and social progress of the periods under review, his presentation appears in an odd refractive light; and although we are familiar with the facts he deals with, his whole conception impresses one as peculiar and strange.

In his view patriotic objectives and nationalistic aims merge and no essential difference is drawn between the national awakening of the 1830s and the chauvinistic nationalism after 1837 or 1920; in his conception one is the natural sequel of the other. His subject matter furnishes the most convincing proof of the existing duality, which perplexes him, but for which he does not even try to find a plausible interpretation. At the very beginning of his study he himself emphasizes the fact that Kölcsey—one of the most erudite poets and aesthetes of the 19th-century "reform age" preceding the revolution-while objecting vehemently to certain features of the national traditions, staunchly fought for national, political objectives in his literary criticism. He fails to notice-and this involves grave, inevitable consequences-that Kölcsey struggled against national conservatism for national progress, that his renowned and partly exaggerated (though by no means unfounded) attacks against the illustrious poets of the era, Csokonai and Berzsenyi, arose from the necessity of chastising their feudal-nationalistic attitudes in order to clear the way for progress. Hungarian politics-as well as Hungarian literaturehad to discard feudal conceit, backwardness, and a conception that identified the Hungarians as a people with the nobility's own backward and boorish way of life, along with the nobility's presumption in regarding themselves alone as the "nation." Kölcsey was aware of the most burning national task of the moment, recognizing this long before the majority of his contemporaries, namely, that at last the Hungarians must join the main stream of European political progress in order to become worthy literary competitors of the advanced European nations.

This political stress is expressed to perfection in the poetry and thought of Sándor Petőfi and János Arany, the most eminent poets of the 1848 revolution, in the novels of the young Mór Jókai, the fascinating story-teller, in the reviews of Bajza and Toldy, who defended and popularized the same tendencies; and it was this line that was broken and dimmed since the fifties of the last century. Dr. Cushing is right in emphasizing that the period between 1850 and 1867 was denied due evaluation and thorough discussion in later Hungarian literary history and in ascribing this to the nationalist-chauvinist prejudices prevailing in the official conception of history of the epoch, which instinctively shrank and turned away from defeat, dejection and discord. However, he does not mention perhaps he is unaware of it or regards it as insignificant—that in the last few years considerably more has been accomplished towards throwing light on that period than during the whole preceding century; let it suffice to quote the important works of Aladár Komlós and György Rónay, as well as several studies published lately in periodicals by young scholars, such as József Mezei and Sándor Somogyi.

This duality of nationalist thoughts and feelings, concepts and views, emphasized in connection with Kölcsey, survived and continued to persist. In the decade following the suppression of the 1848 revolution the two trends were forced to converge, but soon separated again, to clash after the Compromise of 1867, particularly around the turn of the century. This was the impulse that explains the duality characteristic of the role played by Pál Gyulai, the most outstanding critic of the age, and to a certain degree that of Mór Jókai. Dr. Cushing suspects this to some extent, but is unable to elucidate it adequately. This lack of comprehension, due chiefly to a treatment of the national idea as a homogeneous entity and not as a dialectic notion linked to the age and to society, lures him into dangerous waters during his brief survey of the literary scene in the 20th century.

The statement that our scholars are paying too much attention to the literature produced during the revolutions of 1918 and 1919 is plausible as the opinion of a foreign observer—though the systematic silence and calumny surrounding that period during the Horthy regime explains, even justifies, some exaggeration. The four bulky volumes containing a selection of literary and publicistic productions of the period, issued by the Institute for History of Literature, supply convincing evidence that this revolutionary period inspired the whole intellectual life of the country and gave

the majority of the artists a new perspective, which was promptly dimmed by the victory of the counter-revolution.

Dr. Cushing's statement, I repeat, nevertheless deserves attention: whilst appreciating the possibilities offered by that period, we sometimes made the mistake of overestimating its achievements. But what does Dr. Cushing mean by saying about the Horthy era that it "was a time of extreme political chauvinism, which found no echo in the literature of the period." On second thought it becomes obvious: here he takes into consideration only the works of progressive authors, disregarding the literature that went with the tide, enjoying wide popularity at the time. True, those works have been forgotten by now, and there are few to remember their titles and authors. Yet "Gyula diák," the official irredentist poet, Miklós Kisbán, the professional mourner of the declining aristocracy, as well as József Nyírő and Mózes Székely, who fanned chauvinism, exerted no negligible intellectual influence.

As a result of this obtuse angle Dr. Cushing believes-or wants to make us believethat Ferenc Herczeg, the leading official writer between the two world wars, was rejected by his progressive contemporaries, on account of his being a cosmopolitan. In Herczeg's writings there certainly was much cheap cosmopolitanism, a facile and cynical pandering to the taste of his readers. But the principal source of the antagonism to him lay elsewhere; it has been emphasized by numerous critics, a fact that can hardly have escaped the notice of such a well-read expert as Dr. Cushing. The Nyugat ("West"), the Toll ("Pen"), the Századunk ("Our Century") and the Szép Szó ("Beautiful Word") indeed, every organ of the liberal-minded press-furthermore György Király, a refined esthetician, and even Dezső Szabó, the eloquent mouthpiler of totalitarianism, fought against Herczeg because he was the favourite entertainer of a debauched and parasitic ruling class, using his uncommon literary skill to serve their taste, securing through it his own material and political success.

The contradiction between progressive and retrograde national causes, which Dr. Cushing happened to notice in the case of Kölcsey, was at this time as real as a hundred years before. Under altered conditions Herczeg was the protagonist of the same linein his own chauvinist manner. flavoured here and there with cosmopolitanism-as Dugonics at the end of the 18th century, the popular writer catering to the undeveloped taste of the contemporary nobility, or Gvadányi, angrily refusing anything foreign. The truly national mission of Kölcsey's attitude to foreign models was continued and worthily fulfilled by Ady, Móricz and Attila József, the most progressive writers of the 20th century, from both literary and political aspects.

All polemics is virtually disarmed by G. F. Cushing's statement: "...there is a desire that foreigners should know and learn to appreciate Hungarian literature, but that their opinions about it should be those already accepted in Hungary itself." I should like him to believe that it was not a false "national pride" that induced me to reason with his essay, but rather the wish that my opinion might help him to a more complete and profound understanding of the inner process of our literature. And if he would consider the development of Hungarian literature from this point of view, contemplating the changing influence of the national idea, he would find-as does modern Hungarian history of literature, which is gradually discarding the influence of Toldy and Gyulai, as well as that of their epigon, Zsolt Beöthy, the official authority on literature at the close of the century-that this is no peculiar Hungarian speciality. Hungarian critics do not sit in the saddle of Hungarian literature, as did the famous horseman in the opening pages of Beöthy's literary history, defying storms and all that is alien; they know that they are dealing

with a necessary process governed by inexorable laws, a process which, notwithstanding some forms, phases and features that are characteristically Hungarian, in essence corresponds to the manifestations of other peoples of Eastern Europe which suffered under an anachronistic feudalism, foreign rule, and social as well as technical backwardness.

I am afraid it is because of disagreement on this essential point that some of G. F. Cushing's very noteworthy remarks on Hungarian criticism become less effective. Among his most interesting observations are: that Hungarian critics are traditionally acting in the sphere of literature as instructors to the author rather than as intermediators between the writer and the public; that Hungarian literary history has so far neglected the reading public; that obstinate efforts have been made to shape Hungarian literature to a western pattern. These observations are, indeed, new and should be taken into consideration. However, none of them is the manifestation of an abstract and elusive national character, but the consequence of definite facts and processes susceptible of analysis. It would be desirable, if in the future these questions could be investigated on a basis of mutual understanding and joint efforts.

Péter NAGY

PHILOLOGICAL CONGRESS AT LONGFELLOW'S HOME TOWN

Thou taught me, Silent River! Many a lesson, deep and long; Thou hast been a generous giver; I can give thee but a song.

H. W. Longfellow, To the River Charles

In the last week of August 1962 an international philological congress was held in the United States of America, on the banks of the Charles River, at Cambridge (Massachusetts), opposite Boston. This was the ninth major international congress of linguists, and was attended by three Hungarians, László Antal, from Budapest University, Béla Kálmán, of Debrecen University, and myself, as representative of the Hungarian Philological Society. After the congress I went to New York, where I spent a week before my return journey to Europe.

I had although only a fortnight in the United States, moving within the triangle of Boston—Cambridge—New York, and seeing very little, even of the east coast. The following notes therefore can give only a fragmentary and sketchy impression.

Paris to Boston

From Paris I took off for America from Orly aerodrome. The Congress Executive Committee had chartered a special plane from Pan American Airways so that the European participants might be spared an expensive voyage to and from America. Our heartfelt thanks are due the Congress Organization, not only for their courtesy, but also for delaying the plane's return flight immediately after the conclusion of the Congress,

thus allowing us to spend some additional time in the United States.

Our plane started from Paris the night of August 25; next day we arrived at Boston. For the return journey we took off from New York on September 7, landing at Paris on September 8.

On the westward crossing, we were received at the Newfoundland airport of Gander by brilliant sunshine. The scenery was reminiscent of Scandinavia. We would like to have remained there a few hours, but in less than forty minutes we were off. Another three hours' flight still lay ahead. Our impatience steadily increased, so that this part of the voyage appeared to be almost longer than the first stretch. That our journey was after all pleasant and comfortable was due to the friendly and helpful staff of the plane.

It was not only of Americans that we had a favourable first impression. The excellent breakfast and lunch served on the plane strongly disproved our erroneous information about American cooking. I was very glad to arrive in the States with my prejudices reduced by at least one.

Boston, Cambridge

Though I was tired I changed my clothes and set out for Boston over Harvard Bridge. Seemingly I had no luck with Boston. Hardly had I crossed the bridge when I found myself held up by a big crowd. A house several stories high was being demolished; a giant crane hammered away at its walls; bricks came toppling down with collapsing walls amidst clouds of suffocating dust. The crowd stood gaping. I loitered about for some time and then sauntered on, looking at the faces of the people in the street and peering into shop windows. I went into a drug store to buy some stamps and postcards.

Having turned to go back to Cambridge, of course, I occasionally had to ask my way. The people I spoke to showed me the way, directing me with provincial garrulity and heartiness. Both at Boston and Cambridge I saw many Negroes. And, of course, an immense number of motorcars. This may explain the common sight of cyclists on the side-walk.

In the evening I gazed at Boston lit up by countless lights and almost found it beautiful. By the next day I began to be reconciled to day-time Boston as well.

Back in Cambridge I found myself wishing that the day were over. At half-past eight there was to be a social evening, a cocktail party for the members of the Congress at Burton House in M. I. T. I thought it would be worthwhile to attend, for I was sure to meet a lot of old friends and colleagues Drinks were mixed and served by undergraduates, boys and girls. It was good to see these representatives of American youth: self-assured, healthy, pleasant, helpful — and hard-working besides, as I found later when I looked about M. I. T. and Harvard University and occasionally popped into libraries.

The Congress

The Congress was given a home at M. I. T. and Harvard University. Both institutions are among the most important centres of American intellectual life. Of their professors, Roman Jakobson, Noam Chomsky and Morris Halle—to mention only a few—play an outstanding role in American and international philological life and in laying the foundations of modern linguistic trends. This circumstance was obviously one of the reasons why Cambridge was selected for the Congress. ence of all parts of the world."

At the closing session Professor Jakobson, while drawing a parallel between the first Congress held in Holland in 1928 and the present one, said: "May I bring to your attention another salient difference between the First and the Ninth Congresses. The assembly in The Hague, with scant exceptions, was a gathering of West European scholars only... In contrast, the Congress closing today actually represents the linguistic science of all parts of the world."
In fact, this universality was characteristic of the Congress. As regards Eastern Europe—apart from the three Hungarian participants —Soviet linguistic science was represented by four scholars, Poland by five, Rumania by three, Yougoslavia by three, Czechoslovakia by two philologists, while Bulgaria sent one representative to the Congress.

The approach between East and Westif only on an intellectual plane-was a significant event of the Congress. Let me again quote Professor Jakobson: "I should like to bring to your memory the significant statement made in the closing session of the Oslo Congress, in 1957, by B. A. Serebrennikov: 'We linguists of the Soviet Union are by no means partisans of sectarianism and isolationism in science.' Further developments have confirmed the accuracy of this assertion. Particularly between Russian and American linguistics now we observe not only a careful mutual attention and comprehension but, moreover, convergent ways of progress. In both hemispheres, diverse regional schools bearing the names of cities or preceptors are losing their exclusiveness and forgetting their dissensions."

The Congress also afforded a scene and opportunities for integration, not only in space but also in time. To put it more clearly : the traditional linguistic trends were given no less scope in the various lectures than the more recent, predominantly American, trends. As stated by Professor Jakobson: "The drive toward integration in space is parallelled by a similar process in time. Yesterday linguistics, said to be structural, stood defiantly opposed to the traditional doctrine. If today we hear slogans calling for the rehabilitation of 'traditional grammar', this is neither retreat nor eclecticism. In Hegel's terms, one might say that the antithesis of the traditional tenet yielded to a negation of negation, i. e., to a synthesis between the immediate and the remote past. This rehabilitation of the latter, which has been witnessed at this Congress, must

not be mistaken for an imitation or actual restoration of the past invoked. The ancestors would hardly recognize their descendants, even though the latter claim that their 'roots are firmly in traditional linguistics'."

Nearly 160 papers were read at the Congress, leaving no field of linguistic science without being discussed in at least one lecture. It is characteristic that no previous Congress went with such intensity and from such manifold aspects into the elucidation of general lingual laws-equally valid for diverse languages-tackling general philological problems of the present. Seeking to trace the links that unite languages and peoples, instead of concentrating on the elements that separate them, the Congress served the cause of promoting understanding among mankind. The questions debated were far from purely theoretical, involving such weighty issues of great practical importance as teaching of languages, translation, mechanical translation, information theory, questions concerning bilingualism, direct correlations between language and society.

Over 800 linguists had assembled for the Congress. Their work showed that in discussing and solving the common problems of humanity, international cooperation was possible and necessary. In addition, the Congress brought linguistic science much nearer to the realities of life and practice than before. Philology can no longer be regarded as an autotelic science, since it offers its services to practical life, to the whole of society. Professor Jakobson expressed this concept in the following noteworthy terms: "No doubt our science views language 'in itself', yet not only 'for itself', but also for the sake of language users and molders; because language is a tool, and the autarkic self-sufficiency of a tool would be a contradiction in terms."

Let me mention a few occasions when reference was made to Hungarian. For the Hungarians present it was a great event to see the X-ray film demonstrating the formation of various sounds of the Hungarian language. The film, made and presented by

Professor John Lotz of New York Columbia University, was a unique achievement of its kind. We hope that through the kindness of Professor Lotz, we shall soon be in a position to present it in Hungary.

At the Congress book-show it was gratifying to see the interest shown in the numerous linguistic publications of the Hungarian Academy of Sciences. The explanatory dictionary of the Hungarian language and the big Hungarian descriptive grammar in two volumes had exceptional success.

A considerable number of Hungarians live in the United States, many retaining their native language. For various reasons it would be highly important to have an extensive lingual collection among the American Hungarians. This work has already been started. The Hungarian linguist, E. Bakó, living in Washington, D. C., reported to the Congress on results obtained so far in this field, as well as on the problems and tasks to be solved.

On August 29, the American Council of Learned Societies gave a dinner in Boston at the Somerset Hotel in honour of Congress participants dealing with the Finno-Ugric and Altaic languages, with Professor John Lotz acting as host. The guests included Paavo Ravila, the Finnish academician, an eminent representative of Finno-Ugric linguistic science, B. A. Sherebrennikow, corresponding member of the Soviet Academy of Sciences, and Thomas A. Sebeck, professor at Indiana University (Bloomington), who, together with Professor Lotz, has greatly contributed to arousing a remarkably increased interest in Finno-Ugric languagesincluding Hungarian-in the United States. The American Council of Learned Societies generously supports research into these languages and their instruction at universities.

New York

After a long and fatiguing automobile drive I reached New York at daybreak on September 1. Leaving Cambridge in the evening, we drove in the dark, while a ceaseless stream of cars with full headlights rolled by on the other side of the road.

Filled with curiosity I wondered when the illuminated sky-scrapers of New York would come into sight, but suddenly, before I realized how, we were in the centre of town without my having seen anything of the metropolis. Despite its innumerable sparkling lights, the city at first sight, appeared to be cheerless. Its incredible dimensions, simultaneously fascinated and depressed me. My first impressions were strongly influenced by the fact that I was ill and had difficulties in finding a room. In addition, I was saturated with the countless unassimilated experiences of Cambridge and Boston, still occupying my mind, though, owing to the crowded program of the Congress, I had been able to see relatively very little of the two towns and the cultural treasures within their boundaries.

Finally I did get a room at a hotel, and next day, after a good rest, I saw the gigantic city in a much more favourable light. A few days later, when I beheld a complete view of New York from the roof of a Rockefeller Center sky-scraper, I could hardly tear myself away from the superb spectacle.

It was the same when I sailed around Manhattan Island, the heart of New York. I summed up my impressions in this way: New York is hideous, but at the same time it can be sublimely beautiful. As long as I was there this experience continually recurred. The bridges over the Hudson and East Rivers can be wonderful, and the famous New York sky-line is dazzling, whereas the region of the harbour and docks is alarmingly ugly and Harlem is depressing.

I stayed at a students' home of Columbia University, at John Jay Hall, near Harlem. From my window I had a view of Riverside Church, the Hudson River and George Washington Bridge. On one of my walks in the immediate neighbourhood of Columbia University, I unexpectedly came upon a statue of Lajos Kossuth on Riverside Drive. I stopped before the handsome little statue,

deeply moved, and copied the inscription cut into its pedestal:

> ERECTED BY A LIBERTY LOVING RACE OF AMERICANS OF MAGYAR ORIGIN TO LOUIS KOSSUTH THE GREAT CHAMPION OF LIBERTY

My New York friends and acquaintances —including Professor John Lotz—sent me invitations for lunch and dinner, so I have been to the Bronx and also to Brooklyn. I could look into the lives of American families and see that, although they live in greater comfort than we do, and generally have better and larger apartments and more machines to serve their convenience, yet their desires and pleasures, their troubles and sorrows are essentially the same as ours. September 7 soon arrived. The bus took us through Queens to Idlewild International Airport. Our plane was waiting there. We soon got in; evening was falling as we took off in an easterly direction. After twelve hours we were again over Europe and landed in Paris.

As I wrote these sketchy notes, my memory was a whirl of colourful pictures, with the charming view of Cambridge and the capriciously winding ribbon of the Charles River most often flashing through my mind. This was the town where Longfellow lived, the great poet of the American people, who liked to meditate on the banks of the Charles River while composing his immortal poems. The spirit of Longfellow still lives in Cambridge, unbroken, strong and brave. It was good to see that it is so, that there is an America which cherishes the traditions of gentle poets, which fascinates, not by its gigantic dimensions, its wonders wrapped in stone, concrete and steel, by its technical civilization, but by the power of the spirit. This may be the true prototype of a future America.

FERENC KOVÁCS

LIVING WORLD LITERATURE

by

TAMÁS UNGVÁRI

The English like to have the history of their literature written by foreigners. The successful reception of Taine's comprehensive work by readers of the British Isles provides evidence of their modest pride in the opinions of foreigners. Praise by a foreigner gives double joy, his judgement being credited with the attribute of perspective. The courteous temperament of the British reader has allowed an immense, international "Anglisticism" to develop, a cult which has produced such works as the studies of Dibelius, the history of literature by Legouis-Cazamian, and the W. F. Schirmer publications.

T

Taine began by analysing the national features; for him the national soul, the national character were notions endowed with life. He evoked the national spirit and its history, paying homage to the English genius.

However, in disregarding British national self-respect by neglecting minor poets, he cited only those who voiced the significant message of an environment or a society. Undoubtedly his selection is that of a foreigner on whom the *esprit de corps* of home literature imposes no obligation to show due appreciation for minor talents.

There have been few historians of literature superior to Taine. However, history itself is always a more comprehensive and perfect historian than any single person may hope to be. In the case of the historian of literature it is the history of literature. Particularly in the present period, research into the details of science and art occupies the former place of compilers of bulky encyclopaedias. Instead of individual reports we read collective accounts in newspapers; it is often a futile undertaking to seek out the individual in the background of a new discovery: in retrospect, common work sometimes defies being broken down into its components.

Without planning and organization, a foreign country is liable to produce mechanic reports on another nation's literature. With the steady increase of book printing, expanding markets involuntarily are compelled to closer evaluation and better knowledge of the goods. The almost anonymous "catalogue," the foreign translations, the number of copies, the "literary history" of the books published, often offer a more reliable picture of a country's literature than do heavy tomes by professors of the country in question.

Today the history of English literature is "written" by the American publishers who buy the hard-backed book, published in a small edition, for a paperback to be issued in millions of copies; or by German editors who publish the work of a foreign author, perhaps within half a year. In this history of literature an outstanding role is played by the publishing policy and aesthetic attitudes of regions following different ideologies: Russian, Polish and Hungarian readers contribute to this imaginary and yet authentic history of literature.

The international book market of the twentieth century has become a practical history of literature, utilitarian but, nevertheless, a real system of values. In this system commercial factors may have a more prominent role than is desirable; however, this naked and deplorable role of monetary values is counterbalanced by such other no longer negligible market factors as critique and readers' demands.

This development has led to unparallelled peculiarities, the oddest of which is that basic dissensions have arisen, within national literatures, between the literature breaking through frontier and that remaining at home, and it appears that every national literature has acquired representatives abroad from among the writers of a certain group. The scale of values shaped abroad usually is not in full agreement with home or national points of view.

The two views have a reciprocal influence; after having streamed abroad, literature return as an immigrant from its "tour around the world." For the present, let us disregard the interaction of the two and make an effort to prove the facts of dissension and breach.

At first, such an inner cleavage of national literatures takes place in time: inevitably, national literature of the past is less exportable than present, while the value of the former at home automatically increases. What did English literature give to the world before the seventeenth century? The works of Chaucer, Donne, the Elizabethan Age, Shakespeare, Milton. A rich line—with copious latent reserves of names that now are familiar, on the whole, to scholars of literature alone. The brilliance of the ambassadors of English literature has overshadowed those poets, from Spencer to Philip Sidney, who have been kept at home by a certain clumsiness (which may sound lovely or powerful to English ears) or perhaps by limited validity.

The experience and pain of seeing so many values squandered by the overburdened memory of world literature, reduced to selfdefence, are known only to the guardians of the literature of a small people. The past of national literatures plays a singularly narrowed role in the collective mind. The French are represented by Rabelais and Ronsard, the Germans by the Nibelung Saga, Hans Sachs and Walter von der Vogelweide, the Italians by Dante, Petrarch and Boccaccio—a few works and great geniuses whose names have been retained in universal memory as a living tradition through their followers.

Living world literature, revived from the past, is far from identical with the articles of certain encyclopaedias, just as modern literature does not extend as far as Shipley's two-volume dictionary. At present, science has come to our aid with numerous terms to differentiate potential world literature from the mass of hidden reserves kept alive only in manuals. In his "Preface to World Literature," Albert Guérard draws a sharp line between "Universal Literature" and "General Literature." Ernst Robert Curtius has endeavoured to discover the common language spoken by the geniuses of European literature. This elaborate system of analysis, on account of the rigidity of its classification, failed, however, to embrace the infinite number of variations in each case and the fascinating examples of coincidence.

Whatever the inner laws that govern the promotion of a work to world literature, the farther we look into the past the more unfathomable we find the mystery of "permanent membership" or apparently everlasting exile. As an example of the queer caprice of chance, which preserves a certain work as against another, let me refer to the very remarkable instance of an English early Renaissance play, "Gammer Gurton's Needle."

²

Who could believe that this primitive, coarse-humored work from the iron age of English drama would come to life anywhere outside the country where it is preserved and cherished by tradition and reverence, or by pride of national spirit? Yet hardly a decade has gone by since Gyula Illyés inspired by the old English play, producing from it an excellent Hungarian popular comedy. The Hungarian title itself, "Tuvé tevők," is a delightful pun. The play is about the search for a needle (tu), while, in Hungarian, "tuvé tenni" means to look for something. The treatment and transplantation are no less witty than the title: a Hungarian environment and peasant humour poured into the primitive form. Time has welded this play into our traditions. The connoisseur distinguishes the overtones of the original, while the audience is satisfied even in its national pride.

142

This demonstrates that now and again a forgotten piece of the past may flare up in the present and in art of a foreign people. However, it does not eliminate the fact of the split or breach, but only illustrates the validity of its law through casual incidents. The Hungarian version of Gammer Gurton's Needle is an exception, whereas it is a certainty that the unrivalled phenomenon of the Elizabethan age, the works of Ben Jonson, Marlowe and even Kyd have been lost, for instance, to France, and their revival is highly improbable in, say, the German theatre or in the imagination of German readers. The almost insuperable distance that is likely to separate Continental literature for a long time to come from the whole of world literature from Chinese and Indian literature, makes itself felt between European literatures, as well. The dissimilar rhythm of historical development, the formerly insurmountable geographical distance and social inequality may drive a wedge between liter. It should be recalled that the notion and the fact of world literature came into existence when the great nations of Europe suddenly recognized the necessity of

levelling differences of development and of striving towards an equal level of cultural advance. The epoch of bourgeois revolutions, the world conquest of capital, the Napoleonic wars, all formed a background to the process which gradually availed itself of services provided by the totality of technical forces, from the accelerated speed of transport to the achievements of telecommunications.

3

World literature was born in contradiction: the preconditions of international cooperation were created at a time when the national spirit broke into flame. The cosmopolitans were, in fact, secret nationalists, and this explains why the "receivers," as referred to in Ferdinand Baldersperger and Werner P. Friedrich's extensive literary bibliography, discerned only the common tones in the works of neighbouring literatures, the "emitters." The role of selfishness and chance in selection increased.

It followed that the past of national literature was ignored in the process of exchange; no time, wish or possibility remained for the transplantation of products grown independently and segregated in the hothouse culture of a people. The literatures preceding the 18th and 19th centuries remained in the isolation prevailing before the birth of world literature; only occasionally did caprice or the spontaneous curiosity of individual taste transfer them to the different lingual medium of another nation.

The later a people joins in the incellectual cooperation of nations, the greater its loss. The Hungarians have lost centuries, as have the Czechs and the Poles, even the Americans. For example, we are unable to pass on to the world the eminent poet of the Hungarian Renaissance, Bálint Balassi; his place has been filled, *horror vacui* being the inexorable law of world literature. From the past of young American literature only that has been absorbed into the bloodstream of this powerful organism which flowed undisturbed into it, with minor imitators (Fennimore Cooper) or, due to its generality, which did not represent a foreign protein (Emerson). Melville's was a more arduous and thorny path, while, for instance, Stephen Crane will never be assigned the place he actually deserves in world literature.

Belated literatures must keep silent about their past, partly because—although certain literatures in the Middle Ages developed independently—when contemplated in retrospect, they exhibit many similar traits, have similar subjects and similar attitudes. The occasionally touching parallelism again may have innumerable reasons, ranging from lack of character implied by existence within the shadow of the Catholic Church, up to the fact that there is no such thing as complete isolation: sometimes even after a century's delay, cultures having progressed along separate lines finally overtook one another, occasionally by plundering spiritual goods.

No matter how the arguments may be classified, the situation emerging as a result of historical development must be accepted. The spectacle presented by today's world literature must be faced. We witness a super-abundant, overflowing spiritual exchange, while in some respects coming up against a petrified concept of values regarding past literatures. A writer may force his way into the literature of the 20th century and occupy the place due him in the artists' republic of the community of nations, while a forgotten writer of the 16th century is deprived of this opportunity.

The yesterday of world literature is preserved in manuals; the distillate is there, the essence has been extracted. All that batters at the gates of the finished construction can only find a place outside them as a mere curiosity.

4

Huge, wounded literatures stand outside the gates. For us, the situation of Hungarian literature, particularly that of our lyrical poetry, is naturally the saddest. Recently a small volume was published in Paris with the valuable cooperation of László Gara, containing the Hungarian poet Vörösmarty's "Old Gipsy" in twelve virtually equivalent translations by twelve French poets. This touching undertaking, ruffling one's conscience by its very success, magically carried a great poet from obscurity into French romanticism of the 19th century. A single example of the golden age of Hungarian lyrical poetry brings the message of a life-work with a delay of a hundred years and, considering his calling, a message belated by a hundred years.

The historian of literature is not a merchant, yet, by referring to the quality of the sample, he may safely state that Hungarian lyrical poetry can pride itself on a range of summits equalling "The Old Gipsy," in particular those of János Arany, Petőfi's companion. Incidentally, it was he, after the suppression of the revolution of 1848, who sweetened his solitude with Shakespeare, producing Hungarian versions of "Hamlet" and "A Midsummernight's Dream" in a powerful language and with a terseness worthy of the original.

Yet Arany has no place, perhaps will never have a place, in world literature. His lyrical vein fed on his acceptance of this fate. Possessed of a spirit that took in the whole of Europe, he lived to experience the bitterness of a ban flowing from his country's situation.

A disquieting chapter in the exchange of world literature is represented by the fact that in the old days its very adherents and enthusiasts were left in the cold by world literature. Those who amidst backward conditions had the courage to look high and far bled to death from the sacrifice. Miklós Zrínyi planned and accomplished a heroic epic on the Hungarians in the 17th century. His model was Tasso, and his profound devotion of an erudite follower with his own inspiration cast a shadow on his talent and on his achievement. His fate has been haunting the 20th century: Endre Ady,

the 20-th century poet of outstanding eminence, inspired by French symbolism, created a new poetical language, but it was a language that gave voice to problems affecting the fate of the nation. Both at home and abroad, this double bondage rendered it more difficult for his lyrical poetry to earn appreciation. Paris received this spirit, fertilized by the Parisian atmosphere, with the suspicion of imitation, while in Hungary this most national poet for a long time was regarded as unpatriotic.*

It is thus the tragedy of Hungarian lyrical poetry that a European spirit is almost its national character; its ideological revolutions coincided with an ideological adjustment to more advanced cultures preceding ours. This was the situation at the opening of the 19th century, when enlightenment grew into a program, extending later to furthering the acceptance of foreign models of romanticism; it was the same at the dawn of the 20th century, when the best Hungarian artists rallied around the journal entitled Nyugat ("West"). Great movements have invariably been accompanied by the cultivation of translated literature, and, with a heroic effort, almost the whole of contemporary world literature was transplanted into Hungarian at an equivalent level.

Hungary became one of the largest buyers' markets of world literature; being a small nation—and also in consequence of this its faithful service—it was crowded out of world literature. As Mihály Babits put it, Hungary became no more than the "despised lover of high culture."

5

Healthy literature, however, always selects in accordance with its own needs. It is selfish in testing masters and models. The faithful love Hungarian culture has cheri-

* On the relations of Endre Ady to world literature, see László Bóka's study: Endre Ady and the Present, The New Hungarian Quarterly, Volume III, No.5. shed for foreigners was true love, fierce, sometimes blindly infatuated, selfish, passionate and often one-sided.

Our experiences have taught us the laws of the blood stream of world literature.

Its first rule is that the receiver's interest dominates—the receiver who admits and accepts the treasure, becomes fruitful through it, and whose body absorbs it. Knowledge of this rule silences our complaints, for they are the complaints of bidders; we ought to know that in the exchange of world literature there are no absolute values.

In Hungary not only Tasso and Shakespeare have found followers. In the "living exchange of minds," to quote Lőrinc Szabó, even Metastasio could, in translation, assume the part of an inspiring spirit with Csokonai, while the tedious Gessner or Matthison acquired roles superior to their true rank; in the liberating war fought by sentimentalism in Hungary.

The most striking and convincing example is that of Béranger. In France he most likely could have gained a bare foothold of immortality among noteworthy minor poets. In Hungary-let me quote a literary encyclopaedia-Petőfi "was filled with enthusiasm for the greatest poet of the world, translated his poetry and came under his influence also as regards form." That excellent and pure man was thus transformed into a spirit worshipped by the illustrious poet of a nation, increasing Béranger's role and, thereby, his art. Is this no more than borrowed glory, shining with reflected glitter? The concept of a literary personality is inseparable from role, however involuntarily it may be played by the poet in a strange country.

As a matter of fact, such an example demonstrates what the support of a genius or a nation can do in the living exchange of minds. It is capable of overcoming both indifference and lingual obstacles, of reshaping, interpreting and sublimating.

Of course, the example is extreme, but it brings home the process. Every translation is

at the same time a revaluation. Through translation and appreciation in a foreign country the author is released from the ties of time and place; he finds himself amidst new conditions, among other contemporaries and in a different environment. The wandering of a writer beyond the borders magnifies or dwarfs his figure. Thus, with the French, Wordsworth became a mere literary reference, while Byron grew into a universal symbol. Moreover, the absence of such wanderings—as in the case of Samuel Butler—is liable to react on the writer's national significance: today in England too this author is denied the appreciation due his rank.

In the lingual community and consciousness of a foreign people works assume a new countenance. Latent reserves are brought to light, and the value revealed is not only an effect-value, but an aesthetic value also. Out of that mutual emanation from the two, develops the higher category, which may be denoted as world literary value.

The true field where works fight for existence is world literature. The question is: what do they preserve in this exalted sphere; what is their capacity for transformation in different surroundings, for acclimatization to new zones?

Cases have been mentioned here where the work was shaped by assimilation, by alteration of inner proportions, through adaptation. Examples of a different type, however, deserve notice, when, in the living exchange of minds, reception follows a normal course: the work reaches alien soil in. its own rank, retaining its vocation, value, role and significance. The world-wide success of Thomas Mann was of this nature; his oeuvre unmistakably represented the same excellence everywhere; in every country his biographical works and fiction stood for the same value and character. World success and universality raised Thomas Mann to altitudes marking a higher plane than the tangent of single peaks, and the resultant of effects that seemed equal everywhere was the creation of new value.

Literary reflection on a world-wide scale thus is of exceptional, excitingly new importance, even in such a "regular" case. The law is valid here too: the reflected rays shed a fuller, more glamorous light on the work.

An aesthetic notion of steadily increasing power in our age, that of world literary value, must be taken into account. This results from the crossing and interaction of national literatures, and there are numerous new inner reasons for its growing validity.

6

The differences of rhythm, concealed beneath efforts to compensate them, formerly was the chief impulse in the exchange of world literature. Peoples advancing rapidly in civilization and culture, exuberantly, and as if offering their intellectual superiority to the world, passed on the stimulating fluid under the law governing communicating vessels. On the other hand, nations, more advanced in development, absorbed only curiosities and eccentricities as "receivers." Apart from Petőfi. Hungary, for instance, could contribute only its supposed or real eccentricities. In the twentieth century, while drawing from the main stream of foreign development, we were represented also by insignificant creators, remaining outside the main line of our development.

At present dissimilarity of rhythm and differences in advancement or maturity are no longer the supreme driving force, at least not in European literatures. True, the very contrary might be expected. We live in a world fallen into two divergent components, and nations are separated not only by lingual barriers, for now even groups of nations are held apart by association with one camp or another. Never before have political and ideological frontiers been drawn so sharply. However, the difference is ideological and not one of level: the process goes along on a basis of equality, inducing reciprocity, rather than onesidedness.

The process may be contemplated from

another aspect. Technical progress, immeasurable advance of the means of transport and printing, wider spread of education, even peaceful competition between the two vast blocs, have created new conditions for world literary exchange; in a similar way the same forces have given birth to world literature itself, as a concept and a practical reality.

Formerly, exchange, in a sense, was determined by the relationship of cultural subordination, the stronger influencing the weaker, the more backward. The present situation permits and presumes juxtaposition and genuine reciprocity. Within certain limits, the economic conditions of European peoples provide for the spread of education; notwithstanding their different institutions, a roughly corresponding standard has been attained technically. A levelling has thus been realized in the intellectual and material background of cultural exchange.

The policy of peaceful coexistence possesses culturally well-founded and broader possibilities of mutual understanding. Every force setting itself against this principle may also exert a destructive influence on the arts. In his preface to "The Age of Conformity," Maxwell Geismar gives a magnificent description of how the bugaboo of communism, spreading suspicion and fear, deprives American literature of the sharp edge of social criticism, driving the writer toward compromise and opportunism. In his "Image and Idea," Philip Rahv quotes Reinhold Niebuhr on the historical situation of present-day America, where "... the paradise of our domestic security is suspended in a hell of global insecurity." The artificially arranged hell of total insecurity inspires an attitude towards life that subordinates life's totality to distrust and creates a spiritual protective tariff system destructive of wholesome exchange.

Despite disagreement on political issues, this exchange—we repeat—promises greater riches than formerly. The equality of nations and cultures has brought about a change merely in the concept of world literary value. The definition of quality follows from the reciprocity of the aesthetic element and effect; the work and its role have stepped on the scene as separate factors, the final value flowing perhaps from their very distance, their heterogeneousness.

The difference between the aesthetic message and the effect, the inner quality and the role, is apt to shrink, similar conditions permitting a similar appreciation of the work. Here the notion of similarity applies to similarity of level and does not imply political or spiritual concordance. While the differentiation and shifting in the ideological outlook widens, it now draws on real material, and contemporary art stands open to observation.

The present situation is best judged by its possibilities and its frequently distorted practices. Secret currents have started, and the greed of curiosity, the desire for knowledge, may result from the competition of cultures. Though many believe that the ideological aspect governing selection is apt to falsify, they can hardly doubt the significance of the liberating tendency that has helped the above-mentioned equality in rank and rights to assert itself.

All this would seem to indicate that the reflection of foreign literatures in Taine's spirit has lost its justification. If a neighbouring people can learn to know our real and communicable situation, what role is left to a foreign mirror?

7

The works of a particular literature live a peculiar collective life, their significance dawning in given relationships. The value of every book is amplified and completed through being placed parallel with or in contrast to its predecessors and contemporaries. The transforming capacity of the new environment therefore does not cease even when the difference from the original is not one of quality. If the path of world literature has often produced such excesses as those shown

in our examples, a work that now enters another bloodstream may display unknown qualities and undisclosed layers.

The element of chance is also greatly reduced in this conquest of a new home. In general, translation and adjustment to another lingual community are believed to detract from the lustre and power of a work. As shown by experience, it is only the outward cloak that may suffer a loss; but this loss is compensated elsewhere. There are many examples to illustrate the point. Recently I have translated three novels by Graham Greene, including "Our Man in Havana." This book reminds the Anglo-American reader of Ian Fleming, whom it parodies. Owing to its "entertaining" character, it strongly relates to thriller literature, an attribute that tends to reduce the literary value of a work as a result of ingrained conceptions.

It is possible, indeed highly probable, that my fallible instruments have been unable to cope with Greene's concise language and concentrated style. But the mere fact of translation and the transfer of the work into a new world summarily free the book of the notions that necessarily adhered to it. However bold the statement may sound, I have to declare that in Hungarian the book has almost grown by being allowed to give what is supreme in it—its independent erudition, its own imaginative substance.

The example of a Hungarian contemporary writer, the position of Milán Füst in other countries, presents an entirely different picture. His novel, "L'histoire de ma femme," has now been published by Gallimard in several editions. I have read the reviews. In France this book went home. In its native land, though held to be valuable, it was a novel lacking tradition. It followed linesthose of the picaresque novel and of poetical psychology in the character delineationthat rest on few traditions in the Hungarian novel, which bases itself on anecdotal narrative. In France, Milán Füst's novel may be said to have found itself; by evoking its predecessors, it grew viable and significant from the literary point of view.

The exchange of minds through world literature is an intricate way of communication. Interaction, transfusion, translation and reception bring forth universal literature; the inner alliance is not only rendered more difficult by the historical situation, but is also promoted through objective conditions.

Universal world literature is not the simple totality of national literatures, but a new quality, measurable by a system of values grounded on interaction.

OUR DAYS AT MICHAEL KÁROLYI FOUNDATION

Diary Fragments in the Vieux Mas

Departure from Budapest East Station: 9.35 a.m. on the 27th of July, 1962. Arrival at Nice—now, when will it be? A little girl of ten sits face to face with me, sobbing inconsolably; her mother comforts her in English. She keeps pressing a Hungarian doll to her heart; it was the first time she had seen her grandmother and Hungary. I feel surrounded by the prevailing sorrow of arrivals and departures the uncommon joy of meetings and the pain of farewells. My thoughts vibrate around the new home, since settling down for six weeks somewhere in the world suggests the excitement of home-making.

The sea comes to meet us together with dawn. Agaves are running by our side, figtrees wave their fans; oranges and palmtrees far and wide. If you happen to be an

amateur botanizer you are likely to know that they are all *Phoenix Canariensis*. Surely your sorry little ten-year-old palm-tree, cherished with solicitous care, starts blushing on the balcony at home at your smiling remembrance under these marvels of nature... The sea becomes boundless and so do the palm-trees and the six weeks; the train is racing with you into the infinite, a milky haze is rising from the sea, and the train and you are subsiding from the orange glamour into the blue—sea-blue, sky-blue, opal-blue.

Then—there you are in the smoky grey station, as definite as any station in the world, without any relation to infinity, just grey and smoky.

Now, where is this Vence, where we two are going to live, to work and to learn, where the type-writer is going to rattle just as at home and anywhere and again, I shall take up the nascent poems? The serpentine leads our bus higher and higher, I have the feeling that Vence is on top of the world. Upon our arrival I see that our house actually stands on the highest peak. Mrs. Károlyi receives us with a smiling amiableness, making me feel immediately at home. The doors of the houses are open, the garden is bordered by forest, the wardrobe exhales the odour of fresh bed-linen, and I find myself brewing the first coffee in the kitchen—everything is so matter of course, even Bambi, the big Alsatian dog, and the chirping crickets of the garden.

These are my first impressions of the Michael Károlyi Memorial Foundation of which we are the guests.

The vase will be filled with flowers, and the cupboard with day-to-day commodities; a rope will be stretched between two trees for the laundry to dry upon. Our window opens on a large stone balcony; to the left you see a spot of sea glittering beyond the forest, to the right a fig-tree stretches its puzzling palmate leaves, and the ripening fruits change from green to violet—but of all the colours, why just that dark purplish violet?...

Besides, the fig-tree has become almost a symbol of our sojourn. Is this why George has written that verse, gathering for me all the light of those days, like ripening figs the sunbeams? Or do I feel it to be a symbol because the verse has since exalted it as such?

An international foundation dedicated to the memory of Michael Károlyi has been established in the South of France, for writers, painters, poets, and sculptors, without regard to race, nationality, creed and culture.

The aim of the Foundation is to make it possible for the Resident Members to work independently on their projects and to provide an opportunity for them to meet, exchange ideas and thus acquire understanding knowledge of the developments in each other's countries.

Resident Membership is awarded each year, on the basis of merit as judged by the Foundation's Committees, to promising beginners and persons of established reputation but limited means.

These awards entitle the winners to free use of the foundation's cottages and studios, in an atmosphere that is both stimulating and undisturbed, for one of the two terms extending from April through November.

My skylight you are as you stand in my

window.
The dainty optics of your leaves
Admit to me the filtered rays
Of sun and moon, of time and sea
And of my thoughts.
Behind how many trees were you disguised
so far?
And say, how many trees do you conceal
right now?
Over and over again, horizon's jaildoor keeps
me trapped.
Beyond yourself what is there yet?
4.1.1.1.1.1.1.1.

And what beyond all that Is petrified into the gloss Of memory's ebony wall?

Needless to say, the first thing George has unpacked is the type-writer he places on the table, together with the books: his work. Sheets of paper turn up, those fine white witnesses of the primary presages of to-be-written verses. He is, of course, absolutely uninterested in the disposal of his stockings, shirts and pull-overs, which he will hunt for incessantly, creating a dreadful disorder in the harmony of the wardrobe and of the room...

Our neighbours are other Foundation Colleagues: Pierre Mpoy, the Congolese Negro painter, known by his pen-name, Poyo. His pictures, born in this gentle region, show the pulsation of the jungle, the savage embrace of unknown plants, ancestral Negro gestures and their contact with waters and trees, stone-like sorrow, fierce torment and immense joy expressed on their faces. I would really like to know when Pierre irons his shirts, for he wears quite marvellous specimens at every hour of the day-I myself am unable to iron like that. Our two other neighbours are Aaron Judah, an English writer of novels for young people-a child himself, despite his forty years-and Sudhir Kakar, writing his first novel; hardly twenty-four years old, he carries the wisdom of Indian millenia in his slow movements.

I am now fairly familiar with the market, I know where to get the finest tomatoes, the best beefsteak, the freshest beans and those wonderful grapes, big as nuts. As I set off, Mrs. Károlyi is already at the typewriter, dictating her husband's memoirs, soon to be published in Hungary. Wearing another fabulous shirt, Pierre goes into the studio with his palette; Sudhir makes his tea and asks me to bring him a pizza for lunch. At the market, I choose from the vegetable man; early tourists are around me, snapshooting the fine medieval fountain. A pandemonium of languages and vegetables. Could there be a better place than here for every-day life, with the colours and odours of the market, next to this old chef d'oeuvre of constancy and human workmanship?

Going to the sea involves a ceremony. At the end of the oleander avenue of Cagnessur-Mer everything is mantled in blueness. You spread your wrap on the shingle, strip off your blouse and skirt and set off for the sea. And then slowly you sink into the water. You have no sensation of any distance or fatigue, you keep swimming farther out, with an occasional helicopter circling above—birds, you would say—and coloured boats sliding next to you—water-beetles and you yourself an atom in the universe of sea, sky and horizon.

One of our daily bus-stops, the stones of Saint-Paul-de-Vence, keeps inviting us. We are in no hurry, just living the days; there will be enough time to get there. "It would be fine to go to a theatre," says George, being a writer. "I'm doing perfectly well without it," I, the actress. Just the same I am very happy for the two hours subsequently spent in Nice with the "Adorable Julie" of Lili Palmer. Unobserved I repeat all her gestures, the cock-sure, smart and impudent flashes of her eyes, her playful astuteness, her wise love, her enchanting humour sparkling like the freckles on her *décolletage*.

Nice, that great fair, with its overwhelm-

ing display of shop-windows. Many-coloured silks and neckties float everywhere, refreshments offer themselves, sales-announcements make your head turn right and left to see whether there is a still better pricereduction to be found; and then you feel dizzy suddenly remembering every member of your family, all entitled to a souvenir from your trip; yet you can't decide what it should be, for there is so much of everything—talk, goods, sunshine; but money... So again, with slow steps, you enter the water to calm down...

Cagnes. Renoir Museum. Is there another place with a comparable view of the world and of the sea? Standing on the terrace we have the sensation of seeing everything immediately before us. Being in Vence, it would be fine to call on Chagall too. We decide to write him a letter. The other day we had a walk before his house and his trees. Wonderful trees he has, a real forest; with his long falling mane, he too resembles a Biblical elder.

It would be a grave omission not to mention Tourette as it stood before me in the twilight. Pinned on the top of the mountain, its naked medieval stones looked unprotected, save for the big lances of the agaves standing sternly like sentries of olden times. In the narrow streets we can walk only in single file, with cats chasing each other and open workshops offering pottery, pearls and homespun to the tourists. When we say good-bye, the moon is up; we go home on foot-not on the high road, but walking over the rubble of the Roman "via," among rocks and agaves. All the way home Pierre, Sudhir and Aaron are singing folk songs; I join them with some melancholy tunes about love and the Hungarian land-and with a merry one about a girl who climbed up a plum tree; her skirt gets caught by a branchand then, at the end of the song, it turns out that it wasn't a branch at all... In the room the type-writer keeps rattling, as if counting the passing days. The sheets become covered with the nascent Hungarian text of Shelley's "Adonais," my head keeps resounding with Dante's terzinas on the Francesca da Rimini episode. A poem is born about the fig-tree, the sea, the astronauts...

The third Soviet spaceship has been launched, followed by the fourth within a few hours. On our return from Nice, excited friends come running to the terrace carrying a portable radio. "Hurry up! Radio Monte Carlo has just announced that the two Vostoks may perhaps be seen from the Côte d'Azur at 8.30 p. m...."

An evening talk in Mrs. Károlyi's drawing-room. A drawing-room? That would mean something definite, but this charming place bursts the limits of a "proper" drawing-room. The compiled mass of books; the most recent Hungarian periodicals, the latest Western novels make it seem a study. Just take a volume at random, and the surprise will be yours as you find it to be the latest book of Louis MacNeice, complete with the poet's playful dedication. However, you may just as well imagine yourself in a music-room — I'm already rummaging among the records; and the many pictures and the Negro sculptures our hostess has brought from her latest African trip give you the impression of a round-the-world voyage.

We put Gordon Craig's recent autobiographical record on the player; then I learn that the home of the aged master is a few houses away; incidentally he is a member of the Foundation's Advisory Committee, which includes names like those of Madame Romain Rolland, Yehudi Menuhin, Miguel Angel, Asturias, Giangiacomo Feltrinelli and our Zoltán Kodály. And there I am asking

to be introduced to Gordon Craig, if possible.

When I was hardly able to realize anything but the unbending and definite certainty of becoming an actress despite every interdiction, already his name loomed among my lectures on stage history. He is ninety years of age this year. On the record-player I hear the name of Ellen Terry and then that of Isadora Duncan... Suddenly I feel so eager to act—in fact, I have had no audience for weeks—that on the spot I recite some of the poems from the dozen I am learning for my autumn recital.

Twenty-four hours have barely passed when a white-haired, lean old gentleman bends closely to my face and looks searchingly in my eyes. "What is your name? Oh, Marian, an actress? A Hungarian... How is Hevesi?" Well, Hevesi—our Gordon Craig—has been dead for quite a long time, but that would be hard to tell such an aged man. So I prefer to smile to show my happiness that Hevesi's name means something even to him.

I am turning the pages of the book—the catalogue of this year's Gordon Craig Exhibition of the Bibliothèque Nationale with the plain letters contradicting his trembling hand:

> To Mariann, actress And György, poet from Gordon Craig 1962 in Vence

And with his long knotty fingers, he has sketched a flower at the end.

We have to run in haste to see everything we have still time for. How long these weeks seemed at our departure from home! Again you have to be dissatisfied, as always

when something is insufficient. Does a single day in Antibes suffice? There are those that say it's less than not having seen it at all. I disagree. In dissatisfaction I find the point that condensates even the insufficient like a piece of glass concentrates the sunbeams into a single focus. The insufficient too can burn. You preserve its place on your skin, like the stones of the Musée Grimaldi. It is at Antibes that the sea is of the deepest blue and the rocks and ships of the brightest white. "Joie de vivre" seems inseparable from this place. That bunion-footed mariner seems to have stepped directly from the shore into the picture. Paloma and the Jaqueline statues are also fond of the vaulted house, and so is the whole fantastic, yet utterly natural world of Picasso's people, the bouncing fauns, nymphs and satyrs, all sketched with one line.

In Biot, Léger's house shines down from the hill like a huge glary advertisement pillar. I went upstairs rather mistrustfully, because I wasn't on particularly close terms with what I knew of Léger from reproductions. I felt him to be crabbed and selfrepeating, his engines bored me, even his men struck me as robot-machines, I didn't like his obsolete hats and jerseys, nor the pronounced uniformity of every movement. However, I was fascinated by his life-work as a whole. Boring uniformity has become loyalty to self. To see the whole often amounts to seeing something else. The close correlation between bodies and engines was no longer mannerism but a human attitude.

And another day has sunk into the sea.

Days pile upon days, lines upon lines; ponderous and dark-coloured, the fruits of our fig-tree hide among the leaves. Lying on the vast balcony I recite the verses aloud, testing how the loudly uttered word resounds on the string of imagination, of the internal voice. I am happy, for the program of my recital has become clear in the course of these weeks. It includes Shelley, Dante, Jammes, Aragon, Yevtushenko, Voznyessensky, Hungarian classics and modern poets... (I am glad to say that I have found such wonderful evening dress material in Nice that the recital can be held by the dress alone, if I happen to be too nervous at the time.)

Fires blaze up in the lovely Provence forests, to burn out and flare again; cricket-homes are reduced to ashes and perhaps the marvellous little Provence musicians are never going to make music any more.

What an outrageous thing routine is! Now, after the morning shopping, I don't even notice the superb palm-tree protecting me against the parching heat of the dogdays, nor the fact that I am fanned by banana-leaves, the size and shape of elephant ears. It is so natural to be walking over to Saint Paul and to know in advance the psychology of the little town, with its ramparts, winding narrow streets, workshops, precious glasses, homespuns, pearls and pottery. Suddenly I stop, fascinated. Something I didn't notice before! This town has the most wonderful parquetry I ever saw, it might be the mosaics of a Byzantine palace. Fitted together of ever so many pebbles, white-and-black-petalled daisies with yellow hearts cover the soil, polished and fretted by hundreds of years and hundreds of thousands of footsteps. In the huge castle ditches women are washing under the fountains, beating the linen as a thousand years ago. A few yards farther on the bright beetles of civilization, hundreds

of cars, are waiting for glorified tourist souls to return from the procession. No sign of a cloud on the serene sky for more than five weeks.

Vallauris. I know in advance the delicacies we are going to relish. How are we to approach Picasso? With deliberate procrastination or with a single rush, right to the "Man with the Lamb" and the semicircular fresco of "War and Peace"? How many times have we seen this unmatched gloom and this serene blue in ever so many books and dimensions! And now we are standing underneath, in and around it, as if enclosed in it ourselves. The Roman chapel of a thousand years has become a modern universe through the touch of an artist.

The last day has passed. Driving through the twilight, starlit with stop-lights, across the Croisette of Cannes in Mrs. Károlyi's open car, I feel as if the ever-changing sea, flashing past, were showing me again the bygone weeks.

What a lot of words I have put down! Which of them is going to be my "madeleine"? In everybody's life there are flavours, scents and words that, upon the touch of a single moment, make every blossom of remembrance burst into bloom.

But I really don't know whether I should look back when the time for taking leave comes...

The train moves out of the Nice station into the infinite. For the last time the megaphone calls out in French. The ear again gets accustomed to a different language, and my life to the Theatre's nervous staccatos instead of the sustained rhythms of summer.

MARIANN CSERNUS

EVOLUTIONAL LINKS AND CHAINS OF THE HUNGARIAN PALEOLITHIC AGE

Towards the end of the last century and the beginning of this, anthropologists and workers investigating prehistoric antecedents searched several decades for the mysterious connecting link between ape and man. The eminent evolutionist Häckel "calculated" its one-time existence, determined its habits and even gave a name to the valuable fossil later investigators were expected to find. Dubois, enthusiastic about this brilliant manifestation of scientific foresight, left no stone unturned to find in the Indonesian Isles what had been prognosticated by Häckel. Faith can move mountains, so it is stated, and the faith of Dubois was capable of almost such performance: in Java he found Pithecanthropus erectus, Häckel's godson, the missing link. To do justice to the memory of Dubois, his performance remains undiminished, although his discovery, the Archanthropus of Java, did not prove to be the missing link. Nor has Häckel's inspiration been impaired by the fact that present anthropologists, investigators of the glacial epoch, no longer search for one missing link, as a single silk thread to be wound up in the labyrinth of relics; rather they endeavour to disentangle, along several strands, on different levels, the phyla of a homogeneous yet intricate evolution which includes continuity and leaps, pushing forward in a straight line interspersed with reverses and whimsical detours.

The great scientific discoveries of recent years obliterated the original significance of the missing link, at the same time multiplying it in a new sense. Obliteration, inasmuch as we no more seek a single and individual form connecting man with his predecessors in the long and continuing process of evolution; multiplication, because these discoveries impose upon investigators of the past a task of constant observation and pursuit of the vertical processes resulting from transitions caused by evolution.

In the past century a multilateral, complex discipline dealing with prehistoric man evolved, including special branches of geology, paleontology, anthropology, archeology and many other divisions of learning. In the decades of their formation and development the main efforts in these disciplines were directed toward finding equivalent phenomena and with their aid to delimit the types, levels or species and archeological cultures. The chronological, or morphological levels were related to each other as the floors of a multi-storied dwelling. At first the connection between levels was represented only by relative chronological order, while in recent years absolute order of time comes more and more into prominence. Evolution itself, the stairs directly connecting the floors, with breaks or in a spiral, i. e., the relatively continuous array of "missing links," could not then be examined due to paucity of data. As soon, however, as our static levels, a result of many new finds, consolidated, it became necessary to investigate phenomena in their continuity and to trace their threads according to the concept of universal evolution.

Most of the branches of study involved realize this task by inserting among their methodology (in addition to chronological foundations and classic morphology) nomothetic, quantitative examinations, as evolution usually is manifest in measurable changes, demonstrable with instruments and recordable with figures.

Not all departments of knowledge introduced the new methods at once. At first breakthrough took place in the natural sciences—anthropology and geology—while the intellectual sciences, including archeo-



logy, only recently began to make use of physics, chemistry and mathematics. In archeology, for instance, this broadening of views took the form that some authors encountering considerable resistance—tried to express their morphological observations in the language of statistics. As a next step in archeological methodology we may mention attempts to study the technology of primitive manufacture and its changes by the method of mathematical statistics. These efforts proceed on the assumption that human activities in producing implements represented conscious, planned work from the



observable beginning. In order to be able to flake even the simplest silex implement from the pebble or flint block acquired, the abstract generalized idea of the implement desired must have existed in the brain of primitive man. In other words, when he manufactured an implement he endeavoured to realize a definite ideal notion, both in the choice of raw material and in dimension, elaboration and all other technological components of the product envisaged.

If this is true, and the research worker succeeds in approximately tracing the ideas governing the mind of primitive man when manufacturing implements, he is bound to make the observation that all measurable characters (parameters) of the archeological object examined—which in its maker's brain were characteristics of the target he set himself—are positively coupled with a definite numerical order. On the evidence of a number of investigations the data examined can be expressed by mean values and statistical standard deviation. Tradition, experience spreading from mouth to mouth or, more exactly, from hand to hand a continuation of what had been already found to work well, formed the constants within the morphological levels of the individual industries. The modification of the constants can be traced at the same time among the levels genetically connected and succeeding each other: thus the ideal reflections of these products underwent a change in the brain, depending on their modification as a result of new requirements, new discoveries or adoption of methods and forms from foreign human groups. Evolution, howwever, did not change the material and spiritual treasure of cultures entirely but rather by way of mosaic evolution: new discoveries or technical tricks "jutting out" from the former general picture call forth an evolution of the whole level.

These characteristics of archeological remains make possible the search by mathematico-statistical means for the innumerable missing links—which at times were continuous, then again proceeded with erratic leaps—in the history of ancient societies.

In the following some random results of Hungarian paleolithic research are presented. These results are mostly due to experiments conducted by the mathematical methods outlined.

Hungary cannot pride itself on finds from the epoch of the "missing link" as originally interpreted. At present the whole lower Paleolithic material is missing in the country's area, both as related to anthropology and archeology. Finds are available from the middle Paleolithic, the Mousterian (in a broader sense) onward, but they cannot be qualified as rich since less than 100 sites represent this longest period in human history. The complexes of implements are not impressive either. There is hardly a cave or open-site settlement in Hungary where more than 400 or 500 implements could be collected. Most sites supply only 10 to 20 typical objects. What makes them worthy of appreciation is the area's special geographical situation: its connecting position between the western and eastern areas



of Pleistocene Europe and the role of the Danube in guiding and hindering migrations to a certain extent in eastern and western directions. It is probably due to the climatic and geographical conditions of the area—just as, later, in the period of the great migrations—that it remained primarily a transit area but also played the role of a "watershed" perhaps peculiarly suited to changing traditional cultures.

The over-specialized mammoth-calf hunters

In 1909 a significant Paleothic find came to light in Tata, 80 km. to the West of Budapest; its evaluation engendered scientific discussion and a collision of opinions. In 1958 and 1959 a rich new section of the old site was found and unearthed, whose extensive investigation (in the monographic elaboration now about to be published, the finds are studied by 21 authors from the aspects of 14 different departments of knowledge) gives a picture of the inhabitants of the 50,000-year-old settlement and of their living conditions.

The tepid springs of Tata already existed towards the end of the Pleistocene during the last interglacial warm period. In the water of 20 to 25° C calcareous tufa stone was deposited through the action of lime-

secreting mosses and algae, eventually forming a cone of calcareous tufa almost 20 m. thick. The lukewarm water broke open through the conic surface and, flowing down its sloping sides, formed travertine basins, so-called tettaratae. The clean water trickled from basin to basin in tiny waterfalls. As the constant growth of the calcareous tufa changed the opening and the direction of flow, one or another basin dried out from time to time.

On the smooth bottom of a dried-out basin surrounded by an oval travestine wall, about 10 m. long, 7 to 8 m. wide and 1.5 to 2 m. high, a group of primitive men settled. The tepid water did not freeze even in winter, its warmth favourably influenced the surrounding vegetation and attracted the animals from long distances as a watering place; in brief, an ideal little hunter's paradise developed in the environment. The temperature was lower than in our days; according to the composition of the vertebrate fauna, the July mean was about 14 to 15° C, so the warm water of the source represented a great value. This is why primitive men remained for an unusually long period, perhaps for several thousand years, in the surroundings of the calcareous tufa cone. In the caves at varying distances -at four places in a circle of a radius of about 30 km.-several forgotten stone implements that perfectly agree with those from Tata were found as relics of their hunting parties.

While they dwelt in the dry basin the wind brought dust from the distant easttern plains, and a yellow loess layer settled down. This covered the bottom of the basin to a depth of 20 to 30 cm. Subsequently weather conditions underwent a slow change. The western winds became common, more rain fell in the summer months, and the primitive men looked for other accommodations. The silex implements and scorched bone splinters, mixed with the dust of the deserted basin, were covered by half a meter of colian sand. The implements and refuse of the *Paleoantbropus* of Tata were excavated beneath this preserving crust.

Nearly 2,500 finished silex implements and more than 150 kg. of silex splinters constituted the archeological find. In addition, many bones, snails and charcoal debris provided new research for the specialists.

The stone implements of Tata belong to the so-called Mousterian culture (archeologists sum up finds consisting of approximately identical types of implements in "cultures" generally deriving their names from the first site). The raw material of the implements is largely river pebble, its impress marking the whole industry. The reason they used the gravel of the tertiary terraces of the environment was not that they could not get silex blocks-for no further than 200 to 300 m. off there is a limestone range, which contains silex layers of good quality-but the traditions of manufacturing implements made it mandatory. They were familiar with all the techniques of pebble work, and their products from this material were highly developed as compared with their culture. These implements are designated as "bifacial" by the archeologists, who are aware that in such a developed state they usually occur in cultures younger than that of Tataan observation which emphasizes the developed character of Tata's industry.

It is worth briefly analysing the term "developed." When can an archeologist qualify a culture or an implement as developed? What is the gauge? Generally comparison is made with other products of the same culture. The implements of site "A" may be more developed than those of "B" belonging to the same culture; but when the find has no analogy and there is no standard for comparison of the implements, it is called developed or undeveloped, depending on whether the implements are predominantly of a type generally occuring in earlier or later cultures. Thus—

mainly because some basically similar implements may exist in several cultures, while others may occasionally reappear—the developmental degree can be referred to only comparatively by such means. We should remember, however, what was previously said regarding the design of the implements and the constants of their character. In this sense an implement—the given type of implement of a site—is the more developed the closer its technological characteristics approach the ideal concept. This condition may be examined in the following manner:

The simplest and most important technological parameter of a product is its dimension. Implements belonging to type "x" were intended to be about so long andin relation to length-so wide and thick. Length, width, etc., of all implements of type "x" must be measured, and subsequently mean values and standard deviation of the type must be calculated. The mean value expresses the ideal, planned dimension, while the value of standard deviation expresses the success, i. e., to what extent one was able to approach the mean value. The less the standard deviation, the more standarized and consequently more developed is the type in question or the whole culture.

The mean length of the implements of Tata is 30.25 mm. The square of standard deviation, the so-called variance, is 104.99. Let us compare this with the industry of the Subalyuk cave in the Bükk mountains, another Mousterian site in Hungary of about the same age as the site in Tata. Here the mean length is 44 mm, the deviation is considerably wider, 168.66. In conducting such examinations on the material of several Paleolithic sites of Hungary we generally made the observation that Tata is the most standardized. This means that the Tata industry, within its scope, was highly developed. What are the causes of this phenomenon and what are its results?

To answer these questions, let us recall once more the environment of the population of Tata. For a long period they lived in an area of favourable microclimate, probably under advantageous hunting conditions, specializing—this has not been referred to before—in hunting mammoth calves. As evidenced by the bone remains, this was their most important prey, the sucking or barely 2 to 3 year-old baby mammoth. Probably they learned to know all the ins-and-outs of such hunting no less than they knew the tricks of their special techniques of manufacturing implements.

The high standardization of the Tata industry finds its explanation in the comparatively prolonged settlement and relatively favourable milieu. Frankly they must have coddled themselves somewhat and may have become a little soft. In the meantime, however, they produced those bifacials the equal of which, i. e. similarly elaborate implements, spread in other cultures only 10 to 15 thousand years later. This also was the cause of their disappearance. For, while "backwards" their connections have been detected-the famous find of Krapina can most probably be regarded as a background to Tata-their progeny could not be found up to now. Even the most careful investigations could not establish a connection between this culture and other comparable finds in Hungary or elsewhere; significantly, no connection could be established with the Transdanubian or the Szeleta culture of the Bükk.

The chain breaks off with the life of the Tata population. This being so, it must have been the consequence of overspecialization. A living organism—or society—highly adapted to all environmental conditions could easily lose its equilibrium under changed conditions.

Further advance

Bükk is an isolated mountain in North Eastern Hungary in an area of about 30×20 km, with many caves, since it consists mostly of limestone. Most Paleolithic finds

in Hungary originate from here and are connected with three comprehensive primitive cultures: Mousterian, Aurignacian and Szeletian, the latter term based on the Szeleta cave in the Bükk.

The finds of the Szeletian culture in Hungary became first known from the laurel leaf points, silex products formed to leaf shape with admirable craftsmanship. Earlier it was ranged alongside the Solutrian culture, spread exclusively in Western Europe, and its genetic discreteness was not recognized until after World War II. The majority of research workers derive the Szeletian culture from the Mousterian, and most of them regard the implements from Tata as antecedents, precisely because of the bifacial implements that were found here. We have pointed out that no connection can be established between the two cultures through modern methods of investigation. The possibility arose, however, that these might be a genetic relationship between the Szeletian culture and the Mousterian of the Subalyuk cave in the Bükk, a culture approximately of the same age but of different character. In the course of investigations directed to vertical connections between the two cultures their technological and typological data were compared, keeping in mind that the Bükk mountains represent a closed living space where such a developmental continuum can be readily traced.

The Szeleta cave has been excavated since 1906 over a period of years by O. Kadić, later joined by several Hungarian and foreign investigators. The cave is so large that even today there is an area still waiting to be explored. In the lowest layer of the complicated deposits consisting of many levels, the uncertain traces of the Mousterian culture were found at a depth of nearly 9 m. The layers above this contained relics of the early Szeletian culture. The bifacial leaf points already referred to are still found here in a rough, hand-axe shape, which we should perhaps call leaf scraper rather than leaf point. They are accompanied by forms of implements suggestive of the Mousterian, but already there appear the silex blades of the knife-blade type characteristic of the upper Paleolithic, of the epoch of Homo sapiens fossilis. The age of this layer can be fixed approximately at 35,000 years. It is connected with the industry of the upper layers by transitory levels, but the material in question was not kept separate in former excavations. In the upper layers the relic material of the developed Szeletian culture was found, especially the leaf points worked out with superior skill. By that time their function had partly changed; the symmetrical, pointed specimens must have been spear-heads. Besides these there were mostly blade derivatives in the upper layers, but implements of the Mousterian type still appeared. The age of this layer, computed by extrapolation of radio carbon analyses, is about 30,000 years. In both Szeletian layers more than half of the implements were made of a characteristic silex variety of the Bükk—a grey glassy quartz porphyry. The main prey of these hunters was the cave-bear.

The Subalyuk cave was unearthed by O. Kadić from 1932 on. He separated the thick deposit into two layers: the middle Mousterian originating from the end of the so-called Riss-Würm interglacial epoch and the late Mousterian from the epoch of the Würm I glaciation, slightly younger than the Tata culture. Between the industries of the two layers undoubtedly there is a genetic connection, although they are separated by a sterile layer. In the middle Mousterian the dominant types are the characteristic triangular Mousterian silex points and various side-scrapers. The average length of these implements is 54.45 mm.

In the late Mousterian the implements are smaller, the triangular points missing, and instead the side-scraper group becomes diversified and also quantitatively predominant. The Subalyuk industry is not of the

bifacial type. The implements worked on both sides represent no more than 9 per cent in the lower and 22 per cent in the upper layer, as compared with the bifacial proportion of 40 per cent in the Tata and 54 per cent in the early Szeletian culture. When trying to establish the assumed relationship, one has mainly to deal with this difficulty, namely, the increase in bifacial implements from 22 to 54 per cent, and the development, among them, of the leaf scraper, which was almost unknown in the Mousterian.

Before proceeding with our investigation, however, we must report on the material of a third cave, Büdöspest near Szeleta, also unearthed by Kadić between 1913 and 1927. Many thousand splinters, mainly from grey quartz porphyry bound to two levels identical with each other, and about 250 implements, were found here, some suggestive of leaf points. On this basis-influenced also by the frequent occurrence of the characteristic "Szeletian" quartz porphyry-the find has been determined as "late Solutrian" or, in more modern terms, as Szeletian culture. Recent investigations have revealed, however, that, on the basis of the 7 per cent Mousterian points and the 49 per cent typically Mousterian side-scrapers, the material of Büdöspest must be re-allocated to the late Mousterian of the Subalyuk type. Also half of the objects determined as leaf points must be ranged with the "limace" type of the Mousterian culture, and no more than about two or three implements remain that can be considered real leaf points. Of the implements in this find 28.5 per cent are bifacial and, even among the others, there are some of the Szeletian type-e.g., several Szeletian side-scrapers. On the whole the material of the Büdöspest cave stands between the late level of Subalyuk and the early level of Szeleta, but nearer to the former. The cave-bear was the main prey both of the late Mousterian cave man in the Bükk and of the Büdöspest cave man.

Since the material of Büdöspest is insuf-

ficient, to evidence the link between the two cultures, we again resort to technological statistics. First, however, a working hypothesis must be established regarding the function of the implements-the socalled side-scrapers, which are the "industrial" implements of the Mousterian culture. Probably the processing of wood, leather and horn was carried out with these implements, i. e., about all the working processes that their needs called for. In the Szeletian culture these industrial implements apparently disappear, although, since it is younger than the Mousterian, the requirements of its population must have been of wider range. Its inventory includes no other implement suited to "industrial" work than the leafscraper, on which protruding noses, points, hollows and serrated working edges evidence that it was suitable for the performance of the same working processes as were the various scrapers of the Mousterian. According to our working hypothesis the leaf scrapers of the Szeletian culture took over the functions of the Mousterian scrapers.

After provisional acceptance of this assumption it was possible to verify through bilateral investigation whether the technique used in the bifacial Szeletian culture could have been developed from the method employed in processing the edges of the Mousterian implements, the so-called Mousterian retouch (to preserve and form the edge of the silex splinter, tiny shivers were chopped off: this is called retouch); and whether, in general, the technological constants of the Subalyuk implements could have been transformed into those observed in the Szeletian culture.

Both questions can be answered positively. The first could be supported by experimental data, i. e., by means of controlled reproduction of the retouch process, the second by statistical comparison of the technological parameters of the two industries.

Among the implements of the two cultures studied from the typological angle there is a great difference due to the spread-

ing of the new discovery: bifaciality. Investigation of the data of technological parameters with the aid of simple statistical tests reveals, however, that, in comparing most pairs of data and assuming the absence of difference between them (zero hypothesis), the probability values obtained are so high (P > 5 per cent) that evidently no significant difference exists between them, i. e., the Mousterian and Szeletian implement treasures examined by the statistical method do not differ significantly from each other. On the other hand, in the case of the Mousterian of Tata and the early Szeletian culture, as well as in the case of several other industries examined, the differences were found to be significant.

Investigations have been extended to the material of other Szeletian and Mousterian sites in the Bükk mountains, and so the transformation process of the culture could be fixed almost step by step. We found the important "missing links" whose succession made it possible to establish the evolutional model of a primitive society, which otherwise can be traced only in very rare cases.

In what has been said above, we have already referred to the problem of grade of development. The investigation of the Szeletian culture furnished a good occasion for control. The developed Szeletian culture bears our evaluation in its very name, i. e., that it is developed. This is based upon the superior processing of leaf points. If, however, the very high 459.21 variance pertaining to the 49.88 mm. mean length or the 318.30 of the square of standard deviation (variance) pertaining to the 46.41 mean per cent expressing the length to width ratio are examined, in the sense of our above analysis, we arrive at the conclusion that the developed Szeletian culture is not developed. How can this contradiction be explained?

The Szeletian culture existed in the Bükk simultaneously with characteristic blades of the upper Paleolithic Aurignacian culture and took over some types of implements from the latter: it even can be demonstrated that it was influenced by other upper Paleolithic cultures. Most of the implement-making traditions inherited from the Mousterian were thus given up and technical methods necessary to the production of the new types of implements, especially that of blades were acquired. This process can be observed in the appearance within the Szeletian cave layers, from below upwards, of conic or cylindrical upper-Paleolithic cores also made from the usual grey quartz porphyry, besides the nuclei of Mousterian type. The new methods could have been standardized only after a longer period: the technological constants of the developed Szeletian culture are bifacial and little standardized. And what about leaf points? When we examine the data on these, isolated from other implements, it appears that although they were processed according to two sharply differing dimension standards, their combined longitudinal dimension variation is only 277. 67, while the variation of the length to width ratio is 100.43, as compared with the much broader variances of the industry as a whole. Thus the well-proved leaf-point that in the developed Szeletian culture already served largely for hunting weaponry, continued to be processed according to the crystallized standard, in line with the traditional method. Otherwise, the culture-in its name, a developed one-in over-all aspect gives the picture of a generalized, unsettled industry in the making. Further investigations allow the assumption that the leafpoint was definitely superseded only by the bone lance-head taken over from the upper Paleolithic cultures and still missing from the Szeletian culture of the Bükk, while already occurring in Transdanubia. This hypothesis is not yet proved, but is supported by the observation that the Central and Eastern European industries with leaf-points similar to the Szeletian culture disappeared about 25,000 to 30,000 years ago, or at least lost much of their significance; the place of the "industrial" implements is taken

by the blades and their derivatives, while the role of the hunting weapons was taken over by bone implements.

How does a culture become amalgamated?

In searching for the connecting link another Paleolithic settlement of the Bükk mountain, the cave of Istállóskő, should also be considered. Here J. Hillebrand started excavations in 1912 and established the presence of the Aurignacian culture. Excavations conducted from 1947 to 1951 made it evident that there are two cultural levels in the cave; in the earlier one, characteristic bone products, the so-called Aurignacian bone-points (à base fendue) predominate, while in the later, upper level the "Olschewa point" of larger dimensions appears, accompanied by partly Aurignacian, partly mousteroid silex implements. These two industries were given the designation Aurignacian I and II in line with corresponding finds in France. Radiocarbon analyses point to 30,000 years as the age of the upper layer, while the estimated age of the lower layer is about 35,000 years.

As a matter of fact in France the Aurignacian I layer is marked by so-called Aurignacian bone-points, but, in addition, some forms of implements were found there that do not occur at all in the cave of Istállóskő; especially, a kind of thick scraper-the keeled scraper. At least as characteristic is a form of the fine processing of implements, of retouch-the Aurignacian retouch. Since these three characteristics do not occur together in any of the Central European sites of the Aurignacian culture, research workers are free to use their own judgement in designating one component or the other as minimum criterion of the culture in question.

According to theories developed in Hungary the Aurignacian bone-point is the primary morphological peculiarity, since it does not occur in any other Paleolithic culture; its role—that of a short-lived hunting weapon—is of vital importance. Other workers regard the "industrial" keeled scraper as a criterion. Although this type occurs in some other younger cultures too, it is found in a characteristic form and playing a dominant part only in the Aurignacian. However, one may also accept the view that the basic condition for determining a culture should be the equally essential method of retouch.

Of the three characteristics only the Aurignacian bone-point is present in the lower layer of the Istállóskő cave; in the upper layer, along with the less characteristic Olschewa points, comparable to the bonepoints of the French Aurignacian II, only the method of retouch points to the eponýmous site. Therefore some research workers have not accepted Aurignacian as the proper designation for the finds of the Istállóskő cave. Yet finds from Poland, Czechoslovakia or Austria, in which only the keeled scraper without any Aurignacian bone-point is found, are occasionally denominated as Aurignacian.

In a strict sense only the finds in France can be referred to as Aurignacian. When searching, however, for the connecting links of evolution, we have to consider the possibility that this culture-in view of the varied dispersal of its three componentsdoses not originate from one root. Its development may be imagined as follows: a human group carrying Aurignacian bone-points, but otherwise disposing only of blades without any characteristic feature, arrived in Europe from Asia, coming from the South-East, and crossed its area following, by and large, the Danube line until it reached Western Europe. On the way they provisionally settled in the caves of mediumheight mountains and hunted the cave-bear. Meantime they came in contact and exchanged goods with other upper Paleolithic groups, e. g., the group that developed in the eastern border region of Central Europe and engaged in manufacturing keel-scrapers, lived on river terraces in the open and

hunted larger herbivorous animals. They also came into contact with a third group that had come into being in the south-eastern Alps from a Mousterian basic layer inclined not to leaf points but the manufacture of bone implements and massive blades. In the more precise processing of their implements they continued to use the Mousterian technique, the so-called retouche écailleuse scalariforme, which became known as Aurignacian retouch. From the centre of its development this group radiated towards NE and NW and in different periods, in various areas, met other groups possessing Aurignacian bone-point implements and migrating from SSE towards WNW. They seem to have lived at the same time in the centre of origin: the characteristic implements of both groups are found in the same layer. Further to the NE the population with the Aurignacian bone-point implements arrived earlier, and Olschewa point is found only in layers of later origin. In the western part of Central Europe, however, according to some observations, men with Olschewa point arrived earlier, and the later layers contain the Aurignacian bone-points. This human group carrying three components amalgamated into a uniform culture only in the climatically advantageous caves in France some

30,000 years ago, persisting in their cavebear hunting habits in mountains of medium height.

The relic material from the Paleolithic is so scanty that it can only slightly reflect the real life of its makers, their movements in space and time and the intricate contours of their development. This lack also renders questionable the archeological hypotheses designed to elucidate these problems. Under such conditions, those hypotheses will endure that are surrounded by the least number of contradictory data. The above hypothesis also includes some contradictory elements, and its durability will be judged by such new hypotheses as perhaps can more successfully reconcile facts that remain contradictory, or by a new find producing evidence or counter-evidence for what has been stated. To date, however, we may use our own hypothesis as an intricate but plausible model of a Paleolothic culture, throwing light on the possibility of frequently transposed "missing links."

With our random examples we have tried to illustrate the weight of the quantitatively scanty material of Hungarian finds in European research work on the Paleolithic and to present some potentialities of the search for vertical connections.

LÁSZLÓ VÉRTES

INTERNATIONAL DEMOGRAPHICAL SYMPOSION IN BUDAPEST

Usually the International Demographical Union holds its conferences every two or three years. The last one took place in September 1961 in New York, and the next will be in Ottawa, Canada, August 1963. During the intervals timely problems of demography are discussed at regional meetings. It was within the scope of these meetings that the Demographical Presidential Committee of the Hungarian Academy of Sciences in November 1962 organized a Demographical Symposion in Budapest, with the participation of European demographers. In addition to Hungarian experts, Soviet, French, Yugoslav, Polish, Austrian, Czechoslovak, German, Rumanian and Italian demographers, respectively, delivered lectures and presented studies. After the introduc-

tory session, where Professor György Péter outlined the historical antecedents of Hungarian demography, the studies, grouped around six contemporary themes, were discussed in six sessions:

- I Family size and fertility.
- II Forecast and international comparison of fertility.
- III Social differentiation and its demographic effects.
- IV Demographic differences between village and town.
- V Structural changes caused by migration.
- VI Social, professional correlations of marriage and divorce.

Family Size and Fertility

The importance of the first topic (Family size and fertility) is enhanced by the fact that conscious planning of family size and approximate realization of such plans by means of birth-control have actually become a general practice in Europe and in economically advanced countries. The fall in birth rate that has taken place in Hungary during the last years endows this problem with special timeliness.

In his study, "Ideal and Actual Number of Children," R. Pressat (France) discussed the correlations existing between the ideal family size established by public opinion polls and actual fertility. He pointed out that if the conduct of the married couples is assumed to agree with the ideal they have imagined, that is, if every married couple tries to attain the family size it desires, without surpassing it, then it is certain that they are actually not going to attain the fertility regarded as ideal, being bound to encounter physiological difficulties in realizing their aim. The difference between ideal and actual fertility increases with matrimonial age. According to his estimates the ideal number of children would be attained in

79—87 per cent of the cases if the couples completely abstain from surpassing it.

At the same time Pressat stated that, at present, actual fertility is greater than what is taken for ideal, since the ratio of married couples surpassing the projected number of children is higher than that of those unable toattain it for biological reasons. Consequently the author expects fertility in France to decrease by 25 per cent, at least, if the perfect contraceptive were to become current, and this, he says, would no longer insure full reproduction.

The paper of Dr. I. Osadnik (German Democratic Republic), "The Method of Cohort-analysis in the Examination of the Factors of Fertility," dealt with the methodology of fertility measurement. The trend of the birth rate after World War I and the world exonomic crisis necessitated a revision of the current method for the determination of fertility. In those calculations the importance of the woman's age was overestimated, whereas other factors, such as the length of married life or the number of children already born, were not taken into account. Following the inadequacy of the reproduction co-efficient, the generation method has developed: fertility measurement of women of the same age or married for the same space of time. The author set forth the mathematical aspects of this method.

It was again the importance of the cohortmethod that was stressed in the study of Dr. E. Thiess (Hungary) on "Reproduction Measurement and Family Size." The author described the average family size at the climacteric as being the central element of reproduction measurement. It is in close correlation to social-economic factors. In order to measure this correlation it is important to determine the probability of family increase, whereby an inside view can be obtained of the lanes controlling the different phases of family formation. Thus the uncertainties related to determination of the trend of reproduction can be confined within closer and closer limits.

Forecast and International Comparison of Fertility

The subject of this range of topics is closely connected with the preceding one; it is, however, distinguished by an evident prognostic attitude to the problems. Its importance is underlined by the fact that the forecast of fertility is the most important and most delicate field in the forecast of population as a whole. As is well known, mortality trends are comparatively stable, and their forecast by means of mortality tables is more simple. Fertility is a far more complex phenomenon, influenced by a much larger number of factors, which makes it more difficult to draw up prognostics. At the same time such forecasts are absolutely necessary for perspective planning too.

In his study, "Forecast of Fertility Based upon the Number of Children of the Cohorts," Dr. G. Acsádi (Hungary) pointed out that the end of fertility is on a comparatively stable level in Hungary also. It is therefore most suitable to determine the final fertility of cohorts of still continuing fertility by means of graphic extrapolation, taking into account trends relating to final fertility of cohorts, on one hand, and data concerning family planning, on the other. With the help of extrapolation, the annual average number of children and hence, on the strength of the size of the female population, the annual number of births can be determined.

The paper of Dr. E. Rosset (Poland), "New Tendencies in the Reproduction of Poland's Population," gave an analysis of the changes taking place in the demographic situation of Poland. Compared with previous periods these changes consist in the reproduction cycles beginning and ending earlier. Analysis of the births, according to the age of the mother, shows the increasing importance of the role played by young female age-groups in the reproduction of the Polish population.

Mr. M. Macura (Yugoslavia) held a lec-

ture on "Economic Planning and Population Forecast." He stressed the necessity of the harmony that must exist between economic and demographic development. The preparation of economic and, above all, of perspective plans must take into account the demographic factors and the demographic changes to be expected (number of inhabitants, composition of population according to sex, age, profession, qualification, etc.). In this respect, the development of family structure and the process of urbanization must be equally considered.

The paper of Dr. H. Hansluwka (Austria), "Fertility Statistics in the Program of the Census of 1960/1961," dealt with the role played by the census in fertility analysis, with special regard to the possibilities of international comparison. He noted that questions concerning fertility figured in the census of only 9 out of 16 countries examined by the paper. However, even these data can be compared on an international level only in a third of the countries involved; thus there are still big tasks to be accomplished in the field of reasonable international comparison.

Social Differentiation and its Demographic Effects

The third session handled a highly important range of topics whose great importance is due to the fact that economic and technical development, as well as the concomitant industrialization, involve not only structural change of the national economy, but a simultaneous essential modification in the structure of society. This refers specially to the socialist countries, where this process is deliberately guided and influenced in connection with planned economy.

Dr. E. Szabady, author of this review, had compiled his paper, "Social-professional Restratification and its Demographic Effects," primarily on the basis of Hungarian data. By way of introduction he pointed out that demography, with its particular means and methods, investigates

the changes in the various social-professional groups, as well as the trends of these alterations, in order to determine, among others, the demographic effects of this process. This latter problem has a double aspect: first, it is necessary to examine how redifferentiation acts upon demographic processes and, second, how the social-professional differentiation of the separate demographic phenomena react upon the process of restratification as a whole.

In Hungary the process of re-differentiation included mainly the flood of those occupied in agriculture into the group of nonagricultural professions. Since the turn of the century the proportion of the agricultural population has diminished from 40 per cent to 60 per cent of the total, mostly in the course of the last decade. The demographic effects of restratification is neutralized to a degree by the recent trend characterizing the social restratification of Hungary's population. The demographic differences existing between agricultural and non-agricultural professions have diminished considerably, in fact, they have often changed place with each other. This demonstrates that together with the diminution of agricultural population another important change is taking place: a gradual approach or, in some cases, identification of the demographic behaviour of the two fundamental strata.

In the first three decades of the century, the fertility of women belonging to agricultural professions considerably surpassed that of women not occupied in agriculture: at the beginning of the century, for instance, the number of live births per one thousand women of agricultural profession, aged 15— 49, was higher by a third. This tendency changed after World War II: in 1948/1949 the fertility of the two fundamental strata was the same, whereas since 1959 fertility among agricultural professions has been lower than that of non-agricultural ones.

Pertinent investigations show that restratification by itself exerts a negative influence on fertility. The fertility of women whose social stratum did not change during their life is 18 per cent higher than that of women whose social position has changed. This phenomenon can be observed in every class: former manual workers who have embraced intellectual professions have a lower average number of children than those who from the start belonged to intellectual professions.

Differences in mortality have also ceased or diminished, a fact that is most conspicuous in infantile mortality. One and a half decades ago the mortality among infants belonging to the agricultural population was one third higher, in 1961 only 8 per cent higher, than among other strata.

A loosening of the seclusion of the agricultural layer is shown also by matrimonial data. Among the manual workers in agriculture the proportion of homogeneous marriages (contracted within the same social layer) amounted in 1948 to 79 per cent; by 1961 this number had diminished to 62 per cent. The homogeneity index of the non-agricultural professions showed an essentially similar trend.

In summation, it can be said that the demographical behaviour of the agricultural and the non-agricultural strata has experienced considerable change during the last few years. The main feature of the actual demographic situation in Hungary is that the demographic situation of the constantly decreasing agricultural population gradually becomes one with that of the non-agricultural population.

The paper of I. Ferenbac (Rumania), "The Effect of Technical Development and of Socialist Relations of Production on Birth-rate and Mortality in the Rumanian People's Republic," dealt with the same subject. The author emphasized that the changes taking place in the trend of Rumania's demographic phenomena are closely related to other phenomena of socialeconomic life, notably to the development of the national economy and the rise in living standards. As a consequence, mortality has diminished (infantile mortality above all), and—partly on account of this fertility also has decreased.

In this session several lecturers emphasized the insufficiency of examining the final results of restratification and the necessity of a thorough analysis of the process itself. This question was treated in the paper of Dr. A. Klinger (Hungary), "Some Features of Social-professional Restratification in Budapest." Relying upon the data of a pertinent investigation, the paper reviews the genetic composition of the wage-earners (inter-generation mobility), as well as the social-professional changes they underwent during their lifetime (intrageneration mobility). The author points out that-within the intellectual professions-the proportion of those with a background of manual labour has increased; by parentage, two-thirds, and by original profession, nearly half of them, had been manual workers. The wage-earners of agricultural background are represented at an invariable rate of $\frac{1}{3}$ by parentage and II per cent by original profession.

Due to the vast social regrouping, heterogeneous marriages have become frequent; their effect on fertility was analysed in the paper of Dr. K. Miltényi (Hungary), "The Effect of Heterogeneous Marriages on Birth-control." The author states that in heterogeneous marriages it is the social layer of lower fertility whose attitude on birth-control asserts itself more vigorously. In marriages where public opinion places the husband's social position considerably above that of the wife, the intention of founding a family is the lowest and lags considerably behind that of either consort in homogeneous marriages.

Demographic Differences between Village and Town

The question of the divergent demographic relations of village and town is almost as old as demography itself. This problem was of great importance during the development of capitalism in connection with the industrialization following the technical revolution, when large masses of formerly rural population were crowded into the unhealthy industrial centres of the nineteenth century as industrial proletarians. In our days the problem is closely connected with the demographic conditions of the transition to socialism.

The work of A. M. Vostrikova (Soviet Union), "Investigation of Birth-rate, Marriages and Family in the Soviet Union," was also discussed by this session. Exceeding somewhat the compass of the session, the author did not only analyse the differences existing between the rural and the urban population, but gave a detailed factual review of the development of the demographic situation in the Soviet Union. The birth rate in the Soviet Union has diminished from 47 per cent in 1913 and 31.3 per cent in 1940 to 23,8 per cent in 1961. In the same years, the death rate was 30.2, 18.1 and 7.2 per cent, respectively, i. e., the rate of natural growth remained roughly the same for 40 years and is very high compared with the rest of Europe. Within the overall decrease of the mortality rate the situation was especially improved as regards infant mortality: the death rate among every 1,000 infants born alive was 273 in 1913, 184 in 1940 and 32 in 1961.

Demographic rates were largely affected by historico-political events (war of intervention, industrialization, World War II) and by the large-scale measures to protect mothers and children.

The structure of fertility, *i. e.*, the role played by the different age-groups in reproduction, has gone through fundamental changes. The 35 per cent decrease of the "purified" birth-rate (applying to the female population of propagative age) that took place form 1938/39 to 1960/61 has developed in very different ways in the various age-groups. In the youngest group, below 20 years, there was no decrease, at

20 to 24 years the decrease was 23 per cent, at 25 to 29 years 30 per cent, at 30 to 34 years 40 per cent, at 35 to 39 54 per cent, at 40 to 44 years 66 per cent and at 45 to 49 years 75 per cent. The rate of decrease thus greatly augmented with age. The structural change of fertility was also shown by the distribution of births; the ratio of first and second births increased and that of fourth and subsequent births diminished.

Demographic observations made in families of workers, employees and collective farmers who had household records disclosed the following correlations: in families of workers and employees (in town), the highest specific birth rate was found in the group with the smallest income per member of family. In groups of medium and higher incomes the specific birth rate was lower. The highest birth rate was observed with women living in separate flats or houses, while the lowest one with those living in common quarters.

Both among collective farmers (in the country) and among workers and employees, families with large incomes had a lower birth rate than families with small incomes.

In the Soviet Union, according to the census of 1959, the average family size was 3.7 persons, as compared with 4.1 persons in 1939; in towns the size of the family remained almost invariable: 3.5 persons, as compared with 3.6 in 1939; in the country, however, it diminished from 4.3 to 3.9. In 1939 the average rural family surpassed the urban family by 18.8 per cent, in 1959 by 9.9 per cent.

By 1959 the ratio of large and small families also changed, as compared with the situation in 1939: the percentage of families consisting of two and three members increased from 43 to 52, that of families with four and five members decreased from 38 to 35, and that of families of six or more members, from 19 to 13.

The highest average number of members, 3.92, is to be observed among collective farmers; an average family of workers con-

sisted of 3.57 members in town and of 3.81 in the country, whereas for the average employee family the figures were 3.43 and 3.87, respectively.

The decrease in average family size as compared to the pre-war period cannot be explained by the declining birth rate alone. Losses caused by the war are among the immediate factors responsible for the decrease, and so is the breaking up of families—the separation of young couples—due to increased material security.

A most interesting issue was raised in the paper, "Town and Country," of Dr. L.S. Rutschka (Austria), describing urbanization as the most important characteristic of modern social development. As a consequence of this process, manpower and production sites are concentrated in towns all over the world and especially in industrial countries. The demographical analvsis of this problem cannot be confined to the administrative concept of the town, but must take into account the surrounding urban region as well. By urban region we understand the area where the social structure and economic life are governed by the town.

Similar problems were raised by the paper of Dr. L. Bene (Hungary), "Demographic-economic Relations between Towns and Their Area of Attraction." The author suggests the necessity of investigations at the border line between demography and economic statistics, destined to throw 'a brighter light on the relations between towns and their areas of attraction than has been done so far. A demographical analysis of the question would include the division of the town's population into the following groups: a) Professional or economic branches providing for national needs (e. g., manufacturing industry, offices and cultural establishments of national character, universities).

b) Branches carrying out tasks belonging to the area of attraction (e. g., industry and trade providing for the requirements of the surroundings, schools, hospitals, municipal and county administration).

c) Branches providing for local needs (e. g., small-scale and handicraft industry, public utilities, local trade, local administration, local sanitary organization).

The study of Dr. F. Burkhardt (German Democratic Republic), "Description of Demographic Differences between Country and Town with the Help of Differential Equations," was of great importance from the methodological point of view, investigating the mortality trends of the industrial and agricultural population by means of higher mathematics.

The paper of E. Pallós (Hungary), "The Mortality Rate of Hungary's Rural and Urban Population in 1959/60," analysed the rough and the standardized mortality rates of the villages and towns on the basis of mortality tables, and worked out the mortality probabilities, the order of survival and the most important index-numbers of the mortality tables for both village and town. The results show the levelling of rural and urban mortality rates.

Structural Changes Caused by Migration

In the 20th century the social stratification following economic development led to a considerable migration. The resulting structural changes represent the problem considered by the fifth session of the Symposion. In his study, "Migration of the Rural Population into Towns and Structural Changes of the Agricultural Population," Dr. M. Ban (Yugoslavia) elucidated the problem mainly from the aspect of agricultural manpower. He noted that despite the flood of agricultural workers into industry there is still a manpower reserve in Yugoslav agriculture: 63 farmers fall to every 100 hectares of arable land, as against a rate for other European countries ranging from 20 to 40. Taking into account the changes that have occurred in the distribution in terms of age

and sex, it can be said that the process of abandoning agricultural activity now going on represents no danger for the development of agriculture, but, on the contrary, contributes to the rationalization of manpower utilization and to increased productivity of agricultural labour.

In his paper, "The Migration of Population and its Demographical Effects in an Economically Backward Italian Region," Dr. N. Federici (Italy) dealt with the problem raised by periodic territorial restratification. Unless the migration of the population is kept in bounds, the gradual progress of industrialization and the difference in productivity between agricultural and industrial work will result in the depopulation of the agricultural zones and in a steadily increasing concentration of the population. There are regional differences depending on whether industrial development can take place on larger areas, thus permitting the formation of adequately disseminated urban concentrations of adequate size; failing this, industrial development is irregular, promoting the development of large or even oversized urban concentrations, since the possibility of development is confined to a small and precisely delimited area. The depopulation of agricultural zones is especially striking in mountainous districts, where up-to-date development of agriculture encounters grave difficulties and where it is impossible or uneconomical to substitute intensive exploitation of the soil for extensive cultivation.

It can be stated as a fact that depopulation of agricultural and mountainous regions takes place, in terms of demography, in the following successive stages: at first, it is the economically active population chiefly the youth—that wanders away, during a period mainly characterized by individual migrations; then, in the transition period, the migration of the young people changes the distribution of the population according to sex and, above all, to age, and on account of the disadvantageous structural transformations the rate of natural growth decrease more or less rapidly; finally, in the last stage of depopulation, the trends of the first and second period gain in strength: the migration towards the towns embraces whole families, mainly the younger ones, the senescence of the population becomes faster, and, as a result, the demographic balance becomes unstable and the number of inhabitants diminishes at a steadily increasing rate, not only on account of migration but also of the decrease in natural growth.

A certain gradation can be distinguished also territorially.

1. The agricultural population living in scattered settlements leaves for areas of more concentrated habitation, sometimes within and sometimes beyond the borders of one and the same administrative unit, but mostly within a rather short distance. This migration proceeds from rural and poorer agricultural (mountainous) zones towards richer agricultural (hilly or flat) areas; often it includes the whole family, indicating that depopulation is already in a fairly advanced stage.

2. The second migratory step occurs after an area has acquired of a non-agricultural character. In the overwhelming majority of cases, this migration trends towards larger industrialized urban centres far beyond the borders of the particular region; from this point of view, the position of economically developing zones is typical: a zone of this kind absorbs large masses of rural population coming from more backward agricultural areas, while at the same time a considerable non-agricultural emigration can be observed beyond its borders. This accounts for the circumstance of demographic increase in the developing area-an increase that is almost exlusively due to the favourable natural growth caused by the immigration of young rural

families, as shown by the structural analysis of the migrations of the zone in question.

A methodologically novel suggestion was presented by K. Tekse (Hungary) in his paper, "On the Characterization of Population Concentration." As a rule, the population centre is used to characterize territorial distribution of population; this, however, fails to draw an adequate picture of the concentration around the centre. To analyse this the author worked out a concentration curve and concentration index of the population's distribution.

Social-professional Correlations of Marriage and Divorce

To a certain degree the subject of the sixth session was linked with the theme of social restratification. Its importance was emphasized by the increase in the rate of divorce to be observed all over Europe, including Hungary. This subject was covered in the paper of Dr. H. Fuchs (Austria), "The Effect of Changes in the Structure of Society on Marriage and Divorce," presenting an analysis of the sociological background of marriage and divorce. The author points out the prevalence in recent years of a trend towards early marriage also in Austria-a trend that had an effect on the divorce rate too. In his opinion the latter is affected by increasing prosperity and a wide-spread experience of satisfied consumption leading frequently to supersaturation and boredom; as a result, sexual prestige comes into prominence alongside social prestige, giving rise to inequality and social friction of varying intensity between the partners at the conclusion and in the course of marriage.

The effect on the divorce rate by decreasing marriage age was examined by Dr. K. Lungwitz (German Democratic Republic) in his paper, "Divorce According to the Age of Divorced Persons." The age and the difference in age of the partners play an important role in the nature and the stability of marriage. From the social point of view, the stability of marriages contracted by very young couples is of special interest. Relying upon his investigations the author comes to the conclusion that decreasing marriage age has a noticeable effect on divorces.

Social differentiation within the family was touched on by Dr. J. Tamásy in his study, "Social and Professional Composition of the Families." The socialprofessional composition of a family is determined by the social-professional group its bread-winning members belong to. If a family has several bread-winners belonging to one and the same social-professional group, it is to be considered as homogeneous. According to the data of the 1960 census, 49 per cent of Hungarian families had one member gainfully employed and 51 per cent more than one. In two thirds of the latter, the bread-winners belonged to the same social-professional group. The heterogeneous families representing approximately a third of the families with several bread-winners were divided half and half between those with bread-winners engaged in agricultural and non-agricultural manual work (*i. e.*, exclusively manual in both cases), and those with bread-winners engaged in non-agricultural manual and intellectual work.

In his paper, "Some Questions of Matrimonial Mobility in Budapest," Dr. G. Vukovich (Hungary) examined the indexnumbers of matrimonial homogamy in the different social layers. Of the marriages contracted in 1959/60 in Hungary, 59 per cent can be regarded as homogamous, meaning that both partners belong to the same social layer. The highest rate of homogamy can be found among the nonagricultural manual workers (68 per cent). Among intellectual workers the indexnumber of homogamy is also fairly high (61 per cent). It is a remarkable factas revealed by the data of the latest Budapest survey dealing with questions of social mobility-that in the intellectual layers and among skilled workers the homogeneity of marriages according to birth cohorts is increasing.

After the last session the gathering was closed by György Péter, Chairman of the Committee.

EGON SZABADY

A SUBURBAN WORKERS' CLUB

The train approaching Budapest from the north or east rolls for a long time among a multitude of little family cottages, each standing in its own garden. This area was once the Rákos Meadow, where the Hungarian Estates held their national assembly in the Middle Ages. According to legend, the noblemen gathered here to elect Mátyás, the great Hungarian Renaissance King, and here the peasant hosts of György Dózsa prepared for the Crusade before they unleashed the mighty uprising of 1514. In short, this is a historic area, which has seen many tempestuous events. To the right, factory chimneys intrude into the picture, multi-storey buildings take the place of the cottages, and soon the contours of the People's Stadium appear. This is Zugló, a broad suburb squatting comfortably on the outskirts of the metropolis, the 14th Disctrict of Budapest, the home of 116,000 people.

At the turn of the century, the time of the sudden development of the capital, this was still a poor neighbourhood of the Capital's most densely inhabited section, the 7th District. The swiftly-increasing population of the metropolis then irresistibly flooded this area. "We are building a garden city," was the slogan of the land speculators, but it was a vast region, difficult to provide with public utilites, and muddy, dusty petty-bourgeois housing settlements came into being with few schools and poor public transport. But another Zugló existed too. In the neighbourhood known as Városliget (City Park) smart villas were built, interspersed with mansions, and the new quarter was surrounded by tree-lined promenades. From the past the present has inherited this double-faced district-and the ruins of war too, for 92 per cent of the houses were damaged. And though eighteen years after the war we cannot say that everything is different now, many things have changed. There are no more ruins, and Zugló has ceased to be a "poor neighbourhood" or "the end of the world." Through a modern transport system it is connected with the neighbouring industrial districts, most of the streets have been paved and provided with public utilities, and modern blocs of new housing settlements rise above the old cottages, providing homes for about ten thousand persons. Flats alone, however, much as they mean to those who lived so long as sub-tenants, are not everything. Shops, schools and restaurants have been built also, but in insufficient numbers for a Zugló that is growing with the haste of an adolescent. Nevertheless, the greatest hunger was for a theatre, a cinema, a few places where one can dance, in a word: more culture. This demand led to the creation, some ten years ago, literally from nothing, of a cultural centre named after Gorky.

It is to the credit of the workers of the Danuvia Machine Tool Factory that it exists at all. The motor shed of the old garage opposite the factory provided the first premises. In those days the people who wanted a place for dancing, for practising amateur plays, for singing—and they were many in the Danuvia of 1947—for weeks after working hours helped in the transformation of the old garage. But the "garage era" did not, could not last very long. In 1951 a new multi-storey building was erected, designed by the factory's architect; the factory contributed the first millions for its construction, and the value of further millions was added by the voluntary work of its employees: a theatre hall seating 800, club rooms, lounges, all fully equipped. So the new centre was there, belonging, at the time, to the factory alone. But what would the new owners use it for? What would be its main function? Old desires came to the surface in reply. The first voices demanded a theatre group, first of all, a theatre group. The protagonists had to be recognized as right. Workers' theatre groups have great traditions in Hungary: they were the harbingers of the arts among the workers in a very difficult period, the Horthy era.

An amateur theatre group was formed, followed by a dance ensemble, then a choir with forty-five members—because workers' choirs are traditional also. They were successful, and their receipts made the cultural centre more affluent; but one day it was discovered that this was not enough. It was insufficient for only 60 to 70 people to enjoy playing, singing, dancing. Everybody should be gathered into the centre to be entertained and educated: if possible, the entire factory and, tomorrow, the young and old of Zugló.

There is a chart on the wall in the manager's reception room; it looks like a school time-table and is the monthly work program. It includes everything: rehearsal day of the tiny tots learning ballet, a teen-ager dance, a meeting of amateur photographers, an evening of amateur painters and sculptors, an afternoon of the radio circle and a meeting of philatelists. It includes a series of lectures on aesthetics, delivered to the members of the Literary Theatre, and a long-awaited talk by a noted Hungarian traveller on his exploits with harpoon and angling rod on the Amazon. The program covers the next guest performance by the ensemble of the Attila József Theatre, a choir rehearsal, a gay Sunday quiz of the Young Pioneers and a first ball of the dance group, a premiere of the choir, a card game of the pensioners, and an English language course.

Nobody avoids the library of the club; the people of Zugló love to read. At present the library holds 12,000 volumes; in 1962 alone it received 1,500 new books. Thirtyeight thousand volumes lent in a year is no small achievement. The librarian advises the readers and recommends books to them. Works of contemporary Hungarian literature are the most popular reading. But the classics are loved too, and more and more poems are being read. Books like "War and Peace" by Tolstoy, "The Young Lions" by Shaw, "Fair Stood the Wind for France" by Bates have to be booked long in advance, so many want to read them. When Géza Hegedus gave a lecture about the Italian and French- neo-classicists at the Workers' Academy, people queued up for their works. On other occasions Böhm's famous book on the Atom was in great demand, as well as Ariosto, Racine, Ronsard.

Fifteen specialized circles entertain and educate the children alone, and almost the same number cater to the hobbies and interests of the adults. The Club's management issues questionnaires from time to time, in order to ascertain what the members would like to do. This is how photographic, auto-mechanic, radio and other specialized circles, too many for enumeration, were organized; this is why lectures were held recently in the two faculties of the Workers' Academy, on Africa, on the structure of matter, the theory of flying, and in the Parents' Academy-this too existson the home schedule recommended for children, and why, at the lecture on "America and Negro Music", Gershwin's "Rhapsody in Blue", two Negro spirituals and Dvorshak's "New World Symphony" were heard.

This was how the oldest specialized circle, the fine-arts circle, was formed more than ten years ago. At the moment it has twenty members learning the elements of drawing. Their purpose is not to become painters or sculptors, though a few did go on to the College of Fine Arts; they just want to paint, to draw, to pug clay, because they love beauty and desire to create something. Twice a week they sit in a circle in the small room, paint still lifes and nudes; visit exhibitions on Sunday mornings; attend lectures on aesthetics—they have become art connoisseurs and experts.

The club has five-hundred children. They debate, chirp, romp about, carpenter and study at the various programs. At the club matinees on Sunday mornings they fill the large hall; there is lots of laughter and singing at the gay quizzes and contests of skill, and theatre tickets, games, sweets may be won; nor is the glory of excelling among so many children to be disparaged.

Children sit in various ground-floor rooms every afternoon and learn. Trained teachers look after five groups of ten to twelve youngsters each, and as a complement to their school studies teach them Hungarian literature, languages, arithmetic. The establishment of these study rooms has proved very useful: the instructors can teach small groups of the same age more intensively, and the results show. Last year the report cards of the children attending the study rooms showed a marked improvement. During the last holidays summer courses were organized, the first in the country, for students who had failed at school. Since then, to the satisfaction of parents, a number of centres of culture have followed this example. "We shall do everything for the children," the manager of the centre said, "not only because we love them, but also because we have 'selfish' aims: we are educating the future patrons of the club."

Such a big establishment—with heating, lighting, teaching appliances, 40 to 50 permanent employees—cannot be maintained inexpensively. Who foots the bill? "Contributions," was the concise answer to my
question. But whose? On one side, there are a host of visitors and those attending various functions. Participants in the course, study circles, lectures, cultural programs pay a feenot much, to tell the truth, but this income adds up to 600,000 forints per year. To this amount the subsidy of 400,000 forints from the Ironworkers' Union and 200,000 forints from the Danuvia Machine Tool Factory must be added, this last despite the fact that three years ago the centre became the property of entire Zugló. This is the money available, but sometimes more is needed. For instance, soon 1.600,000 forints will be required to replace fittings, and the patrons will dip into their pockets once again.

Who are the people that manage this centre of culture and keep this organization moving, without ever standing still, not even on holidays? They are fitters, typists, engineers, elected by the members to lead the club—lovers of educational work, ready for every sacrifice for the club—and their helpers: parents who have become fond of the club through their children, pensioners to whom this is their home away from home; and at their head, there is the manager, a one-time factory girl who has since matriculated and subsequently graduated from a school on management of centres of culture.

"It is tiring work," she says about her activities, "but it is worth it. Have a look at the happy host of children at our club matinees on Sunday mornings, look into the eyes of those who enjoy the travelling exhibition of the Museum of Fine Arts, peep into various rooms where children do woodwork or engage in ballet dancing, talk to those whom we encouraged to go to the School of Fine Arts, to technical schools or to Fine Arts College, to those who have learned to love books, songs, the arts-then you will understand what I mean. From 70 to 100 people crossed the threshold of this centre in 1947, and last year-still we're not satisfied with our achievement-we had 270,000 visitors."

IMRE CSATÁR

DOCUMENTS

HORTHY'S SECRET CORRESPONDENCE WITH HITLER

In 1953 Miklós Horthy published his memoirs. Introducing the volume, he wrote: "Others who, like myself, entrusted their reminiscences to paper in their old age, had the advantage of being able to draw on a diary and on archival material. Now, I have never kept a diary, and such official and private papers as I had in my safe at Buda Castle, I was compelled to destroy or to leave behind when arrested in October 1944."

But the papers which Horthy left behind escaped destruction; in 1944 they were removed to German territory and were found there by a unit of the Red Army, together with other documents, in a railway carriage. When the immense documentary material which had come into the possession of the U.S.S.R. during the war was arranged and filed, these confidential papers of Horthy were in 1959 handed over by the Central Directorate of Soviet Archives to the Hungarian State Archives.

The major part of the documents published below derives from this material.* It is surprising how these documents, recently come to light, all bear testimony to the almost uninterrupted character of the contacts which existed between the leaders of the Hungarian ruling circles and the most aggressive German political groups, from 1922 down to the Second World War.

No sooner had the First World War ended than German militarist circles began planning for a new war. Hungary, in many respects, was assigned a key role, not only in these plans, but also in their preparation and realization. A number of circumstances accounted for this. In Germany the strength of the working class was unimpaired, despite the defeats it had already suffered from the forces of reaction. Of the countries surrounding Germany, only Hungary had forces wielding actual political power, whose German counterpart were promoters of the aggressive plans.

In the summer of 1920, the war between the U.S.S.R. and Poland was still going on. Among the Western powers, victors in the First World War, differences began to manifest themselves, and the lack of unity was particularly conscpicuous in their policies towards Germany. These circumstances lent an aspect of realism to the plans of the two centres of European reaction: the German right-wing politicians grouped around the counter-revolutionary Bavarian government and Ludendorff on the one hand, and the Hungarian reactionaries supporting Horthy on the

^{*} Those papers that have a bearing on general history have been published by the authors of the present article in a separate volume: The Secret Papers of Miklós Horthy, Budapest, Kossuth Publishing House, 1962. 533 pp., 21 facs.

DOCUMENTS

other. On May 15, 1920, Gusztáv Gratz,1 Hungarian minister in Vienna, issued a false passport to Colonel Bauer², who came to Budapest as the personal envoy of Ludendorff. With him came R. Kanzler3, deputy Landeshauptmann of Bavaria, on behalf of the organizer of the Bavarian militia, Gustav von Kahr⁴. It was their mission to acquaint Horthy and his intimates with the details of a project drafted by Ludendorff and elaborated at a conference of the secret organization of German army officers. The project contained proposals for organizing counter-revolution in Central and Eastern Europe, as well as for bringing about by violence a revision of the Peace Treaties. According to the plan, German officers were to be trained and armed in Hungary for counter-revolutionary action in Austria. That country, once overrun and made counter-revolutionary, was in turn, to serve as the basis of operations against Czechoslovakia, operations in which Hungary was to participate and Bavaria to help. The project foresaw an offensive against the Prussian social-democrats and the proclamation of military dictatorship under Ludendorff, as crowning acts of the German counter-revolution. They also contemplated

¹ Gratz, Gusztáv—conservative, later legitimist politician. F1om 1913 to 1918 director of the organization of Hungarian capitalists, the Federation of Hungarian Industrialists. In 1917 Minister of Finance; during the revolution one of the leaders of the counter-revolutionary committee in Vienna. From October 1919 to January 1921 minister in Vienna, from January to April of the same year Minister of Foreign Affairs. Participated in the second royalist putsch.

² Bauer, Max—German artillery officer and right-wing politician, leader of the counter-revolutionary Kapp group. Fled from Germany after 1920.

³ Kanzler, Rudolf—German right-wing politician, deputy *Landeshauptmann* of Bavaria in the early 1920's.

⁴ Kahr, Gustav von—German right-wing politician. Bavarian Prime Minister in 1921, he participated in the attempted putsch of 1923. In the course of the liquidation of the Röhm putsch in 1934, he was killed on Hitler's orders. simultaneous counter-revolutionary action in Russia; Hungary was to contribute by furnishing counterfeit roubles. The rest of the project concerned itself with the declaration of war on the *Entente* by counterrevolutionized Germany, Russia and Hungary, furthermore, with a resultant reconstruction of the map of Europe.

On May 16, 1920, Bauer and Kanzler discussed this project with Major Prónay,⁵ on May 17 with Eckhardt⁶ and Gömbös⁷, whereupon there followed an interview with Horthy. The Regent agreed in principle and, after talking over the details, on June 1 gave his full assent to the project which could now be launched.

(Magyar Országos Levéltár—Hungarian State Archives, hereafter O.L.—The Kozma Papers, File 1, Factual Material, 1920-192B, p. 1è.)

⁵ Prónay, Pál—landowner, lieutenant-colonel, commander of a detachment of counter-revolutionary officers. An adherent of Horthy, he, nonetheless, refused to attack the royalist forces during the 1921 royalist military putsch. As a consequence he was dismissed and also expelled from the influential secret organization called "Etelközi Szövetség".

⁶ Eckhardt, Tibor—member of the 1919 counter-revolutionary government at Szeged and of Horthy's headquarters staff, later head of the Press Department in the Prime Minister's Office. One of the founders of a right-wing organization called "Ébredő Magyarok Egyesülete," of which he was president from 1923 to 1927. A leading member of the "Fajvédő Párt," a right-wing political party launched in 1923. President of the Independent Smallholders' Party from 1932, he became, after 1935, a supporter of Anglo-American orientation in Hungarian politics. In summer 1940 he was sent by the Horthy clique to the United States, where he took a prominent part in the Hungarian counter-revolutionary emigration after 1945.

⁷ Gömbös, Gyula—in January 1919 president of a para-military organization called "Magyar Országos Véderő Egyesület" (MOVE) and Under-Secretary of State in the Defense Ministry at Szeged. In 1923 he resigned from the government party and founded the Hungarian Racist Party (Fajvédő Párt). Dissolving the latter in 1928, he rejoined the government party ("Egységes Párt"—Unity Party) and again became Under Secretary of State in the Defense Ministry, later Minister of Defence, Prime Minister from 1932 until his death in 1936.

Discussions over matters of detail continued throughout the summer, even during the Hungarian cabinet crisis. The following letter of Lundendorff's sheds light on this phase of the negotiations.

"Munich, August 19, 1920 Your Serene Highness,

Thank you for the invitation transmitted by Herr Bauer. It afforded me great pleasure, as I entertain warm sympathies towards Hungary and set great expectations on the cooperation between your country and Germany, all of which Your Serene Highness knows full well. The only salvation from the red menace in the East lies in this cooperation. I am not misjudging the enormous difficulties facing our countries, since in the past our national enemies stood elsewhere: for Hungary it was in Rumania, for Germany, in Britain and France. As long as the last-named two countries continue their shameless play regarding Germany, the position of this country remains desperate, for the hate they inspire prevents even right-wing circles from recognizing the terrible peril constituted by the red terror. As for Hungary, I am unable to judge the conditions prevailing there in this respect.

Here in Germany the situation is this: The left is hoping for an advance of the Soviet armies, the centre expects economic advantages from Russia, and those on the right do not recognize the peril. In fact, there are very few who do. Soviet power, in my belief, is an equal threat to Hungary and to Germany —as a matter of fact, to the whole community of civil States, who have failed to recognize, or deliberately ignore, the common danger.

Yet joint action, so essential, can be realized only after the invalidation of the disastrous peace treaties. It is also at this point that a community of interests between Hungary and Germany emerges.

Given these internal and external circumstances cooperation in my opinion can not be close enough. But to render this cooperation successful each State must strive for the greatest possible power; there is force only in power.

In Germany, Bavaria is the rock of order. I have full confidence in the men who control the destinies of Bavaria, that they are making German, as against Bavarian, politics. I am cognizant of the fact that certain Berlin circles-which, I am afraid, have also succeeded in influencing the diplomatic envoy of the Kingdom of Hungary⁸-are leading a propaganda campaign against Bavaria. This is short-sighted and typically German. It is my firm belief that all clearsighted people in Northern Germany are on the side of Bavaria and of the "Organization Escherich"9. Should Your Serene Highness have any misgivings concerning unilateral action on the part of Bavaria, I ask you to dismiss them from your thoughts. As for myself, I intend to remain loyal to her and herewith solemnly pledge myself to inform Your Serene Highness in the event I should change my views.

As regards Germany's means of power, I must not hesitate to call them extremely meagre. In Prussia all the social-democratic Ministers and civil servants are still in office who cause so many difficulties and make new elections in that country so inevitable. Nor does Hungary, though more fortunate, dispose of adequate means of power.

⁸ At the time, between 1920 and 1925, Hungary was represented in Berlin by Gusztáv Emich, former Minister of Commerce in a post-war government.

⁹ Escherich, Georg—head of the counter-revolutionary organization called Orgesch, which was dissolved in 1921.

Allies must be won wherever they may be found. It is my ardent wish to come to the assistance of the Russian white organizations. True, this requires money, which the Russians expect to obtain from Hungary, and I, for myself, share their hopes. This subject is, to my best knowledge, already under discussion¹⁰. I wish to point out that as far as armaments are concerned our military position permits no delay.

The situation prevailing in Vienna makes cooperation between our countries extraordinarily difficult.¹¹ The projects outlined here are as pressing as their financial backing is imperative. Here, too, Hungary could come to the rescue. Hungary is thus, for the present moment, the giver. This she can afford, thanks to the power of Your Serene Highness¹².

On the other hand, I am cognizant of the fact that Your Serene Highness had to proceed with the utmost caution. I am particularly aware of the mistrust of France. I think, therefore, that, at least so far as I am able to judge from a distance, it may be preferable to put off my visit to Hungary for the time being, since. I could not go there incognito, and an assurance to the effect that I was not engaged in politics would be hardly believed. Such a visit, I fear, could result in rendering the task of the adherents of order in Germany even more difficult, not to speak of the new encouragement

¹⁰ This is a reference to the agreement reached by Bauer and the Hungarian counter-revolutionary clique, as a result of which preparations to counterfeit rouble notes were at the time already well under way.

¹¹ The allusion here is to the strength of the left-wing movement in Austria as an obstacle in the way of the German and Hungarian counter-revolutionaries.

¹² Hungary's contribution to the launching of these projects had been set at 12.5 million crowns, part of which was transferred in that year to Munich. (O. L., The Kozma Papers, File I, Factual Material, 1920—1922, p. 19.)

12

it would give to the hate directed against my person.¹³

In expressing myself so clearly in such great detail, I was led by the wish to make Your Serene Highness fully acquainted with my thoughts. Should Your Serene Highness desire to obtain further information and send a man of confidence to me towards this end, I sohuld be only too glad to receive him.¹⁴

Let me add a remark by way of conclusion. Colonel Bauer has my confidence as before. The talk in Berlin to the contrary serves a purpose; it does not alter in the least the fact I have just stated, and I should be grateful to Your Serene Highness for not withdrawing your confidence from Colonel Bauer.

I just had a long conversation with G. von Kahr and found my impressions fully confirmed.

With the expression of my deepest respect, I am, Your Serene Highness,

> Your devoted Ludendorff

(O. L.—The Horthy Papers, II. C. 1.— Four-page original autograph letter in ink.— The two concluding sentences and the signature are added in indelible pencil. The original German letter contains several sentences and words of faulty grammar which the translators have endeavoured to render correctly.)

Such were the foundations, laid in 1920,

¹³ As soon as an agreement was reached, it was suggested on the part of the Germans that Ludendorff should visit Horthy. Ludendorff, however, made his voyage to Budapest dependent on the opinion of the Bavarian politician von Kahr, who dissuaded him. (O.L., The Kozma Papers, File 1, Factual Data, 1920-1922, p. 7.)

¹⁴ In the course of the same year Horthy, in agreement with the Chief of Staff, delegated to Munich Lt.-Col. Jánky, who acted, henceforth, as a permanent liaison officer. (O. L., The Kozma Papers, File I, Factual Material, 1920-1922, pp. 18-19) In the 1920's Béla Jánky was counsellor of the Hungarian legation in Vienna.

on which rested further relations between the Hungarian and German ultra-rightwing circles. A few outstanding facts about their cooperation are referred to in the following.

Béla Lehoczky¹⁵, a member of the Hungarian legation staff in Vienna, on May 10, 1921, discussed the question of Hungarian subsidies to the Austrian organization ORKA¹⁶ (O. L.-Ministry of Foreign Affairs, Reserved Political Papers, hereafter: Küm. res. pol., 1921-31-199); in May 1922 the issues outlined above were the subject of talks in Munich and Berlin between Miklós Kozma¹⁷, on the one hand, and Ludendorff, as well as Kahr, on the other. (O.L., The Kozma Papers, File 1, Factual Material. 1920-1922, pp. 155-159) In February 1923 Ludendorff called on the Hungarian minister in Vienna and conferred afterwards with Col. Siménfalvy¹⁸, Horthy's personal envoy.

When Ferenc Ulain¹⁹, preparing to

¹⁵ Lehoczky, Béla—in the early 1920's Hungarian consul in Vienna.

¹⁶ Abbreviation designating an Austrian organization of the extreme right.

¹⁷ Kozma, Miklós—Hungarian army officer, in 1919 organizer of the counter-revolutionary army's defence, intelligence and publicity department at Szeged; in 1920 on the staff of Horthy's private secretariat for military affairs; from August 1920 managing director of MTI (Hungarian Telegraph Agency); from 1934 member of the Upper House of the Hungarian Parliament; from March 1935 to February 1937 Minister of the Interior; then again managing director of MTI. He was Government Commissioner of the Carpathian Ukraine, from early 1939. Died in 1941.

¹⁸ Siménfalvy, Tihamér—member of the Hungarian counter-revolutionary secret societies called "Etelközi Szövetség" and "Kettőskereszt Vérszövetség", director of the latter.

¹⁹ Ulain, Ferenc—lawyer, in 1919 founder of the daily "Szózat," the press organ of the Hungarian extreme right; from 1922 M. P. of the government party; in 1923 one of Gömbös's associates in setting up the "Fajvédő Párt." In the 1930's one of the leaders, besides Eckhardt, of the Independent Smallholders' Party, he joined the government party in 1939, following the resignation of Imrédy. leave for Germany to join Hitler, was arrested on November 7, 1923, the day preceding the attempted putsch of Ludendorff and Hitler on November 8, during his imprisonment under remand he made a report on his activities to Horthy. (Archives of the Hungarian Institute of Party History, XXII/51/1/1923/I.) The documentary material leaves no doubt that these projects had their main sponsor in Horthy and that they represented, to a certain extent, a second line of policy beside that of Bethlen²⁰, who had brought about the consolidation of the country's financial position by supporting the League of Nations. The fear of jeopardizing the granting of international loans to Hungary, besides the failure of Hitler and his associates in 1923, affected the further development of the connections in question. They were renewed in 1933, following Machtergreifung Hitler's.

The fact that the most aggressive forces in Germany temporarily were driven into the background failed to make Hungarian official circles renounce, even for a moment, the idea of attacking neighbouring countries. In 1926 Bethlen himself, declared that

our next step must be to shake off the control on armaments and to build up our armed forces, simultaneously increasing our efforts in the field of foreign policy to break up the Little Entente...

(O.L., The Horthy Papers, I. B. 1.)

A strong light is thrown upon Horthy's notions concerning these "tasks" by the following notes which he jotted down in 1928 for his own use:

Our politico-military position.

There is always a relationship between our political importance and our defence

²⁰ Bethlen, Count István—leading personality in the organization of counter-revolution in 1919, later president of "Társadalmi Egyesületek Szövetsége" (League of Social Associations), from April 1921 to August 1931 Prime Minister. During the Second World War he sympathized with Anglo-American orientation among Horthy's advisers.

potential. Our role in a future war is bound to differ from that in the last one. Our preparations, too, are of a different character. The next war will not be an isolatedstruggle between individual States, but rather an armed clash between groups of allied powers.

When it becomes serious, the fate of small countries will depend exclusively on the side they take in the struggle and not on the performance of their armies.

... It is important for us to know with whom Italy goes hand in hand, and against whom. The Hungarian position is not advantageous, we cannot avoid fighting. Economic circulation in the Danube Basin is a greater unifying force than any alliance or treaty.

With the emergence of a world economy, it becomes impossible in the long run forartificial boundaries to prevent economic forces from asserting themselves in this region—a unit created by nature. And this involves struggle.

America supplies at a lower cost than we are able to produce—with all the raw material under our noses. There are two alternatives in achieving the economic unification of the Danube Basin: one is to restore its former territory to our country, the other is to divide us among the countries of the Little Entente.

It would be an error to believe that the Little Entente was aimed at selfdefence. No! Its aim is the partition of our country. They cannot carry out this task as long as the great powers are acting in harmony to preserve world peace. The moment this harmony ceases to exist, the struggle will begin. A dividing wall between the Slavs is a matter of European interest. The Balkans continue to constitute a powder magazine.

For us, neutrality is out of the question, since no belligerent could afford having a bellicose people at its back or flank, ready to attack at the appropriate moment. 1. I cannot think of any soldier who would deem it possible to mobilize when Yugoslavia and Czechoslovakia, between themselves, dispose of one thousand planes.

2. Panic. I cannot think of any strategist who would see a chance for operationsonseveral fronts to succeed—encircled. There is no way of beating two or three million men of superior equipment with an army of 200 to 300 thousand.

3. I cannot think of any organizer who would consider it possible to set up the required large-scale arms industry with Dorog, Pécs, Salgótarján and Szeged only a few miles away from the enemy.

No great power could take upon itself the responsibility for starting a war—we could, by attacking.

Battle planes, gas, battle planes, gas, battle planes, gas.

(O.L., The Horthy Papers, I. K. 5. Draft pencilled in Horthy's hand, without signature.)

The notes were aimed at justifying preparations for a preventive war. This emerges clearly from the penultimate sentence. That no other construction can be set on that sentence, nor on the notes as a whole, is substantiated by the following quotation from an aide mémoire written by Col. Mayer-Csejkovits²¹, which served as basis for Horthy's notes: "... before the World War the Balkans were for decades the powder barrel that ultimately set the world aflame; the dismembered Danube Basin may constitute a similar menace as long as Greater Hungary is not restored. We know now that in 1914 the task of starting the avalanche of war was allotted to little Serbia by Entente diplomacy. In a future European war this task, in all probability, will devolve upon Hungary." But, under

²¹ Mayer—Csejkovits, Károly—Hungarian army officer and professor in the "Ludovika" Military Academy. Later editor of the periodical "Magyar Katona" (Hungarian Serviceman). Died in 1961.

the circumstances, the aim of Hungary was not to defeat the Little Entente, which was clearly impossible; only "to secure, by our military intervention, favourable conditions for our allies to win the war. To this end we must steal a march on our adversaries and prevent them from attacking us unawares. This again can be achieved only by attacking them first." (O. L., The Horthy Papers, I. K. 5.)

As a matter of fact, more than one plan to attack Czechoslovakia was found among Horthy's papers dating from this period. In the interval between Hitler's unsuccessful putsch in 1923 and his accession to power in 1933, these plans were largely based on the expectation of support from fascist Italy. Following the *Machtergreifung*, however, Hungarian reactionary circles immediately began orienting themselves toward this new force of revenge. This is proved, among other things, by a message of Prime Minister Gyula Gömbös to the Hungarian minister in Berlin, dated February I, 1933.

The message contains the following instructions:

Establish contacts with Chancellor Hitler by calling on him formally as soon as possible. Present to the Chancellor my respects and congratulations. Remind him of the fact that ten years ago we were already in communication, through the intermediary of Herr Scheubner-Richter²² on the basis of common principles and a common ideology, and that ever since I have been following the activities of his party and of himself with the greatest interest. (O. L., Küm. pol. 1933-21/(7-30.)

Gyula Gömbös was the first head of government to visit the nazi leader after his succession to power. Yet there was a tendency to keep secret the aims of these reestablished relations.

²² Scheubner-Richter—a leading personality in the German nazi party, shot to death during the 1923 Munich putsch.

In January 1935 an agreement was reached by France and Italy concerning colonial questions of mutual interest, as well as the situation in Central Europe in connection with the problem of Austrian independence. The Rome Treaty, signed by Austria, Hungary and Italy in March 1935, seemed to constitute a further development in the solution of the last-mentioned problem, as did the agreement concluded between the three governments in May of the same year in Venice. Hungarian foreign policy was thus to all appearances leaning towards a system of alliances which, anti-German in character, was reaching to Paris. Appearances, however, proved deceptive. Ever since January 1935 personal contacts existed between Horthy and Hitler, contacts that had been taken up in full secrecy. Not even the Hungarian minister in Berlin, Szilárd Masirevich²³, was kept informed about the negotiations. When, for reasons of prestige, he asked for information about the subject of one of Horthy's letters to Hitler, he was given the answer that "it was the wish of H. S. H. the Regent to impart the contents exclusively to the Führer." (O.L., Küm. res. pol. 1935-21-51.) It was in the course of the crisis that broke out in connection with this exchange of letters between Horthy and Hitler, which also dealt with preparations for Göring's visit, that Masirevich was removed from his post in Berlin at the request of the German government, which suspected him of passing on his information to the Italian ambassador. Döme Sztójay²⁴ was then appointed to head the Hungarian legation in Berlin.

On May 15, 1935, Field-Marshal Mackensen arrived in Hungary for a week's vis-

²³ Masirevich, Szilárd—career diplomat, Hungarian minister in Vienna from 1921, in Prague from 1929, in Berlin from 1934, in London from 1936 to 1938.

²⁴ Sztójay, Döme—minister in Berlin from 1936, Prime Minister under the German occupation of Hungary between March and August 1944. In 1946 he was sentenced to death and executed as a war criminal.

it. The letter he handed over to Horthy on this occasion was undoubtedly of extreme significance from the point of view of Hungaro-German relations.

Berlin, May 13, 1935

Your Serene Highness,

On the occasion of the visit of Field Marshal von Mackensen I wish to give expression to my deep gratification at the honour bestowed on the last of the World War's great German field marshals by being received by Your Serene Highness. To this I should like to add my thanks for the letter Your Serene Highness was kind enough to address to me²⁵. I have, therefore, commissioned Field-Marshal von Mackensen to hand over to Your Serene Highness the present letter as a token of my gratification and gratitude.

The problems which Your Serene Highness touch upon in your letter to me belong to the sphere of the struggle led by both our countries for their emancipation and for the reparation of the injuries suffered by them. To this end I have chosen a way that may have seemed to many people incomprehensible at first, but which, in my belief, constitutes the only one that may lead to success²⁶. And if Hungary will, out of sheer necessity, also seize every opportunity that offers itself, she may count on my full sympathy. I consider the restoration of the Reich's sovereignty Germany's most important objective. In my opinion, this would constitute a better guarantee of peace in

²⁵ Horthy's letter, to which allusion is here made, has never been found. In all likelihood, it dealt with the termination of restrictions on armaments, as well as with problems relating to revision of the peace treaties.

²⁶ This is a reference to Germany's withdrawal from the League of Nations and the beginning of rearmament. On March 16, 1935, the German Council of Ministers, flouting the military restrictions imposed on the country under the Treaty of Versailles, adopted a decree of compulsory military service.

Central Europe than all the pacts which are at present being drafted or concluded. The setting up of a new Wehrmacht already at a highly advanced stage and giving the German people a proud feeling of internal and external security-forced me to actions which must have appeared brusque, but, in fact, offered the only chance of success. Never would the great and small European powers assembled in the League of Nations freely consent to German rearmament! They must be confronted with an accomplished fact. On the other hand, I also understand that different circumstances and facts must be dealt with in different ways. The endeavours of the two governments are, in one respect, identical: they are both striving to accomplish the restoration of their country's honour and independence, possibly without resorting to war-indeed, for the very reason of wishing to avoid the catastrophe of a future European war. I should very much like to discuss these matters on some occasion with a confidant of Your Serene Highness. The greatest pleasure, of course, would be that of a personal encounter with Your Serene Highness, yet under the circumstances this seems almost impossible. This is one of the reasons why I should be very grateful if Your Serene Highness could find a way to receive Prime Minister Göring, who is to leave shortly for his honeymoon in the Southeast. This would afford an opportunity to discuss all problems that are not suited to being dealt with in writing.

To my repeated thanks for the kind reception accorded to Field-Marshal von Mackensen, I wish to add my sincere wishes for the personal well-being of Your Serene Highness.

With best regards,

Yours,

Adolf Hitler

(O. L., The Horthy Papers, II. C. 5.— Type—written original fair copy on two pages, with the letter-writer's autograph signature. The Heading bears the arms of nazi Germany and the inscription "ADOLF HITLER.")

On the purposes of Göring's impending visit, Szilárd Masirevich reported as follows:

From an interview I had with Göring on the 22nd of this month I gained the impression that he was to come to Budapest entrusted with a special mission by Hitler. As already pointed out in my cable, his mission may be briefly summarized in the following:

1. To ascertain the extent of our friendship with Italy, in view of the deterioration in Italo-German relations (to use an illustrative term, they perhaps wish to put a brake on our friendship for Italy);

2. To provide us with well-meant friendly advice concerning our attitude to some of the countries of the Little Entente. (O. L., Küm. res. pol. 1935-21-354.)

Göring arrived in Hungary on May 24, 1935. His visit lasted two days.

Both the exchange of letters between Hitler and Horthy and Göring's visit centred presumably around German endeavours to win Hungary's support for the planned Anschluss of Austria. In practical terms, this amounted to Hungarian neutrality towards Yugoslavia, in case the latter, won over by the Germans, attacked Italy after the expected outbreak of hostilities between Germany and Italy as a consequence of the Anschluss. This may have been the meaning of the "well-meant friendly advice" concerning our attitude to some of the countries of the Little Entente.

Connections between Hungarian government circles and the leaders of nazi Germany were thus consolidating. Nothing could be more characteristic of these connections than the fact that, shortly after Gömbös had visited Hitler as the first head of government, the same priority was won by Horthy among the heads of State.

On August 19, 1936, it became known that from August 20 to 30 Horthy was to attend chamois hunting in the frontier region between Austria and Bavaria. This came as a surprise to international public opinion, for Horthy-who had never left Hungary since his accession to power 17 years before-availed himself of this opportunity to pay a visit to Hitler in Berchtesgaden on August 22. Concerning the subject matter of the discussions, the press was reduced to conjecture. Prime Minister Gömbös was already ill at the time and his condition was getting worse; yet he refused to tender his resignation, although his dictatorial ambitions, fascist politics and one-sided Italo-German orientation were meeting with growing opposition. The Germans were worried about Gömbös's succession and about a possible change in Hungarian foreign policy.

The visit, designed to clarify Hungaro-German relations, came about on Hungarian initiative. Acting upon instructions of the Hungarian Minister of Foreign Affairs issued on July 17, 1936, the Hungarian envoy to Berlin, Sztójay, contacted the German Minister of War, Blomberg, who, in turn, undertook the task of persuading Hitler to send an invitation to Horthy. Chronologically, the meeting followed the German occupation of the Rhine Zone (March 7, 1936) and the termination of the war in Abyssinia (Addis-Ababa was taken by the Italians on May 9, 1936), and took place at a time when, as a result of these aggressive acts and the ensuing opposition of the western powers, the two fascist powers were drifting closer together. The pact signed by Austria and Germany on July 11, 1936, seemed to dispose of the last unsettled problem between Hitler and Mussolini. This agreement once concluded, it had become possible-and completely necessary-to coordinate the hitherto in many respects hostile

policies of the two fascist powers in the Danube Basin. From Horthy's point of view, the Austro-German pact of July 11 possibly had special significance, as it may have put an end to repeated French attempts at restoring the Hapsburg monarchy in Austria. The agreement in all likelihood strengthened Horthy's position at home, a fact which may account for his increased activity in the domain of foreign policy. In the situation which now arose, Horthy made use of his former connections with the German general staff and with Hitler in order to establish personal contact with the latter before the new aggressive policy directed against the Soviet Union and Eastern Europe took definite shape.

In the course of his preparations for the talks, Horthy summed up in a memorandum questions to be brought up for discussion. Analysing first in detail the policies of Yugoslavia, Rumania and Italy, he proceeded to draw his conclusions.

As a matter of fact, Hungary has for years ceased abiding by the military clauses of the Treaty of Trianon. She has, in fact, never accepted them mentally. She is developing her armed forces, arming them to an extent that is limited only by the country's material means.

The Little Entente and notably France would be pleased to see Hungary appearing in Geneva and asking for equality of rights. This idea was suggested to the head of our Intelligence Office on four occasions by the French military attaché. Our enemies want to make us pay for the magnanimous grant of equal rights in matters of armaments. They want, in the first place, to impose restrictions on our armaments, restrictions that would put them in a position of exercising direct control. Furthermore, they want to make us renounce our claims for a revision of the Trianon treaty; could this not be fully achieved, they want us to desist for a limited period—say for 25 years—from pressing for a revision.

Our standpoint, on the other hand, may be outlined as follows: Any restriction of our armaments and any external control is, of course, completely out of the question; any renouncement of our right to demand revision is even more so. We cannot deprive our brethren in the territories annexed by the succession States of their hope for a revision, which alone is upholding them. The moment they feel themselves abandoned by the mothercountry, they will become lost to us in spirit. The fact that we have practically achieved equality of rights makes any declaration on our part unnecessary.²⁷

It is unlikely that an armed conflict between two or three European powers could be localized.

It is not without interest to note that nevertheless this last possibility is what certain British circles are counting on, viz., that the Czechoslovak question could be resolved by armed intervention in an isolated way, without any interference on the part of either France or Russia.

Nothing could be more desirable for Hungary than a solution of this kind. Yet we cannot base our preparations on the most favourable expectations; we must, on the contrary, be prepared for the gravest case.

The gravest case for Hungary would be this:

The soundest stratagem for the Little Entente would be first to use the bulk of their armies in an attack against Hungary, while temporarily neglecting all other fronts.

Given their great superiority in numbers, this may easily result in the comparatively rapid occupation of Hungary's

²⁷ The agreement signed by the Hungarian government on August 23, 1938, in Bled, largely corresponded to the conditions outlined here. This was made possible by the fact that the situation emerging in the meantime was favourable for the realization of aggressive plans.

whole territory, with the simultaneous total annihilation or at least complete pinning down of the Hungarian army. In no other way could the three armies of the Little Entente cooperate closely and occupy the inner line. It would also considerably facilitate an agreement concerning war materials between the three armies, and the problem of supplies and reserves, which, especially for the Yugoslav army would otherwise be almost insoluble, could be resolved at a stroke.

Should Hungary be overrun, some 80 to 100 army-corps would be drawn up on the front extending from the Adriatic to the Czech-German frontier within a comparatively short time. To these must be added the forces which Russia would throw in. Consequently it is more than the narrowly conceived interests of Hungary that makes us anxious not to abandon our territory to enemy occupation; it is also of primary importance to Germany and Italy that the overrunning of this country by the Little Entente should be prevented.

The essential precondition of our success is the joint attack by Germany and Hungary (possibly with the assistance of Austria and Poland) on Czechoslovakia, resulting in the removal of this malignant tumour from the map of Europe. Hungary would thus not only dispose of an important rear-guard, but could also throw in her released forces and war material on another front (for instance against the Russian forces that may be drawn up in the meantime).

Overrunning again depends on "prevenire." To ride down Czechoslovakia it will be necessary to throw in two-thirds of the Hungarian armed forces on this front at the beginning of the war.

It is my firm belief that our hopes are not unfounded and that, by applying the stratagem outlined above, we could occupy Northern Hungary within a short space, provided that we face forces there that can draw only upon that region for reserves.

Hitherto, the menace of a preventive war on the part of the enemy has hung over Hungary like the sword of Damocles. This danger is now receding, and the opportunity for a proper choice of the time for attack is increasing.

This opportunity of choosing the time could mean a further advantage to Hungary; a gain of only two to three days in mobilization would enable us through surprise attack to occupy the border territories densely populated by our compatriots. We could thus, at a stroke, absorb two to three million Hungarians (who would, of course, be immediately mobilized into legions), simultaneously depriving the enemy of territories extremely important as sources of supply.

Knowing our risks, it is, of course, far from my thoughts to urge war. A lost war would efface Hungary from the map. But, sooner or later, the catastrophe is bound to come, and when it comes it must find us all prepared. There can be no peace, security and happiness for mankind as long as the Soviets are not crushed.

Horthy

(O. L., The Horthy Papers, I. B. 7. — Type-written fair copy in German, with Miklós Horthy's autograph signature.)

On August 22, 1936, Horthy conferred for two and a half hours with Hitler. (O. L., Küm. pol. 21/7—1936—2829.) This conference is described in Horthy's memoirs in the greatest detail, but there is no mention of whether or not the questions dealt with in the memorandum quoted above were also discussed. The obvious reason is that on this occasion Horthy himself gave the fullest exposition, based on that document, of the common Hungaro-German foreign policy that was to drive Hungary into war and

Minufere, Re 19 Rigit 1920 fine Biofloring Stack if fir de finlasting, di ig birg fure taine safielt. In sans wing in postige Sound, due fins Birg lowing worthe wiffen, wit sale agasuns by my offic is and the game fife ind und if and since fife and sight you The ins Rightand estoffe. Givin ligt allin Di Kelling 400 De volu lindly withere is with, Aun infor metimalen Find thanks works an Antroits; fit Muyane weft in Rinnoicius, fit Northythand in fuy how ins Fine knig. Tolange Dife hile dounds inhairy and Different ifs for sulfaf. the Fil forthyen, it affer bage ungosiful, junel 400 Rue flap yeyer fie Di firsthan Julafor Do when howord any you suffiche funde Might us Roul wird the She laye may sige Righting fin in Regard if, thomany of uife si itaspefer. fin Allip Rof ig way cin hour thing maylen Okale Sound high to if is wil abige forkige fifet, and tougast, Di is the fillet, with Moriog uight georested int ig wind firs Minghange Mathas fine, sum In these fains may in not The howine the ken winter. by fills forban une lange homefing and he v. Kalar forich una voro freedandes will laferalegel . In grafter therefores as farming the times hinglange hai orgibarrow fr

First page of Ludendorff's Letter to Miklós Horthy (August 19, 1920)



Euer Durchlaucht!

Anlässlich des Besuches des Generalfeldmarschalls von Mackensen möchte ich meiner tiefen Freude Ausdruck geben für die Ehre, die diesem letzten grossen deutschen Feldmarschall des Weltkrieges durch den Empfang bei Ew. Durchlaucht erwiesen wird. Ich möchte daran anschliessen meinen Dank für das Schreiben, das Ew. Durchlaucht en mich zu richten die Güte hatten. Ich habe daher den Herrn General feldmarschall gebeten, diesen Brief Ew. Durchlaucht persönlich als Zeichen dieser Freude und meines Dankes überbringen zu wollen.

Die Probleme, die Sie, Herr Reichsverweser, in Ihrem Schreiben an mich berühren, liegen im Rahmen des Kampfes der beiden Nationen um ihre Gleichberechtigung und der Wiedergutmachung des an ihnen geübten Unrechts. Ich habe dabei einen Weg gewählt, der vielleicht zunächst Vielen unverständlich erscheinen konnte, allein er ist, glaube ich, der einzige, der zum Erfolg führen kann. Ich habe das volle Verständnis dafür, dess Ungarn aus seinen Bedürfnissen heraus ebenfalls von allen ihm gebotenen Möglichkeiten Gebrauch macht. Ich sehe als das wichtigste der deutschen Bestrebungen die Wiederherstellung der Suveränität des Reiches an. Ich sehe in ihr eine bessere Garantie für den mitteleuroplischen Frieden als in all den Pakten, die augenblicklich projektiert oder abgeschlossen werden. Dieser Aufbau der neuen deutschen Wehrmacht - der in einer sehr hohen Masse fortgeschritten ist - und schon

T. C.J. 3

Hitler's Letter to Miklós Horthy (May 13, 1935)

jetzt dem deutschen Volke ein stolzes Gefühl innerer und Husserer Sicherheit gibt, zwingt mich zu einem Handeln, das auf dem ersten Anblick vielleicht brüsk erscheinen mag, tatsächlich aber nur dadurch zum Erfolg führen konnte. Niemals hätten die im Völkerbund versammelten europäischen grossen und kleinen Mächte die deutsche Aufrüstung freiwillig zugestanden! Es musste eine vollendete Tatsache geschaffen werden. Allein ich verstehe ebenso, dass andere Umstände oder Sachlagen auch andere Mittel erfordern. In einem sind die Staatsführungen beider Länder einig: nämlich in dem Bestreben, die Wiederherstellung der Ehre und Unabhüngigkeit der beiden Staaten - wenn irgend möglich ohne Krieg - zu vollziehen, ja um gerade dadurch für die Zukunft das Unglück eines europäischen Krieges zu vermeiden. Über alle diese Probleme würde ich mich sehr gerne einmal mit einem Vertrauensmann Ew. Durchlaucht aussprechen. Am liebsten natürlich mit Ew.Durchlaucht selbst. allein dies ist ja durch die Lage der Dinge zur Zeit leider fast unmöglich. Aus diesem Grunde wäre ich auch dankbar, wenn Ew.Durchlaucht die Möglichkeit fänden, den Ministerpräsidenten General Goering, der demnächst seine Hochzeitsreise nach dem Südosten antreten will, zu empfangen. Es könnte dort alles des besprochen werden, was sich zur schriftlichen Behandlung nicht eignet.

Indem ich nochmals für den freundlichen Empfang des Generalfeldmarschalls v. Mackensen danke, verbinde ich demit meine aufrichtigsten Wünsche für das persönliche Wohlergehen Ew. Durchlaucht!

Mit herzlichen Grüssen

Thr

by Mum

Hitler's letter to Horthy, continued

ware mint faith arothanchy. Prent fine. lungar find ninn 1/2 h Un part pin undanowy, town ming and wingt mint fifint feels former m inform Unn m n auxinta nignon Jonon mitter the 41920 Li4 verga allega unn - Vm " Marin more mon lamon Hour in Groblan balangtat, pelop akro D mapplip Ahren mont angle · C n manallan walland, in man winfun twing fort maniquest not Ramstind, wind monorta of mon inder fyradon for maitroneny viril m Manoirey night in 1/2 Heraita - buffying growing din tynnelar za pling traff for Jean gold tec. Ingon lado appropriate the a Confige for the find magne and, without terrad Nonning Chard lint neg fit was youngn El maynin ate. Tatter Man vant an non the 2º L'Estrem. naup 2 ran mother by by margles, with and my's esture. 3. Joer 2024 im tringa frada. Thenwallast forth ampar townay channess from profits april no unitard upourse, ving norfer.

Draft of Horthy's Letter to Hitler (autograph, end of April 1941)

later into catastrophe. The meeting was also attended by the German Foreign Minister Baron von Neurath, who left a few days later for Budapest for the purpose of continuing the negotiations. The questions he discussed here on September 20 and 23 with Deputy Prime Minister Darányi28 and Foreign Minister Kánva²⁹ were essentially identical with those dealt with in Horthy's memorandum. (O. L., Küm, res. pol. 21-1936-652; Küm. res. pol. 21-1936-796) The willingness of the Hungarian leaders to offer themselves, politically and militarily, for action against the Little Entente in general, and against Czechoslovakia in particular-as ever since Gömbös's 1933 talks in Germany-was a recurring theme in the discussions. It was now the nazi leaders who tried to restrain the urgent demands of Hungarian government circles for aggressive action. This was due to two main reasons. On the one hand, German military preparations were due for completion by 1938 only (Küm. res. pol. 12-1936-395). On the other hand, Germany, for the same reason, wanted to avoid the reconsolidation of the Little Entente, which was beginning to show signs of dissolution in the face of growing Hungaro-German cooperation.

In March 1938 Hitler annexed Austria.

In accordance with the plans devised by Ludendorff as early as 1920, the Czechoslovak question now shifted immediately into the focus of interest of German imperialism. However, the test of strength provoked by Hitler in May 1938 ended in German withdrawal, due to the firm stand of Czechoslovakia's Western allies, primarily of Brit-

²⁹ Kánya, Kálmán—career diplomatist and right-wing politician. From 1921 permanent under-secretary of foreign affairs, from 1925 minister in Berlin, from February 1933 to November 1938 Minister of Foreign Affairs. Member of the Upper House of Parliament from 1935. ain. Military experts were unanimous in the view that the German war machine needed two months more to complete war preparations and construction of the Siegfried Line. In exactly two months' time the plan of aggression came again to the fore, now under circumstances decidedly more favourable to Germany. Throughout the summer Hitler had been busily preparing for diplomatic conversations with the western powers. He needed such talks-though the willingneess of the western powers to interfere had probably diminished owing to the completion of the Siegfried Line-because the Soviet Union still declared itself ready to come to the rescue of Czechoslovakia in case of German aggression. The consistent policy of the Soviet Union was growing uncomfortable for Czechoslovakia's western allies: this was the motive behind the British government's resolution to assume the role of mediator for a "peaceful" settlement. Germany, unprepared for war in the East with the Soviet Union, readily accepted this mediation.

Hitler, from the beginning, toyed with the idea of annexing Czechoslovakia or at least making it a German vassal. As the plan put forward by Chamberlain in the course of the diplomatic conversations proved far below German expectations, Hitler assigned new roles to Poland and Hungary, both of which also had territorial claims on Czechoslovakia. It was in the spirit of these plans that the visit of Horthy and the Hungarian governmental delegation to Germany took place in August 1038.

When Chamberlain went to Berchtesgaden on September 15, 1938, Anglo-German negotiations seemed to be entering a decisive phase. The talks were soon interrupted, and shortly afterwards the news spread that Chamberlain was in favour of a solution whereby Czechoslovakia would cede the Sudetenland and her new frontiers would be guaranteed by the four great powers. In "these hours" Horthy sent the following letter to Hitler:

²⁸ Darányi, Kálmán—a big landowner, from 1928 to 1935 political under-secretary in the Prime Minister's office, from 1935 to 1938 Minister of Agriculture, from October 1936 to May 1938 Prime Minister.

Herr Führer und Reichskanzler,

September, 1938

According to certain rumours set afloat, especially by the English papers, these last days, a solution of the Czechoslovak question is being envisaged in the form that the regions of that country inhabited by Germans would—with or without a referendum—be annexed by the Reich. Everything else would stay as it was.³⁰

It is, in my opinion, hardly necessary to point out that a solution along these lines could not be regarded as a final settlement of the Czechoslovak problem. The only conceivable way is to accord all minorities in the territory of Czechoslovakia the same rights, i. e., to recognize the right of every minority in Czechoslovakia to decide through a plebiscite on the country they desire the regions inhabited by them to belong to. It goes without saying that neither the Hungarian minority in Czechoslovakia nor the Hungarian government could ever acquiesce in a discriminative measure against our compatriots, and I feel sure that in this question we have the full sympathy of the government of the Reich.

It is our conviction that our views in this respect are in complete accordance with those of the German government, namely, that peace in Central Europe can only be achieved by a final and thorough settlement of the Czechoslovak question.

In view of the extreme actuality of the Czechoslovak problem I have found it necessary to draw the attention of Your Excellency to these circumstances, in the confident hope that the warm and friendly relations between our countries entitle me to count with certainty on Your Excellency's full support in these grave hours.

I have the honour to express to Your Excellency my greatest respect.

(O. L., The Horthy Papers, II. F. 3. — Type-written draft in German, without signature.)

The letter was probably dispatched by Horthy on September 17. On the same day, or on the following, Horthy also left for Germany to attend a "shooting party" as the guest of Göring. According to some sources (O. L., The Kozma Papers, File 9, Factual Material, 1938, Vol. 3, p. 36), he also established contacts with Hitler through the intermediary of Göring. It can, in any case, be taken for granted that Horthy played a role in Hitler's decision to send a private plane for Prime Minister Imrédy³¹ on September 20. The latter arrived in Obersalzberg that day at the head of a Hungarian government delegation and stated the claims of Hungary with regard to Czechoslovakia. Following the departure of Imrédy, Hitler received the Polish ambassador. These meetings gave Hitler the occasion to refer to the Polish and Hungarian claims in refusing the considerable concessions which Chamberlain offered him in the course of the Godesberg conference (September 22 to 24) but which were still not far-reaching enough to meet the German demands. It was under such circumstances that the four-powers met in Munich and made their notorious decisions.

The events that followed are matters of

³¹ Imrédy, Béla—from 1926 Deputy Director of the National Bank, from October 1932 to January 1935 Minister of Finance in the Gömbös cabinet, from January 1935 President of the National Bank, from March 1935 Minister without portfolio, in charge of economic affairs, from May 1938 to February 1939 Prime Minister. Founded a fascist party under the name of "Magyar Megújulás Pártja" in 1940. Minister of Economic Affairs from May to August 1944; sentenced to death and executed as a war criminal in 1946.

³⁰ This solution was first suggested in a leader of *The Times* on September 7, but in government circles discussion of the question along these lines took place only after Chamberlain's return from Berchtesgaden.

common knowledge. The next stages in German aggression were the attacks on Poland and on France, then the subjugation of Rumania. Under the spell of the expected German landing in England, the adherents of counter-revolution in Europe—among them the governing circles in Hungary—were convinced of the unshakable character of nazi Germany's hegemony. Now, at the zenith of his power, Hitler got ready for new adventures.

In the late 1940's he gave instructions for the preparation of the "Barbarossa Plan" directed against the Soviet Union. Operations were scheduled to start in May 1941. During the period of military and political preparations, on March 27, 1941, at early dawn, an anti-German coup d'état took place in Yugoslavia, and the government, which two days earlier had signed the three-power pact, was removed. That very day Hitler held a conference where preparations for an attack on Yugoslavia were discussed. In Hitler's aggressive plan Hungary too was to play a part. In the course of the conference Hitler voiced the opinion that "the war against Yugoslavia will undoubtedly be extremely popular in Italy, Hungary and Bulgaria, for we are going to promise these countries territorial gains ... " (Procès des grands criminles de guerre devant le Tribunal Militaire International, Nuremberg. Vol. III, p. 329, doc. PS-1746.) These words of Hitler's came to the knowledge of Horthy, who after quoting them in part in his memoirs, added the following: "This remark is a proof of his erroneous judgement of Hungary, which he shared with the majority of Germans. We had, of course, a number of people-and not only members of the Arrow Cross-who had earlier already ranged themselves with the Germans; to these Hitler's remark may justly refer. The leaders of the State must, however, carefully consider every consequence of a declaration of war." (Miklós Horthy: Memoirs, Buenos Aires 1953, p. 216.) He did consider them carefully. On

March 28 Horthy discussed with Teleki³² and Bárdossy³³ the message Hitler had sent him through the intermediary of Sztójay; he then proceeded, without waiting for the decisions of the Council of Ministers, to address the following letter to Hitler. This letter is not mentioned in Horthy's memoirs.

Your Excellency,

I wish to express my heartfelt thanks for the message of extreme importance transmitted by Minister Sztójay. I feel fully and completely one with Germany.^a

Always in the past the Hungarian nation has stood at the side of the German Reich^b and at present has also firmly decided to follow—in full knowledge of our community of fate—the same

³² Teleki, Count Pál—foreign Minister in the counter-revolutionary government at Szeged, 1919, then again from April to September 1920; Prime Minister from July, 1920 to April 1921. Professor of Geography at the Budapest Economic University. From May 1938 Minister of Religious Affairs and Public Education, from February 1939 Prime Minister. In April 1941 after his signing an "eternal friendship" treaty with Yugoslavia, German troops entered Hungary and used the country as a base for their attack against Yugoslavia. Teleki committed suicide in protest.

³³ Bárdossy, László—from 1924 to 1930 head of the Press Department in the Foreign Ministry, from 1930 to 1934 counselor at the Hungarian Legation in London, from 1934 to 1941 minister in Bucharest, from February 1941 to March 1942 Minister of Foreign Affairs, from April 4, 1941, to March 9, 1942, Prime Minister. In 1944 he collaborated with the Hungarian nazis, in 1946 he was sentenced to death and executed as a war criminal.

^a This sentence was subsequently inserted by Horthy in pencil, to replace the following one which he crossed out: "This information is another token of the goodwill Your Excellency has always displayed to my country." The words, "fully and completely," replace "for life and death," which were erased. ^b For the last three words the original word-

^b For the last three words the original wording was "the great German people." Horthy first changed the last word only to "country," then he chose the above wording. political line and to remain loyal, to the best of its abilities, to the German Reich.^c

The territorial claims referred to in the message of Your Excellency exist and await their fulfilment.

Nor has my government ever made a secret of these claims, not even at the time of *rapprochement* with Yugoslavia, inspired by Your Excellency. The possibility of putting them forward was also maintained under Article 2 of the Treaty of Friendship.³⁴

Your Excellency was kind enough to promise Minister Sztójay that the High Command of the Wehrmacht would establish contacts with the Hungarian Army Command. I am looking forward to this establishing of contacts with deep satisfaction.³⁵

Observation of the events that have occurred in Yugoslavia these last days admits of the conclusion that Yugoslavia would hardly have undertaken this step without certain Soviet-Russian influences. The situation which has thus arisen reveals the outlines of the Russian objectives, which make use of common Slav foundations.^d The ever hostile attitude of the Rumanian government must also be taken into consideration.^e

I have^f the honour to express to Your Excellency my greatest respect.

(O. L., The Horthy Papers, II. C. 10.-Type-written draft in German, with Hor-

^c For the word, "Reich," the original was "people."

³⁴ Article 2 of the Yugoslav-Hungarian Treaty of Friendship reads as follows: "The High Contracting Parties have agreed to consult on all questions which may, in their opinion, have a bearing on their mutual relationship." (Act II, 1941, on the ratification of the Hungaro-Yugoslav Treaty of Friendship signed in Belgrade on December 12, 1940. Hungarian Statute-Book— Corpus Juris Hungarici, 1941, Franklin Társulat, Budapest.) Horthy and other Hungarian politicians tried to interpret this Article as referring to the maintenance of Hungary's claims for the revision of the Treaty of Trianon. thy's markings in black pencil. The essential corrections made by Horthy are given in the footnotes.—An Italian translation of the letter is annexed to the draft. The draft in German bears no date, the Italian version is dated March 28, 1941. This, together with Sztójay's cable published below, suggests that the date of the German letter may also have been March 28, 1941.)

On March 29 Sztójay cabled the following report from Berlin:

Handed over the letter of H. S. H. the Regent to the Reichskanzler on the 28th inst. at 7.30 p. m. Hitler thanked me warmly for the letter and asked me to forward to H. S. H. the Regent an expression of his sincere gratification at the positive reaction elicited by his message. I think this has made a deep impression on him.

(O. L., Küm. res. pol. 1941. 24. 6. 2127.)

Hitler's order to prepare for attack on Yugoslavia went out on March 30, subsequently to the receipt of Horthy's letter. In his reminiscences Horthy, repeatedly denying the above letter, risked the following statement: "The German advance in the Bánát was already in full swing before an official answer could be given to the demands of Hitler. We were thus in a difficult situation..." (Miklós Horthy's memoirs, Buenos Aires, 1953, p. 220.) These are rather lame excuses even if the decision of

⁸⁵ Discussions of the details of the attack on Yugoslavia took place on March 30, but preparatory talks were already held on March 29.

^d) In Horthy's first draft this sentence read: "The situation which has thus arisen reveals the outlines of Russian objectives, which make use of the common Slav foundations, irrespective of differences in the social and political order."

^e) In Horthy's first draft this sentence read: "In addition to the Russian menace, I see also an element of insecurity in the attitude of Rumanian statesmen, which are always hostile to us."

^f) This was preceded by the following sentence, which was subsequently crossed out by Horthy: "Our Army Command could hardly avoid taking account of these fundamental features of the Eastern European situation."

the Supreme War Council—by the way, in complete accord with the German standpoint—was taken only on April 1. Both on March 28 and on April 1, the final word was pronounced by Horthy.

Not even the death of his Prime Minister, Pál Teleki—who, rent with inner conflict, had committed suicide—could deter Horthy from this perfidious step. Immediately after the occupation of Yugoslavia Horthy already urged Hitler—of course not without antecedents—to overrun the Soviet Union. About the antecedents, István Ujszászy³⁶, who had been a member of the Hungarian army delegation that conferred with the German General Staff in December 1940 in Berlin, made the following deposition before the Nuremberg Tribunal:

... an agreement was signed on the following basis: The situation in Yugoslavia will be cleared in the spring of 1941, and the danger of an attack from the rear by the Soviet Union will be averted. For this purpose the Hungarian army will be equipped with artillery, modern tanks and armoured cars, in order to enable it to set up a motorized brigade. For the purpose of war against Russia, Hungary will put at Germany's disposal 15 units, of which three are to be motorized, one mounted and one fitted out with armoured cars. In addition, work on the Sub-Carpathian fortifications must be completed by June 1, 1941, the movements of German troops along the Hungarian-Yugoslav and Hungarian-Russian borders facilitated, and the transport of supplies for the German armies through Hungary secured. The details of the preparations are to be worked out at a later date, together with the

³⁶ Újszászy, István—Hungarian army officer, military attaché in Warsaw from 1933, in Prague from 1937. From 1939 to 1942 head of the counter-intelligence section in the Ministry of War, later head of the State Security Department in the Ministry of the Interior. representatives of the German General Staff, who are to come to Hungary. (Procès des grands criminels de guerre devant le Tribunal Militaire International, Nuremberg, Vol. VII. pp. 335 et seq.)

Knowing the German plans and hoping for new booty, Horthy hastened to address himself to Hitler, stealing a march on all other satellites who competed for German favour:

The gravity of the times compels me to lay claim on half an hour of your valuable time^g in order to acquaint you with my thoughts. From different angles, the aspects of a situation are seen differently, and I, for my part, am, therefore, always content to have a problem elucidated from the point of view of someone whose opinion is worth listening to, even when I have already decided on a course of action. Nothing could be further from my thoughts than the wish to exercise any influence; nobody has any knowledge of the present letter and I shall never speak about it nor mention it in any possible memoirs.

I presume that Your Excellency is fully convinced of my invariable loyalty to Germany.^h I mention this, for otherwise this letter would be senseless; be-

⁸) The repeatedly corrected fragmentary introduction of the draft letter, which was subsequently crossed out, read as follows: "Sincere thanks for the long and hearty letter which has caused me great pleasure. It is, of course, not the necessity of answering which moves me to lay claim on half an hour of your valuable time but..."

h) In Horthy's first draft this latter sentence read as follows: "I presume that Your Excellency is fully aware of the fact that Germany has no more faithful friend than my humble person." By subsequent crossing out and insertions he then gave the sentence its above form.

There followed the following sentence, crossed out later: "This was always the case, even when, following the World War, the whole world turned against Germany. When Germany was governed by the Jewish social-democrats, we maintained close contacts with the army." sides, I wish to emphasize that it is not my own interests that I have in view.

As a consequence of the dictated peace treaties the whole world has been transformed into a battle-field. (Principles are at war for the domination of the world.) If, contemplating this struggle, one thinks of the future of Western civilization, whose erection by the heroes of mankind has taken several millennia, one cannot avoid the feeling that the greatest danger, constituting a menace to all, is red communism.37 The aim of communism is to destroy civilization and to bring the whole world under its power. Tens of thousands were put to death in every conceivable perverse manner and under every kind of torture only because they were nationalists in their thinkingⁱ or men of culture. The spider is sitting at the centre of its net^j, waiting for its prey to be driven into it from anywhere by hunger, exhaustion and discontent. In my belief, there can be no happiness, peace and order as long as a Soviet and that immense Russia exist, which can be governed only by terror-be it by the Tzar or by the communists. To the best of my knowledge there are 118 nationalities living in Russia, governed in 46 tongues; why indeed, should the Mongols, the Kirghizes, the Bashkirs, etc., or, for that matter, the Ruthenians, be Russians? At present there are Soviet

⁸⁷ It was always in the most violent and abusive language that Horthy mentioned the Soviet Union. His real opinion, formed at the sight of Soviet achievements, is reflected in the notes attached to the minutes of the Crown Council of April 24, 1931, written and signed in his own hand and reading as follows: "In Moscow 16 men are carrying out the most daring experiment in the history of mankind: To outline, for 15 years in advance, the progress of the economy for a population of 146 million, over an area of one sixth of the earth's surface."

i) The sequel, "and intelligent", was crossed out.

i) The sequel, "working diligently and without repose," was crossed out.

republics; making them independent States would solve the question. Germany could carry out this most important task of mankind within a few weeks and would thereby earn the blessing of history for centuries. The battle against England could be easily continued by war-planes, submarines, etc.; an English or American landing on the Continent would be inconceivable. At the same time, landing in England would involve a thousand dangers and would, even in case of complete success, not be decisive; the war would continue, directed from Canada or from Washington and supported by an immense navy.

But if Germany would have at its disposal the inexhaustible natural resources of Russia, she could hold out for an unlimited period.³⁸

(O. L., The Horthy Papers, II. C. 12.— Draft in German, pencilled in Horthy's hand. Those of Horthy's corrections that are not purely stylistic in character are given in the footnotes. The draft was most likely written in late April, 1941.)

Whether regarded from the angle of German aggression or from that of Hungarian reaction, historical events show an almost unbroken line leading from Ludendorff's letter to Horthy in August 1920 to Horthy's above-quoted letter to Hitler.

Nor can the fact be overlooked that collaboration between German and Hungarian reactionary forces rested on strong traditions, going back as far as the period preceding the First World War. The Hungarian ruling classes and the German militarists were linked by close ties: both had come into power through the overthrow of working-class rule and the severe terms of the peace treaties weighed equally on both countries. The victory of the October Revolution in Russia and its remarkable

³⁸ The rest of the letter deals with Hungary's territorial claims on Rumania and Yugoslavia.

achievements went a long way towards cementing this aggressive alliance.

Other factors besides the circumstances alluded to above determined the policy of Hungarian reactionary circles.

As the French bourgeoisie in 1871 had turned to Prussian militarism, the greatest enemy of the French nation, for help against the Commune and to restore their rule, so the Hungarian big landowners and capitalists were helped into power by the assault of armies of the French-dominated neighbouring countries on the Hungarian Commune (the first Hungarian Republic of Councils). For this reason they were compelled to accept the disgraceful terms of the Trianon Treaty from the hands of those who had brought them into power. Behind various irresponsible projects of the Hungarian reactionaries in the domain of international and military politics, there was always an eager effort to efface the memory of their shameful, treasonable accession to power through significant territorial acquisitions. This they needed all the more, as-owing to the backward and semi-feudal social conditions of the country -bitter discontent was glowing beneath the surface of parliamentary life. The political parties in power had no strength whatever in the broad strata of labour and the peasantry. This fact made them the willing instruments of German interests. Their rule could be maintained against the will of their own people only with the backing of German imperialism.

Miklós Szinai — László Szűcs



BOOKS AND AUTHORS

A VOLUME OF HUNGARIAN SHORT STORIES IN ENGLISH

A selection of stories by great Hungarian writers who lived and worked in the past hundred years has been made available to English-speaking readers.* They have been chosen from writings that will, in all likelihood, not be cast aside by restless posterity. Fortunately, it was not the dry, circumspect measure of literary history that was used in compiling the anthology, but vital readability in no way contradicting the science of literature but only discarding fossils that in other aspects may have their value. Today these writers are very popular in Hungary, and the book was launched in the hope that the English-reading public too will not remain indifferent to these works, as the seclusion of Hungarian culture has been a long-standing complaint of Hungarian writers and men of letters.

Gyula Illyés, the greatest living Hungarian poet, wrote in 1947: "It is, of course, only a myth that with Petőfi, if not with anyone else, we have been able to penetrate the literature of any great people. We have not a single classic which, if only as a faint rivulet, could have flown into the immense river-system of world literature, there to babble as a lively brook. It is mere selfdelusion that our literature has a single book, a single chapter, even a single page that is kept in constant evidence by international literature in the same rank as the Latin minores, or the Victorian writers of second order or the fifth line of the Symbolists. The truth is that many more recollections of good literature will come to the mind of a European writer of average culture when he hears about the Persians, the Tibetians or the Negroes than if he hears about us. Although we have contributed a brick or two to the spiritual edifice of the white race, they are somewhere at the bottom of the building, if not underground; on the walls, however, there is not a single mark that would immediately indicate us." We speculated why this was so; we speculated, because we felt that we did have something to offer the world in literature, art and science alike, something that would enrich the world as the world had enriched us. But we could not find the reason why. This Chinese Wall of the language somehow did not offer a sufficient explanation to us, who had for so long devoted some of our best artistic efforts to the translation of foreign literature. Other small peoples toowith languages unrelated to any other and with literatures felt to be of no greater value than our own-had succeeded in breaking through their own Great Walls. Illyés suspected that it must have been our smell that failed to please-an explanation that was just as realistic as the rest.

^{*} Hungarian Short Stories (19th and 20th Centuries), Corvina Press, Budapest, 1962. 391 pp.

But now we may perhaps surmount the wall—and not only by kicking the football over it. Bartók and Kodály in music, Csontváry and Derkovits in painting, and Attila József in poetry have already stepped over it; and others, quite a few of them, composers, writers, painters and poets.

The poets and writers have found their way first and foremost to France, to the Soviet Union and to Italy, but very few to any English-speaking territories. We might peacefully resign ourselves to this. We have, after all, captured rich prizes: Shakespeare, Hardy and Dylan Thomas. They have not met with Gyula Krúdy and Attila József. As Illyés said: "Cultures cannot be thrust upon anyone, just as feminine beauty cannot." This is true, but they must display themselves to find out whether they are attractive or not—just as beautiful women must.

The new series of English translations by Corvina Press, entitled Hungarian Library, is a part of this display, Hungarian Short Stories being the introduction. The volumes to follow are the charming and light novel of Kálmán Mikszáth: St. Peter's Umbrella, Zsigmond Móricz's moving novel about a child: Be Faithful Unto Death, and Jókai's most poetic, most subtle and perhaps deepest work: The Man with the Golden Touch. With the exception of Móricz's novel, every one of them affords entertaining and light reading -in the best meaning of the word-by the masters of Hungarian prose writing. Obviously this choice has not been due to chance. Why should an encounter not be facilitated at the very beginning? The more austere, singular and enchanted domains of Hungarian literature will follow later.

The reviewer's job is made easier by Dezső Keresztury's study about the development of the Hungarian short story, an essay which appeared in connection with the publication of a fairly large anthology of Hungarian short stories. (See The New Hungarian Quarterly, Vol. IV, No. 9.) We can thus safely omit analysing and introducing the antecedents of the genre-the story-like passages of chronicles, memoirs and codices-although these ancient writings with their terse, yet ornate style that serves to make things more palpable is closer to the heart and ear of today's reader than eighteenth-century belles lettres, which constituted the beginnings of Hungarian fiction and which were written under the influence of foreign models. The patient gratitude towards the pioneers was not transformed into a reader's experience even at the time when both the genre and its theme had become acclimatized and had commenced to build upon the form indigenous to Hungary: that of the anecdote. The slow, meandering flow of the anecdote later became a specific feature of Hungarian short-story writing, but its advantages were offset by its shortcomings: this anecdotical flow made the writer leisurely and lenient; it lured him into a lack of discipline and could make either writer or reader forget that the very genre was rooted in the nobility. Without this anecdotical attitude, Mikszáth's oeuvre would have been more strongly forged.

Historians of literature usually say that Miklós Jósika, in his historical novels, was the first influential writer: it was he who won over Hungarian women to the camp of readers. No doubt this was a great merit, and yet to read Jósika today is as great a torture as to read Fenimore Cooper, who was a more famous follower of Walter Scott than Jósika. However, there was nobody in Hungary to maltreat Jósika to such an extent as Mark Twain had maltreated Cooper (and Scott too, by the way). In Hungary romanticism was still in the ascendant; it no longer followed Scott as a model, but Victor Hugo, and reached its climax in Jókai, the first great Hungarian prose writer.

Jókai is a narrator. Sometimes we have the same feeling for him as we may for our parents: we slightly blush for him. His naivety, the uninhibited fantasy of his nar-

rative, the one-faceted characters and the wastage of productivity, inevitable with so prolific an author, irritate us. However, in reading his best works we are spellbound by their magic and swept away by that precious and rare gift of the real prose writer: the talent for narrative. Because of this unique gift he has remained to this day one of the most popular writers in Hungary.

This last statement is true of Mikszáth too, although he does not depart from reality as much as does Jókai. Nor has he so many illusions about the nobility. He represents them as depraved and empty—and smiles about it all with forgiveness. Only towards the end of his life did he become more grim; his last novels were pervaded by the breath of tragedy, which could not, however, completely sweep away the anecdotes.

The new Hungarian short-story came into being through minor masters of the end of the nineteenth century, whose works are not included in this volume. Chekhov and Maupassant were the models; naturalism and realism called for ever stronger terms and representation. Sándor Bródy and the specifically Hungarian István Tömörkény were striving to create short stories of a European level, and the Nyugat (The West), the most significant Hungarian literary periodical, brought with it a wondrous revival both of poetry and of prose writing. Zsigmond Móricz in prose was the counterpart of the great summarizer, the revolutionary poet, Endre Ady. The former's passionate and deep portrayal of the Hungarian peasantry, his cruel novels about the landed gentry, his soft and heart-rending lyricism made him the greatest Hungarian novelist and short-story writer. Side by side with him we find Margit Kaffka, who wrote Színek és évek (Colours and Years), one of the most beautiful Hungarian novels; Gyula Krúdy-escaping into a world of his own dreams-whose evocative and enchanting poetic qualities might, if he had been born a Frenchman, have secured mention of his name in every school textbook the world over; and elegant Kosztolányi, who explored the tragedies in the souls of everyday people.

Lajos Nagy, although their contemporary, was a more novel phenomenon; perhaps he was one of the masters of the Hungarian short story of the present; unadorned, cruel, lacking any illusions, there was virtually no one who represented the first half of the century in a harder and more incendiary way. Hemingway once said to a French journalist that the good writer's chief instrument was his nose, with which he could smell fetor. The same statement could have been made by Lajos Nagy: it was not just in his angular and lean forms. of style that he resembled Hemingway, he also shaped his own art earlier than did the American writer.

The last in the line of the great dead is Andor Endre Gelléri, who was killed by the fascists. Kosztolányi called his art a "fairy-like realism," and a more exact definition could hardly be found. On his characters, the poor and the outcasts, sweat suddenly starts glimmering like a silver mist, reminding one of the end of the film, *A Miracle in Milan:* evicted from their miserable hovels by money-grabbing capitalism, these poor people soar high and disappear among the clouds like so many migrating birds.

The anthology presents nineteen authors in twenty short stories. (Two stories attempt to suggest the multicoloured art of the greatest among them, Zsigmond Móricz.) The terse introductory orientation was written by István Sőtér, an eminent literary historian. His short characterizations and summaries will certainly offer great assistance to the reader; nor can we find fault with the short biographical notes.

There is one thing always debatable with an anthology: the selection. The space is given and, within it, it is impossible to satisfy all tastes, to meet all opinions and to evoke every kind of reading experience. The present selection can be considered a

felicitous one, for its bulk consists of incontestably representative stories; regarding the others, the critic would be unable to find better stories than the ones published; at best he could find a few of equal value. We might only say that we would like to have seen more stories by Mikszáth, Tömörkény, Móricz and Lajos Nagy; however, jealous love of literature could make an anthology swell to several thousand pages. Some writers are regrettably missing from the volume: Zoltán Thúry, reminiscent of Turgenyev, Károly Pap, who, in his portrayal of the ancient Jewish strata, rose among our greatest writers; and it would have been worth considering the inclusion of some of the short stories of Endre Ady's, publicistic and yet so lyrical in their approach. Respecting two writers the question arises whether a happier selection could not have been made. With Mikszáth, since a short novel of his is published, we should rather have chosen A gavallérok (The Cavaliers) or Kozsibrovszky üzletet köt (Kozsibrovszky's Business Transaction); however, within the given space, even two short stories could have been published: one from among the ballad-like writings of the collection, A jó palócok (The Good People of Palóc) and a sharper one, for instance, Zöld légy, sárga mókus (Green Fly, Yellow Squirrel). The Gyula Krúdy selection is really only half a story, its completion being Utolsó szivar az Arabs szürkében (The Last Cigar in the Grey Arab Horse Inn). The other stories in Krúdy's greatest collection, Az élet álom (Life is a Dream), perhaps would not have left such a sense of lack behind.

All in all, though we should have liked to see it richer, this anthology is a good one.

It is good as an introduction and as the launching of a series. If in the translations the English reader can feel the magic of the original works, the book can still be followed up with the authors and works we have mentioned as missing, as well as with those whose names have not been referred to here, although they would be worthy of introduction to other peoples. For we believe-as evident from what we said above -that they merit it. But will he, into whose hands we want to give this volume, believe us at least to the extent of picking up the book and deciding for himself, with his own prejudices instead of ours? To encourage him we could give analogies: he should expect to encouter in Móricz another, more colourful Reymont, in Margit Kaffka, a Central European counterpart of Katherine Mansfield. Such analogies serve as guideposts, at least regarding respective ranks in the history of literature or the relationship between two trends of style. But can the fact that all of them are Romantics merge such authors as Herman Melville, Victor Hugo, Walter Scott and E. T. A. Hoffmann? Playing about with analogies would be nothing but an amusing untruth. English readers will meet Hungarian writers in this volume, writers who saw different things in different ways, who wrote about a country and lives different from those of their foreign fellow-writers. Just as-however much all belong to the "Republic of Literature"-the Russians, the Scandinavians, the French and the English inevitably differ. No review can introduce the reader to the world of Hungarian prose writing; this can only be done by the writers themselves.

IMRE SZÁSZ

HISTORY OF BLACK AFRICA

(ENDRE SÍK : Histoire de l'Afrique Noire. Tome I. Akadémiai Kiadó, Budapest, 1961 406 pp. 29 tables, 3 maps)

This book by Endre Sík, the summation of a life-time of research, appeared at the historically most appropriate time. The events of 1960, the Year of Africa, directed the world's attention towards the "Dark Continent". These events held public interest in a state of increasing tension, from the beginning of the year to its close. Hardly a week passed without a new surprise. The second All-African People's Conference, held at Tunis, the second Afro-Asian Solidarity Conference at Conacry, the second Conference of Independent African States, which took place at Addis Ababa, the appearance of seventeen new independent states in international life, and, above all, the Congo affair, puzzled many people. Despite all the talk about Africa since the end of the Second World War and all that political and scientific literature had to say regarding it, the depth of the matter remained hidden, not only from the general public but from the vast majority of researchers as well. One reason is that, no scientific work existed which, in a systematic context, explored the factual history of the most mysterious part of Africa, of Mesotropia. The fulfilment of this task was undertaken by the Hungarian Africa-expert, Endre Sík, when he set out to write the history of Black Africa.

Professor Sík states that three different approaches are usual in historiography delaing with Africa. Most authors do not study or describe the history of African countries and peoples, but rather give the story of Africa's colonization. This is done in two ways. Some write the history of African colonial empires, others, the history of some groups of colonies or of single colonies. There are few who deal with the past of African peoples or countries, and

those too make the mistake of treating them individually, isolated from each other. With few exceptions, all authors examine their history from the point of view of the European conquerors; in other words, they view the African peoples not as subjects of the historic process but as its object. The historic development of Africa can be presented correctly-viz., reflecting the historical truth-only if the work gives a picture of the history of particular African countries and peoples, the past of every colony, the development of the activities of the colonizing powers, and, in addition, the changing ramifications of the struggle of these powers between each other. This method raises a number of questions of principle of such importance that the unambigous and consistent stand taken by Professor Sík in dealing with them and his treatment of historic events on this basis gives his work a significance greater than he himself attributes to it. To characterize his work the author states that it is his intention to present a short manual of the general history of Black Africa, one serving as a textbook for those who wish to learn about the history of Black Africa and an introduction to scientific researchers intending to study some problem in detail. This work -as the first volume will already convince anyone-is a cornerstone in the history of Africology. As the result of a life-time of intensive research work, the scientific summarization and development of research done by preceding generations, it is not only the starting point for investigations by future generations, but it compels every active student of African history to take a stand for or against it, as already evidenced by numerous articles. Without wishing to reduce the significance of those

worthy researchers who, on some problems of detail, entertain the same or close views, it may be said that the scientifically accurate elaboration of the general history of Black Africa begins with Endre Sík's work.

Under the term "Black Africa", the author discusses the history of those African countries lying south of the 20th degree of northern latitude. He explains and proves the historic validity of this territorial circumscription. The peoples living in this part of Africa have numerous common historic traits that differ from the history of the peoples and countries in areas north of the 20th parallel. The term "Black Africa," however, is open to discussion, and this is mentioned by Endre Sík himself. In traditional historical and political literature the title in question is generally reserved for those areas of the Continent inhabited by black people and excludes the greater part of the Sudan, Ethiopia and Somaliland, as well as South Africa, which has a considerable white population. These territories, covering almost four fifths of African territory but excluding the Sudan, Ethiopia and Somaliland, are often referred to as Trans-Sahara, Sub-Sahara or Africa South of the Sahara, and not infrequently as Tropical Africa. It is possible to agree with Professor Sík when he treats the southern four-fifths of Africa as an entity, because of its hitherto neglected common historic traits, but when he states that the name is open to discussion, we not only agree but wish to go further. The relative historic entity should be called by an unambiguous name, differing from the traditional one. We find support in the geographic situation of the two great areas of Africa that were relatively distinct entities in earlier historic times. The areas north of the 20th parallel border on the Mediterranean, forming Mediterranean Africa, whereas the southern four-fifths lie almost entirely between the two tropics and should be called Mesotropic Africa, or perhaps in short-since of all equatorial continents this mesotropic situation is characteristic of Africa only—Mesotropia. The Black Africa geographically circumscribed by Professor Sík is identical with Mesotropia.

Mesotropia is the land of peoples who were denied historicity by many political writers and historians on the ground that history had been introduced to these territories by European conquest. It is true that the majority of African peoples had not become part of the world's historical process before the European penetration, and the tracing of their past is extraordinarily difficult, though not impossible. It is, however, still more decisive-as Professor Sík proves -that prior to the appearance of the Europeans, many peoples of Mesotropia had already formed or begun to form their slave or even feudal social systems and, together with this, their own States. In this respect the Sudan zone and the citadel of Africa, Ethiopia, are the most significant.

The history of Mesotropia can be divided into periods that can be clearly distinguished, and the historic importance of individual territories differed in the various epochs. The borderline between the first and second periods was the penetration of the Europeans at the end of the 15th century. According to the author, research into the first period is the domain of ethnography rather than of history. The second period was the time of slave trade from the 16th to 18th centuries, coinciding with the era of original capital accumulation in universal history. Endre Sík thoroughly examines and compares the outstanding turning points in the history of the most significant African States, of most important African peoples not yet forming a State, and of individual African colonies, ascertaining that the turning points of modern African history coincide with those of universal history. Thus the third period of African history, covering most of the 19th century, unfolds in three stages. The first-from the French Revolution to the middle of the 19th century-is characterized by the littoral preparations for penetration, the second—from 1850 to the end of the 70's by the penetration, and the third-to the turn of the century-by the occupation and division of Africa. The entire epoch corresponds to the era of industrial capitalism and of the transition from the latter to monopoly capitalism. The fourth period of Black Africa, in the era of imperialism, can again be divided into three stages. The first stage, to the end of the First World War. was characterized by the development of the system of colonial oppression, the second stage between the two world wars brought the start of anti-imperialistic social and political organization, whereas in the third stage, the disintegration of the colonial system began in Black Africa too. The fifth period of their historical evolution began for the African peoples with the gaining of their independence. The first volume of Professor Sík's work discusses the first three periods of the history of Mesotropia. It is introduced and every chapter and subchapter is accompanied by a rich list of historical monographs and sources.

Within individual periods, the author defines historic areas according to the differing historical importance of various territories. Each of these areas contains numerous countries and peoples. In the historical examination of the areas the author starts with the entity, proceeding then to the details. In the first historic period of Mesotropia, he is guided by the ethnographic map. In the second period he distinguishes the areas already affected by European penetration from those still isolated from the outside world. The areas of Portuguese penetration (the Congo and Angola), the eastern coast and Ethiopia, the west coast, the Cape and Madagascar belonged to the first area. Of those belonging to the latter, the still independent States of the Sudan on the Guinea coast and the Wahuma States were very important. In the third historical period the historic areas were determined by the European conquest: West Africa, Equatorial Africa, South Africa, East Africa, the Eastern Sudan, North-Eastern Africa and Madagascar.

The author's scientific attitude, as far as method is concerned, is revealed by the fact that-with severe scrutiny-he makes use of all historic source material, disregarding nothing and, as far as content is concerned, by restitution of the historic truth thus far falsified in many ways and often suppressed. The early history of Black Africa has many unsettled questions awaiting clarification. The most varied theories and assumptions are current in ethnography and historiography. The work, because of its character, does not undertake to clarify these questions, but lists the theories and enumerates the undoubted facts which may throw some light on them. The author sets up theories of his own only about questions having no importance for the solution of problems which are presently topical, for he takes the stand that it is impermissible to experiment with theories and suppositions regarding questions that affect the solution of contemporary problems.

In discussing the period of slave trade, he endeavours to make the reader understand that capitalism, unfolding according to historical law, committed a great part of its historical crimes against the peoples of Black Africa. He treats the character of Portuguese colonization in a separate comprehensive chapter, as it his conviction that later colonial operations of Europeans in Black Africa, in many aspects, followed the example of Portuguese colonization of the 16th to 18th centuries. This opinion is opposed to that of the majority of English and French historians. A similar consideration has induced the author to give a thorough characterization of Dutch colonization in South Africa, because he considers the Cape Colony the example for African colonies with numerous white settlers.

Another important aspect of Professor Sík's method is that he shows the two main

manifestations of activity by Europeans in Africa during the era of industrial capitalism. The struggle for the abolition of slavery and the journeys of explorers played progressive and retrogresdual, a sive, role. He considers this period the era of the general awakening of African peoples. In the era of transition from capitalism to imperialism the mass resistance movements of the African peoples unfolded. The year 1885 was an important turning point when-after the Congress of Berlin-the conquering campaigns of the imperialist powers got under way. In discussing the liberation wars of this period, the author devotes special attention to the activities of the independent States of Samori, Rabeh and Muhammed Achmed. It is his conviction that these three Sudanese states influenced the distant future by creating the foundations for the rallying of the African peoples for the common fight.

The significance of Professor Sik's work is twofold, scientific and political. The real history of Mesotropia is reflected in it, and this should immeasurably assist the African peoples in their present endeavour to gain and defend their independence.

KÁROLY BORSÁNYI

A SELECT BIBLIOGRAPHY OF ENGLISH-AMERICAN LITERATURE, ARTS AND SCIENCE PUBLISHED IN HUNGARY IN 1962

This year, as in the last, we present here the titles of Hungarian books and articles closely connected with the literature, arts, culture and science of the English-speaking world.

The list gives the titles of English and American works published in this country in Hungarian translation, as well as of Hungarian literature dealing with English and American topics; therefore works and articles published in English (e. g. the various "Acta" of the Hungarian Academy of Sciences, grammars, textbooks etc.) have mostly been omitted.

LIST OF PUBLISHERS, SERIALS AND PERIODICALS QUOTED

Publishers :

EURÓPA

Európa Könyvkiadó (Európa Publishers of foreign literature in the Hungarian language.

GONDOLAT

Gondolat Könyv- Lapkiadó és Terjesztővállalat (Gondolat Publishers). Publishers of popular science, travel books and biographies, in close connection with the Association for Scientific Education.

KÉPZŐMŰV. ALAP

Képzőművészeti Alap Kiadóvállalat (Publishing House of the Fine Arts Foundation).

KOSSUTH KIADÓ

Kossuth Könyvkiadó (Kossuth Pub-

lishers). Publishers of works relating to to the history of the labour movements and of political literature.

M. HELIKON

Magyar Helikon Könyvkiadó (Hungarian Helicon Publishers). Publishers of bibliophile editions of Hungarian and foreign authors.

MAGVETŐ

Magvető Könyvkiadó (Magvető Publishers). Publishers mainly of contemporary Hungarian literature.

MÓRA KIADÓ

Móra Ferenc Ifjúsági Könyvkiadó (Ferenc Móra Publishers for Youth).

MŰSZAKI KIADÓ

Műszaki Könyvkiadó (Publishers of Technical Literature).

SZENT ISTVÁN TÁRSULAT

(Saint Stephens Society). Publishers for the Roman Catholic Church in Hungary.

SZÉPIRODALMI KIADÓ

Szépirodalmi Kiadó (Szépirodalmi Publishers). Publishers of classic and modern Hungarian literature and The Cheap Library series.

TÁNCSICS KIADÓ

Táncsics Szakszervezeti Könyv- és Folyóiratkiadó (Táncsics Trade Union Publishers).

TANKÖNYVKIADÓ Tankönyvkiadó Vállalat (Textbook Publishers).

ZENEMŰKIADÓ

Zeneműkiadó Vállalat (Editio Musica).

Serials:

Az én könyvtáram. Az ifjúsági irodalom remekei (My Own Library—Masterpieces for young people).

Helikon Klasszikusok (Helicon classics). Irodalomtörténeti kiskönyvtár (Pocket library series of literary history). Kincses könyvek. Szépirodalmi sorozat (Treasure books-Fiction). Milliók könyve (Book for the Millions). Modern könyvtár (Modern Library). Olcsó könyvtár (Cheap Library). Operaszövegkönyvek (Opera Librettos). A realizmus nagy mesterei (The great masters of realism). Studium könyvek (Study books). Tarka könyvek (Mottled books). Új Elzevír könyvtár (New Elzevir Library). A világirodalom klasszikusai (Classics of world literature). Világjárók (Globetrotters). Világkönyvtár (World Library).

Periodicals:

ÉLET ÉS IROD. Élet és irodalom (Life and Literature). Weekly of the Hungarian Writers' Association.

ÉLET ÉS TUD.

Élet és Tudomány (Life and Science). Weekly of the Association for Scientific Education.

FILOL. KÖZLÖNY Filológiai Közlöny (Journal of Philology)

IROD. TÖRT. KÖZL. Irodalomtörténeti Közlemények (Journal of Literary History).

JELENKOR Jelenkor (Present Times). A literary magazine published in Pécs.

A KÖNYV

A Könyv (The Book). A magazine of the book trade.

ΜΑGΥ. ΈΡΊΤΟ̈́ΜŰV.

Magyar Építőművészet (Hungarian Architecture).

M. TUD. AKAD. KÉM.

A Magyar Tudományos Akadémia Kémiai-Tudományok Osztályának Közleményei (Journal of the Chemical Section of the Hungarian Academy of Sciences).

MAGY. ZENE

Magyar Zene (Hungarian Music).

NAGYVILÁG

Nagyvilág (The Wide World). A review of world literature in translations.

THE NEW HUNG. QUART.

The New Hungarian Quarterly.

ORV. HETILAP

Orvosi Hetilap (The Medical Weekly).

TERM. TUD. KÖZL.

Természettudományi Közlöny (Journal of Science).

TISZATÁJ

Tiszatáj (The Tisza Region). A literary magazine published in Szeged.

VALÓSÁG

Valóság (Reality). Literary review of the Association for scientific Education.

VIGILIA

Vigilia. A Roman Catholic literary review.

VILÁGOSSÁG

Világosság (Light). A philosophical review of the Association for Scientific Education).

VILÁGIROD. FIGY.

Világirodalmi Figyelő (Review of World Literature).

Note: In Hungarian the family name is always given first, followed by the Christian name. The use of a comma, the mark of inversion, is, therefore, unnecessary.

TRANSLATIONS

Poetry and Drama

DAVIE, Donald: (Poem) Vers. Ford. (Transl.): Mészöly Dezső – Nagyvilág. 1962. 7. évf. * 12. sz. * 1751–1752 p.

ENRIGHT, D. J.: (Poem) Vers. Ford. (Transl.): Mészöly Dezső. – Nagyvilág. 1962. 7. évf. 12. sz. 1750. p.

KEATS, John: (Poems) Versei. Szerk. (Ed.): Kardos László, Kéry László. Ford. (Transl.): Babits Mihály. Bernáth István etc. Jegyz. (Notes): András T. László, Budapest, 1962, M. Helikon. 373 p.

MILLER, Arthur: (A memory of two Mondays) Két hétfő emléke. Dráma. Ford. (Transl.): Vajda Miklós.—Nagyvilág. 1962. 3. sz. 330—364. p.

SHAKESPEARE, William: (Poems) Versek. Ford. (Transl.): Garai Gábor, Görgey Gábor etc. Utószó (Postscript): Kéry László. Jegyz. (Notes): Gyárfás Endre, Stephanides Károlyné, Görgey Gábor, Budapest 1962, Európa, 349 p.

SILLITOE, Alan: (The rats) A patkákányok. Vers (Poem). Ford. (Transl.): Gergely Ágnes. – Nagyvilág. 1962. 8. sz. 1208–1210. p.

Four poems

WAIN; John: (Poem) Vers. Ford. (Transl.): Mészöly Dezső. – Nagyvilág. 1962. 7. évf. 12. sz. 1751. p.

WILLIAMS, Tennessee: (Cat on a hot tin roof) Macska a forró bádogtetőn. Dráma. Ford. (Transl.): Bányay Geyza.—Nagyvilág 1962. 7. évf. 8. sz. 1146—1208. p.

Librettos

BRITTEN, Benjamin: Albert Herring. Szövegét Guy de Maupassant felhasználásával írta (Text based on the short story of Guy de Maupassant by) Eric Crozier. Ford. (Transl.): Blum Tamás. Budapest, 1962. Zeneműkiadó. 76 p. Operaszövegkönyvek 53.

* évf. — évfolyam (year) * sz. — szám (No)

BRITTEN, Benjamin: Peter Grimes. Szövegét George Crabbe költeménye után írta (Text based on George Crabbe's poem by) Montagu Slater. For. (Transl.): Lányi Viktor, Raics István. Budapest, 1962, Zeneműkiadó. 64 p. Operaszövegkönyvek 55.

Novels

BATES, Herbert Ernest: (Fair stood the wind for France) Jó széllel francia partra. Ford. (Transl.): Róna Ilona. Utószó (Postscript): Vajda Miklós. Ill. Csernus Tibor. 1–2 vol. Budapest, 1962, Szépirodalmi Kiadó. Olcsó könyvtár 1962. 10–11.

BRONTE, Charlotte: Jane Eyre. Ford. (Tranls. : Ruzitska Mária. A verseket ford. (The poems transl. by): Görgey Gábor. Utószó (Postscript): Kéry László. 2. kiad. (ed.). Budapest, 1962, Európa. 475 p.

BRONTE, Emily: (Wuthering heights) Üvöltő szelek. Ford. (Transl.): Sőtér István. (Intr): Szász Imre. Budapest, 1962, Európa, XV, 321 p. A világirodalom klasszikusai.

COOPER, William: (The struggles of Albert Woods) Professzor az uborkafán. (Transl.): Vásárhelyi Miklós. Budapest, 1962, Európa. 268 p.

CUSACK, Dymphna: (Heatwave in Berlin) Hőhullám Berlinben. Ford. (Transl.): Vámosi Pál. Budapest, 1962, Kossuth Kiadó. 307 p.

CUSACK, Dymphna: (Say no to death) Ketten a halál ellen. Ford. (Transl.): Vásárhelyi Miklós. Budapest, 1962, Európa, 409 p.

DEFOE, Daniel: (Moll Flanders) Moll Flanders örömei és viszontagságai. Ford. (Transl.): Vas István. Utószó (Postscript.) Ungvári Tamás. Ill. Rogán Miklós. 1–2. (vol.). Budapest, 1962, Szépirodalmi Kiadó Olcsó Könyvtár 1962. 35–36.

DU BOIS, William: (The black flame trilogy) A fekete láng. Ford. (Transl.): Szinnai Tivadar. Jegyz. (Notes): Szabó Mária. Budapest, 1961–62, Kossuth Kiadó.

1. r. (part) (The ordeal of Mansart) Mansart megpróbáltatásai. 407 p. 2. r. (part) (Mansart builds a school) Mansart iskolát épít. 246 p.

Two parts published.

FAULKNER, William: (Light in August) Megszületik augusztusban. Ford. (Transl.): Déri György. Utószó (Postscript): Sükösd Mihály. Budapest, 1961, Európa. 404 p.

FAULKNER, William: (The old man) Az öreg. Ford. (Transl.): B. Nagy László. Budapest, 1962, Európa. 110 p.

GREENE, Graham: (The heart of the matter) A kezdet és a vég. Ford. (Transl.): Ungvári Tamás. Budapest, 1962. Európa. 322 p.

HARDY, Thomas: (Tess of the D'urbervilles) Egy tiszta nő. Ford. (Transl.) Szabó Lőrinc. Budapest, 1962, Európa, 479 p. (Milliók könyve.)

HAWTHORNE, Nathaniel: (The scarlet letter) A skarlát betű. Ford. (Transl.): Bálint György. Utószó (Postscript): Ungvári Tamás. Budapest, 1961, Európa. 247 p. (Kincses könyvek. Szépirodalmi sorozat.)

HEMINGWAY, Ernest: (Fiesta. The sun also rises) Fiesta. A nap is felkel. Ford. (Transl.): Déry Tibor. Budapest, 1962, Európa. 249 p.

HEMINGWAY, Ernest: (The old man and the sea) Az öreg halász és a tenger. Ford. (Transl.): Ottlik Géza. Ill. Kondor Béla. Budapest, 1962. M. Helikon. 199 p. (Új Elzevir könyvtár 12.)

HEWETT, Dorothy: (Bobbin up.) Pörög az orsó. Ford. (Transl.): Kardoss Tilda. Ill. Csernus Tibor. Budapest, 1962, Kossuth Kiadó. 276 p. (Tarka könyvek.)

KAHN, Albert E.: (Notes on a national scandal.) A besúgó. Ford. (Transl.): Halász Zoltán. 2. kiad. Budapest, 1962, Kossuth Kiadó. 281 p.

KNIGHT, Eric: (Lassie come-home) Lassie hazatér. Ford. (Transl.): Thurzó Gábor. Ill. Csergezán Pál. Budapest, 1962, Móra Kiadó. 166 p.

KNIGHT, Eric: (This above all) Légy hű magadhoz. Ford. (Transl.): Nemes László. Utószó (Postscript): Czibor János. Budapest, 1961, Európa. 637 p. (Milliók könyve.)

LEWIS, Sinclair: (Anne Vickers) Anna Vickers. Ford. (Transl.): Bálint György. Budapest, 1962, Európa. 461 p.

LEWIS, Sinclair: Elmer Gantry. Ford. (Transl.): Devecseriné Guthi Erzsébet. Budapest, 1962, Európa. 530 p.

LEWIS, Sinclair: (Kingsblood royal) Királyi vér. Ford. (Transl.): Bányász Györgyi. Utószó (Postscript): Balabán Péter. Budapest, 1962, Európa. 400 p. (Milliók könyve.)

McCULLERS, Carson (Smith): (The heart is a lonely hunter) Magányos vadász a szív. Ford. (Transl.): Déry Tibor. Budapest, 1962, Európa. 354 p.

MALTZ, Albert: (A long day in a short life) Holnap is nap lesz. Ford. és utószó (Transl. and Postscript): Bartos Tibor. Budapest, 1962, Európa. 418 p. (Milliók könyve.)

MALTZ, Albert: (The journey of Simon McKeever) Simon McKeever utazása. Ford. (Transl.): Bodnár György. Utószó (Postscript): Horváth Zsigmond. Budapest, 1962, Szépirodalmi Kiadó. 344 p.

SCOTT, Walter: Ivanhoe. Ford. (Transl.): Szinnai Tivadar. A verseket ford. (Poems transl. by): Weöres Sándor. III. Rogán Miklós. 1—3. vol. Budapest, 1962, Szépirodalmi Kiadó. Olcsó Könyvtár.

SHAW, Irvin: (The young lions) Oroszlánkölykök. Ford. (Transl.): Vajda Miklós. Bev. (Intr.): Bodnár György. 2. kiad. (ed.) Budapest, 1962, Európa. 842 p.

SNOW, Charles Percy: (Time of hope) A reménység kora. Ford. és utószó (Transl. and Postscript): Nagy Péter. Budapest, 1962, Európa. 353 p.

SWIFT, Jonathan: (Gulliver's travels) Gulliver utazásai. Ford. (Transl.) Szentkuthy Miklós. Utószó (Postscript): Vajda Miklós. Ill. Rogán Miklós. 1—2 vol. Budapest, 1962, Szépirodalmi Kiadó. (Olcsó Könyvtár 1962. 43—44.)

THACKERAY, William Makepeace: (The Virginians) A virginiai testvérek. Ford. (Transl.): Vas István. Jegyz. (Notes): Gyárfás Endre. 1—2. vol. Budapest, 1962, Európa.

THACKERAY, William Makepeace: (Vanity fair) Hiúság vására. Ford. (Transl.): Vas István. Utószó, jegyz. (Postscript and notes): Újházy Lászlóné. Budapest, 1962, M. Helikon. 889 p. (Helikon klasszikusok.)

VOYNICH, Ethel Lilian: (The gadfly) A bögöly. Ford. (Transl.): Kilényi Mária. Utószó (Postcript): Czibor János. III. Rogan Miklós Budapest, 1962, Európa 364 p. (Kincses könyvek. Szépirodalmi sorozat.)

WAUGH, Evelyn: (Decline and fall.) Jámbor pálya. Ford. (Transl.): Kéri Tamás. Budapest, 1962, Európa. 245 p.

WOLFE, Thomas: (Look homeward, angel) Nézz vissza, angyal. Ford. (Transl.): Pálóczi Horváth Lajos. Utószó. (Postscript): Nagy Péter. Budapest, 1962, Európa. 584 p.

Short Stories

ANDERSON, Sherwood: (Winesburg, Ohio) Elbeszélések. (Short stories). Ford. (Transl.): Vajda Miklós. Ill. Kondor Lajos. Budapest, 1962, Európa. 273 p.

CARY, Joyce: (Short stories) Novellák. Ford. és utószó (Transl. and Postscript): Lénárt Edna. Budapest, 1962, Európa. 115 p. (Modern könyvtár 47.)

COOPER, William: (The ball of paper) Az űrlap Ford. (Transl.): Justus Pál. = Nagyvilág, 1962. 7. évf. 8. sz. 1110– 1118. p.

FITZGERALD, Francis Scott (Key): (In Babylon again and short stories) Újra Babilonban. Ford. (Transl.): Máthé Elek. Bev. (Intr.) Sükösd Mihály. Budapest, Magvető. 300 p. (Világkönyvtár.)

GREENE, Graham: (Special duties) Különleges megbízatás. Ford. (Transl.): Pócs Gyula. = Nagyvilág. 1962. 7. évf. 7. sz. 1009–1012. p.

JEROME, Victor J.: (The listeners) A hallgatók. Ford. (Transl.): Bányai Geyza. == Nagyvilág. 1962. 7. évf. 7. sz. 987– 991. p. LESSING, Doris: (The black Madonna) A fekete Madonna. Ford. (Transl.): Szőllősy Klára. = Nagyvilág. 1962. 7. évf. 6. sz. 799–808. p.

LONDON, Jack: (Selected writings) Az élet szerelme. Válogatott írások. Ford. (Transl.): Réz Ádám. Szász Imre etc. Bev. (Intr.): Bartos Tibor. Budapest, 1962, Európa. XX, 437 p. 1 table. (A világirodalom klasszikusai.)

ROONEY, Frank: (Cyclists' raid) A motorosok rohama. Ford. (Transl.): Valkay Sarolta. = Nagyvilág. 1962. 7. évf. 4. sz. 4⁸3-493. p.

SILLITOE, Alan: (The loneliness of the long-distance runner) A hosszútávfutó magánossága. Ford. (Transl.): Varannai Aurél. = Nagyvilág. 1962. 7. évf. 5. sz. 688– 711. p.

Juvenile Literature

BENDICK, Jeanne: (Have a happy measle) Kellemes kanyarót. Ford. (Transl.): Tótfalusi István. Ill. (by the author). Budapest, 1962, Móra Kiadó.

COOPER, James Fenimore: (The last of the Mohicans) Az utolsó mohikán. Ford. és az ifjúság számára átdolg. (Transl. and rev. for young people): Réz Ádám. Ill. Győry Miklós, K. Lukáts Kató. Budapest, 1962, Móra Kiadó. 276 p.

COOPER, James Fenimore: (The pioneers) Bőrharisnya. Ford. (Transl.): Szinnai Tivadar. Ill. Gerhard Gossmann. Budapest, 1962, Móra Kiadó. 309 p.

KIPLING, Rudyard: (The jungle book. — The second jungle book) A dzsungel könyve. Ford. (Transl.): Benedek Marcell. (Poems transl. by) Weöres Sándor. (Postscript): Hegedűs Géza. Ill. Csergezán Pál, K. Lukáts Kató. Budapest, 1962, Móra Kiadó. 360 p. (Az én könyvtáram. Az ifjúsági irodalom remekei.)

SWIFT, Jonathan: Travels into several remote nations of the world by Lamuel Gulliver. Ford. (Transl.): Karinthy Frigyes. (Postscript): Ungvári Tamás. Ill. Hegedűs István. (Together with: Miguel de Cervantes: Don Quijote, and Gottfried August Bürger: Wunderbare Reisen... und lustige Abenteuer des Freiherrn von Münchhausen.) Budapest, 1962, Móra Kiadó. (Az én könyvtáram. Az ifjúsági irodalom remekei.)

Abridged edition for young people.

TWAIN, Mark: (The prince and the pauper) Koldus és királyfi. Ford. (Transl.): Jékely Zoltán. (Postscript): Victor János. Ill. Würtz Ádám. Budapest, 1962, Móra Kiadó. 257 p. (Az én könyvtáram. Az ifjúsági irodalom remekei.)

Biography

MAUROIS, André: (La vie de Sir Alexander Fleming.) Fleming és a penicillin regénye. Ford. (Transl.): Raffy Ádám. Budapest, 1962, Gondolat. 305 p.

PRIESTLY, John Boynton: (Memories) Visszaemlékezések. = Nagyvilág. 1962. 7. évf. 1. sz. 99–104. p.

THOMPSON, Morton: (The cry and the covenant) Az élet ára. Semmelweis Ignác életregénye. (A novel on the life of Ignác Semmelweis.) Ford. és jegyz. (Transl. and notes): Vermes Magda. Budapest, 1962, Európa. 367 p.

TWAIN, Mark: (Memories, thoughts) Emlékek, gondolatok. Vál., bev. (Sel. and intr.): Szász Imre. Ford. (Transl.): Szász Imre, Vajda Miklós, Valkay Sarolta. Budapest, 1962, Gondolat. 253 p. (Auróra 23.)

Theology

NEWMAN, John Henry: (A Newman breviary) Newman breviárium. Vál. és ford. (Sel. and transl.): Salacz Gábor. Budapest, 1961, Szent István Társulat. 583 p.

Arts

WATKINSON, Raymond: (William Morris, the socialist artist) W. Morris a szocialista művész. = Magy. Építőműv. 1962, 4. sz. 44–46. p.
WATKINSON, Raymond: (William Hogarth) Hogarth. Ford. (Transl.): Veres Gáborné. A verseket ford. (Poems transl.): Justus Pál. Jegyz. (Notes): Tarisznyás Györgyi. Budapest, 1962, Képzőműv. Alap. 153 p. 44 tables. (A realizmus nagy mesterei.)

Science, Travel, History

ADAMSON, Joy: (Born free) Oroszlánhűség. Ford. (Transl.): Tildy Zoltán. Budapest, 1962, Gondolat. 137 p. 46 tables.

CHILDE, Gordon V.: (The prehistory of European society) Az európai társadalom őstörténete. Ford. (Transl.): Lengyel János. Bev., jegyz. (Intr. and notes): Ferenczy Endre. Budapest, 1962, Gondolat. 181 p. (Studium könyvek 35.)

COOK, James: (Journal during his first voyage round the world) Első utazás. Vál., (Sel.): Lutter Tibor. Ford. (Transl.): Vajda Endre. Bev. (Intr.): Bodrogi Tibor. 2. kiad. (ed.) Budapest, 1962, Gondolat. 393 p. 6 tables, 2 maps. (Világjárók. Klasszikus útleírások 1.)

FAWCETT, Percy Harrison: (Exploration Fawcett) A Mato Grosso titka. Ford. (Transl.): Pethő Tibor. 2. kiad. (ed.) Budapest, 1962, Gondolat. 381 p. 16 plates. (Világjárók.)

GRIFFIN, Donald R.: (Echoes of bats and men) Hangok és visszhangok. Ford. (Transl.): Vajda Gábor. Budapest, 1962, Táncsics Kiadó. 142 p. Ill.

MILLS, Charles Wright: (The power elite) Az uralkodó elit. Ford. (Transl.): Kaposi Tamás. Budapest, 1962, Gondolat. 451 p.

HUNGARIAN AUTHORS

On English and American Literature

(a) General

AZ AMERIKAI irodalom a XX. században. (American literature in the twentieth century.) Szerk. (Ed.): Kardos László, Sükösd Mihály. Bev. (Intr.): Országh László. Jegyz. (Notes): Kretzói Miklósné. Budapest, 1962, Gondolat. 517 p.

Essays.

ELEK Oszkár: Magyarok első említése az angol epikában. (The first mentioning of Hungarians in English epics.) = Filol. Közl. 1962. 8. évf. 1–2. sz. 122–123. p.

HERMANN István: The Journal of Aesthetics and Art Criticism. = Világirod. Figy. 1961. 7. évf. 3-4. sz. 45-422. p.

KATONA Anna: A Shakespeare-korabeli angol irodalom és a munkásság (The English literature of the Shakespeare age and the workers.) = Filol. Közl. 1962, 8. évf. 1–2. sz. 123–132. p.

KATONA Anna: Twentieth century English literature in Hungary from 1945— 1959. In: Acta Universitatis Debreceniensis de Ludovico Kossuth nominate. Debrecen. Tom. 7/1. Red. D. Berényi. Adiuv. J. Barta, L. Gaál etc. Budapest, 1961, Tankönyvkiadó.

MATZKÓ László: Characteristic features of English folk speech. In: Nyelv és irodalom. — Néprajz és nyelvtudomány (Language and literature. — Ethnology and philology.) Szerk. (Ed.): Bálint Sándor, Hajdú Péter, Nyíri Antal. Szeged, 1962, Szegedi ny. (Acta Universitatis Szegediensis. Sectio philologica 7/1—8/1. Sectio ethnographica et linguistica 5—6.)

P. N.: Contemporary English books. = The New Hung. Quart. 1962, Vol. 3, No. 5, 212–216. p.

Books reviewed: John *Berger*: Permanent red. London, 1960. Stephen *Ullmann*: The image in the modern French novel. Cambridge, 1960. W. D. *Halis*: Maurice Maeterlinck. London, 1960. Elizabeth *Nowell*: Thomas Wolfe. London, 1961.

UNGVÁRI Tamás: A modern angol dráma etikája. (The ethics of modern English drama.) = Világirod. Figy. 1962, 8. évf. 2. sz. 195–200. p.

(b) On English and American Authors

HERMANN István: Lehetőségek éslehetetlenségek. John Arden és a mai angol

dráma. (Possibilities and impossibilities. J. Arden and the English drama of today.) = Nagyvilág. 1962. 7. évf. 5. sz. 745–748. p.

EGRI Péter: Caudwell líraelméletéről. (About Christopher Caudwell's theory on lyricism.) = Filol. Közl. 1962. 8. évf. 1-2. sz. 46–59. p.

VÁMOSI Pál: Joseph Conrad és az imperializmus. (Joseph Conrad and imperialism.) = Filol. Közl. 1961. 7. évf. 3–4. sz. 316–326. p.

JUSTUS Pál: Professzor az uborkafán. William *Cooper* regénye. (On the struggles of Albert Woods, by W. Cooper.) = Nagyvilág. 1962. 7. évf. 8. sz. 1240–1241. p.

KÉRY László: A talk with William Cooper. = The New Hung. Quart. 1962. Vol. 3, No. 6, 180–182. p.

MEZEY László: Ezeréves makulatura. (*Cuthbert* püspök verses életrajza). (A thousand-year-old machle. A versified biography of Bishop Cuthbert.) = Élet és Tud. 1962. 17. évf. 33. sz. 1043–1044. p.

KÖPECZI Béla: Defoe and Hungary. = The New Hung. Quart. 1962. Vol. 3. No. 8. 217–235. p.

BÓKA László: *Dickens*. Születésének 150. évfordulójára. (On his 150th anniversary.) = Élet és Irod. 1962. 6. évf. 5. sz. 3–4. p.

ABODY Béla: Emlékezés *Faulkner*ra (In memoriam William Faulkner.) = Nagyvilág. 1962. 7. évf. 12. sz. 1897–1898. p.

BIZÁM Lenke: A hanyatlás regénye. John *Galsworthy* Forsyte ciklusa (The novel of decline. John Galsworthy's Forsyte Saga.) = Nagyvilág. 1962. 7. évf. 3. sz. 440– 445. p.

KRONSTEIN Gábor—VASY Géza: A hanyatlás regénye. (Hozzászólás Bizám Lenke: A hanyatlás regénye c. cikkéhez) (The novel of decline. Remarks about Lenke Bizám's article on the Forsyte Saga.) = Nagyvilág. 1962. 7. évf. 7. sz. 1076— 1077. p.

KRISTÓ NAGY István: Graham Greene útja (Graham Greene's path.) = Valóság. 1962. 5. évf. 1. sz. 97–102. p. UNGVÁRI Tamás: A sebzett lélek regénye (Graham Greene: A Burnt-out case) (The novel of the wounded soul.) = Nagyvilág. 1962. 7. évf. 9. sz. 1415. p.

JULOW Viktor: Falanszter-rémkép új változatban. (L. P. Hartley: Facial justice) (The phantom of the Phalanster in a new variation. On. L. P. Hartley's novel, Facial justice.) = Nagyvilág. 1962. 7. évf. 7. sz. 1094–1095. p.

LUKÁCS László: *Hopkins* költői életműve (The poetical oeuvre of Gerard Manley Hopkins.) = Vigilia. 1962. 27. évf. 7. sz. 405–413. p.

NAGY Péter: Egy nagy regény születőben (Richard Hughes: The fox in the attic) (A great novel in birth.) = Nagyvilág. 1962. 7. évf. 8. sz. 1246. p.

SÜKÖSD Mihály: Huxley, az esszéíró (Aldous Huxley the writer of essays.) = Nagyvilág. 1962. 7. évf. 8. sz. 1218– 1221. p.

VARANNAI Aurél: Jack *Kerouac* és a ,,letört nemzedék" (Jack Kerouac and the "beat generation".) = Nagyvilág. 1962. 7. évf. 11. sz. 1698–1700. p.

TAKÁCS István: An angol színpad új ígérete: Bernard *Kops* (The new promise of the English stage: Bernard Kops.) = Világirod. Figy. 1962. 8. évf. 2. sz. 227–231. p.

GÁL István: *Meredith* és Magyarország (George Meredith and Hungary.) = Filol. Közl. 1962. 8. évf. 1–2. sz. 156–166. p.

WEIMANN Róbert: Thomas Nashe és az Erzsébet-kori humanizmus (Thomas Nashe and Elizabethan humanism.) = Filol. Közl. 1961. 7. évf. 3–4. sz. 285– 299. p.

VAJDA Miklós: Jobb későn mint soha. Sean O'Casey magyar színpadon. (Better late than never. Sean O'Casey on the Hungarian stage.) = Nagyvilág. 1962. 7. évf. 6. sz. 914–916. p.

NAGY Péter: A magányos dühöngő. (John *Osborne* két új darabjáról) (The lonely angry young man. On John Osborne's two new plays.) = Nagyvilág. 1962. 2. sz. 291–293. p.

KRISTÓ NAGY István: Bertrand Russell. = Valóság. 1962. 5. évf. 4. sz. 89– 93. p.

SÜKÖSD Mihály: Egy aggastyán arcképéhez. A kilencvenéves Bertrand *Russellr*ől (On the portrait of an old man. Bertrand Russell at ninety.) = Élet és Irod. 1962. 6. évf. 20. sz. 3. p.

FÜST Milán: Késői megjegyzések Sbakespeare-ről (Late remarks on Shakespeare.) = Nagyvilág. 1962. 7. évf. 7. sz. 1059–1066. p.

HORVÁTH István Károly: Néhány szó a Hamlet-talányról. (A few words on the Hamlet problem.) = Filol. Közl. 1961. 7. évf. 3–4. sz. 342–350. p.

KERESZTURY Dezső: A new Hamlet in Budapest. = The New Hung. Quart. 1962. Vol. 3. No. 6. 225–230. p.

RÓNASZEGI Miklós: Színház az egész világ. William *Shakespeare* élete (The whole world is a theatre. William Shakespeare's life.) Budapest, 1962, Móra Kiadó. 238 p. (Nagy emberek élete.)

VÉRTESY Miklós: A teljes magyar Shakespeare előzményei (The antecedents of the complete Hungarian Shakespeare edition.) = Könyv. 1962. 2. évf. 8. sz. 12– 13. p.

SÜKÖSD Mihály: Alan Silitoe. == Nagyvilág. 1962. 7. évf. 5. sz. 687. p.

SÜKÖSD Mihály: John Steinbeck ünnepére (John Steinbeck's great day.) = Élet és Irod. 1962. 6. évf. 44. sz. 12. p.

UNGVÁRI Tamás: *Thackeray*. Budapest, 1962, Gondolat, 187 p. (Irodalomtörténeti kiskönyvtár 14.)

UNGVÁRI Tamás: Az újabb *Thackeray* irodalom (Recent Thackeray-literature.) = Világirod. Figy. 1962. 8. évf. 1. sz. 79– 84. p.

SZILI József: "Irodalom központúság" az irodalomtudományban. Austin *Warren* és René *Wellek* irodalomelméletéről ("Literature-centrism" in literary theory. A. Warren's and R. Wellek's literary theory.) = Irod. tört. Közl. 1962. 66. évf. 4. sz. 454–472. p. GYÁRFÁS Miklós: A vágy villamosa a Madách Színházban. ("A streetcar named desire" at the Madách Theatre.) = Nagyvilág. 1962. 7. évf. 5. sz. 911–913. p.

VAJDA Miklós: Orpheus lejjebb száll. Tennesse Williams új darabja. (Orpheus descending still further Tennessee Williams' new play: "The night of the iguana.") = Nagyvilág. 1962. 7. évf. 5. sz. 765– 766. p.

On British and American Art, Architecture and Music

BERNÁTH Mária: A szecesszió gyökerei a preraffaelitizmusban (The roots of *art nouveau* in pre-Raffaelitism.) In: Művészettörténeti tanulmányok. A művészettörténeti Dokumentációs Központ évkönyve 1959–60. (Essays in the history of the arts. Yearbook of the Centre of Documentation for the History of the Arts. 1959– 60.) Szerk. (Ed.): Dávid Katalin, Németh Lajos. Budapest, 1961, Képzőművészeti Alap.

BORSOS, Miklós: Notes on Henry Moore. = The New Hung. Quart. 1962. Vol. 3, No. 5, 229–234. p.

KOCZOGH Ákos: Épületplasztika és Henry *Moore* (Plastic art in architecture and Henry Moore.) = Magyar Építőműv. 1961. 6. sz. 39–41. p.

NAGY Elemér: W. Morris műhelye (The workshop of William Morris.) = Magy. Építőműy. 1962. I. sz. 46–49. p.

NAGY Elemér: Wrighttól — Neutráig. (From Wright to Neutra.) = Magy. Építőműv. 1962. 3. sz. 45–47. p.

VITÁNYI Iván: *Sztravinszkij* 80 éves. (Stravinski's 80th birthday.) = Nagyvilág. 1962. 7. évf. 10. sz. 1575–1577. p.

Personal Impressions of Britain and America, History and Geography

BOLDIZSÁR, Iván: Doing Britain with a giraffe. = The New Hung. Quart. 1962. Vol. 3, No. 5, 34–82. p.; No. 7. 32–66. p. Extracts in Hungarian = Nagyvilág.

Extracts in Flungarian = Ragyvirag. 1962. 7. évf. 4. sz. 587–597. p. FODOR Gábor: Beszámoló Angliában és a Német Szövetségi Köztársaságban tett tanulmányutamról (Report on my study-tour in Britain and in the G. F. R.) = Magy. Tud. Akad. Kém. Tud. Oszt. Közl. 1962. 18. köt. 2. sz. 325–335. p.

UNGVÁRI Tamás: Angliai utazás (A journey to Britain.) = Jelenkor. 1962. 5. évf. 4. sz. 511–515. p.

BARTHA Dénes: A New York-i zenetudományi kongresszusról. (On the Musicological Congress in New York.) = Magy. Zene. 1961. 1. évf. 9. sz. 97–103. p.

ÁCS Tivadar: Petőfi könyvárusa, a rabszolgafelszabadítás arlingtoni hőse (Stahel-Számwald Gyula). (Petőfi's bookseller, Gyula Stahel-Számwald, the hero of slaveliberation at Arlington.) = Tiszatáj. 1962. 16. évf. 1. sz. 2. p.

HARASZTI, Éva: Hungary at the Great Exhibition of 1851. = The New Hung. Quart. 1962. Vol. 3, No. 5, 202–211. p.

On British-American Science and Scientists

BENEDEK István: A darwinizmus kibontakozása (The development of Darwinism.) Budapest, 1961, Tankönyvkiadó. 151 p.

KENÉZ János: F. G. Banting "A tudomány fanatikus újonca" 1891—1941 (F. G. Banting, "the fanatic novice of science.") = Orv. Hetilap. 1962. 103. évf. 1. sz. 31— 34. p.

CARPENTER, Malcolm Scott. = Term. tud. Közl. 1962. 6. évf. 6. sz. 245. p. LENGYEL, József: Hammersmith.

(Chapter of a book.) = The New Hung. Quart. 1962. Vol. 3, No. 8, 153-162. p.

A passage from the book "Három hídépítő" (Three bridge builders".) On William Tierney *Clark*.

SÓS Endre: Aki az égből elragadta a villámot. Benjamin *Franklin* életregénye. (Benjamin Franklin's biography for young people.) 3. kiad. (ed.) Budapest, 1962, Móra Kiadó. 429 p. 16 tables.

SINKA József: John H. Glenn. Az első amerikai űrutazás. (The first American space-travel.) = Term. tud. Közl. 1962. 5. évf. 3. sz. 108. p.

ALLODIATORISZ Irma: Richard Owen, 1804—1892. = Élővilág. 1962. 7. évf. 3. sz. 55—58. p.

> Compiled by JÁNOS SZENTMIHÁLYI

ERRATA. Apology has to be made for two regrettable misprints in the previous number of The New Hungarian Quarterly. In the Preface to professor Bence Szabolcsi's "Daybreak Over Europe" not the Hungarian Academy in Budapest is referred to at the end of the second caption, but the Hungarian Academy in Rome (p. 96). On page 224 Mr. Hugh Seton-Watson's letter should, of course, begin with "For some time".

THEATRE AND FILM

THEATRE REVIEW

A momentary sultriness

Towards the middle of the season a sort of hesitation appeared in the programing policy of Budapest theatres. The inaugurating grandiloquent proclamations held out the hope for a boom in the works of new Hungarian dramatists, but the momentum of this initiative seemed to have flagged. Delays in the choice and in the preparation of new Hungarian plays were felt. However no harm ensued: well-proven old plays stepped in to take the place of uncertain new ones.

The National Theatre offered Aristophanes' comedy "Peace." In the presentation the theatre bore witness to three truths. First, that this haughty favourite of the Graces is hardly suited to produce a living effect on the modern European stage. The original play was inspired to such an extent by the topicalities of ancient Greek life that it has become incomprehensible to today's audiences, consisting mainly, of laymen. Secondly, that bringing the classics up-todate, beyond a certain limit, is not only unfeasible but achieves the opposite effect from that desired. The translator and adaptor interspersed the text with all sorts of topicalities, both local and international-among others, Brigitte Bardot and Lord Russel appeared on the stage-creating a disproportionate effect that was occasionally almost

unbearable. Thirdly, that the director's unquenchable passion for the grotesque and burlesque effects of the circus were not always accompanied by sufficient taste: certain scenes of the production were too coarse, even for people used to rather ribald jokes.

The performance of Shakespeare's Romeo and Juliet at the Vigszinbáz (Gaiety Theatre), on the other hand, was very fine, well conceived and comprehensive. Moreover, it offered the actors a chance for some noteworthy performances and also gave rise to instructive theatrical debates. To celebrate the four-hundredth anniversary of Lope de Vega's birth, the National Theatre included this classic playwright's La Discreta Inamorada-a poetic and effective play on the smart bride elect's timeless feminine wiles. The blithe and lively performance scored a great success-for the time being in one of the industrial suburbs of Budapest, where the National Theatre has a little playhouse. And the playwright who always arrives at the right moment with his everlasting wit, G. B. Shaw, again appeared on the Budapest stages. We met first with his satire on international politics, Geneva, 1938, on the modern and attractive stage of the Jókai Theatre. Knowing, as we do, the events that have taken place since the play was written, the satire struck us as being too light, chiefly because the director, pursuing Shaw's supercilious

and somewhat remote mockery, tuned the performance to a strongly farcical keynote, ridiculing as clowns dictators exposed as monsters by subsequent history. The talented actors willingly assisted the director in his endeavours, and the audience, always ready to have a good laugh, only realized after the performance that they had been accomplices to an unintentional falsification of history. An excellent play in its own time, yet highly amusing even today, Man and Superman, was presented at the Madách Theatre in a less equivocal and thus more reassuring production. It provided an opportunity to some fine actors and actresses to give spirited and gay performances and for the audience to enjoy the lovely period costumes and the acting of their favourites. In the company of his works the great satirist made a personal appearance too. The József Katona Theatre produced Dear Liar, this strange and intertwined double monologue compiled from the correspondence of G. B. Shaw and Mrs. Patrick Campbell-the memento of an exceptional relationship, exquisitely worded. Fortunately, the producers did not strive to conjure up a physical resemblance to the characters: Shaw had no beard, and the costumes were timeless and modern. The attention of the audience was entirely focused upon the text.

Hungarian spectres of the turn of the century

Later, those responsible for setting up the programs seem to have overcome their momentary dyspnoea: the productions of Hungarian plays followed one another, in quick succession. For years our theatres have endeavoured to revive plays of the turn of the century, or rather of its first fifteen years, that were written by progressive writers of the period, who, in a critical spirit, held up a mirror to their own society. One of the great values of this series is Ferenc Molnár's "small-town legend,"; *Liliom*, which for years has been dazzling audiences the world over. The Petőfi Theatre special-

izing in musicals, chiefly stressed the emotional and melodramatic elements of the play: the earthly and heavenly adventures of Liliom, the barker of swing boats in the amusement park, his tough gallantry, his nonsensical undertaking of a risky burglary, his crime and his punishment eventually haloed by the love of a true and all-forgiving sweetheart. The play became more of an attenuated memory of a vanished world than the repetition of an eternal message. The unity of the performance arose from this saccharine mood rather than from the homogeneity of the ensemble. However, three excellent artists could fully display their brilliant talents. Particularly in the first half of the play Edit Domján, a highly sensitive actress, unfolded her engaging personality in the gentle and youthful figure of the little servant girl who was equal to all tests. Gábor Agárdy united the sharply contrasting characteristics of a gamin, a brash male, who, at the same time, is a creature brought to bay and left at the mercy of society; unfortunately, here and there he could not resist the lure of a misconstrued style of the musical-that of a low-class music hall. Her own strong personality enables Mária Mezei to endow the character of the sideshow woman of the amusement park with tragic features, somewhat too monumental.

The older generation's nostalgia for "the good old times," in literature, theatre and fashion alike, is satisfied by again and again conjuring up those times in the shape of "illusion plays." It was in the spirit of this nostalgia that "Liliom" and a number of other dramas similar both in subject and atmosphere were revived. However, the crop of Hungarian drama literature at the century's beginning includes some bitterer fruits, more critical than the former. To these belongs Milán Füst's drama, Boldogtalanok ("The Unhappy Ones"), a work of very high literary standards, presented by the Little Playhouse of the Madách Theatre. An exceptionally cultured writer, interest-

ing and bitterly passionate, blends three principal ideas in this drama: the hopeless atmosphere of Hungarian small towns at the beginning of the century, the early achievements of the German naturalistic drama, and the Chekhov mood, which became the fashion in Hungarian circles interested in fresh trends in the first ten years after the turn of the century. The sad story is about the abortive talent of a gifted man. Though feeling that he is destined for something better, he resigns himself to his failure and unsympathetically seeks for satisfaction in little pleasures of ephemeral value, mostly in love affairs. However, neither the surroundings nor the partners he finds are the 'real thing'. His mother and sister, ranting their roles of petty unhappiness, do not hold him back on the downward path but rather push him along it. The woman who, as his life companion, has for years sacrificed everything for him, is ready to consent to his new, young and unexperienced sweetheart's coming to live with them in their home. In such company-which also includes a former, always helpful school-mate, an honest and hopelessly enamoured tradesman, and a clergyman out to preserve public morals more dogmatically than wisely-one is of course more easily destroyed than exalted dramatically and morally. Nor did the dramaturgy of German "Zustandsschilderung" require anything else, and the Chekhov-shading, subtly applied on occasion, did not encourage more. However, what had raised the Russian master above his own time, his greatness of heart and his powerful gift of characterization creating living and eternal symbols, are wanting in Milán Füst's play. It is only a document and not a re-creation of its age. The performance too gave the impression of only wanting to evoke a part of the past in its external trappings, in its style of acting and in its stage humanity.

Marci Kakukk, Józsi Jenő Tersánszky's "buffoonery in two acts," brings to the stage a character popular with the Hungarian public, one who, in the course of adventures

set forth in a novel of several volumes, has become dear to the hearts of us all. The author-one of our best novelists, who has an individual tone-does not disavow his original talent on the stage either. The hero is a "citizen of the market place" or rather a vagabond, who, however, is not averse to working. This characteristically Hungarian figure of the beginning of the century, related to many a hero of the picaresque novel and drama, becomes involved in adventures that are humdrum, yet for this very reason convincing. Similarly to other works of Tersanszky's it is not the plot of the "buffoonery" that is interesting: the moods, jokes, and emotions of love, jealousy and envy, of sober wiles and naive ingenuousness, of grotesque but human pettiness and clever superciliousness, whirl across the stage in cheerful confusion. Finally all intrigues are solved, and the hero, having stood many a test, happy though poor, sets out for new adventures. But for a moment, like a fish emerging from the depth of a marshy pond, he has stirred up the mud and made the dazzling surface turbulent. The zest with which the host of performers at the Jókai Theatre enacted the play convinced us that they

Some spicy gaiety:

duction.

The success of "Marci Kakuk" is ensured by its light and safe gaiety, no more spicy than is proper. For a long time those of our audiences wanting a good laugh find many productions on the programs that elicit mirth and laughter: At the Municipal Operetta Theatre Imre Kálmán's globe-trotting "Gipsy Princess" has been flourishing with everlasting jollity for several years. Revived in the same theatre, Ferenc Lehár's operetta, "The Land of Smiles," also a world traveller, seems to be a match in durability. At the Kis Színpad (Small Stage) György Szinetár's musical comedy, Susmus (Skulduggery), bids for a successful long run. A writer

thoroughly enjoyed themselves in this pro-

has committed himself to the press, to the theatre manager and even to the minister to write a satire dealing with our present time. Both public opinion and official circles are quivering in anticipation of the work; however, the author has not written a single line, for he has drained himself competely dry. A burglary is staged and the rumour set afloat that the work has been stolen. After surprising and exceedingly droll investigations, the manuscript that has never been written turns up, those belonging to each other are united, and a talented writer, previously pushed into the background, is also given a break. A well-knit team of popular comedians and comediennes ensures the success of the farce, which boldly makes use of every exhilarating stage effect. Not more pretentious but no less successful is the other hit of the Small Stage, the musical comedy, Férfiaknak tilos (Prohibited to Men), by Miklós Gyárfás. The amusing comedy is about how the "fortress" of four man-hating misses in the Castle district of Buda is penetrated by an amiable representative of the hostile sex, and how he gets the better of the unsteady stronghold. Miklós Gyárfás's other comedy at the Little Playhouse of the Madách Theatre is substantial and is connected with the significant political debates and changes of the present. Entitled Változnak az idők ("Times do Change"), it represents the story of how two old friends fall out, and are eventually reunited. The episodes of the two friends' quarrels over political issues are fitted into this framework. One lives in England, the other has been swept away by the sectarian passion of dogmatic communism in Budapest. The old friend from England comes home to Hungary on a visit. The other's clever young wife restores the old friendship by making both of the men, who are full of mistrust and prejudices, speak freely and sincerely. It is not the plot that makes the play a comedy. To put across the genre, both author and director have availed themselves of the ancient knacks of a comedy of errors, filling it with

gay tension through the clash of ideas—or rather, misconceptions—that results in a sparkingly witty tournament of thoughts and a fresh dialogue that often boldly ridicules current erroneous beliefs. The characters are not endowed with genuine personalities, and even in their clash and reconciliation they are the puppets of external forces and, last but not least, of a pleasantly clever young woman.

It is again the energy and the longing for peace of the wives that provides the motivepower to István Kállai's comedy, Férjek a küszöbön ("Husbands on the threshold"), at the József Attila Theatre. The wives become involved in the ferocious debate of the husbands, who are employed at the works. To such an extent does the quarrel deteriorate that finally the wives lock the husbands out of their homes. Then, according to the rule of clever slapstick comedies, everything turns out for the best: worn but wiser, the wives compel their husbands to make peace. Having taken a few initial steps in this direction, the author seems to have become one of the capital's professional comedy writers. Without sacrificing safe effects for risky experiments, he has, in a series of comedies, served the audiences who want to see their own everyday problems presented in a merry mood.

The overtones of public life colouring the jocular episodes of private life is characteristic not only of this play but of the entire Hungarian theatre of today. Instead of the past years' cautiousness or ambiguity, it is now with jocularity and natural ease that questions of public life are dealt with on the stage, this much-debated pulpit for the criticism of public life. In this respect the highly successful program of the Vidám Színpad (Gay Stage) entitled Kimegyünk az életbe ("We're Out to See Life") deserves special attention. With a surety of touch and drawing upon the best traditions of the Hungarian political cabaret, Dezső Kellér pinpoints such questions as the pools and the lottery licenced by-and profitable to-the State, or as the compulsory exchange of experiences, visits to factories and other examples of superfluously wasted time under the slogan "Out to see life", which gave the program its title. As conferancier Kellér not only introduces the turns of the program, but plays the raisonneur's part, often cracking the jokes himself. In the second part of the program, "String Quartet," the cabaret farce of Szőke Szakáll, which has toured the stages of the world, was revived for the sake of Béla Salamon, the Nestor of Budapest cabaret actors, celebrating the sixtieth anniversary of his stage career in the best of health and full of high spirits.

The thesis drama, the problem drama and a dramatic oratorio

Lajos Mesterházi's new play Az ártatlanság kora ("The Age of Innocence") a novel analysis of a topical subject at the Vigszínház (Gaiety Theatre), is still rooted in the substance of the satirical play on public life. The writer's thesis is that our society enables the individual who links himself with the interests of the community to fully develop himself; hence human decency commands that creative man, in fulfilling his vocation, should rid himself of conventional shackles demanding moral compromises. This concept becomes clarified in the course of the intrigues of a commonplace love story in the world of the "élite" of contemporary Hungarian society. In the shadow cast by her husband's personality, the wife of a scientist, an academician, cannot find the road to her real calling; through an unfulfilled love she tastes freedom, and when her lover, for whom she would leave her husband, shrinks back in fear of responsibility, she takes the lonely path leading from her old life, which was embellished by false semblances, to the new, the real one.

Mesterházi's strength lies in his ability to create effective stage situations and animated dialogues of modern orchestration. The chorus emerging from the cleverly personalized parts of chattering and gossiping "society women" who surround the heroine, is most impressive. However, the author succumbs in the battle waged for an adequate dramatic representation of the great moral thesis. The characters, meant to be allegorical are not dramatically powerful enough, their clashes are due to chance, and the answers given to questions of our destiny might well have been different ones. Some good parts, particularly the smaller ones-the sucessful verbal sparrings, reminiscent of a table-tennis competition, and various over-emotional encounters in the make-belief world of the stage-are the elements our memories retain.

Problems of the sincerity of emotions and human relationships are discussed in Vád és varázslat ("Accusation and Magic"), a play of the young dramatist László Kamondy at the Little Playhouse of the Madách Theatre. Can a marriage be maintained when held together chiefly by jealousy, by the wife's suffering, who, instead of feelings that have passed, clings to the illusion of possession; can it be maintained when a new emotion enters the circle, along with the young girl who has elicited this response? The eternal triangle, which has undergone so many variations in dramatic literature, is imbued with new interest through the young playwright's work, because characteristic representatives and typical issues of today's Hungarian society appear on the stagepeople of the new intelligentsia and of a working class in the process of transformation. In no way does the play emphasize any "social" message; the remarkable feature is the very naturalness with which the children of contemporary Hungarian society enter the stage in their own element and fight their battles as private people. Yet this excessive stressing of the personal character of problems is, perhaps, the weakest point of the play: the characters seem fully left to their own resources, in going through the hell of the school of emotions.

Kamondy attracted attention as one of the most promising of the new Hungarian shortstory writers; with the performance of his first play he failed to conquer this very difficult field. It is the virtues of the shortstory writer, acute in observation and flexible in style, that excel in this drama; he is not able to summarize the details in a significant and uniform dramatic structure, particularly the debate-dialogues, highlighted by a bright intellect. Accordingly, the remarkably careful and thoughtful performance is most alive in its genre-painting-like details, with increasing tensions that lead up to outbursts, but without real sweep.

Hajnali beszélgetés ("Talk at Dawn"), Endre Vészi's play, penetrated more deeply into the problems of our public life. His heroes too are people of the new world, while the old one is mainly represented by an elderly specialist, bogged down in his career, and having lost his vigour. Here again the main question is that of personal, moral responsibility. When the manager of the factory, who owes his job to opportunities offered by the working class movement, has to choose between the wellproven and reliable specialist of the old world and an inexperienced young engineer, who finished his studies in a rush, he chooses the latter, for he thinks this choice will strengthen his rather shaky position. Promoted to the post of chief engineer, the young man is exposed to the lures of illicit love. Moreover, a fatal accident weighs upon the conscience of the new chief engineer and induces him to do away with the corruption around him and to right with decency and humanity his own affairs as well. This, of course, sounds a rather flat way of doing justice and, indeed, Vészi's drama contains quite a lot of naive moralizing. However, his strength lies in other fields. He knows insideout the atmosphere of today's people, their gestures and their words, their way of thinking, their practices and their morality. The prudent courage with which he tackles the delicate questions of public life inherent in the subject is also notable, and so is the tact with which he psychologically prepares and authenticates the moral of the play. Out of the animated and whirling production at the József Attila Theatre we remember best the interpretation of the excellently shaped roles played by Imre Sinkovits and István Velenczei.

The most interesting experiment of the season both with respect to plot and acting, Imre Gyöngyössy's lyric play, A csillagok órája ("The Hour of the Stars"), was produced by the József Katona Theatre. Towards the end of the war the women of a village that had become no man's land between the two fronts find a body whose face had been shattered by a shot. They have to decide to whom the dead man belongs. One after the other the frightened and lonely women refuse to accept the burden; so does the betrothed of the dead man, a well-to-do peasant girl. Only a poor orphan girl, the true love of the deceased is faithful beyond death and declares him to be hers, whatever the consequences. The rich girl, put to shame, commits suicide. It evolves that the young man is not dead and it was somebody else the women mourned. He has great difficulty in saving the life of the orphan girl, who has fled the curses of the community living in an atmosphere of medieval superstition. The hope of a liberated people holds out to the young lovers the hope of future happiness.

"The Hour of the Stars" served to introduce a number of young artists. Not only the author, but the director and the majority of its performers belong to the new generation. Their experiment is most engaging; in harmony with the markedly lyric character of the drama, they produced it in an oratoriolike manner, built up from scenes that comprised solo arias, choruses, trios; as well as dialogues and debates between masses of people and individuals, all of them in stylized costumes. The stage, the settings, the costumes, the actors, movements and their manner of declaiming were all conceived in a spirit reminiscent of the expres-

THEATRE AND FILM

sionistic style of acting. In the debates following the performance Lorca's name was often heard. I think the young author is related to the great Spaniard only in that he too draws on the motifs of folk ballads, basing himself on valuable Hungarian tradition.

For several years now the cause of the Hungarian drama has been the subject of ever-increasing interest and efforts. However, only after a survey of the whole field will it be worth while and possible to take stock of the achievements, possibilities and limitations.

A highly successful and useful guest performance

From the 6th to the 10th of April the Piraikon Theatron of Athens gave guest performances in Budapest. The ensemble was founded in 1957 by Dimitrious Rondiris and since then has scored successes on different stages all over the world. In Hungary they performed in modern Greek two magnificent works of the Greek tragedians of antiquity: Sophocles' Electra and Euripides' Medea. The production is a felicitous blend of the venerated traditions of antique drama, preserved in the fullness and purity of its

language, and of the valuable achievements of European theatrical endeavours inspired by these traditions. Not in its trappings is it faithful to the theatre of ancient Greece, but in its spirit: through the boldly representation of man and stylized destiny and the vigour with which it creates symbols, the burning passion it displays in emotional expression and the rich lyricism of the human wail, uttered under the horrible crush of fate. Characteristic of the performances were a singularly fascinating Mediterranean hardness and melodiousness; the soul's blazing passion and the disciplined flexibility of the movements; a complex pattern of visual and auditive impressions, of purified glowing and smouldering, all immediately perceptible; elocution rare in its brilliance and naturalness; a sparing and expressive simplicity and harmony of movement, colour and costume. From the chorus, terse and yet full of delicate nuances, and from the ensemble, testifying to an exemplary unity, there arose, like bravura arias of rare magic, the playing of the two exceptional actresses of the Piraikon Theatron, G. Saris and A. Papathanamion. The fascinated Hungarian audience greeted the Greek artists with enthusiastic acclaim.

Dezső Keresztury

CASSAVETES' ACTORS

There are two things in this article that are more or less random.

One is that the discussion attaches to the works of John Cassavetes. As a matter of fact there are many producers and works offering an apropos to this: Godard, for instance, or any producer of the New American Cinema, especially Rogosin, Mekas, Brakhage, Clarke or Leacock. Yet I have chosen as examples, "Shadows" and "Too Late Blues", because these two films gave me the most complete personal experience; in them I saw the most manifest formulation of every possibility and tendency in a remarkable group of modern artistic films.

The other random aspect is that I deal with the actors' performances. By whatever means, formal or content element, we subject Cassavetes' work to study, if we do it with a passionate inquisition, we always come to the same result. We approach the most essential: the problem of abstraction in film, which is not merely the touchstone of the works of Cassavetes but, one might

venture to say, the basic problem of modern cinematographic art as a whole. The shooting method with hand-operated camera, the junction of the scenes, the cutting technique, the dramaturgical construction or, more precisely, the lack of dramaturgical patterns, the elimination of plot-pillars, the unparallelled intimacy of the camera, the improvisation and, as its consequence, the spell of simultaneous creation-they all offer a starting place for the train of thought that when observing a rules of logic, can only lead to the same goal. If, for now, I am interested primarily in the particularities of the actors' performances, this is really accidental and can only be explained by a subjective response that is almost unfathomable.

Both films of Cassavetes are homogeneous compositions. This is not to say that his films cannot be caught in the act of certain inconsistencies: even their spontaneity is realized with irresolute authenticity; there are long series of scenes with the plot remaining fresh and spontaneous, in others some sort of stiltedness turns up. Even the performances do not furnish a clear proof of this paper's premise, since frequently the actors relapse into the conventional style of play; in fact, occasionally they land in the haven of stereotyped solutions. However, there is nothing in all this to undermine the homogeneity of the works of Cassavetes, nor to change the substance of what we have to say.

Classical film aesthetics—a term we use rather reluctantly in the absence of any other kind of aesthetics—taught us some decades ago that in the film there are factors other than the actors, that become active participants, contributing to atmosphere. However, if Cassavetes' works are analysed from the aspect of performance, it is immediately clear that the precise norms and the well-known categories of classical film aesthetics will fail to give a key to understanding.

In all the previous films—ranging from the most pathetic acting style to the extremely simplified, concentrated and sincere play of the "new wave"-from Valentino to Belmondo-what happened was that what he did, felt or said, the performer always directly acted. His gestures and his mimic art were determined by the intellectual and emotional content of the text. When what he did happened to contrast with the text, it was surely due to some kind of counterpoint or in search of a comical effect. When we met a gesture seemingly out of place and nonsensical, we usually perceived it as accen- ' tuating a certain mannerism of the character. All of us know films in which every five minutes an actor scratches his nose or the top of his head—but this is a permanent attribute of the character, a premeditated and well-judged "nonsense".

Narrowing the circle to the high-quality conception of role, the fundamental axiom of previous screen acting has been to simplify expression and motion in order to present the essence in its purest form. Adequate performances are, of course, possible on such terms too: Antonioni or even Karel Reis-to mention two personalities comparable only in quality-direct their actors in this way. However, in the works of Cassavetes and in those of other producers of the New American Cinema, even the most liberally interpreted directness can only be discovered in traces of the actors' performances; the actors play all the indirectness into the film we ourselves constantly "play into" our behaviour. A deliberate observation of our partner in a debate, a guest absorbed in conversation, our travelling companion lost in his newspaper or a neighbour in the café, tells us the obvious—that we do a lot of "superfluities," which, in a primary sense, have nothing to do with the temporary situation, or with our discussion or action of the moment. Measured by acting standards directed toward abstraction and aiming only at the essence, there is certainly no mistake about our "playing badly" all the time: our smiles do not "sit", our gestures are often unjustified, suddenly we be-

come gloomy or we make faces. Let us think of scenes shot with the hidden camera, where behaviour spied upon seems almost unnatural precisely on account of complete accuracy.

This is the way the actors of Cassavetes play. Constantly haunting their action are grimaces apparently without function, short waves of the hand, gratuitous and meek smiles, barely perceptible signs of absentmindedness, gestures virtually contrasting with the dialogue (but still not of simple contrapuntal sense), faint quivers of the face, who-knows-why reveries or flashes of the eye, obtuse stares emerging from the depth of sorrow and languor, the reflection of flitting stray thoughts failing to get as far as words, indications of internal drama brought to the surface for only fragments of seconds, the secret sphere of nervous reactions. Briefly: interlaced with superficial action, the micro-drama is also transmitted here. Even the least complex figure of "Shadows", tongue-tied Negro jazz-singer Hugh Hurd, who every now and then violently breaks out of his gentleness, presents a wide range of manifesting reactions, remaining almost beyond the threshold of consciousness. And what about the more complicated characters: Ben Carruthers, striving for release from the grasp of circumstances, rebellious but falling back into idling, with a romanticism short of romance; or the nervous and sensitive figure of Lelia Goldoni!

The question is whether this indirect style of acting does not necessarily affect the essence and divert our attention to a dead-end? Don't the characters become blurred in the superfluous moves and in the odd gestures?

All of these questions can be answered in the negative. Remaining within its natural limits, indirectness certainly does not impair the essence. In fact, it results in the faithful formulation of reality's still unobserved intimacies. In the proximity of reality we recognize the phases of life we too are familiar

with, confined not to superficial appearances but embracing everything that is hidden behind the short quivers and the outof-place gestures. Indirect acting, though not in the academic sense of the word, represents everything that is concealed behind our "play" in life and reveals a multitude of things we have experienced. In the spontaneous gestures, in mimics uncommon on the screen and in a text "floating" on the surface, there is a simultaneous interpretation of the personality's innermost being a biological reality and full complexity that no rendering-however calculated-can bring to light with such authenticity. With Cassavetes all this is formulated in such a manner that one cannot really speak about formulation, since his figures exist simply through their own complexity. Yet, as the resultant of most diversified components, extremely thrilling and sharpfeatured portraits come to light. In "Shadows", the lazy nervous mixed-blooded with sunglasses youth and leather jacket; the young man in search of love, played by Anthony Ray; the inarticulate companions of the bar-company; the snobbish art-fans or the jazz pianist of "Too Late Blues", deadlocked by his talent; the manager crippled by his complexes; the girl making painful acquaintance with the inexorable laws of the game and then living through the drama of disintegrating feelings and collapsing pure intent-all become only too readily recognizable and portrayable characters, in spite of, or rather with the help of, indirect behaviour communicated in all its plenitude.

Showing, as it does, what is meant to be represented—the biological reality, the complexity of the ego, the reactions of the nervous system—the indirect style is bound to this very mode of filming. It is the medium where it can best assert itself. Improvisations, the emancipation of the individuality of actors who are really not histrionical, offhand dialogues, the synchronous creation, the entire *comedia dell'arte*, the hand-operated camera unleashing the motion, the moving camera calling forth the intimacies—they all are fundamental prerequisites of this mode.

Whoever has read a script will be familiar with its inadequacies; it is in the field of acting, of atmosphere and of screen reality that the phrases are completed and become alive. This is so, even in films produced in the most conventional way, not to speak of the works of Cassavetes. Here the script, in itself, has nothing to say: it is merely a loose agglomeration of nonsensical text fragments, slipshod passages, unanswered questions and commonplaces. We know that the text was also improvised; the actors themselves, without having known the final result, simultaneously looked for the proper sentences to the given situation. They formed their texts as we do in reality. It is Cassavetes' secret how he managed to liberate them to such a degree that there was no pretence about their self-display before the watchful camera eye, with its tendency to stiffen motion. Whether we abuse the concept of spontaneity in disregarding the conscious conception with which the producer willy-nilly directs the improvisation is not essential. The final result is what counts.

In the big scene of "Shadows", when Hugh turns out his sister's boy-friend, who is taken aback by the "niggers", every "respectable" scenario would have coupled words with passion. However, Hugh is unable to utter anything but the maniacal reiterations and the interjections of rage authenticating not only the degree of his passion but, even more, the fact that his vocabulary is inadequate to deal with such complexities and emotional high tension. The deadlocked youngsters in the bar are equally incapable of talking to one another; and the characters of "Too Late Blues" are virtually without a vocabulary. Their emotions, sorrows and loves remain writhing in awkward snatches; yet, the struggle between possibilities and claims, the effort of the "ego" to break out of its bounds at any cost, and the fight of desires against realities are made far more dramatic by this stammering. In the world represented here things have become almost incommunicable: everybody keeps harping on his own string; and the roads leading from soul to soul, where even the treacherously passable small sections are paved with sorrow and anxiety, are hopelessly blocked.

Because of its inherencies the film, among the arts, approaches nearest to reality; it is by its nature continuous; this is why it has more difficulty in creating the necessary abstraction, indispensable to every work of art. Is it possible to reproduce simultaneously full perceptibility and an abstract essence of reality?

The example of the actors moved by Cassavetes shows us that the more natural and more concrete the play and the nearer it comes to nature, the greater will be the possibilities open to abstraction. In contrast with the manner of acting that directly emphasizes and constantly concentrates the essential, this method facilitates a freer and more loose interpretation. Because of this loosening, which has its obvious social and philosophical causes, Cassavetes' works rely strongly on the audience. The sensitivity of the spectator, the smoothness of his associations and his capacity for resonance become active factors.

Is this a failing or a virtue? Neither: it is more correct to say that it is a particularity, an essential distinction of the works of Cassavetes.

In conclusion I should not like anybody to think of improvisation and indirect acting as the only modern and accessible form of abstraction. Opposite examples ranging from Resnais to Chukhray are readily available. All I want to say is that this technique of acting, together with the attitude invoking it, emanates from the fundamental inherences of the film; while concrete, it yet contributes to abstraction. In other words, what Cassavetes is doing is only one sort of visualization, both sympathetic and modern; but it is not the only one.

GYULA MAÁR

OUR CONTRIBUTORS

BOGNÁR, József (b. 1917). Professor at Karl Marx University of Economics, Budapest; President of the Institute of Cultural Relations. A parliamentary deputy since 1945, he has held various posts in public life since 1946, including mayor of Budapest and cabinet minister. In the field of economics he first concerned himself with the problems of theory and of demand analysis, later with general questions of planning. On these subjects he published a monograph, as well as a number of books and essays. His work "Planned Economy in Hungary" has been published in English and four other languages. Lately he has been working on the theoretical problems involved in economic decisions and on problems connected with the development of economically backward areas. Member of the Editional Board of our review. (See also his essay "Economic Planning in Ghana" in Vol. III, No 7, of The New Hungarian Quarterly).

ILLYÉS, Gyula (b. 1902). Poet, novelist and dramatist. See: Miklós Hubay's "Sketches to a Portrait of Gyula Illyés" on p. 81, of this issue.

SZABOLCSI, Bence (b. 1899). Musicologist, professor at the Budapest Academy of Music, member of the Hungarian Academy of Sciences. An outstanding figure of Hungarian musicology, Prof. Szabolcsi is a member of the staff of editors that is preparing for publication the volumes of Corpus Musicae Hungaricae, originally begun by Béla Bartók and Zoltán Kodály and now directed by Kodály. Has published numerous monographs and essays on the most varied questions of music history: Mozart, 1921; A 17. század magyar főúri zenéje ("Seventeenth Century Music of the Hungarian Nobility"), 1928; Tinódi zenéje ("Music of Tinódi," Critical edition of Songs of Tinódi,

the Hungarian "Minnesänger"), 1929; A 18. századi magyar kollégiumi zene ("18th Century Music of the Hungarian Colleges"), 1930, etc. Outstanding among his works are: A melódia története ("A History of Melody," in German too, English edition now in preparation); Liszt Ferenc estéje ("The Twilight of Franz Liszt"); A zene története ("A History of Music"); A magyar zenetörténet kézikönyve ("Handbook of the History of Hungarian Music," German edition now in preparation); A magyar zene századai ("The Centuries of Hungarian Music"); Beethoven. He is a member of the Editorial Board of our periodical. See also his "Liszt and Bartók" in. Vol. II, Number 1, and his "Baroque Music at Venice" in Vol IV, No 10, of The New Hungarian Quarterly.

LENGYEL, Menyhért (b. 1880). Writer and dramatist. The most significant plays of his—A bálás utókor (Grateful Posterity), Taifun, Róza néni (Aunt Rose), Sancho Panza királysága (The Kingdom of Sancho Panza), are characterized by a deep psychological insight and by a vivid sense of social criticism. During the 'thirties he emigrated to the United States; he is living at present in Italy.

BALÁZS, Béla (b. 1884). Poet, writer and aesthete. In his youth his oeuvre was strongly influenced by the—mainly symbolistic—trends of the period. During World War I. he came under the spell of socialist ideas; in 1919 he became one of the leaders of cultural life in the Hungarian Soviet Republic. After the crushing of the Revolution he had to emigrate and lived successively in Vienna, Berlin and in the Soviet Union till the Liberation of Hungary in 1945.

His voluminous oeuvre consists of playstwo of which *A kékszakállú herceg vára* ("Bluebeard's Castle") and *A fából faragott királyfi* ("The Wooden Prince"), have been used as libretti by Béla Bartók, of numerous tales characterized by rich phantasy, novels, short stories and an autobiography, published under the title *Almodó ifjúság* ("Dreaming Youth").

Béla Balázs was a pioneer in film-aesthetics and an excellent script-writer. His essays on film-aesthetics *A film elmélete* ("The Theory of the Film"), *A látható ember* ("The Visible Man"), *A film műwészete* ("Art of the Film"), have been published in numerous languages. The film Valabol Európában ("Somewhere in Europe"), shot on the basis of his script, achieved a great success in post-liberation Europe. (See also Ervin Gyertyán's essay: "Béla Balázs and the Film", and excerpts from Béla Balázs's "The Theory of the Film" in Vol. II. No. 1, of the New Hungarian Quarterly.)

HETÉNYI, István (b. 1926). Graduated from the Budapest University of Economics; has been working for fifteen years at the National Planning Office, where at present he is the head of the Department for Perspectivical Planning. Lecturer at the Budapest University of Technology. Essays of his on perspective planning and on problems of the planning of national income have been published by the periodicals Köz gazdaság (Economics) and Társadalmi Szemle (Social Review).

VÁLYI, Péter (b. 1919). Chemical engineer. Graduated from the Budapest University of Technology; after having worked in several factories of the leather and pharmaceutical industries, he was appointed to the National Planning Office of which at present he is Vice-President. His essays and articles on various problems of planning have been published by numerous periodicals and dailies.

HALÁSZ, Zoltán (b. 1914). Journalist, writer and translator. Assistant Editor of The New Hungarian Quarterly. Graduated

at the Budapest Pázmány Péter University. Was Rome correspondent of the MTI. Hungarian News Agency, successively editor at the Hungarian Radio and at Corvina Press, Budapest. Author of several books and essays on cultural history: "Budapest felfedezése" (Exploration of Budapest). Gondolat Publishers, 1959; Hungarian Wine through the Ages (Corvina, 1960, 1962). Ur városától Trójáig (From Ur of the Sumers to Troy). Móra Ferenc Publishers, 1961: editor of Hungary (a Handbook), Corvina Publishers, 1958, etc. See also his article "The Tátrai String Quartet" in Vol. II, No. 1 of The New Hungarian Quarterly.

GYÖRGYI, Géza (b. 1930). Graduated in 1954 from Eötvös University, Budapest, where he obtained his PhD degree in 1959. Research Associate at the Theoretical Physics Department of the Central Research Institute for Physics of the Hungarian Academy of Sciences. In 1961 published a book under the title "Theoretical Nuclear Physics".

HUBAY, Miklós (b. 1918). Dramatist. His first play Hosök nélkül ("Without Heroes") was staged in 1942 by the Little Theatre of the National Theatre in Budapest. In that period Hubay was working on the editorial staff of the Nouvelle Revue de Hongrie and The Hungarian Quarterly. After the war his drama entitled Coq d'Esculape appeared in Paris. Up to 1949 he was the head of the Hungarian Library in Geneva and a fulltime delegate in the Bureau International d'Education. His films Bakaruhában ("Sunday Romance") and Angyalok földje ("Angels' Land") have been shown in a number of countries. His plays include Egy magyar nyár ("A Hungarian Summer"); István napja ("Stephen's Day"); Egyik Európa ("One Kind of Europe"); Csend az ajtó mögött ("Silence Behind the Door"); and several one-act plays. He has translated plays by Musset, Sartre, Marceau, Miller and Sheridan. (See also his essays in Vol. I.

N° 1, Vol. II, N° 1, Vol. III, N° 6, and his play in Vol. II, N° 4, of the New Hungarian Quarterly).

TREWIN, John Courtenay (b. 1908). Fellow of the Royal Society of Literature; dramatic critic and author; Editorial Staff: Western Independent, 1926—32; The Morning Post, London 1932-37; second dramatic critic, 1934-37- Contributor to The Observer, 1937—; editorial staff, 1942 -53; Literary Editor, 1943-48; second dramatic critic 1943-53; Dramatic critic, Punch, 1944—45; John o'London's, 1945— 54; The Illustrated London News, 1946-; The Sketch, 1947-; The Lady, 1949-; The Birmingham Post 1955-; Radiodrama critic of The Listener, 1951-57; Editor: The West Country Magazine, 1946-52; Plays of the Year series (17 vols), 1948-; The Year's Work in the Theatre (for the British Council) 1949-51. Publications: The Shakespeare Memorial Theatre, 1932; The English Theatre, 1948; Up from the Lizard, 1948; We'll Hear a Play, 1949; (with H. J. Willmott) London-Bodmin, 1950; Stratford-upon-Avon, 1950; The Theatre Since 1900, 1951; The Story of Byath 1951; Drama 1945-50, 1961; Down to the Lion, 1952; (with E. M. King) Printer to the House, 1952; A Play Tonight, 1952; (with T. C. Kemp) The Stratford Festival, 1953; Dramatists of Today, 1953; Edith Evans, 1954; (ed) Theatre Programme, 1954; Mr. Macready, 1955; Sybill Thorndike, 1955; Verse Drama since 1900, 1956; Paul Scofield, 1956; The Night Has Been Unruly, 1957; Alex Clunes, 1958; The Gay Twenties: A Decade of the Theatre, 1958; Sir Frank Benson: A Biography, 1959; The Turbulent Thirties, 1960; A Sword For a Prince, 1960; A Cornish Name, 1961; The Birmingham Repertory Theatre, 1963. (Extract from Who's Who 1962)

LENGYEL, György (b. 1936). Stage manager of Csokonai Theatre at Debrecen. His principal achievements have been presentations of Shakespeare's Twelfth Night, As You Like It; Miller's The Crucible; plays by Ferenc Molnár and László Németh. Since 1962 he has been regularly acting as guest stage-manager at the Budapest Nemzeti Szinház (National Theatre). He has translated writings by Ellen Terry, Sir John Gielgud, Michel Saint-Denis, and J. L. Barrault.

PATAKY, Dénes (b. 1921). Art Historian. Graduated at Budapest University, obtained a degree in art history. Worked from 1945 for the Budapest Museum of Fine Arts; from 1959 for the Hungarian National Gallery. His publications deal mainly with Hungarian fine arts: A History of Hungarian Copperplate Engraving (1951), Hungarian Drawing and Water Colours (1960), Furthermore he published a book reviewing the finest pieces in the collection of drawings of the Budapest Museum of Fine Arts, Masterdrawings of the 19th and 20th Century (1959). See also his article on István Szőnyi in Vol. III. No. 8. of The New Hungarian Quarterly).

BENEDEK, Marcell (b. 1885). Writer and translator. See Editor's Note on p. 109 of this issue.

ILLÉS, Endre (b. 1902). Writer of short stories and dramas, critic, literary director of the Szépirodalmi Könyvkiadó (Belleslettres Publishers). His concisely written short stories-Zsuzsa, Kevélyek ("Susy", "The Disdainful Ones")-and his exactingly elaborated dramas-Méreg ("Poison"), Hazugok ("Liars")-represent an analysis of Hungarian middle-class life. From the 'thirties, he was one of the leading critics of the magazine Nyugat ("West"); his reviews took stock of the significant results of Hungarian middle-class literature. His dramatic works include: Trisztán (in cooperation with István Vass); Türelmetlen szeretők ("Impatient Lovers"). His translations of Stendhal and Maupassant are

outstanding for their careful adaptation,— Hamisjátékosok ("Sharpers"), short stories; Krétarajzok ("Chalk Drawings"), essays, reviews, studies. (See also his short stories "Epilog" in Vol. II. No. 3. and his play "The Sand-Glass" in Vol. III. No. 6. of the New Hungarian Quarterly.

VAJDA, Imre (b. 1900). Professor at Karl Marx University of Economics, Budapest. After 1945 he held various posts as Minister of Foreign Trade, President of the National Planning Bureau, etc. He was a member of the Hungarian delegation to the 11th session of the United Nations. He has written numerous articles on economics and is the author of "International Trade" published in 1959 in Budapest. Member of the Editorial Board of our review. (See also his articles, "The Progress of Hungary's Economic Consolidation from 1957 to 1960" in Vol. I, Number 1, and "Geneva Impressions on the State of East-West Trade" in Vol. III, No. 6, of The New Hungarian Quarterly.)

NAGY, Péter (b. 1920). Literary historian and critic, literary manager of Corvina Press, Budapest. Has published a number of works on modern Hungarian literature, and especially on the question of the Hungarian novel. (See also his essays in several previous issues of The New Hungarian Quarterly.)

KOVÁCS, Ferenc (b. 1918). Lecturer at the Debrecen University, scientific research worker at the Philological Institute of the Hungarian Academy of Sciences. His special fields are general philology, semasiology, Russian philology, Finno-Ugric philology. In the years before the Philological Congress at Cambridge he attented the International Slavist Congress held at Moscow in 1958, and the Fourth International Anthropological and Ethnological Congress held at Paris in 1960. He is the editor of the journal "Studia Slavica," issued by the Hungarian Academy of Sciences. CSERNUS, Mariann. Actress, member of Budapest National Theatre since 1949. Besides Hungarian classic and modern plays, her repertory includes, among others, Helena of "A Midsummer Night's Dream," Masha in Tolstoy's "Living Dead Man," Jane in John Osborne's "Comedian," and Alison in "Look Back in Anger." In summer 1962, accompanied by her husband György Somlyó, poet and translator (See also The New Hungarian Quarterly, Vol. IV, No. 9) she spent six weeks as guest of the Michael Károlyi Memorial Foundation in Vence, Southern France.

VÉRTES, László (b. 1914). Senior collaborator of the Hungarian National Museum, head of the Paleolithic collection. The scope of his activities extends to the Paleolithic and Mesolithic ages in Hungary and Central Europe. Conducted numerous excavations; in recent years elaborated the mathematical statistical method of Paleolithic research. Main publications: Istállóskő, Acta Arch. 5 (1955), Budapest; Problemkreis des Szeletien, Slov. Arch. 1956, Bratislava 4; Das Moustérien in Ungarn, Eiszeitalter u. Gegenwart 10 (1959), Öhringen; Untersuchungen an ungarischen Höhlensedimenten, Rég. Füz. 7, 1959, Budapest; Die Altsteinzeit der südlichen Donaugebiete, Quartär 12, 1960, Bonn; Tata-monographia Arch. Hung. A paleolitikum és mezolitikum emlékei Magyarországon (Paleolithic and Mesolithic relics in Hungary), Textbook, in press, Budapest; Analyse statistique des industries paléolithiques, Palaeohistoria, in press, Groningen.

SZABADY, Egon (b. 1917), Graduate of the Karl Marx University of Economics, department head at the Hungarian Central Statistical Office, secretary of the Commission on Demography of the Hungarian Academy of Sciences; editor of *Demografia*, a Hungarian periodical dealing with demography. Dr. Szabady directed the 1960 census in Hungary and is a member of the International Demographical Union. CSATÁR, Imre (b. 1918); has worked on several newspapers since 1940; at present senior editor at the Budapest daily "Magyar Nemzet".

SZINAI, Miklós (b. 1918). Archivist at the Hungarian National Archives. His scientific activities are directed to the elucidation of Hungarian history between 1919 and 1944.

SZÚCS, László (b. 1930), Historian; graduated from the Budapest Eötvös Loránd University. At present archivist at the National Archives, Budapest.

SZÁSZ, Imre (b. 1927), Writer, literary historian and translator. The subject of his novel, $Sz\delta l$ a slp ("The Whistle Blows"), was the period of the liberation struggle under Ferenc Rákóczi in the eighteenth century. His *Viz parti kalauz* ("Waterfront Guide"), is a volume of short stories and portraits on the riparian life at the Danube. Translated a number of English and American authors, including Shakespeare, Chaucer and Melville (See also his "Nocturnal Acquaintance" in Vol. III, No. 5 of The New Hungarian Quarterly.)

BORSANYI, Károly (b. 1914). Graduated from the Budapest Pázmány Péter University; worked as a teacher of Latin and history in secondary-schools, becoming later associate-professor at the Budapest Eötvös Loránd University as lecturer on the history of didactics. At present—commissioned by UNESCO—he is a lecturer at the Teachers' Training College in the Mali Republic.

SZENTMIHÁLYI, János (b. 1908). Librarian; head of department in the National Széchenyi Library; took his degree in Law at Budapest University. From 1949 to 1961 reference librarian of the Budapest University Library. Has compiled and edited several bibliographies, is author of numerous essays and papers dealing with questions of librarianship; holds lectures on bibliography at the Eötvös Loránd University, Budapest. (See also his "Selected Bibliography" in Vol. III, No. 7, of The New Hungarian Quarterly).

KERESZTURY, Dezső (b. 1904). Literary historian and aesthetician, our regular theatre reviewer (see our previous issues).

MAÅR, Gyula (b. 1934). Graduated at the Budapest Eötvös Loránd University. Film-critic, reader at Magvető Publishing House, Budapest, assistant-editor of "Forum", Hungarian Television's cultural show. During the last years has lectured in numerous filmclubs throughout the country.

A SHORT ENCYCLOPEDIA

of some places, historical events, personalities and institutions mentioned in this number

DEBRECEN. The largest city of Eastern Hungary. Population: 129,000 (1960). Founded in 1211, Debrecen acquired the status of a town in 1360. Centre of the Presbytarian Church from the 16th century and remembered as "Calvinist Rome." Its printing office was founded 1561, the Presbytarian College in 1660. There was a theatre by 1798. Debrecen University was organized in 1912. The town has a considerable university library, an agricultural academy, training college, conservatoire, numerous university clinics. It was the citadel of the national struggle for independence against the Hapsburgs during the past centuries. In 1849 the dethronement of the Hapsburg dynasty was declared in Debrecen, and in 1944 the first temporary National Assembly

was formed in this city, while the greater part of the country was still under German occupation. In the past it had a markettown character, with a relatively insignificant industry, but has since become an industrial city. During the last decade it grew into a center of heavy industry: ball bearings, medical instruments, agricultural machines and precision instruments and a considerable chemical industry (antibiotics). In addition to textile, clothing, furniture factories, a modern plant for synthetic processing has been recently started. Its food industry (milling, meat) is also important.

FENYES, Adolf (1867—1945). Realist painter. Studied in Budapest, Weimar and Paris (Julian Academy). His series of pictures "*The Poor*," painted around the turn of the century, had a great influence on Hungarian painting.

CHEMICAL INDUSTRY. Considering the natural resources of Hungary, especially natural gas, the Second Five Year Plan gives primary importance to the chemical industry. Under this plan, which projects a total increase of about 50 per cent in industry, the production of the chemical industry will rise by 77.6 per cent. In 1955 participation of the chemical industry in total industrial production was 5.5 per cent, in 1965 it will be 9.9 per cent. The greatest number of new large-scale investments under the Second Five Year Plan is allotted to the chemical industry. These are the Tisza Chemical Works (sulphuric acid works, superphosphate factory, powder colour factory), the Chemical Combine in the Tisza Region (nitrogene-chemical fertilizer works, polythylene factory), the Berente Chemical Works (PVC factory, chloralkali works, etc.), the Szeged Rubber Factory and the Petroleum Refinery at Szászhalombatta. The future development of the chemical industry is illustrated by the following data: in 1960

the quantity of PVC powder produced was 193 tons, in 1965 it will be 8,000 tons; during this period the production of synthetic thread will multiply five-fold; the production of nitrogen artifical fertilizer went from some 63,000 tons to 279,000 in 1960, and will reach 785,000 tons in 1965. Petroleum production in 1965 will be 2.2 million tons, while in 1960 it was 1.2 million (1938: 43,000 tons).

HUNGARIAN NAZIS. Members of the Hungarian nazi ("Arrowcross") party, a Hungarian organization of the extreme right copying the spirit and method of the German National Socialist Party. On October 15, 1944, the Hungarian nazis seized power with German support. Their reign of terror caused the death of hundreds of thousands and heavy material loss.

KAZINCZY Ferenc (1759-1831). Writer, leader of the "language reform"; his role can be compared to that of Dr. Johnson. At the age of twenty he started the first Hungarian literary journal, the Magyar Múzeum, with János Batsányi. In consequence of his participation in the movement of the Hungarian Jacobins he was condemned to death in 1795; after six years of confinement he was pardoned and freed in 1801. Following the defeat of the political struggle, he led the fight to prepare bourgeois development by means of a literary renaissance and language reform. He translated works of Voltaire, Rousseau, Helvetius. He was the first to translate the dramas of Shakespeare, Goethe, Molière, and Lessing as well as Sterne's "Sentimental Journey".

ÓDRY-THEATRE. Experimental theatre of the Budapest Academy of Theatrical and Film Arts. The theatre, organized in 1957, has been named after Árpád Ódry (1876— 1937), one of the foremost Hungarian actors.

BOOKS FROM HUNGARY

A Quarterly Review of Hungarian Publishers and Booksellers

Issued in English, French and German, this magazine supplies information on publishing activity in Hungary.

News on New Books * Reviews * Bibliography

Subscription fees: \$ 1.60, United Kingdom 125

*

Distributed

by KULTURA

Budapest 62, P. O. B. 149

Sample copies will be sent upon request

may be obtained from the following distributors:

AUSTRALIA: A. Keesing, G. P. O. Box 4886, Sydney, N. S. W. AUSTRIA: Globus Buchvertrieb, Salzgries 16, Wien I.

Rudolf Nowak, Buchhandlung und Verlag, Köllnerhofgasse 4, Wien I.

BELGIUM: Agence Messagerie de la Presse, Rue de Persil 14-22, Brussels

BRAZIL: Livraria Bródy Ltda, Rua Cous Crispiniano 404, Sao Paulo

CANADA: Pannonia Books, 412A College Street, Toronto 2B, Ontario

DENMARK: Knud Karstern International Booksellers, 15 Aaboulevard, Copenhagen Ejnar Munksgaard Ltd., 6, Nörregade, Copenhagen K.

FINLAND: Akateeminen Kirjakauppa, Keskuskatu 2, Helsinki

FRANCE: Agence Littéraire et Artistique Parisienne, 7 rue Debelleyme, Paris 8

GERMAN FEDERAL REPUBLIC: Kubon & Sagner, Schließfach 68, München 34. W. E. Saarbach G.M.B.H. Schließfach 1510, Köln 1.

Kunst & Wissen, Erich Bieber, Postfach 46, Stuttgart S.

GREAT BRITAIN: Collet's Holdings Limited, Import Subscription Dept. 44-45, Museum Street, London, W. C. 1.

Dawson & Sons Ltd., Cannon House, Macklin Street, London W. C. 2.

W. H. Smith and Son Ltd., Strand House, Portugal Street, London W. C. 2.

INDIA: National Book Agency Private Ltd., 12, Bankim Chatterjee Street, Calcutta Magazine Subscription Agency, 2/23 Nanik Nivas, 91 Warden Road, Bombay 26.

ITALY: Libreria Rinascita, Via delle Botteghe Oscure 2, Roma Libreria Commissionaria Sansoni, Via Gino Capponi 26, Firenze

ISRAEL: "Haiflepac" Ltd., P.O.B. 1794, Haifa Library A. Gondos, Herzl 16 Beth Hakranot, Haifa

JAPAN: Maruzen Company Ltd., Booksellers, 6 Tori Nihonbashi, Tokyo Nauka Ltd., 2, Kanda Zinbocho 2 Chome, Chyoda-ku, Tokyo

NETHERLANDS: Swets & Zeitlinger Booksellers, Keizersgracht 487, Amsterdam C. Meulenhof & Co. N. V., Beulingstraat 2, Amsterdam C.

NORWAY: A/S Narvesens Litteratur Tjeneste, Box 115, Oslo

SOUTH AFRICAN UNION: Globus Industrial Corporation, 61 Loveday Street, Johannesburg

SWEDEN: A.B. Nordiska Bokhandeln, Drottninggatan 709, Stockholm

SWITZERLAND: Azed AG Zeitungsagentur, Großbuchhandlung, Postfach, Basel 2. Pinkus & Co, Froschaugasse 7, Zürich 1.

UNITED STATES OF AMERICA: Stechert-Hafner Inc., 31 East 10th Street, New York 3, N.Y.

Joseph Brownfield, 15 Park Row, New York 38, N.Y.

VENEZUELA: Luis Tarcsay, Calle Iglesia, Edif. Vittoria Apto 21, Sabana Grande, Caracas

or

Kultura Hungarian Trading Company

for Books and Newspapers

Budapest 62, P. O. B. 149.

Index: 26843