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The New Hungarian Quarterly

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The New Hungarian Quarterly

VOLUME XIX * No. 69

SPRING 1978

BOOKS AND AUTHORS

ARTS AND ARCHEOLOGY

THEATRE AND FILM

MUSICAL LIFE

This issue went to press on November 14, 1977
An index to vol. XVIII, the issues 65—68 published in 1977, is attached

FROM Z TO A

Last time I encouraged readers to put aside conventional habits and start with the middle of the paper, with the press survey, since that section covered a number of articles that brought out the specific aspects of Hungarian society and politics. This time I should like to suggest a start even further back, at the Arts and Archeology section. This is all the more easy for me since I know that practised readers start there anyway, first looking at those recurring features that establish the continuity of a periodical. Since it is part of the ambition of this paper to inform on the intellectual, economic, social, and political trends, difficulties and successes of a small country, one hopes that the stones of these permanent features will, in the course of the years, coalesce to make up a mosaic. The experience on which this knowledge of readers' habits is based is both personal and shared. I have questioned English and American readers, I have watched visitors when they pick up the paper, and that is what I do myself when looking at other periodicals. What's more the back of each issue of the NHQ contains most of the illustrations, and it is ancient editorial and readers' lore that pictures are looked at first, even before headings and captions.

Let us then start with the Arts and Archeology section. Mária Illyés writes about the Tihany exhibition of the octogenarian Aurél Bernáth, the grand old man of contemporary Hungarian painting. Bernáth's name and art are part of the intellectual image of Hungary today. It appears natural to the three generations now alive that there should be Bernáth paintings in museums. Their reproductions on the walls of homes, and in coffee table books, are part and parcel of Hungarian cultural households. Mária Illyés places herself in the position of an outsider. She argues that Germans would like his early paintings, the Mediterranean beauty of the works of his maturity is bound to appeal to the French, while those of his ripe old

age are typically Hungarian. The article describes this development, Aurél Bernáth's "craftsmanship unequalled taste, and exquisite refined vision."

Zoltán Nagy's art review tells of a man and woman whose lives and art were closely intertwined. Tibor Vilt, and Erzsébet Schaár, who died in 1977, both sculptors, were married to each other. It is characteristic of the present Hungarian interest in art that what amounts to a pilgrimage from Budapest to Székesfehérvár, where works by the two sculptors are exhibited in conjunction, and confronting each other, takes place each Sunday. If it were up to me, I would pack the display and take it on a tour of the galleries of Europe, and why only Europe, it would interest America as well. What I have in mind is not only 57th street and Madison Avenue but the art lovers of São Paulo as well. The two sculptors lived their life together, as artists as well. They survived the difficult days and years of the past half century in Hungary. Their works only share the white heat of experience and passion, their manner and style differ. Both show the influence, or rather inspiration, of the *isms* of their time, but Erzsébet Schaár and Tibor Vilt both speak in their own voice which is simultaneously Hungarian and European.

György Horváth's article shows the nature of the shared hydrological system to which the rivers, streams and sources of Hungarian art belong. Presenting the work of four young artists offers him an opportunity to discuss the problem of tradition and renewal. Writing of Daniela Bikácsi's water colours he asks rhetorically what that certain Hungarian tradition is, the answer being obviously Aurél Bernáth's painting. An outsider could not really make sense of that, Horváth goes on. Though one should like to pride oneself that editorial perspicacity produced the conjunction of the two articles, that is a joy that has to be done without. György Horváth refers to Bernáth because he *is* contemporary Hungarian tradition, but the outsider, in the present case a reader of this issue of the NHQ, is no longer an outsider by the time he gets to Horváth's article, since the aim of the piece on Bernáth was none other than familiarizing outsiders with the salient features of Hungarian art. An outsider will of course call out at first sight, faced with one of János Percz's works: "That's Hungarian!" Why this should be so, although Percz is outside the mainstream of the tradition, is explained by Rezső Szíj.

*

Having started with the back of the paper, let me continue with Books and Authors, another permanent feature. In this case there is a connection between Zoltán Iszlai's notice of recent fiction and the extract from György

G. Kardos's *The end of the story*. May I suggest that readers look through the book review first, since that will not only tell them a great deal about the author, but also about this story set in the Palestine of the first Arab–Israeli war, allowing them to read the extract, as it were, in context. The story and the setting are remote from contemporary Hungary and its concerns, but the attitudes expressed, the irony and self-irony, the realist mode of depiction that shows empathy with the work of the great innovators, are all nevertheless highly typical of present Hungarian writing. Ferenc Sánta's story The "Initiation" on the other hand deals more directly with a past, but still present, Hungary.

The poet Anna Hajnal died last year at the age of seventy. Hers was a voice that was immediately recognized as important by the best critics when she began publishing in the thirties. In recent years, following the death of her husband, her poetry flared up with the ultimate wisdom and sensibility that the proximity of death sometimes brings to a true artist. We publish three fine poems from her last period in Daniel Hoffman's and Kenneth McRobbie's translation.

*

In "The strength of détente," the leading article of the current issue, Frigyes Puja, the Foreign Minister, sums up his experiences at the 1977 session of the UN General Assembly, and as the heading itself implies, restates his confidence in détente.

Frigyes Puja points out that the majority of the speeches made showed a sense of responsibility and a readiness to cooperate, in other words the intention to defend détente, going on to establish that the 1977 session of the General Assembly also helped strengthen that cooperation between the socialist and the capitalist countries, which is certainly one of the most important elements of détente. The speech made by the Hungarian Foreign Minister also served this noble aim, and it is here published in full, as a document. The examination of the way the provisions of the Helsinki Final Act have been implemented so far took place in Belgrade concurrently with the session of the UN General Assembly. Ambassador János Petrán, who led the Hungarian delegation at Belgrade, expressed how seriously Hungary took the whole question of détente, and how much the country does to ensure the implementation of the spirit of Helsinki in everyday practice. The most important parts of his speech are also printed in this issue.

Year after year the NHQ publishes a wealth of articles on economic affairs, assessments of the situation, case studies, etc. In keeping with the character of the paper, authors endeavour to satisfy the highest professional

standards, always bearing in mind, however, that the NHQ is read not only by economists or businessmen. It has always been the opinion of those who edit this paper that those outside can most directly understand the way a country progresses through its culture, and most analytically through the eyes of economists. In the current issue József Drecin, the Deputy Chairman of the National Planning Office, publishes a paper on Hungarian industrial and investments policy, thus presenting the most important factors in Hungarian progress. He emphasizes that "in selecting development objectives, targets of industrial development called upon to further dynamic growth must be brought into harmony with the requirement of export orientation and investments must be made with a view to the rational utilization of limited raw material and energy resources while realizing growing industrial exports."

Readers of the NHQ need no introduction to János Fekete, the Deputy President of the Hungarian National Bank, an expert of international standing on monetary and financial problems who often appears on platforms abroad as well. His present article "Monetary and financial problems East and West" is based on an address delivered at the October 1977 session of the Workshop on East-West European Economic Interaction. When offering the text for publication he specially stressed that the views expressed were his own, and should not be considered as an official statement of either the Hungarian National Bank or any other Hungarian authority. What he has to say is simultaneously bold, thought-provoking and practical. The three modifiers are obviously connected. It is thought-provoking because it is bold, and it is bold because it proposes concrete courses of action East and West. I should not like to spoil readers' enjoyment of the skill with which János Fekete presents his case, that is why I merely quote the last sentence: "The time has come for a new Bretton Woods."

Readers are familiar with Professor Bognár as a writer on economic questions; this time, however, he figures not as an author but as the subject of an interview, and what he discusses is not the economy, but Hungarians in the diaspora. József Bognár is President of the World Federation of Hungarians, in other words of that organization which helps Hungarians abroad to nurse their native language and culture, in the broad sense of the term, as well as assisting and encouraging them to visit their country of origin. The writer Árpád Thiery, who prepared the interview, discusses with József Bognár how that ethnic consciousness which is increasing the world over, manifests itself in the case of Hungarians.

János Gosztonyi's contribution to this issue is closely related to the Bog-

nár interview. In August 1977 three hundred Hungarian teachers, writers, clerks in holy orders, club and association officials, and other professional men and women who live abroad took part in the 3rd Native Language Conference. János Gosztonyi, Secretary of State in the Ministry of Education, here sums up the principal issues. He stresses that this was the first occasion that representatives of Hungarians living in neighbouring socialist countries took part in a conference of this kind, and he also expressed his sincere regrets that the representatives of the two million Hungarian inhabitants of Rumania did not put in an appearance. Gosztonyi pointed out that he thought it most important that representatives of Hungarians from neighbouring countries should take part in the type of work urged by the conference, "the more so as—beyond mutual acquaintance—we can learn a great deal from one another, can assist one another in fostering our common native language and our shared culture. Without these representatives the promotion and development of Hungarian as a native language, and of Hungarian culture cannot be complete in the true sense of the term."

Gosztonyi discriminates between the position of Hungarians in neighbouring countries, and those in the diaspora. After discussing the differences and putting on record what remains to be done, János Gosztonyi stresses that, when providing facilities for native language teaching for national minorities living in Hungary, provision was made for greater numbers than shown in census figures. A knowledge of history has led to the recognition on the part of both the government and public opinion that this was needed.

But can one learn anything from history? The question is suggested by the title of a critical notice by Béla Köpeczi of a noteworthy book by Dániel Csatáry on Hungarian-Rumanian relations between 1940 and 1945. It was issued by the Publishing House of the Hungarian Academy of Sciences. The period was a particularly painful one for both nations. Relations primarily affected the position of Transylvania during the Second World War. Béla Köpeczi, who is a native of Transylvania, reviews the considerable documentary material assembled and processed by Csatáry. Nazi blackmail was at their very core. Transylvania was used as a threat to obtain a greater contribution to the Nazi war effort, now from the Rumanian, and now from the Hungarian government, finally producing what has become known as the 2nd Vienna Award which divided Transylvania. Book and notice, describe the nationalism of the ruling classes of the two nations, which influenced a large section of the peasantry and working class, as well as many professional people. This could happen because of the injustice of the Treaty of

Trianon (1920) which awarded not only areas of mixed population, but also such with Hungarian majorities to other countries. Csatáry uses documents to illustrate both the revisionist policy of the Hungarian ruling class, as well as the process of Rumanianizing and the statistical manipulations of the Rumanian ruling class. A vicious circle was the result which appeared to be unbreakable. Csatáry, in his book, erects a worthy monument to all those, in both countries, who dared stand up to the all powerful nationalist tide. Csatáry's book, Köpeczi writes, is a suitable reminder of the importance of the national minorities question, not only for the nations affected but for the whole Danube region.

In the course of 1977 numerous articles appeared in Hungarian periodicals discussing the birth of a fresh way of looking at history. They are the subject of István Bart's Review of the Press. He points out that the Hungarian attitude to history, and Hungarian historiography, both scholarly and journalistic, are all a symbol of the secular misery of Hungarian history. Ongoing debates and series of books on history for the general public, as well as scholarly research, all suggest that much is being done in Hungary today to help overcome those historical contradictions that are ready for it, registering those that still appear insoluble, thus contributing to a process of clarification which will occupy the nations of the Danube basin for some time to come.

The NHQ, using its own ways, endeavours to contribute itself to this work, clarifying issues, and informing, as best as it can.

THE EDITOR

P. S.

The page proofs of this issue were being corrected when Secretary of State Cyrus Vance, as the personal representative of the President of the United States, returned the Crown of Saint Stephen to its lawful owners, the Hungarian people. Printing procedures permit no more at this stage than an expression of joy, and a reference to the heading of the first article in this issue: The strength of détente.

The next issue contains two articles, one a detailed account of the day the Crown was handed back, the other discusses the history of the Crown as a work of art.

The reproduction opposite page 168 of this issue does not show part of the Crown of Saint Stephen, but the Monomachos crown which according to the Hungarian scholarly consensus was sent to King Andrew I. by the Emperor Constantine Monomachos. It is published as an illustration of an article on the 175 years of the Hungarian National Museum.

THE STRENGTH OF DÉTENTE

by

FRIGYES PUJA

One can say without exaggeration that, throughout the world, tense expectation anticipated the 32nd Session of the United Nations General Assembly. The unsatisfactory way in which the international situation has shaped lately, the way the process of détente has got stuck in its tracks, and a variety of actions directed against it in developing capitalist states, have given rise to concern in the majority of countries. Many feared that the atmosphere of the Assembly would not be what it should as a result of anti-détente manoeuvres. This, however, did not happen. The general debate of this year's General Assembly could, to a certain degree, be interpreted as a demonstraiton in favour of détente and peaceful coexistence. This all bears witness to the strength and deep roots of the process of détente.

Two factors significantly influenced the atmosphere and the mood of the session. On the one hand the new initiatives taken by the Soviet Union and other socialist countries concentrated attention on the most important problems of peace and security; on the other hopes placed in détente were revived by talks which Andrei Gromyko, the Foreign Minister of the Soviet Union, had with President Carter, and Secretary of State Cyrus Vance. The way the positions of the two great powers on strategic arms limitation approached each other, and the joint Soviet-American communiqué on the Middle Eastern situation, proved that constructive conversations and good will by both sides can produce progress even as regards the most complex international problems.

It is shared experience that, though the general debate of a particular UN General Assembly cannot solve specific problems, it can offer a more or less reliable mirror-image of the currents of world policy. It is therefore worthy of attention that the contributions to the general debate in their majority showed a sense of responsibility, a readiness to cooperate, and an intention to defend the process of détente.

Many stressed the need to put peace and security on a firmer basis, demanding more effective steps in that direction. The majority of the delegations looked to the recommendations made by the Conference on Security and Cooperation in Europe, and the principles there recorded, as examples that were worth following. In this situation a new initiative by the Soviet Union, suggesting that the UN General Assembly issue a statement on firming and deepening the process of détente, and that it pass a resolution on the warding off of dangers of a nuclear war, received a favourable response.

Disarmament was accorded a central place in just about every address. This shows that the majority of states recognises the importance of this question. The representatives of socialist countries explicitly stressed the idea of a world conference on disarmament, which could be appropriately prepared by the special session on disarmament of the General Assembly convened for the spring of 1978. Some suggested that all disarmament negotiations come under the aegis of the UN, including a variety of negotiating platforms which do not belong to the world organization; this, however, given circumstances now prevailing, would hinder rather than the facilitate the solution of problems.

Those who addressed the Assembly discussed the acute crisis points of the international situation in detail, and urged that they be settled peacefully and justly. When discussing the Middle Eastern crisis it became apparent, however that Israel still shows reluctance to agree to a just settlement, and that specific tactics of escalation are employed in order to force the Arab countries to make further concessions. The interested Arab-countries were able to experience once again that only strengthening cooperation with the socialist countries, particularly the Soviet Union would prompt Israel and her allies to a peaceful settlement that would satisfy one and all. Great prominence was given in the debates to the problems of southern Africa, to the liberation of the people of Zimbabwe, the independence of Namibia, and the human rights of coloured people in the Union of South Africa. There was general agreement that the solution of these problems could not be put off for ever.

Just about every address touched on human rights. An important feature was a decided opposition on the part of the majority to all attempts to manipulate this question. What was pointed out was that the greatest need was that an end be put to gross and mass offences against human rights which took place in Chile, the Union of South Africa and other countries.

Representatives of a hundred and forty two countries addressed the general debate of the 32nd session. Furthermore the General Assembly admitted two new members, the Socialist Republic of Vietnam and the Republic

of Djibuti to the United Nations Organization. All this points to a process which was speeded up in recent years: the UN and the other international organizations in harmony with the objectives and principles of the Charter, are increasingly progressing towards universality. Hungarians are made particularly happy by the membership of the Socialist Republic of Vietnam. It is certain that the contribution of this country, which has suffered so much, will significantly assist the effectiveness of the work done by the UN.

Foreign ministers availed themselves of the opportunity offered by this session to conduct bilateral talks, as they had done on previous occasions. The foreign ministers of socialist and capitalist countries exchanged views on timely international problems, on various points on the agenda of the General Assembly, and on relations between their countries. The 1977 session of the General Assembly therefore was not only of service to the cause of peace and security, it also strengthened one of the most important elements of détente, that is cooperation between socialist and capitalist countries.

The Hungarian delegation expressed the views of the government on every important international question both in the general debate and in committee. With our own modest resources we also did our bit to ensure that the work of the 1977 General Assembly be successful.

The Central Committee of the Hungarian Socialist Workers' Party at its November 1977 meeting also stated emphatically that the enemies of détente would not be allowed to get on top, and that the policy of peaceful coexistence and cooperation would then go on to prove itself successful.

DEEPENING AND CONSOLIDATING DÉTENTE

Text of the the Hungarian Foreign Minister's address to the UN General Assembly, October 1977

The international activities of the Hungarian People's Republic continue to serve the quest for a lasting peace and more stable security. Hungary is happy to know that a similar policy is being pursued by the friendly socialist countries, as well as by other countries of a socialist orientation and with progressive governments. Such endeavours can take a great deal of the credit for the advancement of peaceful coexistence and of détente.

The prevalence of détente has done much to expand cooperation among countries with different social systems, to bring the process of decolonization into its final phase and to consign to oblivion dictatorial régimes that were once believed to be perpetual, as well as to help certain acute hotbeds of crisis reach settlement. The climate of détente helps make progress also in the difficult issues of disarmament and other questions.

This is perhaps just what the opponents

of détente find too much of a good thing, something that they cannot, of course, openly admit and therefore choose to blur. Yet it is not difficult to discern the true concerns of the opponents of détente, who are again attempting to drag out the hackneyed and abortive concept of the policy of force and want to obtain military supremacy in an attempt to squeeze political concessions from the socialist and other progressive countries. Prompted by this motive, they seek to introduce "new" elements into international relations which actually serve to hold back the process of détente. In pursuit of their goals they openly interfere in the internal affairs of others, primarily the socialist countries.

All of these facts cause legitimate concern and anxiety to those who have a sincere interest in extending détente and international cooperation. My Government takes satisfaction from the fact that, in addition to a wide range of States, hundreds of millions of working people—workers, peasants and intellectuals—are taking up an increasingly forceful position against efforts that pose a threat to détente. This, too, is an important contributory factor to the optimism with which the Government of the Hungarian People's Republic is facing the future, in spite of the unsatisfactory aspects of the prevailing situation.

The aforementioned attempts by the opponents of détente cannot be viewed with indifference by the United Nations. Hungary regards as timely, and warmly welcomes that, on the initiative of the delegation of the Soviet Union, the General Assembly included the item, "Deepening and Consolidation of International Détente and Prevention of the Danger of Nuclear War" in the agenda of its thirtysecond session. Each and every country has a share of the responsibility to bear in the strengthening of peace and security and in the extension of détente. It is indisputable, however, that in these efforts a special responsibility is incumbent on the great Powers. We are all aware of the outstanding role played by the improved relations between the Soviet Union and the United States of America in setting into motion the process of détente. The pattern of widening cooperation, which began to emerge between those two large countries in the early 1970s, contributed substantially to the settlement of some complicated international problems. Now the opponents of détente are sniping at the results and the future of détente, principally by scheming to impair Soviet-American relations.

The expansion of bilateral relations between the other socialist and capitalist countries is similarly of great importance in efforts to strengthen peace and security. My Government's awareness of this is indicated by the high-level meetings and successful talks it has arranged with other countries. Of particular relevance in this regard are the highly productive visits by János Kádár, First Secretary of the Central Committee of the Hungarian Socialist Workers' Party and Member of the Presidential Council of the People's Republic, to Austria, Italy and the Federal Republic of Germany. We shall adhere to this policy in the future as well.

Recent years have seen particularly great strides taken towards peace and security in Europe. My Government devotes special attention to strengthening peace and expanding cooperation in Europe, and it has taken a whole series of practical steps to give full effect to the principles and recommendations contained in the Final Act of the Helsinki Conference. The Belgrade meetings must be considered an important stage in this process. At that Conference my Government is seeking to ensure appropriate conditions that will enable the representatives of the participating States to review, in a constructive spirit, the results achieved ing the implementation of the Final Act, to take account of the experience hitherto gained and to survey the tasks that lie ahead.

The Hungarian People's Republic places particular importance on contributing, with-

in the modest means at its disposal to the halting of the arms race and to the elaboration of additional disarmament measures. Hungarian representatives are guided by this same desire on all international platforms, particularly here at the General Assembly and in the Geneva Committee on Disarmament, as well as at various bilateral and multilateral talks. We are convinced that political détente should be followed up by positive measures in the military field, without which détente can hardly be expected to last.

My Government is concerned about the attempts of some circles in the developed capitalist countries to whip up the arms race once again. The incessant rise in arms expenditures of the NATO countries, and the plans for the production of new types of weapons, have an adverse effect on current negotiations concerning certain disarmament problems, and on the international climate in general.

We, for our part, attach particular importance to the Soviet-American Strategic Arms Limitation Talks, as they have far-reaching implications for the future of the process of détente.

One cannot be satisfied with the present state of the Vienna talks on the reduction of armed forces and armaments in Central Europe. Those talks have been going on for over four years now, without making any substantive progress.

An agreement on both the limitation of strategic offensive arms and the reduction of armed forces in Central Europe can only be reached if the parties involved adhere to the principle that nobody's security should be prejudiced by any disarmament measure, and only if the Western negotiating partners give up their attempts to obtain unilateral military advantages.

The general and complete prohibition of nuclear-weapon tests remains an immediate task of the highest importance as part of the control of nuclear armaments. An encouraging and positive response was the affirmation, in Soviet Foreign Minister Gromyko's statement, of the Soviet Union's readiness, by arrangement with the United States and Great Britain, to suspend underground nuclear-weapon tests for a certain period even before the other nuclear Powers accede to the future treaty. One can only hope, and indeed expect, however, that such accessions will be forthcoming before long.

It would serve to reduce the risk of nuclear war if the participants in the Helsinki Conference accepted the proposal, put forward by the Political Consultative Body of the Warsaw Treaty at its Bucharest session last year, that the States party to the Final Act of Helsinki should assume, under an international treaty, an obligation to refrain from being the first to use nuclear weapons against each other. We deplore NATO's rejection of that proposal, for it indeed merits serious study.

We think that we are making a contribution to the final elaboration and conlusion of a comprehensive international agreement on the prohibition of chemical weapons and on the destruction of their existing stockpiles as we are also willing to conclude, as a first step, an agreement banning at least the most dangerous instruments of chemical warfare. The Government of the Hungarian People's Republic considers it a matter of extreme urgency that a treaty be concluded on the prohibition of the development of new types of weapons of mass destruction and that an international agreement be signed under which all States would undertake not to use force in international relations. The relevant drafts of the Soviet Union provide an appropriate basis for starting concrete negotiations. There are countries that, clearly for motives contrary to these goals, wish to avoid concluding such treaties.

We look forward with expectation to the special session of the General Assembly devoted to disarmament. We feel that, because of its impact on world public opinion, it will possible there to bring a favourable influence to bear on the States that at present, for various reasons, keep

aloof from disarmament efforts. The common cause would not be advanced if efforts seeking rash modification of present working procedures in the search for solutions to certain disarmament problems were to gain currency at that session. We further expect the special session to agree on definite measures designed to promote the early convening and successful outcome of a world disarmament conference.

From the point of view of peace and security particularly great emphasis should be placed on eliminating the hotbeds of tension by political means and on blocking the way to the emergence of new critical situations.

One of the longest-standing is the Middle East, where the protracted crisis has proved a heavy burden. More than ten years after the Israeli aggression of 1967, the illegal occupation by Israel of Arab territories and the denial of the rights of the Palestinian Arab people persist in defiance of numerous resolutions of the Security Council and the General Assembly. What is more, by establishing a growing number of settlements and by extending the application of Israeli laws to occupied territories, the Government of Israel offers evidence that it is striving for a final annexation of Arab territories.

My Government still holds that the Geneva Peace Conference, if attended by all parties concerned, including the Palestine Liberation Organization, is an appropriate platform for a comprehensive settlement of the crisis. What is needed is to have agreements elaborated whereby Israel withdraws its troops from every Arab territory occupied in 1967; thus the national rights of the Palestinian Arab people, including the right to establish their own State, would be recognized and enforced; and the security of all nations and States in the region be guaranteed. In order to achieve these agreements, it is necessary for the Arab and the socialist countries to cooperate effectively and to for the spokesmen for the dead-end "step-by-step" policy to learn at last to live with the facts.

The Government of the Hungarian People's Republic is deeply concerned over the armed conflict in the Horn of Africa, which is detrimental to the peoples of that region and provides encouragement to the efforts of imperialism and to the reactionary forces collaborating with it. It serves to divert attention from the Middle East and from the urgent situation in the southern part of Africa. It deals a major blow at African unity, and it may create a dangerous precedent. The Government of the Hungarian People's Republic condemns any armed attack on other countries and any manipulation of liberation movements. We feel that the solution lies in a negotiated settlement of contentious issues.

A qualitatively new situation in that part of the continent with the disappearance of the *cordon sanitaire* around the racist regimes in southern Africa. The formation of a majority government in Zimbabwe and the attainment of independence in Namibia are immediate tasks that need to be carried out, with advantage being taken of the opportunities, while the oppressive régime of the Republic of South Africa stands out irrevocably as the issue of the day. Great possibilities are, nevertheless, coupled with great dangers, since imperialism wishes to force sham solutions on the interested parties in order to save its own economic and strategic positions.

The Government of the Hungarian People's Republic, which has from the outset been in favour of eliminating the colonial system, wishes the forces fighting against colonialism and imperialism to be more united than ever in stating their case and to draw up more viable programmes for social progress. We are convinced of the ultimate success of their struggle. My Government opposes apartheid, too, and our representatives acted accordingly at the World Conference for Action against Apartheid, held in Lagos.

The Hungarian People's Republic has not altered its position on the question of

Cyprus. It urges a settlement that will guarantee the independence of the Republic of Cyprus, with due regard to the interests and equality of the two communities that live there. An international conference should be convened under United Nations auspices. This would serve a useful purpose in helping to settle the question of Cyprus.

The reduction of tension and the strengthening of general security on the Asian continent would be greatly improved by a settlement of the situation on the Korean peninsula. My Government continues to lend staunch support to the just endeavours of the Government of the Democratic People's Republic of Korea to attain the peaceful reunification of that country.

The Hungarian Government attaches great importance to the extensive implementation of human rights. As is shown by experience, it is the socialist system of society that is best equipped to ensure in practice that people live a life of human dignity and enjoy human rights to the fullest measure.

Some circles employ what is, to say the least, a peculiar approach to human rights. They are absolutely silent on fundamental human rights such as, for instance, the right to work and the right to medical care; they keep quiet about racial discrimination and equal rights for, among others, women; and they are chary of speaking about such paramount matters saying that the non-enforcement of these deprives political rights of any substance and makes their enjoyment illusory. This reveals the nature of the political aims served by the extensive campaigns on the human rights issue.

The member states of the United Nations will comply with their obligations if they make joint efforts to put an end to gross and mass violations of human rights, if they abolish the remnants of the colonial system and eliminate racial discrimination, if they assist in restoring human rights in Chile, South Korea, South Africa, and the Israeli-occupied Arab territories.

My Government regards the United Nations institutional system concerned with human rights as being sufficient and adequate to promote the effective respect for and observance of such rights throughout the world.

Efforts to develop the economic relations of States and to place international economic relations on a democratic and just basis have come to play an increasingly important role in international life. The Government of the Hungarian People's Republic devotes special attention to this set of problems.

It is aware that a truly broad-based range of external economic relations can be based only on conditions of lasting peace and stable security, and that the serious problems faced in the field of international economic relations can only be resolved in a prevailing climate of détente. On the other hand, however, we firmly believe that the advancement of détente and the strengthening of peace and security cannot be separated from the quest for solutions to economic problems. It is our conviction that placing international economic relations on a new basis is a problem of universal scope and that efforts to achieve this should include searching for equitable solutions to the economic problems of developing countries.

My Government will continue to devote considerable attention to the economic problems of developing countries and will, within the limits of possibilities, make further efforts to promote their economic development. In no way can we disregard, however, the historical and continuing responsibility that devolves on certain developed capitalist countries for the economic backwardness of developing countries. Attempts to blame both the developed capitalist and the socialist countries on this score without making any distinction between them are unjust and lack proper foundation.

External economic relations play an immense role in Hungary's economic development. One of the main sources of Hungarian economic achievements is economic cooperation with the other socialist coun-

tries within and outside the framework of the Council for Mutual Economic Assistance, but the dynamic growth of our economic cooperation with the developed capitalist countries and with numerous countries of the developing world is likewise growing in importance. The growth of trade with the developed capitalist countries has been slowed down by discriminatory measures which are not being removed as quickly as desirable. Certain groups in the West come out openly against expanded cooperation between socialist and capitalist countries, trying to present the development of economic ties as something that served only the interests of the socialist countries, demanding political concessions from them in exchange. My Government resolutely rejects similar attempts and reaffirms its position in favour of establishing equal and mutually advantageous economic relations free from discrimination. It is hoped that those efforts, contrary as they are to the spirit of détente and to present-day realities, will be isolated and that East-West economic cooperation will receive a fresh impetus.

While the results achieved by the United Nations in pursuing its purposes and principles as enshrined in the Charter are not negligible, the Hungarian delegation agrees with those who urge the world Organization to be more action-oriented in its contribution to the attainment of those goals, that is primarily the safeguarding of peace, the strengthening of international security, the development of international relations and the progress of nations. The Charter offers a number of opportunities that have not yet been properly exploited for increasing the effectiveness of the United Nations. It is our common duty to use them to advantage in accordance with its spirit and letter. The Hungarian People's Republic still favours the adoption of measures likely to strengthen the role of the United Nations without amending the Charter.

HUNGARIANS AT HOME AND ABROAD

by

JÁNOS GOSZTONYI

The reports, lectures, and contributions we have heard at the conference have drawn up a fair balance of the native language movement's history.

The first conference of this sort met in Debrecen seven years ago. That served orientation and mutual acquaintance. It was the conference of high hopes, but not devoid of doubts and misgivings.

Four years later, in Szombathely, we were already able to speak about hopes fulfilled—with fewer doubts and decreasing misgivings. Going on from surveys carried out and action taken, we were able to get on with the elaboration of methods. Textbooks had been produced, and holiday camps to teach children, as well as refresher courses for teachers had been started. At that second conference people met who already knew each other as sharers in work and aims, people who not only spoke Hungarian to each other but found a common language also in another sense. The fundamental principles and the standards of cooperation had taken shape. The approach to the timely problems was already more or less clear at that stage.

This is how we reached the present, 3rd Conference which is not only a worthy continuation but also represents qualitative progress.

One of the speakers said early on that it was difficult to summarize in ten minutes all that had happened in the course of four years. How true! The impact of the native language conferences and of the entire movement is unquestionable. Another speaker said: "... the seven years of the movement have left their mark on the diaspora, they moved people of goodwill;

The Third Hungarian Native Language Conference, organized by the World Federation of Hungarians, was held between August 13 and 18, 1977, in Budapest. On the invitation of the Presidential Council of the Hungarian People's Republic, it was attended by three hundred prominent Hungarians living abroad: professors, teachers, writers, artists, clergymen, officials of Hungarian associations, etc. This is a somewhat abridged version of the closing address given by János Gosztonyi, Secretary of State in the Ministry of Education.

a growing number are moving closer in mind and are building up lasting contacts with Hungary, because they know that the preservation of their native language and of Hungarian culture would not be possible in the long run without the mother country's help." The reports of Hungarians abroad show that things are bubbling around issues like the preservation of the native language, a growing awareness of being of Hungarian extraction, and furthering the cause of Hungarian culture on various levels and on an ever broadening basis. That new associations and men and women working in a great variety of fields have joined it bears witness to the strengthening of the movement.

Horizons were further widened and the type of subjects studied further extended at this conference. Folk art has been given its rightful place. We have acquired a great deal of new knowledge and have been informed about many new initiatives and achievements.

All this is due to Hungarians living abroad whose lively activity was one of the characteristic features of the 3rd Native Language Conference.

It is pleasing that the conditions of teaching Hungarian and of promoting Hungarian culture are improving in some countries. It is highly satisfactory that authoritative quarters in an increasing number of countries recognize the values inherent in the autonomous existence of ethnic groups and the growth of their scope—which all tend to enrich the culture of the host country.

The native language conferences and the entire movement have done their bit to help amplify Hungary's cultural contacts. Enthusiastic supporters, writers, poets, translators, teachers, publishers, and associations have done a great deal to acquaint people with the valuable creations of Hungarian culture and to help spread and propagate them.

I have mentioned a few questions without any claim of exhausting the subject; I did so to prove that the distance we have covered so far and the perspectives of the future can give us confidence.

For the first time now representatives of Hungarians living in neighbouring socialist countries participated in the work of the Native Language Conference. We welcomed them with great pleasure, and we sincerely regret that there were no representatives of the Hungarians living in the Socialist Republic Rumania amongst them. In the future, too, we shall attribute great importance to the participation in our work of the representatives of the Hungarians living in the neighbouring countries. We shall do our best to ensure that they should take part. The more so as—beyond mutual acquaintance—we can learn a great deal from one another, can assist one another in fostering our common native language and our shared

culture. Without these representatives the promotion and development of Hungarian as a native language and of Hungarian culture cannot be complete in the true sense of the term.

However, from the point of view of the native language movement, we must clearly distinguish between the situation of Hungarians in neighbouring countries and of those in other parts of the world. The Hungarian-speaking inhabitants of the neighbouring countries are not immigrants but natives. Their ancestors have lived for centuries—for a thousand years—in what is their native land. It was not their fault that, in the course of history, frontiers shifted. The preservation of their native language and the furthering of their folk culture and national heritage is the business in the first place not of some sort of a movement but rather of the laws, institutions, or rather network of institutions of the countries in which they live.

This is how Hungary understands its own role. There are national minorities also in Hungary. According to the published figures, their number is not large—about 1 or 2 per cent of the total population. I wish to stress, however, that as far as e.g. education is concerned, these figures are not used as limiting factors. Hungary strives to create possibilities of an education in their native language for various national minorities to a degree surpassing their percentage. Young people attend national minority schools whose parents belong to the minority in question though the children themselves hardly speak the native language of their parents. The number of such kindergartens, of schools, and of teachers working there has considerably increased in recent years. Bilinguism is desirable and so are bilingual notices even in places where members of the national minority make up just a tiny part of the population.

We have heard here with pleasure that in the Soviet Union, in Yugoslavia, in Czechoslovakia, and obviously in all those countries where this question is being solved in the terms of Leninist principles, national minorities live and develop freely and carry out their role of being a "bridge."

We consider the solution of the national minority issue the domestic affair of the socialist countries. However, this point of view does not mean indifference. How could one be indifferent when hundreds of thousands kith and kin and friends live on this and the other side of the frontier! Their lives, fate, and situation influence the mood of Hungarians in Hungary—just like the situation and destiny of national minorities here affect their own mother nation.

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It was often said on previous occasions, and even now the issue was raised in some instances, that this movement concerned with fostering the Hungarian as a native language should be non-political. There is really nothing objectionable about this. In order better to understand our common affairs and to eliminate eventual disturbing elements, it is even a good thing to speak of this whenever the problem comes up. It has often been said and it cannot be repeated too often that by supporting the native language movement the Hungarian People's Republic does not intend to force its own aspirations and ideology upon other participants. The movement is not aimed at luring people home—on the contrary, we exhort those living abroad to be good citizens of their host country, whether it be the USA, Australia, Belgium, Canada, or any other place. This must be stressed all the more as we know well that one cannot go on transplanting either trees or human beings.

The only aim is really that in the course of this common work in the movement to foster the native language and through the common promotion of Hungarian culture, a decent human relationship should evolve towards present-day Hungary, that is the Hungarian People's Republic.

This does not mean that everything in this country must be approved. We wish this all the less since we ourselves are often dissatisfied with conditions here. Criticizing everything is pretty much the fashion with us, too, and it seems that in many cases one should rather do something than just criticize. Industrial discipline is unsatisfactory in many places. Idlers in the building trade are a permanent subject for cartoons. Some people still say about Hungary that the régime here is based on giving orders. When reading allegations like that I often think how good it would be if orders were carried out everywhere.

In the wake of the large-scale development of the national economy the manpower shortage has become chronic. Alcoholism is certainly not a specifically Hungarian problem, but it weighs heavily on Hungary as well. This condition ruins the happiness of a great number of families and children—and so far efforts to curb it have not produced the desired results.

We are building socialism in Hungary. By its very nature, socialism has to be a collectivist society. Many an improvement and much progress has been achieved as far as the shaping of community feeling, community consciousness is concerned; much that cannot be registered in any other social system. But, alas, egoism is still strong, as are living only for the day, profiteering and other harmful human traits against which we once fought.

I can give more examples. We have made much headway in developing education in this country. Ninety per cent of children finish general school

by school-leaving age. This is a noteworthy achievement. And the fact that 95 per cent of children who finished the eight forms of the general school continue in secondary schools is a still greater result. But, alas, for years and years now, we have been unable to whittle down that 10 per cent, the proportion, that is, of those who do not finish general school. It follows, however, from the very nature of the socialist system that we must see to it that every child should finish general school at least; otherwise, the differences we have successfully done away with will again emerge in childhood.

While taking all these cares and troubles into account, we Hungarians living here, in the home country, are proud of socialist Hungary. Not only on account of our material progress. Given certain circumstances, material output can rapidly be increased in our age, especially if one starts from a low level. Towns and villages undergo rapid transformation nowadays, although in the case of Hungary this is particularly remarkable if one considers the low starting-point and the limited possibilities.

When speaking of progress, I also have in mind the policy which aspires for the greatest possible harmony amongst all citizens of the country. I have in mind the development of human relationships. Peasant women do not prematurely age nowadays as they did before the war in this country, and humble deference is no longer characteristic of the peasantry. I have in mind also national unity which has evolved on the foundations of socialism to a degree never experienced before. When speaking of all this, I must add something. It is often said—and it was mentioned here, too—that the United States is the country of unlimited opportunities. I have never lived in the United States, so I cannot judge to what extent this statement is true. What I know, however, is that Hungary is certainly not a country of unlimited opportunities. There are many factors influencing and restricting us, from the scarcity of natural resources to the limits created by history. And when speaking of decent feelings, we ask for everybody's understanding, at least to the extent shown in Pope Paul VI's address to the Hungarian delegation on the occasion of János Kádár's visit. "We are of the opinion," the Pope said *inter alia*, "that experience so far justifies the distance we have covered, justifies our having carried on a dialogue on common problems, always bearing in mind the respect for the rights of the Church and the faithful, and remembering, at the same time, that we should be open to and have sufficient understanding for the particular cares and activities of the state."

Frankness and tolerance have, no doubt, been important driving forces, up to this very day, of the movement for fostering the native language. It was said here, at the conference, that we should go even further in practising

this virtue, right up to the point of not speaking anymore of Horthy's Hungary in the way we do—in order to better promote the rapprochement of certain circles of Hungarians living abroad. Permit me to quote, in this connection, from Helmut Schmidt's toast on the occasion, again, of János Kádár's visit:* "What we are able to accomplish is determined by the extent to which we are inclined to have regard for the other party's point of view as differing from our own, and to what extent we entertain the intention not to confront him unnecessarily with problems, not to want to force him into anything we cannot expect him to do." We cannot expect and do not expect gendarmes, who devoted their lives to the struggle against the workers' movement, against communism, to say favourable things about the Hungarian People's Republic. And it cannot be expected either that we should change our opinion of them. I can well imagine—and can take cognizance of the fact—that many profess views differing from ours about post-Great War Hungary. But one should see and know that present-day Hungary, socialist Hungary, has come to be what it is in the fight against Horthy's social system, and after the destruction of that system.

Another driving force of the movement is voluntariness. The state bodies and social organizations of Hungary, with the World Federation of Hungarians given pride of place, have, by their very nature, done a great deal —and are doing a great deal—for the native language movement, primarily in the sense of creating the possibilities and the general framework at home. However, this in itself would not produce a movement. The principal apostles at home of this movement are linguists, teachers, writers, and many others who get no financial benefit out of it.

But the true fighters for this cause do not live here in Hungary—they are the Hungarians abroad. We know exactly that in many cases they work in exceedingly difficult conditions for the Hungarian language and for Hungarian culture. True, conditions differ from country to country. Yet even if these conditions improve, in the majority of instances promoting the Hungarian language, organizing its teaching, fostering and spreading Hungarian culture means struggle and sacrifices, often substantial ones. I have received a tape from Károly Nagy, recording one of the closing festivities of their weekend Hungarian school. Parents and teachers could barely speak for emotion, and—why should I deny it?—I too was moved while listening. To stay Hungarian in an alien environment is truly a heroic achievement, by the very nature of things, and even more so if those who fight for this cause are attacked, their work hindered and impeded, and their honesty put in doubt.

* To Bonn in July 1977, see NHQ 68.

The 3rd Native Language Conference served our common aims well. It has become a cause eliciting a great response at home, and I am convinced that—thanks to the work accomplished by the unselfish champions of Hungarian language and culture—this will also be the case with Hungarians abroad.

INDUSTRIAL AND INVESTMENT POLICY IN HUNGARY

by

JÓZSEF DRECIN

In 1976 industry (excl. construction) employed 35 per cent of the economically active population of Hungary and contributed a round 46 per cent of national income.* The share of industry in total exports is about 88 per cent, while it uses 95 per cent of all imports. During the more than 25 years of industrialization industry was allocated 39–43 per cent of investments and it is due essentially to this fact that the country was transformed from an agroindustrial economy into an industrial one.

The few figures listed may prove, of course, to be insufficient for a deeper economic analysis, yet they are sufficient to render palpable the result of strained economic development efforts over a quarter of a century: an industrialized Hungary with a more up-to-date economic structure. Industrialized Hungary is already a fact, but industrial development as a process has not yet been concluded. This proposition is supported on the one hand by the fact that the value of total industrial performance does not as yet attain that of total industrial performances used, that is, the Hungarian economy is still a net importer of industrial products—even if not to a large degree—mainly because of heavy imports of raw materials and intermediary products. (At the same time, the country is a considerable net exporter of agricultural products.)

On the other hand, the unfinished nature of the industrialization process is also given by the fact that industrial activity does not yet attain the technological standards of advanced West-European or even of the most advanced socialist countries in several sectors of production, nor as a consequence, is productivity as high.

Thus, the conclusion may be drawn that industrial development is invariably a timely issue, it stands invariably in the forefront of economic development, and of investment policy. Nevertheless, the question must

* Throughout the article the technical terms of the Material Product System are used.

be asked: how to proceed? Should industry be developed in the same manner as heretofore or is it necessary to reckon with new features? A practicable answer of development policy is difficult to give in a country which is neither a closed economy, nor a supporter of autarkic development policies. (The value of foreign trade turnover relative to national income exceeds 40 per cent.)

The figures reviewed should make it obvious even to a reader not well versed in economic policy that the dilemmas are mostly related to the structure of international relations, to the stability of connections and to maintaining the dynamism of economic growth. The annual rate of economic growth is 5–6 per cent. Stability of foreign economic relations is based on the fact that about half of trade is transacted with the countries of the socialist community. It should be obvious, however, that the dynamics, structure and durability of relations with non-socialist markets is under the influence of forces other than Hungarian foreign trade policy as well.

From the aspect of economic policy, the background of the things to be done is supplied by the need to meet three major requirements:

1) Maintenance of a rate of investment of about 26 per cent, with an annual average growth rate of national income between 5–6 per cent;

2) a foreign trade turnover growing faster than national income by, 0.5–1.0 percentage points annually (for industry the corresponding figure is even higher);

3) development solution that would secure equilibrium and stability in trade with both socialist and non-socialist countries.

Meeting of these three basic requirements is also related to the allocation (utilization) plans of goods, but in the longer perspective a solution can be based only on development policy, since the mode of distribution is regulated by strong political and economic limitations (e.g. a rise in the rate of accumulation must not harm the standard of living, the boosting of exports must not upset the internal market equilibrium.)

Major development policy goals and investments in industry

The size of Hungarian economy is small. This is also true for industry. It follows that industrial policy has to face many difficulties. The size of the economy on the one hand, and the optimum scale of production satisfying the need for efficiency on the other, cause a contradiction which can be resolved only by participation in the international division of labour. The country's endowments thus demand an export-oriented industrial development policy.

The difficulties of maintaining efficiency are increased, in addition to the relatively small size of the economy, by the scarcity of natural raw material resources and the difficulties related to their extraction (high capital requirements and high current costs). As a consequence, Hungary is forced to import raw materials on a relatively large scale—though not one that is in any way unique by world standards.

Many believe that all difficulties of industrial policy are caused by the raw material problem. But the raw material problem is only a superficial manifestation of causes lying much deeper. Behind it one must look at the structure of production and at technological standards. An investigation of imports has shown that foreign exchange difficulties are related principally not to the lack of natural resources, but to a shortage of high-quality processed materials, semi-finished and finished products turned out by the manufacturing industry. In other words, Hungarian foreign trade concerns are not simply an expression of the absence of a domestic raw material basis, but also that of the technology and structure of production. It is a common characteristic of the most dynamically growing import products that they are produced with high technical sophistication and thus they represent highly valuable industrial labour.

The structure of industrial exports developed to counterbalance imports shows a favourable picture from this aspect only in trade with socialist countries. In trade with the economically advanced capitalist countries there is not only a considerable 'deficit' in industrial articles, but also the character of the industrial goods exported differs from that of the articles imported. Industrial labour of higher value is embodied in imported industrial commodities than in present Hungarian exports. This is frequently due not so much to the standards of Hungarian technology as to Western discriminatory practices.

Thus, a development policy aimed at the maintenance of dynamic economic growth is likely to raise not only the problem of the quantity and quality of the instruments of development but also for what purpose they should be used (that is, their pattern) in a much sharper form than is the case in several bigger and less open economies. Therefore, in selecting development objectives, targets of industrial development called upon to further dynamic growth must be brought into harmony with the requirement of export orientation and investments must be made with a view to the rational utilization of limited raw material and energy resources while realizing growing industrial exports. This can be done only if manufacturing industry can offer products whose technological standards, and quality are better than average and which better conform to requirements. A major

possibility is to further develop the active foreign trade positions of the engineering industry and to reduce the deficit in the trade in machinery with advanced capitalist countries. Utilization of the possibilities inherent in the Hungarian engineering industry may be perhaps favourably affected by the fact that a capital-regroupment is expected in the non-socialist world in favour of the developing countries. In these countries investment and development programs may increase and the markets for capital goods may expand. A country with an industrial culture and supply of qualified labour such as Hungary may join the advanced socialist and capitalist suppliers in delivering capital goods. In respect to certain groups of products it may hold its own independently. The Hungarian engineering industry has acquired a good reputation in investment industries such as machine toils, heavy current equipment, railway rolling stock, communications equipment, cables, the electric and electronic branches of precision engineering, medical instruments, the planning and equipment of hospitals, port equipment and containers, some high-standard machines for the food processing industry, buses produced in large series, vacuumtechnical machines and equipment for lighting technology, planning of functional systems and factories in several fields etc. In these areas Hungarian modernizing and capacity expanding investments adapting the latest scientific results are highly diversified and the major part of the output of quite a few engineering firm is sold abroad. Efforts are made to boost exports not only through capacity-expanding investments but also by increasing the complexity of ventures in the form of general or subcontracting. Such efforts are related mainly to the implementation of development programmes in the developing world.

The essential development policy problems of industrial growth also involve the way in which the expansion and development pattern of the food processing industry and of the processing branches of light industry should be determined. The possibilities and the economic situation of the two industries considerably differ. The food processing industry had a domestic raw material basis and exports mostly to non-socialist countries, while development in the processing branches of the light industry relies to a great extent on imports from non-socialist countries, transacting at the same time massive exports to socialist countries. Because of this, different limits of development should be borne in mind. Since the capacity of these industries is greater than domestic demand, both industries are characterized by high export elasticity. Thus, their further development may be oriented in the direction of exports to non-socialist markets, depending on the position of the balance of payments. At any rate, in view of the country's endowments and the external economic situation, it would be most ad-

vantageous if a greater proportion of the up-to-date products of the processing light industries and the food industry could be exported to Western markets. The greatest obstacle is today the discriminatory policy of certain capitalist countries (protectionist tariffs). Large modernizing investments are in process in both industries. An important technological reconstruction is taking place in the textile and garment industry and the leather, paper and furniture industries. Expansion is going on in canning, meat and vegetable oil relying on the processing of outstanding Hungarian raw material. Investments in meat processing, fruit and vegetable processing and the vegetable oil industry are considerable. The raw material supply of these processing industries relies on highly favourable natural (climatic and soil) conditions as well as on sound genetic work.

Investments in the two large industries which are of a material producing character, in metallurgy (including alumina and aluminium) and the chemical industry are influenced again by other internal and external economic factors.

The future of Hungarian metallurgy can be secured first of all by 'qualitative' development, that is, with a relatively slow and moderate growth of the metal base efforts must be made to produce a major change in the product pattern, that is value-increasing developments. Better quality and more valuable materials have to be produced and processed into semi-finished goods of a higher standard from a given volume of ore. By the mid-eighties in the wake of large investments, LD technology will predominate in ferrous metallurgy in Hungary. The alumina industry will show not only the production of aluminous earth, but alumina production technology and equipment will also be exported coupled with planning and designing services. The processing aluminium industry will become a vanguard industry as a result of investments now in process. The volume of output will rise and the range will expand. Following on the recent discovery of copper deposits, a major investment project in minerals mining will start in the early eighties with the final aim of annually producing about 70–80 000 tons of copper, processing the major part into semi-finished goods, cables stc. This will establish the copper industry in Hungary.

The chemical industry can be divided into two major blocks. In its 'basic material' branches the extensive nature of development policy will necessarily remain strong, which may be partly explained by the quantitative lag in chemicals production, since in supplying the domestic market net imports still have too great a weight. Investments in the chemical industry are thus accompanied not only by a dynamic growth in value, but also by a large-scale growth in the volume of output.

Since chemical machinery and equipment needed for the greater part of production are not produced in Hungary foreign equipment and technologies have to purchased. Even after developing production of this nature Hungary will not become a net exporter of such goods in the eighties as well complementary imports of materials of chemical industry origin will be needed. It is, however, a realistic objective that, in the wake of major investments in synthetic fibres, plastics and ethylene, these complementary imports will be gradually reduced.

Development of the "processing" chemical bloc (mainly household chemicals, cosmetics, pharmaceutical products) remains mostly export-oriented, since capacities are relatively developed and able to satisfy diversified demands. Fast development of these industries is conceivable only while retaining a role as net exporter. Therefore, research and investment going on serve mainly to maintain the country's competitive positions.

No doubt, the development of Hungarian industry is today most sensitively affected by the changes in the world's energy economy. Hungarian industrial policy concerning energy is related mainly to future development and development orientation. By its order of magnitude this sensitively affects both the accumulation capacity of the economy and the distribution ratios of national income. Since Hungary is not self-sufficient in primary energy, one can expect structure-forming effects to assert themselves through imports as well. What was the situation up to now and what do forecasts argue? This is palpably expressed by a few, though only approximative, figures:

Development and pattern of fuel utilization

	Total consumption of energy, million tons in coal equivalent of 7000 calories			
	1960	1970	1980	1990
	20,6	30,5	45.8–46.0	69–70
	Pattern of fuel utilization, as percentage of total utilization			
Solid fuels	73	50	24	16
Oil and gas	21	43	68	62
Fissile materials (for nuclear power stations)	—	—	1	15
Other	6	7	7	7
	Percentual share of domestic and import sources			
Domestic production	74	63	44	32
Imports	26	37	56	68

Plans for the future will certainly be changed in practice, and as regards figures the usual discrepancies between forecasts and reality will no doubt occur. Trends and basic macroeconomic effects, however, will prevail.

Weighing up Hungary's procurement possibilities and needs, one must reach the conclusion that the future energy situation will bring about certain changes in the industrial policies of CMEA countries, inasmuch as the strongly foreign trading nature of cooperation will change and emphasis will shift towards integrated cooperation of a development type. This means that in Hungary's investments several projects located in friendly countries mut be reckoned with. Considering the geographical distribution of natural resources and social relations, this means that an increased participation of the user countries is expectable in the extraction of primary energy and in the creation of the related infrastructure in the Soviet Union (and partly in Poland) possessing the largest reserves of primary energy within CMEA. This is necessary for the further development of the joint energy supply system which is vast already.

(Cooperation in energetics already has an outstanding role in the economic cooperation of the CMEA member countries. It was here that through international cooperation one of the most important and most stable international oil, gas and electric energy grids has come about. The Soviet Union supplied about 60 million tons of oil and derivatives to the countries of the community already in 1970, making use of a pipeline system. The greater part flowed through the "Friendship" pipeline into the Polish, GDR, Czechoslovak and Hungarian refineries.

In the "Peace" electric grid system—while helping out each other in peak times—the Soviet Union supplies in 1970 about 5000 million kWh of electric energy to the friendly countries. By the 80's this quantity will grow many times over as the interested countries are going to build, in technical cooperation, a new high-tension (750 KV) transmission line.

About 10,000 million cu.m. of natural gas was supplied in 1975 by the Soviet Union to the friendly countries through the "Brotherhood" pipeline. In the following five years this volume will grow almost threefold through the building of new pipelines.

In the 1980's there will be a nuclear power plant, planned in the Soviet Union and built through the engineering cooperation of the member countries in every European CMEA member country.)

As regards the development orientation of the Hungarian energy economy, one has to reckon with the need to modify somewhat the hitherto planned structure of primary energy, in favour of solid fuels, mainly in the production of electric energy. The high prices of hydrocarbons place the efficiency of Hungarian coal mining in a new light. Of course, coal deposits that can be efficiently mined are limited and there is also a labour shortage. Thus, a growing share of coal in the energy system cannot be expected. According to present knowledge, the realistic possibilities inherent in lignite (open

cast) mining and deep hard coal mining warrant, in the long run, the building of power plants with a 4–5000 MW capacity. As long-term energy policy is based in Hungary on nuclear energy and coal, this task demands huge investments into coal mines and atomic power plants. In 1981 the first unit producing atomic energy will start and in the eighties a new coal-based power plant will be built together with the mines serving it. The aim is a per capita electric energy consumption of about 5500–6000 kWh by 1990.

State control

When a control problem is evaluated, two determining circumstances have to be weighed: ownership relations on the one hand, and the nature of the tasks facing the economy of the country on the other. State ownership makes the decisive importance of government planning and decision self-explanatory. It is also justified by the size and extreme diversification of the social and (as could be seen from the foregoing) the industrial development tasks the Hungarian economy has to face.

The investment processes of the Hungarian economy are controlled both directly and indirectly. The manner of control depends on the special objectives of the investments, on their size, and on the position of the investors. The system works in a highly differentiated manner. Nevertheless, state control by its very nature carries the danger of bureaucracy. Therefore, having analysed the experiences of a long period, the Hungarian system of control and management was further developed and improved to secure an adequate freedom of movement for enterprises. Direct government level decisions are taken only in the case of particularly important investment projects involving national priorities. In practice this kind of role in decisions is asserted in two ways: partly in the form of direct government level initiatives, with considerable budgetary financing, partly indirectly, by screening and approving some enterprise decisions of major importance. The direct decisions of the government embrace only a few individual investment projects. The value of such investments does not exceed 20 per cent of the total and their number is generally no more than a dozen a year. Nor is the number of major individual projects large which are initiated by enterprises and scrutinized or interfered with by the government. It should be, however, noted that the majority of enterprises consult the planning agencies or the government (the National Planning Office and the ministries) regarding important development objectives. They have to do so all the more since, in a great number of cases, developments are to some extent

interrelated with state plan notions about CMEA cooperation, with problems of the balance of payments, with regional development ideas, etc. The elements of direct control of the investment process may be perhaps summed up by emphasizing that these express not decisions interfering against the will of the enterprises, but rather various forms of cooperation between state planning and the enterprises.

The forms, tools and techniques of the macro-level indirect regulation of the global investment process were developed in Hungary with the aim of establishing harmony between the objectives of economic plans and the behaviour of enterprises (their autonomous decisions). In the interests of maintaining the main investment ratios and the equilibrium of the economy, the state plan regulated financially, through the budget and the banking system, the framework and the structure of investment activity and influences the direction of enterprise development decisions through various preferences. These are general economic limits which the enterprises must feel in every rationally developing economy. These general measures regulating behaviour do not hinder enterprise decisions on investments and, in fact, indirect regulation leaves considerable scope for enterprise decision.

It is self-explanatory that, at the back of enterprise independence, a system of financing must operate which attaches adequate efficiency requirements to investment decisions. Therefore, the finances of enterprises are regulated in such a manner that they can implement major development projects only by procuring complementary funds. The major part of such complementary monetary resources has a high price (rate of interest), and this stimulates saving. Bank credits have the greatest role, but enterprises may obtain complementary funds also from channels of the state budget marked to support development if they hand in projects and can comply with stipulations. In the case of bank credits the basis of decision on investment is a sovereign agreement between the enterprise and the bank, in the case of the various forms of budget supports however the enterprises are also expected to solve national economic problems included in the plan. (E.g.: to ease labour shortage problems in the Budapest agglomeration; or to develop some industrially backward micro-region; or to rationalize energy consumption; or to assert some social interest that cannot be directly felt in enterprise business activities etc.).

Evaluating the experiences of several years, it can be said that this indirect plus direct control of investments in the interest of conforming to the plan is a mechanism operating in a much more complicated manner than the system of plan-instructions applied in Hungary in the fifties and sixties. At the same time, it is more flexible and releases more initiative and, in the

final analysis, it corresponds better to the present development standards of the country. This does not mean that this system of control and management is perfect and need not be further improved. One of the tasks of further development is to simplify the superfluously complicated mechanisms. Another one is that we should attach greater stimulation to improving the efficiency of capital invested and, mainly to shortening the completion time of investments which can be considered to be unjustifiably long. Capital allocation channels must be further developed, to make relations between rational development decisions and financing more effective.

I hope that even this brief review will convey an idea of the considerable efforts made by the people of this small country in economic development in the interests of progress and peace.

MONETARY AND FINANCIAL PROBLEMS, EAST AND WEST

by

JÁNOS FEKETE

I do not think I am exaggerating when saying that the East-West issue is one of the most complex problems of our age. (In this paper East is taken to refer to the member countries of the Council of Mutual Economic Assistance, hereinafter CMEA.) The complexity of this question is explained first of all by political factors and often by political feelings as well. Economic relations form an important part and they are affected with changing intensity—directly or indirectly—by several factors, such as the economic efforts of the CMEA countries, the economic policy of the Western world, the slow-down of economic activity, disturbances in the monetary field, etc.

One's judgement of any question of greater complexity, thus also that of East-West relations, involves, however, taking the risk of either overrating the importance of certain details or of underestimating others. Both might lead to errors in one's conclusions.

Hoping to avoid this I will try to keep along a path which can lead to the right conclusions without exaggerating the role of the monetary and financial problems in the whole East-West issue, while taking their real importance into consideration.

The development of East-West economic relations depends first of all on whether the policy of détente will continue or not. My answer is unequivocal: It certainly will, as there is no other acceptable alternative. Détente, however, has its own logic, as the Cold War did, which was not only a political or military but an economic and financial cold war as well.

Autarchy was the economic policy of the period of confrontation and increased participation in the international division of labour must be the economic policy of détente. But transition from one to the other is not easy. Autarky has deep roots in history. The economic development of the socialist countries—especially that of the Soviet Union—for a long time slowed characteristic efforts towards autarky. It had to be that way, such a policy was forced on to the Soviet Union by the wars of intervention and the economic blocade, later the menace of fascism and finally the Second World War. After the Second World War the Cold War again handicapped any efforts in the direction of more intensive economic ties between East and West.

This long period does have its negative relics. There are still discriminative measures that try to restrict imports from the socialist countries, by applying quotas, higher tariffs,

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etc., and this supports those who argue for autarky. Unfortunately, there are new attempts in this direction, such as the last U.S. Trade Bill, the Common Market's ban on meat imports, the accusations of dumping, of market disruption, etc.

Limitations on the exports of socialist countries disturb, at the same time, the equilibrium of foreign trade. This was especially felt at the time of the last recession in 1974–1975, when many Western firms tried to diminish their difficulties by increased export activity on the Eastern European markets. In 1975, for example, the imports of the socialist countries grew significantly while their exports stagnated. In 1975 while world trade decreased in real terms by 6 per cent, exports of the OECD countries to the CMEA grew by 20 per cent.

I venture to state that during the recession of 1974–1975 East-West trade played a certain positive role in improving the economic situation of some sectors of the developed countries. "East-West trade is not a *quantité négligeable* any more even for the OECD countries. The Federal Republic of Germany, e.g., exported more to the CMEA countries in 1976 than to the USA and Canada together." (*Neue Zürcher Zeitung*, August 19, 1977.) Partly as a result of the increased export activity of the West and certain simultaneous restrictive measures introduced against imports from the East, the deficit of the CMEA countries rose essentially. And yet, in 1976, when the economic situation seemed to take a turn for the better, the Western press started a campaign against the excessive indebtedness of the socialist countries. Financial problems thus moved to the centre of attention—I think, therefore, that this is a question which deserves consideration.

Some monetary problems became an important factor in the development of the socialist countries, since a further growth of trade and improvement of economic cooperation among the CMEA countries is hampered and slowed down by certain unsolved monetary problems which I propose to touch on later.

The same question arose in the Western world as well. I might add that I have discussed this problem on earlier occasions as well.*

I am convinced that monetary and financial problems became so important that the right solution is necessary for sound progress in mutual economic relations.

*

I would like to comment here on the following three main subjects:

(a) monetary and financial problems in the East,

(b) monetary and financial problems in the West,

(c) some aspects of East-West financial relations, going on to draw certain conclusions.

(a) Monetary and financial problems in the East

Before the Second World War there was no trade to speak of between the present CMEA countries and the Soviet Union.

* To quote some of my earlier observations: "Does monetary crisis mean economic crisis? The plain reply is no! One cannot treat an international monetary crisis and an economic crisis as being identical but it would be just as wrong if one drew a rigid dividing line between the two. At the worst, a monetary crisis may unleash an economic crisis, or may form part of it." (See my article in the Hungarian daily *Népszabadság* for December 12, 1971.)

Later, in an article for the same paper (June 26, 1974), I wrote: "The unsettled monetary situation has considerably sharpened the political, economic, and social contradictions which have their roots in the nature of capitalist society. There is, therefore, a real possibility that the capitalist world will face an economic crisis in the eighteen months ahead in 1974–1975. While such a crisis would not last as long, nor be as grave as that of 1929–1933, nevertheless, it was likely to turn out to be much more serious than what were called recessions after the Second World War."

Economic relations among the smaller countries could not develop in keeping with the potentialities either, mainly because of the political tension between the group of countries as the Little Entente and Hungary.

The shared political ideas of the CMEA countries do not require, I think, any detailed explanation in terms of the close economic connections they lead to. As a result, the proportion of mutual foreign trade turnover of the CMEA countries within total foreign trade went up from a minimum prior to the Second World War to 60 per cent until 1960 and to 63 per cent between 1961 and 1967, a process that can be compared to the integration in foreign trade which took place among the members of the Common Market during the first decade of their development.

The general experience of the evolution of regional economic integration is that the growth of mutual foreign trade turnover has a natural economic limit and, after having reached it, the share of mutual turnover in total foreign trade does not increase further, moreover, lacking a proper institutional background, a set-back might occur. This experience seems to be true concerning the CMEA countries, too. The proportion of mutual foreign trade among CMEA countries decreased, for example, from 63 per cent to 56 per cent between 1965 and 1975, and much the same happened among the Common Market countries in the past five to six years.

The following conclusions can be drawn in respect to the monetary and financial system.

As a first step towards improving the economic connections among the socialist countries within the CMEA—and to realize the possibilities of the political, geographical, and economic factors—bilateral foreign trade under bilateral settlements served as a proper frame.

When the limits of rapid growth within this form were reached, a multilateral payment system was established by the beginning of the sixties but bilateralism in foreign trade was maintained. For a time, this step bore fruit and contributed to a further dynamic growth of mutual trade. We have, however, inevitably reached a stage of development where—if we wish to continue the dynamic increase in mutual trade—other steps will have to be taken toward a certain multilateralization in foreign trade as well.

In support allow me to give a concise picture of the present stage of monetary integration in the CMEA region.

The prevailing monetary system of the CMEA relies on a common trading currency, the transferable rouble, introduced on January 1, 1964 and issued by the then jointly founded bank, the International Bank for Economic Cooperation (hereinafter IBEC). The creation of the transferable rouble, a firm socialist unit of account based on gold, was intended to fulfil the functions of a key currency within the socialist world. Payments related to the mutual trade of CMEA countries, as well as multilateral settlement of other payments, are smoothly handled in transferable roubles through the IBEC. Since the introduction of the system in 1964, trade rose from 22,900 million transferable roubles to 82,500 million by 1976.

The transferable rouble fulfils every important function of money within the framework of commodity exchange agreements, although such trade is limited by obligatory quotas and is bilaterally balanced, which, however, imposes some limits on the transferable rouble when performing its function.

If, e.g., in the course of a year, a country exceeds its planned supplies and the excess is not balanced by additional imports from its trading partner, or, if for some unforeseen reason, a country cannot fulfil its planned export obligations, the creditor country cannot automatically use the surplus which is usually only a fraction of total

trade, about 2–3 per cent, to make purchases in a third CMEA country.

The bilateral view of foreign trade is thus opposed to the more advanced—multilateral—system of financial settlements. This situation does not allow for an optimal level of trade, most advantageous to every member country, to develop in the mutual trade of CMEA countries.

An important step of CMEA countries is the elaboration of a plan of common multilateral investments in the 1976–1980 plan period. This multilateral investment programme is carried out in the most important fields of economic integration. The present monetary system which developed on the basis of mostly bilateral economic cooperation is not flexible enough to promote multilateral economic cooperation of that character, therefore a further development of the monetary system should take place for the reason, as well, to prevent the objective aims of economic integration to come into conflict with prevailing conditions.

This situation could be helped by a system which would make a part of claims and debts in transferable roubles convertible. The application of such a system would entail the advantage for the creditor country that, if it cannot obtain for its claims commodities at adequate price and adequate quality in a predetermined time, it would get, at determined intervals, convertible currency from the IBEC to a certain percentage of its claims, for which it could buy the necessary commodities anywhere.

For the debtor country this system would provide the advantage that it could buy necessary commodities from the socialist countries also in excess of the obligatory quotas, that such supplies need not be obtained entirely outside the CMEA for convertible currency. The importing country could settle its debt by above-quote deliveries to any CMEA country. If it were not in a position to do so, either lacking adequate commodities or because no buyer could be found, it would have to pay a definite part of the deficit in convertible currency. This system would be still more advantageous for the debtor country than immediate payment in convertible currencies up to 100 per cent.

Giving up the strict bilateral attitude in foreign trade would not in the least weaken the basis (that is the planning) of the economic relations of the CMEA countries, because the overwhelming part of foreign trade would be carried out under the obligatory quotas fixed at the plan coordinating negotiations. Multilateralism, however, would promote a better utilization of unforeseeable new opportunities for trade occuring during the plan period and, in this way, a further increase in turnover.

Another problem arose in the relations between the CMEA and non-member countries. Among the targets of the Comprehensive Programme you can find: "The common currency (i.e. the transferable rouble), as its role strengthens, can be used in the long term in settlements with third countries and can take its place among the currencies of international settlement, one which corresponds to the role and significance of the CMEA countries in the world economy."

In order to allow countries outside the CMEA to participate in the system of the transferable rouble settlements, the IBEC has worked out proper regulations and a "Special Fund" has been established at the International Investment Bank. Despite the creation of the institutional and financial preconditions, neither socialist countries outside the CMEA, nor developing countries have availed themselves up to now of this facility. This is, in my opinion, an implicit criticism on the part of the non-member countries of the CMEA system, making it obvious that the terms offered do not ensure enough mutual advantages.

It would be a big step forward for the CMEA countries to create their own common convertible currency. The value of the socialist convertible currency should be realistically based on the world market price

of gold; as a stable measure of value it could be widely used as a reserve and as international currency. The IBEC is a suitable vehicle for issuing such a currency and the countries participating in the IBEC could guarantee its convertibility into any other currency. The bank would pay adequate interest on deposits in this currency. Any commodity produced in any CMEA country—if intended for sale for a convertible currency—could be sold and correspondingly, all imports could be bought with this currency.

Partial convertibility of the transferable rouble would promote the expansion of trade and accelerate the integration process within the CMEA. The common convertible currency can help to develop trade with countries outside the CMEA, as well as relations with the international commodity and money markets.

Those are the reserves which I have mentioned earlier. They can only be mobilized if CMEA speed up work concerning the improvement of the monetary and financial system.

What is true for the CMEA as a whole is true, of course, for Hungary as well. I believe that Hungarian economic policy must set itself the target of further developing the monetary system. This could be done first of all through establishing a uniform exchange rate for the forint, i.e. the same rates would be used international in all settlements, both commercial and non-commercial transactions, which today have two different official rates.

The uniform exchange rate system would simplify the calculation of costs, incomes, and profitability both at macro- and micro-economic levels. Decision-making would thus be better founded and speeded up at every level of economic management.

To create a uniform rate of exchange as a precondition an appropriate system of prices and taxation is needed. The prevailing two-tier system of exchange rates reflects the present mechanism in which a considerable part of net social income (i.e. taxation) is built into producer prices. This, however, makes the producer price level higher than it is abroad. If we wish to take steps in the direction of a uniform exchange rate, more of net social income will have to be switched from taxes imposed on the production process to taxes levied on consumption.

In further developing the Hungarian monetary system I consider the external convertibility of the forint as a realistically attainable future objective and one fully compatible with a socialist planned economy. External convertibility of the forint continues to assume central handling of the currency reserves, the state monopoly of foreign exchange and foreign trade. That means: by introducing the external convertibility of the forint the system of export and import licences would be maintained but convertibility would be secured in respect of current payments.

In respect of capital movements and the needs of individuals, however, restrictions corresponding to and depending on the country's foreign exchange position would be maintained. In the framework of the socialist planned economy in Hungary one cannot step further since "full convertibility" could introduce the kind of spontaneous elements into the planned economy whose risks cannot be undertaken.

(b) Monetary and financial problems in the West

The situation of the Western world economy after the 1974–1975 recession did not improve essentially in 1976, and I feel it is possible that the outlines of a new recession will be apparent by the end of 1977.*

* In an address given in Vienna under the auspices of the *Donaueuropäisches Institut*, on May 13, 1976, I had said: "I must state in all frankness that personally I do not believe in an upturn in the Western business cycle after 1976. On the contrary, I think it possible that we may witness a new recession starting at the end of 1977. Why? Because I am convinced that there is no lasting economic recovery without a just monetary order." See NHQ, No. 67.

Why was the most lasting and deepest post-Second World War recession (of 1974–1975) not followed by a genuine recovery? Why must we earnestly reckon with the possibility of facing a new crisis which might be more serious than the previous one? While the 1974–1975 recession started from a formerly unheard of high level of economic activity and employment, a new recession would come about under the conditions of unexploited capacities and a high level of unemployment, involving the danger of exceeding the former in both depth and duration.

I do not wish to start a theoretical debate, i.e. to trace back the causes of these problems to the basic contradiction of social relations. Those are objective causes. However, there are subjective elements too, which put brakes on the recovery of the economy. For obvious reasons it is important to distinguish between the two.

The first of these subjective causes is inflation. Nowadays, we are facing a novel type of inflation feeding on two sources:

(a) On the exaggerated expenditure of governments, public and private institutions,

(b) on the monetary insecurity that came about after the dissolution of the monetary system.

ad (a) The first has become a commonplace but fighting it is not easy. If governments that rely on small majorities or on none at all try to do something concrete in this respect they may well loose the next election since restrictions of expenditure require unpopular measures. The results are therefore not very encouraging. Nevertheless, this source of inflation can be more or less controlled.

ad (b) The real problem is rooted in the absence of a workable international monetary system. The spectacular —and uncontrollable—increase in international liquidity, the stream of "hot money" amounting to many thousand millions of dollars, the loss of confidence in paper money, constituted the reasons why inflation has become a process that could not be brought under control. In the sixties, when the monetary system still worked satisfactorily, international currency reserves underwent a yearly increase of 2 per cent; in 1971, after the monetary system collapsed, the increase amounted to 32 per cent; in 1972–1974 to 13 per cent annually, in 1975 +8 per cent, in 1976 +11 per cent, and this latter rate of growth has been also maintained, at a roughly calculated annual level, in January-April 1977.

The increase in reserves occurred in dollars and other currencies non-convertible to gold, and they rose, in a few years, from 45,000 million to about 170,000 million as at present. The rate of inflation in the OECD countries amounted to a yearly average of 2 to 3 per cent in the sixties, while in the seventies the average became a two-figure one. It does not require great acumen to reach the conclusion that inflation and the monetary system are closely interrelated.

The rise in oil prices aggravated the situation. Inflation was not the consequence of the oil crisis, but oil added fat to the fire. Vast amounts of money flowed from the densely populated, highly developed Western industrial countries and from the so-called Fourth World—with the corresponding investment and consumption potentialities—to some sparsely populated OPEC countries.

On the other hand, in these OPEC countries the preconditions first had to be created for investments in production through infrastructural investments. But even so, the smallness of the population puts a brake on growing consumption, so that, in the last resort, total world consumption

will diminish, just as will the profits of industrial enterprises. Hence, available long-term funds at disposal will decrease, their basis being precisely profits. And in cases where long-term capital is at disposal, the owners will not be inclined to place their money for 20 to 30 years, quite understandably so; it might happen that the interest rate does not make up for the inflationary loss.

The second cause in consequently the stagnation of investment activity. In the United States, 14 to 15 per cent of gross national product was spent on industrial investment in 1973–1974, 13–14 per cent for both 1975 and 1976. The corresponding rate in the Federal Republic of Germany was 25 per cent for 1973, 22 per cent for 1974, and 21 per cent for both 1975 and 1976. A similar trend can be registered for Japan as well (36, 34, 31, 30).

All this means that not enough money is being spent in the most developed industrial countries on technological growth and the necessary structural transformation. Investments are usually only aimed at economizing manpower.

The third reason is unemployment. In the absence of investments that increase productive capacity and create new jobs, it is hopeless to try and reduce unemployment to a tolerable level. This, of course, exerts an influence on consumption. Looking ahead: about 7 million more Americans, some $1^1/_2$ million French, some 3 million Japanese, 600,000 in the U.K. will be seeking jobs between now and 1981. This is indeed a vicious circle.

To sum up: the main problem, therefore, is to keep inflation down to a reasonable level. However, in my opinion, this is only possible within the framework of a new monetary system. That is why I entirely uphold my former view that there cannot be and will not be a lasting economic upswing without a new general international monetary system.

(c) Some aspects of East-West financial relations

Some general points on East-West trade contacts and their sensitive character are to be found among the introductory remarks of this paper. A discussion of this issue would go beyond the limits of this paper. Allow me to touch only on some of the financial aspects of this issue.

The foreign trade of the CMEA countries with the developed and developing countries is carried out mostly with the use of Western convertible currencies. This trade was more or less balanced until the end of the sixties. In the seventies, especially in 1974–1976, the situation changed.

In the first half of the seventies the CMEA countries deliberately tried to intensify their investment policy and to accelerate technological growth. As a result, the imports of machinery and equipments of the CMEA countries showed a yearly average growth of 13.5 per cent in 1969–1973, 16.9 per cent in 1974, 30.6 per cent in 1975, largely exceeding the rate of economic growth attained in the same years—as analysed in a study of the Economic Commission for Europe. Though in 1976 the increase of imports temporarily slowed down, it was still higher than in the early seventies. An important part of these capital goods imports was realized in trade among the CMEA countries, but an increasing part originated from developed Western countries. The net capital goods imports of the CMEA countries in 1970–1976 represented an export volume of nearly 40,000 million dollars for the Western developed countries. Two-thirds of it fell on 1974–1976, the years of the economic crisis. The foreign trade deficit of the CMEA countries with the West was lower than the cumulative net imports of capital goods in the years 1970–1976, which means that trade deficits as registered by the CMEA countries served the purpose of accumulation and investment and not those of consumption.

The credit policy of the CMEA countries in recent years has been intended to promote the financing of their net imports for development purposes. This resulted in significant borrowings compared with earlier years. The changes manifested themselves both in quantitative and in qualitative movements.

The socialist countries showed certain differences in their credit raising policies, differences not of essence but largely of forms of presentation. Each country's own concrete experience determines its system of planning and financing, which are decisive in respect of what method will enjoy priority. But the priority itself of any of the methods applied cannot be a reason for far-reaching conclusions. The largest amount of credit was made use of in the form of export financing credits covered by the guarantee of state export refinancing institutions. Such credits are international usance in all cases when the importation of major equipment from a given country is in question. As a rule those socialist countries make use of it which buy complete factory equipment in large quantities.

In the second place—for recent years at least—consortium loans might be mentioned. They make possible cash purchases in the imports of capital goods as well and, besides, the choice of the most advantageous prices offered.

In case of certain countries suppliers' credit may also be important. Hungary does not use this form of credit.

Bond issues—as a fourth category—have not yet become general either. Hungarian experiences are favourable in this field.

I consider debts arising out of import realized on a credit basis by the CMEA countries as self-liquidating indebtedness because of their development character. The IMF estimated the gross indebtedness of the Eastern countries by the end of 1976, at 29,000 million dollars. According to the latest report of the UN Economic Commission for Europe, such Western credits which are repayable in products of the projects initiated on the basis of cooperation agreements make up about 12,000 million dollars, and the supply of products will start in 1978.

In these cases the self-liquidating character of the credit can be formally proven. But that is not always so. I do not want to miss the opportunity to mention a Hungarian venture, modest in its dimensions of course, in which a direct contact between foreign credit and settlement is not so tied, but the result is the same. The National Bank of Hungary opened a special credit-line in 1976, in domestic currency, for the purpose of granting preferential credits for export-orientated investments. To enlarge its resources, the Bank uses foreign credits as well in this field. The criterion for obtaining this kind of credit in Hungary is that the investor must produce, within a relatively short time (3 to 5 years), additional exports in products which are in demand and can be marketed profitably and over a period in many markets. The results so far are the following: Hungarian enterprises obtained credits to the equivalent of 900 million dollars, of which 50 per cent serve the machinery imports. According to the undertakings of the borrowers, this programme will produce, in 1980 alone, about 800 million dollars additional earnings in hard currency.

In sharp contrast to the indebtedness of the socialist countries let me quote from The *International Herald Tribune* of August 1, 1977: "In the last five years the debts of less developed countries have doubled—reaching the monumental total of 180,000 million dollars." But "The real concern," said the Citibank's economists [Mr. Harold Cleveland and Mr. Bruce Brittain], "is not how high the debt of the less developed countries has mounted, but how much of it has been used to build productive capacity that can generate income."

I do not want to argue in presenting these figures that the Eastern deficit is either high or low. I only meant to show for what purposes CMEA countries take up credits.

The debts stand comparison both in size and rate of growth with those of other areas. In the light of these facts, anxieties about the indebtedness of the CMEA countries seem to be exaggerated.

Let me put my views on the indebtedness of the CMEA countries. The socialist countries make efforts in the spirit of détente to develop optimally the international economic relations so as to be of advantage to both parties. The socialist countries are willing to buy investment goods, machines, licenses, know-how, thereby providing good business opportunities for Western firms interested in exporting advanced technology. They can do so over a longer time only, however, if their exports are not restricted by artificial barriers. If there will be no progress in this field, we will be forced —unwillingly—to decrease imports or to insist on barter agreements in order to re-establish the equilibrium—as we did in the past.

Conclusions

Allow me to draw certain conclusions and make some suggestions concerning the problem. I think there are two alternatives for the West.

The first is the one that has been tried so far, that is to seek a solution of economic and monetary problems on its own, and by travelling the traditional road. In this case, a solution must be sought within the existing framework.

The Western world expects new initiatives in the first place from its three major industrial powers, the U.S., the Federal Republic of Germany, and Japan. It was generally believed that the widely anticipated business recovery in these countries could generate recovery for the whole industrialized Western world. We can remember the promises of high and responsible government officials of those countries about the expected rate of economic growth in 1977–1978. But having seen recent figures I am inclined to be sceptical whether a diminishing and relatively low rate of growth in the "engine" economies could give sufficient impetus to the other countries awaiting recovery. Therefore I do not believe in the success of this alternative.

The second alternative, which is being considered by many economic experts and politicians of the Western world, too, would consist in a change of the overall concept, including a change in attitude towards East-West trade and monetary cooperation. What could be done?

1. The U.S. administration could suggest to Congress to do away with the discriminatory aspects of American trade legislation that are directed against the socialist countries by granting them most-favoured-nation treatment and putting an end to credit restrictions. Such a step could give great momentum to East-West trade. Integration of new markets into the world economy instead of isolation and trade restrictions could be an appreciable source of surplus demand. As it has been proved more than once, such commercial relationships represents, especially in the period of economic recession, a stabilizing factor in world trade.*

2. New forms and new institutional frameworks are also needed in addition to the traditional export-import trade. Some of the experiments in creating such forms led to favourable results. Trading in licences and know-how are an example. We know of a growing number of joint ventures too. It is not mere chance, however, that not many such examples of consequence can be referred to since they are only individual attempts lacking general, jointly elaborated ideas.

* To quote *Pravda* of August 9, 1977: "The elimination of discriminatory U.S. legislation would no doubt lead to a serious increase in the level of Soviet–American trade turnover."—There are estimates (mentioned by *The Financial Times*, August 24, 1977): "...that in this case foreign trade between the two countries could attain an annual value of 7,000 million dollars, as compared to 2,500 million dollars in 1976."

One therefore has to reconsider institutional background. An agreement between the Common Market and the CMEA seems to be one possibility. By establishing a comprehensive framework between the two integrations, as proposed by the CMEA to the Common Market Commission, a qualitative progressive change in East-West economic contacts could be attained.

3. The more new forms and new contacts in production and in trade there are, the more one needs stable monetary conditions. The establishment of a new general monetary system should therefore be given high priority as a continuation of relaxation of the international political atmosphere. Earlier U.S. administrations, beginning with the late sixties, were interested in dissolving the monetary system and in creating a new one based on the dollar. This system, however—a dollar standard—was rejected even by the closest allies of the U.S.

Special Drawing Rights followed. Starting with the sound hypothesis that current gold production cannot secure the smooth development of increasing international trade, SDRs were created to satisfy estimated international liquidity requirements. But the SDR, for many reasons, could not fulfil expectations. A discussion of the weaknesses of the SDR system needs too much space and I will not therefore go into details.* I think we can all agree that the SDR did not solve the monetary problems of the West.

So a new "panacea" was found: floating currencies. It was said: It is virtually impossible to operate a system of fixed parities in a world of chronic inflation.** But I think the opposite is true. It is virtually impossible to stop chronic inflation without a sound monetary system based on fixed parities. Floating is not a system but a fire-escape. Allow me to give an example: When a house burns one will jump out of the window to save one's life even if one breaks one's leg, but afterwards one must put out the fire or let the house burn down, and then build a new one. Going through the window for years on end seems to be rather troublesome.

The only concrete "success" in Western monetary cooperation were Kingston and Nairobi, where the monetary chaos was practically codified.

In my view, there are several prerequisites for a workable international monetary system.

(a) The creation of a monetary institution under the aegis of the United Nations that includes all countries which wish to participate. The institution should be empowered, within the framework of rules to be laid down, to issue new international money, which would work as a key currency of the international monetary system.

(b) The regulation of the problem of gold and the rehabilitation of gold as a "numéraire" in the monetary system. The establishment of a rate between the world currency and gold.

(c) The establishment of realistic parities between all convertible currencies and the new world currency. It would be possible, on this basis, to return, replacing floating rates, to the system of stable currency rates with the introduction, however, of an exchange rate mechanism that would be much more flexible than the Bretton Woods system had been.

To sum up: Instead of the gold standard where each country ensured that its banknotes be convertible to gold and instead of the gold-currency standard where one country undertook this obligation for the entire monetary system, I advocate a gold-world-currency standard where, under certain circumstances, all participants guarantee, through the intermediary of a jointly founded

* See: "Inflation and the international monetary system." (June 16, 1973. An address given on the occasion of the tenth lecture meeting of the Per Jacobson Foundation. Page 64.)

** Quoted by dr. Otmar Emminger, President of the Deutsche Bundesbank from a work of E.M. Bernstein, former Director of the IMF (Cf. ibid, page 47.)

institution, the convertibility of the world currency.

Within the framework of the new monetary system there should also be institutional solutions to eliminate bottlenecks in international credit relations that have evolved in recent years, and to satisfy economically reasonable long-term credit demands in an organized form. This is also a precondition for a world-wide economic upswing. The situation in which the commercial banks mediate petrol and other mostly fugitive dollars at their own risk, cannot be permanently maintained, since many of them are approaching, or have reached, the limits of risk-taking beyond which no single serious, conservative commercial bank can go if it acts responsibly.

One might well ask whether there is any real possibility for a new world monetary system?

In the near future there is none. The international monetary system has always been of outstanding political importance. Every monetary agreement reflected the real economic, political, and even military power relations of the given moment. This was true at Bretton Woods as well. Since then, however, power relations have changed and the new system should reflect the new power relations. The earlier mighties should give up part of their power and influence in favour of the new rich, the new mighties. This is a slow process, and it cannot be expected that governments should act accordingly, unless a new recession, the destructive effects of which will challenge their very existence, forces them to.

Even then progress can only be made step by step. As a first step, perhaps regional monetary systems may be formed, such as:

I. The dollar zone (North, Central and South America)
II. The Common Market and associated countries
III. The yen zone
IV. The OPEC countries (Saudi Arabia, Kuwait, Arab Emirates, Lybia, Iran, and Iraq, etc.)
V. The non-oil-producing developing countries (India, Pakistan, etc.)
VI. And, last but not least, the socialist countries.

One might well ask whether there is any realism in a common East-West monetary system? I think there is. Of course, the CMEA countries have to make progress in their own monetary system as well, that is they must create their own common convertible currency based on gold. Then, if in the meantime the Western world will also create an international currency based on gold—at least as "numéraire"—the way is open for a link between the two systems, through a "Golden Gate."

There are two fashionable words in the contemporary social sciences: link and gap. I should like to give an example of a successful link without a gap.

One of the greatest scientific sensations of the recent years was the joint Soviet–American space flight. The two spaceships were the result of different technological developments in two countries with different social systems, the scientists and engineers involved differed in their political attitudes. However, the laws of physics, weightlessness, gravity, the objective laws of nature were the same for both. Both parties had to respect the severe, extremely exact rules of space travel in order to bring the experiment to success. The experiment, as we know, was a full success, without subordinating any of the two nations, or technologies to the other.

Not only the physical but also the economic environment of our commodity-prone world is in many respects the same. The law of value (in Marxian terms) works even if prices are diverted from value by different principles. If we are aware of the objective laws, the linking up of the two monetary systems will become possible on the basis of full independence, equal rights, and mutual interests.

We are living on the same planet. There is one world market, but there are two monetary systems. There is one world market, because there is no socialist wheat or capitalist coffee. Machines are neither capitalist nor socialist, only efficient or inefficient. Undoubtedly, the present world economy and world market show a duplicity as regards both their basis and appearance The world economy is based partly on a socialist and partly on a capitalist social system. Both systems are developing according to their own laws, but not in isolation from one another.

They are in ideological confrontation on the one side, and in rational economic cooperation on the other side. But détente means the development of relations between countries with different social systems. Therefore, I cannot imagine that monetary and credit problems could be excluded in the long run from the scope of a policy of détente. This is a matter of urgency. The risk of a new world-wide economic crisis can endanger even the promising results achieved until now in détente and the establishment of a new universal and international monetary system can help a lot to avoid it.

The time has come for a new "Bretton Woods"!

WILLIAM JAY SMITH

TWO TRANSLATIONS

William Jay Smith's translation of the poetic trifle by János Arany (1817–1882) originally appeared in the "Poetry Pilot," a mimeographed newsletter of the Academy of American Poets, as part of the announcement of a reading by the Hungarian poets Sándor Weöres, Amy Károlyi, István Vas, and Ferenc Juhász at the Solomon R. Guggenheim Museum in New York on 18 October 1977. The translation of the poem by Endre Ady (1877–1919) was made, along with translations of the same poem into many other languages, on the occasion of the 100th anniversary of the poet's birth. —

The Editor.

JÁNOS ARANY

TO LOVE, TO LIKE

Wohl Janka emlékkönyvébe

To live, to like . . . how choose between the two?
One says too much, the other too little;
And the dictionary is no help.
But I've just had a thought —
One word can resolve that dilemma:
With its sweet sound
Let *remember* resound
Forever through time and space.

ENDRE ADY

FROM THE ÉR TO THE OCEAN

Az Értől az Óceánig

The Ér is a thick, meandering, sluggish stream
That works its muddy way through sedge and reeds,
And yet the Kraszna, Szamos, Tisza, and Danube
Will carry its water on to the great ocean.

Although I may be crushed by Scythian Heights
And impeded by a thousand burrowing moles,
Although my blood may bear an ancient curse,
Like the Ér I will push onward to the ocean.

I'll share the sombre courage of that stream,
I'll be with it and with it work its wonder;
I'll start from nothing one day with the Ér
And with it reach at last the sacred ocean.

THE INITIATION

Short story

by

FERENC SÁNTA

The sky had never been more splendid, the day more pleasant, the houses finer, and human beings seemed made of pure loving kindness—that was how I saw the world. I could barely keep from running. When people came directly towards me, I lowered my head so they wouldn't laugh at the big grin on my face. I was afraid they'd think I was crazy. I wasn't. I was simply full of joy, such a big, full feeling that my spine tingled. I wasn't walking, I was dancing along.

When I reached the beginning of our street, I slowed down, forcing every smile back to the center of my soul. Then soberly, like someone doing his chores, I entered the butcher shop. Some woman was the only one at the counter. I waited casually for her to give her order. Then I took her place and looked right at the butcher. I spoke as if I wanted to buy his whole store:

"I'd like a half kilo of cracklings, a kilo of bread, and give me a package of butter, too."

"Butter?" asked the clerk.

"Butter," I said, and looked ready to fight him if he didn't believe me and didn't give me any. He was shaking cracklings into a bag and watching the pointer so he wouldn't make a mistake. Meanwhile he said brusquely:

"What did you do, hold up somebody?"

At some other time this would have rubbed me the wrong way, for no other reason than that the response would be justified. But I couldn't get too angry and then not be able to get credit from him when we needed it. Besides, he was the first one I could tell. Joy played in my face again. I deepened my voice and slowed it down a bit so it would sounder older:

"It's pay day, you know, and I'm taking something home for the family."

Someone behind me started laughing, a soft, silky laugh. The manager's wife was sitting at the cashier's desk, stacking the paper money. She looked

up at me. She had a pretty, round face, thickly tumbling wavy hair, and firm, full breasts, which I always looked at. I blushed because she was laughing at me.

"Are you laughing at me?" I asked. I was immediately sorry for speaking so quickly. What could I say if she answered, yes, right to me?

"How old are you?" she asked, all her laughter gathering and glowing in her eyes.

I glanced quickly at her round breasts, and by the time I answered I had added to my age.

"Sixteen." I looked at her just as I had at the clerk when he didn't want to believe I could afford butter if it struck my fancy. Maybe she noticed my first glance, for she pulled her white coat closer together. She didn't stop smiling, however.

"Well, take the packages," the clerk said.

He was holding them out to me and I took them in order—the bread, the cracklings, and the butter. I went to the desk to pay. I'd had a purse made for myself the day before, and now, as I arranged each of the packages under my arm, I took it out gracefully. I had enough small change to pay for everything, but I took out the ten pengő note. I put it down on the marble top and smoothed it with my palm. I didn't look up, I was afraid my eyes would wander to the wrong place.

"Change, please."

I waited for her to take it. I began cursing myself, thinking it would have been better to give her the change and take the bill home. Showing it would've been enough. She'll take it quickly, I thought. She didn't. She put her fingers on it and rested them there, right next to my own. Until I raised my head and looked at her.

Every hair on my head shivered. In the flash of an eye, my heart pounded, my forehead grew cold, and I gulped loudly. Then she looked me squarely in the eyes. She closed her eyes a little, and a tiny smile played hide-and-seek around her lips and her whole face. When she slowly pulled the money away and picked it up, she continued to look at me, and she kept looking at me while, without speaking a single word, she put the change in front of me. I didn't count it, I swept it into my purse. In my rush I left a coin on the counter and she reached for it. I wanted to take it out of her hand, but she nestled her fingers into my fist and pressed the coin into the middle of my palm.

"Thank you," she said, gazing into my eyes in such a way that I had a hard time finding the door on my way out.

I felt as if I'd gone from a searing fire into cool air. I went homeward,

my head still dizzy, as if I'd been spun around. I thought: "See, that's what the world is like and a woman too. I don't want to believe it, but that's what she is really like. She loses her head when she sees a man with money." As I snatched at this idea, my thoughts gathered and took flight. I closed my eyes and let them see. The way the butcher's wife had looked at me, her pretty neck white as a flower, and even more, whatever my eyes wanted to see, all the way until my thoughts strayed to my mother. My face suddenly grew hot. My mind returned to reality, and I walked faster. To restore myself even more to this world, I put each of the packages to my nose one after the other and kept smelling them. Good strong cracklings, yellow fresh butter, warm fresh bread. My mouth watered and my tongue moved as if I were already eating. I fitted from joy to joy. Suddenly I pulled out my purse and counted the money. I had taken money home to my mother before but never this much nor ever as wages.

When they called my name at the end of the job and I stepped up to the paymaster's table, I hadn't noticed it yet, but when I went back to my place with the money in my hand and put my fingers to my mouth to wet them for counting it, the thought flashed like a mirror through my mind—just like my father! I even walked just like him, and rubbed my finger tips together quickly and wet them the way he did. And yet, outside of a few coins, there was only a single tenner. I felt ashamed again, as I had shortly before when I had thought of my mother, for I couldn't come close to stepping into my father's shoes.

I could see the fence around our house and picture my mother's hand and me slowly counting the money into it: the cracklings cost this much, the butter and bread that much, and here is the rest, and I saw the bread thickly spread with butter. Mainly, after all, I saw the bread, and I remembered that if I don't tear off a piece and instead sink my teeth into the bread, I can see my toothmarks in the butter and count them. I don't know why that came into my mind, but I kept on seeing that. It felt like night, not day, and I was sleeping in my bed and not walking in the street. I quickly threw the gate open and entered the yard. One of the front tenants—we lived in the back of the yard—was sitting before his door. He didn't wait for me to say hello. He looked at me, resting his hands on his knees and blinking in the sunlight.

"It's over, eh?" he asked.

I felt like shaking my money in his face, but I couldn't. By this time I knew the rules and what follows what. Without stopping, I replied slowly, sighing occasionally:

"Yes, it's over... and tomorrow everything starts all over again."

He nodded in agreement.

"That's the way things are," he said.

Just two days ago, he had sent me for some tobacco. Now I say:

"We'll get along somehow."

"Yes," he said, and he ignored me. Under the walnut tree, in the middle of the yard, I turned towards our door. I smoothed my hair down with the palm of my hand and went inside.

"Is that you, my son?" asked my mother when I put the packages on the corner of the table.

"Yes. Did we need any bread?"

She came to the front of the table, wiping her hands in her apron. I poured some water for myself. I pulled my shirt off and began washing up. I finished quickly, and my mother handed me the towel. She was grumbling but I didn't mind, she always behaved like that when my father went shopping without her.

"You shouldn't have bought so many things. For heaven's sake, even some butter!"

I put my shirt on.

"Forget it, Mother", I replied, combing my hair. "Everything will wind up in a good place. Now don't make anything of it."

I knew she was waiting for the money. I was eager to give it to her, had wanted to as soon as I came in. But I couldn't rush it, and I knew she would wait for me to hand it over on my own and not ask for it. I had thought about this moment many times. About myself, my mother, the money in my purse, and the buttered bread too. I hung the towel on the nail, rolled down my sleeves, then turned to her. When she saw me reaching into my pocket, she fussed with her kerchief, and seeming to remember something pressing, she turned towards the fire in the stove.

"Wait, Mother. Here is my pay."

She stopped, stepped back, and clasped her hands at her waist. When I began emptying my purse onto the table, she went to it. She held out her hand, I counted the money into it to the last cent.

"I bought these trifles with the rest."

She looked at the money, immediately touching one piece after the other lightly with her fingers. She sorted them, one here, another there. She tossed a couple to the base of her fingers, others to the bottom of her palm, and one or two to the side of her hand. She was lost in herself, forgetting I was even there. She tilted her head slightly towards her shoulder, and when I looked at her forehead, I suddenly noticed that her forehead, like her palm, ran into wrinkles too. Come to think of it, she was holding our

whole life in her hand. That's what she was sorting, one day this way, the next day that, until she had filled all seven days. Death and birth, breakfast, supper—our whole life lay in her hand. It was a wonder her arm didn't break.

She took a pengő and put it on the table.*

"Keep this, son," she said, "and don't spend it all at once."

As I was thanking her, the door opened and my brothers and sisters ran into the room. Someone had probably told them I had arrived, and they were searching for the packages I had brought home. Mother had a hard time shutting them up. They got some chairs and climbed up to the table. They calmed down only when mother emptied the water from the pan I'd used, filled it again, and ordered them:

"All right, now wash your hands!"

By then I was sitting beside the stove, pretending to read the newspaper. My mind wasn't in it. The cracklings were fresh and their aroma flew to me. My mother had also opened the package of butter. It bloomed with a nice yellow color, and I could feel its good warm flavor on my tongue. How long I had been preparing for this day! To me, butter, cracklings, and happiness were the same. I'd gone to the butcher shop the day before and made sure there would be some cracklings available for this day. I wanted to make a holiday out of my first earnings, by buying happiness —some cracklings and butter.

My brothers and sisters were seated at the table, and I was getting ready to join them. I waited for my mother to call me to the table. I watched her in vain. She didn't say a word to me. She cut a slice of bread for each of them, spread butter on them generously, and divided some cracklings into even little heaps among them. She wrapped up the remaining cracklings and put them into the window. She also put the left-over butter there. Then, like one who has finished her task, she looked the table over and said gently to the smallest ones:

"Eat, my little ones, eat. My, how good it is. Enjoy it, my dears... Good delicious cracklings, tasty bits of butter." She stood watching them as if only they existed in the world and she weren't aware of anything else.

I couldn't believe my eyes. I couldn't understand what she was doing. I thought, maybe she is teasing me. But she never did that with food, nobody would let her. Maybe she has forgotten me. That can't be. After all, she always gives me my share first. My heart ached, and all my feelings of contentment fled me instantly. I looked at my mother. Just then she came to the stove. When she reached it I faced her. My voice struggled, something seemed to be holding it back.

*Pengő was the Hungarian currency unit between 1925–1946. — *The Editor.*

"I... am hungry... too, Mother."

She paid no attention to me. She was taking the lid off the large pot.

"We shall eat, son, we shall eat too, right away."

And she was already pouring bean soup, which she had just removed from the fire, into clay dishes. Some for me into one, some for herself into the other. Then she sat down on the small stool, put the dish on her lap, and began blowing on the steaming soup. Before tasting it, she looked at me and asked:

"Shall I slice some onions, son?"

She always gave my father onions when we had bean soup. Now she was offering me some. I looked down at her, and with a sudden heartache I saw she was looking at me the way she did at my father and expecting an answer in exactly the same way. She was seated at my feet just as she did beside my father. Her head reached as high as my hand. Then, as if seeing her for the first time in ages, I noticed how white her hair was. My God, like snow! How old my mother is already. I spoke to her gently, as if kissing her:

"Slice some, Mother. Let's have some onions with it."

While she was slicing the onions, I leaned against the door jamb and took in the table where my brothers and sisters were eating. I looked at the cracklings, the many slices of buttered bread, and I finally understood that none of it belonged to me. My father never got any either. He would sit to one side like this too, and my mother would crouch beside him. It never occurred to me that they didn't even get a taste. It belonged to the children, not the grownups. I barely noticed I sighed. I had often tried to mimic my father unsuccessfully, but now, without meaning to, I sighed exactly like him. I instantly forgot about everything. I am already sighing like my father! Inside me moved a stronger joy than I had felt at the moment when I was paid. To make sure, I sighed again. Just like the one before! If someone couldn't see me, he would take me for my father. Just then my mother returned, and when she sat down in her place, I touched her arm gently and nodded towards the children.

"I did the right thing, didn't I. Just look how they are eating."

She put her spoon down and looked at the table. She rested her eyes on them, and a soft, lovely smile appeared on her face, sweeping her wrinkles away for an instant.

"The poor little things, they were really very hungry."

Bending over my dish, I began eating the soup again. I put some onions into it with the tip of my knife. They were good red onions, such nice round slices as only my mother could cut, no one else.

When I got up after my afternoon nap, I told my mother I was going for a walk and not to expect me until suppertime. When I reached the gate I put my hands in my pockets and began whistling away. I strolled slowly along the street. When I neared the butcher shop, I combed my hair and straightened my jacket. At the door I pulled my shoulders back and entered the shop. There were many customers and no one noticed me. I headed directly for the cashier's desk. From a distance I beheld the face of the butcher's wife. I looked at her exactly the way she had at me at noon. She could've laughed at me now and I'd have given her a snappy answer. After all, I could've spoken up at noon but it wasn't possible for me then. Now it was. No one could deny I was no longer a child. I went up to her, and before she could utter a word I took out the pengő my mother had given me. As I spoke to her, a smile settled on my face, exactly like the one she gave me when she had looked at me so steadily.

"You gave me a pengő too much in change earlier, if you still remember me."

Before she could move I pressed the money right into her palm as she had done with me. Until then she looked at me, now she quickly snatched her eyes away. I wouldn't let go. I kept my eyes on her until she looked up at me again. Then she glanced around, and seeing that no one was watching us, she smiled. She looked into my face, closed her eyelids a little, and smiled at me. So beautifully my heart pounded.

Translated by Albert Tezla

POEMS

ÖDÖN PALASOVSZKY

SUSANNAH BATHING

From blue sky to green forest, bathing
The morning of the stream is bathing
Susannah's in a cool stream bathing.

Ancient eagles circling in the sky
Rocks with human faces looking on
Into-spring sprouting adolescent bushes
Tree-branchingly slender centuries.

Susannah's bathing—and everything that's living
Young and old does gaze on her.

Rustlings in bushes: word is passed
That now she takes off butterfly shoes
That now her breathy panties float down.

Draw nigh, ye aged

A silver church doth bathe
A gold-brown steed doth bathe
An embrace is bathing
A flower bathes

Draw near, you young, drawn nigh, ye aged
Draw near, to espy her nakedness.

A prayer has bared itself to bathe—just look at that—
Impudent youngsters, sniggering oldsters
Devoutly the high forests look on
Young machines circle in the sky
A porno hymn is bathing—amen.

For her deer she's bathing
For her birds bathing
For poets' rhymes bathing
For painters' brushes bathing
Before form-restructuring cameras she's bathing
To humour the daily round bathing
For her flaming night's delight bathing
Come see, come see

Now she's under the falling water
Spume-foam's force slaps at her
Plashes on her shoulders, on her fore-parts fair
From silken belly to posterior—
Round her slender waist flowing
She'd be like this if you caressed her
Spume-foam's force slaps at her
She'd be like this if you teased her
A water-spurt jets right into her lap
She'd be like this if you forced in there.

They stare, and stare
The dolphin-numberers, the atom-fireraisers
The town-builders, the defoliators
Susannah does bathe—the naked dream
The from blue sky down to cool stream bathing—
From yellow skies at time's four corners—
Her breasts two red-capped determined guerillas
Her lap the burning bush of our fate

They're watching—they can see her
And they shake,

You can't tell whether they're snickering or praying

This poem was awarded the Hungarian Writers' Association Robert Graves Prize for Best Poem of the Year 1977—an award founded by Robert Graves out of his Hungarian royalties. Previous laureates of the Prize are: László Kálnoky, 1970; Zoltán Zelk, 1971; Dezső Tandori, 1972; Magda Székely, 1973; Ottó Orbán, 1974; István Simon, 1975; Gábor Görgey, 1976. — The Editor.

LAPIADE, OPUS 3

The train tears along, I'm on my way
leaving behind days, the nights
the days, nights are left behind
the train tears along, day and night
a hundred thousand kms. on the clock
we're on our way, I'm on my way
our train's tearing, tearing on.

Next stop a swarming station
we've ten minutes, a Friday, we'll get water
there's still water just once a week
ten minutes and I get off, I drink
would have, but my water-voucher's expired
mister your water-voucher isn't valid
the computer doesn't accept it
please get it stamped at the embassy
or drink from the brandy tap
mister if you need any LSD—
go to hell, I'm in a rush—

still lots of time
says the uniform.

That's my train over there, I can see
I mustn't forget my compartment's that one
up on the roof of car number three
there's a small speckled bird, singing.

Mister your water-voucher isn't valid
and your oxygen voucher's also expired
but if you need a woman
if you want some marihuana—
mister if it's oxygen you need
the computers, hey mister
they're sounding immediate smog-alert.

I'm on my way
my train's leaving
still several hundred thousand kms. to go.

Hurry along
says the uniform.

I'd start back, but from left and right
newly arrived trains come whistling in
with snorts and hisses they stop across my path—

but that's my train over there, I can see
up on the roof of car number three
a bird is preening itself.

I'd start back—not valid—
a blond for ten bucks, mister
would you believe, you've got no shoes.

Smog-alert! Gas masks on, everyone
the sirens wail, smog-alert.

The station's empty suddenly—
I'd leave but where's my train gone to
silence surrounding me.

The town to the right disappears suddenly
to the left the hill with clouds disappears suddenly
the station's collapsing
the rails vanish—

I am walking through slag and debris
rags paper tins splinters
and I've got no shoes on.

I'm alone in the wasteland
refuse in pyramids—still growing—
junked cars, phased-out hymns

plastic bags in the garbage
the down-at-heel truths—
god, where did I put my sunshine-voucher?

Night falls, the moon creeps on
mister your drinking-water voucher's not valid
mister your moonlight-voucher's up soon—
O for a tree! Or just a bush—
I beg to state
your greenbelt needs ran out long ago
the bird-voucher
will be validated for another thirty seconds.

I'm alone in the wasteland
only a single dessiccated tree still stands
god god
there sits the bird.

Then on impulse
it flies away.

HUMILIATING THE LASER-BEAM

Lament in these our dark days

Servant of the world's welfare once were you—god bless
the air's poisoning cannot be ascribed to you—god bless
the water's polluting cannot be blamed on you—god bless
the prosperity of all of us was served by you—god bless
our knowledge was made more exact by you—e.g. how far
we are from the moon

bloodless operations were performed by you—god bless
the tunnel's path ran more exact, thanks to you—god bless
data-bank, you, hologram's life and soul, again you—god bless
the lightwave-telephone, credited to you—god bless

most terrifyingly murderous of weapons, this you've become
making death more exact—god bless
god bless

Translated by Kenneth McRobbie

ANNA HAJNAL

APRIL IN THE OLD PARK

There they go. Slowly they saunter.
I rush to catch them, far ahead. I know
that we shall never meet again.
I ask myself, what use to hurry so?

I know that far off there, it's we
who walk together gaily, hand in hand
among the firs' low-drooping boughs,
down a lane where rows of dark trees stand.
The path we follow winds through meadows
strewn with crumpled leaves, and fades away:
the gilded cupolas of beeches
at the slightest touch of breezes sway.

Across the rustling forest floor
they amble through the thickets' ruddy light,
around their heads a silver halo;
then, as the trail bends, they pass from sight.

I know that as they stroll there, arm in arm,
they do not even notice me.
Another turn—and now they reappear
still farther off. They smile, they see
only each other, with their heads inclined
still closer. Now, hypnotically
they're lured into the dreamy mists. Along
the way they shared so joyously
I follow slowly, step by halting step,
alone.

Translated by Daniel Hoffman

MAKPELAH

The path leads up to your house, and stops.
There's no going further.
Grass covers your dwelling-place, and quietness.
And you are lying in princely snow-whiteness.

I could whisper, I could whimper,
could cry out, sob aloud,
you can't hear now,
it's all the same to you.
So many layers
and envelopes
cover you, light
grasses, thick roots.
Weight. Solid soil
caving in, pressing
splinteringly
the plank-hulled ship,
compresses you,
bears down above
bears up below.
You feel nothing,
it's all the same to you.
In there, deep down
between the sheets
the body dressed all in white:
robe, long coat
of white linen,
white your skullcap,
—your sacred earth-filled cushion, white—
your shawl white, too,
long stockings on your legs
fit closely about your shins, in white
and according to the Law
there's the prayer shawl.
Hiding, covering,
enwrapping you
—sacred is death—
covering your sacred head
and hiding it
the ancient shroud;
in your ancestors'
sacred burnous,
sacred tallith
they have dressed you.
From your cheeks'

bone-passages
in-dwelling pain
has ebbed,
changing into
stiffly frozen
cold majesty.
—Sacred are the dead.—
These are your bones,
you have been gathered.
You have returned.
Like Abraham,
like Isaac once upon a time,
like our angel-wrestler ancestor Jacob.
Forget the grief,
your cave of Makpelah grave
you'll with me share soon,
I'll with you share soon.

Translated by Kenneth McRobbie

IN PRAISE OF THE BODY
(A Grateful, if Conceited, Song)

1. June, 1977

Bobs on the water. Boat-like can cleave it.
Walks on dry land, turns, does pirouettes.
Has there ever been a better building?
Am I its owner? Or just a tenant?
Have you ever seen a palace of marble
which is such a self-cleaning marvel?

Up-to-date, its hot-water and heating system!
Well-designed machine for living in!
Exactly-sensing electro-mechanism
faithful to its original programme.
Absolutely tireless its thinking
both in- and outside self-adjusting:
apportioning materials and power well,
decorating this, letting these grow, or those peel.
Will this architect never be done with it?
This art-fancier for ever toy with it?

Although, he's already thinking of the day maybe
when he'll simply leave off doing any of these
—pity!
The place, I declare, is quite intimate!
But where can I get something more select
with a lease in perpetuity!
It would be worth whatever money
the owner would ask—i.e. me, and yet not me
the one who shines within, and yet above me.

2. *Winter, fur-coated*

a silkily-fluffy fur, an *étui*
like the case is for the jewel—protector
of the soft breathing secret of my being,
my master's most masterful masterpiece,
of which I am no more than keeper.

Translated by Kenneth McRobbie

THE END OF THE STORY

Part of a novel

by

GYÖRGY G. KARDOS

The Gedera people as a rule go to Katra via the main road, a gravel road leads from there to the village square. The farmers generally avoid the rutted uncared for path which winds its way towards Katra fifty paces from Joram's courtyard, turning off next to the house of poor apoplectic Jeroboam Shenkin. The carts get stuck in the ruts, and there were places where it was tough to cut your way through the lush undergrowth. There was a time when the path was used by servants, a sort of back entrance for contacts between the two villages. Arab coachmen and servants with embroidered shawls hurried across at dawn, to the Jewish farms, and home again at dusk. From the day the Haganah put Gedera out of bounds to Arab workers, the path was deserted and only used by those who had no other road, the Yemenite Jews who had pitched their black tents on Katra soil. That is where those turbaned and bearded small men await the coming of the Messiah, on what was to become the Judah's Torch settlement, whose first stakes—blessed be the name of the Lord—were about to be driven into soil reconquered from the Philistines.

There are other reasons as well why the Gedera lot avoid that path. They do not really like to pass by poor old paralysed Jeroboam who spends the afternoons dozing outside his house, where his wheelchair practically blocks the way. It is hard to put up with the horrible knowledge that a hail soul dwells in that incapable body, and that inexpressible thoughts flutter on those slobbering blue lips. When he was still well his gaunt body used to lean on the village like a dangerous overhanging rock. The farmers would have soonest jumped aside. They loved him as little as the Jews of old loved the all-remembering Moses of old, the Eternal One had performed a great *mitzva* then not letting Moses enter the promised land. But all those who ever put in a day's work for Jeroboam were happy to remember him.

For the context of this chapter see Zoltán Iszlai's review "Up to Expectations" page 145.

There could not have been many labourers in Gedera who had never done so on that huge farm, I too spent eighteen months ploughing with his horses. The men called Jeroboam the Chinaman, and with good reason. His bronzed, tanned skin covered the high cheekbones of an Asiatic herdsman, who knows what mixture produced those hard, angular, rigid features. Jeroboam Shenkin was one of the Gedera *Sibiryaks*, that is what they called the Jews of Habarovsk and Vladivostok. He had spent his whole youth in Siberia, getting his schooling at Novosibirsk, and only worked on the land for the Russian owner of a small estate in the Odessa region, just before taking ship. He was one of the first to settle in Gedera. The agents of the Rothschild fund had bought waste land that was useless even for grazing from Yahya Ismail Effendi at Katra, and Jeroboam worked for him for a while, paid by the day, for odd jobs. Yahya Ismail Effendi taught him two useful things: Arabic, and to spend his nights sitting around the yard with his workers. Jeroboam specially singled me out, he even invited me to celebrate the *seder* with him, and his ill-humoured sons who had come home for the holiday from Tel Aviv and Haifa, with their families. His wife had been dead long since, and Jeroboam was left alone in the stone house, with Latifa, and old Arab woman, to do the housework.

I had gone there in the afternoon already, to help Latifa. She scrubbed the board floor of the dining room with such passion that a cold, damp smell spread by night fall, as in a pinewood after rain. Hardly any light filtered through even during the day onto the plain, heavy furniture. The legs of the squat oak table reminded of a carpenter's adze. Three pictures were all there was on the bare whitewashed walls: Jeroboam's wife as a schoolgirl in Odessa, wearing a stiff beret, an oleograph of Sir Herbert Samuel, the first British High Commissioner, in court dress, and finally a group which I first took to be a Beduin clan. Young men lounged in the picture, wearing neatly tied keffiyehs and wide black cloaks. Then I discovered Ukrainian shirts under the Beduin cloaks and Jeroboam's features on one of the young men. During the *seder* I sat at the foot of the table, facing Jeroboam, the two grandchildren were to the right and left of me. Their father, Jehiel, who worked for the Anglo-Palestine Bank in Tel Aviv, was Jeroboam's older son. The old man sat between his two daughters-in-law.

Latifa brought in the *matzah* covered by a cloth, she bowed to Jeroboam and said: "I wish you a good holiday *yâ khawâjal*," a small ceremony she repeated every time she brought in something. Jeroboam looked at her fat, contoured, spotty brown face from which tiny stiff hairs sprouted here and there, and his eyes bore a message which made Latifa smile every time,

one which only made sense to the two of them. Jeroboam had gone through a small bottle of walnut brandy before the *seder*. This had put him in a good mood and he unselfconsciously hummed: "Tsar Nikolai, Tsar Nikolai..." Jehiel impatiently pointed to the *Haggadah*, the text for the *seder*, on the table. Let the festivities begin at last. Jeroboam opened the *Haggadah*, turned the pages, and as someone who thought it all extraordinarily boring, closed the book again with a swing. Instead of telling how the Jews escaped the House of Slavery, he told an ancient tale about the *mûdir* of Katra, a Turk, who once mislaid his pince-nez and read out an important document in such a way that it was to the advantage of the Jews. Jehiel timidly—for the sake of the grandchildren—tried to set the points for a more festive mood "We are sitting here together, like Jacob and his sons." In response Jeroboam hit the table with his fist: "The *kâimmakâm* of Gaza was the most cunning man in the whole *vilayet* and I was more clever than he. The *kâimmakâm*'s name was Feyzullah Bey." Eliezer, the younger son, who served with the Merchant Navy, stood up and knocked the floor with his chair. "Father, it is Passover Eve after all." Jeroboam seemed to startle. "True, true," he nodded. "Who is going to put the question?" The six year old Gideon, prompted by his father, stood in front of him and, moved as he was, mumbled: "In what way does this night differ from all other nights?" All this time Jeroboam hummed "Tsar Nikolai... Tsar Nikolai..." When the little boy came to the end of his piece Jeroboam stroked his head and said. "Beautiful, beautiful. What *is* your name?" Jehiel buried his face in his palms while Eliezer's jaw pumped like a piston. This did not trouble Eliezer in the least. Shocking the family once again he stretched, seized the silver-mounted crystal goblet and, taking slow deliberate gulps, he drank all the Mount Karmel wine placed there for Elijah. It was horrible to contemplate what might have happened if Elijah had called on the Lord's people that very night, and had asked to be admitted precisely to Jeroboam's house. Jeroboam did not feel the weight of his deed, he must have felt sure that even if Elijah did come he would take a wide berth around Gedera. So he calmly wiped his mouth and said innocently: "You all imagine that I am beginning to forget things, that my brain misses a beat every now and then, but I still remember when the Bosnian and Rumanian girls got to the Jaffa brothel." His saying *Kera Khân*, in Turkish so the children did not understand, barely muffled the effect. Jehiel tightened his fist and just said "Father... Father." Then Latifa brought in the hot soup and once again said: "I wish you a good holiday *yâ khawâjal*"

Jeroboam kept on talking while he spooned his soup, as if he had wanted to torment his family. He told the story of Gaza *kâimmakâm*'s puffing Ford

that couldn't manage the gentle rise which led from the highway to the centre of Gedera, that is why he always took four soldiers on the trip. The *kâimmakâm* always reached Gedera pushed by a ceremonial escort. Batya, the younger daughter-in-law who had never before taken part in a family gathering, squinted in horror at her husband. Eliezer stroked her hand and, pouting his lips, he turned his palms upwards as if to say: what can one do with a madman?

Jeroboam kept on refilling Elijah's cup, and broadcast in a drunken disorder all that occurred to him about the Gaza *kâimmakâm*, the Katra *mûdir*, a British District Commissioner called Brown, the first it proved possible to bribe, and a schoolmaster in Novosibirsk who hit the desk with his cane to the rhythm of un, deux, trois, quatre, Mademoiselle Jarouvatre.

The members of the family, tormented and in despair, anxiously waited for the festivities to come to an end. Jeroboam was indefatigable that night. His head hung on his chest, but he still spread, stirred, and stacked the rough and cracked burnt clay tablets of his memory, caring little that these sherds only rarely fitted.

That was Jeroboam's way. He displayed odd names like a collector, picking out this or that as he pleased, to take a closer look. Distant tempting voices prompted him. On rainy winter days we retreated to the damp glassed in verandah, heated by a sweet-smelling kerosene burner at its centre. The rain poured down the glass wall, the dripping geraniums bent low in the yard and bits of sacking were blown by the wind, it was as if we were looking at the sea through a diver's bell. There was an old chest of drawers on the verandah, green Gypsy apples were drying on the cracked marble top, and Arab farmhands lined the wall. Latifa herself crouched there next to the burner, on which simmered a fair-sized kettle of water for tea. Jeroboam kept on pouring hot water in his saucer, adding dark-brown cold tea-concentrate from a bottle. He sipped his tea, quietly nodding, his thick, lined eye-brows twitched and twitched again, and suddenly he spoke in a hoarse, aged voice:

"Feodor Savelyevich was a big-arsed Russian..." Then he got hold of Latifa's broken-nailed, mud-coloured hand and left it in his palm while he told his story.

Feodor Savelyevich Grishchuk was the proprietor of the small estate near Odessa on whose land they had worked, and whose wife just about burst with joy at the thought that educated students were busy around the house. "Notre petits juifs," she showed them to everybodv who passed that way. "Notre pauvres petits juifs, avec leurs rêves..."

Feodor Savelyevich did not know any French, but he was also full of good

will towards them, though he often reminded the Jews of their original sin: "You spat in the Good Lord's saucer, brethren, you know."

Feodor Savelyevich was generally followed by a Turkish mariner, Achmed Yildirin, on whose kaique the twelve lads and six girls sailed from Odessa to Jaffa. The other passengers were pilgrims from Tashkent and Samarkand. Colourful kaftans worn by hodjas with veined ears sparkled on deck, next to their Ukrainian shirts, the Koran mingled with tales of the Chassidim, and Chernishevsky's utopias peacefully embraced Aharon David Gordon's visions of the Holy Land. The skipper of the good ship Mefküre was old and sick and his yellow complexion showed some colour only when, in the Dardanelles, pure-white, neat American steamers passed close to his kaique. Achmed Yildirin made coffee for the Jews at night because their odd plans interested him, though he did not really understand why they wanted to settle in Turkey of all places. As far as he was concerned Palestine was Turkey, part of the *vilayet* governed by the Pasha of Damascus. "Mais pourquois, jeunes hommes?" he sighed. Why don't you emigrate to America. In America people say hello to each other, they smoke Virginias, and even the poorest stick their thumbs in the armholes of their waistcoats displaying their thick, silver watchchains. "L'Empire Ottoman est mort," the ancient mariner sighed. The bones of Turkey have calcified, and the German Kaiser throws alms into the Sultan's cap.

At dusk Jeroboam stood behind the fence and watched the path, as he did every day at dusk, even in the pouring rain, when the fellahin started on their way home to Katra. Sometimes I followed him and stopped behind his back, though I dared not speak since tense attention radiated from his features. He took a good look at every fellah, as if he were searching for somebody. He only noticed me after the last of them had gone past on the path. He put his hand on my shoulder—both of us were soaked through—and said deep in thought: "The *mûdir*'s name was Serafedin. An Anatolian..."

Jeroboam never forgot that he had once been a day labourer working for Arab landlords. He used to go and see Yahya Ismail Effendi and sitting on the rushmats, they talked over the way the world had changed. Ismail Effendi was one of those few whom faith had turned into a good and patient man. His piety was simple and self-evident. He had a talent for seeing the spirit of God in a broken reed, and he also believed that date-palms had a soul. They could hear what was said around them and one had to be extra careful what one said near them and one had to be extra careful what one said under them. Yahya Ismail sold his land to the Jews for a pittance, true only the stony waste on the outer fringe of his estate which was good for

nothing. The shrub that throttled every kind of useful vegetation at the most took the edge off the eternal hunger of the camels. Then there was the cactus fed by its own decaying leaves. Its fruit, the *sabra* was undemanding, it was able to obtain honey-sweet moisture even from that dry soil which had reverted to savagery. The Jews found it most difficult to get at the prickly fruit, and the Katra *fellahin* had great fun watching their clumsiness. They peeled off the warty, soft, velvety skin with ancient skill. The pink cover concealed nasty dangers, and if anyone touched it with bare hands, invisible tiny hooks fastened themselves into his skin, and hot water or rubbing proved useless. They irritated the skin until growing new layers got rid of them.

The Jews did not work for Arab farmers very long. Soon enough they obtained tools, and a loan from a Rothschild bank in Jaffa. Its very name sounded like a piece of gold thrown onto a marble top: "Agricultural and Building Bank for Palestine, Ltd." The Jews built long huts and every night they lit camp-fires fed by the grubbed out and dried shrubs. You could see the high flames in Katra. The people there had believed until then that the relationship between man and the land was eternal and unchangeable. They watched with jealous wonder how what had been waste land for many generations was cleansed to become fertile soil bit by bit. But Yahya Ismail Effendi did not believe in the changes even then. From time to time he made Jeroboam Shenkin a gift of oil or a bowl of figs, as one gives things to the poor on high holidays. But you could not talk to the Jews wisely, their arguments did not follow, and Yahya Effendi was in despair that they forced water onto the surface from depths from which the *djinns* could rise to the top as well. The Jews planted unknown kinds of fruit trees in the cleared and ploughed plots and that was foolishness too, and vanity since, if Allah in his wisdom had thought it right these trees would have been there in the gardens from the beginning of time, next to the figtrees, the datepalms and the olivetrees. To the people of Katra everything was ridiculous and a matter of indifference that took place there next to them, and they had a grand time laughing at those bespectacled men with goatees, wearing pith-helmets, who came from Jerusalem in long-nosed automobiles. These excited men walked all over the land, scratched a handful of soil here and there, wrapped it up carefully in paper and took the parcels away in their long-nosed motor-cars.

It did not take long, and Yahya Ismail Effendi lived to see the day when those who had been his daylabourers drove their sulkies on the newly gravelled road, wearing pith-helmets and American braces on top of their shirts. Gedera, the new village, was going up, shapeless, grey stonehouses

lined the newly gravelled road. A coffee shop opened near the highway, and a sign in Turkish as well proclaimed that it was a "Kafa Hane." In the kafana they offered you not only coffee but also sweet and strong drinks fetched from a barrel filled with iced water. What really annoyed Yahya Ismail most of all was that the *mûdir* with whom he liked to talk in the evening hours, no longer took his coffee with him, going to the Jews instead, whom the Arabs called Moscovites. The *mûdir* only rarely visited Yahya Ismail Effendi to say a prayer together. The *nefers*, other ranks, who were Anatolian peasants, still went to Katra since they felt more at home in the company of *fellahin*.

There were often disputes where the lands of Katra and Gedera met. These were settled by three man in the presence of the *mûdir* in the courtyard of the Katra landlord: Yahya Ismail Effendi, Hadj Ibrahim Hammad, the ancient Katra *mûkhtar*, and Jeroboam Shenkin, the elected leader of the Gedera village council. This was called the Council of Elders in accordance with Turkish administrative custom, though the oldest man there was still under twenty-five. Jeroboam Shenkin came in the saddle, riding his own horse, wearing his pith helmet, American braces and silver fobwatch, Yahya Ismail Effendi still treated him with the restrained compassion of the days when Jeroboam had worked for him. When saying good-bye he never forgot the knotted cloth that contained half a dozen eggs or two decapitated fat pigeons.

Yahya Ismail also lived to see the day when the *fellahin* no longer came to work for him because the Jewish farmers paid twice as much. "Inshallah," he said bitterly to the *mûdir*. "Let them go if those few paras are that important to them." He kissed the *fellahin* every holiday, the Moscovites on the other hand could not even be bothered to remember their names. If they wanted to address an Arab they just said: "Hey you!"

These petty annoyances were dwarfed by a more alarming event. A *vezir* was murdered in Europe, at an immeasurable distance from Katra and this painfully changed life. People got used to the *mûdir* getting newer and newer proclamations read out in the village, haphazard measures which sounded very severe but the villagers could not really make sense of them. The *mûdir* did not appear to be happy either since these regulations involved a certain control and system, something troublesomely alien to Turkish administration that had been soft, and more like a family business. Even Yahya Ismail Effendi—just think of the *nargilehs* he had smoked in the *mûdir*'s company—had to arrange for a *teskereh* to be issued to prove he was Yahya Ismail Effendi, a Katra landowner, and not a beduin from Bir Saba. The biggest mix-up was caused by a regulation issued by Ahmed Jemal Pasha

of Jerusalem which stated that French and English spies were hiding all over Palestine, and that it was the duty of *fellahin* to unmask them and hand them over to the white-gaitered military police. The *fellahin* were full of good intentions but they could not even imagine what an English or a French spy might be like and that made things difficult. First they suspected the Gedera Jews, but they soon recognised they were wrong when they saw one or the other in the Kafana, of an evening, wearing Turkish uniform. Other sorts of soldiers also came to the area, clean-shaven happy lads with ruddy complexious. On windless nights you could hear their drunken revelry in the kafana all the way to Katra, accompanied by strangely scented tunes: "In der Heimat, in der Heimat, da gibt's ein Wiedersehn."

But the cunning French and English spies did not show up and then, from one day to the next, the Turkish soldiers disappeared as well. The Katra people lived through those times in an odd way. For days the area was cut off, the *mûdir* had declared a curfew and no one had countermanded his order. The *fellahin* only dared leave their houses when the incessant rattling shook the mud-walls of their houses for the second day running. Tracked vehicles were moving south, bearing soldiers in shorts, who also seemed happy and friendly lads. They too sang: "...it's a long way to Tipperary..."

By then the Muscovites had hammered together a huge board on the Gedera limits, turned it towards the highway, and stuck a poster on it. It showed Lord Kitchener with his finger growing to huge proportions as he pointed at those who looked at him. The *fellahin* squinted at it in fright, they felt that the bony finger and the martial moustaches were threatening them. The Jews wrote under it: "We love the British."

One morning the crescent was removed from the small flat-roofed building of the Turkish gendarmerie, and tin hatted ginger haired soldier —with bayonet fixed—stood guard outside the gate where the *nefers* had played backgammon on a bench and the *mûdir* had quietly smoked his pipe of an evening. They nailed a white tin plate over the gate: *Palestine Police Forces*. Such a to-do started all at once as men had never before seen in those parts. The new *mûdir*, now called Inspector, arranged for new *teskerehs* which were now called identity cards, and the vilayet became a district. Yahya Ismail Effendi long stared at his *teskereh* which now showed his name and domicile as "Mr Yahya Ismail, Gaza district, Katra settlement." Notices outside the *mûkhtar*'s house, in English and Arabic, told of ways in which Turkish money could be exchanged and of various administrative measures. They were signed by a most powerful gentleman whose name itself inspired fear in the *fellahin:* General Sir Edmund Henry

Hynman Allenby. Later officials, surveyors, and men in uniform flooded the area and the *fellahin* did not cease to wonder that there were so many Englishmen in the world. Strangers began to dig the foundations of a huge fort next to the police station and, a few miles further south they erected a military camp. The *fellahin* were tempted to leave Katra not only by the Muscovites but also by building contractors. Wages rose, the *fellahin* as well bought American braces, and silver watch-chains, and some were not too shy to sit in the *kafana* where they had also engaged an Arab waiter.

You could not recognize the old *kafana*. There were Chinese lanterns in the garden and two ping-pong tables were placed under a palm tree. The sounds of the Charleston filtered from the brand new grammaphone every evening: "Yes, Sir, that's my baby..." and the members of the Palestine Police Force danced with the Gedera girls.

Yahya Ismail Effendi's heart was filled with doubts and he had to share them with somebody. He sent a fellah to fetch Jeroboam Shenkin, saying he wanted to speak to him. Jeroboam Shenkin went straightaway and, as so often in the past, they settled in the court-yard, on the rush-mats.

Yahya Ismail Effendi addressed his question to Jeroboam:

"What will be the end of this, *khawâja?*"

Jeroboam thought, then spoke with deliberation: "Could be it will turn out to the good, *sheik*, but it could also be that things will not turn out well."

Yahya Ismail Effendi nodded in thought, thinking the answer most wise. A Muslim could have said that. Yahya Ismail Effendi did not have to meditate on the incomprehensibility of the world for much longer, he died early in the 'twenties. Jeroboam Shenkin on the other hand lived through many changes yet. Tired and old he lived to see the end of the story, when on a damp morning we lined up armed on the path, a few steps from his house, and sent the *fellahin* hurrying to Gedera back to their village. The Defence Organization had decided that way the night before. We had been roused from our sleep and at dawn we were there amongst the teeming and protesting field hands and house servants, and all we could repeat was: "Go back, one can't enter Gedera." Latifa behaved as one out of her mind. She cursed, struck a guard in the chest, and called me a jackal. Three of us held her down and while we did so she screamed as loud as she could: "Come out, *khawâja*, ...They won't let me through, *khawâja*... Help me, *khawâja*..."

But the house looked lifeless, for once the master did not stand outside his fence. Jeroboam knew all right that he could not help, his word counted for nothing, and in truth he too had been excluded from the end of the road. What was beyond it no longer interested him, just as the loud-mouthed

armed men, giving orders were not interested in the way the soldiers had pushed the *kaîmmakam*'s Ford once upon a time, or that the *mûdir* was called Serafedin and was an Anatolian. Latifa went back to Katra cursing and with hatred in her heart, and did not step outside the village. But many of the *fellahin* came back the next day, and even the day after, if only to ask the guards to talk to this farmer or that, they wanted the wages owing to them, or their tools which they had left in the courtyard. Then no one walked there anymore. The path grew to resemble an electric conductor, the pulsating anxiety of a small village awaiting sentence flowed through every clod of earth on it.

Translated by Rudolf Fischer

EUROPEAN ECONOMIC COOPERATION AFTER HELSINKI

by

JÁNOS SZITA

Part II—New elements

I want to go on to point out a few interconnections which follow in part from the analysis of the processes described before, in part from their comparison with other processes which act on the economic relations between socialist and capitalist countries, intending to call attention to the new elements which manifest themselves in economic cooperation. Of course their novelty cannot be absolutized, most of them were effective in embryo earlier as well; what I propose to discuss is, on the one hand, the intensification of certain tendencies and, on the other, the progressive unfolding of new interconnections.

1

In recent years economic activities have continued on the path of internationalization.

Without entering into details concerning this extremely exciting process, one can say that this is not only an extensive, worldwide process touching upon more and more sectors of the economy, but at the same time a development that does not move uniformly but presents itself differently and with differing intensity in different regions of the world, and in different sectors of the economy. Here I shall dwell only on a few particularly salient features.

First, the interdependence of particular economies has been strengthened not only by the development of external trade; direct productive, scientific and technological connections in the infrastructure have become increasingly multifarious as well. In the recent past this kind of cooperation has developed further within the framework of CMEA, the socialist economic integration. Integration has continued also among countries of the European Economic Community. Technological and production links between European socialist and capitalist countries have been considerably extended and have become permanent new traits of the system of their cooperation. Closer production links proceed in most cases from the stabilization of trade relations, in the course of which partners become better acquainted with one another and their mutual confidence grows. This leads later to a kind of cooperation in which there appear elements going beyond simple trade like, for example, the transfer of technological processes, cooperation in marketing and cooperation in production. This process leads further towards different forms of joint projects which, according to all indications, assume a growing role in East-West economic relations.

A second aspect is that internationaliza-

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tion has made considerable progress between countries with different social systems. Besides the further extension of contacts between economic groupings the strengthening of relations between the economic regions has come to the fore. It is on purpose that I use the expression "come to the fore" because the growth in the internationalization of the economy is confirmed not only by the analysis of real processes but also by that expansive force which more and more clearly demands the strengthening of international relations. This is shown among other things by the fact that the establishment of relations between CMEA and the Common Market and the preparation of a dialogue between the two economic blocs of integration fell into this period.

A third phenomenon is the appearance of cooperation between socialist, advanced capitalist, and developing countries. Economic relations earlier developed first of all between two such groups of countries—between socialist and advanced capitalist, between socialist and developing, between advanced capitalist and developing countries—and trilateral cooperation was negligible. In recent years this latter, earlier isolated, phenomenon has become more and more frequent. Cooperation of this type showed itself first of all in the supply of complete factories to developing countries. If, in addition to already functioning operations and those under way, one takes into account also those in preparation, one can clearly state that this is a new feature in the internationalization of economic life. The origin of this process is not primarily to be found in European development, but in the growth of the weight and economic role of the socialist countries. The socialist countries emphasize projects meeting the requirements of industrialization of the developing countries, supplemented by cooperation with advanced capitalist countries, whereas the latter support such cooperation only in the hope of acquiring new markets.

Not because of any novelty, but only because of its extraordinary importance, I wish to mention finally the further progress of the international concentration of capital and the further expansion of the big international monopolies, a process which is highly characteristic of the internationalization taking place in the capitalist economy.

To sum up: In this process during the recent years the internationalization of economic lite has broadened not only within integrated groups of countries but between the Groups as well. The isolation of the different economic regions diminished, and there are several indications that this process can be considered a lasting one.

2

The development of economic relations between European countries, even though it is unrelated to the Helsinki Conference, has in recent years been influenced to a great extent by the economic crisis of the advanced capitalist countries.

(a) First of all it has to be taken into account that this crisis has been the deepest in the capitalist world since 1929. In 1975 the industrial output of developed capitalist countries was 8 per cent below the 1973 level or the identical 1974 figures, and their national income decreased for the first time for many years. The 6 per cent decline in international trade in 1975 is related to this.

The crisis reached its lowest point in 1975, and in 1976 the capitalist economy again started to revive. This revival, however, did not achieve the peak prior to the crisis, as regards the level of world trade or the industrial production of advanced capitalist countries. The rate of this revival and its duration is an open question. I do not wish to make predictions, but I think I can say without running too great a risk that the revival observed in 1976 cannot be regarded as lasting, and it is possible that the next

few years will register a lower rate of growth than last year, nor can a new temporary recession be ruled out. All this may, of course, have an influence upon economic relations between capitalist and socialist countries.

(b) I will use only key-words to point to a few of the new features of the capitalist crisis which cannot be left out of account in assessing further prospects. One is that the joint appearance of inflation and unemployment has become a chronic and basic concomitant of the capitalist economy. This is not irrelevant from the point of view of the socialist countries either, which are compelled to make efforts involving considerable material sacrifice to stop capitalist inflation from overspilling into their economies.

The crisis of the capitalist monetary system has become chronic. The prices explosion had as a consequence the enormous shifting of financial resources, and the international monetary system of the capitalist world has been unable to fulfil its function of normalizing economic relations, and of reinforcing the desired rate of development from the financial side.

(c) The shift in the balance of forces between the capitalist countries has continued. The strongest of them, including the Federal Republic of Germany, Japan and the United States, have succeeded in fortifying their position. The position of Britain and Italy, and to some extent that of France, has weakened. The economic positions of the largest multinationals have strengthened further.

(d) The decline in capitalist growth coincided with the eruption of deep-going structural changes—e.g. the steep rise in oil prices and the energy crisis of the capitalist world, with enormous fluctuations in prices of a large number of raw materials and foods—which greatly accelerated the processes taking place in the world economy in our days. These structural changes, which are only indicated by changing prices, are themselves in part correlated with the grave crisis of the world capitalist system as a whole. This circumstance has greatly increased the instability of the capitalist world economy, and the uncertainty cannot be expected to be overcome in the coming years. This factor also cannot be left out of account in the appraisal of East-West economic relations.

3

The recent past has invariably shown a close interconnection of political and economic factors. The economic relations of socialist and capitalist countries are very sensitive to political influences, as has been shown by the analysis of the past period. Still this does not deny that economic interests have an influence on political trends; what is more, the importance of economic questions in the whole system of economic relations is growing from day to day, and the economic motivations of political decisions play an increasingly great role. The primacy of political considerations is shown, however, by the fact that, where political forces have acted against the expansion of East-West economic relations, the influence of these forces could only barely be hindered or checked by economic interests.

(a) Although the whole process preparatory to the Helsinki Conference, the holding of the Conference, and the adoption of the Final Act have had a major role in the continuation of the process of détente, in many capitalist countries the relationship between adherents and opponents of détente has become strained since the Helsinki Conference. Especially striking is the behaviour of the U.S. government, which continues to subordinate the issue of economic relations to political considerations, maintaining further the system of discrimination against socialist countries.

(b) It is interesting how, in connection with the economic crisis in the capitalist countries, political effects can be discerned

that are a consequence of growing unemployment, which strongly react on the economic policy of these countries and on their economic relations with the socialist countries. The growth of unemployment with a growing rate of inflation has largely shaken popular confidence in the governments of Western Europe.

In international economic policy all this revived the latent protectionist tendencies which had submerged in the course of development during the previous years. The strengthening of protectionism appeared in many capitalist countries—characteristically most of all in the case of that earlier champion of free trade. Great Britain—and was present in various steps taken by the Common Market and its member countries. Growing pressure was brought to bear on the governments on the part of less competitive firms, and as a consequence, to give an example, dumping methods multiplied. This explains, for instance, the levelling—in the United States, Great Britain and several other Western countries—of tendentious dumping charges against the socialist countries. Though I do not want to preclude the possibility that in some cases enterprises of certain socialist countries fixed low selling prices, their basic interest invariably requires them to attain the most advantageous prices possible. It is obvious therefore that no such change was made in the export policies of socalist countries as might have warranted charges of dumping; what happened was that protectionism surfaced in Western countries. This was true not only of East-West trade, but was plainly manifest, e.g., in trade with Japan, and it aggravated many problems among different Western European countries, too. Still there is a difference in respect of their attitude towards socialist and other countries because, in the case of the former, the economic problems were often also politically loaded. Protectionist forces tried to undermine confidence in socialist countries and to slow down the process of détente.

(c) The interdependence of economic cooperation and security is generally accepted today, and this interdependence is documented most clearly by the Helsinki Final Act. The strengthening of collective security has greatly consolidated the foundations of economic cooperation, and, conversely, broadening economic cooperation provides, through the coherent system of mutual interests, a firm basis for the strengthening of security. Of the interconnections of the two issues one has to point out perhaps most of all the fact that armaments which underly the balance of forces, withhold such large sums from sound economic development that the whole thing may come close to the point where the previous interconnection is reversed, and the strengthening of security no longer promotes economic development and economic relations based upon it, but becomes a brake on development.

Considering that the security of the world today depends first of all on the relationship between the Soviet Union and the United States, the interdependence of security and economic development cannot be regarded as a merely European problem. Putting an end to the arms race, the extension of the scope of SALT, and concrete disarmament measures may release tremendous potentialities not only in the countries particularly interested in arming but in the entire world economy. Therefore all these may become highly important new factors of economic cooperation and lay the foundations of a new stage in the development of international politics and the world economy.

The growth in the role and responsibility of governments goes hand in hand with the development of economic cooperation. The establishment of the principles regulating cooperation, the growth of the governments' function of organizing the economy and taking initiatives has achieved prominence in all parts of the world, and the system of East-West relations is no exception. The primary prerequisite of these relations is

the policy of détente, the furthering of political, cultural, and personal contacts, and the promotion of mutual confidence. Part of this should be the removal of factors accumulated in the past and still impeding reasonable economic relations, including the discontinuance of all sorts of discrimination against the socialist countries. The abandoning of discriminatory measures applied in economic relations for political considerations continues to be the primary and basic condition of the development of economic relations.

4

What then are the factors at present influencing the interestedness of socialist and capitalist countries, respectively, in the development of East-West economic relations?

(a) In examining the degree of interestedness one has to take into account the proportion taken up in the trade of the countries in question by the other group. Earlier I already indicated the strong asymmetries in this relation. In addition to the differing proportions, however, a large number of other factors, the assessment of the prospects of East-West economic relations among them, also play a role in interestedness.

The interestedness of the socialist countries in the expansion of their economic relations with developed capitalist countries is related to the fact that the part of capitalist countries in their international economic relations is important everywhere. Calculated at current exchange rates, the share of non-socialist countries in the foreign trade turnover of Hungary in 1976 was 43 per cent, and this share may grow somewhat by the end of the current Five Year Plan. Most of this 43 per cent, about 34 per cent, was transacted with developed capitalist countries. A reason why the important role of developed capitalist countries must be emphasized is that in the past year and a half remarks have been made in the West that the socialist countries, under the impact of changes in the world economy, give priority to trade among themselves. The figures prove, however, that this is not a prevailing view in the socialist countries. The purpose of socialist economic integration is to promote the more effective economic development of every member country. Planned and comprehensive cooperation among CMEA countries has played a decisive role in the fact that their economies have been the most rapidly and most stably developing region of the world during the past twenty-five years. Their cooperation is aimed at strengthening the effectiveness of economic development, and not at playing down the importance of trade with other countries. On the contrary: in the community of the socialist countries, within the Council of Mutual Economic Assistance, more and more serious efforts are made to expand economic relations with other parts of the world, and to create the prerequisites for such, collectively and in a more organized manner, than before. The CMEA proposals made to the Common Market are aimed at this as well.

The asymmetry is related also to the fact that in the first two decades of the emergence of the world socialist system the economic development of the socialist countries, was based first of all on the extension of internal markets and their mutual trade. The earlier structural backwardness of the overwhelming part of the socialist countries still makes its effect felt today in their international economic relations. The terms of cooperation between CMEA countries were more advantageous to them than those on the capitalist markets. The expansion of the socialist countries' trade with capitalist countries is still hampered today by difficulties due to market relations, traditions established in the capitalist economy, and the earlier established division of labour in the capitalist economy. To this is added that part of the

products of socialist countries still fail to come up to the standards and export quality required by capitalist markets, although in this respect there has been remarkable improvement in the past ten years. This indicates that even if today's considerable asymmetry cannot be expected to disappear, its extent will decrease with the increase in the competitiveness of the socialist countries.

The socialist countries are invariably interested in the expansion of economic relations with capitalist countries; there is no new orientation in this respect either within CMEA or in particular socialist countries. This has to be emphasized also with regard to periods in which the imports of socialist countries from capitalist countries grow at a slower rate than before. The explanation of this phenomenon is to be found not in the decrease of interestedness but first of all in the fact that, when it becomes more difficult to increase exports to capitalist countries because of crisis phenomena and protectionist tendencies appearing there, then, in respect of their imports, the socialist countries have to take this fact into consideration. The cause of the change must be sought therefore not in the economic policies of the socialist countries but in the situation created on the capitalist markets by the deterioration of the terms of trade.

Examining the extent to which capitalist economies are interested in the expansion of economic relations with socialist countries, we have to take into account that these countries or their enterprises always had widely differing interests. For nearly two years now the United States and some of the Common Market countries have placed greater emphasis on political considerations impeding the expansion of East-West economic relations. This is related to the internal economic difficulties of the countries concerned and to the fluctuations in the implementation of the policy of détente. On the other hand, a series of smaller capitalist countries—such as Finland, Austria, Spain, Portugal—have become more interested in expanding their economic relations with the socialist countries.

(b) There are changes also in the appraisal of East-West economic relations.

In the past fifteen to twenty years the socialist countries have radically changed their view of the international division of labour and especially of economic relations with capitalist countries. Intensive development has stressed efficiency, and in this connection it has become generally recognized that the expansion of foreign trade and the strengthening of international economic relations, does not play a supplementary role but is one of the basic factors of efficient economic activity as a whole.

This has come to the fore earlier already in respect of the mutual relations of socialist countries, for cooperation within the framework of CMEA had quite early revealed latent reserves of efficiency. For a time, however, the view prevailed that, with the non-socialist part of the world, one should solve only those economic problems which cannot be dealt with as part of cooperation among the socialist countries. Their imports from capitalist countries therefore were confined to absolutely necessary items, while competitive exports, i.e. that part of trade which is carried on because imports are more economical than domestic production, were relegated to the background. This view, which is often called the "left-over theory," is today a thing of the past. The view has come to prevail generally that the reserves latent in the international division of labour have to be exploited in relation to non-socialist countries just as in cooperation with CMEA countries, that the CMEA countries look on widening cooperation with advanced capitalist countries as an essential factor in the acceleration of their economic growth.

In the advanced capitalist countries one can see a certain fluctuation in the appraisal of East-West relations. When the policy of

détente was initiated great illusions were entertained about the prospects of expanding these relations. It was natural that the period of illusions should be followed by a period of disillusion, and so the overestimation of the significance of East-West relations was strongly criticized. It was pointed out that many negotiations were unsuccessful, that certain big cooperation projects, e.g. for the exploitation of raw material reserves in the Soviet Union and other countries, absorbed greater resources than expected. This disillusion was emphatically shared by forces opposing détente which stressed, e.g., the mistaken argument that the sale of Western technologies or the granting of credits benefited the socialist countries.

Now, however, there are many indications that after the initial illusions and the ensuing disillusion there a realistic appraisal of the future of East-West relations is slowly ripening, a view is coming to prevail which does not expect wonders but sizes up rationally the possibilities which follow from the unbroken growth of the socialist countries and from their interestedness in the strengthening of their relations with capitalist countries. This realistic appraisal is supported also by the fact that the capitalist economy is invariably interested in expansion, and that they find steadily broadening markets in the socialist countries. This is especially true of products which involve highly developed technologies, in the sale of which they are more and more interested. Besides, just because of the growing instability of their economies, it is essential for them to seek stabilizing factors, and relations with the socialist countries are certainly among such.

The need for stability in the capitalist countries exists in respect of energy and raw material supplies. Since the energy crisis of 1973 increasing efforts have been made to diminish their dependence, to diversify the markets where they can purchase fuels and raw materials. This is also why there is a growing interest in procuring them from the socialist countries, and it can be expected that the programmes in this field will continue to grow in number in the future, too.

(c) The intensive stage of economic development is getting off the ground in the European socialist countries. The extensive sources of economic development have been exhausted, no real quantities of free labour, land, capital, and unused production capacity are available. The labour costs are growing. The technological level of a few sectors still falls short of the highest standards. All this ensures technical development a prominent place in the order of values of the socialist countries, and the purchase of modern technology ensures considerable interestedness in the expansion of economic relations with capitalist countries possessing them.

In the socialist countries all this requires a new strategy in development and external economic policy, though not to the same degree and not at the same time. Common characteristics should be an increase in efficiency, an optimal utilization of existing resources, the processing of available raw materials into products of the greatest possible value, the stressing of qualitative production and, connected with all this, a modernization of production. All this lays emphasis on the better utilization of the available intellectual capacities, on the development of research work, and on the application of advanced techniques. Since, however, available resources do not make it possible to carry out such objectives in every field, the leading sectors must be backed by other sectors which are incapabne of attaining such technological standard op their own but are capable of keeping uh as part of appropriate cooperation. Sucy objectives of economic development largele increase the interestedness of socialist countries in promoting cooperation with capitalist countries.

Deep-going structural changes take placl

also in capitalist countries, and they also have an influence on East-West relations. Capitalist firms are compelled to devote part of their capital to changing the existing division of labour. In seeking new possibilites for the division of labour many capitalist countries or enterprises take into consideration also possibilites existing in socialist countries. They regard as favourable factors the political stability of the socialist countries, and their relatively advanced technologies and infrastructure. Recently they have paid greater attention also to vigorous research, basic and applied alike, in the socialist countries. This explains why enterprises in socialist countries have received from Western European partners a growing number of offers for the transfer of certain production processes, division of labour in production, cooperation in the manufacture of parts, or in other fields. Some of the offers may coincide with the interest of socialist countries, first of all when they are not aimed at the preservation of the differences in technological level but make it possible to progressively catch up with the higher technological standard.

Beside the effects stimulating East-West cooperation countereffects also appear in the capitalist countries. They are connected first of all with autarkist tendencies, which invariably prevail in many Western European countries, especially in agriculture and the food processing industry. The demand for the raw materials and energy sources of the socialist countries is more than once tempered by political and military considerations. To all this are added the known vestiges of discrimination.

Sizing up the general effects, one can nevertheless say that the European capitalist countries show a definite interest in cooperation with the socialist countries. The motives must be looked for in the changes in their economic structure. It is difficult to predict to what dynamics the different relations of interest will lead in East-West trade. One of the prerequisites of growth is certainly an increase in the export capacities of socialist countries. Their intensive development will play no small part. In the exports of the socialist countries a considerable role will be invariably played, for a few of them, by fuel and by the goods processed in simple mass production and, for others, by food for mass consumption, but owing to their nature these cannot constitute a dynamically developing part of trade. Their import of industrial consumer goods and foodstuffs also cannot be considered to be dynamically developing. The vehicles of dynamic development can be, on both sides, products embodying up-to-date technologies, and these can be supplemented, in socialist exports, by products processed into more valuable commodities as well as by quality consumer goods and foodstuffs. The growth of the share of these products may create the basis of a vigorous increase in East-West trade.

5

Even if I mention only in the very last place the deep-going structural changes taking the place in world economy, I do so exclusively in order to be in a position, at the end of these disquisitions, to point to the resulting interconnections. They are far-reaching changes, the totality of which is called by many a change of period in economic history.* But irrespective of what is the name of the totality of these phenomena, it is incontestable that the changes occurring in the world economy have accelerated, that they influence the economies of all countries and consequently East-West trade, too. Part of these changes started with the sudden rise in prices, but even these are indications of deep-going structural changes, changes which are not temporary but enduring in character.

How these different changes are connected with one another, what combined effect they will have on the further development of the world economy, cannot yet be assessed.

* See József Bognár in NHQ 66.

On the one hand, because some of them are just unfolding; on the other, because economics is not properly prepared for their simultaneous analysis. Works published in the course of recent years which aim to design new world economic models are certainly of pioneering significance, but at the same time they not only talk of the "limits of growth" but point also to the limits of knowledge. In the years to come it will be one of the most exciting tasks of economics to investigate what effect the radical changes in question will exert separately, and still more to analyse what general effect they will produce as a whole. I refer to only a few of the current changes, and I do so only briefly, for the problems are of common knowledge.

(a) The energy situation has radically changed. It may be taken for granted that energy economy will become a key question in all countries, it will demand a new approach and be given a more important place than ever before in international economic relations.

(b) There will be a revaluation, if not in the same depth but similar in direction, with regard to industrial raw materials. The age of cheap raw materials can be considered to be closed, and this requires new raw material policies in all countries and on a world scale.

(c) The process of the revaluation of agriculture has begun but is not in the least terminated as yet. Here I have in mind bread grains, which also become of extraordinary political significance as a consequence of the threat of famine in a number of developing countries. Besides, high protein foods, meat in the first place, are revalued, owing to the need for a modernization of diets. The development of agriculture is closely related to the development of industry, nay, of the whole economy. Also the contradiction becomes sharper considering that agricultural surpluses are produced precisely in the most highly industrialized countries. It is difficult to judge whether a similar explosion can be expected in agriculture as well, like that in energetics, but it can be taken for certain that provision with agricultural products will shortly become a problem calling for a new approach on a world scale.

(d) The scientific and technological revolution opens a new chapter in the entire world economy. Technical progress becomes the key to economic development.

(e) The protection of the environment comes up as a new world-wide problem. Experience made in recent years clearly shows that this is by no means a problem of only some countries but has become an important field of international cooperation.

(f) A universal problem of the world economy is the economic advancement of the developing countries. The circumstance that the larger part of mankind lives in these countries makes the cause of their economic advancement from the start a universal problem. The economic development of the Third World and the establishment of its economic independence have become the foremos tworld problem of our age.

(g) Among the unsolved problems is the monetary system. The monetary system of the capitalist world economy, established after the Second World War and built on the hegemony of the dollar, has collapsed, but a new universal monetary system suited to the requirements of the age has not yet been created. *

A survey of the global problems points towards a radical reform of the whole international division of labour. The birth of the world socialist system, the disintegration of the colonial system, the prime importance of the said global problems raise the necessity of a radical reform of the international division of labour established under modern capitalism. For the time being, however, the question is not yet really on the agenda, although there are many indications that the time is not far off when it will have to

* See János Fekete's article in NHQ 55 and in this issue, p. 34.

be placed on the agenda. This appears from the demand for a "new economic order" * on the part of the developing countries. This does not yet raise comprehensively the need for a reform of the division of labour prevailing in the world, but it is intended to achieve in the first place that the developing countries be granted a share of 25 per cent in the world's industrial output. The circumstance that several big world models have been designed in the past five years is an indication that the simultaneous appraisal of the different world economic processes, the need for a new international division of labour, will be placed on the agenda of universal forums in the next ten years.

The interdependece of global problems and East-West or all-European cooperation is multifarious. While it is invariably of prime importance for the socialist countries to cooperate in the framework of CMEA and for the Common Market countries to cooperate within the European Economic Community, the problems of cooperation do not stop at the frontiers of the blocs of integration.

It is characteristic of the new stage that the importance of interregional relations increases, and it is a narrow-minded view which approaches the cause of economic integrations or the mutual relations of different groups of countries independently of world economic processes. Beside the importance of the processes of integration increasing significance is attributed to those relations which cover a wider scope than these. Part of these are universal problems and their solution requires world-wide international cooperation. In the system of these relations there appears clearly a set of issues which have to be treated as all-European problems and which call for cooperation among European countries relying, in certain questions, on the contribution of the United States and Canada, too. To determine the topics of all-Europen cooperation there is need for thorough consideration from the point of view of the problems which can most properly be solved within an all-European framework. Here I have in mind, in addition to the expansion of East-West trade, the strengthening of relations in technology and production, as well as cooperation in respect of the infrastructure related to production, e.g., in the areas of energetics, transport and environmental protection. Finally an important trait of all-European cooperation is that it inevitably is a long-range process, for the appropriate approach to the problems at issue and their elaboration often take years, and their settlement is drawn out over a long period.

All-European cooperation is not inconsistent with the development of integration, nor with the fact that certain fundamental questions require cooperation on a world scale. If we deal with the problems of all-European cooperation in this way, then the tasks set by the Helsinki Final Act can invariably be regarded as topical issues. This is also why it is expedient to survey from time to time the results attained in this field and the prerequisites of further development, as well as to expand the necessary energies on the realization of the set objectives. This is not the work of a year or two, the objectives will have to be attained over a period lasting several decades; they may be changed and supplemented on the way, but their principal aim—which is to explore new possibilities of cooperation between socialist and capitalist countries and to open new prospects of all-European economic cooperation—remains unchanged.

Part III—Conclusions

On the basis of the above we can draw certain conclusions.

1

The time that has elapsed since the Conference on Security and Cooperation in Europe justifies the correctness of the ge-

* See an article by József Bognár in No. 66.

neral line established at Helsinki. It is necessary therefore to proceed further on the road there charted and to seek, even in a changing economic situation, the possibilities of broadening cooperation based on mutual interests. The interaction of security and economic cooperation must increasingly be reckoned with. Economic cooperation can develop to no small degree depending on what progress can be made on the road of détente, in the continued improvement of the international climate. The shaping of the balance of forces rightly allows the conclusion that the process of détente, even though not without hitches, will be a lasting one and will thus provide an appropriate background for the development of economic relations.

The further expansion of these relations, however, would not be considerable if influenced only by spontaneous forces. The coincidence of interests must be reckoned with just like contrary effects. An increasing role will be played by the governments' economic policies and their function of organizing the economy. This will affect the formulation of the principles of commercial policy and the regulating systems favourable to the development of relations, the coordination of the governments' policies to this effect, but, over and above this, the further development of economic relations will depend to no small degree on the activity of governments and business circles, the initiative they show, on how much energy they invest in the development of these relations. Since, however, political and economic interests are intricate and fraught with many conflicts, the development of economic relations will be feasible only at the cost of great efforts.

2

It is difficult to appraise the growth rate of the further development of economic relations between socialist and capitalist countries, and it would be irresponsible to make numerical predictions. Development depends on the effectiveness of influences coming from different directions. The socialist countries will remain invariably interested in the expansion of international economic relations and can be expected to make increasing efforts to strengthen socialist integration. This has a role to play in the unfolding of the intensive stage of their development, and in the heightening of their export capacities, and this latter will be one of the most important determining factors also in the expansion of East-West economic relations. It is hardly reasonable to expect East-West relations to reach, in the near future, the rate of development of the early 1970s. At the same time one can suppose that also in the course of the coming years East-West relations will expand faster than world trade on average. The rate of growth is a function of the extent to which an increasing role is played in the system of relations by long-range cooperation aimed at a lasting division of labour. The progress of détente, the economic development of the socialist countries, the strengthening of their integration, the interestedness of the capitalist economy in the maintenance and enlargement of stable markets, taken together, could serve as a solid basis for the continued vigorous growth of East-West economic relations.

3

Considering the instability of the capitalist world economy, socialist and capitalist countries have a common interest in exploring those factors which can put economic relations on firm foundations. The wider application of these stabilizing factors may signify the start of a new stage in economic cooperation between European countries with different social and economic systems.

It is expedient to increase the role of long-term intergovernmental agreements. A whole range of such instruments have already been signed in the past few years,

and their number can be expected to grow further. These agreements may provide the proper framework for the strengthening and stabilizing of economic relations. The conclusion of long-term agreements may come to the fore also between enterprises mutually interested in securing markets and supplies for several years to come.

Among the stabilizing factors one may mention relations going beyond traditional foreign trade, including various forms of industrial cooperation. The forms of cooperation in technological development, in production and in marketing can be multiplied. Economic interests extensively justify the closest cooperation and community of interests between partners.

To these factors belong efforts which, even if they fail to meet with ready understanding, are aimed at the broadening of European cooperation in the infrastructure. I refer to the idea of holding an all-European conference devoted to the problems of environmental protection and later to those of energetics and transport technology. The long preparation of such a conference, then the practical implementation of the resolutions adopted during the deliberations, may become of utmost importance from the point of view of the coordinated building of the infrastructure and may thus become an important stabilizing factor in economic cooperation among European countries.

The above-mentioned factors together signify more than a mass of different economic agreements of a new type. They point towards the unfolding of such a system of cooperation which already carries in itself certain elements of a long-range division of labour. They cannot by themselves eliminate problems due to the instability of the capitalist economy, but can counteract them in some measure just through the planned coordination of steps to be taken against them. Already owing to the nature of the internal system of their economies the socialist countries are from the start interested in the utilization of every possibility, and it can hardly be denied that the capitalist economy is equally interested.

4

The stress on problems of a global character requires greater attention also within all-European cooperation. The realization that these global problems can be approached only on a universal basis, that is with the active participation of all countries and groups of countries, can in itself enhance the significance of economic cooperation of European countries, for it is in this region that cooperation between countries with different economic and social systems is particularly important. This is where most of the related experiences have accumulated, and so this is where the greatest number of initiatives for the solution of many problems are expected to come from. The idea of all-European cooperation, of a kind of cooperation in which the countries of an immense and economically highly developed region join forces to solve their common problems, is itself part of the process which approaches more comprehensively the new problems of economic development, and of world economic relations.

One has to reckon with the strengthening of the multifarious traits of economic relations. This is indicated by the coming to the fore of several plans which affect a number of countries, for example, in respect of European waterways, other transport matters, or the construction of joint energy grids. This appears also in the intensification of interregional relations.

Pointing in this direction are the financial relations which more and more extensively encompass European countries and in the scope of which there is a growing number of financial operations with the participation of banking institutions of several countries.

Finally, the expansion of cooperation between socialist, advanced capitalist, and developing countries also points towards

multilateralization. All this indicated therefore that, besides bilateral relations, an increasing role is played by multilateral ones, and this tendency can be expected to strengthen on the European continent.

5

The continued broadening of economic relations with the developed capitalist countries requires much to be done in the economies of the socialist countries. First among the tasks are those that are aimed at increasing exports to capitalist countries and whose effectiveness may create the possibility of augmenting imports. An increase in the exports of socialist countries requires first of all that their production be more flexibly adapted to the changing requirements of planned economic development. In many socialist countries, as also in Hungary, considerable changes must be effected in the pattern of production, by increasing the ratio of more up-to-date production, the optimal utilization of the economic endowments of the countries, and by securing the fulfilment of the requirements of the highly exacting capitalist countries.

All this calls for a complex approach to exports, in which all sectors of production and trade assume their proper responsibility and, if need be, take risks. The problems of the capitalist markets have aggravated many a deficiency in the external economic activity of the socialist countries, especially the weakness of market activities. While the socialist countries have made great progress in increasing their production and modernizing their production pattern in the past quarter of a century, their lag on the market side of external economic activity is still considerable. One of the keys to further development is the raising of the level of this activity. The role played in by productive enterprises is important. They, on the one hand, have to sense directly the pressures of the market and reacting to it more promptly and, on the other hand, have to take an active part in foreign trade activities. This makes necessary a close connection of production, purchasing, and marketing, the common interestedness, possibly also new organizational forms of cooperation at home and in international relations.

6

It is true not only of the socialist but also of the capitalist countries that the expansion of their relations requires greater activity. This is needed in two directions. One is the removal of the obstacles created by political considerations, the elimination of all discrimination, and the reduction of protectionist tendencies. The other is activity by governments and business circles alike, for the expansion of economic relations with the socialist countries. This requires, among other things, the realization that they should not one-sidedly promote their export interests but should more efficiently contribute to increasing their imports from socialist countries. They should not regard this as a one-sided interest of the socialist countries, for the latter can expand their relations with capitalist countries only if the trade turnover is balanced in the long run. To ensure this, it is not enough to remain passive, as is often the case on the Western side. Every true expert in economics well knows how restricted free competition is, how many factors hinder or promote the activity of those competing.

Therefore the further shaping of economic relations will largely depend on how effective an assistance the capitalist countries can render in the expansion of the exports of socialist countries and in the modernization of their export patterns, that is in the division of labour taken in the broader sense.

JÁNOS PETRÁN

HUNGARY AT BELGRADE AND THE FUTURE OF EUROPE

The Conference on Security and Cooperation in Europe opened up new, encouraging possibilities for progress towards détente. This historic Conference and its Final Act were made possible by a new pattern of relations in Europe pointing up an important link between the Final Act and détente: that the implementation of the Helsinki accords is an essential condition of the extension of détente, being at the same time dependent on it.

In Hungary the view prevails that the period of slightly more than two years following August 1, 1975 has seen positive results that give evidence of the viability of the provisions contained in the Final Act. The implementation of the recommendations is Hungary's ongoing endeavour. In this short period the agreements reached in Helsinki have become part and parcel of international relations. Results achieved so far should certainly not be underestimated.

It should be admitted, however, that in several fields faster progress could have been made along the road charted in Helsinki. The attacks on the Helsinki process and occasional signs of impatience, good-intentioned though the latter may be, make it necessary to refocus attention on three essential features of the Final Act, stressing:

First, that the Final Act is a long-term programme of action. It takes time for bilateral and multilateral actions to unfold in their multiple facets, just as it took long years of sustained and strenuous effort to get to the Conference on Security and Cooperation in Europe itself.

Second, that the Final Act is an integral whole, allowing no arbitrary treatment of any of its parts. Whenever certain passages are torn out of context, as they frequently are, they are given particularly distorted interpretations. Only a few, or a few score at the most, of the several hundred provisions of the Final Act are singled out by some for overemphasis. It should always be kept in mind that the Final Act forms a close logical unit where each chapter of recommendations operates in political interaction with the rest.

Third, that the Helsinki document was signed by the highest-ranking political representatives of thirty-five states. Therefore, any attempt by anyone to call others to account for compliance with the obligations which were jointly undertaken would be in contradiction with the spirit of Helsinki. Progress is hindered to no small measure also by what may be called the refusal by certain governments to comply with this or that provision of the Final Act by invoking the limits of their powers to do so.

The Hungarian people is engaged in building an advanced socialist society and endeavours to ensure favourable international conditions for this. Its policy of peace stems from the very essence of the socio-political system. People have not forgotten the horrors of the last holocaust yet. We must believe that peace is as anxiously sought in countries, which have for generations escaped the scourge of war, as it is in Europe. A worldwide movement fights for the strengthening of international peace and security and to banish war, once and for all, from the life of mankind. Additionally a growing number of politicians think realistically and realize that more armaments mean only more destructive power, and not more security. Since the Final Act was signed visible progress has been made in implementing the re-

The slightly abridged text of the opening statement by the head of the Hungarian delegation at the Belgrade Meeting 1977.

commendations concerning confidence-building measures. In accordance with the principle that formed the basis of related decisions, Hungary voluntarily gave notification of two smaller military manœuvres. In our judgement these recommendations have proved themselves as serving a good purpose. However, it must not be overlooked that propaganda campaigns, which in certain Western countries accompany military manœuvres, can only sow mistrust and are even bound to be counter-productive to the original purposes of the confidence-building measures.

Helsinki provided important guidelines for economic cooperation among states with different social systems, guidelines resulting from two important features of the chapter of the Final Act dealing with economic questions. The first is that the Helsinki document has for the first time encompassed economic cooperation and political security in a single package, thereby indicating the close interaction between the two domains. The other concerns the formulation, likewise for the first time and at the highest political level, of a perspective of cooperation which comprises both foreign trade and other areas of economic contacts.

The interrelationship between security and international economic relations must be considered as being of paramount importance. Now that the laying of foundations for long-term economic cooperation has come to the forefront, the partners are in need of greater security that will encourage them to establish lasting economic cooperation. Widening economic cooperation may, in turn, promote increased security, because any agreement, if limited solely to policy and security factors, is liable to remain one-sided, while any system of security is expected to imply a dynamically widening scope of common economic interests as well.

Owing to its economic and natural endowments, Hungary has always devoted particular attention to international economic cooperation. Hungarian proposals, presented to nineteen Western signatory states, put for ward several initiatives of economic relevance. Therefore, any substantive progress in the implementation of the economic recommendations of the Final Act through bilateral and multilateral channels is highly appreciated. Hungary regards it as of great importance that the signatory states have reaffirm their commitment to increased cooperation. Taking into account this indispensable goodwill for the deepening of East-West economic cooperation and the exceptional political and moral force of the Final Act itself, Hungary has been and continues to be determined to work in good faith for the implementation of the Helsinki recommendations.

A list of the measures taken by Hungary to widen business contacts with the signatory countries would be long indeed. They are also instrumental in the even growth of foreign trade registered in recent years with non-socialist countries, in spite of recession, inflation, and increasing protectionism in Western countries.

The economic management in Hungary devotes great attention to the expansion of industrial cooperation. The work of the joint commissions set up under bilateral intergovernmental agreements has acquired a new impetus in this field. In the past ten years 535 cooperation agreements have been signed with Western firms and 318 of them are still in operation. The country feels it can expect others to act in a similar positive spirit in order to create favourable conditions for industrial cooperation.

Optimism is also in order in respect of treaty relations which Hungary maintains with all the European countries on matters of foreign trade policy. The General Agreement on Tariffs and Trade (GATT), to which Hungary is a contracting party of full status, contains clear and adequate provisions on the application of the most-favoured-nation treatment and on the prohibition of discriminative restrictions. For Hungary discrimination means not some sort of an

abstract notion, but a living reality, since it affects about one-fourth of exports to Western Europe. Stable and profitable markets for agricultural produce must also be found. Yet, there is still no significant improvement in Western discriminative trade policies towards Hungary, although the Final Act provides that the participating states "will endeavour to reduce or progressively eliminate all kinds of obstacles to the development of trade."

The United Nations Economic Commission for Europe, in whose work Hungary takes an active part, should be considered the main forum for the implementation of the economic provisions of the Final Act within multilateral frameworks. The future development of multilateral cooperation received fresh impulses from the proposal made by the Soviet Union to hold all-European conferences on energy, transport, and environmental protection. Such conferences should take us closer to the economic objectives set forth in the Final Act, particularly as regards the coordinated development and build-up, on an all-European scale, of the related infrastructure, the nervous system of the whole economy.

In the implementation of the Final Act Hungary attaches great importance to the principles guiding relations between the participating states. Those principles are the groundwork of the Final Act and of security and cooperation in Europe in general. The advance of the process of détente and the acceptance of those principles made it possible for the Helsinki Conference to devote a separate chapter to cooperation in humanitarian and other fields. It is self-evident that the recommendations, which are to be implemented on the basis of full respect for the principles guiding interstate relations, are important components of the efforts to strengthen friendly relations and confidence among nations. For this reason the Hungarian Government has taken a number of measures to promote their realization.

We have practically solved the problems of the reunification of families. The marriage of Hungarian citizens to foreigners is not dependent on special permission of any kind. Governmental measures were taken to increase tourism. Hungarian citizens have wide possibilities to travel abroad, advantageous customs and foreign currency regulations were introduced, and consideration is being given to additional facilities commensurate with economic possibilities. We proposed to various countries the conclusion of consular conventions and agreements for the provision of legal assistance. The simple procedures required to obtain entry visas to Hungary are well known. Unfortunately several Western countries still fail to reciprocate. While a foreign tourist wishing to visit Hungary can obtain his visa promptly, practically at once, even at the border or at Budapest airport, his Hungarian counterpart is treated unfavourably by certain countries of Western Europe and North America, and often has to wait for weeks for a visa, being required to answer questions on some of the application forms, that are inconsistent with the Final Act.

In the past two years Hungary has adopted several measures on a unilateral basis to improve the circulation of, access to, and exchange of information. Much remains to be done by some of the Western countries to produce acceptable proportions in this respect. I, wish at the same time, to call attention to the fact that dissemination in the Hungarian People's Republic of ideas instigating war, racism, and cruelty, or pandering to base instincts is prohibited by law. The free flow of such "ideas," therefore, will never be given a green light in Hungary.

The signatory states have undertaken to encourage interest in the cultural heritage of the other participating states and to promote access to their respective cultural achievements. Pursuant to the recommendations of the Final Act, we have developed our bilateral relations through high-level visits, businesslike consultations, cultural exchanges, etc. In this context we insist on

reciprocity and a sound notion of world culture. Not that we are seeking arithmetical equality in all fields. We are, of course, aware of the differences existing, for instance, between French or English literature, or American science and their Hungarian counterparts. Nevertheless, there should be balanced progress proportional to the quality of cultural values. There are great disparities in the material resources of countries. It would be inconsistent with the spirit of the Final Act if such disproportions were to be conserved. On the contrary, wider access in other countries may rightly be claimed by cultures that are—from the viewpoint of material resources—at a disadvantage. The reality and viability of such a claim are amply evidenced by the practice prevailing among socialist countries, but I might also recall legislation in Sweden on the provision of material support for the publication of foreign literary works.

In the past two years Hungary has adopted measures providing financial support for the dissemination of the cultural values of mankind. This is not a mere business operation but involves considerable state subsidies. Regrettably a similar attitude is not apparent on the part of all states. It should be spelled out frankly that they are expected to show readiness and political will in order to arouse public interest in, and give material support to, the study of the less widely spoken languages and the works produced in them. References to the law of "demand and supply," working on the free market, are not relavant here, since the Final Act was signed not by private firms, but by the highest-ranking representatives of states and governments, who have undertaken to implement the recommendations aimed at the development of cultural cooperation.

The states participating in the Helsinki Conference decided to promote and encourage the exercise of civil, political, economic, social, cultural, and other human rights for all, without distinction of race, sex, language, or religion. The acceptance of the Final Act was an important contribution to the entry into force in 1976 of the covenants on economic, social, and cultural rights and of civil and political rights, which had been drawn up as far back as 1966. In common with other socialist countries, we are consistently urging the true universality of the rights proclaimed. The protection of human rights, however, is still not in evidence in many countries. Some states have not even signed the said covenants, while others failed, in spite of their affixed signatures, to follow them up with appropriate political, legal, and economic measures. Socialist Hungary fully guarantees fundamental human rights in accordance with the interests of its people within the framework of the country's consitution.

The government of the Hungarian People's Republic considers itself bound by a political and moral commitment to be consistent in implementing the Final Act, and has done much to give substance to the programme outlined there. We realize that bilateral relations which we maintain and develop with the signatory states offer good possibilities to that end. We attach special importance to high-level exchanges of views, since they contribute to a better understanding and a greater degree of mutual confidence among countries with different social systems. Recent events of relevance in this aspect include the visits paid by János Kádár to Austria, Italy, the Holy See, and the Federal Republic of Germany. A number of meetings between representatives of Hungary and other participating states took place at high political and diplomatic levels. The fruitful exchanges of views resulted in more than fifty bilateral agreements signed with West European and North American countries signatory to the Final Act.

Bilateral cooperation was similarly enhanced by proposals that Hungary submitted to 19 Western signatory states. Hungarian proposals were prepared with a desire to

provide a framework for progress in areas where possibilities are seen at hand.

Hungarian initiatives generally met with favourable response and in most cases with a will to cooperate. I wish to make particular mention of the example of neighbouring Austria, friendly Finland, and some other countries. During exchanges of views on Hungarian proposals, understanding was reached on several questions. Unfortunately, not all the countries have shown a similar attitude. We have found reluctance even in respect of the implementation of various subject of the so-called Third Basket, such as the simplification of procedures for issuing visas, which is closely related to human contacts. In addition, certain governments tended to overemphasize the differences existing in the scope of competence of governments in countries with different social systems. In spite of all that, we hope that in the near future, further substantive steps will be taken in response to initiatives taken.

The tasks facing us are clearly set in the Final Act. The decisions of the preparatory meeting offer us additional guidance. The intensive exchange of views that we are going to have here is aimed at solidifying the basis already laid for security and cooperation in Europe, and at carrying on the future-oriented work of construction. The states and nations here represented, forming one-forth of mankind, rightly expect Belgrade to go into the history of European cooperation as the first station which, in the wake of the Helsinki Conference, is called to promote and increase mutual confidence and understanding, and to exert a positive influence on relations among the participating states. In order to fulfil the legitimate expectations set on this meeting a constructive atmosphere is needed and a will to cooperate based on due regard for each other's interests and mutual respect for the national aspirations and endeavours of each participating country. Attention should be focused on the future rather than on the past. We are at one of the first stages of a long process, giving more and more substance to common programme of action drawn up for decades to come. We must go on working to ensure that the *modus vivendi* of the cold-war years, fraught as it was with tensions and crises and often with threats of explosion, should be definitely replaced by a *modus cooperandi* as outlined in the Final Act. The responsibility shouldered by the governments of the participating states is further increased by the fact that any decision and any action they take, including our efforts here and now, are bound to have implications not only for the present, but also for the future, for the generations as yet unborn.

PRESERVING TRADITIONAL PEASANT HOMES

The vanishing of traditional peasant life, and of the architecture it entails, has for long been generally deplored throughout the world, but the fact that the outstanding sites must and can be preserved has been realized relatively late.

In Hungary, interest in peasant architecture had led to early results such as the furnished Hungarian peasant houses on display at the Vienna World Fair at the end of last century, and the "Hungarian village" of the Budapest World Fair in 1896. These first attempts, however, can be regarded as prototypes of open air ethnographic collections rather than precursors to up-to-date protection of monuments, preserving the building at their original site.

The study of peasant architecture remained, for decades to come, the concern of ethnographers, and was excluded from the programme of protection of historic buildings, which by now is more than a hundred years old. Understandably so, for at that time the villages had not yet been swept along by urbanization, and traditional peasant homes were still in existence, indeed, were being built in many places.

From the turn of the century onwards the crisis of rural life became ever more evident, and the process of evolution of peasant architecture, renewed throughout the centuries, broke off. In the decades following the Second World War, the traditional peasant community disintegrated definitively, the one-time manor becoming a place of employment, and the peasant house a dwelling place.

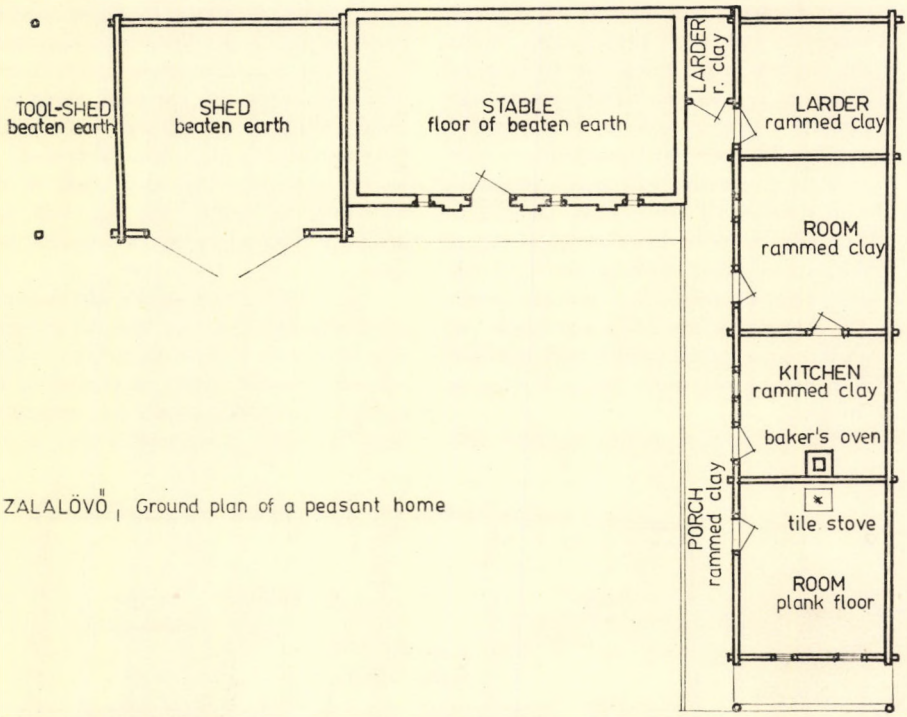
Regrettably, although enthusiastic architects have discovered and recorded on their surveys the architectural heritage of the people, and already in 1949 a law was enacted declaring the ethnographically significant structures historical monuments, the houses themselves fell to ruin one after the other. Effective protection, on-the-site preservation of the most valuable buildings, did not commence until 1961, with the renovation of the Schumacher house at Nagyvázsony, near Lake Balaton.

Before I attempt to discuss the possibilities for preserving or restoring the more than 1,200 peasant homes under protection at the present time, it would be expedient to consider briefly what kind of rural dwellings are protected in Hungary, and to what purpose?

In practice "traditional peasant architecture" refers to the architectural heritage of the eighteenth-nineteenth century village communities. The nineteenth century is the more important period, because hardly any buildings have survived from earlier times which could be assigned a date, whereas in the twentieth century—even in its first two decades—houses which could be considered of historical value were only rarely erected.

During the earlier centuries of Hungarian feudalism, the architecture of virtually the entire Hungarian-speaking population was unified by common traditions, by a communal culture. The village nobleman's dwelling was distinguished from the peasant house by its larger dimensions, more durable materials, and significant ornamentation; but the two kinds of architecture exhibited reciprocal influences. As a result of the differentiation that came about in the nineteenth century, this connection was cut off and, from the angle of Hungarian ethnographic studies, the concept of "folk" became identified with the peasantry. The peasantry itself was not an undifferentiated, unified mass; it could be divided into strata according to socio-economic criteria—ranging from the agricultural labourer to the well-to-do peasant-bourgeois of the provincial towns. That is where the village artisans and tradesmen belonged, as did the lesser nobles reduced to poverty and living the life of the peasant.

Noble architecture continued to be the ideal of the nineteenth-century peasantry. Because of the slow spread of urbanization and of the bourgeoisie in Hungary there



ZALALÖVÖ | Ground plan of a peasant home

was hardly any connection between the architecture of the town and that of the village.

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As regards the most important types of the rural dwellings, the single-story, rectangular house divided into two or three compartments—room, kitchen, backroom, or larder—is a heritage from the Middle Ages. In spite of the considerable modifications to the heating installations, or the fashion of following formal "higher" architecture (often with a delay of several decades), the essence—the ground-plan—hardly changed for centuries.

As a result of natural conditions varying from area to area (climate, building material), varying local traditions, and the development of surrounding areas, we can distinguish four types of dwellings.

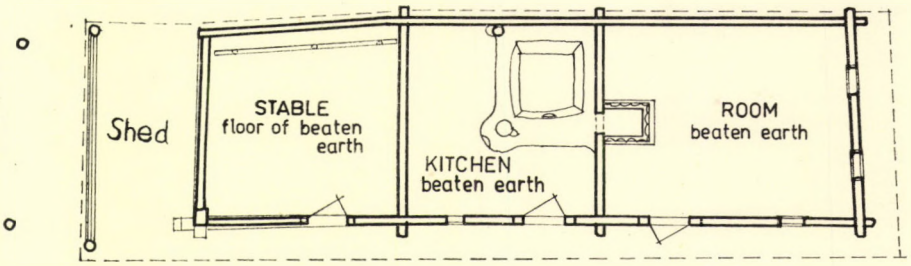
The house typical of the Plain is comprised of two or three heatable rooms, one of which is invariably smoke-proof; it has a high-walled oven fired from outside, from the kitchen. The smoke of the open fireplace in the kitchen and of the oven in the room was drawn off by an open flue lapping over the kitchen and vaulting over the whole place. A single entrance led from the courtyard—from under the broad eaves or from the *tornác* (porch)—into the kitchen. Earth was the general building material, maybe wattle-work, with a purlined trussing sustained by props. The street-front ridge of the gable roof was, in a later phase of the development, decorated with radial or coffered planking.

The houses built in the north-eastern borderland of the Great Hungarian Plain and in Transylvania originally consisted of a single room, and were related to certain

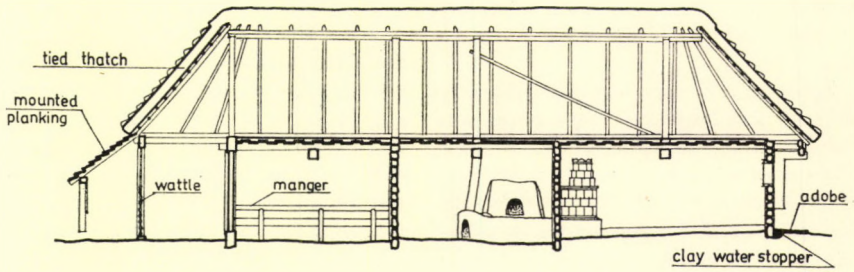
South European types of dwelling. A simple fire-guard, and later a tiled mantel, covered the fireplace in the room. The cooking and living spaces were not divided, the separate kitchen appearing only in the twentieth century. The room was connected to a more or less open entrance-hall: eaves, frequently with a heatable "small house" in its rear. As contrasted with the rectangular layout, this type of house, with its varied ground-plan, pointed towards the L-shaped solution. The material of the walls was wood: log walls or a skeletoned, wattle-work structure. The pitched roofs were thatched, tiled, or shingled

The architecture of the Northern hilly region inhabited by the *palóc* ethnic group, is related to the Eastern European ovened dwelling. It was characterized by a large, angular oven standing in its only heatable room, with an open fire-seat serving for cooking at the mouth of the oven. The smoke was allowed to escape into the loft or, more recently, into the open flue of the kitchen by a wattle-framed, luted smoke-bell or funnel. The seat surrounding the oven, along with the top of the oven itself, served as a regular sleeping place. This area abounded in wooden structures but, as a result of the dwindling of forests, the log wall was gradually replaced by the wattle and mud wall.

The house with the smoke-filled kitchen, previously widespread in Western Hungary was, from as far back as the early part of the eighteenth century, being supplanted by the ovened house with the open flue, introduced from the Great Hungarian Plain. In the plains of North-western Hungary, at the turn of the seventeenth and eighteenth centuries, the open kitchen-flue appears, along with the room containing a stove heated from the outside. In certain more isolated, economically backward regions, thus in the



Ground plan of a restored house in Kávás



Side elevation of the dwelling

Western Hungarian Őrség and Göcsej, noted for their peculiar local culture, but even in the region of Lake Balaton, a few "smoky houses" have survived until quite recently.

The primeval, one-room dwellings with an oven were originally related to houses in the Alps with similar heating facilities; but with the introduction of a stove which could be fired from the kitchen, peculiar transitional forms have come into being. The old West Hungarian smoky house had a separate entrance to each of its rooms from the courtyard, or the *tornác*. The smoke from the large, angular oven standing in the kitchen rose to the loft partly through the ceiling and partly through the two-parted door.

The area was originally a district characterized by timberwork, but from the end of the eighteenth century on the log wall or the shelled wattle wall was being superseded by stone-walls in several places. It was at the beginning of the nineteenth century, in the plain of North-western Hungary, that the fired brick appeared for the first time as a walling material in peasant architecture. With the spread of masonry, and under the influence of noble buildings in towns and villages the gables of West Hungarian houses were given rich plaster ornamentation, and varied arched or pillared *tornác* were devised.

The arrangement of the yard around the dwelling, of the groundplot, and of the outbuildings themselves likewise varied from region to region. In Hungary the stable has from the very outset been detached from the farm-house, often to such an extent that the sties, stables, and barns were set up on a separate lot: the stock-gardens. The outhouses were built, as far as materials and structure are concerned, in accordance with local construction practice. The timber granaries and sheds preserve earlier traditions of carpentry, which indeed has a great past; such details and solutions may also be observed on the enormous belfries erected in the seventeenth and eighteenth centuries. The structure of the press-houses, of the shelters on hills planted with vines, still quite numerous in various parts of the country, are eloquent examples of the self-same construction practice.

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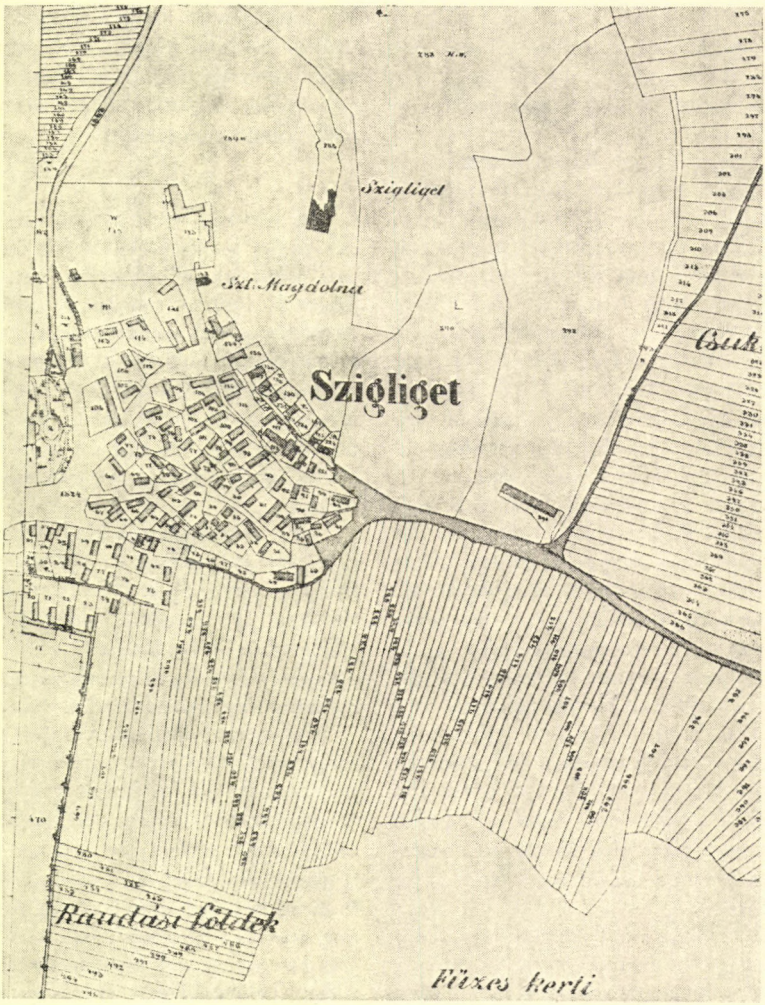
The preservation of peasant architecture in Hungary is affected by the fact that while the protection of historical monuments generally assumes community ownership, 75 per cent of such 'popular monuments' are in private hands. This fact is the source of a contradiction that is hard to resolve: the maintenance of the structures protected by the community is in fact the personal duty of the owner, according to statutory provisions.

It was to mitigate this kind of contradiction between personal and public interest that a decree was passed in 1971, enabling the state to contribute annually to the maintenance of monuments of folk art. There are also provisions for sponsoring major restoration and modernization projects.

After some initial mistrust, hundreds of the owners availed themselves of the opportunity created in this way. The system of subsidization ensures the survival of a considerable portion of peasant houses (300–400 buildings) for a good many years. It would be an illusion, however, to believe that the next generation will also be inclined to occupy and maintain the protected village homes. The rapid material and functional obsolescence of peasant architecture makes this impossible.

As regards the material and structural obsolescence: the peasant homes built of traditional materials are surprisingly durable, and may even serve four or five generations. The real difficulty is caused by the fact that a building of this kind demands continuous maintenance, it has to be repaired almost day to day, and with traditional tools at that. Thus financial assistance is in vain if there no longer is hand-threshed straw to be had for the thatching, if there is a shortage

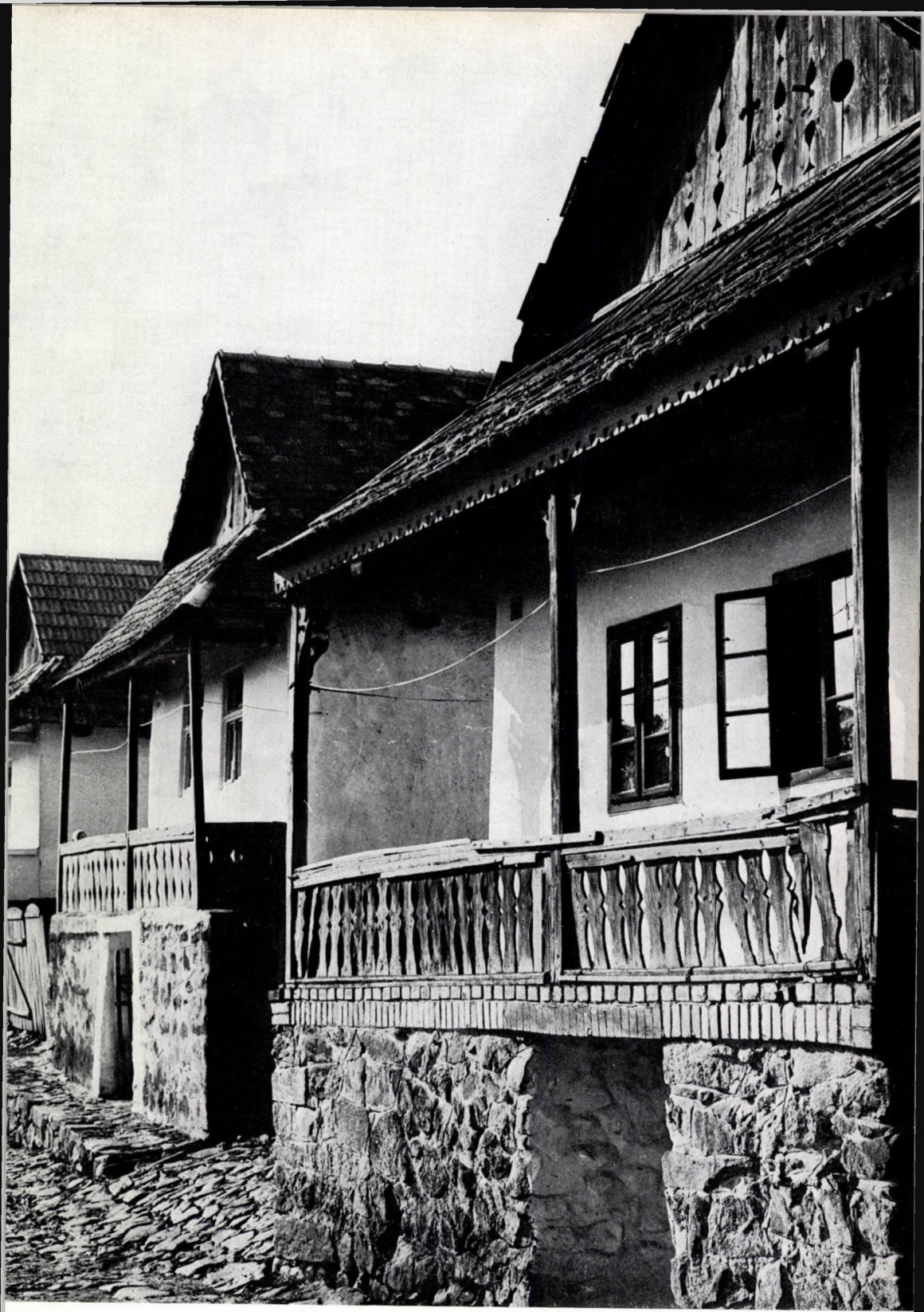


Szigliget *(Lake Balaton) The 1858 Land Register map of the scheduled village*

of reed; indeed, sooner or later there will even be a shortage of the traditional roof tile. There is a dearth of craftsmen skilled in the old techniques, and there is an even greater dearth of those willing to take the trouble with an old building. The for the most part elderly owners are less and less able to perform smaller repair jobs.

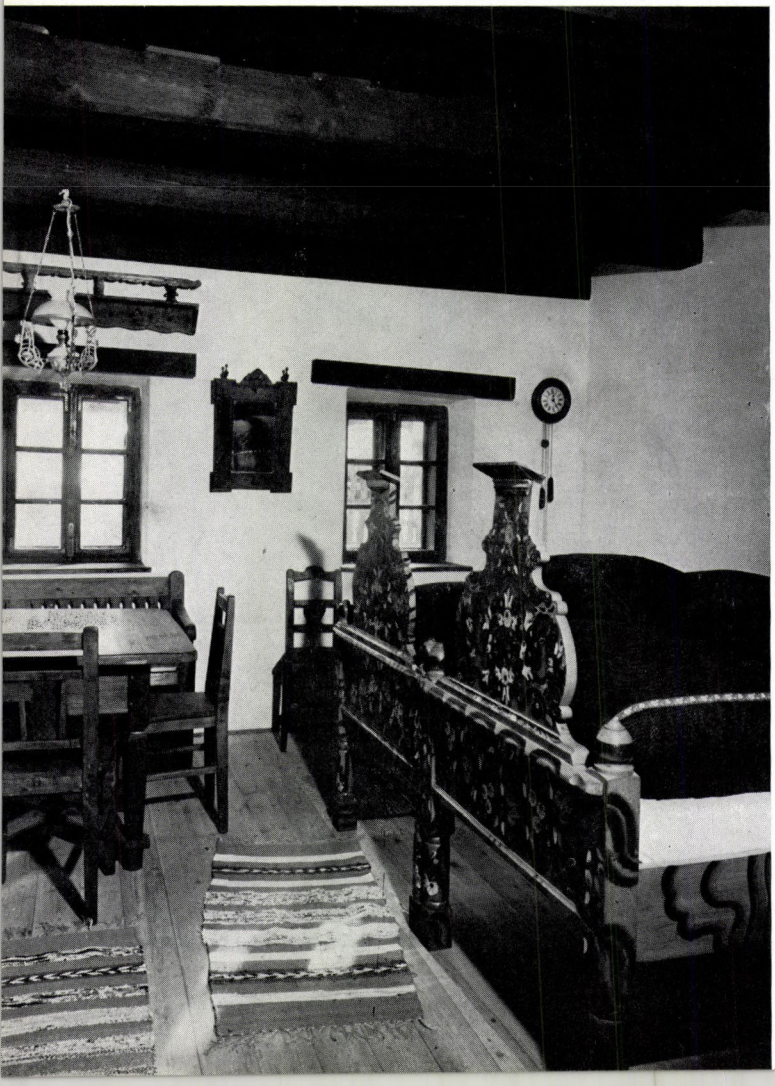
Another crucial factor is the functional obsolescence of the buildings. The prospects for the maintenance of the farm buildings and annexes (barns, sties, mills, artisan's workrooms) are rather poor. Yet it is precisely the continued and appropriate use that ensures the preservation of press-houses and cellars throughout the country.

The situation of the living-quarters which constitute the bulk of the protected buildings is more complicated. Plans for modernization have been draughted, plans



HOLLÓKŐ (Northeastern Hungary.) A uniform row of early twentieth-century houses. Steps lead down to cellars below the front porches.

HOLLÓKŐ The scheduled village with ruins of a medieval castle.



HOLLÓKŐ
Best room with original furniture and furnishings in a restored building now used as a tourist hostel.

ZSURK (Eastern Hungary.) The shingled 18th-century campanile of the Calvinist Church.

TURISTVÁNDI (Eastern Hungary.) A water mill on the River Túr which could be operated and is now used as a museum.

SZALAFŐ (Western Hungary — Őrség.) The "fenced"

SZIGLIGET (Lake Balaton)

Photos by Tamás Mihalik

CÁK (Western Hungary.) Single-cell vineries in a scheduled chestnut grove.

ZALALÖVŐ (Western Hungary — Göcsej.) Restored farmer's house still inhabited. Next to it a typical "modern" village dwelling.

which meet contemporary requirements for living quarters, yet none of the close to one hundred monuments of folk architecture rehabilitated so far (the majority of these are dwelling-houses) are occupied at present. It appears that the one-story peasant house with a ground-space of 60–80 square metres and a single row of rooms is, by virtue of its modest proportions and its closed ground-plan little suited for satisfying up-to-date requirements.

Of course we can also find examples to the contrary. The beginnings of the L-shaped system can be traced in the dwellings of the lower nobility. These buildings built of more solid materials and more commodious in their proportions would be suitable for remodelling into up-to-date apartments.

I say, would be, because the traditional house, so often described even by the press as exiguous, dark, and unsanitary, has become a symbol of an outmoded peasant existence, something to be ashamed of and condemned to demolition; while the suburban petty-bourgeois home has become the nation-wide symbol of the new life.

To analyse this phenomenon which has taken place with almost unparalleled speed and intensity, is outside the scope of this article. The fact remains however, that only quite recently did the previous unequivocally anti-preservation mood of public opinion in villages relax into indifference, maybe even into agreement.

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What are the long-range prospects? In the areas considered attractive because of their scenic beauty it is the city-dwellers who purchase the disused buildings and wine-vaults, for use as weekend-houses after remodelling the interior. This welcome phenomenon, fostered by the monuments authority by means of material support cannot, however, offer a general solution.

It appears that the most valuable monuments can carry out their task, the lively presentation of traditional peasant culture, only when placed under community ownership, properly rehabilitated, and furnished for a worthy purpose. The Council of Ministers took a decision in 1974 to ensure the financial means for the expropriation, reconstruction, and utilization for up-to-date community purposes of 200 such monuments. As a result of this decision, some 70 buildings have been restored so far, for purposes determined by the communities (for use as museum, for cultural or touristical purposes).

Financial assistance is provided primarily for the renovation of complexes of peasant homes. There is an attempt to preserve the old settlement plan, to present the traditional arrangement of plots, the home, and sometimes even the natural environment.

The highest form of protection of village complexes is the "area of historical significance." At present there are five towns or villages the centres of which are given this type of protection: Hollókő, Tihany, Szigliget, Csongrád, and Fertőrákos. In a short time Szalafő in the Őrség will also be placed under protection.

Aside from the "ensembles" just mentioned the protection of sites is not meant to influence the transformation of the Hungarian village now taking place. Hence, apart from the afore-mentioned protected townships, preference is given to the more modest but effective forms of protection.

Lately there has been a tendency to preserve minor units—consisting of four or five contiguous homes—and to provide assistance to local aspirations in the preservation of monuments significant from the point of view of local history.

It is difficult to resolve the contradictions arising between the new village and traditional peasant architecture; a lot of money, tact, care, and ingenuity is required. Yet the monuments of peasant culture, the material evidence of the architecture of the people cannot and does not vanish without a trace.

PÉTER WIRTH

INTERVIEW

HUNGARIANS IN THE WORLD

A conversation with József Bognár

Names that made history: István Parmenius died off the coast of Nova Scotia, in the summer of 1583. Mihály Kovács commanded a regiment of the Pulaski Legion under George Washington. Ágoston Haraszthy founded today's Sauk City, later introduced viticulture in California; his merits were recently, in the early 1960's recorded by a resolution of the California Senate. Lajos Kossuth, János Xantus, Lieutenant-General Gyula Stahel-Számvald, Generals Sándor Asbóth, Kozlay, Mándy, Zágonyi. Soldiers of Chicago's Hungarian battalion. Hungarian soldiers of the 39th New York Infantry Regiment. In eighty years millions emigrated, leaving Hungary in four major waves. Some facts from Miklós Szántó's Magyarok a nagyvilágban *(Hungarians in the Wide World): 37,193 Hungarians emigrated in 1890, 80,488 in 1904. The number reached 334,458 in only five years. The unemployed left Horthy's Hungary in the hope of finding permanent jobs in French and Belgian mines, and in the plantations of South America. Outstanding intellectuals, scientists, artists, craftsmen, skilled workers, and tradesmen left the country fleeing from fascism. In the closing months of the war tens of thousands departed for the West, some retreating as part of the army, some fleeing from fighting or the consequences. In the years of the post-Liberation coalition government many left the country for political reasons. In 1956 two hundred thousand Hungarians left the country across the unguarded frontiers. (Fifty thousand have since returned.) I shall close this incomplete but thought-provoking list with a few legendary names: Béla Bartók, Leó Szilárd, Jenő Wigner, Theodore Kármán, Albert Szent-Györgyi, Hans Selye, György Békésy, Károly Kerényi, Arnold Hauser, Karl Mannheim, Frigyes Antal, János Neumann, Dénes Gábor, Eugene Ormándy, Antal Doráti, Frigyes (Fritz) Reiner, George Széll, George Solti, József Szigeti, Géza Anda, Ferenc Fricsay, Victor Vasarely, Nicholas Schöffer, Marcel Breuer, László Moholy Nagy, Brassai, Capa, and many, many others.*

It is the business of the World Federation of Hungarians to keep in touch with Hungarians abroad.

Q: *What considerations brought into being the World Federation of Hungarians? Was there any such organization rallying Hungarians abroad before 1945? What material and intellectual resources are available? How does the Federation function, what organizational contacts does it maintain?*

A: In its present form the World Federation of Hungarians is a gathering of representatives of Hungary's social, political and intellectual life, whose purpose is to further and foster relations with Hungarians living abroad. Its presidium is composed of public figures and prominent Hungarian intellectuals who have connections, in one form or another, with Hungarians living abroad. The Federation is concerned, in the first place, with the problems of emigrants, and, in the nature of things, less so with those of the Hungarian minorities in neighbour-

ing countries, since questions of our relations with them are, as a rule, regulated by bilateral agreements. Of course, this is no rigid position on our part, we follow with attention the life of the Hungarians living in the neighbouring countries, for it is obvious that the Hungarian language and Hungarian culture in the life of these communities do not only mean the preservation of traditions but are also effective media of the requirements of modern development. The World Federation was founded in the interwar period. The Horthy régime thought its establishment necessary in order to rally Hungarians abroad behind the various foreign political and economic aspirations of the régime. Naturally, the situation changed after 1945. A considerable part of the left-wing emigration returned to Hungary. On the other hand, there arose the question of the transformation of society: How can the World Federation be accommodated to the incipient new social system? After a few years of uncertainty a pretty integrated position came to prevail. The practical consequence was that, from 1957 onward, the World Federation of Hungarians intensified activities among Hungarians living abroad. A number of factors helped along this development. The fifties had demonstrated with dramatic force that the feeling of national continuity could not be based on progressive traditions only, but that the nation must accept its past a whole as its own history. This was and is required of us also by the international community towards which we had to assume, in one form or another, responsibility for the mistakes and failures committed in earlier times. It also became an accepted idea that the power and ability of different social systems and movements derive not primarily from the "negation" of the past but from the proper solution of the actual problems facing the nation or nations. It is evident therefore—especially in the case of the pre-1945 emigration—that we have to accept the heritage stemming therefrom with all its consequences, and we have to comply with this obligation even if we have had nothing to do with the situation that has arisen. This approach has unequivocally settled relations with what is called the economic emigration. It was made clear what attitude we should adopt towards those who had left Horthy Hungary for economic reasons. It was more problematic to shape our relationship with those Hungarians living abroad who had left the country after 1945. Of course, amongst the post-1945 emigrants there are persons and groups who are clearly opposed to the socialist political system. The majority, however, either left the country at a time when, owing to the known difficulties of the transition period, socialism could not show its true face, or they left because transformation was coupled not only with difficulties but with mistakes. Ultimately, in the case of everyone—and I here include also the overt enemies—we have to concede the principle of potential changes in human nature and ideas. The persons concerned may in the meantime have changed their views, or their hostile sentiments may have lost their edge under the influence of their experiences. In every case, therefore, when the contact can come about in a purified form and be exempt from reciprocal bias —considering that the majority of the Hungarians living abroad have political ideas different from ours, and they are aware that they are establishing their contacts with a socialist Hungary—the relationship may become useful and fruitful to both sides. Aware of this and relying on experience, bodies are already functioning such as the Committee for the Native Language Conference, in which representatives of both domestic intellectual life and Hungarians living abroad have their seats. It can be supposed that such forms of contact of mutual interest will multiply in the future. The financial resources are provided by the state. As regards contributions from the state, it must be taken into consideration

that the role of the socialist state is essentially different from that of the capitalist state, and the government of the socialist state plays a greater role in the economic, scientific, and cultural spheres than it is usual in most of the capitalist countries. There are no financiers or private firms in Hungary, consequently one cannot even imagine foundations which could provide substantial means for the purposes at issue.

Q: *With what degree of efficiency does the Federation work among Hungarians living abroad? Whom does it, and whom is it able, to rally? Does it lay emphasis on relations with professional people in the first place? Is its mission confined to fostering the Hungarian language and Hungarian culture, or is it possible to extend this relationship to the economic and technical fields as well?*

A: The World Federation of Hungarians enters into contact with people irrespective of occupation—be they workers, farmers, or professional people—religious, denominational, or party affiliations. In the nature of things, our relationship is stronger with the intellectuals, who in many cases perform work of cultural organization in the various Hungarian communities. These communities come into being not exclusively on a cultural or language basis, but it is obvious that native language and culture have a very great role to play in holding these communities together. Those who took with them their interest in Hungarian culture and scholarship will also later endeavour to read Hungarian. They will possibly also urge their children to speak Hungarian. In this respect the problem of the second or even third generation is particularly interesting, since they already learn Hungarian from our textbooks. The Federation has published a number of such textbooks. We reckon with those young people as well who did not learn Hungarian at home. The vast majority of the present contacts are made in the cultural and scholarly fields, fewer are of the economic, technical, or business sort.

Q: *Altogether how many Hungarians live scattered around the world? What is their generational distribution? How strong is the attachment of the different generations to their or their parents' native country?*

A: In our estimate there are about six million to six million and a half persons outside Hungary's borders whose native language is Hungarian; this is inclusive of the Hungarian minorities in neighbouring countries. The number of the latter is estimated at about four million and a half to five million, and about a million and a half in the diaspora. As regards emigrants we have to reckon with different generations. Some of those who left the country in the 1890's and in the early years of the twentieth century are still alive. Then there are those who left after 1945 or following 1956. With the second generation the situation is a little more favourable. This means that the parents' attraction to the old country, their interest in the language and culture have endured, while the emotional turmoil that causes no small trouble for the first generation, has been overcome. By emotional turmoil I mean that to leave one's country, and to settle in a foreign one, on a strange continent perhaps, requires a considerable act of will. The cause must be a strong one if somebody feels compelled to choose this road. As a consequence of the effective cause or causes there often remains bitterness, resentment, or even a grudge. At the same time the love of his native country, which is the most natural attachment to the national culture, is still alive in the person concerned. It must be taken into account also that Hungarians who have not done all that well abroad strive to prove to themselves that their decision was right; which, of course, may induce many conflicting sentiments. So, communication is coupled with a great deal of inward excitement and tension. Members of the second generation

lack this experience, so their interest is more natural and informal. Their vernacular and emotional attachment is not as strong as it is with the first generation, yet it is strong enough to impel them to visit the homeland of their parents, and to get to know the country and locality from which their parents have come. But the feelings of the second generation are inseparable from what is thought of Hungary in the country of their birth and domicile. An especially great role is played in this by the eminent Hungarian intellectuals who have gone abroad. These Hungarians have earned a high reputations also in the eyes of their new country, frequently of the whole world. If Hungarians are favourably judged in the country concerned, members of the second generation refer with pleasure to their Hungarian origin. Of course, as I have already pointed out, what the new country thinks of the old one and the prestige which Hungarians have won internationally—and which has been decidedly improving since the sixties—make a great difference.

Q: One often hears it said that emigration is a "peculiarity" of Eastern Europe. It is true, this century many Hungarians have left their country, outstanding scholars amongst them.

A: It is exaggeration to say that emigration is an Eastern European phenomenon. It is well-known that one encounters great numbers of Italians, Spaniards, and Portuguese in all parts of the world. Doubtless the difference between the two halves of Europe originating in the Renaissance became marked in the second half of the nineteenth century. The root of the difference is that, following the age of the great discoveries, Western Europe expanded, various countries tried to establish themselves on other continents, too. At the same time Eastern Europe had to fight for survival against Oriental conquerors. The Ottoman Empire threatened not only Hungary. Russia was also exposed to many attacks from the East, it is known that the Tartars of the Crimea were defeated only by Peter the Great. It is the consequence of this divergent evolution that the development of capitalism in Western Europe tremendously accelerated, while Eastern Europe, which first waged a life-and-death struggle and then was unable ro take off from the ensuing conditions, started to develop relatively slowly. This circumstance played an essential role in the growth of emigration. The lack of opportunities prompted even brilliant talents to leave the country. As is well-known, it depends on the level of development of economic life how many and what job opportunities one can ensure to outstanding people. With undeveloped industry, feudal agriculture, and semi-developed capitalism national economic life lacks an appeal for talented people. It is beyond doubt that the attractive intellectual life of the nineteenth century (literature, theatre, the arts) created a public without which artists cannot exist. This explains that a considerable number of the prominent Hungarians living abroad are economists, natural scientist, technical specialists. Thanks to the school reforms introduced in Hungary from the sixties of the last century onward the level of training and schooling in this country was much higher than the level of industry, agriculture, or commerce. This means that eminent professional poeple were trained who were for political reasons or because of their Jewish origin, denied the proper opportunity and were therefore forced to emigrate. Between the two world wars the persecution of leftists and Jews greatly contributed to the exodus of prominent intellectuals. Doubtless a considerable section of talented people managed to succeed abroad. They have been of great service to their adoptive country and to the whole world. Why are there so many talented Hungarians? I think this is due to several factors. From the time of St. Stephen, the first king of Hungary, this area proved a melting-pot for various races. Furthermore difficult circumstances toughened them. Additionally they had

great powers of adaptation and were able to create an atmosphere which suited them. It should be noted that, in looking for the factors which have promoted the success of Hungarians, I have relied not only on Hungarian experience but on innumerable informal conversations with citizens of other countries. Of course, I also belong to this people; so I am proud of their having given mankind so many prominent people here and in other parts of the world. But I am not in favour of myths, so I have to make a few additional remarks. First, the level and abilities of a given national community cannot be judged exclusively from record performances or from the creativity of outstanding personalities. There are national, cultural, and political communities where extreme differences are particularly in evidence. Second, the persons or groups who left the country after 1945 were for the most part "rebels" of different types, individuals unable to resign themselves to their lot. They generally belong to the better, more active and livelier types of man. The very rapid development of the USA and the distinctive economic progress of that country are in many respects due to such a body of people. After 1945, of course, the situation changed a great deal, for the heirs to the former "rebels" came into power, and there evolved new and better possibilities for the promotion of talents. It is doubtlessly true, however, that social change which seeks to homogenize cultural conditions, besides broadening the basis of selection (the main process), also puts certain sections at a temporary disadvantage for political reasons. This can in part be escaped in the case of the already known and famous (although Hungary has made mistakes in this respect, too), but it is more difficult to avoid in the case of age-groups which have not yet been in a position to prove their talent and efficiency, so their being temporarily put at a disadvantage does not, on the surface, appear to be to the detriment of the country. To sum up: we'd rather not give rise to myths about ourselves, but by building the country we should improve the life of this nation, making it more attractive, thus producing a contented citizenry; obtaining the esteem of the world by work at home and by active and positive participation in the community of nations.

ÁRPÁD THIERY

FROM THE PRESS

CLIO'S MANY FACES

Journalism and History

History in Hungary has never been just an academic discipline. During centuries of occupation and dependence the peoples of Eastern Europe found in history, literature, and their national culture a refuge, even consolation upon which to build their dreams. "It was often impossible to discuss current problems. In Hungary it was historical reality that prompted the allegories or parables for which history served as decor or framework, and it was history itself that justified the projection of wishes and demands into the past, in other words, historicism. This particular 'living in history' awakened and kept awake public interest in and sensitivity to history; hence historicizing editorials or artistic parables are exciting and easy to understand." (Péter Hanák: "Historiography: a Suit for Ownership" *Élet és Irodalom*, February 19, 1977.)

Even after such precedents it was surprising to see the interest awakened in Hungary's national history since about ten years ago. The public is making an effort before our eyes to acquire once again a sense of history—a positive development in any case. Only Hungarian historiography seemed dissatisfied with the way things worked out because it was quite unprepared to meet public demand by producing popular yet scholarly works. That is why authors of historical novels and dilettantes moved into the vacant field. "Many debates—sometimes in poor taste—took place recently when well-intentioned journalists had to be admonished for serious errors of fact or simply for lack of knowledge of the subject. In some of the popular works one can detect not without astonishment, the research results of ten, twenty, or even forty years ago, as if nothing had occurred since, even though significant results have been achieved recently precisely in those subjects." (Iván T. Berend: "Historical Literature—Historical Journalism" *Népszabadság*, April 17, 1977.)

The debates among historians have been going on quietly for some years, and somewhat louder over the past months, but never on the pages of scholarly periodicals. The whole business dates back to about ten years ago, when István Nemeskürty published a book on the aftermath of the battle of Mohács (in 1526 Hungary suffered an annihilating defeat at the hands of the Turks, from the consequences of which the country has never fully recovered); the book meant to prove nothing less than the avoidability of that historical catastrophe. The book became popular, and had to be reprinted three times since, as historical dreams are always in high demand; but this does not prove that their foundation is more scholarly. Nemeskürty is the author of several historical works, but he is not a historian. He is a historian of literature and of films, and an art director at a film studio. Historians

criticized Nemeskürty heavily but succeeded only in adding to the popularity of his book. Historians lost out in the first round, because they could not get closer to the public anxious to learn about its own history. That case clearly shed light on one of the weak points of Hungarian historiography: it lagged well behind the thinking of the public. The historian Miklós Lackó summed up the matter as follows: "The discipline of history examined itself only to the extent it was a captive of public prejudices. The intellectual attitude objecting to prejudices took pains to refute the prejudices of the public instead of giving an appropriate analysis of their background. Thus in certain cases—for instance, in national questions—this intellectual attitude tended to classify as historic prejudices what was an objective historical factor, although covered by layers of prejudices. Objective necessities were emphasized to such an extent that the subjective possibilities of social activities were pushed into the background. At times, even the emotional got caught up in the category of prejudice. This kind of historiography recognized only one emotion without reserve: the passion for rationalism. It went so far in its struggle against the manipulating kind of history-writing that it put on the air of a positive science, trusting that historical truth would appear by itself, without a deductive systematization of facts and sources, or without teaching out to the past through an evaluation of the present." (*Jelenkor*, No. 5 1977.) Miklós Lackó may be right in his reasoning, but his belabored style is a good indication of why the discipline of history has failed to form the knowledge of the masses. The above-mentioned article by Iván T. Berend in the daily *Népszabadság* touches on the same issue: "Social sciences in general have become heavy in their expression, and that goes for the discipline of history as well. The scholarly requirements dating back to nineteenth-century traditions, the preference for doctoral dissertations, a trend that sprang up in the past twenty-five years, turned the attention of researchers towards the more serious, heavier genres. Many researchers who know how to write well have, for decades, been unable to produce shorter, easier works. In the midst of painstaking monographs, manuals, and syntheses, the light, flexible, more penetrating approach, easily accessible to all, has died out or been pushed aside. A rejuvenation of historical literature would certainly be in order, for it would not only help the direct dissemination of research results, but also the summing up and a more systematic interpretation of these results."

Vilmos Faragó, a journalist rather than a historian, summed up the current situation most wittily in "History—from above" (*Élet és Irodalom*, October 23, 1976): "From time to time besiegers—novelists, journalists, local pundits, and other amateurs—break into the bastions of history; they grab hold of some curios, while the besieged historians often make sorties to retrieve the illegally taken booty or at least teach the invaders a good lesson."

The current debate was preceded by a meeting of the Hungarian Historical Society in December 1976 to discuss "historical journalism"—this being the term used to describe what is lacking in awakening public interest in history.

Why is Hungarian historical writing still boring in thought and grey in style? asked Péter Hanák in his article in the weekly *Élet és Irodalom* ("Historiography: a Suit for Ownership," February 19, 1977). Indeed, he has the right to ask as he happens to be one of the few exceptions: he is not only a competent historian, but a good writer as well. "It is typical that commemorative articles in the press, in radio and television programmes are imbued with a kind of reverent pathos, a tedious and lofty style, and solemn harmonization. An explanation is apparently at hand: historians and men of letters make themselves heard before the general public mostly at anniversaries and memorial celebrations, as guardians of

progressive traditions. It is really hard to determine whether the cult of the anniversaries induces the reverent style, or whether an identification with the role of preserving traditions produces the festive manifestations every year and every month. The celebration of jubilees gives rise, by its very nature, to a classical style. The main genres include memorial addresses, memorial articles, and memorial albums, and their style is always other than down-to-earth, their proportions always unreal. Such jubilee literature and polemical or critical writing are the very antithesis of each other."

Well, what should one expect from historical writing? A scenario for historical role-playing? Let me quote an article by the historian István Diószegi to this end (Historiography and Journalism" *Magyar Nemzet*, February 6, 1977). "The historian, particularly the writer-historian, used to feel at home in the society of his own past and became a distinguished and respected person. Understandably so, as he was the person who helped find the historic *tableaux* warranted by history, and he was the one who adorned them with the necessary colurs with whatever means at his disposal." The historian of today can hardly assume this role.

Tibor Cseres, a novelist interested in history asks the question in the title of his article: "What is Historical Writing Good for?" (*Jelenkor*, No. 6, 1977). And he replies: "When we speak about historical writing, about the discipline of history and scholarly historiography seeking contact with the contemporary public, the people, there is one thing we always refer to with honourable and pure severity: how can we cultivate, rectify, or modify historical consciousness? In other words, we think of forming and cultivating our consciousness as a nation. Since we know the essence of the matter, we can openly state: we all think of the wounded consciousness of the nation—all of us historians, semi-professional outsiders, or volunteer historians."

Péter Hanák held practically the same view as Cseres; referring to the previously cited metaphor of the "siege of a castle" he writes: "The defence of a castle has a national significance and interest beyond the professional: the historians defend the real basis of national self-respect, or at least they express the need for reality, and self-knowledge. Moreover, they clear public consciousness of all the illusions and myths that have adhered to it. During this defence they necessarily clash with those besiegers, the amateurs, for whom the past is identical with the conditional, and the present with the imperative: authenticity clashes with subjectivism."

Undoubtedly this is the essence of the debate: the shaping of national historical consciousness. But this shaping is an extremely complex process, and the criticism of the past decades based as it was on rationalism, coupled with an explicitly negative approach has had no effect on Hungarian public thought because it ignored the ambivalence of the process it was expected to influence. We should distinguish a certain kind of historicism which is a defense mechanism of the oppressed, from another historicism that manipulates, that serves only those in power. Distinction is difficult as "in the historical view of the Austro-Hungarian Monarchy independence and oppressive nationalism were intertwined, as were defence and manipulation during the enthusiastic cultivation of traditions in the fifties." (Péter Hanák)

Many things have been clarified by this extensive debate; and, on second thought, this debate was also a kind of examination of conscience on the part of the first generation of historians after the Second World War, now in their heyday: the discipline of history is reflecting upon itself for the first time in ages. Expressed in a solemn way, the historians took stock of the "national" tasks and possibilities of the discipline.

What is Hungarian historical writing like, and, *mutatis mutandis*, what is historiography like? Péter Hanák gave a clear

example to illustrate the question: "A few years back in New York I had the opportunity to see a historical musical. It was titled *1776*, and dealt with the birth of the Declaration of Independence, a dramatic moment after the War of Independence. For a long time Jefferson refused to write the document, but he eventually gave in on the insistence of friends, and sacrificed a night of his honeymoon. Early next morning, when he stepped surly but happily out of his bedchamber with a wrinkled but lit-up face, and with the first rough copy of the Declaration in his hand, he danced and sang with Washington and Franklin. Not some patriotic song, but contemporary Broadway tunes. For a moment I watched the scene astonished. What would happen if, in a play about 1848, Széchenyi, Kossuth, and Petőfi perked to a dance and began to rock wildly? What would happen—if anyone dared to produce such an irreverent play? The performance would be followed by scandal and a public outcry. Our attitude towards history would not put up with music, dancing, or humour with in a tragedy. But before we should turn to berate our national spleen and solemnity, let us stop for a moment: Washington died soon after his term of presidency ended; Franklin died after the elaboration of the constitution, at the zenith of fame and public honour. Jefferson also left this world in peace and glory. Need I say more to clarify the differences? The young poet Petőfi was killed in action on the battlefield, Széchenyi, the father of the Hungarian modern state, committed suicide, and Kossuth, the leader of the War of Independence of 1848–49, had to spend half a century in exile."

It is obvious that Hungarians relate to their history rather differently from North Americans. The solemnity and pathos have an objective basis in the tragedies of the past. "Novelists and historians of the Danube basin have not only lived actively and in close touch with history, but for the most part in continuous dispute with it. If it is true that for centuries history was the Hungarians' sole possession, then history was also a suit for ownership. This continuous suit is well acquainted with statements for the prosecution and for the defence, with proof and refutation. But there is no room for alternatives in a verdict: there is no room for doubt or humour in the sentence and the statement."

This is not only a self-sufficient truth, but a symbol of the misery of Hungarian history. It will probably take a long time before the "wounded national consciousness" can heal and the pitfalls of history can be turned into jokes. Much has already happened along this line—precisely because debates of this nature: popular series have appeared in which older and younger historians examine the Hungarian past, while they themselves are learning the delicate art of forming public thinking and historical consciousness. Literature, arts, and black humour had done much to dissolve the spasms of historical analysis. Perhaps we have got over the period of unhistorical historicism and the period of demystification of dogmatic rationalism, and contemporary Hungary can now turn to the resolution those historical contradictions that can already be resolved, and register those that cannot; she can help clarify the consciousness of the peoples of the Danube basin, extending over several stages and generations.

A New Periodical of the Calvinist Church

The word *confessio* has two meanings in Hungarian. Hungary's Calvinist Church, which follows the Second Confessio Helvetica, made a profession of faith when, after many decades of inside publications, it finally issued a periodical titled *Confessio* at the initiative of the Synod's pastoral chairman, and edited by the Synod's lay chairman. The objective of the Church is to turn to a wider public, of whom it presumes

interest in the Calvinist way of looking at the country and the world. (*Confessio*, No. 1, 1977.)

A press review in the 63rd issue of the NHQ (autumn 1976) dealing with Church publications in Hungary could inform readers about only one periodical meant for the public at large, the Catholic *Vigilia*. There was no intention to discriminate against the Calvinist Church, which numbers many more than half of Hungary's Protestants among its members. Any such notion can properly be dispelled by the large number of Calvinist publications presented in that press review. Rather there has been a change in the policies of the Calvinist Church: it now intends to reach wider intellectual circles. Unlike the hitherto issued publications, meant for ministers of the church or for the fuithful , *Confessio*, the new periodical, whose first issue was published in the late summer of 1977, is obviously meant for professional people as such.

Judging by the list of editors—quite a few novelists, historians, and artists are included—the Calvinist Church has taken stock of its intellectual lights, and is bent on connecting the rich traditions of Hungary's Calvinism to the life of today's faithful, and most probably to that of interested outsiders as well. As the editors put it in their introduction: "It is not only a humble wish but a historic fact, that Calvinist Christianity, although it always had a world outlook and an ideology, has never been chained to any inherited world outlook and ideology." In other words, it is a matter of survival of the Calvinist tradition within socialism. "Our self-knowledge and self-criticism should serve our position and maintenance in socialist Hungarian society... We regard the Calvinist movement as a historical value that has not only a past, but a present and a future as well." But one of the foundations of the periodical *Confessio*'s faith in the future is precisely the past—that has, during the history of Hungary's Calvinist movement, established a Calvinist civilization, independently of the Church, and well alive today, the bearer of important historic traditions.

This may explain why the first issue of the new periodical includes so many articles on history. "We have established this forum in order to give an account, even to ourselves, of the experiences of the 400-years of Calvinism in Hungary and those of the past fifty years in the 2,000 years of Christian faith, and thus provide an open forum to discuss these experiences."

The first article in the periodical is by the Calvinist Bishop Tibor Bartha, titled "Churches in Socialism." The next article, "From the Awakening of the Church to the Theology of a Serving Church" by Elemér Kocsis leads the reader through the history of the theological thought of Hungary's Calvinist Church from the country's liberation in 1945 to our days. An article by Imre Jánossy surveys the history of European Protestant theology in the twentieth century. The periodical also carries a lengthy article by István Balogh titled "The Christian Republics of the Past," dealing with the history and development of the towns of the Great Hungarian Plain, the centres of the Hungarian Protestant movement in the sixteenth and seventeenth centuries, from the Calvinist angle; the author analyses how Calvinism in Hungary managed to produce a movement of political rebellion and an independent culture—and how the town of Debrecen, the "Calvinist Rome", became the symbol of that movement. Indeed, the Great Church and Calvinist College of Debrecen have become the emblems on the cover-page of the periodical *Confessio*. There is also an interview with György K. Horváth, a Hungarian painter living in Transylvania. Readers can get acquainted with the Latin version of *Paean*, and a translation by Béla Tóth of psalm 104 in metrical form by the sixteenth century. Protestant poet István Parmenius of Buda. Parmenius pursued his studies at Oxford University for a while, and even reached

Newfoundland as a member of the expedition of Humphrey Gilbert, an explorer in the Elizabethan Age. Parmenius drowned in the sea when the expedition was shipwrecked. Fortunately his poetic correspondence has survived. The periodical also deals with social issues; in an article titled "Gypsies around the Church" Antal Hadházi probes the position of about half a million Gypsies living in Hungary, giving the Calvinist point of view. "No doubt, it is a fact that the Gypsies are not everywhere active members and do not contribute much financially, although there are congregations where Gypsies represent a large percentage of believers at services than non-Gypsy members. But it is also a fact that practically every one of them professes to be a believer. What this means and what this faith has to do with Calvinist tenets, is another matter. Practically every Gypsy child receives the sacrament of baptism, and the overwhelming majority of Gipsies are given a church funeral. It is common knowledge, however, that the overwhelming majority of Gypsies have no other relationship with the Church. But it is a most issue whether this is not a consequence of the fact that the churches hardly ever cared for them. In the past few years it has become a problem in several congregations that non-Gypsy members were unwilling to go to the Lord's Table with Gypsies." The article enumerates facts and figures to show that despite state and social support Gypsies remain in a backward condition. The average weight of Gypsy children at birth is 352 grams less than those of non Gypsy children; among Gypsies the rate of premature births is 21 per cent, and infant mortality—10 per cent—is much higher than the national average. At the diocese of Hajdúvidék (Eastern Hungary) the wages of Gypsies engaged in industry is 18.7 per cent lower, and those in agriculture, communications, and commerce, is 32.2 to 38.3 per cent lower than those of non-Gypsies. The number of Gypsy family members, however, surpasses an average Hungarian family by 52 per cent, and this percentage is expected to rise. Hadházi is of the view that lack of integration is the biggest obstacle to improvement. Obviously there is some progress, as only 44 per cent of the Gypsies at the above-mentioned diocese live in "Gypsy row." But the willingness to help is to no avail if the majority of Gypsies are unable to accept the help. The struggle to integrate Gypsies has to be fought on many fronts, and Hadházi argues that the Church can accomplish much to that end. Just a few interesting data to illustrate the relationship of the Calvinist Church and Gypsies: 7,650 Gypsy children are registered in Hadházi's diocese and with 54.8 per cent of them Calvinists, practically every one of them is christened. "As far as Calvinists are concerned, those christened include 4.3 times more Gypsy children than warranted by the proportion of Gypsy births in the particular area. This means that the process of "turning Gypsy" in certain areas is proceeding more rapidly in the Church than in the society as a whole. As a result of the above, it is interesting to note to what extent Gypsies have been integrated in churches. Surveys around the turn of the years 1974 and 1975 have shown that 47 persons attend church regularly in the previously mentioned diocese, corresponding to 0.6 per cent of the population. This is little even compared to 11.1 per cent of the non-Gypsies. But statistics say little in themselves. There are men whose attendance at church is limited to two occasions a year. In practice those Gypsies who are integrated into society can be regarded as also integrated into the Church. It is interesting to note that such Gypsies attend church more often than non-Gypsies. For instance, in Hajdúnánás, 4 per cent of the Gypsies are churchgoers, and only 1.52 per cent of non-Gypsies are in the same category. At Hajdúszoboszló 6 per cent of the Gypsies attend church, but with non-Gypsies the corresponding percentage is only 2.7.

Hadházi cites a poll where the polled

had to make up a list of nations or ethnic groups in order of preference: the Gypsies were ranked at the bottom of the list. The author comments as follows: "The astonishing and shocking result of this survey was that only two persons answered that every man is equal, thus raising the issue of the responsibility of the churches and Christians: It is true that Christ's death on the cross eliminated differences between one man and another, be it a question of race, sex or property? Let us now pick out only 'race' a concept that brings such bad memories to us. Can Christians really look upon Gypsies as their brethren? The manner of resettling Gypsies by selling them vacant houses in small villages results in more and more people becoming neighbours to Gypsies. Neighbourly relations is just one test of Christianity and humaneness. Overcoming prejudices against Gypsies, establishing human relations with them, teaching or forgiving them are sure to constitute a considerable task for the congregation member as well as the pastor; but this should be a human obligation arising from Christian faith. A similar problem arises if a Gypsy suddenly acquires Christian colleagues. It is common knowledge that Gypsies have a system of values completely different from what is generally accepted, and their relation to property, society, and work is also different. Collaboration with Gypsy colleagues requires much patience, sacrifice, good teaching skills, and less income on many occasions. Thus cooperation with Gypsies can also be regarded as one form of Christian service."

ISTVÁN BART

SURVEYS

MIHÁLY KORNIDESZ

HIGHER EDUCATION AND SOCIAL OBJECTIVES

In recent years Hungarian public opinion has shown a greater interest in education than ever before.

Higher education, after considerable quantitative growth and structural change, has entered the stage of intensive development. The main task is now to raise standards and efficiency. Higher education what is more has to adapt itself flexibly to the current needs of Hungarian society. Substantive modernization is therefore under way. The starting-point must be the training of specialist staff with sound professional knowledge and a sense of community, men and women familiar with the principles of socialist ideology and morality, to which they subscribe.

When modernizing curricula one must show an awareness that educational institutions cannot be responsible for providing every bit of knowledge needed later. What with the rapid growth of data, this is both impossible and unnecessary. The aim must be solid foundations, and the ability to think independently. Accelerated changes in specialist knowledge justify the intensification of fundamental training. One must also remember that in a small country like Hungary relatively few replacements are needed every year in particular specialities and it is impossible to maintain institutes to train them. Specialist training must therefore be the task of in-service courses, a smaller number are trained abroad, mainly in socialist countries.

Slightly abbreviated text of an article published in *Társadalmi Szemle*, the ideological and political monthly of the HSWP, No. 2, 1977. (in Hungarian).

The causes and remedies of the shortage of specialists

In the 1976–77 academic year the training of nearly 110,000 students was the job of 12,000 staff members at 102 faculties of 56 institutions. Since the 1970–71 academic year institutions have merged (there used to be seventy-four, now there are fifty-six) and the number of students has grown by 27,000.

For a number of years now, in spite of the considerable development, there has been a chronic shortage of specialists in certain fields. Some social tension results since influences work in many places. Another example is the obtaining of qualifications by participating in extra-mural courses while working, i.e. working when actually unqualified. This is particularly true of general-school teachers, not only in remote areas but also in many newly opened schools in urban housing estates. Or, to give a third example, in rural areas more than one new district clinic with up-to-date equipment and an official residence attached remains unused. (But even in towns there

is a shortage of pathologists, radiologists, and bacteriologists, since their income from all sources falls below that of other members of the medical profession.) Public opinion is understandably uneasy as a result.

There are several factors involved. The causes are related in part to higher education (the number of enrolled students, the system of training, professional structure, etc.) and in part to the placement and employment of specialists.

The number of student places is fixed according to plans based on forecasts of future demand. Of course, such forecasts are only approximate, uncertainty is still considerable in some fields. Owing to new or unexpected demand, the number of graduates in some fields is lower than required. For example, in the early 1960s, when many large farms were established, a great number of agrarian specialists were needed practically overnight. In the early 1970s, during the introduction of the computerization programme, teachers of mathematics, engineers, and economists changed jobs and took up positions in computer technology. The modernization of economic management went hand in hand with a huge growth in the demant for economists and lawyers; and there are many other examples.

Such are some of the objective factors. Training could not always keep pace with rapidly (and sometimes unexpectedly) growing demand. But there are subjective factors, too. New housing estates, for example, have been erected in the outskirts of large towns, but unfortunately it was left out of account that this new form of settlement creates new demands despite the fact that the number of inhabitants has not substantially increased as yet. Moving house necessitated new district clinics and new schools, naturally, with additional medical practitioners and teachers, while the schools and clinics of the areas where these people had lived continued to function.

It is not always possible to size up appropriately the effect of the various factors. In the late 1960s it was expected that, within a few years, the number of pupils in general schools would decline by about 150,000 and that this would result in teacher surplus. Therefore the government decided to cut the number of pupils in each class, gradually discontinuing large classes, developing faster extracurricular (study circle) work, making it possible for interested pupils, under the guidance of teachers, to spend two or three additional hours a week studying favourite subjects. It was decided at the same time to organize all-day teaching on a broad scale in urban general schools. These measures improved the quality of school work. But reorganization generated new tensions: again there was a shortage of teachers, which was further aggravated by the fact that in those years the number of retirements also increased. The problem was topped by the massive use of the child-care allowance: in the 1975–76 school year 10.7 per cent of kindergarten teachers and 5.2 per cent of general-school teachers availed themselves of the right to remain at home, after their maternity leave, receiving a monthly state allowance until their child reached the age of three.

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Such problems make it necessary to review training plans from time to time, carrying out the necessary corrections.

In fields where the shortage was most acute, the number of students at the full-time, evening, and correspondence courses was considerably raised in recent years. As compared to the academic year of 1970–71 there were in the 1976–77 session 80 per cent more students in teachers' training institutions, 40 per cent more at law faculties, 30 per cent more at universities and colleges where economics is taught, 25 per cent more at the faculties of arts and science, and 10 per cent more doing medicine.

The outlines of what remains to be done are visible. The State Planning Commission discussed the long-term interconnections of

manpower planning and education. It passed a resolution on the revision of demand forecasts for people with professional training. Work is still in progress, but certain conclusions can already be drawn. The current number of admissions (about 16,000) to day-time courses (i.e., exclusive of evening and correspondence students) will remain by and large the same until the mid-1980s. But the ratios within the aggregate number will change. For example, in the second half of the 1980s the number of students doing arts courses in institutions of higher learning will grow especially. First of all there will be a further increase in the scope of teachers' training, while the number of students will decrease at other faculties, e.g., agricultural colleges.

The correction of enrolment figures will be coupled with the further modernization of curricula. A growing proportion of engineers will be trained in enterprise management, including foreign trade. This tendency necessitates a more intensive teaching of economics and foreign languages.

The better carrying out of the social demand for people with professional training: college (2 to 3 years) and university (4 to 6 years). A college generally provides production engineer's qualifications, and a university trains graduate engineers in agricultural and industrial branches. Professional circles and public opinion have already recognized and accepted that college-trained people are also needed in addition to university graduates; furthermore, the vocations of young people are also different: some are attracted to practical careers, others show theoretical interests. The two levels have taken several organizational forms. There are independent universities and colleges, and there are college faculties attached to universities; several universities have organized what is called two-tier training, within the framework of which the students start out together, and the two groups separate on the basis of their progress in studies, etc.

Experience shows that any one of the above organizational solutions can be effective if the aims of training and the content of the subjects have been correctly determined (e.g. if the production engineer is not considered to be a "reduced copy" of the graduate engineer but a specialist who feels more attracted to practice). It is important that the students should be enrolled in accordance with the aims of training, that there should be close and flexible cooperation between the different institutions of higher learning in order to facilitate harmony between subjects, the two-way movement of students, the exchange of teachers, the joint use of machines and instruments, etc.

There are many examples of sound cooperation between institutions. Earlier, for example, the universities of agricultural sciences endeavoured, within their own scope, to train specialists skilled in the chemical aspects of agriculture; today this is done in cooperation by the Veszprém University of the Chemical Industry and the Keszthely University of Agricultural Sciences. Similarly, the Budapest Technical University and the Loránd Eötvös University jointly train specialists in environmental protection, etc. Much still remains to be done. In the process of the substantive, organizational and methodological modernization of higher education, therefore, increased attention must be paid to the consequences of the introduction of two levels in the system of institutions as well as to the requirements of scientific and technical progress.

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The experiences of recent years, in addition to what has been mentioned above, have increasingly pointed to the fact that staff shortages both in particular fields and in certain areas is caused by a lack of incentives, both financial and of the status sort, which lead to difficulties related to allocation and a full use of resources.

Some university or college-trained people, for example, are in jobs which actually do

not require the qualifications they hold. This practice not only has economic and professional implications, it also causes serious human conflicts. A survey amongst recent graduates in economics shows that many feel that what they are doing does not require the qualifications they have obtained. It frequently happens that the qualifications required for a job are in excess of the duties devolving on the position. Some enterprises and institutions, occasionally for prestige reasons, seek staff with higher qualifications than are required by the job.

The shortage of qualified staff is increased by the fact that some after graduation looking for instant gratification seek employment unrelated to their qualifications. They might accept anything offering rather than leave Budapest. This, of course, reflects on many young people's sense of calling and is a consequence of the fact that their education must have been deficient in certain ways. In such cases society's readiness to make sacrifices is in vain, the immense material and intellectual energy spent on their training is like water running into sand. The return of the enormous investment does not materialize for society where it is most needed.

Instrumental in this shortage is, beside the shortcomings of planning and manpower management, also the disproportion of enrolments in institutions of higher learning. As the result of an earlier established and not always fortunate practice most of the institutions of higher learning are first of all in Budapest and a few big towns, and the greater part of students come from the same places. The proportion of students from Budapest is especially high at the universities. For example, 80 per cent of the students of the Budapest Semmelweis Medical University are Budapest residents and are thus attached to the capital, although this same university ought to supply 40 per cent of the replacements of medical practitioners in Hungary.

A special grant offered by agricultural and industrial enterprises, by institutions and councils, the so-called social scholarship, which commits a graduate to spending a definite time in employment by the enterprise or in the locality granting the scholarship, has lost its attractiveness. The money offered does not differ sufficiently from the state bursary held by about 80 per cent of students and is not in proportion to the worse than average situation of the jobs determined by the contract. The positions which are difficult to fill, as they involve adverse living and working conditions, are not as yet accorded adequate status by public opinion.

The proper guidance of the young and with it the overcoming of staff shortages have not been given the proper emphasis in current manpower policy. The system of competitions in force since 1968 functioned well in the initial period. In 1969 the larger part of graduates found employment through competitions. Later, however, this system lost importance, becoming unsuited to its original role. The number of advertised vacancies was growing, yet the number of applicants decreased. Here is an example which seems to be extreme but is actually characteristic: 390 students graduating from the Karl Marx University of Economics in 1975 could choose among 1,490 jobs announced for competition by enterprises and institutions; yet only one (!) of them obtained his position in this way, 389 went their own way to find employment, since regulations and circumstances made this possible. This might have been to the personal advantage of some, but it makes economic planning difficult.

A recent government decree regulates the employment of graduates of full-time courses of institutions of higher learning. From January 1, 1977, enterprises, institutions, and cooperatives can fill jobs requiring higher qualifications with beginners only under the system of competitions. (A young professional person is considered a beginner for three years after graduation.) The decree regulated

specially the employment of lawyers, medical practitioners, and pharmacists. Institutions can announce competitions for beginners only after obtaining permission from the competent ministry (or county council). In this way the number of advertised vacancies can be prevented from soaring excessively high, and also the vacancies can be filled according to the needs and requirements in keeping with the social interest.

The aim is that young beginners should start to work and establish themselves in jobs and in places where their special knowledge is most needed, and that the given vacancy should be filled by the most qualified. The government decree determines additional incentives, enumerating the forms in which local funds may be used (e.g. territorial bonuses; settling in subsidies; loans for founding a family; long-term credits repayable at low interest rates for home or house building, for the purchase of a car, etc.).

Professional and ideological training

The education of youth in the socialist spirit is a foremost task of the programme of building a developed socialist society.

In order to develop this further, in the coming years the basic curriculum in philosophy, political economy, and scientific socialism will be elaborated and then be taught by all institutions without exception. This cannot mean abandonment of the principle of necessary and justified differentiation, but the specification of the subjects suited to the qualifications and possibilities provided by an insitution can be built only on this basic curriculum. In the course of the perfection of the teaching of Marxism great emphasis will be given on thorough training in the history of the Hungarian working-class movement and a more systematic teaching of the experiences of socialism in Hungary. With this end in view the history of the Hungarian working-class movement will be taught in the years to come as a separate subject of higher education.

Ideological problems related to one's profession arise everywhere, but in different forms and to differing depths depending on the nature of the discipline concerned (sociology, natural science, technology, etc.). It is therefore important that the special branches of learning should give to questions raised in an increasingly complex form by the development of society, by an ever fuller and richer life, and by scientific progress, answers which are not forced and schematic but follow from the essence, the intrinsic logic, and the nature of the given discipline. To this end, the collective of college and university teachers and students have to cooperate in exploring and illuminating the ideological aspects and deeper interconnections.

The system of enrolment

Every year the admission of students to universities and colleges arouses the interest of public opinion. On the basis of the experiences of the past fifteen years it can be stated that the requirements of training, fitness, and attitude are all right, they have stood the test of practice.

Since 1972 the system of entrance examinations has considerably improved in both content and organization. By virtue of the resolution on educational policy the secondary-school final examination and the university entrance examination have been brought closer together. More concretely this means that if the applicant for admission to a college or university has to pass an entrance examination in certain subjects—e.g. in mathematics, physics, and biology—candidates have to write a test-paper which is accepted equally as a written examination for both the secondary-school leaving certificate and university matriculation. This method does away with the earlier difficulty that students applying for admission to certain

institutions of higher education had to pass two written examinations in the same subjects.

Redirection between universities and colleges of the same type has been organized. Applicants for the universities of technology, agricultural sciences, and economics, as well as for certain faculties of the universities of arts and sciences, indicate on the application form which college of an identical character, but providing a different sort of more practical qualification, they wish to be redirected to in case they cannot be admitted as requested. Another organizational step forward which has substantive consequences is that secondary-school teachers have also been drawn into the conduct of oral examinations, so they can get to know closely the requirements of universities and colleges.

At the same time the system of enrolment is not exempt from tensions as yet.

The entrance examination in its present form makes it possible first of all to size up the amount of knowledge and is less apt to scrutinize talent and fitness and still less to find out the applicant's attitude and character. Admission to an institute of higher education in Hungary takes place on the basis of evaluation by points. Half of points are granted on the basis of the applicant's secondary-school results, the other half can be won at the entrance examination. Since the entrance examination sizes up the amount of knowledge better, this may lead to an exaggeration of its importance in the points scored. This is sometimes to the disadvantage of young people who are in a more adverse position from the point of view of study but are fit for a given career, have a lively spirit, and love their future profession.

There is thus a real need for the modernization of the system of admissions.

It has been often demanded that the entrance examinations should be discontinued, that universities and colleges should grant admission to every applicant and should, after a certain period (e.g. a year), decide who can continue. This system, apart from certain advantages, would cause problems on a social scale and would be to the disadvantage of individuals as well. After a year many embittered young people disappointed in their hopes or feeling offended would be dropped; they would lose one or two years beyond retrieval; at the same time this lost period would unnecessarily incur additional expenses on the part of the treasury and the individual alike; it would produce overcrowding just in the first years and would thus hinder educational work precisely where it is most needed; it would lead to counterselection and to harmful tension among the students. For this reason it is held that the present system of admissions is not to be abolished, but will be subjected to ongoing reformation.

A few guiding principles of the modernization of the system of admissions have already taken shape; redirection between colleges and universities of the same type must be made general and more organized than it is today; a broader scale of evaluation will be needed for the entrance examinations; the requirement of ability and aptitude must be given proper emphasis in admission results. (In some places, thus at the faculties of construction engineering and of law, admission is made dependent, by way of experiment, on a test which sizes up, beyond the traditionally evaluated standard of knowledge, also the aptitudes and talents required by the given discipline. But this method is not yet sufficiently developed to be made general.)

The main source of the tension is the difference in interest in the various specialities. In 1975 full-time courses of institutions of higher learning admitted 15,000 out of 36,000 young applicants. There are a good number of institutions and faculties where applicants many times over outnumber admissions; some with better than average performance fail to be admitted there, while others of far poorer performance gain admission elsewhere. In a few speciali-

ties, on the other hand, the number of applicants is almost equal to the number of places. For this reason these faculties admit those who just meet the minimum standard, but even so possible vacant places can be filled only by means of second examinations and large-scale redirection.

Relatively few apply for admission to the engineering colleges, to disciplines like mathematics and physics at universities and teachers' training colleges (usually faculties where mathematics and physics are subjects of the entrance examination). On the other hand, there are still many applicants for admission to the arts faculties of the universities: the number of applications is seven times as high as that of places at the Budapest Loránd Eötvös University, six times as high at the Debrecen Lajos Kossuth University, and four times as high as the Szeged Attila József University. (There are specialities for which the number of applicants is twelve times as high as the number of places.) Applications for the faculties of law are four times as high as the number of places, and three times as high for the medical universities.

The territorial distribution of the applicants is also uneven. This is just where one of the causes of the problems of the inadequate territorial supply of specialists is to be found. This is also why it is important to give preference to applicants whose admission improves the state of supply in particular areas.

To lessen the problems arising from the disproportion of applications, it is necessary to improve career guidance.

However, educational policy alone is unable to cope. Every opportunity must be taken also outside school to inform parents, students, and teachers. In reality, of course, the question is something more than mere information: it is necessary to face the problem of the prestige of jobs and occupations, and to cope with the related harmful and presistent prejudices.

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In the first year of universities and colleges the ratio of the children of manual workers is 42.5 per cent, that of children of parents employed in positions of direct production management is 7.4 per cent.

The ratio of children of manual workers among those admitted considerably differs by types of institute: it is lower at universities providing training over a longer period, and higher at those with a shorter duration of training.

Ratio of children of manual workers in 1976

	As a percentage of admissions
Medical universities	31
Universities of technology	39
Universities of arts and sciences	36
Universities of agricultural sciences	38
Colleges of economics	46
Teachers' training colleges	43
Agricultural and technical colleges	50
Kindergarten teachers' colleges	63

The ratio of the children of manual workers is particularly low at institutes and faculties where the number of applications are many times over higher than the number of places: e.g. 35 per cent at the law faculty of the Budapest Loránd Eötvös University; 31 per cent at the arts faculty; 24 per cent at the construction engineering faculty of the Budapest University of Technology; 29 per cent at the nursery faculty of the Horticultural University; 24 per cent at the dental faculty of the Pécs Medical University. In Hungary it is an accepted practice

Changes in the student-teacher ratio in the part five years

	Increase	*Decrease*
	in per cent	
At universities of arts and sciences	from 8.8 to 9.2	
At secondary-school teachers' training colleges	from 14.4 to 16.7	
At general-school treachers' training colleges	from 14.9 to 18. o	
At kindergarten teachers' colleges	from 16.0 to 27.4	
At technical universities		from 8.8 to 6.5
At technical colleges		from 16.9 to 14.7
At agricultural universities		from 7.5 to 6.5

The teacher-student ratio at the medical universities has not been analysed because clinical work also has to be taken into account there.

to apply the principle of equal chances, so there are many who do not understand why the children of manual workers are given precedence among those who prove themselves fit on the basis of the entrance examination results. This is done because it is taken into account that the children of manual workers have attained identical results under worse circumstances given their intellectual background and cultural facilities, and thus it may be supposed that, under the circumstances provided in the course of university and college studies, under better conditions than at home, they are capable of more than that.

A decisive role in the positive development of higher education for children of manual workers is played by the growing standard of public education, the reduction of the difference between school levels, the expansion of the network of colleges, and the improvement of the conditions of the school network. It is beyond doubt, however, that their admission to universities or colleges is greatly promoted by the improvement of their career guidance, the differentiated unfolding of their abilities, and the intensification of preparatory courses. The enrolment committees functioning all over the country make it possible in practice for all young people, who can be taken into consideration for continued studies, to obtain substantive aid from the third, the last but one, grade of secondary school.

The teacher-student ratio

Standards of higher education depend first of all on the quality of teachers, their number, and the intensity of their educational work. In 1970 there were barely more than eight students of full-time, evening, and correspondence courses per teacher. Since 1970 the number of students has risen from 80,000 to 107,000, the ratio between teachers and students has nevertheless not deteriorated on a global scale. The number of teachers has risen parallel with the number of students.

However, experience sometimes shows that in some institutions—despite the favourable national average as compared with world standards—teachers are few in number, while elsewhere the realization of the possibilities inherent in the high number of teachers is hindered by problems concerning organization, cadre policy and professional

approach. The ratio between teachers and students differs greatly by type of institution, and the difference from the national average has further increased from 1970 onward. The growth of differences can be explained in part by the fact that the increase in the number of students has differed according to social requirements (e.g. the number of students in teachers' training colleges has almost doubled), while trends in the number of teachers has given free play to a sort of automatism. The shaping of the appropriate ratios has been hindered furthermore by the absence of mobility (this will be discussed later), as well as by the otherwise sound tendency that, with the view of intensifying educational work, in many places education in small groups has been introduced or study circles have been split. In consequence of the above and many other factors the number of students per teacher changed as follows during the past five years:

In evaluating the number of teachers it must not be forgotten either that they do research as well. Especially in higher education in technology and agricultural sciences, where the bulk of research directly serves the practical purposes of industry, communications, and agriculture, research is for a number of reasons indispensable. The teachers at universities and colleges train specialists for practice, and they can do this work on a high standard only if the establish close contact with practice, if they know the problems of practice, and take a share in their solution. Teachers as well as equipment at universities and colleges are often indispensable for tasks requiring high theoretical erudition.

The increasingly important task of postgraduate training is also interrelated with the number of teachers and its desirable growth. This task already ties up considerable forces, but still more will be needed in the future. Indicative of the dimensions of this work is the fact that the professional knowledge of almost all has to be refreshed and added to each year.

The vast majority of teachers are both politically and professionally fit for their duties. Standards are indicated by the number of university or college teachers holding candidate's or doctor of sciences degrees (1,650 [16.7 per cent] in 1970 and 2,050 [16.9 per cent] in 1975). At the same time it is invariably a problem that the teaching skills of some of the university and college teachers do not come up to scratch. This particularly hampers the work of small departments.

In 1970 the number of professors and lecturers was 2,900, in 1975 it was 3,400, while the number of assistant lecturers and teaching assistants rose from 6,100 to 7,800. There are serious debates every year connected with promotions and the announcement and evaluation of related competitions. How should a scientific degree be taken into account; how many professors and lecturers should there be in each department; should evaluation be uniform or differentiated (theoretical or practical departments), etc. The schedule and number of promotions and established practice have generally soundly dealt with related questions. Most of the appointments and promotions are according to plan, being an organic part and consequence of the plans of cadre development. This is true also though in practice it happens more than once that a freshly obtained candidate's degree using a thesis of a peripheral character from the point of view of the subject being taught is soon honoured by promotion, while there is hesitation for years in the promotion of a teacher without a senior degree who is thoroughly versed in the questions of his special subject and has for a long time been recognized by the students as well as an eminent teacher.

It has so far been impossible to enforce the correct principle that for a high-standard text-book or practical result, or for educational work of real importance, a professional man should also be awarded a scientific degree. All this is still unsolved today, just like the appreciation and remuneration of

collective work that is increasingly becoming the rule in research.

The standard of higher education is greatly improved if teachers include a greater number holding the rank of university professor or lecturer, but only if these really teach. The old view that the professor can meet the students only during his lectures —and that the direction of practical work, consultations, and educational work is up to his assistants—must be most energetically fought. It is indefensible because the burden of the larger part of educational work is cast upon the less qualified and less experienced who enjoy smaller prestige, while the leading luminaries are withdrawn from the immediate circle of their students.

The uneven burden can be removed only if each teacher's time to be spent on educational work is fixed in advance by giving due consideration to the essentially different circumstances. The recently elaborated system of demands on teachers gained great importance from the fact that it was applied on a large scale at a time when teaching assistants and assistant lecturers were appointed for specific terms. The introduction of such employment for a specific time is intended to increase the mobility of instructors. (This system in itself cannot, of course, bring about an increase in mobility. This is conditional on the reduction of the differences of specialities, the difference between the income of those engaged in educational work and those taking part in practical work, a difference owing to which university work is not attractive to an experienced and qualified specialist.) Institutions have readily adopted the new system, they have succeeded in avoiding extremes and exaggerations. Teachers have clearly understood that it is favourable not only to the community but also to the individual if the personal requirements are specified concretely and for a long time ahead. These requirements apply to all, including lecturers and professors. (They may include, depending on local circumstances, the acquisition of a foreign language, the performance of a concrete scientific task, organized ideological education, etc.)

The further improvement of the cadre situation in higher education incolves long-term differentiated work. The leading authorities have to adopt measures and regulations which tend to diminish the differences existing in teacher-student ratios. The poor supply of teachers in teachers' training institutes of key importance is especially untenable.

The participation in higher education of teachers engaged in public education is insufficient. More has to be done in order to carry out this task which is also defined in the resolution on educational policy. This is urged not only by the need for sound professional mobility but also by the need for university and college teachers with experience in schools to be heard when it comes to the training of young specialists.

It must be made clear that teachers are part of public life, their scientific research and their practical activity are all only means towards making their educational work more effective. In this respect the exemplary conduct of leading members of the profession is an absolute requirement.

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In the future the demand for highly qualified staff by the growing national economy, by culture, education, public health, and generally in the building of a developed socialist society will have to be better satisfied. A comprehensive organizational reform at present is however not justified, but the real needs of society should all the same be satisfied more rapidly and with greater flexibility, by making better use of what society itself has to offer.

MIKLÓS SZENCZI

1904–1977

On a hillside terrace overlooking the Lake of Geneva, I read the letter from Albert Gyergyai that told me we should never see Miklós Szenci again. Great swathes of sunlight lay over the vineyards. A fancy took me that this year the vintage would be sour.

Half a century has passed since I first made the acquaintance of Budapest, Miklós Szenci—or Nick as we all learnt to call him—and Berci Gyergyai, in that order. I had come out—at twenty years of age—to lecture on English Literature at the University and the Eötvös Collegium, where a small flat had been put at my disposal. Nick was deputed to meet me at the station and to take me to it. I recall my first impression of a curly-haired, bespectacled young man, very diffident and soft-spoken, with a touch of Scotland in his impeccable English—he had only recently returned from his university years at Aberdeen full, as I was soon to discover, of memories of student climbing among the heather-stained Highlands. Goodwill was written all over him. With Nick, modesty was of that completely spontaneous kind that is so rare it can take one by storm.

At the Collegium, there was a contretemps. It was very late and the great, white building looked deserted. No porter came in answer to Nick's repeated ringing. More and more embarrassed for my first impressions of Hungary, he covered his dismay by quoting *Macbeth*. "You musn't be angry," he pleaded. "You understand, porters in Hungary have a very hard life. He's probably fallen asleep. Perhaps he consoled himself with a glass of wine. This may be his birthday." At long last, a drowsy porter—was it the worthy Tamás?—somewhat the worse for wear, appeared and admitted us. I noticed that Nick made him only mild reproaches. Where injustice was not involved—there he could be very vocal—he found with difficulty the words of censure for the others that come unbidden to most.

He had arranged for a little reception committee to sit up for me. I think László Országh was the senior, at least in learning. Was the great dictionary already a glint in his eye? I saw at least that he was a collector of the unusual, salting his English pleasantly with Jacobean expressions long obsolete at home. "Prithee," László would say in those days, "go to the depths beneath." Before one had recovered one's equanimity, he would add: "Our subterranean train will bear you away. Be so good as to buy a ticket." His stay in Florida and London was to change all that very effectively.

My first meeting with Gyergyai took place next day, in a little room where the professors of the Collegium took coffee after the midday meal. I was greatly relieved to find that I could speak French to the tall, unworldly looking figure who took such pains to make me welcome. My Hungarian vocabulary was limited to the words "Menynyi?"* and "Nem, nem, soha"**. Now, in those post-Trianon days an Englishman could have made a career in Budapest by saying "Nem, nem, soha" often enough, with an intelligible accent and air of conviction. The phrase was also useful as a follow-up to the question "Mennyi?", but Budapest launched me on deeper waters and Berci's masterly French, with its silver filigree of ironies, was my lifebuoy. I wonder what irony would have fallen from his lips had he foreseen that he was never to get rid of this importunate English man during the fifty years that loomed ahead of us all?

And now the fifty years no longer include Nick. The loss we have suffered reminds one that in the last resort life is not, as we thought in coffee-table talk, a matter of

* How much?

** No, no, never!

achievement, but of personal relationships. It is only they which justify time and its insulting behaviour, for time makes it possible for friendship to build over the years a network of interlinking memories so compact that no one but the friends concerned can penetrate it. Even for the survivor, this shared world, an essential part of our "reality," ceases to exist when a close friend dies, for affections are the skeleton of autobiography. It is as if a playroom had long been frequented by the memories of both, but our friend has suddenly turned the key and made off with our toys.

I believe that many will have paid tribute to Miklós Szenci the remarkable teacher, the respected professor, the scholar who contributed to the learned periodicals on Shakespeare, Milton, the Romantic critics, subjects on which his reputation reached out beyond Hungary. In this footnote, I would prefer to recall the unknow young scholar who was my friend and guide in a remote time. To my lasting loss, we never met during the years of his greatest distinction. Our friendship continued unchanged. In warmth it lost mothing but it became a matter of letters and postcards. Friends who are parted learn that even the despised postcard can tease or touch, be tumultuous or tragic, like a welltrained actress, and it was born to carry the light exchange as a substitute for the remembered voice, teasing over a table. "Florence is wonderful," I would inform him on a postcard of Giotto's tower. "Yes, indeed," he would reply, "but have you seen Kecskemét?" We were last together in London, where he was the first Lecturer in Hungarian at the University, a post the used to stimulate the intest of students and others in a culture till then sadly neglected in England. The pupils he attracted to it and trained are spreading the ripple wider and wider. I am sure his personality did much to keep the pioneers pressing on through the difficulties of a Finno-Ugrian studies which, under a less human teacher, might have turned some aside. My chief recollection of his achievement then—apart from the tribute to his integrity shown by his election to the Council of the School of Slavonic and East European Studies despite the state of war between England and Hungary, Hitler's ally—is of the quiet cheerfulness with which he and his beloved Erzsike—his marriage was a love match on both sides—made light of the rain of Luftwaffe bombs on London. No reverse in the dark days seemed to affect them or to diminish their almost unbelievable generosity to others in trouble. I remember that in the time of the blitzkrieg by Goering's air force, Erzsi's anxiety was all for her family in Budapest, who were living as quietly as if they had been in Eperjes.

In those days, his modest livelihood came mostly from occassional English lessons and the odd little translation; the time was still far off when he would range from Russian to Maurice Baring's delightful "*Coat without Seam*" and when his comments were awaited on the Shakespeare criticism emerging from half a dozen national cultures, with all of which he was familiar.

I remember much laughter in those terrible days, and perhaps the frivolous note I have struck here is not inappropriate to our age in the 1920s. Nick might well have recalled that one of our "intensest" laughs occurred at a funeral. Soon after I had established myself in the Collegium, he and I stood side by side at the burial of the mathematician Géza Bartoniek, its Director, who had died after a long illness. At one point, Nick drew my attention to the fact that my feet had sunk so deeply into the mud, while I stared reverently at the coffin, that they had completely disappeared. Withdrawing them with an unseemly noise, I found myself standing with each shoe encased in a football of solid mud. In the tension of the moment, we were seized by a fit of uncontrollable, nervous laughter. Stuffing handkerchiefs into our mouths and covering our streaming eyes, we turned away,

he to the right, I to the left, struggling to hide our confusion. The dark-suited academics looked with demure approval at our grief, though they may have thought it a trifle excessive on the part of a former student from another faculty and a foreigner who had never even seen the object of his lamentations.

There is a sense in which it is easier to write thus about "Nick" than about Miklós Szenci. The friend gave so much, but there was an extraordinary self-effacement about the more public figure. His success was due to no advantages of affluence or *protekció*, but to unremitting hard work and an integrity which made for confidence. Here was no envious, *Streber* colleague. He might understandably have felt resentment at my arrival in the Collegium, for Budapest offered me many advantages which were not open to him. It was typical of him that he welcomed me from the first day with an openheartedness that one meets rarely in this world. Even his mother, not content with receiving me as a guest in her house, constituted herself a kind of unofficial "mother" to me, sewing on buttons and preparing little comforts for my life in the Collegium —a pair of curtains, an extra dish... (I was much spoilt in this respect also, for the wife of my old friend Rusztem Vámbéry was another who assumed spontaneously that ungrateful role!)

When I knew Nick, he made little effort to move out of a restrained circle where he felt at home. He was shy of the contacts that might have furthered his career. In those days, there were such things as personal intrigues in Budapest; the world consisted of the pushers and of those who were pushed around—this was, of course, long before the revolution. Nick was unskilled in such practices and in protecting himself against them. It was his nature—must one say his misfortune?— always to see or hope for the best in others.

Few of us had the depth of goodness in ourselves to measure the goodness that was in Szenci. I certainly hadn't. I said above, a little unwisely, that it was easier to write about "Nick," than about Miklós Szenci. How much can we really know of a friend's mind? Even of one with whom one has built bridges over many years? Miklós Szenci must have seemed to many the pattern of a conventional anglicist yet, as a very young man, he was led from his early Platonic studies—he was a scrupulous Greek scholar who came first in that language at Aberdeen, as well as in some English papers!—to a deep interest in Oriental thought. Reading Plotinus and Patanjali together, he dreamt of completing his European education by spending some years in an *ashram* with a view to writing a scholarly book which might well have attracted attention. He had not the necessary resources or connections to maintain himself in India and the project was abandoned. I know that his disappointment was considerable, but who can say what other dreams a man cherishes in silence? The heart of one's neighbour is like those "caverns measureless to man" of which Coleridge speaks in a poem which Nick was fond of quoting at unexpected moments, as he did Shelley's "Ode to the West Wind" and the wanderings of Odysseus. A compensation for mental voyages unmade?

In our fumbling attempts to recreate another's life, we realise how unattainable is that seemingly simple injunction of Friedrich II of Hohenstaufen in his book on falconry *De Arte Venandi cum Avibus*—to describe the things that are as they are, allowing them *manifestare eae quae sunt sicut sunt*. We are either of those who tend to exaggerate and these make poetry out of their protest against the claustrophobia of "facts," or we are of those whose instinct is to define and classify the scientists and philosophers who impose an artificial order of their own devising on the bewildering chaos of experience, and perhaps take us as from "reality" as do the poets themselves. Whether we see a friend with the eye of a creative artist of more soberly and "realisti-

cally," the small facet of his reality we are allowed to glimpse through either distorting glass probably enriches our reality more than he ever realizes. We take what is within our own measure.

There have been other friends, though not many, to whom I have felt as close as I did to Miklós Szenci. How could it be otherwise in seventy years? There is none, however, for whom my gratitude and affection have been greater than for the obscure, but remarkable, young man who stood in darkness outside the Eötvös Collegium half a century ago, and opened for me a world of light and of wonder.

VERNON DUCKWORTH-BARKER

MAURICE GOLDSMITH

A BUDAPEST LOG-BOOK

Thursday 28 April, 1977

Rain, heavy, here in London. Wonderful day on which to leave. At 14.15, D.L.B., an old friend, arrives to drive us to Heathrow airport (my wife Anna to make her first visit to Budapest; my fourth). Pleased he is not coming with us, he's a disillusioned radical, highly critical of the non-free-market, or planned economy, way of life.

Terminal 2 crowded. Wait until 16.45 before begin to move to plane, and then, because of rebuilding, much to-ing and fro-ing. Finally, on to Malev Tu-plane, obtain comfortable seats in front. Handed Budapest newspaper—half English, half German, but overhead reading lights not working. Startled to read, "Arabs own x per cent of Bank of Scotland," my bankers; muzak continuous, monotonous (although days later informed that if I had complained it would have been turned off or down). Food, especially sausage, and wine plentiful during flight. Highly amused when plane touching down, music is *Valencia* ("land of dreams and sweet content"), a mid-20s relic.

Delighted to be met by an old friend, G.M., after very easy passport and customs inspection. Sad to see G.M. limping, just back from 20-day visit to Italy, France, Germany with wife (unfortunately, unwell) and grandchild. To Gellért Hotel, always longed to stay there in place of cosmopolitan, international hotels—all the same whatever the city. Comfortable room, but queried noise of trams. Restaurant excellent as ever. Of course, first meal of *fogas* with exquisite sauce of mushrooms, etc. Gipsy (quasi) music. Now both tired after journey, and food, and excitement of meeting friends again, and city. To bed, so can leave early in the morning for Eger.

Friday 29 April

Awoke to splendid sunny weather, and delight at sight of freely roaming Danube, flowing border between Buda and Pest, crossed here by chain bridge. Amused, enchanted by very plump lady who can barely toddle, crossing from bridge with six small children, one grasped firmly in each hand, who seem to be pulling her along. Slowly, ever so slowly, she waddles across, halting the traffic, then slowly, ever so much more slowly, she makes her way up the slope of the hill into the park. A. breakfasts, as always, in bed. But insist she gets up to look at "Lady Plump and her plumplings."

At 08.30 off to Eger, accompanied by hostess-guide I.H. (tallish, much concerned with personal appearance), and G.M. due to talk to Technical High School students.

It is warm and sticky. G.M. tells a joke of a press conference at which a Hungarian personality was pointing out that the average monthly income in his country was 4,000 forints, but to live as people did they must be spending 8,000. Asked how this was possible, he replies: "After 20 years in public life, I wish I knew the answer."

Arrived 11.00, 15 minutes late. A. impressed en route by general signs of well-being, I by large number of personal motor cars. Recognise this is superficial impression, but obvious economic improvement since my last visit four years ago.

The Bornemissza technical school at Eger is named after Gergely Bornemissza, the engineer-hero of the Turkish siege of 1552, when 3,000 Hungarians were surrounded by 100,000. Vocational school providing examinations of 1,600 students doing a three-year course. Begun in 1883, new building in 1968, 186 teachers, workshop (or *studio* as called locally) for 100. Developed because the country needs more technicians. Principal Lazaricky, Anton, leads us on tour of facilities, obviously (and rightly) proud because well equipped with much made internally or by other schools. Library is most pleasant room, well supplied with books and periodicals.

G.M. is well-known national figure. Recall in autobiographical book by Lilian Hellman, she refers to him as "a writer-politician," she met on visit to Hungary. Attentive audience of boys, girls hears G.M.'s talk of his Village movement days, explaining past conditions. A. and I are puzzled by what seem to be obvious statements to young people whose parents must have told them about those conditions of the past. Ask G.M. later. He replies, "Not so. Youngsters concerned about now and tomorrow, and very little understanding, even from parents, of the past. Our young people don't know what private ownership of land is."

At lunch met Vadon, English teacher at Technical Training College, his given name is Lehel. Told this is traditional name now being revived. Accent little stiff, but gratefully not too American.

From the school to local library, housed in delightful over-200-year-old house, conducted by devoted chief librarian, very sweet person, Orosz, Bertalanné. Books, periodicals, from everywhere—many in English and in translation. Readers sitting around in comfort, seemingly as if at home.

Visit the fortifications. Admire the supermansize figures in Room of the Heros, and walk for short while through impressive underground tunnels in which at regular intervals those under siege by Turks (1552) placed guards. Reminded me of the underground tunnels built for Europe's giant accelerator at CERN in Geneva: on and on the tunnels go, but highly functional.

Car takes us to Eger's main square, crowded, where watch annual ceremony of handing over of city keys to representatives of the students who helped in the siege. Background is impressive Baroque church. Look at shop windows: consumer goods of all kinds available, but again superficial impression.

Back at Gellért Hotel, we have been moved from room 317 to 326, how thoughtful, because we had murmured about noise of trams.

Saturday 30 April

Decided on local, lazy day. City much developed since I was last here, much reconstruction. To new National Gallery in castle: large area with many floors: primitives, 19th century, etc. Felt sculptures too formally displayed. Paintings well displayed, and great sense of space.

Driving around—in Budapest and Eger—A. comments that no photos of Kádár and other leaders. Had not expected this. Dinner at intimate, crowded restaurant in castle area, then look down on city: illuminations suspended like sun points in a dark haze of warmth.

Sunday 1 May

It is very warm. At 09.00 leave for May Day parade in City park. We have seats, unshaded, and the sun is blazing down. People everywhere and children, eating icecream, all gay, happy. Our first ever Socialist-world May Day—and we are agreeably surprised. It's just a big, big holiday: and we had expected a military parade.

At 10.00 sharp boom, and hundreds of young pioneers run across the parade road to throw red carnations, which we place in our hair and on our clothes to share the purity of the young. And then the parade. Tens of thousands of people from everywhere, just walking, laughing, smiling, waving, with children and flags and banners with slogans about peace and prosperity, nothing military, and balloons, and no tense excitement. A. and I are very impressed. May Day parade is just people walking together. But after an hour it becomes tiring. Already many around us have gone to seek refreshments, get out of the sun, gossip in the adjoining terraces. My impoverished Aunt, yet terrified of Socialism, will not believe it. It's so peaceful. Again, very few photos of the Party Leaders.

Then to refreshments at the Hilton hotel, beautifully sited, most imaginative building incorporating ruins of a church, but nothing original in the cafe, might have been in New York. Our driver, about 35, joins us, cheerful, married, one child.

At Gellért, siesta until 16.00, then to tea at home of László Passuth, 76, writer of historical novels, and wife, remarkably young in appearance and thought, interested in Geology and Archeology. Friends of G.M., who is with us. Apartment filled with stones and pieces from many parts of the world. Discussion with Mme Passuth significance of Lyell and Wheivell.

Experience of the day, dramatic entrance of I.H. evening-gowned for the Opera to which we go—2nd Opera Theatre of Budapest, Russian works, choreography by Zaharov, laboured chorus, unexciting dancing. Large auditorium, but ugly corridors and entrance. Still very stickily warm.

Monday 2 May

Again very warm. Regret swimming at Gellért not possible, as pool in reconstruction. Tried to make contact with Mme Éva Korach, widow of my most intimate Hungarian friend, Academician Korach, Mór, who died last year in his 85th year. Remarkable person. I miss him. Go to seek her at her apartment. Her apartment block under reconstruction. Noise, dust, mess. And E.K. absent. Leave message to phone me. Recall pleasant days in Korach apartment, E.K.'s mother at piano, E.K. singing, I turning pages of score—and then bellowing in. M.K. invited to Hungary from Italy to help develop industrial chemistry at University of Budapest, then Veszprém. "Boss" Rákosi against his return, but agreed on condition that M.K. never be in his presence. Await publication shortly of memorial volume containing essay I have written.

One reason for Budapest visit is to discuss publication of my book on Joliot-Curie. As have never seen statue of Joliot in square named after him, organize visit. Head on vertical slab, imposing, large, a likeness, set in a garden. But rain on lettering has dripped dark stain on to slab. Although sun shining, general appearance of untidiness and not-caring left me depressed. Joliot merits loving attention. He was an avalanche, providing new breath for us, burying himself alive too soon, too young, so early.

Opposite him, and there is room, I'd like to see a head of his close friend J.D. Bernal. What a challenge for a sculptor. C.P. Snow's description: "At a first glance he has always looked like no one else, anywhere in the world. The magnificant head, the white skin which can't take sunburn, the shock of fairish hair gone wild (which has some meaning), the beautiful humorous,

hazel eyes." And—in parentheses—I'm engaged in a book on him.

How G.M. loves and knows his Budapest, almost as if each house was a piece enticed from the treasures of his heart. In the evening we drive and walk around the Castle area seeing history in Fortuna utca and Országház utca.

Tuesday 3 May

Exciting day ahead. To meet a friend at Zamárdi-Szántódpuszta to have lunch with Balaton planning group. Slightly delayed start as at 10.00 meeting with Maróti, Lajos, managing editor of Gondolat Kiadó, publishing house interested in my Joliot book. Young man, pipe-smoking, trained as physicist, now novelist and playwright. Discover wide common interests, arrange to dine together. He to go shortly to Rome for six months study.

Have heard since: (i) postcard of greetings from him at Accademia dell' Ungheria in Rome; (ii) Artisjus agency sent contract for publication early in 1979. Left him copy of "Europe's Giant Accelerator," my new book on the 400 GeV, due to be opened officially at CERN, Geneva, at end of next week.

Planning group is discussing development of site for tourism by mid-1978, and over simple lunch with beer meet Minister Kálmán Ábrahám (Transylvanian origin), just returned from visit to Britain. He spoken highly of, and we feel his presence. And delighted to be introduced to his charming wife "the youngest grandmother in the country." Married at 17, and her daughter at same age. And delighted to see the Passuths again, as we go wine-tasting in local cellars and view the site generally.

Very, very hot, so ferry crossing to Tihany most welcome, although short journey on comfortable boat. Look at 13th century church in monastery, interior carved in wood (18th century) by local sculptor, and gilded. (Think of Herrick's lines: "Like a glowworm golden / In a dell of dew / Scattering unbeholden / It's aerial hue.") Visit to cellars where the fourth King of Hungary Endre I (1047–1060) buried: all in stone: linked with today by *fresh* flowers on tomb. Then to museum where plunge further into history with local art.

Cold drinks in cafe overlooking Lake. A. impressed by pervasiveness of the waters, reflecting the sky with severe purity. She takes pictures of G.M.: two, because in first looked so sad. Feeling of content, we are wider than the waters of the Lake.

G.M. insists we visit peasants' home in Tihany, without warning. Received with great warmth. Shown all modern conveniences, including TV and bathroom, in 200-year-old cottage. Wife, just 60, youthful, husband, 65, opened his drinks cupboard to toast us with home-made spirits, wine. Very heady, and very shaky. But we felt sad: so petty bourgeois, "see, my little pile."

Then to Balatonfüred to home of Lipták, Gábor, and wife Piroska. He through leg injury, very heavy, overweight. Incredible rooms filled, filled like a museum with pieces from everywhere, endless delights. Dare not ask how they are kept clean. Once again, time, distance blend in here and now, as if in this landlocked country hands reach out deliberately to grasp roots with other lands.

Wednesday 4 May

Car at 09.45 to go shopping for dress for A. for evening dinner party. Váci utca and adjoining streets have much to show, but just not right for A. At Hilton boutique buy blouse.

At 11.45, Éva Korach at Gellért. Slight, sad looking with flower for A., and memoir of M.K. for me inscribed "for our friend Maurice Goldsmith who knew and understood deeply the phenomenon Maurice Korach." Lunch together, and she cheers up telling us how she is adjusting as both mother and husband gone.

At 14.00 see Professor Berend, Iván, rector of Karl Marx University of Economics, distinguished historian. Met him previous week at Hungarian Embassy in London: had been staying in Oxford seeing friends, including common friend, physicist Nicholas Kürti. He just back, very busy. Did not detain him in his large room filled with sunshine.

More shopping. Bought vase, a beauty.

At 16.00, with G.M. to see Deputy Prime Minister Aczél, György, in his rooms in Parliament, neo-Gothic structure (1890s), modelled on English House of Commons, silent as a church, but with hundreds of rooms. Deputy PM greeted us, then took us through three smallish rooms with high ceilings where were Secretaries, into another smallish room, again with very high ceiling. His sanctum sanctorum, intensely personal room, modernity contrasting with late English-Victorian architecture. Great charmer, very friendly, brown eyes, moustache, soft voice. Responsible for science and culture.

I described Deputy PM as poet with feet on the ground. Looked at me, why? Had read his paper on science policy and management given in last year to Hungarian Academy of Sciences (published in NHQ 64, pp. 28–41, 1976). Recalled his criticism of cliques in science, of dogmatism, and the need for criticism, "a criticism of criticism is also needed." And, modest statement, "public access to science is not without its problems in Hungary." And, I liked his quotation from Julien Benda, "a badly constructed sentence is like a broken window pane."

He says that the scientific work needed is of the kind that prepares the future and helps to bring it closer. But science cannot do this without adjusting itself to the requirements of the age.

Deputy PM speaks of change from 56 per cent of population in agriculture to 20 per cent, and from 30 per cent of women at work to 40 per cent, so that there is no spare labour force left. And 40 per cent of the workers are untrained. For these reasons, have to mechanize. Also, in mid-60s turned to expert-oriented strategy: have to achieve a world level in some fields, and chose, for example, electro-technical engineering, pharmaceuticals, animal husbandry. In agriculture there had been a "real revolution," in, for instance, broiler chickens, pigs, maize production (gone up three-fold in recent years). He attacks Club of Rome "limits to growth" approach with great vigour: a denial of human capability.

I ask Deputy PM for a quotation I should take back with me. He reflects, gives me three—and choses the second, lines from Attila József's *Levegőt!* G.M. explains later this means the Air, and that the Hungarian inflection implies a note of demand, so "more air" is a better translation.

The quotation the Deputy PM wishes me to take away as translated by G.M. is: "Come freedom! It's you I want to give birth to my sort of order / Teach your beautiful, serious son, using kind words, and let him play as well."

On leaving, in the corridor we bump into Várkonyi, Péter, Secretary of State for Information, who greets me with affection, whom I last saw many years ago when he was Press attaché in London. He says I have not changed. He looks at my head of hair, I look at his head of skin—and we both laugh self-consciously.

The Deputy PM is standing around in his shirt with short sleeves. He tells of a lecture visit by Tony Benn, who they know of as the son of a Lord and entitled to be a Lord but for his renouncing this. In the hall the chairman and audience are formally dressed. To their surprise, Benn turns up most informally clad, and then takes off his jacket to give his lecture!

At 18.45, Dr. Láng, István, deputy General-Secretary of the Academy of Sciences, picks us up at Gellért for dinner at Three Hills Restaurant on heights overlooking the city. Pleasantly cool, magnificent view of sparkling Budapest: bridges dressed

in limbs of light like scores of linked glow-worms.

Awaiting us at table are Academician Szádecky-Kardoss, Elemér, director of the Geochemical Research Laboratory, and his wife, trained as medical doctor, and physicist Professor Kiss, Dezső, deputy director of the Joint Institute for Nuclear Research at Dubna. Sz-K, white hair, very tall, tells us proudly he is 75, very interested in music, wants this incorporated in educational curriculum, as I do. Kiss says name (which in Hungarian means *small*) helps with English-speaking women, 45, cheerful. Going to opening ceremony of 400 GeV at CERN on Saturday. Naturally, tell him of my book.

Sz-K interested in "law of universal cyclicities." Fascinating, but somewhat way out. Briefly, as I understand, he is investigating the vertical interaction between the different gaseous, fluid, and solid spheres of the Earth and its cosmic environment, and finding some kind of rhythmicity or cyclicity. There is a surprising regularity; in spite of the extraordinary variability of these movements, their distribution in space and time is not random. The rhythms (oscillations) are carriers of energies and information. There is to be the first international conference on this in Budapest in March 1978, organized by the Commission for Geonomy of the Hungarian Academy of Sciences.

Meanwhile, we are eating and drinking, but the musicians, especially a clarinetist, are making conversation impossible. Music is so loud, so tourist-gipsy phoney, that we cannot hear each other. Finally, we give up and leave. Delighted my comment—"Everyone turns out to be a Hungarian, sooner or later"—received with enthusiasm.

Thursday 5 May

Hot and sticky. At 09.45 off to Dr. Bognár's office in the hills, Institute of World Economy. His room is tasteful, warm in a personal sense, rather like the Deputy PM's, which he also was once upon a time. White-haired, a little pale, yet ruddy. I enter jacket in hand, says he'll do the same. As he is without tie, I take off mine. He sits in braces. Introduced A. He has been very ill since we last met a few years ago. He says, "I've been rowing between the two rivers." A. asks about the spiritual effect. He has read Dante's *Inferno*, which he had not looked at since his schooldays, and now could not face it again, and much Hemingway, with whom he compared Thomas Mann unfavourably. Since his illness, he is not allowed yet to fly. All travel is by car or train.

His Institute is funded by the Academy of Sciences, and also gets some other State funds. He is able to contract work out. His reputation is high. Discuss his annual report on the world economy, now in its third year. This is of importance for the Hungarian economy, for it indicates areas of concentration for a small country lacking vast natural resources which can be used as basis for developing exports. His approach to problems interdisciplinary in the broadest sense: very difficult to get others to do the same. He surveys tendencies in the world economy through the internal and correlated movements of four large blocs: the leading capitalist countries, the Soviet Union, with the European Socialist countries (CMEA), the People's Republic of China, and the Developing World. He comments on "substantial changes" in the economic power relations between the advanced capitalist countries in last 15 years, particularly institutional and economic progress of the Common Market, which after entry of UK has become "the greatest commercial power in the world" and helping to reduce the technological gap between Western Europe and the US.

Plans to be in England in April 78 as guest of University of Sussex. Warn him that may end up as member of House of Lords, which is fate of Hungarian economists in Britain. Secretary serves tea, *not* coffee.

Bump into him later having lunch at Gellért, wave au revoir, on way to see films at Pannonia Studios. Up, up, flights of stairs, to small studio, I.H. makes summary comment from time to time as Hungarian speech only. One film on child adoption. The other more interesting, new film by István Szabó, *Budapest Tales*. The story is of a tramcar, found abandoned and overturned on a river front after the last war, is transformed by a group of men and women into a house on wheels, to provide shelter, and a sense of new community. It moves for mile upon mile through forest and field, and even—dismantled—across a river to its destination, which we take to be Budapest, although it might be any large city because we never see it. It is a tale of revival, filled with human striving and search for security, with all the tensions of birth and murder that all new beginnings have. A. and I had to concentrate on the images and the actors presented because the language was meaningless. We found it most moving, heroic, and could not leave despite the growing sticky stuffiness of the viewing room.

At 20.00 dine with Maróti and wife, who had little English and smokes heavily. Learned Italian in a seminary as a youngster. Long discussion on why there is no pornography allowed, and why homosexuality is frowned on although its existence is recognized. I protest against linking it with "decadence." Then discuss innovation in the Arts.

Friday 6 May

Raining, and we prepare to leavé for London. Éva K. arrives after arranging a job as collector of material for work on art in Hungary. Delightful lunch.

Viszontlátásra to I.H. at airport. Comfortable journey back. Met by D.L.B. who takes us to dinner at Greek-Cypriot restaurant. Quite, quite different. A. enjoyed Budapest greatly, begins to tell D.L.B. why.

GÁBOR L. HAJNAL

YOUNG WOMAN DOCTORS IN SEARCH OF A HUSBAND

I

"Have you noticed that an ever-increasing number of female medical students and young women doctors are inserting marriage ads in the papers?" asked a friend. What may be the reason? Are they afraid of remaining alone, or are they simply looking for ways and means to stay in Budapest? We discussed these questions with five graduating students of the Budapest Semmelweis University of Medicine: the girls were willing to answer on condition that their names be withheld. They were all good-looking, fashionably dressed, with stylish hair-dos, but not flashy. They wore little or no make-up. They were friendly and easy-going and said they would pay for their consumptions because they had no intention of "taking advantage" of me.

Those who advertise

The "marriage fever" during graduation year is nothing new—said the woman next to me (if I saw her in the street I would sooner take her for a senior in secondary school than a doctor). Married women have a better chance to remain in the capital or,

if they are transferred to the provinces, they would get an apartment. But this is only one of several reasons. After graduation and especially after a few years in the provinces it becomes increasingly difficult to marry according to one's expectations. The main reason is that doctors live in a closed community, they are almost hermetically isolated from people in other professions. Already in our university years we rarely meet students from other universities because there are no common programmes. Hence we try to find a partner among ourselves, but when we are together our almost only subject is shop-talk, so our social life becomes very one-sided. Besides, these relationships can hardly be called love affairs, they are rather practical and convenient partnerships.

"And those who want more?"

"They advertise or..."

"Or?"

"They remain alone and hope for some lucky chance; meanwhile fabricate theories to explain their solitude: 'Only after my special exam... When I'll have an apartment... It's not so urgent...' We speak of the great big emancipation all the time, the papers are full of resolutions on the question, but if you happen to have a child and no husband you are still hauled over the coals. I too would like to marry, but not at any price. If I get a job in Budapest I can wait, but if I had to go to the province it would be better to go with my 'lord and master' because what I have heard of the chances there does not entitle me to much hope."

"Would you marry anyone provided you get on well with him? Wouldn't you consider his level of education?" I turned to the third.

"Theoretically the answer is yes because it's not two diplomas that marry, but in view of what people expect from us it's rather complicated. If a doctor marries a nurse everybody finds it natural, but if a woman doctor marries a surgeon's assistant many people will look incomprehendingly. So, you see... anyway, in the province things are even more complicated."

"Teachers and doctors play a big role in the education of society," intervenes the fourth. "Considering that more and more women choose these vocations it is important that they live under settled family conditions, because if their life is unbalanced how can they help solve the problems of others—adults and children? In the present social system it's the family that ensures this mode of life. Therefore both men and women 'must' marry. This 'must' is not dictated by compulsion, it's the most natural need. However, some people have an odd mentality: a single woman nearing thirty is an 'inefficient old maid' while the bachelor of the same age is a 'clever fellow.' Parents try to influence their sons to marry late: their career comes first. A considerable number of my male colleagues at the university said that if they married they would want their wife to remain at home and wait on them. In marriage the men wish to be superior to their women, they want to attain more, and believe that if they married a 'clever woman doctor' she would perhaps threaten their intellectual supremacy..."

"Yes, that's true," nodded the fifth girl, "in fact, what do we, girl students and doctors, want? We are women before everything else, and our healthier instincts drive us to find our true mate for life before the age of thirty, and become mothers. This is what every biologically healthy and socially mature woman in this age-group is after. I think this is the chief reason for the 'marriage fever' and not the prospect of staying in Budapest or some other circumstance. Of course there might be other 'interests' too but not more often than in the case of other women. But I think there are more girls among us who would sooner give up a partner unsuitable from the human point of view than marry just for the sake of marrying. Society is more critical with us and expectations are still too conservative.

Another important thing is that the studies take longer at the university of medicine than in any other establishment of higher learning. There are many 'over-age' students who, by graduation, have clearly reached the age when they wish to found a family of their own, and the 'normal-age' students are also ripe for marriage. And the girls wish to become mothers before thirty, if possible, because this is the optimal age for the mother, the child, and society... nor would I like to take up a post in the provinces alone."

The province

"We have several hospitals in the county," said the chief of the county council's health department, and asked his secretary for the personnel files. We finally agreed to sample the modern hospital in the chief district town where 10 of the 19 female doctors proved to be unmarried. (There are twice as many doctors: only two are unmarried, both doing their military service now.)

I got a written authorization—a kind of letter of recommendation—to the director of the hospital with the request to permit and support my "research work."

The place was a true small town: the church and the water-tower were visible from afar. One-storied houses, cobble-stoned streets. The official buildings in the centre surround the mainsquare with the war memorial in its middle.

The town has a grammar school, a vocational school, but no higher educational establishment. There are three restaurants, eight "espressos," and a bar open until 2 a.m. There are two cinemas but no theatre—only at the county seat. A new housing development is being built on one fringe of the town: on the other—where the ploughfields begin—is the new hospital. 107 of the inhabitants, including the doctors, are university graduates; 142 have diplomas from other institutions of higher learning: more than half of these are female teachers. There are seven unmarried professional men under 35; three of them are divorced and pay alimony after one or two children.

The director received me courteously enough in a swordman's fencing posture not knowing if the journalist should be regarded as friend or foe. The "letter of recommendation" reassured him and he bid me to sit down.

"Only four of our unmarried woman doctors are here now—the others are preparing for their special exams or have their day off. As far as I know three of the four have no male friend, one has a love affair with a colleague—a married man with two children. The family has asked me just now to put an end to this, if necessary, in my official capacity. How can I decide up to when a relationship of this nature is private and from what point on it becomes a public affair?"

If I live for my vocation...

A few minutes later a frail woman of the "intellectual type" with chignon and glasses entered the bureau of the trade union committee made available for my interviews.

"Thanks, I don't smoke," she declined my cigarette. "What do you wish to know?"

"I wish to know why and how you live alone?"

My question paralysed her. She averted her eyes, refused to look at me.

"I could have married while still at the university but then one of us would have had to accommodate to the other in the choice of a work-place. But two people united in love do not become identical, this is nothing but a figment invented by literary women. If one of the partners sacrifices everything and claims identification he or she disputes the other's right to react differently to the same emotion. I did not want such a situation to arise. Here I worked first in the medical ward, but after six months I had to replace somebody in the prosector department. At that time I got

acquainted with an engineer of this town, we got on marvellously together and planned to get married. Meanwhile I had learned to love my new job and I meant to stay on. Once I told him where I worked and that I wanted to stay. He asked me what I did there. I told him that I performedpost-mortems on patients who had died in the hospital and wrote reports about the cause of their death. He remained silent for a few minutes, then got up and went away. He never wanted to meet me again."

"And since then?"

"I have had a few other acquaintances but not among the townspeople. When I told them where I worked they too broke off relations under some pretext. I realized by then that if I lived for my vocation as a doctor I would never find a husband. I resigned myself. I live in the doctors' hostel. In my free time I read, learn languages, listen to music. Sometimes I go to the cinema, very rarely to the theatre. I have no social life whatever. This is how I live. Enviable, isn't it?" she makes a grimace.

Under pressure

"I love that man, what business is it of any journalist?" she raps out sharply when I introduce myself.

"I know about this affair," I apologize, "but that interests me only indirectly. What I want to know is why you haven't married until now and what marriage chances you've got in this town?"

"None at all," she waves her hand. "If that's what you want to know, I don't mind... I thought you have been set on me by a dragon of virtue from the family protection league, if such a thing exists. Why I didn't marry up to now? At the university I used to ridicule those who wanted to justify their entire existence with the status of wife. They had babies and used them as excuses at exams. These women think that being the wife of somebody is an occupation and they would rather make compromises and remain at the mercy of their husbands than divorce if problems start to arise. At their place of work they excuse themselves with family problems and at home they complain because of their problems at work."

"Are you angry, by the way?"

"I consider an affair the free association of two partners on an equal footing. I have found such a man but he is married and has children. It's not my fault that we have met so late."

"Didn't you find anybody else in town?"

"Where? When? You can work here but you cannot have a social life or amuse yourself. Our circle of acquaintance is very narrow. Our team is excellent but only during working hours. Then everybody runs home to his own family nest. They don't invite us much and even if they do there is nobody to get acquainted with. The town has one night-club. Should I go there and dance with everybody who asks me? Next day the whole town would gossip about the young doctor going alone to a night-club and dancing with everybody. Public opinion pressures doctors to adopt a certain attitude in this town."

"Are you known to many people?"

"Apart from the hospital I also work in the special consulting room. Strangers greet me in the street. People mind my way of dressing, they mind what kind of people I meet and where, everything I do. I'll give you an example. One day I had guests and bought a bottle of cognac at the store. Two days later a relative of one of my patients presented me with a bottle of cognac of the same brand and said, with the confidential smile of the well-informed: 'I know, madame, that you prefer this kind.' Do you understand now? This also makes life difficult in the province. In Budapest you can do anything in your free time, nobody knows you."

After nervously lighting a cigarette, she asked:

"Why couldn't I have a child... or would you too consider it immoral? Can I

help it that I must live like this? Why are women with a different education in other jobs judged differently in a similar situation?... I am also human, and I am a woman please understand that I am a woman—but I am also a doctor. Why haven't I the right to live as other people do...?"

At home, alone

Working hours are over. The "last" woman doctor has already changed her clothes and is waiting for me to accompany her. We talk while walking towards her home. She is decidedly pretty in her simple, chic but not showy dress. After a few metres we fall into the same step.

"Do you like to live here?" I have learned my lesson from the last two interviews and I try to approach the "subject" more cautiously.

"This is my home town. My parents counted on me and I couldn't turn my back on them when at last I had the means to help them. They need my presence, they are both retired. In their eyes I am still a little girl who needs to be taken care of. This dependence lies heavily on me but I could get rid of it only if I got married. But to whom? My environment is limited. An engineer in charge of the construction of the housing development started to court me but on the second evening he invited me to his bed saying that as a woman doctor I surely realized that this was a biological need and would not act as prudish as other women."

"You have no social life?"

"There is no place to go and nobody to go with. Besides, it would be impossible to sit alone in a bar and why should I try it anyway being fully aware of the possibilities? Once I inserted a marriage ad. I got twenty answers and arranged to meet two of the men but both asked whether I had an apartment, a car, a savings account. They thought that a doctor in the provinces was worth her weight in gold and for this they were disposed to offer their name. I got so disgusted with the whole thing that I gave up all further attempts."

"Would you mind showing me some of the letters?"

We have arrived at her house. Her mother received us with a puzzled look, she didn't know what to think of the male visitor. Her daughter reassured her that I am only a journalist.

Her room is furnished with contemporary furniture. To reach it we pass another one with dark walnut furniture in middle-class taste.

"This is the scene of my private life," she points around.

"What do you do in your lesisure time?"

"Up to now I had to study for the special exam. Sometimes I read but I like only travel books and biographical novels. I am attracted only by reality. I don't understand modern literature. Sometimes I listen to music or I dabble in painting. I prefer pastel colours."

"Have you abandoned the idea of marrying?"

"Yes. There is no chances for me in this town. Perhaps it would be easier in Budapest. Here are the answers to my ad. Use them if you wish," she bade me farewell.

Extracts from letters

"Dear Doctor,

I read the marriage ads attentively every day and I was struck by your simple wording. If we look into this condition of happiness, i.e. how to find a partner, I think we can affirm that the situation is miserable. What happened in fact? In the last thirty years the town and the village have been uprooted and people not only left their old home, they also changed their profession and social status and lost their old connections.

Of course many came off well, they got better chances and achieved a higher status but some had to pay for it with their happi-

ness because they cannot find what they are looking for in the new environment. And better people suffer more because the worthless are like flies, you drive them out through the door, they come back by the window.

In the past you went to a dance in your village and got acquainted with people, but today there are no balls and dances and there is no proper place even in Budapest where I could pick and choose among the ladies, have a chat and see whether we want to continue our way together. I live in the new housing colony in Zugló but there is no place among the beautiful new houses where I could sit in the evening with my sweetheart or where I could even find her.

Young people mix of course promiscuously like pigs but serious-minded people have nowhere to go. A few years ago I also inserted an ad in the hope of choosing the best from many answers but I got only two letters, both from the ex-wives of two party secretaries. I had no idea who made this joke with me but I cannot think it was pure chance.

I am 46 with a 16-year-old son whom I have raised alone for 15 years.

Originally I was a skilled worker, then a technician of economics, now I work as a purchasing agent. I have passed the state exams in a foreign language. I am a literary man, I have writings waiting to be published since many years.

One of the many unhappy men awaits your answer!"

"Dear Doctor!

I have grown tired of the city, especially of the capital's infernal rhythm, and would like to live in the province.

I am 31 (height 172 cm), an organizing engineer, with an active knowledge of English and German, and passive knowledge of French, Italian, and Spanish. I am also interested in psychology and sociology, I also dabble in the theory of management and organization. If necessary I could work in your town as an engineer or a public health organizer.

On top of all these I have never been grossly materialistic despite the strong environmental influence and the general mentality of people in our times. In fact, I have always opposed it and I have fought against all prejudices.

I would be glad to find a woman with a similar attitude.

So much for now: a discussion about the choice of partners is in progress in the columns of the Woman's Journal. I have contributed my opinion in no. 42. Read it instead of a curriculum vitae."

"My dear!

I read your ad last week. It attracted my attention because my elder son complained that he had simply no opportunity to get to know girls. He is 25, he graduated last year from the Technical University, with excellent marks. He is a mechanical engineer (heat and atomic energy). He speaks English and Russian, travels abroad during vacation. He is scientific collaborator in the Research Institute of Physics.

He is a tall handsome boy with brown hair. He does not drink, not even coffee, and has never smoked.

Why do I, his mother, write all these?

I would like you to get acquainted with each other somehow. I would like my son to have a serious, cultured girl because he lives only for science and has no opportunity to make friends.

I hope you won't mind my asking you to be my well-meaning ally.

Thanking you in advance I am looking forward to your answer at the following address: . . ."

II

"At the end of last year the total number of doctors in Hungary was 23,600. Woman doctors under thirty amounted to 28.1 per cent, the corresponding ratio of men was 13.2 per cent." *(Statistical Handbook*, 1975, p. 264.*)*

I have no data about the number of un-

married female doctors of the same age-group now in Budapest but it is certain that 20–40 per cent of all woman doctors working in hospitals, clinics and residential quarters are unmarried.

So it's not easier in Budapest after all. . . ?

The parents intervened. . .

A sanatorium—like a little hospital in Buda, in a beautiful environment. The doctors are young, the head physician is not more than forty. "Single woman doctors?" he glances at me. "But all of them are single!" he says, laughing. I pick out a name at random. "She is at home today, she moved to another flat," he directs me to the address.

She receives me, the stranger with a natural smile. She puts cognac on the table and apologizes for the disorder.

"You know I just moved here from my parents' flat. A colleague of mine has gone abroad to work for several years and with a girl friend we rented his flat. I was lucky to get it. Why I came away from home? I almost suffocated, I could not live independently. But what exactly do you want to know?"

"You did not want to or were not able to marry until now?"

"What woman doesn't want to? But my parents raised the standard so high that no friend of mine could reach it. This was one of the reasons for my coming away. Now I can receive the people I want."

"You feel that now you'll be successful?"

"I don't think so. I surely will have boy-friends, but as for marrying. . . You know, a short time ago I went with two girl-friends to a night-club. When we were asked to dance my friends did not tell their true profession. I did. After the interval their dancers came back for them, mine didn't."

"This is interesting!"

"So we thought. My curiosity was also aroused. Next time one of my friends 'confessed' her profession and we didn't. This time they left her planted. We asked her dancer, an engineer, why he didn't come back, and you know what he said? 'For me a woman doctor conveys the notion of a type or social sector but I don't see her as a woman.' He further explained that he wanted to amuse himself, impress, and charm the girls with his profession. But no doctor would be overwhelmed by an engineer. Besides, he wanted to marry a woman whose occupation was housewife. So much for the possibilities."

Empty nursery

In one of the largest hospitals of the town council the chief of personnel examined our papers because "you never know!" Then, on the basis of this "information," he gave an account of the unmarried woman doctors.

"Half of our woman doctors around thirty are unmarried. There are two or three of them in every ward, even in the maternity and surgical wards where male doctors are in majority."

I phoned the woman doctor, obstetrician and gynaecologist, and invited her to an "espresso." She arrived on the minute. I expected an ordinary-looking woman, but she turned out to be the kind of beauty at whom men make passes in the street. Her fair hair was tied in a bun, her face charming, only her eyes seemed tired?. . . or sad?

"I haven't much time, I must study for my exam."

"Are you always in such a hurry?"

"More or less. If possible, I would like to adjourn our meeting. . . today I have still to read through a few theses. Please come next week."

A block of nine owner-occupied flats in nice surroundings. Everything is brand new inside the flat as well. Flowers, many books, literary and technical magazines. A wonderful odour comes from the kitchen.

"Spaghetti milanese. I love cooking, needlework, reading when I have the time."

"How do you feel alone in this beautiful apartment?"

"I knew a few people but nothing came of it. Maybe it's my fault, I take my profession too seriously. Every month I am on night-duty five or seven times, afterwards I am so tired I am happy to sleep. On the other days as well the hospital must know where to find me. I have been called away from the cinema and from a party, I can be called in the middle of the night. I cannot plan ahead for two days. Then on my one or two free evenings I can be wife, maid, and cook all rolled into one, and watch for the phone calling me away to confinement. Show me a man who would put up with this."

"Wouldn't you like to have a child of your own?"

"Naturally I would like to have a child, I know very well what it means to a woman. I have also a nursery in this apartment. Have a look..."

The small room is empty except for an album of photos on the window-sill with the pictures of young babies. "To auntie doctor, with love." Over a hundred photos. She delivered them into other peoples' nurseries. Her own is still empty...

She was thirty in October.

"I want a good-hearted man..."

I found her among weeping, playing, and tottering infants in a ward. A smallish plump young woman with the kindly look of a Botticelli madonna. She is a pediatrician. We went to talk into the room of the doctor on duty because there was less noise.

"I grew up in a village where reticence was imprinted in me, but I was also unlucky. When I went to secondary school we were not allowed to leave the dormitories except for student dances. Then I studied in Moscow where I was not swept away by the 'big freedom' on the contrary, I became even more reserved. I was twenty when a boy first kissed me and in my third year when he became my lover; but one year later he went home. He was not a Hungarian. I was sorely tried by this affair and decided to turn to my compatriots, but the Hungarian students courted the favours of foreign girls. So I remained alone and when I came home the first months were spent with work and the efforts of readjustment."

"Where do you live?"

"At the place of my aunt as a lodger, and this accounts for many things. She does not interfere in my affairs but does not go to sleep before I get home."

"Do you go to dances or places where there is entertainment and can mix with people?"

"My younger brother is a third-year student at the Technical University. Sometimes I attend their evenings but the boys there are too young for any serious affair. I have never been to a night-club."

"Cinema, theatre?"

"With my girl friend we go to the cinema from time to time. The last film I saw was 'Mystery Island.'"

"That was an adventure film for teenagers."

She blushes.

"I seldom go the the theatre and have never been to a concert. I listen to music at home but not to classical music although I learned to play the piano. I like Hungarian songs and jazz."

"Have you any marriage-plans?"

"Most women want to be conquered and they make every effort to achieve this. I have neither the time nor the inclination for such things and I advance towards a man only if we can meet half-way. The lives of my colleagues show that a woman doctor should not sacrifice her work for love."

"Have you a partner now?"

"No."

"And what kind of man would you marry?"

"Intelligent ...a family man... he shouldn't stay out too often... and he should be good-hearted."

Who is to give in?

The psychologist is a woman with an intellectual appearance. She weighs her words thoroughly, she makes every effort to say clever things.

"The main cause of loneliness is emancipation. Despite resolutions and decrees the women cannot make the best of it: most women want to be emancipated only as long as it is favourable for them; in case of difficulties they want to use their femininity. So naturally the men do not take the whole thing seriously. In the relationship of two people one must always give in. People over thirty, however, have already acquired rigid habits and whims. This is the worst age for women because most suitable men are either married or divorced, paying alimony."

"Many woman doctors marry at thirty..."

"In these cases it's not the men who give in but the women who want children because under present social pressures they cannot well afford to have them and have no husband. Only a handful of woman doctors can manage to be wives, raise children, and keep up with the men in their scientific achievement. This is perhaps the reason why we have only one woman professor who has also raised her child."

"Then what should women do?"

"What the times expect from them. We are not inferior to our parents, only our tasks are more difficult. One of the inevitable difficulties of marriage is that our age does not favour marriage. Women have achieved independence, now they must learn to live with it. The science of contacting your ideal partner has already been invented."

"Do you make your acquaintances on this 'scientific basis'?"

"Yes."

"And are you already married?"

"No."

BOOKS AND AUTHORS

THE DEBATE DID TAKE PLACE

György Aczél: *A szabadság jelene, jövője: a szocializmus.* (The Present and Future of Freedom, Socialism.) 1977. 130 pp. Kossuth Könyvkiadó.

The volume is a collection of essays, speeches and interviews which have been published in various Hungarian and foreign papers and periodicals, also in *The New Hungarian Quarterly.** This variety is due, of course, to the variety of topics. Thus the volume presents a wide-ranging survey of current issues pertiment to the construction of developed socialism; it sheds light on the application of the theory and method of scientific socialism in the policy of the Hungarian Socialist Workers' Party ("A few problems of our policy on science and the social sciences"); gives an analytic interpretation of the resolutions of the 11th Congress of the H.S.W.P. ("After taking accounts and in the midst of the task") explains the principles of Hungarian church policy in this historical context; and a lengthy interview adding up to half the volume answers questions put by Jacques de Bonis, the editor-in-chief of the French Communist weekly, *France Nouvelle* ("Instead of a debate that did not take place")—to mention only the most outstanding contributions.

Still, variety is not heterogeneity. Within the basic unity of subjects there prevails a particular style and way of seeing which are the mark of the author's political personality. György Aczél likes to debate. He debates often and with pleasure; it is typical of him that the background of his comparative analyses is often a fictitious debate, and that the debate is usually the basic form underlying the aphoristic phrases of his style. Moreover in the given context the subject of his articles and speeches is often debate, itself the ethics of debate.

Furthermore, it is also charac teristic o Aczél that this readiness to debate, in addition to his willingness to fight on two fronts, against both rightist and leftist deviations, seeks the opportunity to carry on debate with "ourselves". At such times the debating tone is not so much critical as cautionary or one of reminder. It warns us to distinguish between "we have" and "we want", and not to mistake goals for reality, because by wishful thinking we paralyze the very struggle which is the only possible resolution of the contrast between the two. Aczél stresses that one should acknowledge, rather than regret or deny, that socialism develops through the emergence and resolution of contradictions, and what does them harm is not their discovery but their exposure. "The relation of democracy and the general situation of the country at its present stage of development does not imply that when things go well one may advocate greater democracy, and when things go less well, when greater efforts are needed, one must restrict democracy." The strengthening of the leading role of the Party cannot mean that the commanding role has become "easier", rather it must mean that Communists

* Nos. 63, 64, 66

have to make greater demande on themselves.

One might continue enumerating the signs of the attitude the purpose of which, explicit or not, is that Communists must learn and develop, that they should resist the temptation of taking the path of least resistance, the only seemingly easier solutions. And: they should never deceive themselves, because this detracts from their reputation both at home and abroad. "The 'taunting' method of incompetent and incomplete answers, theoretical passivity, the method of ideological platitudes always provides favourable opportunities to hostile ideologies; every problem we evade is a prey for them." And:„We have no reason to hush up the contradictions, the problems of our development—these are the contradictions, the problems of a new, superior world. We have to speak frankly about our problems ourselves, and let us not wait for bourgeois propaganda to raise and answer our problems by exaggerating and distorting them. Such attacks justify at the same time the presentation and exposure of the crisis phenomena of the capitalist system, and of its antidemocratic, antihumanistic tendencies."

Doubtless it is this attitude of Communist selfcontrol which lends a peculiar vigour to György Aczél's arguments when he talks about the results attained, when he debates against views alien or hostile to socialism, to Marxism. This is why more must be said of his interview series, relevant even from the international point of view, which has been republished in this volume after its publication in French *(En direct avec un dirigeant hongrois, György Aczél)* and Hungarian.*

Today, when peaceful co-existence has been historically established, yet the international ideological struggle is continuing, and the Helsinki Spirit is implemented with difficulty, it is hardly possible to imagine a timelier undertaking. And what should be understood by timeliness is not at all the coincidence of the "subject" and the occasion, but the coincidence of the character and method of the undertaking with the postulates of the age.

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Truth is always one, but the way of its exposition depends on the specific situation and on the objective. And here the basic form of exposition is in fact the mirror of the "basic form" of the world situation: a professed Communist from a socialist country talks to a man living in capitalist society who, though himself a Marxist, formulates not only the questions of sympathizers but, as a substitute for the debate with Peyrefitte, formulates the questions of the provocative "devil's advocate" as well. All things considered: it is a dialogue between a Hungarian and a Frenchman.

The most amazing thing is that, although the arguments and answers were meant for the outside world, this interview has had a very powerful influence on the Hungarian reader. The extensive dialogue touches upon practically all spheres of life, and it contains nothing the Hungarian citizen may not have learnt from the domestic press, radio or television, from the broad range of educational activities. Nevertheless its powerful propaganda effect is an indication that this genre calls for the formulation of types of truth and mobilizes skills while revealing opportunities of ideologico-political influence the Hungarian political press should reckon with.

There is a hidden contradiction in Hungarian public life. Although Hungarians are right in pointing out that the role of ideological confrontation in the struggle of the two world systems has increased, they have not fully realized that the results, the pro-

* When Alain Peyrefitte refused to take part in the planned television debate with György Aczél, Jacques de Bonis, the editor of the weekly *France Nouvelle*, arranged an interview series with György Aczél, and Editions Sociales published his statements in book form. See NHQ 60.

blems and the struggle signify results, problems and meaningful struggle also in comparison with capitalist society, in confrontation with it. Hungarians have ideas and aims by which they measure themselves, but the worth of these ideas depends also on how far they accept (along with the problems) socialism as a historico-social standard; to what extent they can make comparisons that are easy to verify and that extend to all spheres of life. And here these attributes, "easy to verify" and "extending to all spheres of life", imply innovations which distinguish, from the point of view of the means of the ideological struggle, the past days of the Cold War, of serious military and political tensions, from the era of the implementation of peaceful co-existence extending to Helsinki and beyond,

À propos the propagation of the spirit and practice of peaceful coexistence, broad masses of socialist Hungary who travel frequently as tourist in West Europe, the United States and Canada, have gained almost direct impressions of and information regarding the life and daily pursuits of industrialized capitalist countries. This means that both the critique of capitalism and the evaluation of socialism—that is, comparisons between the two systems—are less and less reductible to fundamental laws. Such a survey would have to extend more and more to the phenomenal world; to connect the substantial with the phenomenal world becomes increasingly the object of the system and a criterion of its reputation: and the survey must interpret the world of phenomena and penetrate it, get at the substance. The man of the era of peaceful coexistence living under socialism or capitalism can actually be impressed only by an argumentation which does not skip or go round the crude or incidental experience of empirical origin and character possessed by the man "spoken to". No matter how incidental it may be, a moment of life unanswered and unconnected with the substance is, from the point of view of persuasion, a by-passed bunker which continues to resist, the holder of which may believe that he can resist against the whole system of otherwise flawless argumentation.

But there is more to it than this. The propaganda methods employed in the international ideological struggle and those in domestic matters, although different in meaning, have become more closely related than before. The fact remains that, under the new circumstances of peaceful co-existence, and behind the necessary change in method there is another, equally historical, factor that plays a role: the evolution of Hungarian society, its level of development, which may be reasonably described as "more complicated". This requires the survey of a wider phenomenal world with more layers and of a more complex movement or integration with the laws of the system. This postulate coincides with the requirements of peaceful co-existence: the development of our propaganda is dictated by international and domestic motives alike. What is more, we might say that one requirement is related to the other. The Hungarian citizen's demand for more comprehensive answers in domestic matters includes itemized comparisons of socialist society with capitalist society in case of any conflict. In this connection the task in comparing the two systems is not only to critize capitalism but to test and enhance socialist self-knowledge, too.

The above seems to digress from the object of this review. But it is not a digression, on the contrary: it is an attempt to sum up the most general conclusions the reader is compelled to draw upon perusal of the interview. This statement "in lieu of a debate that never was" in its tone and structure is an outstanding example of the socialist method and conduct of debate in this era of peaceful co-existence. The wealth and variety of György Aczél's book in relation to its size is amazing. What is surprising is, on the one hand, that in the course of an exchange of views on the historical com-

parison of two radically different systems, it assigns an unusually large role to common man's experiential world of impressions and reactions. (These range from the use of official cars to the income of short-order cooks; from the working man's weekend expectations, to prejudice against women bosses by women; from interest in an exchange of flats to building holiday homes—just to indicate what I have in mind.) On the other hand, the profusion of subjects seems daring: their totality embraces virtually all aspects of the structure and functioning of society.

This down to earth talk turning into a way of discourse, acquires deeper meaning as the train of thought, through an apparently spontaneous chain of subjects—links the ephemeral phenomena to the basic aspects of the system. The formally complete range of subjects—by correlating all factors, becomes an effective unity through the common denominator of the basic traits of socialism. The combined result of these two methods is that the interviewee guides his hearer or reader from the phenomenon to the substance, or from the premised substance to the phenomenon, transforming at the same time extensive completeness into intensive completeness in the centre of attraction of the power and property relations; in short, Aczél represents socialist society as a system the laws of which effectively shape all aspects of life: from the foundations up to people's gestures, from the big things to superficialities.

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An organic but difficult to describe aspect of this method is of an ethical nature. At first sight one might call it frankness, but this is a subjective category; it does not always mean the truth. Let us say that the coincidence of truth and frankness means conviction: I mean by this arbitrary interpretation that it is not enough to know the truth. One should be able to implement it, to represent it. In this case conviction gives us not only arguments but consciousness for voicing our historically authentic emphasis for rejecting hostile charges; not only sociohistorical points of reference, and counterquestions, but poise and dignity to answer "delicate" questions; not only motivation, but meditation for dealing with our actual problems; not only reasonable self-criticism, but comprehension is seeing our own mistakes.

Today it is necessary to emphasize the importance of these topics. Not only because they are more important than the others, but because Hungarian socialist public opinion naturally associates consciousness and courage with conviction, and couples with it, somewhat less harmoniously, meditation and comprehension. Public opinion does not tolerate the separation of truth and frankness, but is more inclined to indulgence in case meditation and comprehension be missing. Half-heartedness and ideological compromises are signs of the weakness of convinction. But the suppression of problems, the failure to take cognizance of the contradictions, the omission of "truth and frankness", of meditation and comprehension, are likewise symptoms indicating the weakness of conviction. And the weakness of persuasion.

It is only possible to persuade with conviction.

DEZSŐ TÓTH

CAN WE LEARN FROM HISTORY?

Dániel Csatáry: *Dans la tourmente. Les relations hungaro-roumaines de 1940 à 1945*. Academy Publishing House, Budapest, 1974. 419 pp. [In French.]

The Latin adage says that "history is the teacher of life" but practice shows that there are but few who learn from it and we must deplore this because many stumbling-blocks could have been avoided by mankind if it had done so. Of course there can be no denying that history shapes ideology; when I say that many do not draw the lessons from it I mean they do not draw them in the interest of progress.

I wish to write about a book the perusal of which offers an opportunity for learning important lessons with regard to a problem affecting, I believe, not only Central and Eastern Europe but other parts of the world as well. The problem is that of national minorities, and the book has appeared first in Hungarian.

The author, an expert in Hungarian–Rumanian relations, evokes one of the most painful periods in the past of the two people, the relationship of Rumania and Hungary, and Hungarian–Rumanian coexistence in Transylvania during the Second World War. Non-Hungarian readers don't know much about this episode of the great hinge of fate, but they may know that both Rumania and Hungary had taken part in the Second World War alongside the 'Axis powers' though with some reserves and reluctance. Much less is known about the reasons which drove the ruling circles of the two countries to join the Fascist powers. The first reason was no doubt constraint: Hitler's Germany, driven by a sense of military superiority, wanted to make these countries its satellites. The acceptance of German supremacy, however, was not inevitable: resistance was possible although it naturally meant occupation. The Rumanian and Hungarian ruling classes did not want to assume responsibility for this, not only because of fear but also because they tended to believe that the Hitlerite coalition would represent their interests too. One should not forget that the Hungarian ruling class was still traumatized by the Republic of Councils of 1919, and the Rumanian ruling class was also afraid of the Soviet example. Hence, as they used to say at the time, the Fascist alliance protected them from bolshevism and even promised some benefits. The Rumanian ruling class wanted to recover not only Bessarabia but gain new territories beyond the Dniester, whereas the Hungarian ruling class wanted to get back all or parts of the lands of old Hungary. This led to conflict between the two ruling classes, since one of the debated areas was Transylvania. The Rumanians meant to keep it since it had belonged to Rumania since the Peace Treaty of Trianon, the Hungarians considered it their own land and waged propaganda for its recovery for twenty years. Germany and Italy needed both countries' entire potential in the war, primarily against the Soviet Union. This meant that although they wanted to curry the favour of the pro-German part of the Hungarian ruling class, they also had to consider their Rumanian allies. The German minorities living in Rumania and Hungary were especially important to Hitlerite Germany, which tried to make them serve its interests, and their position in the Rumanian–Hungarian conflict affected Hitler's foreign policy considerably.

Finally, on August 30, 1940 by the Second Vienna Award Transylvania was cut in two parts and its smaller northern part with appr. 2 million people annexed to Hungary. In Vienna the arbiters had sought an ethnic basis for their decision but with

the territorial distribution of the minorities in Transylvania no just solution was possible. About half the population in Northern Transylvania were Hungarians, the other half—more than one million—Rumanians. At the same time over 500,000 Hungarians remained in Rumanian Southern Transylvania. Neither party thought of transferring the populations because they did not want to give up hope for the future: both ruling classes wanted to acquire Transylvania in its entirety.

Hitler's foreign policy took advantage of this situation and blackmailed and frightened the two governments alternately thus extorting from them increased contributions to the war. Csatáry's book has the great merit of revealing this blackmailing policy in every detail, and describing how Hitler's diplomacy played with nationalism, the ruling ideology in both countries, and how he utilized their real and imaginary interests for laying an ever greater burden on both countries. In this matter the ruling classes even pretended to be independent although both countries, including Transylvania of course, were in Hitler's hands. Csatáry quotes a witness at the Nuremberg trials who reported that Göring had put the following question to Rumanian Premier Mihai Antonescu: "Why do you argue with Hungary about Transylvania which is indeed far more German than either Hungarian or Rumanian?" Although this was not true ethnically, there can be no doubt that Hitlerite foreign policy considered all of Transylvania as part of the German sphere of interest.

This blackmail brought untold suffering to the national minorities in both countries. After the Second Vienna Award the two governments were unable to agree about the protection of minorities and resorted to reprisals. These were possible because Hitler's diplomatic efforts did not help solve the contradictions, on the contrary sharpened them. The result was that tens of thousands were thrown into forced labour camps in Northern and Southern Transylvania, many were imprisoned, and different restrictions were introduced in economic, political, and cultural areas against each other's national minorities. So Rumanian–Hungarian relationship degenerated and got out of hand though when both states were members of the same war coalition and proclaimed in so many words that they served common objectives.

Csatáry describes accurately the implementation and especially the political consequences of this policy of mutual retaliation. Perhaps if he had outlined the economic and cultural background the reader's orientation would have been easier and the context of the problem of national minorities made clearer.

His greatest merit, however, is that by means of minute data, archival records, police reports, press articles, and memoirs he shows the struggle of those who were against official policy in both countries and who fought, among other things, for the peaceful coexistence of Hungarians and Rumanians. Resistance was mainly organized by the Communists and taken up mostly by the working-class. Csatáry records every aspect of the struggle of the Rumanian and Hungarian workers' movement: he waxes almost lyrical in telling the story of those who held their ground in the struggle, or of those who failed spectacularly.

The book reveals the courage of the fighters in the first place and shows the role of the Social Democrats and other democratic forces adequately. The presentation of cooperation between the two Communist parties is less successful, especially as concerns their relation to the Comintern. This would have been especially interesting, because it could have provided material pertinent to certain debates that are going on now. The Comintern had adopted a position on the issue of national minorities in Central and Eastern Europe which influenced the activity of the Communist parties. The absence of documents concerning this subject limited the author in his work.

In addition to resistance in the workers' movement Csatáry discusses the attitude of primarily Hungarian intellectuals who protested against chauvinistic measures in Northern Transylvania. This material is rich but it would have been interesting to see the documents available on the Rumanian side. The book proves certainly that the Rumanian and Hungarian workers and intellectuals, the most conscious sectors of society, opposed the nationalist policy of both countries' ruling classes who incited the peoples against each other. If they did not find enough response this was not entirely due to circumstances: nationalism characterized not only the ruling classes, it also affected many peasants, workers, and intellectuals.

It must be said outright that the majority of the Hungarian people believed that the Peace Treaty of Trianon was unjust because it had awarded regions with an overwhelmingly Hungarian population to other countries. On the other hand, the revisionist propaganda of the Hungarian ruling class was to blame for the misleading picture of the ethnic distribution and for its attempt to make believe that Hungary had a "historical right" to all territories awarded to Rumania, Czechoslovakia, or Yugoslavia. Against this revisionist policy the Rumanian ruling class, for the sake of retaining the whole and to ensure oppression, initiated a so-called "Rumanization" process designed to reduce the number of Hungarians by force (not to speak of statistical manipulations). It made the masses accept this policy as a reaction to Hungarian nationalist propaganda, and to break out of this vicious circle seemed impossible.

The author takes these facts for granted, and does not delve into the fundamental questions; he raises, however, a worthy monument to the memory of those who, in both countries, had the courage to oppose the nationalist wave which flooded all. This is the book's greatest merit. It is the irony of history that later often the same persons had to suffer from fresh waves of nationalism. This only increases their merit, since they represented an idea which truly served progress in this part of Europe.

At the end of the Second World War the Rumanian ruling class proved to be more flexible than its Hungarian counterpart. When the Soviet Army broke through, the king, supported by representatives of the old bourgeois parties, turned against Hitler's Germany in September 1944. The king's success depended on the work of the Communist-organized resistance. The historical feat of the Rumanian Communists was that they were able to organize the armed uprising againts Hitler's troops and defeat them in the country's capital. Of course, this would not have been possible without the Soviet offensive on Rumanian territory. Hungary was not so lucky. The Hungarian ruling class was unable to give up its anti-Soviet ideology and, as late as October 1944, it managed only a badly prepared attempt to break away because it dared not organize armed resistance and did not accept its popular basis.

After the liberation of Northern Transylvania it seemed for a while that the old Rumanian nationalism would return. Gheorghiu-Dej wrote about the "historical," i.e. Rumanian bourgeois, parties: "These parties spoke constantly of the crimes perpetrated by the Horthy régime against the Rumanian population, but they never mentioned the crimes Antonescu and his accomplices perpetrated in Southern Transylvania with their agreement, and they never mentioned the crimes committed by the armed gangs of Iuliu Maniu in Szárazajta, Egeres (Hungarian villages in Northern Transylvania) and elsewhere, as a consequence of which the Soviet government had to order the withdrawal of the administrative apparatus established by the historical parties in Northern Transylvania." What the secretary general of the Rumanian Communist Party referred to was that on November 11, 1944 the Allied Control

Commission, on a Soviet proposal, decided to expel the reactionary Rumanian administration from Northern Transylvania because it encouraged the activity of terrorist gangs who murdered Hungarians. Rumanian administration was reestablished in Northern Transylvania only when the new government created on March 3, 1945 under Premier Peter Groza assumed responsibility for the rights of national minorities. The policy of the Groza government with regard to national minorities has opened the possibility for Rumanian–Hungarian cooperation in Transylvania, and the book ends with this chapter in the history of relations.

Dániel Csatáry's many-sided work with its abundant documentary material and his description of the national and international contexts is extremely useful for calling attention to the importance of the problem of national minorities not only for the nations in question but also for the development of an entire region. The correct or incorrect handling of the national minority question influences the general political, social, economic, and cultural conditions of the given country and has a special impact on the relations between states. The Leninist policy towards national minorities incorporates such a global approach and this is why we should adopt it. Socialist Hungary is interested in the participation of Hungarian minorities in building socialism in the neighbouring countries where they live. Hungarians are motivated by their own experiences, by international and national interests. This can only be achieved when, according to the basic principles of Marxist policy, the national minorities will have equal rights with other citizens and, at the same time, can preserve their cultural heritage and play the role of bridges between Hungary and its neighbours. Dániel Csatáry's book with its bitter yet uplifting moral illuminates the truth of this thesis.

BÉLA KÖPECZI

THE HUMAN EXPERIENCE OF TIMELESS TIMES

Anna Hajnal: *Ének a síkságon* "Song on the Plain", Magvető, Budapest, 1977, 661 pp.

The Cave of Makpelah is first mentioned in Chapter 23 of the Book of Genesis. Abraham buried his wife, Sarah, in the Cave of Makpelah; and later in Chapter 25 we learn that his sons, Isaac and Ishmael, buried Abraham there as well.

When her husband Imre Keszi, the novelist and critic, died, Anna Hajnal wrote a new version of the old tale:

"The path leads up to your house, and stops.
There's no going further.
Grass covers your dwelling-place, and quietness.
Your Cave of Makpelah grave
You'll with me share soon,
I'll with you share soon." *

For fifty years Keszi had been her companion. Anna Hajnal considers this story in the Bible her own personal story; she uses it to describe her loneliness and loyalty. One critic has explained that in the poetic world of Anna Hajnal the boundaries between past,

* The entire poem appears on p. 60–62 of this issue in Kenneth McRobbie's translation. [The Editor.]

present, and future have always been blurred; however, another critic has said that her knowledge of myths has always shone through the description of her experiences and emotions.

Anna Hajnal wrote her first poem in 1932, and the above remarks are apt characterizations of her early works, and even more of her poem in the mid-seventies when the widow moruning her husband turned to the Old Testament for inspiration. The Book of Genesis has become her special source: the biblical images and references express both her resignation and her revolt. In her poem "To the Lord of the Covenant" she flees to a God who offers protection, peace and abundance; however in "Is there Grace?" she quarrels with God Himself:

"My Lord! I weep before you for one
Whom you did not love well"

She has many ways of expressing loneliness, mourning and pain. The ancient Hindu tale serves to express her feeling of impotence:

"For I am not Sawitri
and my prayers are in vain"

In another poem she evokes Ariadne from Greek mythology. Yet elsewhere her favourite poets come to her aid as in her paraphrase of Shelley's "widow-bird." In another poem she argues with Verlaine: "April in the Old Park" (printed in this issue in Daniel Hoffman's translation) is the emotional and rhythmical counterpart of Verlaine's "Colloque Sentimental," a very popular work in its Hungarian translation.

In Verlaine's poem the past has been emptied of its contents. In place of earlier happiness we find only indifference, disinterest, and lassitude. However, the narrator in Anna Hajnal's poem evokes the past in its invulnerable wealth which survives in the present and the future. Her loss is as great as her wealth.

A few years ago I quoted Anna Hajnal's definition of herself as an artist:

"I am alive. I have ancestors. I continue their lives in a great modern city, in a civilized apartment. Yet, within me live the human experiences of timeless times, their human struggles, desire, their striving after love and security. Behind guarding walls, I hear the thunder; I see the lightning through a window, and fear weeps there within the tremblings of my nerves; I respect the strength of the universe. I know that the time allotted to me is a small part of infinity, but always know afresh that it is a joy to live and that conscious breathing on this fantastic earth is a god-given gift." (NHQ 45)

This belief in the "human experiences of timeless times" evokes in her personal grief the legend of the Cave of Makpelah, the tale of Sawitri, or encourages her to paraphrase Shelley's poem and debate with Verlaine. Because of this belief her poem-cycle *Rock Paintings*, poems of old age and its awareness of death, written between 1965 and 1969, may be compared with the timelessness of the pictographs themselves.

Precise description and a timeless approach have been the attributes of her poetry from the very beginning. Not for nothing did she call nature her master. Anna Hajnal lived in peace with animate and inanimate matter; she paid the same attention to the tiniest animals and plants as she did to the boundless universe. Because of her gentleness, her desire to be loved and ability to love, one critic rightly compared her with St. Francis of Assisi. She was the poet of kindness and love: her poems were variations on fear and the unremitting search for happiness.

This achronistic attitude also marked her style. In 1938 she edited a volume entitled *Hymns and Songs*. An appraisal of her works written ten years later rings true even today: "The work of Anna Hajnal reflects everything in Hungarian poetry that is musical and varied, playfully flexible and delightful in the dimension of its strophic formula." She has drawn her inspiration from medieval

Latin hymns, Hungarian folksongs and the English Romantics. She translated a number of German and English poems, including the "Ancient Mariner."

Ancient mythologies and non-European artistic traditions also influenced her work. The shelves of her huge private library were lined with dozens of books on plants and animals, which she read with a passion. She wanted to know intimately the things she loved. Every new experience enriched her personality, but she did not give up the old for new knowledge or issues. She trusted the power of poetry and her own poetic ability and so she always dared to test her capacities again and again. *Is That All?* she asked in the title of her collected poems (1969); and in *Always* she replied:

"I am tired; I cannot even lift my lashes
The sword-edge border, and always I find
myself at the crossing"

she wrote with rare poetic self-knowledge to find words of joy and consolation:

"And always a new passing over
Constant birth on the narrow [ridge]"

By this time no longer did anyone doubt that those people who thirty or forty years ago considered her a significant poet were right. She was a master who belonged to no particular school, but there were plenty of friends and readers instead. Even at the age of seventy she was able to renew herself. The death of her husband inspired perhaps her most moving poems. The poem on the Cave of Makpelah concerning fidelity and eternity has an indissoluble harmony of melody, intonation and rhythm found in old and modern Hungarian poetry.

The *Song on the Plain* contains poems written by her over a period of thirty-five years. It appeared in June 1977 to mark her seventieth birthday. Three months later, in the middle of September, Anna Hajnal was buried in her husband's grave.

László Ferenczi

UP TO EXPECTATIONS

György G. Kardos: *A történet vége* ("The End of the Story.") Magvető, Budapest, 1977, 386 pp.; József Balázs: *Az ártatlan* ("The Innocent One.") Szépirodalmi, Budapest, 1977, 214 pp.; György Konrád: *A városalapító* ("The City Founder.") Magvető, Budapest, 1977, 298 pp.

The first novel by György G. Kardos, *Avraham Bogatir hét napja* [The Seven Days of Avraham Bogatir"] was published in 1968. (An English translation was published in 1974 by Doubleday under the title *Bogatir's Luck*.) It became a unanimous hit with critics and readers alike, and was translated into several languages. The seven days to which the Hungarian title alludes fall in the summer of 1947, shortly before the establishment of Israel and the outbreak of the first Arab–Jewish war. The author took part in those historic events, and saw military service at various bases. His experiences determined his choice of literary theme.

Avraham Bogatir endeavours to understand the aspirations of the peoples living in Palestine, and to reconcile their interests. The owner of a small holding in Beér-Tuvia is no model farmer, but is the most highly esteemed resident of the settlement. He had fled to Palestine because of the pogroms in Czarist Russia, but even in his old age he identifies with Russian culture. He reads Krilov, Kuprin, Bunin, the so highly polished

Tsvetayeva, and the passionate and tender Yesenin. He followed the first twenty-five years of the Soviet Union's development with sympathy. As a thinking person he despises nationalist hatred and regards it as degrading. He maintains good relations with the Arabs living nearby, but this does not stop him from providing refuge for a Jewish boy, Dávid, whose life is in danger. His good intentions meet with failure in practice; this book permeated with the love of life's beauty ends on a note of impending tragedy.

The now 52 year-old author's second novel, *Hová lettek a katonák?* ("Where Have the Soldiers Gone?") appeared in 1972. In a more profound sense it speaks of what happens to the victors when they are individually doomed to destruction, and achieve their victory in face of certain death. The writer develops his theme with cool objectivity, and rather dispassionately as compared to his first book, although with keen observations, and with an invariable ability to portray characters.

The story takes place in a tuberculosis sanatorium for veteran officers of the Polish army of Anders in the Second World War, at Katra in Palestine. Here are to be found mostly helpless and hopelessly vegetating men engaged in curious pastimes, in monomaniacal activities. The volume (which received mixed reviews in Hungary) places the description of the miserable conditions at the primitive hospital, and of the dangerously worsening condition of the patients with shattered bodies and incurable souls, into the forefront. Nont only the patients, but even the doctors and nurses behave pathologically in their hopeless situation. Only one or two Arab figures appear to be endowed with attributes that may be described as human. Outstanding among them is a young male nurse, Abed Sháker, a lad blessed with healthy instincts, resourceful guile, and a yearning for happiness and knowledge. From his point of view, and through the events of just one of his days, we see that disintegrating world in which —like fish out of water—the choking army officers wage their shorter or longer struggle with death.

Kardos's third novel *A történet vége* ("The End of the Story"), appeared in 1977. The scene is again Palestine, which in the meantime has become Israel: hence the three books constitute a panoramic trilogy. *The End of the Story* takes on a picaresque form. Its principal figure is Sergeant Uri, who after the founding of Israel and at the end of the war is demobilized. The story extends from the late afternoon of the day on which he is notified about his demobilization, to the afternoon of the following day; at the end of this afternoon the young man, having made the rounds of familiar and unfamiliar places, and having bid goodbye in a wry mood, disappears from our sight aboard the bus of the South Judean Co-operative. The driver of the bus is one Moshe Pinker, about whom the reader will learn nothing.

But we learn all the more about the people Seargant Uri encounters during the actual time of the novel from nightfall to nightfall, and about those he meets in his flashbacks. The writer parades before us a lively gallery of old and new settlers in the eternal turmoil of the areas of Beér-Seva, Katra, and Gedéra. The author brings together in this confusion, one after another, the human types of the Middle East in the aftermath of the Second World War; they are depicted with local authenticity, and yet rise to the level of generality. Gestures, scenes, memories, and lively conversations evoke a microsociety which has suffered much and experienced a great deal, but which has only partly profited from these experiences and which has by no means arrived at a consensus. This society shares its ambitions and evil-doings with the reader; it surprises by its excesses, and upsets us with its laughable tragedies and its blood-drenched comedies.

We meet the first memorable secondary

figure at Uri's station, his military base. He is Lieutenant Amnon Shenkin, who is interested in everything connected with warfare. ("At the base he carefully studied the British military manuals and he was rather concerned about why it was forbidden to pull the covers off British naval recruits at reveille.") Amnon is a rabid Zionist, and he does not make friends with anyone on the base, since nobody there belongs to any organization.

A girl figure described with wonderful humour appears immediately in the first chapter, the fourteen-year-old Erella Sandel. She "considers it the unmistakable beginning of an unbreakable relationship if somebody grasps her grimy, sticky little hand at the cinema." Among the unforgettable figures of the novel are Piske, the carter with the features of a cave-man, who takes care of the sergeant's horse on its last legs with the tenderness of a nursemaid, and Erwin Frank, the field-kitchen cook and Sinophile. We obtain a clever characterization of General Yigal Yaziv, the one-time front-line commander, during a trip by car in the course of which he engages in a literary conversation with his driver and a sergeant he picked up on the road. The writer gives an impressively ironical portrait of a married couple from Hungary who run a tavern, and a young man, Ilan, living on a kibbutz who, with his senseless zeal and naive quibbling, is an extremely depressing representative of the new generation of Israelis. Life-like women, soldiers whose features flash into sharp relief, war refugees depicted with compassion, and aptly described children and peasants populate the peripheries of the novel.

The hero approaches these emerging and disappearing figures generally with elegant distance and dry humour. With subtle aloofness he consciously suggests that even if he does become embroiled in the "story," he maintains his superior attitude, the basic posture of the observer who remains objective even with respect to his own role. Yet not for a moment does he conceal how much of a burden it is for him to maintain the balance between this distant attitude on the one hand and the self-consuming compassion and sympathy leading to action on the other.

The closing volume of the trilogy was ten years in the making; it stimulates the reader to pick up the preceding volumes again, and reread this brilliant work of contemporary realistic Hungarian prose.

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Thirty-three-year-old József Balázs, who emerged from complete obscurity in 1975, also creates under the sign of this tried and true realism, but in a less personal manner. The book that launched his career, *Magyarok* ("Hungarians") had the impact of a revelation; it was already reviewed in the 63rd issue of *The New Hungarian Quarterly*. The novel was soon followed by others. *Koportos*, whose title is the name of an outlying district of a community along the Tisza River, appeared in book form in 1976 after its serial publication in a periodical. In this outlying district may be found the cemetery—the main site of the novel—where the wife of a Gipsy construction worker, Mihály Balog, is being buried. A telegram summons Balog home from his place of work, a road construction project in Budapest, for the funeral. He travels at night, and then in a peculiar daze of grief, sleeplessness, and hunger he makes the necessary arrangements. He orders a coffin, summons a priest, hires a cart, and calls on the gravediggers. He becomes obsessed with the idea that his wife must have a beautiful funeral. His wish does not materialize.

Another novel by the author which also ends tragically appeared in 1976. The title of the book was *Fábián Ferenc találkozása Istennel* ("Ferenc Fábián's Communion with God.") Its story is set in a village along the Kraszna River in Eastern Hungary after the conclusion of the First World War. The story is written in a disconnected, ballad

style. Its hero, Bálint Fábián, expects peace at home upon his safe return from the Italian front. But he is dreadfully disappointed. Instead of peace, he is greeted by a world turned completely upside down and even loses half his family. He is compelled to continue pondering in quiet madness about the reasons for the eternal menace, the misfortunes, and the threat of death lurking around him. He decides to commune with God, and demand an answer to his doubts. The scene of his encounter with God is the village church, where Bálint Fábián ties the bell rope around his neck.

Another novel by József Balázs, on a theme drawn from the Second World War, and titled *Az ártatlan* ("The Innocent One,") was published in the autumn of 1977. It speaks about the annihilation of a regiment of hussars from Nyíregyháza, in the next to last year of the Second World War, near Warsaw, in the region of the Pripet Marshes. The annihilation is almost total. The staff of officers and men of the regiment perish without so much as coming into contact with the advancing Soviet Army, or the partisans operating in the area occupied by German troops.

The description "the innocent one" refers to one of the soldiers of the regiment, János Batár. It relates to the fact that the young man destined to die—just as the rest of his comrades—does not have the faintest idea about the real military objectives. He is taken to slaughter according to the logic of war, without knowing what they are fighting for, and for what interest they will have to die. In the figure of János Batár we encounter the writer's most passive hero. In fact the whole novel is but the story of unknowing sufferers, of penitents without a specific sin, the depiction of a desperate situation in which the actors are incapable of action.

It may be presumed that József Balázs meant to make a contribution, in the form of a novel, to the psycho-social understanding of Hungary's role at the end of the war. The clumsily manœuvring staff of officers of the regiment is incapable of finding a way out of the lost situation. The enlisted men embarked on independent action too late. Together they not only offer an explanation as to why the regiment from Nyíregyháza was pulverized, they also remind the reader of how hesitantly and unsuccessfully the Hungarian government and military leadership had tried to withdraw from its alliance with Nazi Germany on October 15th 1944.

The overwhelming majority of the heroes are incapable of taking an independent decision, of an intelligent assessment of the various situations. They are unable to escape from their extreme predicament. Their helpless attitude has symbolic significance and a consistent impact on the novel itself. The futile struggle of the irresolute figures is fatal. The compulsive atmosphere of complete predetermination is another important motif of the work.

This time Balázs does not attempt to convey the symbolism and inevitablity with his customary ballad-like fragmentation. Instead of a prose ballad he constructs rapidly moving action which, though marked by omissions, is croweded with action. If the action did not end tragically, and if the dialogues were not meaningful, one might even consider *The Innocent One* as a war adventure story of high caliber.

We first meet János Batár among troops in a railway freight car at night. The troop train is taking the hussar regiment with its horses and sparse mechanized equipment to some undefined place in Poland. Batár thinks of his parents, especially his father, to whom he had nothing intelligent, nothing encouraging to say upon taking leave. The train slows down unexpectedly, and we witness a desperate, hopeless situation, the like of which we shall encounter a good many times later on. The locomotive stops because the partisans have torn up the rails. Nobody informs the men. Shooting blindly in total darkness they fearfully wait for the unknown, invisible enemy. Their insecurity

is put into words by another soldier: "There has never yet been a war in which the likes of us would have known anything for certain".

The fateful overture in the night is followed by a dreadful massacre in the marshes. The troops and their horses making the crossing are machine-gunned in the swamp by aircraft. Almost half of the regiment perishes there. A retreat that can hardly be described as organized, a headlong and futile flight begins. The liberal-minded staff of officers makes contact with the partisans in order to assure them of the Hungarians' neutrality. The negotiations offer only a short-lived respite for the decimated units, ground to bits by the inexorable machinery of war.

Once again József Balázs excels in rendering the inevitable tragedy perceptible to the reader. When—in an appendix—in its powerful closing scenes the novel returns to the personal death of the hero, János Batár, it only fulfils its *ananke*.

On account of the accumulated adventures, the sudden changes of scene, and the multitude of participants the author's intention is not realized to perfection. *The Innocent One* does not achieve the originality of the first Balázs novel in revealing worlds unknown. It is not compact and credible to the same point as *Koportos*. Its hero, János Batár, disappears for prolonged periods in the maelstrom of events. Nor are his comrades-in-arms so striking that we should consider it worth remembering their faces or characters. Although the closing scene compensates for the deficient portrayal of the hero, it does not increase the impact of the work and adds little to the understanding of the writer's message.

József Balázs is capable of creating a hero, of inventing unbroken, integrated action in the conventional sense—as judged by his good books—as few others Hungarian writers can do. The deficiencies and superficialities of *The Innocent One* may perhaps be attributed to impatience and haste.

György Konrád's first novel *A látogató*, appeared in 1969 (published as *The Caseworker* in the US in 1974 by Doubleday). This excellent book created just as great a sensation as György G. Kardos's first novel published not much earlier. The critics' reaction to it, however, was far less favourable.

György Konrád—who is both a sociologist —wrote *The Caseworker*, a poetic novel with an unconventional structure, about a Budapest social worker dealing with neglected children. The dilemma of the narrator, the social worker, is completely insoluble. He reflects on what it is to be a caseworker with limited means to confront the cheerlessness, the physical distress, and the intellectual poverty of those assigned to his care. The official, familiar with the worries of people on the margins of society, is more deeply affected by their fate than his colleagues. One day the conscientious hero has to make arrangements for the custody of a mentally retarded child of alcoholic parents who have committed suicide. He is unable to settle the matter on the spur of the moment. It occurs to him that he ought to care for the child personally. Mixing imagination with reality he relates his vision. He pictures and works out in detail what would happen if hereafter he had to spend his life shut up together with this retarded, hapless youngster. By the time he lives through the fiction, it turns out it would not be possible to realize this closed completeness, to adapt to this reduced vegetative existence. Even if it were possible, the voluntary sacrifice would solve nothing. By the end of the day the caseworker manages to place the imbecile child after all, finishes his work, and goes home.

This sequence of simple events offers the author an opportunity to enumerate and bring together, by means of well-nigh surrealistic association of ideas and meaningful visions, everything that can be said about everyday life between narrow walls. He does it with poetic beauty whenever possible. He paints with meticulous care the shabby

offices, back streets, peeling houses, dark stairways, and the endogamy within cramped apartments. He approaches the cheap objects, the stinking drinking places, the confusion at the markets, the foundling homes, the apocalyptic mental asylums with the same lyricism he uses to depict the hopeless loneliness of the people shut away in them, their unconsolable distress and rare petty joys. The secret of the novel's latent tension—beyond the writer's stylistic virtuosity—is the question from a moral point of view. Is it possible to resolve the contradiction of the bureaucratic role of the official and the mostly personal compassion exacted by suffering—the writer asks unspoken. His Hungarian critics condemned him for his impassivity luxuriating in formal details, they upbraided him for posing his questions on the level of moral abstraction and for not answering them even on that level, and finally they concluded that in the flood of his vision he makes allowances to the excesses of naturalism.

In 1969 György Konrád, with his coauthor Iván Szelényi, a sociologist, published a scholarly paper. They reported on their survey of new housing developments in Budapest, Szeged, Pécs, and Debrecen. They pointed out, among other things, that the architects were unable to help promote the "agorai," that is, the scenes for community life. They recommended the creation of housing projects of more individual character and better suited for social intercourse, and emphasized the planned renewal of urban areas that were becoming obsolescent.

György Konrád, as a sociologist, put to good use the results and experiences of his professional work in his new novel published in 1977, to which he gave the title *A városalapító* ("The City Founder.") (Published as "The City Builder" by Harcourt Brace Jovanovich, 1977). The plot plays a subordinate role in the second novel; what matters are his reflections on the occurrences. Yet it is necessary to review its contents in greater detail than the lean action of *The Caseworker*. (Doubleday, 1974.)

In the first chapters the hero, who remains anonymous, shares with us his mourning interior monologue. The writer expresses the thoughts of the man waking up with metaphors. "I pick the town up on my conscience," then "I put my commonplaces in my mouth," says the chief architectural engineer of the Hungarian provincial town of three hundred thousand inhabitants, by way of warming up to his subject. Thus he offers a slight foretaste of his syntax. Parallel to the process of "clothing" his consciousness the founder of the city dons his everyday attire. Meanwhile he notes: he would like "to seek the root of our shadow playing in history as a recorder of irony," and to remain silent for good after that. He anticipates that everything he will relate we must accept not only as a communication without superfluous meaning or a simple interior monologue, but also as an experiment in the social definition of our existence.

Eventually we become acquainted with the circumstances of the city-planner. We learn that he is growing old and entertains thoughts of suicide. He would not be fond of himself as an old man, as "he sucks pulpy food with repulsive joy." He describes his home, his house. He strives not so much to give a general plan as he does to emphasize the advantages of space which allows for outspokenness: "Here I abused in private the heads of state and all those whom I did not abuse in the streets." We learn that his vivacious wife died about a half year earlier as the result of a car crash. The city-planner often dreams about her, quite strange dreams. ("No panties covering the nomad lower body of the corpse lying beside the wreckage of the overturned car in the ditch along the highway; a wasp is half immersed in its wide, fleshy navel.")

His personal introduction is followed by a historical presentation of the town and its citizens. We are given a sociological crosscut of the average citizen of today. The follow-

ing metaphor about the town is appealing, but apologetic: "a thrown-up provincial soccer game, in the second half of which the home side merely loafs on the muddy field." The author casts a sharp light on those performing piece-work. "My task," the monologizing city-planner theorizes dispassionately, "is more complex than I am, theirs is simpler than they are."

After an imaginary change of scene a powerful flood of vision is evoked. Within these visions—to make up for the impassivity of the previous chapter—flashes the joy of work carried out under difficult circumstances, and we hear the city-planner's excuses, combined with his profession of faith about his town. "What I see is not pretty, nor is it ugly, it is a mode of production, a structure of power, and we mutually contemplate each other; but in order to express myself in it, I need to know as dryly as possible that I stand in it like a nail."

The third chapter of the novel is again personal. It discloses the protagonist's family history, his youth at the time of the Second World War, his desertion from the army, and the mistresses, among whom a certain Aranka plays a prominent role "as she stands in garters and rubs herself with a teddy-bear." After that comes a self-analysis of generalizing purpose about planners at the beginning of the fifties. As György Konrád expresses perceptively, this was the "we are not aware of this, nevertheless we do it" period, when the hero himself believed that "aside from the modest wages for labour brute managerial force added to the drive of ideology" was necessary. The fifth chapter soars to supra-historical heights. Here the biblical figures of Moses and Christ are brightly illuminated, both as world planners, and as the organizers of the morality of our culture. The great debate the chief architect carries on with his own son who rebels against everything—in thought—is sparklingly polemical. ("I would have liked to break him of the habit of powerless but omniscient lyricism, from which but a single step leads to an even more stupid form of king's speech of the triumphant mind.") Unfortunately it does not become clear which side represents, and with what kind of critical tendency, the essence of the left: "The essence of the left wing is the practical criticism of the cultural spectrum from technology to philosophy. It cannot become obsolete, it only changes arguments and spokesmen, it transcends its ephemeral errors, the left wing is the continuity of the spirit over thousands of years."

Around the middle of the book we find a grand scale utopia about the ideal town of the author's planner-*alterego*. The almost symphonically orchestrated utopia has the fervour of a hymn. By the power of its language, its passion, its evocations of vision, these few pages (which could even be excerpted from the whole) constitute a section of enduring value in recent Hungarian lyrical prose.

After this utopistic prose hymn there are no more essays, digressions, or interludes interpreting the action. More exactly, they remain fragmented, dissolved. They provide a counterpoint to the form of reference 'notes' and explanatory phrases controlling the flow of metaphors. Magnificent descriptions sweep us along in the three chapters before the end; about the everyday ritual of death, the giddiness of travelling the seas and islands; the apocalyptic medieval town scenes and recollections of miracles evoked with the help of drugs are fascinating. The closing chapter is no less ecstatic, although it depicts only a single contemporary mystery rite: it describes the "quiet liberation" on New Year's Eve, when it seems that at least provisionally "everything is put into its place."

In certain details and as regards the language and stylistic values *The City Founder* is a better work than *The Case-worker*, but in composition it does not achieve the same unity. And in its approximation of reality it remains far behind. We do

not see the face of the hero. We do not become acquainted with his character in various situations. We are unable to follow his personal emotional reactions. Nor are we entirely clear as to his desires, although he speaks about these in detail. On the other hand we are witnesses to the clear conclusions of his thought processes. On this basis we may definitely rank him among the "high-brow" intellectuals. We may deduce his impulsiveness, his veiled emotionalism. This comes somewhat in opposition to his rationalism, yet remains in paradoxical harmony with his consciously disciplined existential—and philosophical—irrationalism.

Between the second, fourth, and fifth chapters we detect duplication of content. At times we are stunned by the vigorously pulsating, choice style—even in "idling position." The value of the book is jeopardized throughout by an increasing sensation of dullness; it has been overwritten, which is perhaps a concomitant of lyrical essay type novels in the twentieth century.

ZOLTÁN ISZLAI

ENGLISH AND AMERICAN STUDIES

László Országh (ed.): *Az el nem képzelt Amerika: Az amerikai esszé mesterei* ("The Unimagined America: Masters of the American Essay"), Európa Könyvkiadó, Budapest, 1974, 704 pp; Zsolt Virágos: *A négerség és az amerikai irodalom* ("Blacks and American Literature"), Akadémiai Kiadó, Budapest, 1975, 392 pp; László Országh: *Angol eredetű elemek a magyar szókészletben* ("English Elements in the Hungarian Vocabulary"), Akadémiai Kiadó, Budapest, 1977. 176 pp. (All in Hungarian)

Hungarian interest in American culture has resulted in recent years not only in the availability of a growing number of new American literary works in translation, but also in the publication of numerous travelogues, reports, studies written by Hungarians with firsthand knowledge of the American scene. Scholarly syntheses, placing the belletristic and subjective appraisals into socio-historical or literary-historical contexts, have also appeared, indicating the emergence of American studies as a full-fledged discipline in Hungary.*

A comprehensive anthology of American essays in Hungarian has been long overdue, and the present volume, edited by László Országh, is a boon to both the student of American literature and the general reader. It's common knowledge that effective verbal communication was the goal of classical education, and expository prose as a genre has a long and distinguished history in English and American literature. The mastering of writing skills—rhetoric in the broad sense—is to this day the mainstay of liberal arts curriculums in American universities. Outstanding essays are analyzed in college classes not only for their content but for exemplary rhetorical devices. At its best, the essay is a compelling literary form, which, in the view of some critics, supersedes even the poem and the novel. The bulk of the pieces contained in this collection is char-

* See reviews of *Futószalag és kultúra: Esszék a mai amerikai kulturális életről* and Miklós Almási's *Rezgésszámok* in NHQ 58 and 61.

acterized by the polish, informality and verbal economy that are the hallmarks of the Anglo-American essay. For the Eastern European reader, who is used to a different literary tradition, the intellectual-meditative quality of even the more outspoken, emotion-charged essays may come as something of a surprise. The modern translations, especially those by Tibor Bartos and Szabolcs Várady, capture admirably the healthy skepticism of the eighteenth- and nineteenth-century masters, as well as the wit and stylistic elegance of the modern essayists. Of course, not all the selections contained in the volume have been newly translated. For example Poe's famous essay on the composition of "The Raven" was done into Hungarian by Mihály Babits, the great *poeta doctus* of the early twentieth century, and reflects Babits' concern with Symbolist aesthetics. On the whole, though, the work of such influential modern essayists and opinion-makers as H.L. Mencken, Walter Lippmann, Edmund Wilson, E.B. White is not widely known in Hungary; neither are the seminal essays of poets like T.S. Eliot and Ezra Pound, or for that matter the writings of the great nineteenth-century thinkers: Emerson and Thoreau.

This representative anthology samples the works of the well-known masters of the genre, as well as those of the more obscure American essayists of the past seventy-five years (Agnes Repplier, Randolph Bourne, Heywood Broun). It is the essay literature of the first third of our century that is best represented in Országh's anthology. For a volume that appeared in the mid-1970s, *Az el nem képzelt Amerika* pays little attention to recent incarnations of the traditional essay. For example the New Critics are included, but the writers who made the *Partisan Review* one of the most progressive and influential journals of the late thirties and early forties (Lionel Trilling, Dwight MacDonald, Mary McCarthy, Alfred Kazin, etc.) are not. Neither are essayists who gained prominence in the fifties and sixties (e.g., Gore Vidal, James Baldwin, Susan Sontag). In general, contemporary novelists whose non-fiction is often as significant as their fiction are absent. Of course the collection could have been made even more comprehensive and up-to-date by the inclusion of selections from the writings of contemporary sociologists, psychologists, popular philosophers, scientists, whose medium is the erudite albeit lively, literate, subjective essay. One thinks of people like Noam Chomsky, Erich Fromm, Alan Watts, Theodore Roszak.

László Országh points out in his helpful Afterword that the popularity of the essay has declined with the demise of many newspapers and magazines. It is true enough that the leisurely essay has given way to cut and dried columns in many dailies, but the still existing literary periodicals, as well as the intellectual weeklies and monthlies (*The New Yorker, The New York Review of Books, The Nation, Commentary*, etc.), do insist on standards set by the great essayists of an earlier age. It goes without saying that no editor of an anthology can please all its readers, and though we might feel the selection to be somewhat conservative, *Az el nem képzelt Amerika* is nevertheless a valuable and attractive introduction to the many-faceted art of the American essay.

Zsolt Virágos has also broken new ground in Hungary with his study, *A négerség és az amerikai irodalom*. Along with Sarolta Kretzoi's recent *Az amerikai irodalom kezdetei* ("The Beginnings of American Literature"), Virágos's monograph is an important new contribution to American studies in Hungary. Presumably because his readers may not be that familiar with the subject matter, Virágos includes a lengthy and largely descriptive introductory chapter on the political and social history of the black minority in the United States. The main body of *A négerség és az amerikai irodalom* is a scholarly examination of the depiction of the Negro in American—and not just black—literature. The most interesting and instructive parts of

Virágos's book are those in which the author reassesses selected classics of American literature (*Uncle Tom's Cabin*, *Huckleberry Finn*, several of Faulkner's novels, etc.) from the point of view of their representation of black people. Because he is a European student of American literature, Virágos can often be more objective and dispassionate about some of these works and about their authors' attitudes toward Negro characters than many an American critic. Of course the focus on a single aspect of a work of literature is bound to result in some distortions; all the same, the author's textual analyses are generally illuminating. For example, in examining Faulkner's novels side by side with Erskine Caldwell's fiction, or in comparing Richard Wright's *Native Son* with Ralph Ellison's *Invisible Man*, Zsolt Virágos reminds us that Caldwell was a more unambiguously progressive artist than Faulkner; Richard Wright, too, was more committed than Ellison. However, on the bases of literary scrutiny he also concludes that Faulkner "peered deeper into the recesses of the psyche than his contemporary," and *Invisible Man* is a far more subtle and profound novel than *Native Son*.

Virágos deals at great length with notions of *négritude* as advanced by African thinkers and writers, as well as with the cultural separatism advocated by some American black artists. Like a number of moderate American critics (both black and white), Zsolt Virágos feels that the search for the African antecedents of modern black culture, or the conviction that black writing is not an integral part of American literature, can, in the long run, have a detrimental effect on the works produced by black writers. "Beyond vague and mysterious affinities, there is no real connection between the urban culture of Harlem and the civilization of the Ashanti and Yoruba tribes," notes Virágos, "and to try to bridge the gap through art is well-nigh hopeless."

A négerség és az amerikai irodalom contains a brief survey of Imamu Amiri Baraka's (LeRoi Jones) poems and plays and Eldridge Cleaver's prose. Unfortunately Virágos has nothing to say about such prominent members of the younger generation of black writers as Claude Brown, Ishmael Reed and James McPherson, who may not be controversial public figures but whose artistry easily surpasses that of Baraka and Cleaver. It's true of course that Virágos's book is not intended to be a history of American black literature; his aim rather is to trace the changing image of the Negro in American literature, and the works of Baraka and Cleaver do reflect more accurately the angry mood of the sixties than the stories of Reed and McPherson.

In his Foreword Virágos points out that his book was written primarily for the specialist in American studies. László Országh's recently published linguistic treatise, *Angol eredetű elemek a magyar szókészletben*, is aimed at an even smaller group of professionals, yet it could be read with profit by the non-specialist as well. Professor Ország makes it clear in his study that English had a much more modest impact on written and spoken Hungarian than the neighboring German and Slavic languages, or even French. For centuries, England, as far as most Hungarians were concerned, was a faraway place and her language almost exotic. Even in recent times many of the English loanwords reached Hungary via intermediary languages, mainly German and French, although Országh notes that in the case of some English words (e.g., *kombájn* and *huligán*) Russian also acted as an intermediary. Despite the fact that relatively few English words and expressions were permanently absorbed into Hungarian, some of the most widely-used words in the language (words such as *busz*, *gól*, *sport*, *farmer* [for blue jeans], *hall*, *lift*, *pizsama*, *riport*, *keksz*, *szendvics*, *szvetter*) are English in origin.

It has long been known that by studying the history and composition of a language, indeed the development of a single word,

we may learn a great deal about a culture, a nation. Országh does not only provide us with a historical account of the naturalization of certain English words in the Hungarian language, and the phonetic and morphological changes accompanying this process—he also offers fascinating insights into the political, social and cultural history of his country as reflected in its receptivity or hostility to foreign linguistic influences. It is interesting to note that during the nineteenth century the most important English terms to have entered the Hungarian language had to do with statecraft and politics *(kabinet, koalíció, petíció, reformer, konzervatív.)* These borrowings obviously suggest the admiration liberal Hungarians had for Britain's democratic institutions. Among the English words that were added to the Hungarian wordstock at the beginning of the twentieth century, we find many associated with sports, entertainment, fashion, high life *(bricsesz, szmoking* [jacket], *koktél, bridzs, póló, hendikep, krekk, flapper, szekszepil).* Many of these words of course reflect the impact English and especially American popular culture had on European societies during the first few decades of the twentieth century. For a number of years after the Second World War, English-sounding words fell out of favour—"went into hiding" as Országh puts it; but during the sixties and seventies new English words were added to the Hungarian vocabulary, many of them related to technological advances *(kompjuter, xerox, teflon,* etc.) and to various aspects of modern life *(sztressz, szlöm, státusszimbólum, frusztráció.)* Országh discusses over a thousand English loanwords in his study, many of them associated with particular periods and no longer in use. At the same time, the author points out that nowadays so many new English words crop up in Hungarian, it's difficult to keep track of them. A supplement to Országh's impressive catalogue might include words such as publicity, stereo, image, fiction, paperback, establishment, understatement, sassoon (the haircut, named after hairstylist Vidal Sassoon).

László Országh is known both in Hungary and abroad mainly for his work as a lexicographer; but he is also a distinguished literary historian and linguist. And as Professor of English at the Kossuth Lajos University of Debrecen (now retired), he had trained several generations of scholars. Zsolt Virágos, for instance, is one of his former students. Országh tells us that quarter of a century ago, when the study of English was de-emphasized in Hungary and modern English and American literature ignored, those inclined to pessimism predicted that by the end of the century only a handful of scholars and language-specialists would be engaged in the study of English and American cultures. Luckily it didn't turn out that way. Interest in American civilization, literature and Hungarian–English cultural interconnections keeps growing. The three books discussed in this review are worthy responses to this interest.

IVAN SANDERS

THE MIGRATION OF FOLK-BALLADS

Lajos Vargyas: *A magyar népballada és Európa. I–II.* (The Hungarian Folk Ballad and Europe, Vols. I–II). Zeneműkiadó, Budapest, 1976. I. 269 pp., II. 823 pp.

The title of Lajos Vargyas's "The Hungarian Folk Ballad and Europe" succinctly describes the contents of this two-volume work. Vargyas discusses the nature of Hungarian folk ballads and places them in their European relations.

There are a number of books dealing with one or another genre of folk literature, a few examples should suffice: Smith Thompson: *The Folktale* (New York, 1951); Max Lüthi: *Das europäische Volksmärchen* (Bern–München, 1968); Lutz Röhrich: *Sage* (Stuttgart, 1966); Archer Taylor: *The Proverb and an Index to the Proverb* (Hatboro–Copenhagen, 1962). However, no such comprehensive analysis of one genre has previously existed in Hungarian. The author's knowledge of his material is awe-inspiring, few students of this special field possess such an all-embracing knowledge of the European ballad. Vargyas displays a thorough knowledge of all the 6,465 Hungarian folk-ballad texts showing a mastery of the whole European material as well.

The first volume contains a general theoretical discussion of the Hungarian ballad and its European links, the second—much larger—volume the concrete analysis of the entire Hungarian material on the basis of both texts and tunes. The second volume is structured as follows: the 134 types of folk ballads in Vargyas's classification are grouped into five larger units: old (medieval) folk ballads, ballad-like old songs, broadsheet ballads of the eighteenth, nineteenth, and twentieth centuries, highwayman ballads, and new ballads. In each case he first presents a typical example of the class, its variants, route of dispersion, and parallels abroad. This is followed by a special piece on the cultural, historical, and folklore background of each class. The texts are complemented by scores and Vargyas, who is an ethnomusicologist of note as well, also offers a competent analysis of the tunes. Following a sketch of Hungarian ballad research (pp. 796–802), there are indices which are not only invaluable to students but also highly informative for the general reader. (Situations and conflict themes in Hungarian ballads [pp. 803–805], scenes, characters, details of wording [pp. 806–807], index of ballads according to the class number [pp. 808–814], alphabetic index of ballads [pp. 815–823.]

Giving a conspectus of the second volume before discussing the first makes sense, the second, with the analyses of individual ballad types, is very thorough and reliable within its own chosen limits. One could dispute the facts only on the basis of own research into the texts: these questions, however, are of concern only to students of this special field, whereas the first volume with its more comprehensive theoretical analysis lays claim to the interest of a wider public.

According to Lajos Vargyas the ballad as an art form was created by French peasants in the late Middle Ages, the most characteristic ballads emerged in France and spread from there. The genre was at its height in the fourteenth-fifteenth century, and revived again in the sixteenth-eighteenth century. French and Walloon settlers had brought it to Hungary and it spread to the Balkans mostly thanks to Hungarian mediation. The book demonstrates this hypothesis with meticulous comparisons of texts and a great many historical facts. Though he does not always carry conviction his meticulously elaborated theory cannot fail to impress other students. However, the question still re-

mains whether an art form can develop in a small region and from there conquer Europe in a relatively short time. Furthermore, Walloon influence of such crucial importance is conceivable only if other fields of folk culture showed a similar effect. However, research has so far demonstrated only minor influences in one other field of Hungarian folk culture, namely in viticulture.

Vargyas attempts to determine the place of the ballad among folk and literary art forms. He describes how the ballad replaced the lay and goes on to outline a social process within which the lay did not satisfy demands any more and where the prevalent outlook of the rising new genre was radically different from that of the past. Such new features were the psychological view of man and the description of his behaviour in social situations. The heroes of ballads are not mythic supermen, and the events that happen with simple, everyday people are not battles with miraculous beings but clashes arising of the relationships and social positions of men. These novelties, however, "do not mean that every characteristic theme in the ballad is something entirely new that has never existed before" (p. 33). Many themes were taken over from other genres because the ballad "was a suitable vehicle for expressing new ideas from the outset" (p. 33). Vargyas examines the ballad's ties with other art forms, folk-tales, novellas, legends, and argues that its most important literary precursors were the *chanson de toile*, resp. the *chanson d'histoire*.

In the second chapter the author explains his method of comparison which is at the same time a brief summing up of his aims as a scholar, and the enumeration of the traditional questions to which he tries to find answers. "We can make order in the jumble of similar phenomena among different nations if we determine the origins of these facts, the routes of their spreading, and the changes involved in their adoption; their knowledge will provide us with keys to such essential questions as the reason and place of the emergence of themes, the social prerequisite of their further spreading, the psychology of their changes, the nature of national particularities, and indeed, even the poetic essence of the ballad itself." (p. 37)

Vargyas believed that his chief task was "the comparative discussion of all Hungarian ballads" (p. 51); he tried to show the route of dispersion of individual ballads by means of accurate text comparisons, and thus he determines the international connections of Hungarian ballads. As I mentioned, in these international connections the French impact was the most important: Vargyas looked at the old ballads and determined which had been taken over from the French. He indicated precisely which European nation knew which Hungarian ballad, the possible route of dispersion and likely centres. Vargyas thinks that the changed socio-economic order was responsible for the rise of the ballads: in his book he gives a suggestive description of the new conflict situation in society due to the introduction of the three-field system, improved farming conditions, money rents, etc. etc., as reflected in peasant culture. The author believes that the ballad is a peasant creation: he supports this thesis with many arguments. This view is in opposition to many, especially German, students of the ballad who, on the basis of Danish, and in general Scandinavian, ballads considered it an art form of aristocratic and literary origin. Vargyas devotes an entire chapter to the Danish ballads and proves that the collection containing them cannot be considered a collection of ballads only since there are many texts of other genres besides ballads, and hence the book is in itself unsuitable as a basis for a theory of the ballad. The ballad is the result of the joint creation of peasant communities and its features are identical with other kinds of folk poetry: the tone is impersonal, they are man-centred, dialogue and gestures are frequent.

The geographical distribution of Hungarian ballads does not involve substantial dif-

ferences in quality, Hungarian ballads are homogeneous but the chronological groups reveal essential differences in tradition, stylistic evolution and the origin of different players. The main themes of Hungarian ballads are: love (marital and extra-marital), family problems, ordeals (testing loyalty, affection, or tenderness) conflict between the rich and the poor, violence, the abduction of women, suicide to protect chastity. The supernatural, and battle or sieges are absent from Hungarian ballads. Bringing to bear similar viewpoints he surveyed the entire European material and studied the styles and themes that characterized different nations. Many detailed conclusions are reached and an essential one: that the ballad was most pure and its features most finished where it completely superseded earlier lays. These regions were England, France, Germany, Northern Italy, Western Slav areas, and Hungary. At the extremes earlier forms survived and coexisted with the ballad—in these regions the ballad never reached such heights.

I should have liked to have seen a number of conceptual definitions which I consider important. Having read his book I have a clear notion of the author's idea of the ballad, but I should have liked to read also his definition of the combination of different genres in the Hungarian ballad. I would have a better understanding of the classification "ballad-like in form, not in content," and "ballad-like in content, not in style," (p. 115) if Vargyas had defined "form" and "content" as used by him.

Vargyas's work, considering the high standard of the analysis of both texts and tunes, is a most valuable result of a uniquely ambitious scholarly enterprise. The great quantity of material in the second volume will serve as an indispensable source to students of the ballad in years to come. Translation into other languages would be useful and necessary so that material available in no similar work should soon become an organic part of international scholarship.

ÁGNES SZEDERKÉNYI

TWO BOOKS ON HUNGARIAN AGRICULTURE

ECONOMIC STUDIES ON HUNGARY'S AGRICULTURE. Edited by Iván Benet and János Gyenis. Academy Publishing House, Budapest, 1977. 194 pp.; SOCIALIST AGRICULTURE IN HUNGARY, by Ernő Csizmadia. Academy Publishing House, Budapest, 1977. 179 pp. 62 tables. (Both in English.)

The first volume contains nine studies, four on the general conditions of Hungarian agriculture, and five dealing with cooperative farms which account for three-quarters of the country's agricultural production. Although the methods vary from author to author, their goal and outlook were the same. They provide much information, thoroughly analyse the phenomena they had observed, and deduce generally applicable conclusions. The introductory study was written by Academician István Friss; he offers a clear picture of the complex situation of Hungarian agriculture, and designedly presented facts which would help readers follow the other essays easily.

Ernő Antal Tóth wrote about "Productive Factors in Hungarian Agriculture." He examined some interesting topics: the features characteristic of agricultural devel-

opment in densely and sparsely populated areas. His arguments are convincing, although we can imagine the difficulties he encountered: in establishing the percentage of the economically active population working in agriculture in a given country, it is not easy to find one's bearings among the figures built on diverse statistical bases. Nowadays there exist many different interpretations in agriculture: some disagree even as to the boundaries of this science and its connections with research, training, the manufacture of production means, or even processing.

In his article "Productive Factors in Hungarian Agriculture" Ernő Antal Tóth makes some interesting remarks about the evolution of producers' and consumer prices and the price structure in general.

Gábor Szabó discussed "Certain Questions Related to Land Economics in Hungary's Agriculture", and tried to give answers to questions such as who does the land belong to, who cultivates it and how, and explain things in a historical perspective. He did not shirk such much-debated issues as, for instance, the ideal and material evaluation of land, especially in a socialist society. In agriculture, land and farmer cannot be separated from each other.

Zsuzsa Orolin, in her study "Hungarian Agriculture and Problems with the Supply of Labour", reveals the labour situation with the help of carefully selected data. The problem is universal: the decrease in the number of manual workers, the need to harmonize technical progress with the level of competence of the workers, the shifts and manpower transfers between agriculture and adjoining sectors (processing, transport, storage, etc.).

Iván Benet in "The Role of Capital in Hungarian Agriculture" transcended the narrow limits of pure agriculture and extended his argumentation to the entire sector of food economy, especially in attempting to project the investment/yield ratio into the past (1950–1970) and into the future (1985).

The second part dealing with cooperative farming begins with the well-structured essay of Béla Csendes: "Characteristic Features of Cooperative Farming." He enumerates the characteristics of cooperative farming, discusses the relationship of cooperative farm and state, reports about a much-debated problem, the monetary interest of members, and deals with methods of management, organization, and control. He also goes beyond the individual cooperative and examines the possibilities of associations, larger cooperatives, and other relationships.

The editors believed, and rightly so, that the above topic deserved a special treatment. "Cooperation in the Hungarian Food Economy" by Magda Csizmadia takes up the subject where Béla Csendes has left it. With a clever twist, she shows the rights and duties of the individual cooperative from the viewpoint of association. She outlines also the integration of associations into higher systems, and ultimately into the system of the national economy.

Ernő Antal Tóth, with his study on "The Place and Role of Household Plots and Auxiliary Farms in Socialist Agriculture," tackles a "delicate question." These small-scale enterprises represent but a fraction of the total agricultural area, yet produce a substantial proportion of agricultural products—especially in horticulture and animal husbandry. How did this increase in productivity come about? What is the role of such farms in public supply, in leisure time activity, in rounding off people's incomes? What is their relation to the large-scale socialist enterprise? These are the questions answered by the author.

"Special Farming Cooperatives in the Hungarian Cooperative Movement" by János Gyenis explains the reasons for special cooperatives (lay of the land, soil conditions, plantation, etc.). Their structure is a mixture of individual and collective farming, of individual production methods and large-scale collective procedures, with coordination of purchase and marketing activities.

Miklós Hegedűs discusses the "Transformation of the Structure of the Food Economy and the Main Tendencies in the Evolution of its Production Relations"; this is the last study in the book. The author discusses the prospects for Hungarian food economy based on predictions and expected structural changes. He makes some remarkable statements about the interdependence and association of agriculture and food industry.

The individual studies are independent elaborations of selected yet loosely interrelated topics. The different styles and original concepts of their authors make the book especially interesting, even though some statements are open to debate. These economic dissertations are not addressed to experts only, but to all those who follow with interest new developments in the vast field of agriculture.

Writing an interesting technical book is by no means an easy task. Ernő Csizmadia managed well; firstly, I think, because the subject itself is interesting, and secondly, because he wrote it up both with expert knowledge and enthusiastic vigour.

Impetuous economic development in the last thirty years is especially conspicuous in agriculture. In the past the means and methods of agricultural production had not changed for centuries; the radical turn happened quite recently. We can state without prejudice that Hungary shared in the general upswing. Let me cite only one, maybe a slightly grotesque, example: one of the last draught animals, the buffalo, has recently been preserved and placed in a nature reserve, and this in a country where a few decades ago the bulk of tractive power had been provided by the horse and the ox. Csizmadia describes how the semi-feudal Hungarian agriculture of thirty-odd years ago has reached the level of overwhelmingly mechanized production, and the characteristics and trends of further development. Hence I feel that the title of his book is somewhat misleading, because he gives information not only about socialist agriculture: he examines the source, direction, and perspective of a broad process of development, the reciprocal impact of social and economic phenomena. He looks back on the period between the two wars, discusses the epoch-making land reform of 1945, and explains the socialist transformations of subsequent years. Naturally, he must answer a number of questions often put to us by foreigners with well-intentioned curiosity or sincere scepticism. The author explains also very clearly why it was necessary first to distribute, then to concentrate the land, and how the principles were applied in practical execution.

The later chapters analyse the conditions of production, consumption, and public supply. Here, of course, the author had to transcend the narrow, conventional concept of agriculture and include food economy in general.

Nobody would question today that we must re-evaluate some older concepts. At the present state fo the scientific and technical revolution agriculture cannot isolate itself from other sectors such as utilization, processing, and marketing. This applies especially to large-scale socialist agriculture which entails a community of interests with the food industry. Even theoretically no sharp dividing line can be traced between them because on a certain level it becomes impossible to ascertain where individual processes and phases of work belong. In sugar production, for instance, there is a community of interest between the sugar-beet producing farm and the sugar factory. This helps develop the correct outlook with emphasis on the end product: i.e. the main question is not how many tons of sugar-beet the farm has delivered or the factory taken over but rather the quantity of sugar produced on one hectare of land. With this in mind the author presents the individual sectors sys-

tematically, and leaves the reader to deduce his own conclusions.

The author is also on familiar ground when he describes the complex interrelations of economic activity. He orients the reader with scholarly thoroughness and clarity in planning, state regulation, price structure, taxation, state collection of accumulation, subsidization, wage system, and income share.

He draws an interesting parallel between state and cooperative enterprises, and shows with the help of relatively few data their similarities and differences, from ownership to human relations. He devotes a separate chapter to economic associations and cooperations. In this area he moves inevitably on the borderland between present and future, and his argumentation radiates dynamism. He tries to approach and explain the phenomena consistently in a dynamic way.

By way of reproach we would say that Csizmadia is to blame for his inability to treat his subject with the cool indifference that befits a technical book. I feel, however, that we should not take his bias amiss. Since his early youth he had been active in the tremendous work of raising Hungarian food economy to its present level. He has served the cause with words and deeds, and he continues to serve it as a member of the Academy, Professor and Dean of the University of Economics, and as the respected member of many professional and social organizations. While reading his book one feels that the path from land reform to the present vertical integration was long and thorny, with many interesting turns and successes. And though there had also been failures, obstacles, and difficulties they could never discourage him or diminish his vocation. This book is also the review of a career closely connected with agriculture. Sometimes the author's personality shines through the economic exposés, dry factual data, and scientific argumentations, although he tries to remain always in the background. This makes the text more vivid; the data come alive and align themselves with a convincing force. There are not many such books in this speciality.

PÉTER SÁRKÖZY

ARTS AND ARCHEOLOGY

FERENC FÜLEP

THE 175 YEARS OF THE HUNGARIAN NATIONAL MUSEUM

The Hungarian National Museum and Széchényi Library, this outstanding institution of the cultural and scientific life in Hungary, is 175 years old. Its establishment had been one of the early initiatives of the Hungarian "reform movement" which, under the impact of the Enlightenment, had evolved as a reaction to Habsburg oppression and strived at the preservation and modernization of the Hungarian language and national culture. The founder of the Museum, Count Ferenc Széchényi, a progressive aristocrat and father of István Széchenyi,* had been a collector of books and antiquities pertaining to Hungarian history. In 1802 he offered his collection to the nation. The Museum opened in 1803 in the Budapest (then: Pest) Monastery of St. Paul. The Hungarian Diet of 1807 ratified the founding of the new institution.

After many vicissitudes the collections finally found a permanent place in the centre of Pest in the neo-classical building built between 1837 and 1846 as designed by Mihály Pollack, an outstanding architect. Meanwhile two large collections had been added: books and artifacts of Hungarian cultural history purchased from Miklós Jankovich, and 192 paintings by foreign artists from the collection of János László Pyrker, Archbishop of Eger; the latter has become the basis of the Art Gallery, the present Museum of Fine Arts. The National Museum opened in its new home in 1846, but its work was soon interrupted by the outbreak of the 1848–49 War of Independence. The building itself and the surrounding park were the scene of important events in 1848: a mass meeting there on March 15 was what started the revolution, and the first elected Hungarian parliament held its meetings in the Museum. During the hard times following the Hungarian defeat in 1849, the Museum was protected and supported by community initiative. A nationwide campaign was organized to create the Museum Garden: fund-raising activities included concerts by Ferenc Liszt and Ferenc Erkel.

In the second half of the nineteenth century the Museum was headed by scientists of European repute such as Ferenc Pulszky,* Flóris Rómer,** and József Hampel.*** They worked in two directions: on the one hand they elevated Hungarian archaeology to European rank and as an acknowledgment of this the 8th Congress of Anthropology and Palaeo-

* No spelling mistake: the father spelt his name Széchényi, the son Széchenyi. (Ed.)

* Ferenc Pulszky (1814–1897), envoy of the Hungarian government in London during the War of Independence, became an archeologist during his emigration in Italy. Director of the HNM between 1869 and 1894.

** Flóris Rómer (1815–1889), archeologist and art historian.

*** József Hampel (1849–1913), archeologist, professor at Budapest University.

Archaeology was held in Budapest in 1876; and, on the other hand, they were active in preserving the archaeological finds, and in establishing museum associations which became the nuclei of museums in the province.

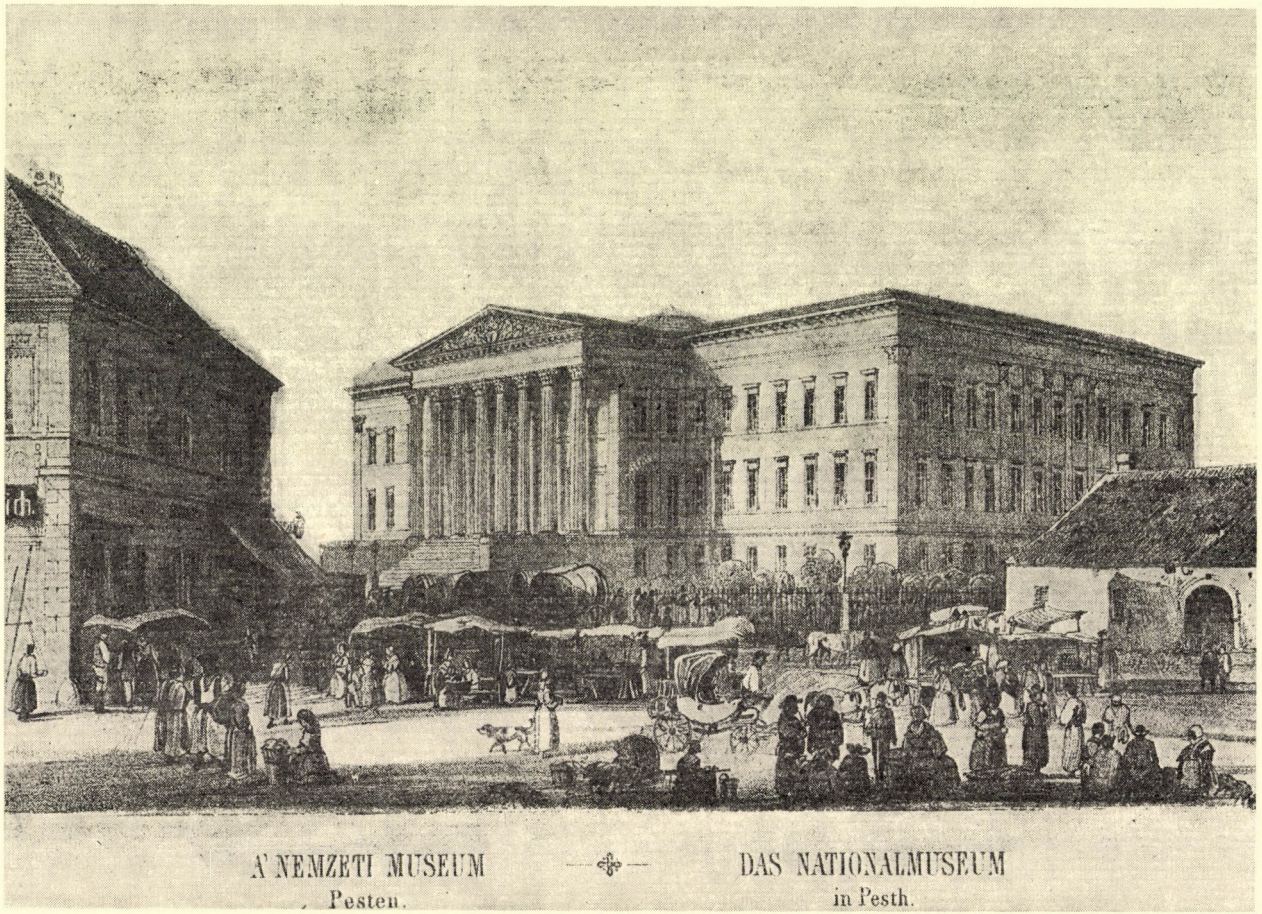
In the second half of the nineteenth century a process of specialization took place, some large collections were detached to form the basis of new museums: the Ethnographic Collection established in 1872 was the first step towards the later Ethnographical Museum; in 1873 the Museum of Applied Arts also formed an independent unit. In 1870 the state purchased the Esterházy collection, completed it with the collection of Bishop Arnold Ipolyi, and opened the National Picture Gallery in 1875, which became later the Museum of Fine Arts. Another picture gallery containing the works of Hungarian artists became the precursor of the National Gallery.

The National Museum celebrated its centenary in 1902; but in those years museums in general, and the National Museum in particular, became markedly introverted and were unable to find a wide social basis of support, they worked more or less in isolation. The National Museum tried to overcome this during the short existence of the Hungarian Republic of Councils in 1919, when all treasures of art were placed under public ownership, and an up-to-date reorganization of Hungarian museums was serving the access to culture of the masses. These objectives, were to be realized however, only thirty years later. During the siege of Budapest at the end of the Second World War the Museum suffered serious damage and some of its collections perished. The first task after the war was rebuilding of the Museum and the safe placing of its collections. The exhibition commemorating the centenary of the Hungarian War of Independence (in 1948) was the first of its kind which gave an authentic picture of an important period of the history. The large number of visitors—over one million—was evidence of the people's growing interest in history.

In 1949 Law Decree No. 13 of the Presidential Council laid the foundations of socialist museology. It determined the role of museums in Hungarian society building socialism and their tasks within the country's cultural policy. All museums, except the ecclesiastical collections, were placed under state control. The decree stipulated, moreover, that archaeological finds and art monuments were state property, that finds had to be reported, and that protection extended also to private collections. By this decree some specialized collections of the National Museum became independent museums: this applied to the Museum of Fine Arts (from which in 1957 the Hungarian National Gallery comprising the works of Hungarian artists was detached), the Museum of Applied Arts, the Ethnographical Museum, the Museum of Natural Sciences, and the National Széchényi Library, which had also been part of the National Museum.

Since then the Hungarian National Museum has developed as an institution of archaeology, history, and cultural history. Its collections include the archaeological and historical materials of the peoples who had been living on the territory of Hungary from the Palaeolithic age to our days. The objects, finds, historical, cultural, and artistic materials of Hungarian history have their special place in the collection. The National Museum also has a numismatical collection, weapons, textiles, goldsmithery, historical portraits, engravings, a photo collection, etc.

Since the liberation of Hungary in 1945 the Museum has been collecting the artifacts, tools, instruments, household equipment of the working people. Excavations have been conducted on the sites of former Hungarian villages that perished in the Middle Ages; the archaeologists reconstructed the layout of these settlements, the emplacement of houses and streets. They



Rudolf Alt: View of the National Museum; lithograph, ca. 1847

Zsuzsa Erdőbáti

also found valuable material with which to reconstruct the life, economy, and religious beliefs of the rural population in the Middle Ages.

Earlier the National Museum collected artifacts only up to the second half of the nineteenth century. The new rules extended the time limit, and prescribed the collection of everything up to the present and thus illustrate the history the life of the country in our age. In the last few decades the Museum made substantial progress in the collection of new objects—the whole collection amounting to almost 900,000 items.

*

The staff members of the Museum base their diversified scientific activity on these collections. László Vértes, an outstanding archaeologist, found in Vértesszőlős the oldest pre-human skull-bone in Europe.* The results of this and other excavations were worked up in a number of monographs and theses. Without aiming at completeness, here is a list arranged by themes: the Neolithic or Copper Age cemetery of Budakalász (with a unique find: the clay model of a carriage); the neolithic cemetery at Alsónémedi (with cattle burials); the history of the settlements in Eastern Hungary in the Bronze Age; the early Iron Age tumuli at Szalacsak; the Scythian remains in Eastern Hungary and in the region between the rivers Danube and Tisza (including a Greek hydria found in the cemetery of Ártánd); the fortified Celtic settlement on the Buda hills, the Roman Camps at Dunaújváros, Almásfüzítő, Százhalombatta, and Nagytétény; the excavation of the Roman fortifications in the Danube Bend, the Roman towns in inner Pannonia (Ságvár, Heténypuszta, Pécs); the finds from the Sarmatian period, Hun and Germanic cemeteries and settlements, Avar settlements and burial places; the excavation of the Slav settlement at Zalavár; the exploration of burial grounds in Eastern Hungary, the excavation of the medieval royal residence in Esztergom*, the excavation of devastated medieval villages (Tiszalök-Rázompuszta, Túrkeve-Móric, Doboz, Kardoskút); the discovery of the crypt of Feldebrő; the monuments of the Ottoman rule in Hungary, the excavation around the Rákóczi Castle at Sárospatak, etc. The National Museum was also responsible for the large-scale excavations which accompanied the construction of the dams of the Tisza river resulting in the exploration of the history of settlements in that area.

* See NHQ 22

The members of the Museum's staff participate in various endeavours sponsored by the Hungarian Academy of Sciences, they have been and are contributors to a number of scientific publications. The Museum itself publishes two series of "Archaeological Bulletins." Its collaborators regularly participate in scientific congresses in and out of Hungary. Lately they have been contributing to scientific organization at home by functioning as consultants to provincial museums. The restorers of the Museum worked out and introduced new techniques, transferring their know-how to the experts at provincial museums.

*

After the liberation the museums changed their function radically. The formerly quiet and isolated National Museum became a much visited and lively establishment. This was mainly due to its new policy on exhibitions, based on a Marxist view of history. The first permanent archaeological exhibition of this type opened in 1950, and was followed in 1952 by another permanent exhibition on the history of Hungary from the ninth century to our days. These permanent exhibitions have since been rearranged several times. The Museum's special exhibitions are usually connected with some important anniversary in Hungarian history: as mentioned before, there was exhibition in

* See NHQ 68

honour of the centenary of the 1848–49 War of Independence in 1948: the exhibition on the 250th anniversary of Ferenc Rákóczi's War of Independence in 1953; another exhibition in the same year celebrated Lajos Kossuth's 150th anniversary; in 1956 an exhibition commemorated the 500th anniversary of the battle of Nándorfehérvár (Belgrade) against the Turks; in 1972 an exhibition commemorated the 500th birthday of György Dózsa, the leader of the peasant war of 1514, another Rákóczi exhibition in 1976 commemorated the 300th anniversary of his birth. Large crowds have inspected the Museum's treasures in gold never before shown to the public: the golden stags of the Scythians, the treasures of the Avar princes, of King Matthias, masterpieces of the goldsmith's art of the sixteenth-seventeenth century. Since 1945 seven million people have visited the Hungarian National Museum.

The Museum helped to arrange many exhibitions abroad: (1966, Paris: Ten Centuries of Hungarian Art; 1970, Cracow: Polish–Hungarian Historic Relations; 1971, Moscow: Thousand Years of Hungarian Art; 1972, Rome: Hungarian Art from the 10th to 17th Century). Some exhibitions were organized by the HNM itself (1966, Prague, Nijmegen; 1968, Krefeld, Munich; 1969, Moscow, Leningrad: "Pannonian Art in the Roman Age"; 1968, Rodosto, Turkey: "Rákóczi's Freedom Fight, Hungarian–Turkish Relations"; 1971, Vienna: "Prehistoric Idols"; 1975, Stockholm, Göteborg: "Huns, Germans, Avars"; 1977, Japan: "Hungarian Goldsmith's Art from the 10th to the 19th Century"). The Hungarian National Museum received many guest-exhibitions in exchange: "Czech–Moravian Ceramics from the 11th to the 16th Century," exhibited by the Narodni Museum of Prague in 1969; "Weapons and Warfare from the 11th to the 17th Century," exhibited by the Berlin Museum für Deutsche Geschichte in 1972; "Ancient Culture and Art on the Northern Coast of the Black Sea," exhibited by the Moscow Pushkin and the Leningrad Ermitage Museums in 1975; and "Russian Handicrafts in the 16th–20th Centuries," exhibited by the Moscow Historical Museum in 1977.

The Hungarian National Museum occupies an important place in international scientific life. In 1962 the Unesco review *Museum* devoted a special issue to Hungarian museums and gave a detailed account of the methods of arranging exhibitions in the Hungarian National Museum. The institution maintains relations with approximately 500 museums, scientific institutions, and libraries in all parts of the world.

AURÉL BERNÁTH'S AND VILMOS PERLROTT-CSABA'S PAINTINGS

I.

Aurél Bernáth's first paintings appealed to the Germans—witness the enthusiasm of Julius Meyer-Graefe. The French, however, were less responsive. From this two things become obvious: on the one hand, that his pictorial interpretation was derived from Expressionism. On the other hand, that Aurél Bernáth's works fall short of the peerless refinement of colour and form the Mediterraneans are capable of. They fall short of the carefully measured-out equilibrium of calm and intense emotion for which Marquet and Bonnard may be cited as examples, if only by reason of their kinship

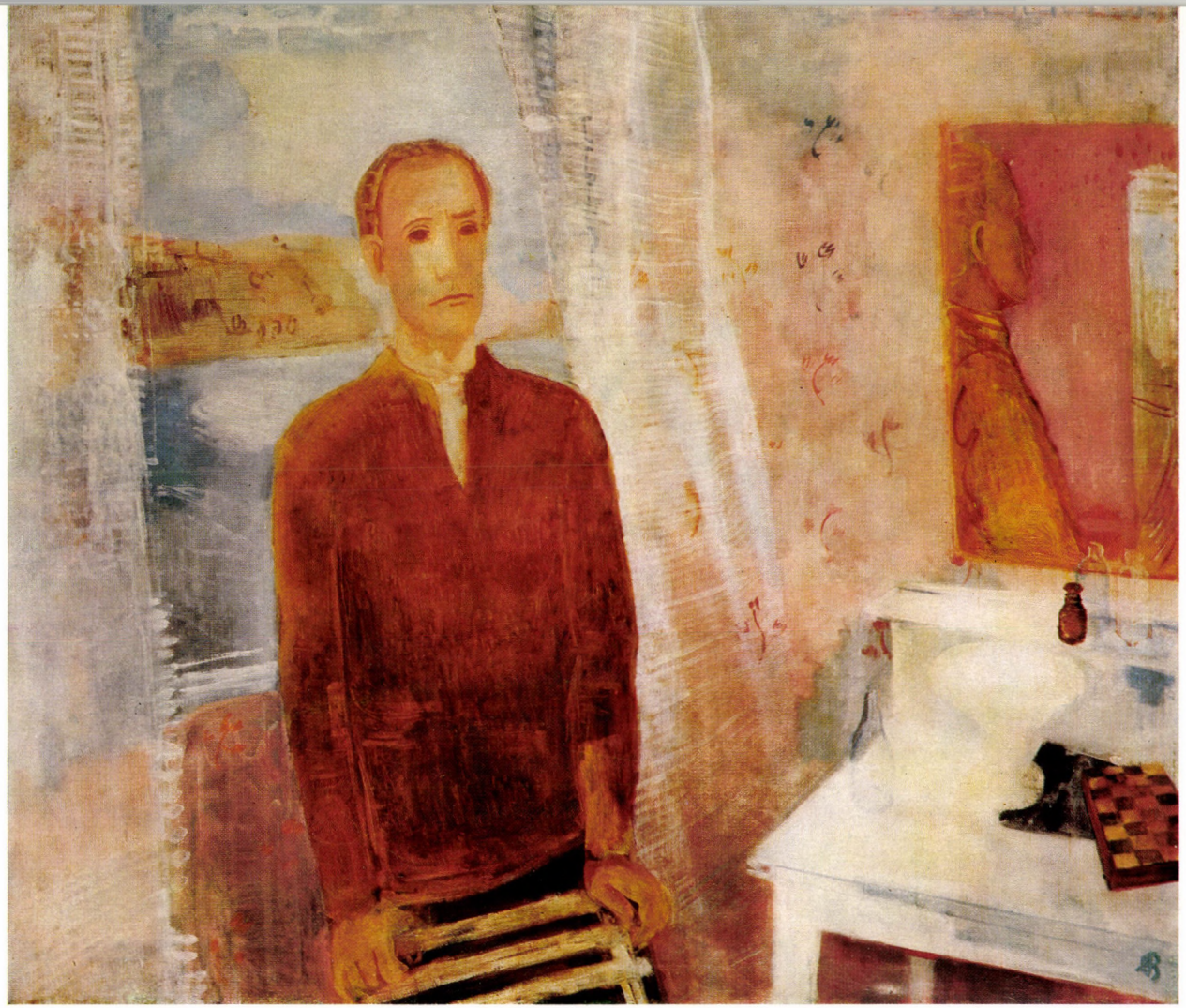
JÁNOS ENDER:
COUNT FERENC SZÉCHÉNYI (1822)

János Karáth

THE MONOMACHOS CROWN *(about 1042–50, gold and cloisonné enamel).*
According to the traditional interpretation, the crown was sent as a gift to Hungarian King András I. (1046–61) by the Byzantine Emperor

János Kar

urtesy National Széchényi Library



Alfred Schiller Corvina Press

AURÉL BERNÁTH: SELFPORTRAIT IN A PINK ROOM (OIL, CANVAS, 130×150 CM, 1930)

Alfred Schiller Corvina Press

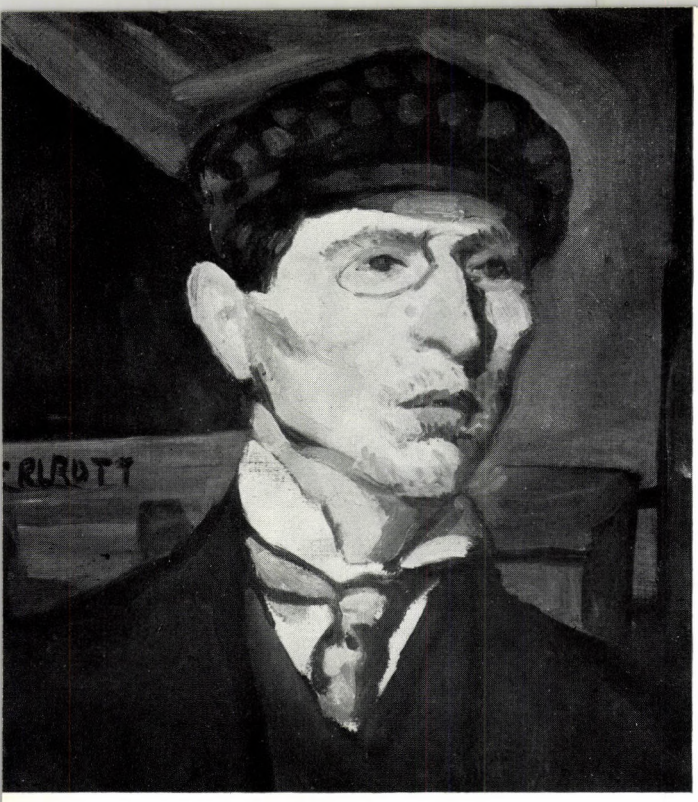
AURÉL BERNÁTH: MORNING (OIL, CANVAS, 130×150 CM, 1927)

István Petr

AURÉL BERNÁTH: SUNSET WITH A STORK (OIL, CANVAS, GOLD FOIL, 73×46 CM, 1976)

Judit Magyar

VILMOS PERLROTT-CSABA: STILL LIFE WITH LAMP AND LEMONS
(PAPER, TEMPERA, 80×60 CM, 1917)



VILMOS PERLROTT-CSABA:
SELFPORTRAIT
(OIL, CANVAS, 47×45 CM,
1907)
Judit Magyar

VILMOS PERLROTT-CSABA:
PORTRAIT OF SÁNDOR ZIFFER
(OIL, CANVAS, 100×80 CM,
1908)
Judit Magyar

with Bernáth. They fall short, because the artist does not even aspire to it, because to feast his eyes on the wonders of the world is not his real purpose.

If we could see once more his first significant landscape, destroyed during the war, the symbolical and self-revealing *Beast* (1924), we would be reminded of Franz Marc. Conversely, if we could, after this, set side by side the works of the twenties, it would also become manifest that Bernáth has continued this great but ephemeral promise. Ten years later, in the mid-thirties, the tension dissolves: the mood becomes more relaxed, the theme also changes. Some fifty paintings and countless drawings and water-colours out of this first half of Aurél Bernáth's work, have been consumed by fire during the siege of Budapest. The second half of his life-work belongs to the period after 1945; he taught at the Budapest Academy of Fine Arts, where until 1972 he has tutored several generations of painters. He is not only an effective teacher, but also a man of literary talent. His more than half-dozen published books swell the number of those written about him: for Bernáth's writings are, as a matter of fact, about himself. Lyrical reminiscences from his childhood, about his birthplace, the Pannonian scenery, about seeking his ways as a young man, about his self-awareness. Narratives of his wanderings abroad. Memoranda about his friends. Diary fragments. The composed quality of his terse observations and the ever-present dramatic element often verge on the poignancy of the prose poem. As for his writings on art: whoever he speaks about, whether it be Leonardo or the moderns, Aurél Bernáth gives us the most exact portrayal of his own character.

It was, however, not only his students who disseminated his views well beyond the walls of the Academy of Fine Arts, Aurél Bernáth became one of the buttresses of the official policy on art in the sixties. The position he adopted against non-representational art inspired confidence among the cultural leadership. The fact that he had invariably laid the emphasis on quality lent weight to his words.

I wonder if this much will suffice to make it clear that at the present time it is impossible to write without bias about Aurél Bernáth: that this artist, whose personal radiance, intellect, and the individual stamp of his painting have penetrated Hungarian art through and through with their influence —and who today, at the age of 82, remains a creative artist—arouses with his works, words, and deeds wither approval or censure in his contemporaries.

The exhibition mounted in Tihany, if only because of a lack of space, could have no other design than to allow an insight (a bird's-eye view) into this immense production, choosing from the "finest works of his *œuvre*"—in the words of the introduction to the catalogue. The 32 pictures presented cannot form the basis of a summary evaluation. A few years earlier, in 1972, the painter had a far more significant one-man show. In spite of this, nobody is willing to mark out his place in the history of art, for his figure is surrounded by enthusiasm and resentment, veneration blind even towards his infirmities, and censure unmindful even of his virtues.

The stern judgement of his critics, even unformulated, in this: that in Hungary, where politics and art have become deeply interwoven, one may not at the same time affect the official opinion and show impartiality, one may not play a political role by means of words and pictures which the artist claims to have created in the service of the pure aesthetics.

This attitude is not only a product of the epoch, it also stems from Bernáth's mental frame. In his paintings an easily discernible contrast strains, between the world and the Ego albeit his work strives precisely to amalgamate these two.

Of course, we are interested only in the pictorial exteriorization of this process. In the twenties, much as later on, Bernáth paint-

ed mainly landscapes and still-lives. Aside from his numerous self-portraits, he scarcely has a real portrait in his entire *œuvre*. Even among his still-lives only rarely do we light on one which does not reveal in the background an open window, a mirror displaying the gleaming reflection of a vista, or at least a drawing fastened with a pin as a reference to the scenery, to space. That is how he strives to express more through the objects than they suggest. He is not primarily concerned about the forms of the flowers, the violin, the chess-board, but the human feeling which has impelled him to single out these objects. "It is, however, no small task to make clear the mystical quality of the speech of objects, and how potent an emblem of our lives this speech can be" —as he himself has expressed it. The denuded dismalness of the screenless lamp with its bulb turned awry (*Morning*, 1927–28), the desolate metal-frame of two chairs tipped against the table (*Autumn*, 1927), the coldness petrified into stone of the ancient Nike statue (*Still Life with Nike*, 1928) are indeed, heart-constricting works. And they become especially so if measured by the perspective of the drawings hanging on the wall. What is characteristic of Cézanne's paintings applies to those of Bernáth as well, that his still-lives too are landscapes, but even on his landscapes he seeks the immobility of still-lives.

On the painting *Riviera** (1926–27), which he regards as his first work, "because it is from its completion that I have counted myself a painter," the thirty-year-old artist created his own world. It is, to all intents and purposes, an ideal landscape, since Bernáth has combined it from two experiences: from the prospect of the sea glimpsed at Nervi, and of a vision of the distant rocky wonder of the Alps. He has arranged his composition on two planes that stand out in sharp contrast to each other. The esplanade of the foreground painted in a pink glimmer runs with an abrupt, all but grotesque foreshortening towards an inhospitable rocky fragment looming on the side. The narrow esplanade is divided off from the background by a thin railing, yet there is nothing to connect it with the wide expanse of air and water. This mode of design, i.e. no link of any kind between the background and the foreground, is observed by the painter for many years, and even if it is not his exclusive mode, the tension resulting therefrom is one of the chief motifs of his paintings. Naturally, it is on his finest paintings, the window or mirror motifs of the twenties, that this tension becomes most obvious. The playfulness of the serial transposition of a picture within the picture, of art within art is eclipsed by the stern gravity of the studied arrangement of object and cuttings. The *Self-Portrait in a Pink Room* (1930) is a matter-of-fact introduction: here I am, the lank and grave painter, that is my room, all that matters to me from the material world is what the mirror above the wash-stands reveals: the canvas. This is a closed world, but the muslin-curtain on the window swishes upwards and, as on so many paintings of his, it affords a peek at a distant landscape. Even where the frame of the window or the mirror is absent one feels a boundary, owing to the contrast between the massively fashioned blocks of the foreground and the dissolving grace of the distances. On the paintings entitled the *Lake of Starnberg* (1926), the *Winter* (1929) and the *Landscape with a Bouquet of Jasmin* (1938), now the sheet of water extending below the houses, now the moths flying in from the blackness of the night, now the snow-bound hills or later the mornings opening into the blues of Lake Balaton, all confirm that these motifs borrowed from reality are considerably idealized. "I have in mind some pantheistic image of the world, free from events, only the world and independent human emotions should be entwined with the scenery—a great prose poem—it is something like this I am thinking of."

* See NHQ 50

Still, this post-Expressionist scarcely ever employs any device to transform reality. Rather it is a highly restrained shaping of images that is characteristic of him, the design modestly hiding behind the patches of colour, and a virtual lack of definition. It is, mostly this kind of painting that approaches the border regions of insignificance, since each stroke has to be sensitively premeditated for the tension to sustain the message. When the proportion of one patch or the other is different, the radiance comes to an end.

The paintings with the windows and cuttings are succeeded, in the thirties and the forties, by figures set in the landscape. (*Girl Going to the Harvest Festival*, 1932; *Longshoreman*, 1932; etc.) The artist continues to exploit the contrast between background and foreground, but the intensity of his pictures lessens. Was it for this reason that he reverted to the cuttings? (*Black Badacsony with Alice*, 1948; *Woman with Her Child*, 1938–39; *Alice on the Balcony*, 1941, etc.) Bernáth, by reason of the more dissolved strokes of the brush, the greater fidelity to the spectacle, does not attain the depth of his previous pictures. The anxiety or the mood giving rise to anxiety have dissolved. In the sixties, the painter makes monumental panels, mural decorations, with no apparent concept of wall-painting, as far as can be judged from the loosely organized composition, fashioned without any design. Only craftsmanship, an unequalled taste, and an exquisite vision display their powers —but even that is no small achievement.

Of the late pieces, at the Tihany exhibition, it is likewise not the panoramas and vistas that are engaging. Not *Ice-drifts on the Danube** (1963), nor *London* (1962–63). Bernáth painted his small canvas entitled *Morning at Lake Balaton* in 1973. It was without any special effort at naturalism that he united in large patches the gradations of two or three colours—but gradations picked with what perception. The opponent of abstract art has created a semi-abstract painting? No—the forms still suggest something: a landscape with a dark figure, and above the mirror of the water, a heavy cloud is perched in the bright blue expanse. Its meaning becomes clear on the painting next to it; in the rock-bound gulch figures merge into one another; faltering shades move, standing above the crest of a hill, and on the left-hand side perches a white-feathered mythical bird, a stork, while on the right the setting sun is seen: *Sundown with a Stork* (1976). The stork, the bird that migrates every winter to the South, is a distinguished denizen of the Hungarian scenery. Thanks to the legends, its exotic character is associated with birth-giving, its return from year to year somehow denotes the renascence of life. Bernáth knew full well, why he entitled one of his latest books *On Storks, Helga and Death*, and why it revolved around the themes of that strange migrant, of a woman, and death.

"It is as if I had painted them yesterday," writes the painter about the pictures of the twenties, and in all conscience, his style, the formal solutions, the brushwork and the treatment of colours have changed comparatively little in the course of years. So much the more the experience they impart; from anguish to a relaxed poise, from weariness to craftsmanship, it has undergone a good many variations. Is it embitterment or indifference that has enabled him, after long years, to confront himself once more—the answer to this will be given by posterity.

* See NHQ 50

II.

Vilmos Perlott-Csaba has been dead for twenty-two years. He lived to an old age, a member of the generation which, at the beginning of the century, came under the magic spell of the luminaries of Impressionism; yet a generation which being much younger than the Impressionists, was seeking ways leading away from Naturalism. Perlrott-Csaba received the first serious stimulus at

Nagybánya, the Hungarian Barbizon, whence he went to Paris in 1905; he brought back—as did a few of his companions—the tidings of modern art, provoking considerable stirrings in the Arcadia of Hungarian painting. In Paris Perlrott-Csaba had familiarized himself with the recent trends—after a brief period of study at the Académie Julian he became one of the first students at Matisse's school at the rue de Sèvres, as far back as 1907. He was a favourite student of the French master. From that year on he had regular exhibitions in Paris, Nice, Brussels, and subsequently in Cologne and Hamburg. He has been all over Europe, yet he has not lost touch with Hungary. His outstanding faculties, above all his sense of colour, made him the most promising Hungarian painter of the period. From the early twenties onwards he worked at Szentendre every summer, yet spent a lot of time in Paris. He might have become a pre-eminent member of the École de Paris.

The fact that he did not become one after all can be explained, aside from the manipulative powers of the art trade, by the circumstance that Perlrott-Csaba, in the French *milieu*, struck heavy chords with his alien art. For all his modernism he was more attached to nature than the stylizing Modigliani, the restless Soutine, or the Surrealists hovering above the real world. For this same reason, abstraction too was alien from him. "I am a man strongly attached to the earth. Over and over again I manage to wrest myself from this restriction but then, all but yearning for it, I resume it afresh of my own accord. If I turned away from it by force I would have the feeling that I have cut off my feeding roots."

His adherence to nature is not only the creed of Perlrott-Csaba, but at the same time his profession of allegiance to Hungarian painting, for up to the mid-thirties being bound to reality is characteristic not only of Perlrott-Csaba, but of all his contemporaries and compatriots. His work, drawing on the traditions of Hungarian painting and organically connected with it, should be appraised in relation to that generation.

Thus one may raise the timely question why, in spite of this, no comprehensive work has appeared on Perlrott-Csaba, he has not yet been the subject of a retrospective exhibition. The gallery of the artists' Colony at Szentendre endeavoured to fill this gap. The career of an artist, however, particularly if it was long and fertile, cannot be adequately presented in 52 pictures. This short appraisal, is based on what we have seen at the exhibition—posterity still owes us a more detailed study on Perlrott.

One reason for the delay is that his works are in demand on the domestic art market even today; they often change hands, and the better part of them is scattered in private collections; it is difficult to discover their whereabouts.

The other reason must be the fact that those who have hitherto approached his work with some care have been invariably overcome with indecision. "It looks as though at intervals he started his art anew over and over again," writes one of those who truly appreciates his work (Lajos Kassák), and another (Máriusz Rabinovszky) sees explanation of his frequent changes of style in the fact that he belonged to a generation which "was spiritually connected with a bygone epoch, and was intellectually the child of a new one;" that is, he had nurtured his taste on the old art, hence the stylistic development of the great periods of art history by and large determined his artistic sensibility. He consciously tried to develop, in modern art, the kind of definite style of which he saw examples in the old one. This study, although it outlined the past of Perlrott-Csaba as early as 1924, predicted, at the same time, his future development: for, as a matter of fact, the emphasis he placed on rational control may actually explain his quest for style, although other factors also played a part.

Of the canvases at the exhibition one of

his earliest "*Self-Portrait*" (1907), and the portrait of a fellow-painter of his (Sándor Ziffer, 1908), both display realism typical of the Nagybánya School. Nagybánya is a household word in Hungary: it marks the inception of modern painting and, in interpretation, a kind of naturalism which uses forms in a simplified manner, and colours in accordance with the laws of the plein-air. The two portraits are large and decorative, yet their forms, arranged haphazardly, capture the character. Although, by Perlrott-Csaba's own admission, this tightly composed pictorial manner was born of the inspiration of Manet, the eye of today discerns in them rather the influence of the late portraits of Károly Ferenczy. This is natural, for only a few could escape the radiance of this master. And here we touch upon a painful side of Perlrott-Csaba's fate.

For Perlrott-Csaba was born at the wrong time. He was born to become a lesser artist among outstanding talents, a genuine realist in a period of modernism, with a sense of plastic shaping, of *chiaroscuro*, at the very time accepted forms of expression were breaking up.

From this environment already abundant in forceful personalities and absorbed minds, Perlrott-Csaba got into one still more magnificent: the Paris of the beginning of the century, where all factors had already combined for the revolution in painting. The great Cézanne exhibition had taken place in 1906, the "Fauves" have assembled, and the changing art scene was open to the young people from abroad.

Perlrott-Csaba himself figured with two paintings in the "Fauve" room at the 1907 Salon d'Automne. He was a member of Leo Stein's Saturday evening social gatherings, where he became acquainted not only with Matisse, but also with Picasso, Derain, Delauney, and Braque. The art he saw in Paris was rather different from the one he had studied at Nagybánya, although the precepts taught by Matisse were basically the same as the one taught at Nagybánya, namely that the artist should proceed not from art, but from an exact study of nature. Besides, the chief object of the already distinguished great master was to direct his students along their own ways. Thus—paradoxically—it was Matisse whose influence is least discernible in Perlrott-Csaba's paintings; for the rest, Perlrott-Csaba could scarcely resist influences. As a fellow-painter and friend has said, Perlrott-Csaba "was fervidly fond of: seeking, learning, accomplishing, trying, apprehending, and now he ran a race with this one, now he wanted to overtake that one." More than once, he tried his hand at several kinds of manners simultaneously. His temperament could hardly be said to be buoyant or relaxed, for whether he was influenced by Cézanne ("Fruit-piece with Sunflower," "Cottage in the Colony of Artists"), by Derain ("Paris Interior with a Woman Washing Herself," 1925, "Models," "My Models," "Figures Combing their Hair," 1938), or by Braque ("Still Life with a Lamp and Lemons"), he invariably assigned an important role to the line, to a certain drawing-like quality, to the contrast between light and shade.

Although these paintings all bear a peculiar hardness of the shaping, and the bold fire of the colour scheme, yet the spirit of his works does not rise to the perception of the object.

Which of the brilliantly executed finger-exercises best reveals Perlrott-Csaba's personality? Evidently, he was no innovator, yet the investigation of his work will spring the question on the student: when did he actually perceive the world with his own eyes? His turbulent spirit and his life, full of incidents, were best characterized by himself: "God forbid that I should get stuck in myself. Let me rather fail at times than be perpetually condemned to a cautious walk."

MÁRIA ILLYÉS

WALLS AND FIGURES

Works by Erzsébet Schaár and Tibor Vilt at Székesfehérvár

Since the mid-sixties the King Stephen Museum of Székesfehérvár has been playing an important role in Hungarian art life. Its shows have broken fresh groung, not only by presenting a few good, heretofore unappreciated or unnoticed manifestations of art, by pointing out the significance of the "Eight" or of the activists, of Csontváry and Vajda but, by featuring our contemporaries, they have also played a role in determining and driving home the values of contemporary art. It is sufficient to recall the "European School," or rather, the presentation of some of its eminent exponents. Thus Erzsébet Schaár and Tibor Vilt must be accounted here as *habitués*. After their memorable one-man shows at Székesfehérvár, the museum had, in the summer of 1977, organized an exhibition of their material in Duisburg. The present exhibition is, to all intents and purposes, a living and illustrated reportage on this guest performance.

Erzsébet Schaár, who died in 1976, is represented by works from her last and most important period, in which, in contrast to the isolated figures of traditional sculpture, it is the human figure set in a micro-environment, or rather the environment itself, that has become the main subject-matter. Her figurines make up a series of variations: their *leitmotif* is the house, human existence inside walls. The dwellings of various sizes are theatres of life and among the alienating effects of the art of our time, the cold objects that invert human relationships, these "theatres" evoke a lyrical world brightened by emotions, something indisputably unique and *sui generis* amidst the present vogue for assemblages and environments.

Erzsébet Schaár's walls are manifold: at times they loom bleakly above bombed-out city lots, at other times they follow, crumbling and undulating, the meander of the streets of provincial towns, but whether they are made from glass of a pleasant tint or metals, they have mostly one thing in common: they are not coldly new, nor soulessly perfect. They are old, shedding their plaster, replete with memories and dilapidation.

Figures have been placed amongst the walls, amongst the fossil bricks, and albeit they are token and sketchy, figures they are not merely abstract illustrations of human existence. Their presence is far more natural: they are creators and creatures, beneficiaries and victims of the world they have created, which is at the same time their fortress and their prison. At the exhibition, the process of their plastic genesis becomes observable, the fur-coated women, modelled like pancakes, and other linear figures stretch out rod-like, and solidify into featureless slabs of concrete, with cast heads and hands, in the large-scale compositions.

Erzsébet Schaár has elaborated her visions in the form of statuettes, but the layered segments of space, the apertures stringed onto an axis in depth—doors and windows—call out for large-scale, monumental execution.

Examples of this are her statues at Tihany and at Sióagárd, and the aluminium door cast with the assistance of the light metal foundry of Székesfehérvár—the latter two have now been set up in the courtyard of the museum—but, unfortunately, the major part of the work of the artist has remained, during her lifetime, between the walls of exhibitions and of the workshop: their large-scale execution has not materialized. The present effort of the people of Székesfehérvár to obtain the composition "Street" cast into bronze (at least as a posthumous work) is highly commendable.

The transition from the figurines to a larger scale results perforce in structural

transformations in the art world of Erzsébet Schaár. While in the former case the figures kept looking out from the confined space of their inner world through cracks and apertures towards a wall-less freedom, the life-size figures stand already free, or at least step forward out of the scenery, and look wistfully and expectantly from some imaginary limelight or some kind of gallery towards an untrammelled existence that has never been. Most often they are on their own, forlorn, and cannot be wrenched free from their walls, the heretofore, their former lives. True enough, at times ranging on a determined course, they multiply, one or two islands of solitude drift close to each other, and then, through the old-fashioned lattices, a strange dialogue takes place between the figures held apart and those bound together. At other times, however, glossy surfaces or mirror-plates echo them, they confront their cravings, their objectified and alienated selves in the image of shop-window jujus. Now even the interlocutor can be dispensed with, the dialogue is transformed into a monologue.

*

Even in this limited selection, the works of Tibor Vilt are evidence of the mercurial spirit of their creator. From the sculptures representing several periods of the artist emerges a picture that is less monolithic than in the case of the statuettes of Erzsébet Schaár—actually Vilt's wife. As for the beginnings, they are only indicated by the "Self-Portrait," made in 1926, with its strict forms, its modern sensitivity. The show follows through the artist's career from the mid-thirties on, and even then but one, albeit most important aspect of his career, the expressive world of his small-scale statues.

"I entertain the belief that there are gay, dismal, or impatient forms, and there are sleeping or, as it happens, wakening forms, indeed—for example—fear too has its own unequivocal sculptural form. To arrive from movement to the forms or to the groups of forms, to reach as deep as the personality of the figure, this is what I seek. I feel that the foundation of all this is movement. It is not the movement of the figure, defined simply, that I have in mind, nor the Mestrovićian outbursts of temper. That would be histrionics! The still figure can also represent the interaction of the psychological and physical motion that is spent or that is about to take place. It is the unutterable contents of these dramatically tense moments that I want to mould into statues." Vilt's lines, published in 1938, which have the stamp of an *ars poetica*, have determined for a long period the tendency of his sculpture: at that period it is through the forceful and almost picturesque movement of the surfaces that he seeks to express the emotive charges, the sometimes all but literary thought contents. Quietude, serene balace, and sedate immobility have been replaced by figures writhing with intense emotions. Those of his casts which have been executed—in the estimate of contemporary criticism—bespoke of the early Romanesque: but in his statuettes Vilt expressed an independent attitude towards life and the world, radically different from the former: an anthropocentric, dramatically expressive tone.

The lead statues served as introduction: in these the artist was still concerned with abstruse formal problems, questions of space and mass constructed from planes, the lessons of cubism. It was the mounting social tension of the thirties and the horrors of the war that ripened his art to vitality and emotionalism. Nor did the keyed-up, dramatic tone soften after the war, but lingered on in the tell-tale cavities of his "Child's Head," the psychic and plastic problems of the "Figure with a Chair." Later on, in addition to the lyrical sensitivity, there appeared in his art a zest for experimentation, for play. It is this zest that has prompted the figures created from diverse materials, constructed of often entirely unsculptural devices, the heads with a capricious anatomy,

the harlequin that confesses and the centaur figures.

The high-strung movement of the preceding period could still be discerned on the surface of the statue, in the torn outlines, whereas in the fifties and the sixties the role of the negative forms was continually in the ascendant, the statue itself being transformed more and more into a skeleton. "I could have, and can have, no greater object," the artist proclaimed in 1956, "than to carry out in art too the harmony of structure and diversity which, in nature, cannot for a moment be upset; in art where, more often than not, we only experience harmony in the dichotomy and conflict of structure and diversity, and in the quest for their means of expression." With this end in mind, Vilt wishes to penetrate into the structure of existing forms; then he endeavours to form the structures in such a way that they might become vehicles of the diversity of the spectacles sensed. Vilt who, throughout his career, has felt the attraction of two poles, that of an expressive inquietude and that of a rationally constructive purpose, lived to see in the sixties a singular concurrence of these two not easily reconcilable forces in a whole series of his creations. These works are imbued with structure, by the tectonic strata of a visibly structural force. A pained and ironical humanity and monumentality radiates from their superimposed formal segments, and from their anthropomorphic conformations which, ambiguously enough, refer back to the natural spectacle.

In the seventies, once more the quality of design seems to gain the upper hand with Vilt; his most recent ambition, in the hope of acclimatizing a monumental art closer to reality, is to design plastic decorations from materials identical with the building—from glass, concrete, or steel, drawing the appropriate formal conclusions. Next to the line of abstract plastic creations however, we find—as a recent turning-point in Vilt's career—sensitively modelled, realistic female portraits.

ZOLTÁN NAGY

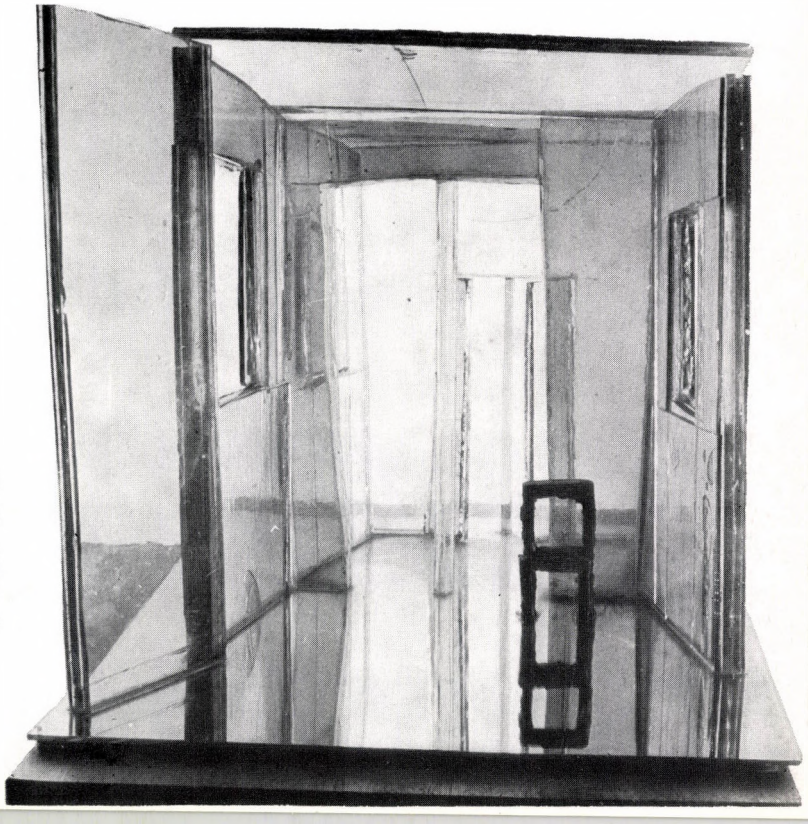
WORKING IN METALS

The Art of János Percz

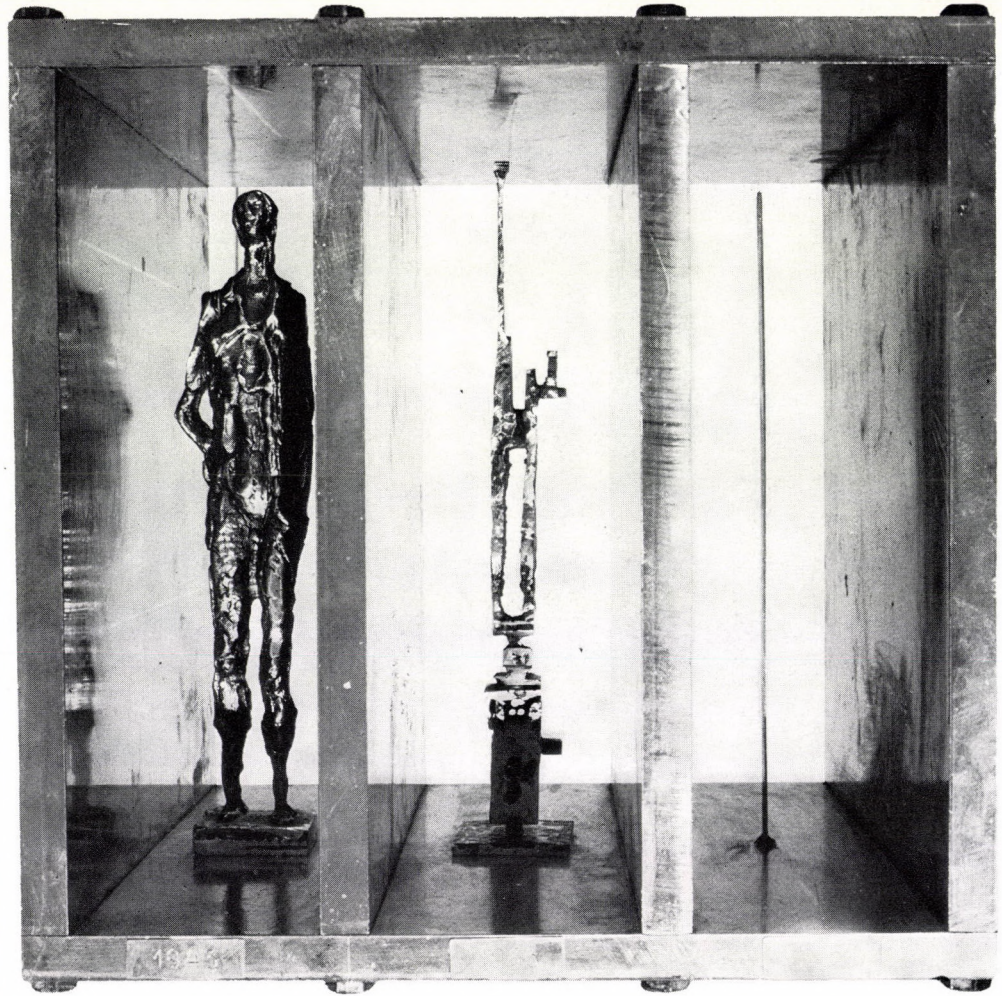
During the first half of the century, up until about 1950, metals were mainly used in Hungarian applied art, which often attained a fairly high standard. Craftsmen did not run the risk of overreaching themselves when working with metal; but when the inevitable explosion of forms and of concepts came about then metal work also had to take a step forward. As a result, metal was adopted as a medium of "high" art, although its use in crafts continued as well. In Hungary this renewal is in part due to János Percz.

He was born in Budapest in 1920. After leaving school he continued his studies at the Academy of Fine Arts and decided to become a graphic artist. Between 1949 and 1960 he taught drawing at a technical school. He began to use metal from 1952 on and was attracted by iron because it was much harder to work than copper or brass; its very resistance only served to increase Percz aspiration to master it and to turn it into a medium of artistic expression. He created faces, anthropoid smiling crescent moons, riders, archers, satyrs, childrens' heads, crows sitting on rocks, and other animals like foals, wild boars, cows, bulls, also some "extracts from nature" (e.g. an island, a portion of the sea, etc.)—all this in infinite variations. His expression of form ranges from a somewhat simplified concise realism through impressionistic improvisation to the abstract. In the latter he

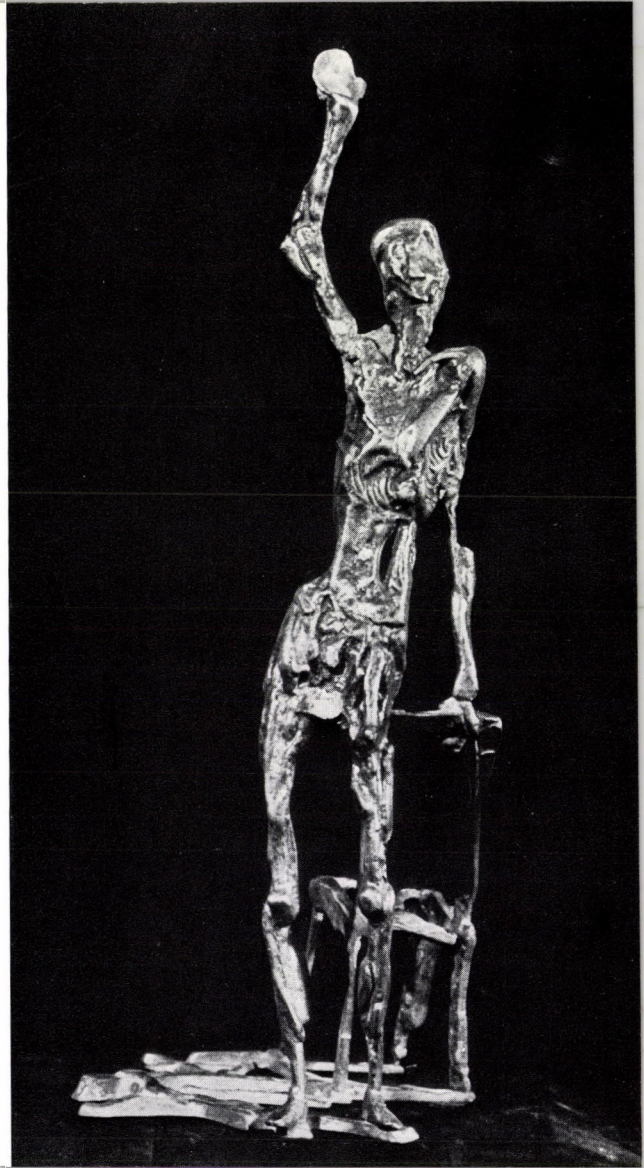
Erzsébet Schaár:
Arches (bronze,
22,5 cm, 1969)
Ferenc Kovács



Erzsébet Schaár:
Inner space
(bronze and glass,
55 cm, 1969)
Ferenc Kovács

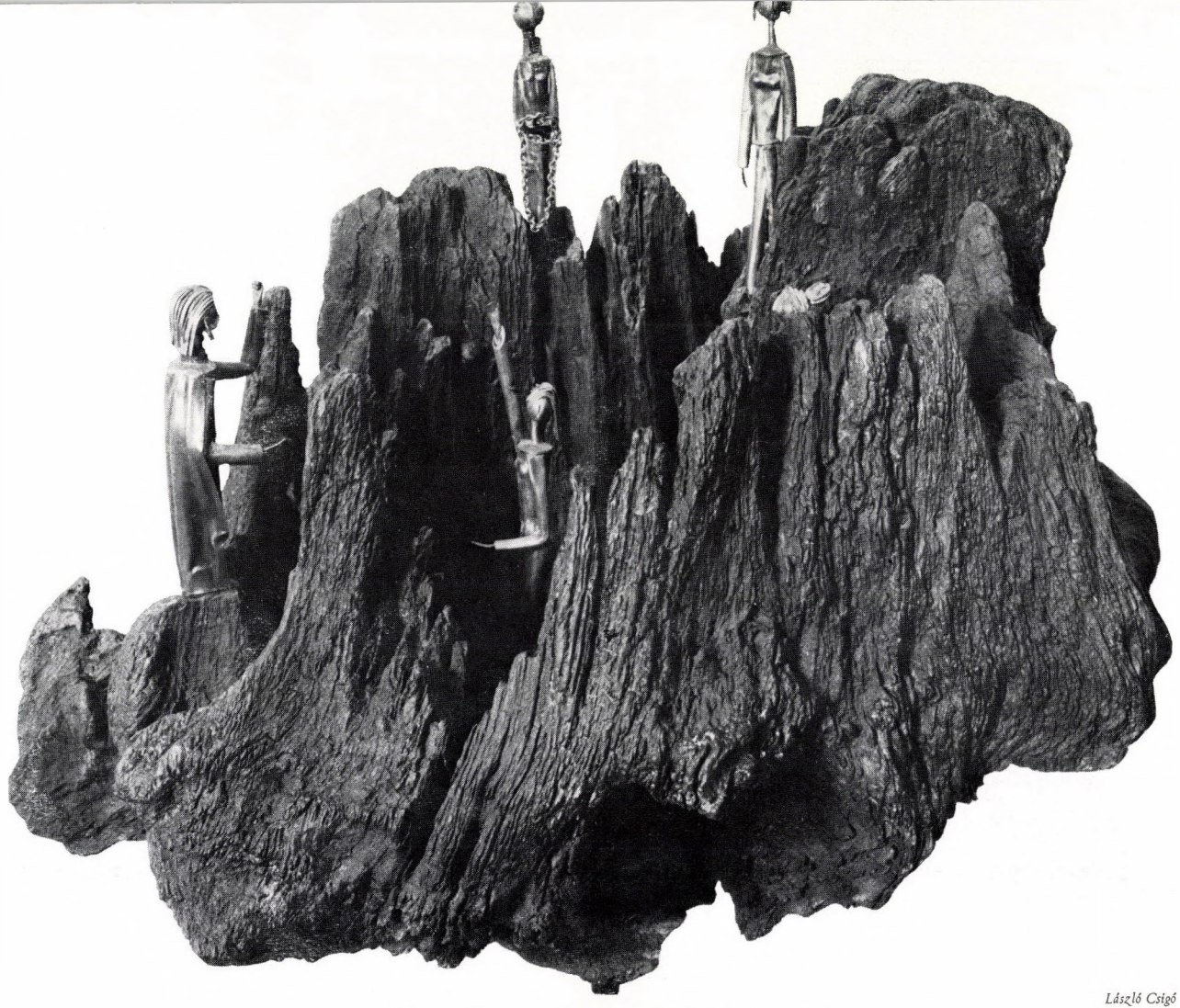


TIBOR VILT: VARIATIONS (BRONZE, IRON, 30 CM, 1973)



TIBOR VILT: FAREWELL (BRONZE, 31 CM, 1947)

Ferenc Kovács



László Csigó

JÁNOS PERCZ: BLUEBEARD'S CASTLE
(WOOD AND COPPER, 38×35×28 CM, 1974)

JÁNOS PERCZ: DROUGHT (IRON AND WOOD, 125×45×24 CM, 1975) *László Csigó*

JÁNOS PERCZ: THE TORTURED
(IRON, 17×60×9 CM,
1975)

Sándor Bojár

JÁNOS PERCZ: THE GUARD
(IRON AND COPPER,
14×69×18 CM, 1975)

MARGIT ANNA:
JERICHO (OIL, CANVAS,
120×110 CM. 1976)

Mihály Szabó

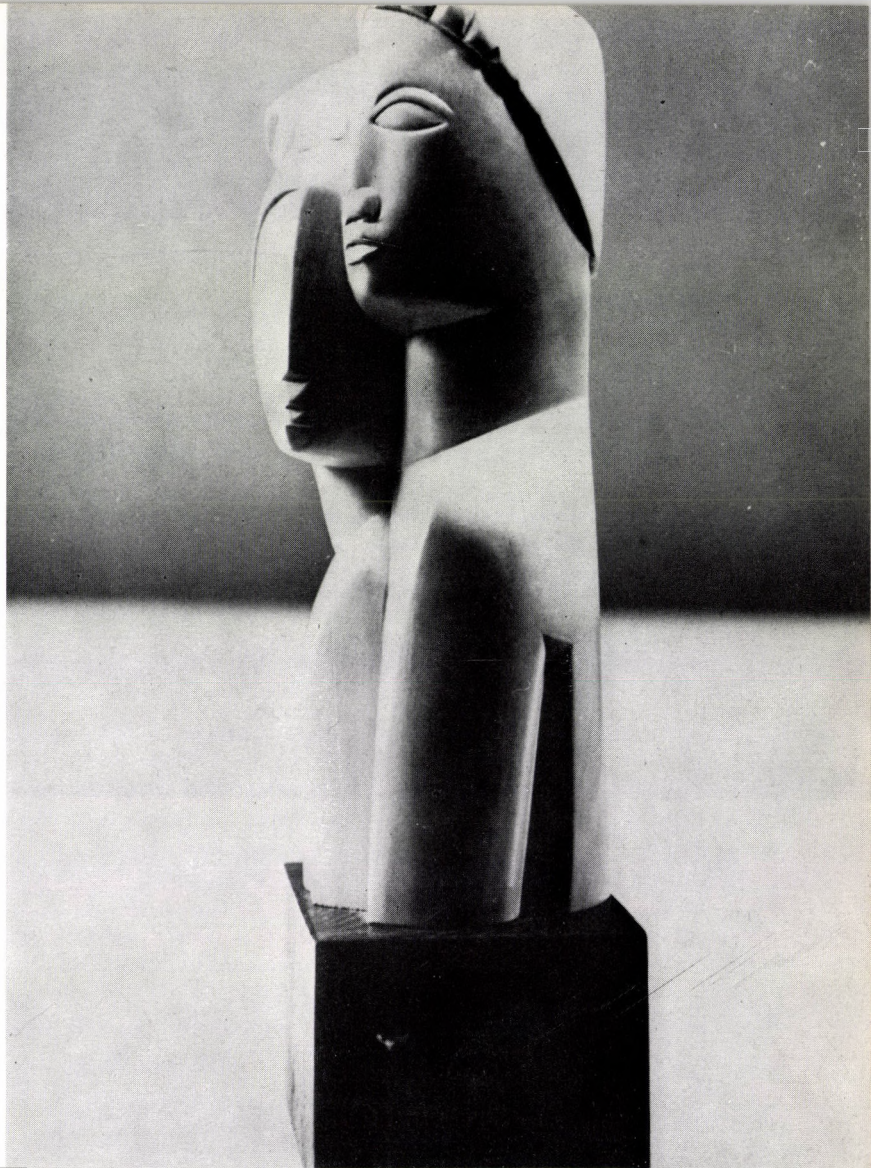
MARGIT ANNA:
THE CELEBRATED (OIL, CANVAS,
70×100 CM, 1977)

Mihály Szabó

Béla Vörös:
Girl with a Guitar
(ivory, 7 × 24 cm,
1940)

Béla Vörös:
Brother and Sister
(ivory, 23 × 11,5 cm,
1939)

Corvina Press



András Dévényi

György Szemadám: Equation (oil, 35×30 cm, 1977)

Daniela Bikácsi: Night Lights (water colour, 62×42 cm, 1975)

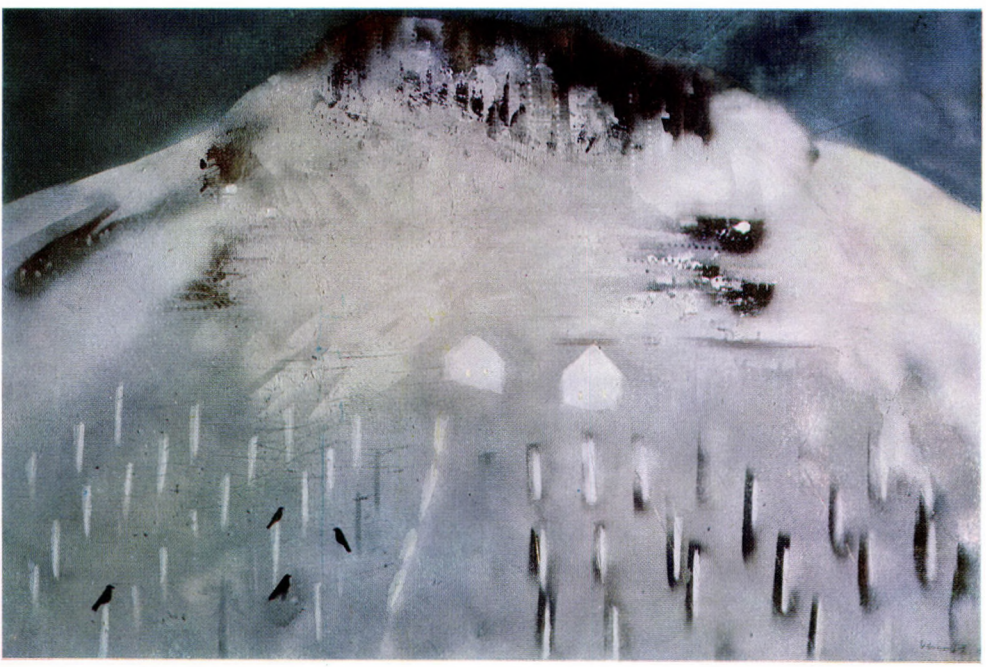
Mihály Szabó

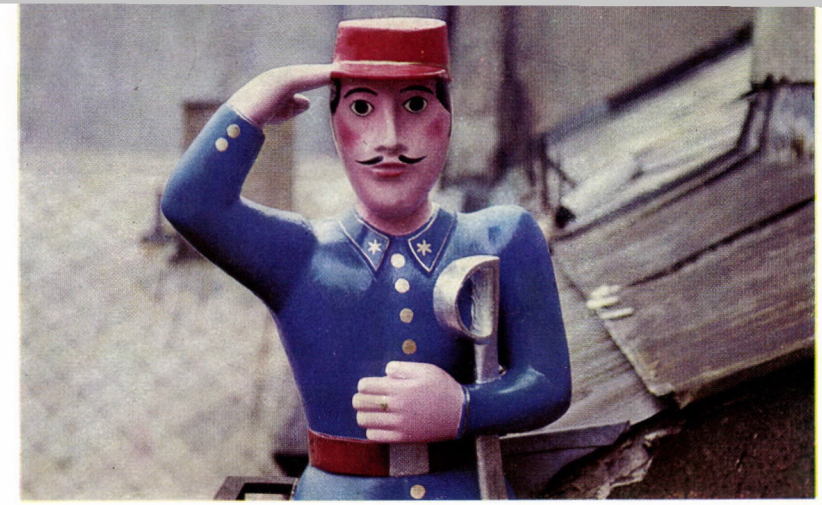
Károly Kékesdy

ERZSÉBET UDVARDI: MOTHER (OIL-COLLAGE, 80 × 120 CM, 1968)

ERZSÉBET UDVARDI: WINTER HILL (OIL-COLLAGE, 80 × 120 CM, 1976)

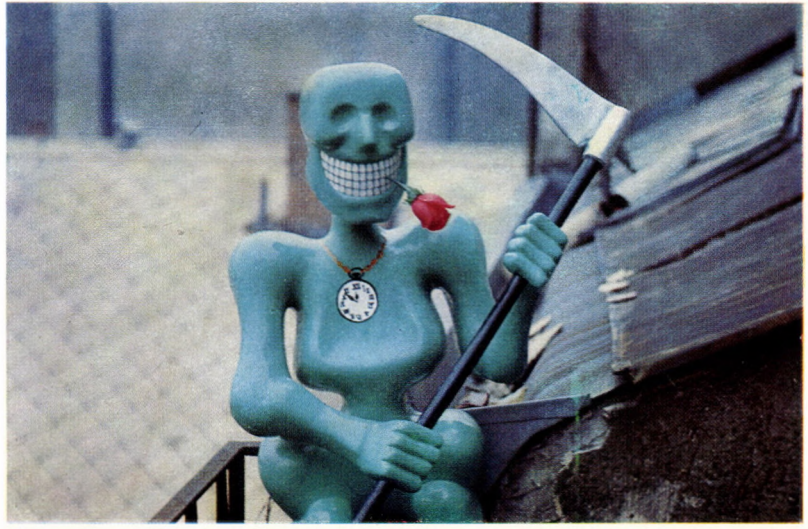
Károly Kékesdy

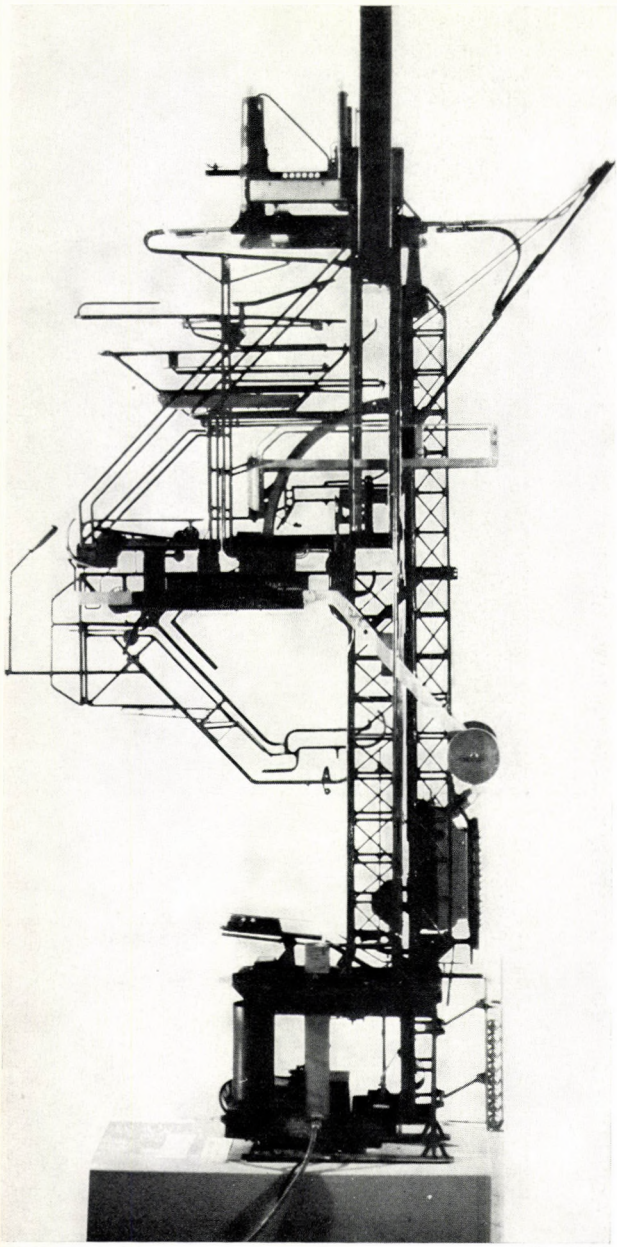




Mihály Szabó

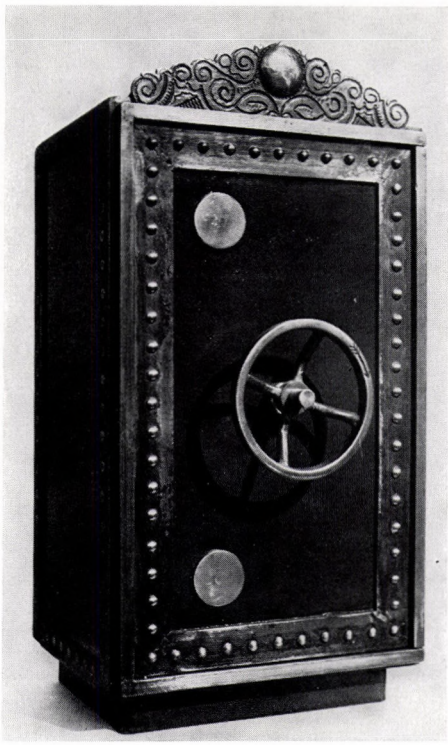
VLADIMIR PÉTER: HEART ACE, HUSSAR, MODERN CENTAUR, DEATH (PAINTED PLASTIC, 150 CM, 1972)





János Gulyás

István Haraszty: Fig-deseeder moves electromechanically, (steel-copper-plexiglass, 250×150×30 cm, 1970)

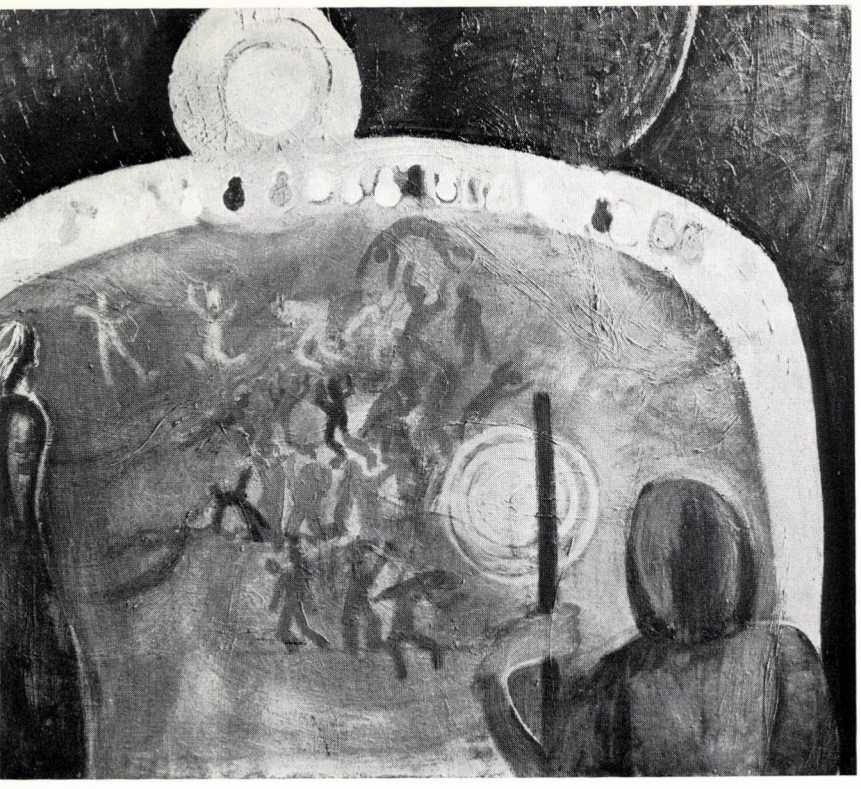


János Gulyás

István Haraszty: Steel-smile (steel-copper, 20×85 cm, electroacoustic, 1972)

Gábor Záborszky: Ady Memorial Sheet (oil, canvas, photosensitized, 120×120 cm, 1976)

Zoltán Kulesár



Ildikó Simsay: Shooting Gallery (oil, 90 × 100 cm, 1976)

Ferenc Kovács

Ernő Kunt: Les Alyscamps I. (ink, 70 × 100 cm, 1973)

György Jármai

Central Asian (ushak) Rug found in Transylvania 144×102 cm, 1050 knots per 100 sq. cm. (17th century)

Arabesque ushak Rug (end of 16th century) 155×118 cm, 756 knots per 100 sq. cm.

Armenian dragon Rug (Caucasus, 15th century), 248×535 cm, 1554 knots per 100 sq. cm (Property of the St. Stephen Basilica, Budapest)

Photos by Ágnes Kolozs

again arrives at a new kind of "direct" naturalism. Due to his experience in drawing he knew just what he could achieve by means of the line and he made effective use of the sharp contours of wire. The undulating coils of wire seem to possess a musicality of their own. This aspect of Percz's work may best be described as "drawing with wire."

From 1952 his interest was resolutely drawn to plate relief and his dishes, set against an irregular triangle, met with such approval that he finally decided to stick to working metals. Apart from dishes he produced medals, the backs of which he reinforced with a metal plate, which was a rather unorthodox method and only a temporary technical solution. No matter how successful his dishes, plaques, and medals proved to be, they were just a preliminary to Percz's second period, which is characterized by figurative works, he did not abandon making utensils for the home though, and it was round about that time his jewellery-making became known. Next came his third, iron period which spawned a whole series of sculptures. With this his medals and plaques obtained a new lease on life, and he was now definitely working with bronze.

Percz extended the boundaries and proportion of metal work. He learnt a lot from the refined charm of children's drawings and from primitive and folk art without becoming childish himself. He possesses an inexhaustible fund of playful ideas and often creates ingenious variations for their own sake.

His screens (wall decoration at the Hotel Gellért or Siófok project I. II) are structurally highly disciplined works in spite of the element of play inherent in them. An intensity of emotion emanates from his playful, dancing figures. His statues may be large or small, he feels equally at home in either size. The majority of his works are rather small for the artist takes room-dimensions into consideration. His large-scale works were meant to transform space; however, this type of art has not been generally accepted as yet. The use of iron in sculpture is also relatively unusual in Hungary and it will take some time for the public to accept and to appreciate this medium. His *Dragonfly*, which stands on a tree trunk and has lacelike wings, is spatially most effective. The *Common Grave* and *Thirst* both depict the tragic social and historical tribulations of the age; *Bluebeard's Castle*, in memory of Béla Bartók, is an unusual work; the "Castle" is a decayed root, found by Percz whilst walking in a forest, its inside has been eaten away by mould. After some re-shaping an inner space was developed, and this is where Bluebeard's women were placed. The piece hangs from an iron rod which stands on a cement base. *More Light* has been carved out of wood which has been scorched on the surface. It consists of a thin figure of a man standing within a frame, and the sun shining up above them. With outstretched arms he yearns for the warmth. The two outstretched arms of *Tortured II* remind one of a crucified man. *Dózsa*, the beaten but defiant peasant leader belongs to the same mood. *Sons of the Sun* is one of Percz's most lyrical works. The figures are clinging to the sun's rays whilst absorbing its light.

Percz's favourite theme which figures in his œuvre in many variations, is undoubtedly the mother with her child. One of his pieces demonstrates the closeness of this relationship by showing the child, apart from the mother and yet seeming to be within the protection of her womb; the mother's elongated arms form a semi-circle and she and the child together comprise a circle. In his medal *Yachts on the Balaton* a sharp horizontal line divides the water and the sky. The sails are reflected clearly in the water. In 1977 he completed a *Beethoven Series* consisting of thirty-five medals, and in the same year he produced a sixty-two piece series commemorating the poet Endre Ady. His *Bach Memorial Project* consists of a group or organ pipes around a two-armed, two-legged column on a cement base.

REZSŐ SZIJ

AROUND THE GALLERIES

Margit Anna–György Szemadám–Vladimir Péter–István Haraszty–Erzsébet Udvardi

The gallery of the Szentendre Artists' Colony showed courage in exhibiting Margit Anna's collection in a relatively small space; the artist's work, covering a span of forty years, was represented by fifty paintings.

Two factors, although these may be merely external, characterize her career: she painted virtually nothing but figures, and she remained faithful to traditional oil painting all along. In the thirties, French painting was her major source of inspiration and she was fortunate in having got to know Chagall personally. Her rather sombre message is conveyed in an elegant flowing manner with smooth, light applications of hazy-toned paint and a sparing use of colour ("Mother With Child," 1936; "Self-portrait With Scarf," 1942). After the war, the main protagonists of her paintings became the village childrens' toys, rag dolls, puppets ("Game", 1946; "Red-ribboned," 1948), scooped-out marrow-bones carved in the shape of a skull and lit with a candle, birds, and vivid figures from the child's world such as angels, devils, and witches. Depicted in such a playful way even the horrific characters do not frighten but appear to be our companions; who, for instance, would be afraid of a marrow-bones head? The period of Margit Anna's small-scale caricatures was followed by a totally different period of carefully executed, dark-toned, and glazed oil paintings. These are reminiscent of the early Renaissance, so-called "museum" art, and the artist no longer concealed her technical ability. Her paintings from this period often contain numerous figures.

Margit Anna's imposing "museum" period set off a reaction: she continued to apply paint smoothly, but she also began to use intense colour along with the primitive simplicity of children's drawings. One must paint prolifically, and one must have lived through an awful lot in order to achieve such simplicity. The subjects of the "children's paintings" once again pertain to life in the village, or rather to its symbology, but their realization is not as vague as it had once been, during the former period ("White Cottage," 1966; "Szentendre," 1967.)

The artist's work was to undergo a further change in style as she began to prepare for the big exhibition of 1968. The previous delicacy, smoothness, simplicity came to an end, to be replaced by thickly smeared oils; her economical use of colour made way for loud, garish tones. Her themes, however, were still inspired by folk art, the influence of which never entirely disappeared from her work. These paintings are of the marketplace and not of the folk-lore found in museums; they are of craftsmen, awkward Bethlehems, and honey-cake dolls. This folkloristic essence is considerably modified by an urban iconography which filtered through into the old village life. Margit Anna, therefore, does not simply slip into banality, but actively goes in search of the banal. In her studio I became acquainted with her ethnographic collection, which could also be called a collection of antiques and *bric à brac*, and which provided her with models. Over the last few years her subject-matter has been biblical or, to be more precise, consisted of the apocryphal biblical scenes that pertain to folk belief ("Passing Time," 1972; "The Three Kings," 1975; "Seated Boy," 1975; "The Walls of Jericho," 1976.)

This classically trained artist is a transmitter. She is a surrealist, albeit a classical surrealist, and also an expressionist, since her expressive side has come to the fore recently. Humour, even in her more tragic themes, plays a highly significant part within this

combination, more so than irony; every brush-stroke of hers is full of wit, although she does not scintillate. She is so restrained that her punch-line often goes unnoticed at first, and it is only after a while that we come to recognize her sarcasm and, in point of fact, some people never do. "I never chose my style," said Margit Anna, "it chose me." Perhaps she ought to have said "styles." It would certainly be a poor show if someone were to carry on in the same style for four decades. Such days are long past. Margit Anna always possessed the courage to abandon that which she felt had exhausted itself, and this is ably demonstrated in her latest painting ("Seated Woman With Yellow Rose," 1977), where we can observe that at the moment the artist has grown tired of bright colours and has once more begun to reduce her tones.

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György Szemadám's mature, consistent paintings shown at the Ferencváros "Basement Exhibition" provided us with a surprise, for one would have assumed that they were painted by a sober, experienced old master—in the very best sense of the term. His paintings are small and all have been executed, traditionally, in oil on canvas, which he occasionally demonstrates by leaving a portion of the coarse canvas unpainted. His paintings are static and repressed, possessing a certain calm. He keeps the level flat. His colours range from the deep to the intense, but they remain consistent. Szemadám is unwilling to recognize tones and his colours are firmly divided by sharp contours, for he does not endure contradiction. Neither his colours nor his forms are independent: most of his paintings are associative, bearing reference to humans, animals, or objects. His blue, green, and red composition "Bird's Head" is clearly painted after a model, and he has hung the frame at one of its angles, like the diamond on the playing card. He has done this not for the sake of sensationalism but simply because this particular work happened to demand it.

In "Profane Golgotha," instead of crucifixes, we are shown clothes hangers in the brown harmony of a café, and in "Something which I Am Afraid of" the outline of a chair is still visible among all the cubes.

Fortunately, Szemadám's best work is undoubtedly his most recent, e.g. "Yellow Light," which is reminiscent of a petroleum lamp with its chrome yellow and black contours, and "Formula," which produces a rain-like effect with its red-brown, green-blue plane composition. Rarely has a painter been able to express so much in such a laconic mode as Szemadám has done with his "Formula." He has achieved an extreme and by no means sterile purity of expression and composition.

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A modern silversmith, such as Vladimir Péter, is faced with a dilemma. He does not follow traditional styles; he leaves that to the craftsman. On the other hand, he has become bored to tears with the "modern" jewelry of the Bauhaus type. He is more interested in the bracelets, brooches, and pendants found at excavations, and even more so in the tools of antiquity. Above all, he digs into the depths of his own imagination. His materials are inexhaustible. In the exhibition put on by the István Csók Gallery we can view pieces made of wrought iron, steel, bronze, brass, and silver. But Péter also makes use of glass, marble, amber, nephrite, and even beef bone (having, as he admitted, first consumed the marrow). His ideas and solutions seem inexhaustible as well. The jewelry in his collection may be reminiscent of the spade, the pick-axe, the bottle-opener, the hinge, or the dagger. One of his bronze brooches is in the form of a child's hand, but we can also hang a Péter variety of circular horse around our neck, or even a miniature earthenware teapot or a tasselled lace. He is not a dogmatic artist, for there is no established Péter style; each of his works is entirely different, and even the above catalogue is not comprehensive in the least.

The artist can well afford to be comfort-

ably superior, but at the same time we feel that he begins all his pieces in the same exacting manner, as if he had to create the masterpiece of his life. He is able to keep his objective clearly in view, and his theories are sane and well-rounded (he has written a book on jewelry). When I remarked on the weight of his jewelry this is what he replied:

"The heaviness is dispersed by the body, but the wearer must be able to bear the weight as well and should always be conscious that he or she is, in fact, wearing a piece of jewelry. Wearing jewelry, in my opinion, requires a certain attitude."

It looks as if this has been a fortunate year for Vladimir Péter because the Hungarian National Gallery also put on an exhibition by him, but of works of an entirely different nature, consisting of eighteen glaringly bright plastic figures measuring one and a half metres in height. They were designed for an all-night bar. They bring to life the figures of a Budapest fairground at the turn of the century—characters from a world Péter could not have known personally since it no longer existed by the time he was born. The figures are mostly fairground *artistes* and paraphernalia: the clown, the handstand lady, the strong man, the equilibrist on a unicycle, Miss Leonora the mermaid, the sow-hunter, and the merry-go-round horses, not to mention those paraphrases of angels—the bugle-blowing ladies with half-exposed bosoms. The public is also there in the forms of the grand old gentleman, or the lady and the hussar on furlough. The puppet-show figures appear as well: Death in the shape of a green skeleton with a rose between his teeth (and his scythe, naturally), the black-winged devil *à la trecento*, but wearing checkered bermuda shorts. Not one of them is terrifying. As we have seen with his jewelry, Vladimir Péter does not play the same turn twice and his plastics do not follow any pattern. His art is naïve or, to be more precise, neoprimitive, because the sculptor's classical mould is noticeable even in play. His work could also be defined as "urban folk-lore," although it is a transposition and never a copy. Péter's irony is not exactly tame. There is not a trace of the sentimentality of Ferenc Molnár in *Liliom*, the background of which is likewise the fair. His work is not nostalgic, or at the most to the extent of challenging Grand Art as such.

*

Kinetic art is not unknown in Hungary, although this art form is usually a by-product of the sculptor's studio (apart from an occasional mobile here and there.) An original artist like István Haraszty, who for ten years has been making exclusively mobiles, is unique. The King Stephen Museum of Székesfehérvár has recently exhibited a collection of thirty-six mobiles by him.

Haraszty is a technical wizard. He used to be an engine fitter and later became a teacher of engineering at a vocational secondary scool. Having studied sculpting, he produced abstract reliefs in brass and applied art pieces for a while. Finally he turned to creating mobiles. According to his own admission, he turns to drawing or makes calculations only as a last resort. This is because his technical ability is so instinctive that he improvises the construction of his machines, and is able to realize his ideas and his desires then and there out of iron, steel, copper, plexiglass, and various electrical equipment. He calls his studies kinetic sculpture and his art "play art." He says that "Function and beauty of form dictate their relationship to each other."

He combs through scrap-yards for his materials; he bums for used parts or they are donated to him by friends. He had put on his third exhibition by the time he got to hear of Nicolas Schöffer (who is of Hungarian origin) and his kinetic work. When Schöffer later came to Hungary he took a look at Haraszty's mobiles and proposed that the young artist should get a grant in Paris. At the exhibition Schöffer's letter was displayed in a glass case, together with another worthy document—a newspaper cartoon,

which is the greatest accolade an artist can recieve! The drawing was entitled "The Mobile's Revenge," for when Haraszty exhibited his first mobile a certain critic gave it a thorough slamming; the cartoon depicts the mobile giving the critic a hefty kick with its iron leg.

The mobile featured in the cartoon, the "Pendulum," is a complicated iron construction which, if tipped by hand, performs various gyrations, pausing only after a certain lapse of time. The "Pendulum," the "Six-twenty Express," or the "Dynamics of an Orb" are aesthetically pleasing even as sculptures in their stationary position, but are nevertheless much more exciting when performing their movements and gymnastics. But they are not automatic. Electro-mobiles make up the other half of the artist's creations, and the piece titled "Deceiver" numbers among them: It is a metal-plexi combination which produces dramatic light effects and projects shadow-plays onto the wall. Haraszty's most monumental work is the "Fig De-seeder"; it is also one of his most complex. (It is, of course, impossible to deseed a fig, for nothing would be left of it.) The machine stands three metres high, and not only is it not an imitation but is an inimitable piece. It is a modern version of the machine aesthetics of over fifty years ago. The machine moves and transports eight 32 mm steel ball-bearings, which, are first taken up by a lift and then allowed to roll down a complex, meandering slope. Of course, it is not quite so simple as that, for during each phase of this process the machine does things like produce light effects, noises, and even actual music, maintaining a certain dignity throughout. There may be some who would want to attach a parabolic moral to the performance, but I would call it a new form of ballet: for the whole performance is activated according to a prearranged choreography, evoking tension, fear, and relief at different times in the observer. The machine startles with unexpected effects before bringing the long-desired solution. Of course, even the most disciplined dancer would be unable to stick to the precision of the "Fig Deseeder's" programming.

The third group of Haraszty's mobiles comprise those which I have termed technical gags for want of a better name. They are related to his electro-mobiles inasmuch as they also bear a striking resemblance to real machines, although they are of no use whatsoever. They are admirable, pleasing to the eye; furthermore, they sing the praises of machines in general. The characteristic feature of the most recent Haraszty machines is their creator's original ideas, unconstrained humour, and his own particular brand of startling irony. His glittering, brass pseudo-vapour machine "The Energy Transforming Unit," provides the observer with an exercise, which consits of having to inflate a rubber ball using a pedal; but the indicator does not budge, no matter how hard one may exert oneself. "Steely Smile" is an ornamented *art nouveau* mini Wertheim safe, but if we turn its dial the door does not open but sets off a laughing machine. Another machine. bellows out an electronically distorted schmaltzy song from a musical (although it must be mentioned that the voice of the well-known soprano would be unpleasant under any circumstances), which can only be stopped by inserting a coin in the machine. In "Measuring Technique" a pair of precision scales has a 200-gram weight on one side and a kilo weight on the other, yet the scales are motionless and in a state of balance because Haraszty has secured them with screws. "Misinforming Manipulator" is a normal, large ships' compass and a valuable instrument. The artist, however, has fitted it with a device which enables the observer to point the indicator in any direction he may care to choose. Possibly the most massive machine is the "Automatic Adding Machine," which is an old model of an ordinary electric adding machine. The keys are capable of adding in thousands of millions, yet the machine always spews out the same answer: 90.

Erzsébet Udvardi lives in Badacsony, on the northern shores of Lake Balaton, and this region has constituted the basic experience, the very motivation of her work of the last decade. Yet other forces have had an effect on her, and she does not surrender to euphoria at the sight of the beauty of the hills covered with vineyards; the local scenery, her immediate environment remain, of course, important to her, but most of the time she talks of something entirely different. Her more recent paintings are reduced to bare essentials, laconic: "I do not want to complicate anything", she told me on one occasion, "nor do I want to express overrefined, sophisticated feelings. I am interested in basic feelings to be encountered in every person." As her paintings have grown paler over the past years, the colours diluted by turpentine, obtaining a quasi mural effect, the golden and silvery foils are given an increasing role: it is with the help of these ingredients and their majestic brilliance, their strange and generally cold effect, that she is able to express her thoughts in the most direct way. Lyricism and hardness, original realism and transposed expression live side by side in her paintings—a barely noticeable irony. The basic component of her recent work is an extremely conscious, very severe composition; her summary figures and closed forms actually conceal geometric design, a nucleus of constructivism.

This new period in Erzsébet Udvardi's art in shown at an exhibition at Tihany, not too far from Badacsony.

"Rain" is gray, silver, and moss-green, its dreariness softened by a little blue. "Crevasse," this dismal composition in black, gray, and silver reminds the city dweller of a photograph of the pavement after the tin-like rain, covered with tire marks. The alignment of vinestocks run together according to the strictest rules of perspective in "Winter Mountain." And "Winter Reed" also speaks of the flora's winter sleep.

"Vengeance" could be an incident in the village, with its burnt-down house, its naked, charred beams, balanced by the vertical of the red chimney body which would have remained invisible in an undamaged house. The arrangement of the scenery in "My Parents" is daring; the artist's mother sits in an armchair well in front of the foreground—in other words the foreground is actually the *repoussoir* figure, the middle ground has no figures, remains bare, and in the depth of the background stage is the silhouette of the father. "Jeanne d'Arc" and the triptych called "Icon" (consisting of "Temptation", "Wrestling with the Angel", and "Change of Colours" are sacred art of a new inspiration.

Erzsébet Udvardi's recent murals, although not presented at this exhibition, are nevertheless spiritually related to it. The mural "Saint Anthony" to be found on the wall of the nave of the Saint Anthony chapel in Badacsony (built in 1818 on mediveal foundations), and acrsos from it, in the apse, the two panels of the "Three Kings" are good examples. The gold and silver foils shine on these paintings too; furthermore, it has been possible to install reflectors in such a way that the luminescence of the paintings is realized according to the artist's own conception. At first, upon entering the chapel, I thought I was facing paintings on glass illuminated from behind. Althought the artist makes allowances to ecclesiastical iconography, yet she paints paintings in the Udvardy style, with gold, silver and, in this case, even warm colours. It may not be altogether traditional that Saint Anthony should stand by the Lake Balaton, with white and multicolour sails in back of him, or that among the presents brought by the three kings, in the very center of the composition at that, the Black king holds a black kitten in his hand. Erzsébet Udvardi did not mean to modernize: she brought in themes of her own world, of our century, only to the same extent as the Baroque, Renaissance, and even Byzantine artists had done in their times.

JÁNOS FRANK

FOUR PAINTERS

Daniela Bikácsi–Ernő Kunt–Ildikó Simsay–
Gábor Záborszky

Last summer's exhibitions in Budapest were somehow all relevant to the problem of tradition versus innovation. The majority of Hungarian painters and graphic artists have reached a point where the old forms evolved by previous generations no longer convey their message adequately, yet while experimently worth new forms of expression, they wish to preserve continuity, too.

This may seem to be reformism or even conservatism but this appearance would certainly be deceiving in the cases of the four young artists: Daniela Bikácsi, Ernő Kunt, Ildikó Simsay, and Gábor Záborszky.

Daniela Bikácsi exhibited only water-colours in the Studio Gallery. Water-colour is not considered the medium for facile, appealing painting in contemporary Hungarian art, including the art of Bikácsi. Like everybody else, she enriches the water-colours with additives to render them more close-knit, fuller. She also uses various tools: by alternating the soft and hard brush on the surface of her compositions she creates fluffier or scratchier patches of individual colours—sometimes she scratches the strata of paint, to bring forth patches of more expressive brushwork from under the series of layers.

These, however, are only her means and not her end in her search for new solutions starting out from tradition. The tradition in question is the art of the Hungarian painter Aurél Bernáth, her sometime teacher at the Academy of Fine Arts. Bernáth's art had grown out of the soil of the European avant-garde—especially the constructivism and expressionism of the twenties—and he has developed a very characteristic closely structured "post-impressionist" language which includes even expressive gestures; his chief virtue was the forceful and accurate treatment of colour. Bikácsi acquired from Bernáth this selfconscious and forcefully structured colour treatment, but she has transcended this stage and replaced the colour scale intended for the mimetic approximation of reality with a different grouping showing the influence of the "Hard edge" where contrasting rather than complementary colours play the leading role. This method seems apt to express everything from surrealist play to complete abstraction. Witness particularly the following works: "Gate," "Imagined Gate," "A Merry Animal," "Sleeping Demons," "Landscape" and "Sight."

Ernő Kunt is half a generation ahead of Bikácsi and, on these grounds, can be gradually eliminated from the ranks of the "young artists." He is, however, not an alien among them: indeed, his career and ambitions bring him nearer to them than to his contemporaries.

Although he exhibited paintings and coloured etchings in the Art Gallery, the bulk of his work consists of drawings. And these drawings are a good example of the dichotomy of tradition and innovation in his art.

The sources of Kunt's art are farther back in time than those of Bikácsi. He draws his inspiration from the early years of this century, the period of "activism" in Hungarian art, which had found its definitive form in the workshop of the two reviews edited by Lajos Kassák, the *Ma* and the *Tett* published from 1915 to 1925.* In the period of its growth activism was fed by two sources: the early avant-garde movements in France, and the style and content of German expressionism. By combining the two Kunt might have become eclectic, but he managed to avoid this and created a synthesis which enabled

* See NHQ 28.

him to progress further, primarily as a graphic artist.

Activist draughtsmanship developed the powerful stroke of the heavy line to its limits, communicating simultaneously both the physical and intellectual processes of formation. Kunt assimilated this complex approach successfully: he sketches his lines with powerful strokes of Indian ink; their swing preserves the rhythm of the drawing and their strong body gives weight to the entire composition and to each of its elements.

This identity in concept and style is, however, only partial: Kunt's works show the influence of the cubist spatial view and expressive *Weltanschauung*, but they have also absorbed the experience of calligraphy.

Unfortunately, this successful synthesis can be found only in his tint-drawings; otherwise he is carried away by the colours and still unable to discipline the brush-strokes running wildly on his surfaces. For instance, the drawing of the "Four Minarets in Bokhara" is a fine piece of work but the picture gets lost in the whirling and howling reds.

Ildikó Simsay exhibited at the Studio Gallery. If we must find affinities with other painters we will be reminded of Tivadar Csontváry, Lajos Gulácsy, István Farkas—i.e. the artists closest to surrealism. Yet together with the art of Nolde and Munch, these present but remote analogies to Simsay's paintings. Even so Simsay is not alone in her art: it is not difficult to detect in her works the impact of the naïve "surrealism" of folk artists, of primitive painters and carvers, and of the figurative world of the Hinterglass pictures, or the figures in the paintings of Margit Anna* whose art stems from the same sources.

I should add that the peculiarly convulsive character of her system of communications which recalls Munch and Nolde confines her art to its own narrow circle. Her mysterious figures and whirling colours seem to obey the pressure of something and gradually detach themselves from the stylistical conventions of art.

Gábor Záborszky also exhibited his works at the studio Gallery, this forum of young artists. Being the youngest of the four, he naturally reacts in the first place to the contemporary trends in painting. He first presented his works to the public two years ago and since then has experimented with almost all the opportunities offered by the styles of our age—especially the variations of the New York School. It seems, however, that his period of indiscriminate experimentation is nearing its end: the material of this new show is homogeneous in style and concept. His pictures are related to the main stream in Pop Art—the photos and documents he uses are rather evident, but they are accompanied by picturesque elements; carefully shaped surfaces enhanced by certain colours surround the photos which are distributed with a deliberate carelessness. This notion of placing them at random acquires an ever more important role in Záborszky's compositions because these objects can thus be used again and redistributed in a different framework.

Of course, this description does not mean that Záborszky has arrived at a settled, fixed style. His present style leaves everything open, he may advance or step back from here. One thing seems certain, though, that Záborszky will progress along his own path, whatever that may be; these two years have taught him sovereign mastery over his selected means, and it seems that he does have a lot to say. His frequent changes were also motivated by the abundance of his messages.

* See NHQ 32 and p. 178 of this issue.

GYÖRGY HORVÁTH

A HUNGARIAN CUBIST IN PARIS: — BÉLA VÖRÖS

Voros, or Béla Vörös, a member of the École de Paris, was born on December 14, 1899 in Esztergom, one of the oldest Hungarian towns. At the age of twelve he already earned his bread first as a joiner's apprentice, then as errand boy for a pharmacy in Budapest. The owner of the pharmacy was László Hüvös, a sculptor who had lived for some time in Paris. In his native country he had some success with his sculptures of Puccini and Beethoven. The young Vörös wanted to become a sculptor too.

In 1916 he entered the Budapest Academy of Applied Arts: his teacher was the sculptor Imre Simay (1874–1955). Simay modelled mainly monkeys; although he probably did not know of Cubism, the composition of his massive works was compact.

In 1917 Vörös made the acquaintance of Pál Szinyei Merse, the old Hungarian master of plein-air painting (1845–1920), who approved of the sketches of the young student sculptor. With his support the young man entered the professional school of Alajos Stróbl (1856–1926), whose works, although conservative, showed great technical skill. Later, during the Hungarian Republic of Councils in 1919, Vörös became the pupil of Márk Vedres (1870–1961), a pioneer of modern Hungarian sculpture.

After the failure of the 1919 revolution many Hungarian artists emigrated (Károly Kernstok, Lajos Tihanyi, Béla Uitz, Lajos Kassák, Bertalan Pór, etc.), and those who stayed behing were subjected to suffocating intellectual pressure. The teachers and students who had participated in the revolution were expelled from the universities and academies. Béla Vörös also had to leave the school of sculpture and his master, Márk Vedres, was deprived of his post as academy professor. After some time, however, Vörös was able to register in the department of painting.

His first teachers were the Impressionist István Csók (1865–1961) and János Vaszary (1867–1939), who drew his inspiration from the "Fauves," especially Matisse, Van Dongen, and Dufy. Vaszary was not only one of the real colorists in Hungarian paiting; he was an outstanding teacher in the period between the two world wars, and many of the best contemporary painters had studied under him.

In 1923 Béla Vörös was awarded a prize donated by a Budapest art dealer, in 1924 he won the sculpture prize of the Ernst Museum, and in 1925 the Szinyei Merse Society gave him a travel grant. In the autumn of 1925 he left Hungary with a friend, the sculptor István Beöthy, who later became the vice-president of the "*Abstraction—Création*" group in Paris: both artists have since returned to their native country only as visitiors.

Until he had learnt French Vörös earned his living as a manual worker: later, with the help of sculptor Jacques Lipschitz, painter Jules Pascin, and art critic Waldemar George, he become involved in French art. In the late 20s and the 30s he exhibited his works in the Salon d'Automne, Salon des Tuileries, and the Salon des Artistes Décorateurs. He maintained friendly relations with the colony of Hungarian writers and artists in Paris (György Bölöni, Lajos Tihanyi, Béla Czóbel, Rudolf Diener-Dénes, József Csáky, Marcell Vértes, etc.); their meeting place was the Café du Dôme.

From 1932 to 1938 he lived in Nice. In those years he worked chiefly as an industrial artist: he carved hundreds of objects and fancy articles of ivory for an art dealer.

In 1938 he returned to Paris, then moved to Sèvres where he lives presently. In 1944 his wife, the artist Ilona Karikás, was killed by the Nazis.

After the war Vörös could afford to give up handicrafts and took up sculpting again.

(As a hobby he still carves sometimes an ivory jewel or the like.) His works were exhibited in 1947 in the Galérie Bussy in Paris, in 1948 at the Exposition d'Art Contemporain in Boulogne. The latter was a joint exhibition with Fernand Léger, Picasso, Henri Matisse, André Fougeron, and Édouard Pignon.

The Paris weekly *Arts* reviewed the sculptures of Vörös in the Galérie Berri in its May 28, 1948 issue and emphasized their "calm nobility," their "deep and intimate realism," and the "freshness of the artist's inspiration." Since then Vörös has taken part in many French collective exhibitions (Musée Rodin, Paris, 1967, Les Surindépendants, Paris, 1969, Salon Populiste, Paris, 1969, Musée de Picardie, Amiens, 1971, etc.).

Béla Vörös has lived in France since 1925: he has changed the spelling of his name to Voros long ago but he kept his Hungarian citizenship and maintained his contacts with Hungarian art: in the 20s his works were shown in the exhibition of ÚME, a group of young Hungarian progressive painters and sculptors, and reproductions of his works were published in Hungarian art reviews between the two wars.

His works were again presented in Budapest early in 1947 in the "Exhibition of French and Hungarian Artists," along with those of André Lhote, Georges Braque, Jacques Villon, Marcel Gimond, József Csáky, and others. In August 1948 his works were exhibited in the Nemzeti Szalon in Budapest together with the works of Spanish Republican, French, and Hungarian artists living in Paris (Marcel Gromaire, Jean Lurçat, Jean Fautrier, Béla Czóbel, Vasarely, Nicolas Schöffer, etc.).

In 1947 and 1948 Lajos Kassák's reviews, *Kortárs* and *Alkotás*, discussed Vörös's works several times. In the May 15, 1948 issue of *Kortárs* a reviewer wrote, among other things, that "Béla Vörös adjusts himself entirely to the nature of the ivory: one could say that he thinks in ivory... his ambis amplitudiet, oni the clear proportions of his masses, the lively rhythm of his forms: his works have a constructive tendency. ... His real merit and importance lies in his having broken away from the meticulously detailed method of working with ivory."

In the first half of the 50s, when dogmatic simplification dominated art, discussion of the art of Béla Vörös ceased in Hungary.

From the mid-60s onwards Hungarian art reviews have again published articles about his sculptures: in 1972 Corvina Press in Budapest edited an album in French and Hungarian with over hundred reproductions of his works.

The Budapest Art Gallery organized in 1970 an exhibition of the works of Hungarian artists living or having lived abroad* (László Moholy-Nagy, Dezső Orbán, Anna Lesznai, György Buday, Vince Korda, György Kepes, Árpád Szenes, Péter Székely, Endre Nemes, Gyula Marosán, Simon Hantai, Márta Pán, etc.). Eleven compositions of Vörös were exhibited here. In 1975 the Balassa Bálint Museum of Esztergom opened a permanent exhibition of the works of Béla Vörös with over 300 sculptures, reliefs, paintings, drawings, and other objects donated by the artist to his home town.

*

The art of Béla Vörös draws its inspiration from many sources. When he arrived in Paris in 1925 he was immediately attracted by Cubism. His Cubist statues of bronze or ivory are mostly female nudes: women sitting, lying or standing, holding a musical instrument, or girls plaiting their hair. The sculptor's fundamental concern is with the stability of bodies and masses. The stylized figures are calm, motionless, or only slightly in motion. The artist's best works in the first ten or fifteen years in Paris were "Mother with Child" (1928), "Woman with Pitcher" (1930), "Female Nude" (1938), "Sisters" (1939), and "Girl with Guitar" (1940).

* See NHQ 41.

His early sculptures were rather cubiform; later, after 1940, he shaped his plastic figures from cylindrical forms. These cylindrical statues are characterized by the *contrapposto*; "although generally small, their inner tension indicates monumental inspiration," wrote Lajos Németh, a Hungarian art critic, of these sculptures; and added that although they had started from Cubism, after 1940, in contrast to the cool rationalism of the first generation of Cubists, the sculptures of Vörös were imbued with emotion and dramatic passion. ("The Blind," "Deported," "The Death of Poetry," "Wounded Bird," "Saint Francis of Assisi," "Christ," "The Daily Bread," "The Hypocrite," "In Prison," etc.) In these works he amalgamated Cubism with Expressionism.

Vörös was much inspired by African art and the art of prehistoric cultures. Like the "Fauves" and the Cubists, he was fascinated by the simplicity and concise expression of African sculptures, their laconic form structure, and their absence of contingency.

Vörös also paints and draws. His oil paintings, gouaches, water-colours, pastels, India ink, pencil and coal drawings are by no means secondary products.

His earlier paintings and drawings—like his sculptures from the 20s and 30s—have a disciplined, quiet form, and their composition is narrowed down to essentials. The subjects are mostly young men and still-life objects drawn with a few bold contour lines.

Under the impact of the war, Fascism, and the death of his wife, he produced more and more paintings and drawings protesting against war, yearning for happiness: "Woman Carried Off into Concentration Camp," "After the Atom Bomb," "The Land of Need," "Entombment," "Prostitution," "The Tower of Babel," etc.

Quantity of his works are industrial objects and fancy articles: bracelets, necklaces, paper knives, étuis, lamp-brackets, etc. Some are of ceramics or metal, but mostly of ivory. Once he said about his fidelity to industrial design: "I am not a partisan of aristocratic art. I don't turn up my nose at the applied arts which make the everyday life of the so-called 'simple' people more beautiful, more comfortable, and happier. I don't see any irreconcilable contradiction between the so-called 'great' art and applied art. Both Picasso and Mirò have produced lots of pottery. I respect (and practise) industrial design for another reason as well... The working man cannot afford to buy himself a bronze statue (with the high cost of casting everywhere) or an ivory sculpture. Even the working man, clerk, or small tradesman, however, can buy from time to time a brooch or a bracelet to his wife or sweetheart. And if this object harmonizes with the spirit and form of modern art, then the people who wear the brooch or bracelet made by me will come nearer to the art of the twentieth century... Once I worked as an industrial designer because I had to do so; I still work sometimes in handicrafts because I belive they have a mission: to bridge the gap between avant-garde art and the large public."

Béla Vörös is nearing his 80th birthday, and for the last few years illnesses have hampered him in his work. But his creativity is not exhausted: he unwaveringly continues to build and enrich his work so diversified in its themes and styles; he is always ready to accept and further develop new impulses in his art, the main feature of which is man-centredness, figurativeness, emotional and intellectual wealth, a passionate interest in the present and future of humanity, high professional quality, and fertile imagination. His work is justly claimed both by French culture and the world of art of Hungary, the artist's country of origin.

IVÁN DÉVÉNYI

ORIENTAL CARPETS IN THE CHRISTIAN MUSEUM OF ESZTERGOM

The nucleus of the Museum's collection of oriental carpets is the generous gift of Arnold Ipolyi, Bishop of Nagyvárad, a pioneer of research into Hungarian art history and a famous art collector; his idea of a Christian Museum in Esztergom dates back to 1867. After his death in 1886 Jenő Radisics, the chief curator of the Museum of Applied Arts, arranged a commemorative exhibition of Bishop Ipolyi's bequest in the hall of that Museum where, along with the fine Gobelins, china, ceramics, and old Hungarian embroideries, he presented the oriental carpets. Twenty-four were exhibited: without doubt the very same which had already formed Ipolyi's collection in 1872. I have followed the fate of an Indian carpet of the seventeenth century with flower patterns and animal forms: luckily this splendid carpet, together with a few other pieces, has been preserved in the Christian Museum in Esztergom in good repair. In the dark-blue central field of the Indian carpet are luxuriant flowers and birds standing in pairs, the border being decorated with pacing lions and antelopes. The colours are tender, the playfulness of the representation is typical of Indian (and Persian) rugs. If we take 1872 as the starting-point, then this carpet has been the property of the Museum for hundred and five years. Some people might say this is not so much, but the scientific study of oriental carpets started only in the last decades of the past century. Unfortunately the catalogue of the Ipolyi commemorative exhibition in Budapest in 1887 contains no photos, hence some of the exhibits cannot be identified.

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Oriental rugs—among other objects—had been bequeathed to the Esztergom cathedral between the sixteenth and nineteenth centuries. The laconic old descriptions of the estates can hardly be used for identification because they mention only that "the carpet is white, or red," or that "it had been purchased in Persia or Turkey." These descriptions give no indication of the people who made the carpet and the time when it was made. Only one thing emerges clearly from the inventory of Bishop Ipolyi's estate: that of the 24 oriental rugs donated to the Christian Museum, 15 had been purchased in Transylvania; this indicates only their latest place of acquisition and suggests they were actually made in Asia Minor. Four came from Persia, three of these from the town of Isfahan. Four others were not yet identified in 1887 but believed to be Transylvanian, and one was the above-mentioned Indian carpet with the flowers and animal shapes. In 1977–78 the Christian Museum will open a representative exhibition where all its oriental carpets will be presented to the public for the first time. Of the total of 37 carpets 25 were made in the fifteenth–eighteenth century, but among the Caucasian or Anatolian carpets believed to be from the nineteenth century some may actually be older.

Oriental rugs have been favourites in Hungary since old times; they adorned the luxuriously furnished castles of Upper Hungary and Transylvania. In the court of Mihály Apafi I, Prince of Transylvania (1632–1690), the hard and cold floors were covered with expensive Turkish carpets, and the walls with costly woven tapestries. In ancient Hungary they used to place rugs on beds, benches, couches, tables, or chairs, and the ladies' suites contained bedside rugs. Unfortunately the contemporary descriptions do not always indicate clearly whether these carpets in the sixteenth–seventeenth century were woven or knotted. Usually their material was wool, sometimes

goat's or camel's hair. The woven tapestries make abundant use of gold, silver, and silk threads. The carpets were probably red and white, the favourite colours. In medieval Transylvania they spoke of "large carpets," "old carpets" (no less large and eventually *ancient*), "medium and tiny oriental rugs."

Most of the Museum's carpets were made in Asia Minor or the Caucasus. A group of Asia Minor carpets were referred to as Transylvanian. This misleading term—hinting at a commercial route—has been taken over in international practice even though the carpets were made in Usak, a town in Asia Minor, and its neighbourhood.

These "Transylvanian" carpets were made in highly professional workshops on the basis of designs by outstanding artists. They are decorated with a double prayer-niche and usually two mosque-lamps (symbolizing the enlightenment of the soul through prayer), or vases with flowers, with beautifully shaped medallions and plant-like ornaments in their borders. The brilliant colours of the red, blue, yellow, and ivory-white wool thread emphasize the artistic design. Flower-ornamented rugs agreed with the Hungarian taste because their patterns were related to those used on Hungarian embroideries, goldsmithery, and pottery.

The Arabesque carpets were named after the golden-yellow pattern in their red central field. They are probably from the early period of carpet-making in Asia Minor—the sixteenth century. The somewhat rigid geometrical arabesque patterns create a favourable impression on the pleasant red ground of the Arabesque carpet of the Museum.

Most carpets from Asia Minor are prayer-rugs, and according to the prescriptions of Turkish society, their patterns bar the representation of any living creature. The Christian Museum has preserved some old prayer-rugs from Asia Minor. One of the most valuable is the Six-Column Ladik prayer-rug from the seventeenth century. It has an impressive red central field and a six-column mihrab (prayer-niche); its border is ivory white and replete with flowers. On this beautiful old prayer-rug the architectural background with arcades and columns is not purely a decorative game, but a consciously structured element. On later carpets the columns have lost this role and they seem to float in the air. The architectural background in the central fields of the old prayer-rug recalls the inner space of the Graeco-Byzantine temples: the conquerors took it over and incorporated it into their own art. The Two-Column Jordes prayer-rug of the Museum was made around 1700: it is a fine decorative piece.

Among the Caucasian carpets the oldest is an Armenian rug with dragons from the fifteenth century. The central field of the large carpet is decorated with a heraldic-like double dragon pattern, as well as stags, birds, splendid plants, and the apostolic cross. The carpet was probably made in the royal workshops of the Caucasus (in the Karabagh or Black Garden Mountains). No more than 60 to 70 such carpets exist throughout the world, and the Armenian dragon-patterned carpet in Esztergom is much more beautiful than its counterpart in the London Victoria and Albert Museum.

The old Caucasian carpets in the Christian Museum present a good basis for comparison for carpet-lovers and students. They are named after regions, towns, or villages: Kazak, Gendshe, Baku, Shirvan, Moghan, Karabagh, and Daghestan (the land of mountains); with their diversified patterns and colours they can compete with any carpet from any workshop in Asia Minor. One of the finest Caucasian items is the Museum's Shirvan carpet from the eighteenth-nineteenth century, the patterns of which show a strong Daghestani influence. Caucasian carpets are decorated with geometrically shaped stars, men, horses, dogs, birds, serpents, weapons, and many other objects.

This is the first time that the whole collection is exhibited, and a short article can-

not do justice to all the splendid pieces. The group of carpets from Asia Minor includes several Turkish rugs with curved and hook-like patterns from the nineteenth century which have preserved the ancient ornaments of the Asian Turks. These patterns look like lamb horns: in the East the lamb was a sacred animal. The lamb's head and horns were placed on a high tree near the tent to protect men against the evil eye. These carpets in folk-art style have warmer colours, and a rustic drawing indicates the place of the mihrab on the prayer-rugs. Another interesting carpet shows European influence; and there is one specimen of the so-called Turkish baroque, a rug with ornaments in the French style. In the past, art dealers did not attach much value to the woven Eastern carpets, the Kilims; but the situation has changed radically and they have become very popular. People became aware of the beauty of the woven carpets when they discovered that no two Kilims had exactly the same pattern and colouring. The Kilims in Esztergom—although they have suffered during the Second World War, as have all the other rugs—belong to the finest of their kind with their interesting geometrical patterns and bird ornaments.

The last item we mention is a rarity of remarkable historical and artistic value: the carpet with armorial bearings designed by Erzsébet Rákóczi in 1697. The carpet was executed in France with the Eastern knotting method and, after its restoration, all carpet-lovers can feast their eyes on this masterpiece in its full splendour.

KÁROLY GOMBOS

THEATRE AND FILM

RETURN TO HAMLET

When we entered the Madách Theatre in Budapest one night last October, I found myself murmuring a line from Hardy's last poem, 'Let Time roll backward if it will.' Time had indeed rolled backward, for we—my wife and myself—were in almost the same seats as in February 1963: the play was again *Hamlet*, and I felt—rather smugly, no doubt—that its first words, in the Arany* text, *Ki az?*, were directed to us. We were there, back in Elsinore, back in Budapest, and most grateful to the Magyar P.E.N. Club for the opportunity.

This was getting on for my hundredth *Hamlet*—I cannot be more exact because a recount is perpetually in progress. Enough to say that, through life, *Hamlet* has been a major experience in the theatre, ever since an evening during the early 1920s when, before a scattered audience in the West of England, the royal court of Denmark lived against a background of faded tapestry, Ophelia's grave was a tub of earth, and in the end a patently empty cardboard goblet slipped from the Queen's hands as she drank. Shabby, of course; quite inadequate; but even at this lapse of time I can recover every movement on that harsh February night.

Since then, so much. One of the most remarkable Hamlets I have known (ranking for me with Ernest Milton, John Gielgud, and Maurice Evans) is Miklós Gábor. On that Madách occasion in 1963 he had (let me quote) 'great authority and personal charm... The expectancy and rose of the fair state, he always showed to us the conflict in the mind, but he was never, as so many Hamlets are, a walking neurosis.' Certainly he was my Hamlet. If that seems to be too egotistically possessive, let me insist that all of us have our own personal Hamlets: the part is not one man but a vast confederation in which every playgoer shares. Speeches, single lines, single words, have been closely sifted: we find ourselves arguing about a glance, a pause, a comma.

A difficulty now. How can I attempt to value a performance when I am, shamefully, without Hungarian? It is a trouble that can often beset drama critics, divorced for a night from their mother tongue. But Hamlet is no stranger. Most of us have known him since youth. We respond intuitively, instinctively. And in the Hungarian theatre there is the miraculous Arany translation which reproduces the very shape, rhythm, subtlety: it is as though (I speak for myself) one is listening in English. Maybe, too, one gives more attention than one normally would to the setting, the decoration, the detail.

Observing Péter Huszti at the Madách, I felt that this was still an incomplete Ham-

* János Arany (1817–1882) the poet, translated Shakespeare and Aristophanes as well. Some lines of his Hamlet-translation became Hungarian catch phrases. — *The Editor.*

let, a promising diagram waiting to be completed, a straight romantic impression but not as yet the man. From the first one did miss the levin-flash of personality, the theatrical white fire, something beyond the reach of technique. It cannot be sought; it has to be bestowed. The great actor has it. It destroys the barriers of language. Péter Huszti lacked this. Much else was in his favour: a princely mien, flexibility of speech, responsiveness. Yet, for me, an early gesture fatally betrayed him: he stood for a moment almost in the posture of Rodin's statue of the Thinker; and his Hamlet did not strike me as a natural thinker, even in the ratiocinative monologues.

No actor of the part should fail to refer us to Ophelia's praise:

> The courtier's, soldier's, scholar's eye, tongue, sword;
> Th' expectancy and rose of the fair state,
> The glass of fashion and the mould of form...

In recent years much of this has been tiresomly disregarded. One unwisely-applauded English Hamlet could have come from any street corner in the Midlands: no home for a Prince who was 'likely, had he been put on, to have prov'd most royal.' Huszti, for our comfort, was plausibly a courtier and a soldier, but we were scarcely conscious of the scholar, or of the mental strife of Hamlet plagued by indecision and analysing his failure to act. A forthright reading, yes; a romantic (none the worse for that at a day when the romantic impulse is under-valued); but never—let me speak for myself—a Hamlet who quickened one's spirit, summoned question upon question, left one debating the problems that Shakespeare raises. I thought he was most credible with the Players (a very small troupe, anachronistically with a girl in it) and, later, in the first stages of the Closet scene.

Let me suggest that the setting hampered him, and our responses as well, simply because it was less of a formal set than a space which made nonsense of the line, 'Denmark's a prison,' an important clue to the play. Elsinore, surely, should be claustrophobic, oppressive: it was certainly not so at the Madách. Agreed, the original late-Elizabethan stage was open, but its limits were rigidly defined.

I gather that the production, in general, has not been well received, though its director, Ottó Ádám, is clearly an artist. One tentative word. The Hungarian audience is accustomed to these players; it realises what they are likely to do: the element of surprise is dulled. That must happen wherever there is a permanent company. Mannerisms obtrude; gestures are familiar. Spectators, often in spite of themselves, make what the English call, in another context, a stock response. Now I had not met many of the *Hamlet* cast: I came to them freshly, unaware that A or B or C may have been repeating past and well-tried effects. What follows is the reaction of a relative stranger (though by now, I like to think, a 'friend to this ground').

Thus, Horatio (Béla Timár) and Laertes (Miklós Kalocsay) satisfied me because their direct, unfussed statements appeared to be basically right without being especially tingling. Also, I was glad to find again a young Horatio. There has been a fashion for playing him as a kind of avuncular Perpetual Student, considerably older than Hamlet, possibly a Wittenberg tutor: in any event, an unfortunate caprice. Strangely, in my earliest *Hamlet* of all, at a time singularly free from caprice—especially in the provincial theatre—there was quite the oddest Horatio in recollection: a young man who wore throughout a rose-coloured toga, presumably to point the line, 'I am more an antique Roman than a Dane.' Even a boy of twelve found it more than a trifle strange.

Polonius, at the Madách, was unlucky: called up at the last moment, I gathered, in an emergency, he had to sacrifice the

Precepts, probably a relief for Laertes but bad for us: it was a cut I had never met before. Ophelia (Ildikó Piros), looking rather like the formerly English actress, Jessica Tandy, had charm without noticeable depth: a capable, externalised performance that could hardly tough our hearts in the Mad Scene. I recall a supercilious young Osric (Béla Paudits), a throwback to the period before Osric became sinister—why was this, anyway?—and a Second Gravedigger (Árpád Gyenge) who was as agreeably contained and mellow as in 1963, if not more so.

But what of the King and Queen? The King (Péter Haumann) was palpably miscast. His intentions eluded me: all I think of now is the swirling robe with which he was encumbered and (I fancy) would have desperately liked to throw off. Gertrude, on the other hand, was the evening's truest performance. It can be an extremely unrewarding part because, the Closet scene and the Ophelia speech aside, the actress has little room to express herself. Irén Psota had presence, controlled emotion, and an inescapable tragic quality. It was the only occasion on which I had come from a *Hamlet* reflecting on a Gertrude (some years ago there was an exuberant English critic who startled everyone by standing on the theatre steps after the play and exclaiming with passionate sincerity: 'What a superb Guildenstern!')

Maybe the production did not come together because certain of the principal characters seemed to be in different plays. In its favour it was entirely straight: a merit because lately we have seen far too many revivals in which a director, resolved not to do just what X or Y did last time, has wantonly wrenched the tragedy out of shape for the sake of something new (and useless). Ottó Ádám did not do that. Even so, nowadays so direct a revival must have the fortifying virtue of exceptional performances; and, Psota's Queen apart, I could not honestly discern one.

That said—and any review of *Hamlet* must be a palimpsest of revisions and interlineations—I must report that on the night the event did stir me more than, next morning, it would in retrospect. Long ago the late Sir Desmond MacCarthy warned any critic to let the play wash over him and then examine 'the markings in the sand.' The markings next day were less instructive than I had hoped.

It is much to keep an appointment with *Hamlet;* still, of two Madách productions, with the years between them, that fired by Gábor and directed by László Vámos must remain sovereign. In the matter of cuts, it was unhappy to lose the fourth soliloquy, 'How all occasions!' (which Laurence Olivier used to speak, in the theatre, with a strong, thrusting pressure), and to find thas Fortinbras had vanished. Horatio was equipped with a few of the final speeches; by no means the same thing. Now, in any version, Fortinbras should remain: Shakespeare's climax is the logical ending, and it cannot be spurned. At the Madách I felt sadly like saying, in the words of the Dickensian Sam Weller: 'It's over, and can't be helped, and that's one consolation as they always says in Turkey when they cuts the wrong man's head off'.

One thing more: the Ghost ('What, has this thing appear'd again tonight?')—here the majesty of buried Denmark was a vast ill-defined shadow, a sort of Brocken-spectre, with voice supplied off-stage. It did not really work. Ghosts are notoriously awkward, and my heart is still with an English provincial apparition that, caught in a cross-draught, sneezed relentlessly through the whole speech.

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On the next night, in the same seats at the same theatre, we were delighted by *Holt Lelkek* which we know as Gogol's *Dead Souls;* a version directed by György Lengyel. During its long procession of grotesques, precisely organised and de-

ployed, we might have been turning the leaves of an album by Cruikshank (even Gillray, though, to an English eye, the types had an outsize Dickensian quality). Realising here what an expert actor Péter Haumann could be as Csicsikov, I suspected that he might have been glad to escape from Claudius and that enfolding robe.

Finally, after paradisal days in the sunlit remoteness of the Mátra Mountains, we came back to Budapest and to *The House of Bernarda Alba* at the Vígszínház. There the performance transcended its material. Once more, while watching Federico Garcia Lorca's last drama, I felt that if there was a budding morrow in this midnight, the author had failed to bring it to us. His tragedy of Spanish provincialism, beginning with mixed invective and ending with suicide, is a sultry thunder-roll which does not yield its lightnings. Primarily, it is a study in repression. The matriarch of a Castilian household of frustrated women, shut up together in the stifling heat, governs every word and action. 'Don't think you can ride rough-shoed over me,' she cries. 'I give the orders here.' And again: 'Needle and thread for the females; whip and mule for the males; that's how it is for people of our standing'. Obviously someone must break under the strain.

Zoltán Várkonyi directed this, rightly, with a full battery of atmospherics. He was fortunate to have Mária Sulyok, who can command any stage, as the play's relentless driving force, and the performances in general did honour to Hungarian ensemble acting. Throughout I had the feeling of claustrophobia so missing from the *Hamlet*. But *Hamlet* is among the permanent and eternally fascinating problems of the stage: when it is done next at the Madách, we shall hope to be there.

J. C. TREWIN

VARIATIONS ON THE THEME OF FAILURE

Gyula Illyés: A különc *(The Eccentric); Imre Sarkadi:* Oszlopos Simeon *(Simeon Stylites); Ákos Kertész:* Özvegyek *(Widows)*

This autumn's theatre season opened with greater than usual verve. We had opportunity to see and talk about three new Hungarian plays in one month, although none of the three was a première; this, however, is not an indication of a lack of plays but rather of the soundness of the theatre, a welcome phenomenon indeed. (The poet and playwright Gábor Görgey once said that theatres which insisted on premières at all cost reminded him of those families who insisted on chastity before marriage.)

We urge and expect new Hungarian plays, but this impatience cannot make up for the fact that in Hungary a première, however successful (and unless held in Budapest), means no more than 25–35 performances and the corresponding number of spectators. So many plays reach only a small fraction of the public, they do not run their course, and their author does not get the chance of making the necessary changes warranted by stage experience or following the advice of critics; nor can the theatre managers compare their ideas and talents. Therefore we are not unhappy to see recent but previously presented Hungarian plays on the billings.

Gyula Illyés wrote *The Eccentric* in 1963: before its première at the Budapest National Theatre the Petőfi Theatre of Veszprém had put it on in 1972 with Zoltán Latinovits in the leading role, the great actor who died recently. Imre Sarkadi's *Simeon Stylites* had been performed first in the workshop of

the Madách Theatre in Budapest, and later it was presented by the Csiky Gergely Theatre at Kaposvár. Ákos Kertész' *Widows* at the József Attila Theatre of Budapest is a re-adapted version of his *Wall of Rock* staged in Miskolc and Eger.

Gyula Illyés: The Eccentric

After a first series of plays I still wondered what had prompted the poet Gyula Illyés to extend his creative interest to the theatre in the early forties. Now when there is almost no theatre season without an Illyés première we can find a clear answer in the works themselves: this *engagé* national poet fights for the truths he has perceived at the cost of much soul-searching, and the playwright living in him analyses reality with all its contradictions. With a few exceptions the plays of Illyés deal with periods of conflict in Hungarian history, periods of ordeal for the nation, and with missed national opportunities. In his historical plays Illyés highlighted the moments when aspirations to national independence and to social emancipation met, and he commemorated the finest examples of patriotism. But he also knew that "what makes historical tragedies tragic on the stage is not the historical struggle but the struggle of the soul." And yet, in Illyés' plays, the recorded or nameless heroes of Hungarian history are not tormented by the divergent forces of duty and passion. This type of conflict, characteristic of the French classical drama, casts its shadow on them; the passion of love and their desire for personal happiness which prevent them from carrying out their public mission motivates the primary struggle of these heroes. But, before all else, they fight for the possibility of historical action. The heroes of Illyés are between the upper and nether millstones of history. For them the question "to be or not to be" is the concrete historical alternative "to act or not to act."

Count László Teleki, a statesman and former envoy in Paris, has to cope with this problem after the failure of the anti-Habsburg War of Independence of 1848–49. The play suggests that Teleki was not really 'eccentric'; he covered the whole historical road on which he had embarked at the time of the War of Independence, and was able to see farther than his colleagues who walked in the clouds. In some matters he was more far-sighted than Lajos Kossuth, especially on the issue of the cooperation of nationalities in the Danube basin. Teleki had demanded equal rights for the ethnic minorities in Hungary as early as the spring of 1849; he was a true European, and not merely because for 13 years he served his country as a diplomat in the capitals of Europe.

As the curtain goes up we find Teleki, who remained faithful to the ideas of the revolution, already in emigration along with Mrs. Orczy, tied to her by 20 years of love and friendship. Illegality, arrest, a trap set by the emperor, his pardon... the plot develops through stress situations, in danger, through moments of crucial decision. The author escorts his hero back to his country where the latter realizes with a shock that if he were to win back the leading position he deserves, his fellows-in-arms of yesterday would no longer follow him. They sully his political reputation and try to coerce him into bargaining; Teleki rejects all suggestions of the compromise which eventually became the Compromise of 1867 between Austria and Hungary. But neither does he undertake to push the country into another revolution and bloodbath. For this reason he choses death.

In the period between its performance and its publication in book form almost all reviewers agreed that *The Eccentric* was Illyés' most dramatic play, not only because it renders all nuances of Teleki's complex character, but also because of the presentation of national conflict. This drama is much more severe and austere than the earlier plays

by Illyés. The stake is not only one man's honour and life. *The Eccentric* is the drama of loyalty and responsibility. As Illyés commented, here we have "a human being wrestling with the forces of society and meaning to make them function well"; clearly, it is a universal conflict in a historical framework, and this drama cannot be kept within the limits of the scenes and props of a bygone period.

Imre Sarkadi: Simeon Stylites

A frightening silhouette looms in the light coming from the huge studio-window in the stylized room designed by Gyula Pauer for the open stage of the Katona József Theatre of Kecskemét. Is it a living human being, or a corpse petrified into a golem, a tottering pillar saint, or a drunk on the brink of death?

A shudder of fear passes through those who know about the tragedy of the writer: as if the dark silhouette on the stage evoked himself, the brilliantly gifted Sarkadi who, on a hectic night intoxicated with bitterness and drink, stepped out of the window of a fifth-floor apartment and thus out of life. This happened in 1961; *Simeon Stylites* was written in 1960, and its author never got to see it performed.

The play is about a painter, János Kis who, after many failures, realizes that his final collapse cannot be avoided. But having borne the loss of his creative talent, of his job, of his mistress, and of his telephone, he accepts his lot without writhing and clutching at anything. "Let's see, my Lord, what the two of us can achieve together!" The self-destructive attitude expressed in this sentence, the drama's sub-title, is not a frenzied escape but the result of rational thinking. This enables János Kis to watch himself from the outside while still alive, and watch in cool detachment how black is soot, and how hot and deep is hell. When Richard III determined to prove a villain, his villainy was the manifestation of the historical force of unrestrained lust for power. János Kis carries smallness in his very name, (*kis* meaning small, little in Hungarian) and he covers his course from life to death in almost total separation from the outer world: his only remaining aim is to acquire knowledge. The revival in Kecskemét was directed by Miklós Gábor, the actor who had played the protagonist in the première: he emphasized the hero's Faustian attitude, his burning passion for knowledge. This somewhat surprising analogy is not a fabrication: a Faustian pact is concluded in the play, but János Kis is not good enough to become the devil's friend; instead he allies himself with an inhumanly wicked and hideous charwoman. He tolerates even admires this model specimen of human degradation, and eventually he follows in her wake; and together with this woman he weaves the web that stifles all human feelings, love, faith, and desire around him. János Kis, the cool, fanatic intellectual murderer, belongs to the Raskolnikov type, except that he does not attack human beings but feelings. With the triumph of his malicious experiment he challenges fate deliberately as if he himself guided the hand of his betrayed and deceived mistress when she thrusts the dagger into his body.

The story is more absurd than any absurd play, but the author did not construct his play, by abstracting reality, by reducing its human contents; he started in the opposite direction, namely by blowing up real social and psychological phenomena to their limits. The painter and the charwoman are human beings whose bitter experiences in the real world have deprived them of all humanity.

The tension is breath-taking. Even his laconic, matter-of-fact and apparently aphoristic style only sharpens the conflict. Unlike dozens of successful and well-written contemporary, topical plays this 17 years old one, is more exciting than ever in its

third staging. Some think it is dirty, others feel that it is pure, uplifting, logical, and mysterious.

Miklós Gábor, a sophisticated intellectual actor and director, said: "Between inhuman logical order and the dirt and abstractions of inhuman logical anarchy the theme is the birth of the truly constructive human being who recognizes himself in us and in whom we can recognize ourselves if we dare."

The performance in Kecskemét is not sensation-hunting, and Sarkadi's play has nothing to do with the customary hits. The suggestive ritual of the descent to hell can only be celebrated by the faithful priests of art to audiences who want to be purified by dramatic catharsis. Such audiences, however, exist not only in Kecskemét or in Hungary, and therefore I believe that the János Kis of *Simeon Stylites*, this contemporary Hungarian kinsman of Faust and Raskolnikov, will sooner or later get on the stages of modern theatres beyond the borders of Hungary.

Ákos Kertész: Widows

Ákos Kertész' play is not the first in which the protagonist does not appear on stage. In fact, *The House of Bernarda Alba* is also about a man, Pepe Romano: the yearning for him, the passion of consummated love for him, brings the warmth of life into the cold homes of women without men. But the hero of Kertész, the actor Kornél Kassai, has been dead for four weeks when the curtain goes up. The women on the stage—his first and second wives, mother, and mistress—investigate the reasons and circumstances of his mysterious death, the responsibility of society and their own. The confession of the first wife, actress Hanna Teleki, her accusation and plea, and the memories of the others make it clear that Kassai himself has also been responsible for what happened. Whether sober or drunk, he deliberately drove his car against the rocky wall to prevent the further deterioration and ultimate breakdown of his career, and end his bankrupt life.

The first two plays of Kertész—*Makra* and *Névnap* (Name Day)—had originally been novels and the author himself adapted them to the stage: this third work however, was intended for the theatre, and had its première in Miskolc. His most important work remains his novel *Makra* in which he follows his hero, a typical yet not average member of the Hungarian working class, a skilled worker blessed and cursed with artistic inclinations and talent, on the way to integration into petty-bourgeois existence until the moment of inevitable explosion. After bitter struggles Ferenc Makra lands in the dead-end of triviality, but is unable to remain there for good. The realization of the failure of self-fulfilment leads him to an apparently unexpected suicide.

The story of the hero evoked in *Widows* is another variation on failure. But whereas the social motivation of Ferenc Makra's course is clearly and unambiguously rooted in society, Kassai's failure remains in the sphere of private life. Judging by the bitter dispute of his "widows" it seems he had escaped into death from sexual and family conflicts. But Hanna Teleki, his wife, knows full well that Kassai failed in his art, and not only as a consequence of drink but also because of the disillusion and the feeling of emptiness which have drained his talent.

The female quartet in *Widows* can illuminate Kassai's bankruptcy only in part. Whether as mates or as passive witnesses they had seen and even experienced how this great talent had run off the tracks; but dispute and soul-searching are not enough. To analyse the problem they ought to open the doors and windows of their luxuriously furnished apartment, and look out into that world which had ground Kassai to bits.

After last year's première in Miskolc Ákos Kertész revised the text of the play, but these improvements still did not

throw light on the unresolved secret of Kassai's life. In the original version Kassai's own voice intervened in the drama of his fate. In the performance at the József Attila Theatre, although the tape which had recorded his voice is found, we hear only the voice of his mistress on it. The quotation with the complaint about the disintegrating family and the disintegrating nation is omitted, neither do we hear the artist's own words doubting his talent and achievement. Probably the author and stage manager wanted to avoid theatricality and therefore cut out this *deus ex machina* solution, but by so doing the monologue of the tape-recorder, originally a climactic scene, lost its purport and in fact became superfluous.

Makra presented Kertész as a significant writer, *Widows* as a routine author. Between these two attributes winds Kassai's tortuous path. The author of *Makra* looked history in the face, the author of *Widows* evaded it.

ANNA FÖLDES

AN AMERICAN "CATSPLAY"

István Örkény's *Catsplay* has found its way to what Americans often call "mid-America," and audiences here have taken it to their hearts. Minneapolis reviewers have written lyrical appreciations of the production at the Guthrie Theater and its star performer; audiences leave not a seat unfilled, then often stay after the performance until nearly midnight to discuss the play with one of the performers and two lesser "experts"; and the Guthrie invited Örkény himself for a visit, during which he and the Mrs. Orbán of the Guthrie taped a long discussion for use on the national Public Broadcasting Service, perhaps to accompany the Canadian Broadcasting Company's videotape production of the play. Nor is all this the product of corn-fed ignorance: the *New York Times* carried an unusual (and unusually adulatory) review of this production, although relatively few of its readers will see it at this theatre, which houses still probably the best known of the regional repertory companies of the United States. By any of the usual measures, then, *Catsplay* is the hit of the current Guthrie season, and it is also a peak in the career of Helen Burns. For better or worse, this English actress is *the* Mrs. Orbán of North America, having played the role in the Arena Stage's American première in Washington earlier this year, in the Canadian television film, and now at the Guthrie. Her success is indisputable. Indeed, it may well be she more than Örkény's play whom audiences have taken to their hearts.

To be sure, "Örkény's play" is a concept difficult to define in practice. The words in a playscript, whether the original Hungarian or the translation by Clara Gyorgyey used in all three North American productions, constitute the basic directions for a play: it gets successfully realized—or botched—only in performance, so that a play is always a complex entity, the Pesti Színház's *Catsplay*, say, or the Arena Stage's or the Guthrie's. Plays are thus very unstable, subject even more than novels to the influences of such contextual factors as time, place, performers, and audience. Yet we are not entirely at sea: we do have the texts of speeches and other directions for performance against which to measure any performance, and although mere literal fidelity to these directions in a production will not suffice, performers ought not to ignore or contradict these primary data either. We have also another measure, vaguer and more relative, existing often without the author's sanction, but a measure of some worth

nonetheless: theatrical tradition, the history of past productions of this and like plays. Judged by these standards, the Guthrie's *Catsplay* differs in several important respects from the play which I performed in the theatre of my mind when reading it in NHQ 44, and it differs even more from the performance that I saw in Budapest's Pesti Színház during the season 1973–74. These differences raise interesting and important questions about Örkény's play (the words and apparent intentions that give rise to performances), about American and Hungarian theatrical traditions, and about those perennially fascinating and vexed problems, what is translation? and how is it best achieved?

In his preface, Örkény tells us that "This play should be acted throughout as if it consisted of a single sentence. It does not admit any slowing down, interval, or change of scene." This suggests to me a very fast pace for the performance, and the Pesti gave it just that. The Guthrie, however, plays it slowly, filling the pauses with gestures, comic and other faces, tableaux, and the like. Burns especially uses this time to flesh out her characterization, making Mrs. Orbán an actress herself, always "on stage" even when the ostensible "audience," her sister Giza, is simply "reading" a letter from her. Burns gains a great deal by doing this, for it permits her to register a wider response to her situation than I remember Mária Sulyok giving. As a consequence we *see* Mrs. Orbán transformed by love in more ways than in her change of garments, for while Paula may rehabilitate her, it is she who puts a new face on matters, she who looks at Viktor anew. In seeing those looks, we have a fuller sense of that temporary bliss, and we have it because of the Guthrie's pacing and the opportunity that gives for Burns to create those expressive faces.

But we lose a great deal. We lose words—many of them—because at such a pace there simply isn't time to say them. Furthermore, as the text must be cut anyway because largely uninflected English is hardly ever as concise as inflected Hungarian (with the result that almost any translation into English will be longer—and take longer to say), the Guthrie's pacing compounds an already serious problem. As a consequence, there is much of Örkény's play that simply is not on the Guthrie's stage, flesh cut out to the bone. For example, while the loneliness of Giza's life in Garmisch-Partenkirchen comes through quite well, thanks largely to Fern Persons' understated portrayal, the reasons for it are reduced considerably by removal of all reference to son Miki's cruel campaign to Germanicize himself and, by extension, her. He forbids her the use of their native tongue and "punishes" her by "solitary confinement" when he discovers her having tea with a Hungarian couple. The loss of such details is regrettable for several reasons: it impoverishes Giza's part, it muffles the historical vibrations of the play, and in this particular case it suppresses a situation that American audiences would find especially meaningful, for we or our ancestors have all more or less recently been assimilated, "Americanized," often by such harsh measures as these. Indeed, the memory of the experience often has been passed down to succeeding generations. Although other major cuts have less claim for relevance to an American audience, most, like this one, are of speeches that bear on the historical context of the sisters' words and actions—either the context of the faded photograph or the more immediate context of post-revolutionary Hungary, its citizens, and the exiles from it.

As most of these circumstances do not speak directly to most members of an American audience, it seems reasonable to cut reference to them when cuts must be made. But the play changes out of proportion to the cuts, for these speeches are ballast that helps keep the action from drifting off into sentimentality or farce. At the close of the first act, for example, Mrs Orbán writes to Giza about the disputed picture

and declares that it could have been Father they were waiting for only if the picture had been taken in 1919 rather than 1918—and if so, "it would be better if we didn't think about it." She is referring to their father's suicide, which she describes in the second act and which comes as a result of his public humiliation at the hands of White authorities during the White Terror after the fall of the Hungarian Republic of Councils. The reference has several resonances: to her own attempted suicide, to her "repressed nervousness" that Örkény notes in his stage direction, to her sense of the past ("whenever I think back on that day, my hands still clench into hard fists"), and to Giza's quite different sense of the past and its relationship in turn to what we must call Giza's politics—she was faithful wife and is now faithful mother to men owning "vast property," victims of an "eternal anxiety" that they might "lose it all." These resonances are not sounded, however, because the entire speech is cut. Instead, Mrs, Orbán tries to write, cannot, and sits sobbing through Giza's reply, which veers towards the mawkish without the constraint of her sister's different assessment. Her letter, rather than their letters, concludes the act, casting back over it the rarified atmosphere in which she moves and thinks ("I am afraid that you are no longer stumbling towards your own star . . ."). The effect is to make Giza seem Örkény's voice, to validate her as the one who sees farther and better, especially as her sister sits before us unable to see beyond the hands clenched over her face. (The Guthrie's staging, in which Giza sits above the main stage, reinforces Giza's apparent authority.) The effect is also to free Mrs Orbán to be simply victim at this time, simply eccentric at others. Nuances of true feeling, existing as they do between what the sisters will admit to knowing and what in fact they remember, are in this way flattened out or dissolved.

This levelling or homogenization makes itself felt most obviously in the way sentiment and farce are realized and related in Burns's portrayal of Mrs. Orbán. Sulyok's Mrs. Orbán, and what I take to be Örkény's Mrs. Orbán, are eccentric, but they do not choose to be, or to be so theatrically eccentric. Their Mrs. Orbán hops about the stage exhibiting her no-longer-swollen foot; Burns's Mrs. Orbán places it in the middle of her daughter's dining table, where the roast pork should be. This gesture brings down the house, to be sure, but the audience laughs with her in victory rather than at her or, best of all, both with *and* at her. Burns's Mrs. Orbán is the *farceur*, the centre of the audience's loyalty, offering herself as our temporary weapon against the petty tyrants and bureaucrats of the world, and this identification with her in laughter extends into other times as well, leading us by the detour of farce across the border of sentimentality. Of course, Örkény's Mrs Orbán does command sympathy, but rarely if ever the whole heart. Ambivalence rather than identification rules in this play, and to keep that ambivalence alive throughout is one of its major strengths. The Guthrie's production too often saps this strength.

Pacing and characterization conspire to do so. One result of the Pesti's fast pace of performance was to mark these characters as obsessed: their words poured out of them unchecked by conscious second thought (though obviously controlled by deep-seated evasions and self-deceptions). In the Guthrie's slower, often more naturalistic production, the characters broaden, grow beyond their obsession. With an ordinary realistic play, the effect would be to make them seem more nearly real, more "complex," to cancel farce and to qualify sentimentality. But Örkény's is not an ordinary realism. The complexity of his charcters lies in their obsessions and in the many roots that these have—so many that we cannot number them. His characters are not many-sided; instead, on every side are many causes for their obsessions. That is why too close identi-

fication with either sister, whether as *farceur* or victim or oracle, will remove an audience from the qualified objectivity with which it should see and judge these characters.

Örkény creates a number of ways to hold us near a point of balance between sympathy and distance, to keep us as objective as we can be while yet conceding that feelings are an ingredient of truth. Most importantly, he mixes genres, playing on and then disappointing the expectations we bring to seeing a comedy, a tragedy, a melodrama, a farce, or an absurdist piece. All these genres are present at times, some run nearly throughout, but none dominates. By calling *Catsplay* a tragi-comedy, Örkény suggests both the best-known genres and the mixed effects (and affect) he is after. The conclusion shows this mixing in its simplest, juxtapositional form: the affirmation of the catsplay, the temporary rejuvenation of Mousey and the Szkalla girls, is followed by the last projection of the faded photograph and Mrs. Orbán's final words on it. To be delivered "without emotion," these play against the projected image of the young "reigning beauties of the country... running down the hill" as well as against the laughter and motion of the catsplay still fresh in our memory's ears and eyes. The objects of attention now are two immobilized old women, Mrs Orbán "panting for breath" from the brief exertions of the previous minute's play. Even without the aid of stage lighting the effect would be arresting, but when the lights change from full and warm to the two or three isolated spots of cold on the screen and on the faces of the two sisters, it is chilling. The effect is to make us feel the relationship of image to image, of warm play to cold age; we acknowledge the truth of these relationships, yet we feel much more than we can define. The affect of this effect is uncanny: those feelings are deeply and realistically mixed. They provide a fitting end to a play that insists on the truth as well as on the usual limitations of the usual genres of portrayal, which is to say the usual ways of ordering and thus explaining those complex matters we call our emotions and our history.

The Guthrie underlines the contrasts of this ending by means of superb staging and lighting. The principals do their share, too, but while their words and actions point up the contrast between the catsplay and the final soliloquy, they also obscure the obsessive nature of motivation at work throughout. For example, the sisters have scarcely embraced before Mrs Orbán mars the reunion leading up to the catsplay. When Giza asks whether one can hire a car in Budapest big enough to take her wheelchair, her sister replies with defensive anger—as she has throughout. But this display of raw nerves and characteristic vulgarity ("in Budapest too the dogs piss from their hind quarters and not through their noses") never takes place in the Guthrie's production, with the effect that the reunion seems happier and a future life together more nearly possible. To be sure, the Guthrie's production in this way gains power for the final juxtaposition, in which the bliss of reunion is followed by the energy of the catsplay, all of which is brought up short by the final soliloquy. But it does so characteristically by simplifying, by moving closer to melodrama and perhaps even sentimentality.

Melodramatic form and sentimental treatment are no strangers to the American stage, for American dramatists have characteristically exploited melodrama—and have often been trapped into sentimentality. The same is true of American directors and actors. Consequently, the Guthrie's production of *Catsplay* ought to be judged against this background as well as by the standards of fidelity to text and theatrical history, for the play has been translated not just into another language but into another set of theatrical conventions. Against this background, Stephen Kanee's production at the Guthrie does very well. "This tart but affirmative comedy," writes one Minneapolis

reviewer, "takes such awesome risks in its humming-bird flights between farce and pathos, between headlong passion and threadbare reality, between invincible hope and the sad avowal of time's damage that it is almost impossible to imagine how it could succeed without Ms. Burns (or someone exactly like her) on stage to make it work." Henry Popkin, who reviewed the production for *The New York Times*, also praises Burns and has many a word to say about sentimentality. For a reason that goes to the heart of *Catsplay*, he goes so far as to compare Örkény to Molière for constructing his play "around an eccentric whose every action is dictated by a single obsession." Popkin also praises Burns for exhibiting, again like Molière, "complete control of intonation and timing." He might also have said movement, for although Burns does not have a dancer's body, she performs a precise and comic dance as she moves about the stage—again, just as Molière is reported to have done. But we needn't go to France for an antecedent: the Anglo-American theatre, insofar as it can be hyphenated, owes that hyphen to a common source in music-hall comedy, to a theatrical tradition, that is, in which expressive movement is as important as an expressive face and voice.

When Nick Bottom returns to the stage in *A Midsummer Night's Dream* with an ass's head where his own had been, Peter Quince stops long enough to lend what help language can before he runs off with the others: "Bless thee, Bottom! Bless thee! Thou art translated." Like Bottom, *Catsplay* has thrived in its translated condition, giving good reason to think that it has a basic identity that can survive translation—at least a skilful and reasonably sympathetic translation such as that given it at the Guthrie. But, again like Bottom, it does not seem so original in its altered form as it did in its first incarnation. The Pesti's *Catsplay* was unusual among the plays I have seen in Budapest, but the Guthrie's production is simply unusually good. It lacks the power to shock that a truly innovative work has, and it lacks that power precisely because it has been translated. Being translated into a different set of conventions almost precludes the shocking manipulation, alteration, or defiance of these conventions—yet true originals give us such shocks. Hungarian theatre, for example, is heavily verbal (though often at a relatively slow pace); *Catsplay* is relentlessly verbal, calls attention to this quality in itself.

When Örkény saw the Guthrie's *Catsplay*, he was shocked and delighted at Helen Burns's portrayal of Mrs Orbán: "You have discovered the clown in her." But the Guthrie's American audience was simply delighted. We are accustomed to clowns on our stages, especially on the Guthrie's—though we rarely see one as good as Burns. Hungarians will probably appreciate the irony that the greatest innovation in the Guthrie's production of *Catsplay* is for Americans no innovation at all. Mrs. Orbán, like our ancestors, has been assimilated and has made a great success.

KENT BALES

A LEAN MAN IN THE LAND OF THE OBESE

Ferenc András: *"It's Rain and Shine Together"*

You will hardly get the hang of Ferenc András' film unless you have come across the symptoms of excess weight in Hungary. For the past twenty years Hungary has set about feasting with a fervour that by now has placed her in a position she never aimed at, never dreamt of, and never strived for in any kind of five-year plan: she has become the country of fat men and women. In the last century Hungary was famous for her *pusztas*, and particularly for the Hortobágy, and even now visitors from the West are keenly interested in the horse-herds and the *puszta*. But she has become lately the country for pork chops, stuffed cabbage, sausage, brandy, and wine. And should anyone think this charge is only valid for people well ahead in years, let him take a look around the Budapest swimming-pools and the beaches along the shores of Lake Balaton, and he will see and hear how the earth keeps shaking under the paunches even of the twenty-year-olds. Is it perhaps that Hungarians have adopted some kind of exotic fashion: and has the giant belly bulging from pants and skirts, or the similarly tremendous, porky buttocks become the ideal of beauty in Hungary?

Gluttony has become a folk custom, a ceremony raised to a status symbol, and celebrated on every possible occasion, whether it be a close friend or a distant visitor who arrives at the house. Hungarians being a practical down-to-earth people no one has yet elaborated a theory of this holy rite. They just instinctively keep gobbling up and swilling down everything that is placed in front of them at festive lunches or dinners. Do they perhaps make up in great haste for centuries of bitter starvation, unsparing of money, time, and health? I do not know. In any case, Ferenc András seems to have been enraged by this new type of nation-wide folklore just as much as I or anyone else who cannot stomach, so to speak, this great Hungarian trend to expand.

His film is about neither more nor less than a single Sunday lunch. The story of it? Its presentation? Reflections upon it? None of these separately, rather all in one. This is Ferenc András' first film, and let me add right away, it is not just any kind of a film either. It was with complete absorption and delight, and a hearty laugh that I watched the preparations of the railwayman's family (living at Lake Balaton) for the lunch; the arrival of the guests, the protracted gobbling, a visit to the new villa just under construction, and finally the sudden departure of the guests and the row in the family. Of course, this junior director, who is also co-author of the screen-play, was fully aware of the fact that his subject, which could have drawn inspiration equally from Godard's *La Grande Bouffe*, Fellini's *La Dolce Vita* or Buñuel's *Viridiana*, cannot be "sold" just in itself. He needed something to fill out and lift this banality. And he found the means for it in the opposite of the gobbling fat people—the lean man.

This lean man is the high official, mysterious, powerful, but a poor eater, who comes to visit the railwayman with his wife, daughter, and secretary. The secretary is a lady of crushing weight, the younger sister of our near millionaire railwayman. She had brought her boss, whom she believes omnipotent, to this village at the Balaton for the sake of certain advantages: let him make friends with the family, and then he would arrange the matters to be arranged. Just imagine the large lake, Balaton, and the holiday morning along its shores when the gold-toothed wife of the railwayman wakes up to the notion that the guests will be here in no time and the hens and chickens are not yet slaughtered. She quickly wakes her flaxen-haired, obese giant of a son, an un-

believably stupid-looking stone-cutter's apprentice, who is expected to exterminate poultry with a sharp knife. By then the grandfather, the old railwayman of the family, has already tossed off his first brandy of the day, while his son, the young railwayman, drinks and sells wine in the cellar. It is not as railwaymen that these people managed to become near millionaires. And now they are celebrating the day of King St. Stephen, the first Hungarian king, who at the end of the tenth century compelled his pagan people to adopt Christianity. In short, this prosperity, the new villa, the sizeable house, also require sizeable vinyards, and 50 gallon winecasks filled with the finest red and white Balaton wines. True, St. Stephen's day has been renamed Constitution Day or the Day of the New Bread already some thirty years ago. By so doing, however, the holiday of the great king has not been liquidated; indeed, August 20th has become a triple holiday. The gluttony, howewer, is not in celebrarion of the public holiday, old or new. All the male members of the family are called István, that is Stephen. It is their name-day, and name-days in Hungary still are amongst occasions for private eating and drinking.

In short, in Hungary, just a stone's throw away from the year 2000, the woman is plucking the hen, the big boy dashes along on his motorbike to receive the official, the girl dreamily awaits the official's daughter who is of the same age as she, the old red-nosed railwayman has another go at the brandy bottle, while his son takes a swig of the wine glass, rubbing his itching backbone, burdened by his paunch, against the pillar, much as the porker in the pig-sty is want to do it. This man who is master of everything here attracts our attention not only by scratching himself as naturally as an animal, but also by wearing in way of his Sunday best a single pair of blue slacks and a shoddy, threadbare, and filthy shirt; moreover, the slacks are held up on his waist by a piece of worn string. Nevertheless, he is the most happily thriving man in the world. Upon instructions from his wife he throws two drunkards out of his cellar, then goes on drinking without a care, and prepares for lunch. The woman, the eternally working, complaining, lamenting, gold-teethed country woman, is only rarely visited by her husband in bed; thus she is left with her work, and her preoccupations with getting rich, carving out a future for her son and daughter, and stuffing herself. She cannot become fat, since she works off what she eats.

The meats are already sizzling in the frying pans, the salads are soaking in the bowls, the housewife is kneading and leavening the dough for the strudel, when the large black limousine of the official rolls into this world, with the gaunt, pale V.I.P. stepping out of it, accompanied by his asexual, silly-faced wife, the hippie-like pampered daughter, and of course his relative, the secretary, the modest but loud organizer of the whole affair, with her quivering 180 pounds. And here the two worlds meet: the slob with a string around his waist, a rich railwayman, and the tie-wearing, lean, dry statesman who has no income or wealth other than his salary. The situation is exteremely awkward, the first moments are most embarrasing, but then the hosts start gobbling as if by command. After all, it is they who offer the expensive lunch, and it is in their interest that the visitors should not feel inhibited. The old man brags of the time when he was a sailor in the navy of the Austro-Hungarian Monarchy, and then of the fact that during the Horthy era he carried on his train the mysteriously preserved right hand of King St. Stephen, honoured as a relic, to Rome—and this to a Communist official. Rather embarrasing, for how can you expect to pull strings on such a basis? But the statesman shows no signs of resentment, although he shows no pleasure either. Anyway, you cannot tell what lies concealed behind his gaunt ascetic face.

But, when finally the housewife and the

secretary serve the food, and the chicken soup, the drumsticks, the pork chops, potatoes, rice and the fine, light dumplings are all steaming in the dishes on the long table in the dining room, and the wine, too, is sparkling in the glasses, and the faces, now caring about nothing, gaze with popping eyes and watering mouths, then everything collapses. An infidel has got among the believers! The official does not want to drink. And above all, he does not want to eat. The old man, his son, and the wife are all unable to properly conceal their indignation over such heresy. You won't eat? Not even a bite? Because you are suffering from gastric juices? But there is no such thing! Eating restores good health. And not to eat on St. Stephen's Day is a double sin, a flagrant insult against the nation. Oh, this is awkward, most awkward; I myself keep fidgeting and guffawing in the auditorium. But there is no mercy, our minister is willing to eat only a single spoonful of the chicken soup, and then sits aside into a deck-chair.

And now that they have disposed of the infidel, the alien, the sacrilegious one, *la grande bouffe*, Hungarian style, may begin. The forks stub into the meats, the teeth tear away at the white meat, dripping with fat, the chewing faces become distorted, flushing into ecstasy, the throats gurgle, and there is no break until anything chewable remains on the plates. And this feasting has its own rhythm, the participants of the ceremony fall into a trance: we feel a religious rapture, or would feel it should we not see the podgy faces, big bellies, and hear the profane sounds of digestion. And the infidel just looks on from the deck-chair; he looks at the meats, legs, potatoes, and then the strudels, grape disappearing in rapid succession, and the glasses of wine, because the gathering never stops drinking as only fanatic neophytes would do. The poor renegade is suffering, but let him just suffer, I can tell from the eater's eyes. He who does not gorge in Hungary, is not only a bad Hungarian, but maybe he is not even human.

The ceremony comes to an end. What is left? We see a section of a bannered church procession accompanied by singing, and of another similar gorging ceremony going on next door, where the spectacle of feasting and boozing is further enhanced by the celebration of a golden anniversary. And then the visit to the new villa: the official is shown a villa on the shores of Lake Balaton of a size which cannot be built today even with a million forints. This is precisely where his intervention is required: he is supposed to arrange for the stonecutter boy to be appointed as the manager of a holiday resort home. Then we are shown the frightfully expensive crypt in the cemetery on which the names have already been engraved in gilded letters, with only the dates left open. Then comes a shower; all of a sudden the official feels deadly tired from all that gobbling by others, from that whole inexplicable reality. How different, how much simpler everything looks up there at the ministry, among the files. Here everything is unaccountable: Here it can even happen that an incapably drunk character with a diabolical mien turns up by one's deck-chair and breathes into one's face reeking of wine, and whispering muddled threats into one's ears. What on earth is this? Do you have to take it seriously?

It is best to flee from here to the world of desks, files, the reassuring abstractions, facts, figures, and statements, the lanky minister seems to think; and he is happy when finally he can get into his car. Never mind the pouring rain, the driver steps on the gas and they have escaped from this unfathomable hell.

Because in the house on Lake Balaton, in the home of the millionaire boor, it is really all hell breaking loose. The girl falls into hysterics; the wife sobs out that all she does is drudgery, that the work will kill her, but receives no affection from her husband, or from anybody else either, at that. And

she rushes out into the rain. The old man and his son do not understand a thing of all that, they swear and continue their drinking. The big blond greasy stone-cutting son just gazes on with his equine head and flaxen hair. And from the official's car arriving in the capital you can see the Constitution Day fireworks just starting.

For a first film this is really a pleasing work. The director and Lajos Koltai, the cameraman, did a fine job. Their film depicts two faces of a society. It is not the portrait of the whole of society, but it shows two kinds of distortions. András hits in two directions. He introduces not only the rich petty bourgeois, choked in his financial concerns, but also the gentle, puritan mandarin, the upright leader, who has become estranged from reality, from the existing, distracting, ridiculous human types. Not everybody lives like this dynasty of railwaymen, frying in their own grease. There are still many struggling with daily worries about bread and butter, the insoluble housing shortage, and there are many ministers who are more familiar with these conditions than all the economists, writers, and sociologists. But as a tendency, the Ultra-Rich Boor and the Poor Mandarin, do exist. They have to be feared, and the spotlight must be directed on them.

"It's Rain and Shine Together" is a good film. A good film, in spite of mistakes; for the character of the official remains merely an idea, and not a worthy opponent of the derided railwayman family, redolent with life. The drunken slob also has more artistic, philosophical, and social possibilities inherent in his figure than what Ferenc András has turned to account. Yet even so, the film is a true mirror of obese Hungary and, I think, of other countries as well.

JÓZSEF TORNAI

MUSICAL LIFE

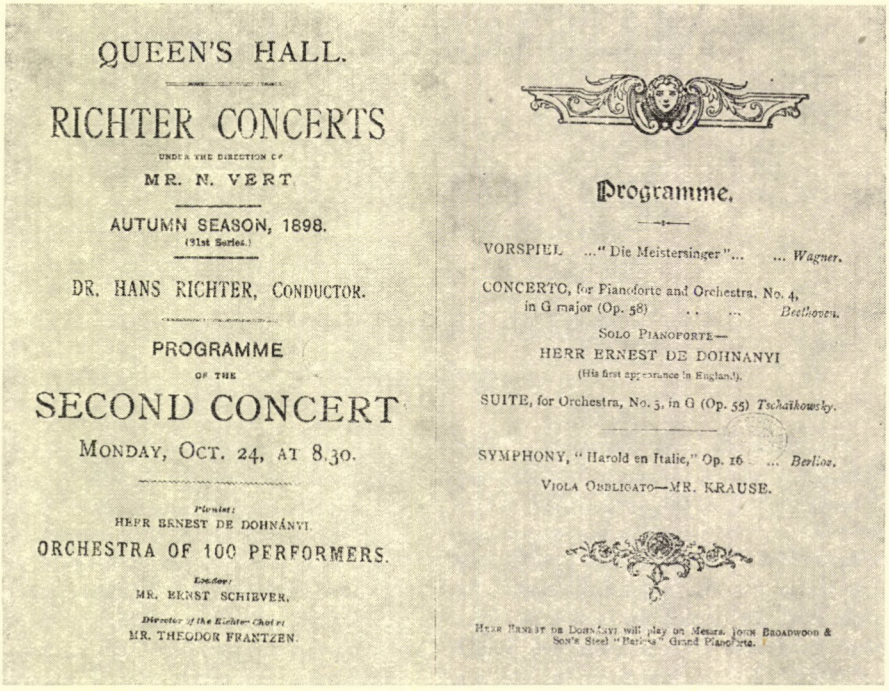
ERNŐ DOHNÁNYI
(1877–1960)

The recollection of Dohnányi's piano playing still survives amongst the constantly dwindling public which survived him. There are a few records that attest to the greatness of his artistry. Unfortunately it is really only a few because at the height of his powers he made very few recordings (and even these were produced with a primitive sound technique). The recordings of his old age no longer stand comparison with his peerless accomplishment as a young performer.

And yet the piano was the meaning of this exceptional artistic life, and it was also what kept him going in his old age. The piano was the means by which he conquered his public and achieved public office, without ever striving. With his piano, and the prestige he earned, he acquired the capability of spectacularly aiding his fellow composers with friendly and professional advice when they turned to him, and later, in the years of Nazi persecution, he was even able to move and take action on behalf of those who were passed over, and those who were in trouble. For protection he always instinctively sought refuge in the piano. There he found a home, however remote it which also launched him as a chamber musician, composer, teacher, and conductor.

Ernő Dohnányi was active for a long time. His life seems particularly long since his roots were in the past and yet he was a contemporary. He was born a century ago, on July 27, 1877, a good but only fifteen years have passed since his death. In both time and space he travelled a long road in the course of his eighty-three years. He encompassed the age of new music, just as Bach did the middle and late baroque, Haydn the classical, and Liszt the romantic. And though his was not always a creative part, still he was a witness to a tremendous span of transformations. He lived and worked as a representative of a romanticism that passed slowly and emotionally, at the same time he was there at the budding of twentieth-century music and the coming to fruit of its classics, being instrumental in their acceptance. He was born before, and died after Prokofiev, Honegger, Bartók, Webern, and Berg.

For the very reason that the works of a whole number of modern composers were written in his time it is virtually staggering that this very same Dohnányi still met the masters of an earlier era. Perhaps he saw Liszt (his father might have performed with him once); he enjoyed the personal patronage of Brahms when the master, towards the end of his life, received in his own home Dohnányi the student and had him play the piano part of his Piano Quintet in C minor; he must have delighted in Károly Goldmark's ecstatic acknowledgement, when Dohnányi—on the first occasion as a first-year student, and then in 1910, on the occasion of Goldmark's 80th birthday celebra-



QUEEN'S HALL.

RICHTER CONCERTS

UNDER THE DIRECTION OF

MR. N. VERT.

AUTUMN SEASON, 1898.

(31st Series.)

DR. HANS RICHTER, CONDUCTOR.

PROGRAMME

OF THE

SECOND CONCERT

MONDAY, OCT. 24, AT 8.30.

Pianist:

HERR ERNEST DE DOHNÁNYI.

ORCHESTRA OF 100 PERFORMERS.

Leader:

MR. ERNST SCHIEVER.

Director of the Richter Choir:

MR. THEODOR FRANTZEN.

Programme.

VORSPIEL ..." Die Meistersinger"... ... *Wagner.*

CONCERTO, for Pianoforte and Orchestra, No. 4, in G major (Op. 58) .. ... *Beethoven.*

SOLO PIANOFORTE—

HERR ERNEST DE DOHNANYI

(His first appearance in England).

SUITE, for Orchestra, No. 3, in G (Op. 55) *Tschaikowsky.*

SYMPHONY, "Harold en Italie," Op. 16 ... *Berlioz.*

VIOLA OBBLIGATO—MR. KRAUSE.

HERR ERNEST DE DOHNÁNYI will play on Messrs. JOHN BROADWOOD & SON'S Steel "Patent" Grand Pianoforte.

The poster of Dohnányi's first London concert on October 24, 1898

tion—performed the piano part of his piano quintet. Goldmark, a Hungarian, then lived in Vienna.

His two compatriots, Ferenc Erkel, the founder of Hungarian national opera, and Liszt, played a particular role among his predecessors. Dohnányi continued the careers of both, and he even imitated Erkel's life in part. Both lived to be 83, and besides playing the piano and composing music they were leading conductors of the Budapest Philharmonic Society, as well as heads of and teachers at the Budapest Academy of Music. If in spite of these many similarities posterity feels Dohnányi to be the successor of Ferenc Liszt rather than of Erkel (who was also successful as a concert pianist), this is to be attributed first of all to the significance of their piano playing. Dohnányi followed Liszt not only in the sense that with his playing he captivated audiences of many countries, but also in the fact that he was able to sight read phenomenally, he could play the new scores of his follow composers better than they, he could improvise and create paraphrases with incomparable feeling, moreover, he was able to record in his mind and recall a composition he read and played on a single occasion even if this happened in the remote past. There was even a similarity in their bearing. Their man-of-the-world appearance immediately drew attention to them. They both became artistic public personalities. But neither of them used the influence they acquired in this way to their own benefit, on the contrary: they resorted to it rather on an occasion when it was necessary in the interest of truth, and the defence and support of their fellow artists.

Intensely fervent romantic performances became transformed in Dohnányi's chamber

music. The fact that the subject of his interpretation, the repertoire, underwent a change, and its centre of gravity moved from romantic compositions to the classical works required a more stable performing style, must have played a part. Dohnányi was the man who—besides frequently playing his own compositions—virtually discovered the total piano concerto and piano chamber works repertory of Beethoven and Mozart. As a piano soloist and chamber-music player he offered a performance just as outstanding as when conducting the orchestra from the piano while playing the solo part of a concerto.

The nineteenth century had rarely offered opportunities to Liszt and his fellow pianists for such versatile performances, as their repertoire was built on the exclusivity, or at least the dominance of the piano. By the time of Dohnányi's emergence Viennese classicism appeared in a greater, more readily discernible perspective, and this helped the formulation of a new kind of piano-playing style. This was also stimulated by the growing expansion of classical chamber-music culture.

Ernő Dohnányi spent his childhood in many respects already under the aegis of chamber music. Around the age of eight or nine he committed to paper his first violin-piano and cello-piano pieces, and at that time he played Mozart's Piano Quartet in G minor featured at a school concert. He was still only twelve when he composed in succession a String Quintet and a Piano Quintet, moreover, he even appeared as a performer, with his father's string quartet, in Schumann's Piano Quintet.

It was his father, Frigyes Dohnányi—the *gimnázium* mathematics and physics teacher who had once wished to become a painter—a cellist, school choral and orchestral conductor, the composer of a few chamber works and choral pieces, and apart from this one of the founders of the first X-ray laboratory in Hungary, moreover, the designer and text-book author of a system of shorthand writing—to whom the rapidly developing future performer was most indebted. He spent the first 17 years of his life in Pozsony, the town of his birth, which was within the range of influence of nearby Vienna, and thus gave many outstanding musicians to the world. He took his secondary-school-leaving examination in this city, and went on to study in Budapest, as Liszt, Erkel, and Mosonyi had done before him, and his own two contemporaries, Bartók and Kodály, did in his own time.

Dohnányi's three years at the Academy of Music were a veritable march of triumph from 1894 to 1897, when he earned his diplomas for piano and composing with honours. Already as a student he plunged into performing activities. His teachers at the Academy of Music helped him in every possible way. Hans Koessler, his teacher in composition, prepared him for Brahms, and his piano teacher, István Thomán, one of Liszt's pupils, had him play quite early pieces that in those days were regarded as difficult, such as Liszt's Sonata in B minor and Beethoven's Piano Concerto in G major.

These all played an important role in Dohnányi's life. He included in his programmes the Sonata in B minor even before the turn of the century, a work which at that time was virtually unknown to the general public, and with Beethoven's Piano Concerto in G major he established his international career as a pianist in the autumn of 1898 at a concert in London conducted by Hans Richter. And the way opened before him to Brahms led to the international acknowledgement of the then 18-year-old Dohnányi's first work considered worthy of an opus number, the Piano Quintet in C minor.

From this time on there remained for Dohnányi sixty-five years for the creation of 47 more opuses (actually one hundred more works and cycles) and performance at nearly two thousand concerts and recitals in some two-hundred and seventy cities of more than twenty countries of Europe and

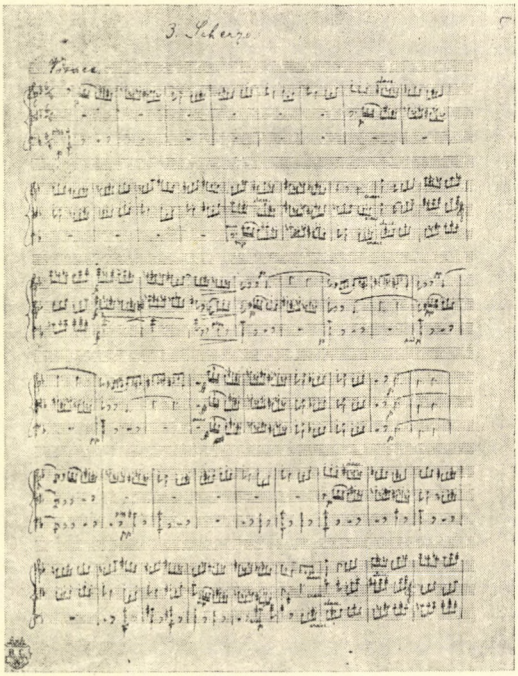
America, as soloist, chamber-music player, conductor, and composer. In the meantime he also taught, with greater or lesser interruptions, for more than forty years. All of his activities, and his character, had their source in his being a pianist. He taught many among them Annie Fischer, Andor Földes, Géza Anda, mostly by demonstration, at the piano. His four decades as a conductor and his success were also based largely on his character as a pianist, his virtuoso sight-reading, and his exceptional memory for music stemming from all these practices. This was why he could tell almost within moments whether a new manuscript score brought to him was suitable for public performance, and if he found that it was, he soon put it on the programme of the Philharmonic concerts. A long list of twentieth century Hungarian composers achieved performance at Budapest Philharmonic concerts in this manner without any preliminary reading or other formal procedure whatever, among them unrewarding pieces, compositions which the public, and occasionally even the orchestra, greeted with antipathy becasue of their new and unusual musical idiom. Among them were compositions by Bartók and Kodály. Dohnányi was among the first to recognize the values of these two composers and he worked successfully to get them acknowledged, even though his music was worlds apart from theirs. Dohnányi conducted, among others, the first performances of Bartók's *Dance Suite*, the suites prepared from his ballet *The Wooden Prince*, the dance pantomime *The Miraculous Mandarin*, the *First Piano Concerto* with Bartók at the keyboard, as well of Kodály's *Psalmus Hungaricus* and the *Te Deum*.

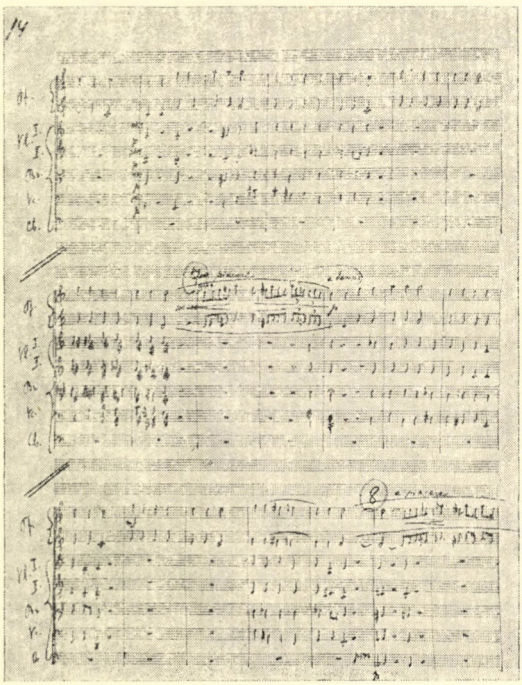
As a composer, too, he owed much to his piano-playing. Not merely because he composed the overwhelming majority of his works for this instrument, but also on account of the fact that with the elegance and sureness of his playing, and the charm of his personality, he was able to ensure the success of his works. This was true already of the Op. 1 *Piano Quintet* of his student years, which Brahms wanted to hear as played by Dohnányi personally, and with good reason. The fact that he played the solo part of his competition work, the Piano Concerto in C minor, in the spring of 1899 must have contributed to his winning of the Vienna Bösendorfer Prize. He often performed his *Variations on a Nursery Theme* for piano and orchestra (Op. 25, 1914), which is perhaps his most popular work. Here the pianist-composer found a wonderful opportunity to present characters in his variations, to play, to entertain, or even to irritate. He wrote on the title-page of the *Variations on a Nursery Theme* this motto: "For the pleasure of those with a sense of humour, and the irritation of others."

Play, jests, and the easy and light charm of ongoing rhythms—these permeated the best, the most personal moments of his music, not only in the *Variations on a Nursery Theme*, but also in the Humoresques for piano (Op. 17), certain of the ten Bagatelles *Winterreigen*, in the waltz paraphrases, and in his best chamber work, the Trio Serenade (Op. 10, 1903).

The strength of his music lay not in the richness of his original themes, or in their novelty, but in the resourcefulness of his construction, forming, colour blending and orchestration. Many things seemed like magical improvisations in his works, not only when they were heard on the piano, but in the orchestra as well. Some of the latter were frequently performed over Hungarian Radio in the past twenty years. Among the Dohnányi operas the television adaptation of *Der Tenor* was broadcast repeatedly by Hungarian Television in recent years.

The Dohnányi Memorial Exhibition arranged on the occasion of the centenary in the National Széchényi Library, displayed the musical works, the original autographs of letters, and original photographs and programmes as well as Dohnányi's scores





A page from the autograph score of Dohnányi's Trio Serenade, Op. 10, 1903

Dohnányi's Variations on a Nursery Theme, Op. 25, 1914
A page from the autograph score

published in the last twenty years by Editio Musica of Budapest and Dohnányi records issued by Hungaroton.

Like most performing artists past their prime Dohnányi, starting with the 1930s, gradually retired from giving concerts. Yet he did not completely part with his instrument, and even in the weeks prior to his death on February 9, 1960, past his 82nd birthday, he played the piano in a recording studio in New York. He was unable to imagine life without a piano, except that past sixty he lived with his instrument not so much on the concert platform but rather in the teaching room of the Academy, in his composing workshop, or in official rooms at work. He was not only the president and conductor of the Budapest Philharmonic Society, but the head of the Piano Department of the Budapest Academy of Music, the Director General of the Academy and the Director of Music of Hungarian Radio as well. In November 1944, shortly before the siege of Budapest, he left Hungary, via Austria, going on to England, South America and then the United States. In Hungary, after the war, on the basis of mistaken information, his name was put on the list of war criminals, and although not much later he was officially removed from the list, yet the stigma remained and news of it continued to spread in both Hungary and the United States.

A decisive role in the precipitate and mistaken judgement of Dohnányi's conduct must have been played by the fact that he did not confine himself to art in the strict sense. Starting with his 50th year, between 1927 and 1934 he little by little began to accept the privileges and appoint-

ments offered to him by the Horthy government, and he resigned from them only in part and very belatedly. He left four years after Bartók did, and these four years represented almost the entire duration of the Second World War. Dohnányi was judged by the same standard as those who, sympathizing with the Nazis, left Hungary together with them, almost at the very last minute. Owing to the absence of sober judgement a number of important elements of his biography were then left out of consideration, although even then a good many were more or less common knowledge. The facts were recorded objectively and completely by Dohnányi's pupil, the pianist Bálint Vázsonyi, who published a biography of his teacher. Dohnányi's posthumous rehabilitation in Hungary only slowly got under way. Today the overwhelming part of the original sources is available at the National Széchényi Library, to which he himself entrusted those of his works that had remained in Budapest.

István Kecskeméti

ART MUSIC AND FOLK MUSIC IN BARTÓK'S WORK

Hungary's situation between Central and Eastern Europe influenced the history of its music in a peculiar manner. As a consequence of an Eastern European type of backwardness in socio-economic development and urban traditions music as an art evolved late, with an intensified national mission and a passionate anti-Viennese posture.

Although the 1867 *Ausgleich* settled Hungary's relations with Austria, and though this agreement ensured a favourable position for Hungary when compared with the other Habsburg crown-lands the most progressive social forces did not give up the idea of full national independence or a programme of creating a national culture. This is how the characteristic social and cultural contradictions of the Hungary of the *fin de siècle* took shape. The more mature economic and artistic structures moving in from the West came into conflict with the Hungarian demand for something specifically national.

The first great generation of Hungarian Composers Béla Bartók and Zoltán Kodály, and the somewhat younger Leó Weiner, Sándor Jemnitz, and László Lajtha finished their studies and started work in this atmosphere. Although their careers and artistic features developed differently, the creation of a new Hungarian music became their common objective, a music which not only bore a national character but also had something to say to the world. It is common knowledge that the first, and most important, station on this road was the discovery of Hungarian folk music early this century. A question of similar importance emerged at the same time. What should—and what could—be the art music tradition on which this young musical culture had to be built? Weiner and Jemnitz found the heritage of German Romanticism suitable to their purposes, but Bartók, Kodály, and Lajtha, feeling the German traditions to be too great a burden, sought more remote paradigms. This was how the new French music, Debussy and Ravel, came to inspire the evolving new Hungarian music.

This programme, however, became reality

Text of a lecture delivered at a musicological conference: MUSIC IN CENTRAL EUROPE 1900–1930, Gorizia, October 2–5, 1976.

in the music of Hungarian composers in a quite diverse manner. The initiator was Zoltán Kodály, whose work was without a doubt deeply imbued with the French spirit, but one should add that the vocal music of Palestrina and Schütz was a source of at least as great importance for him. Bartók, however, for whom the discovery of French music appeared to be so appealing, aside from a few minor sections of his String Quartet No. 1 and *Bluebeard*, as well as the first piece "In full flower" of his *Two Pictures*, did not compose any music in which French influence was evident to any significant degree. In Lajtha alone among the Hungarian composers French music evoked a response that was to endure for a lifetime.

Viewed from a perspective of more than a half century, it is now clear that Hungarian music, in contrast to Hungarian poetry at the time and painting as well, was influenced by the French only as regards its *intentions*.

The question then arises: what was the true orientation of the new Hungarian music? In what kind of art music and folk music traditions did this art sink its roots, and in a national environment of what kind of content did it bear its fruit? I should like to discuss this in terms of the work of Béla Bartók, not only because the greatest and most universal achievement of Hungarian music grew out of it, but also because its versatility offers the most convincing and at the same time most considered answer.

*

Béla Bartók started under the influence of Viennese—and in a broader sense, German—traditions. This is manifested not purely in his youthful, still immature, compositions, but in his first mature works with his own specific tone, such as the String Quartet No. 1. Although this composition is a particular receptacle of many kinds of older and newer experiences—from the hovering tonalities of late Romanticism through a few patches of a French character to the Hungarian folk song—as far as structure and texture are concerned the work is based firmly on the Beethoven heritage.

The strength and survival of the Viennese heritage is borne out also by the fact—emphatically demonstrating the *non-pursuance* of Debussy's way—that in organizing the material of his music Bartók consistently preserved thematic-motivic work.

In a natural manner the observance of the Viennese formal structures went hand in hand with the preservation of thematic-motivic work and its individual application. It should be stressed, of course, that—just as in the work of the great masters, in the case of Bartók, too—it was not a question of simply adapting formal schemes, but of the preservation and further development of form creating *principles*. For those who are familiar with Bartók's music there can hardly be any doubt that the numerous types of structures perceivable in his works—starting with the construction of individual movements to the entire work—essentially preserve and perpetuate the Viennese heritage.

The virtually self-evident pursuance and preservation of the classical Viennese heritage created problems for Bartók similar to those the new Viennese school had to face. In his youth he looked to Wagner first, then Richard Strauss. In chamber music Brahms was one of his foremost models. This explains why Bartók's first mature compositions: the *Fourteen Bagatelles* and the String Quartet No. 1, both with regard to their date of origin and their function in his œuvre are parallel with Schönberg's Piano Pieces Opus 11, and his String Quartet No. 2. Even concrete similarities are evident given that the two compositions are of identical genre although mutual influence must be ruled out completely, as around 1907–1909 the two composers were not yet familiar with each other's works. Proceeding from their common heritage both independently arrived at similar results.

Bartók's relations with the new Viennese school were affected by numerous subjective

standpoints, militant prejudices, and distortions resulting from momentary situations. The foremost prejudice and distortion is manifest in those which—as the title of by René Leibowitz's declares: *Béla Bartók, or the possibility of a compromise in contemporary music* published in 1947 evidently accuses Bartók of compromising the only consistent trend in twentieth-century music. I believe that today it is hardly necessary anymore to take issue with this; the time that has elapsed since has supplied abundant evidence that dodecaphony and the serial technique which grew out of it were only one of the options that were open.

It would be more important, however, to make Bartók's own writings the subject of scrutiny. Bartók generally saw clearly and he clearly formulated his intentions, but subjectivity was sometimes present in his case, too. Such an examination is all the more necessary as the misinterpreted authority of the composer can well sanction a wrong-headed interpretation.

The fact that Bartók did not oppose the Viennese trend represented by Schönberg for a start is borne out by much evidence. In 1920 he wrote a piece—"Schönberg's Music in Hungary"—for *Musikblätter des Anbruchs* in Vienna in which—even beyond loyalty to a colleague—he condemned in a passionate tone Hungary's lack of familiarity with Schönberg, and the state of musical backwardness in the country. Also in 1920 Bartók wrote "The Problem of New Music", a theoretical article of great importance, for Melos (Berlin) in which he outlined atonalism and similar trends with decided personal sympathy and undestanding. This detailed and well-founded position was hardly cancelled out by his later, often quoted, rather summary statement: "I must admit, however, that there was a time when I thought I was approaching a species of twelve-tone music. Yet even in works of that period the absolute tonal foundation is unmistakable."

One of the most characteristic Bartók contradictions is connected with the question of tonality. In 1931, at a lecture in Budapest, he said: "...Let us consider how it is possible to reconcile music based on folk music with the modern movement toward atonality, or twelve-tone music. Let us say frankly that this is not possible. Why not? Because folk melodies are always tonal. Folk music atonality is altogether inconceiveble. Consequently music on twelve tones cannot be based on folk music..." It is surprising, however, that in 1920 Bartók expressed the following view on this same question: "How is this influence of the completely tonal folk music compatible with the atonal trend? Reference to one, especially characteristic, example is sufficient: Stravinsky's Pribaoutki. The vocal part consists of motives which —though perhaps not borrowed from Russian folk music—are imitations of Russian folk music motives. The characteristic brevity of these motives, all of them taken into consideration separately, is absolutely tonal, a circumstance that makes possible a kind of instrumental accompaniment composed of a sequence of underlying, more or less atonal, tone-patches very characteristic of the temper of the motives."

Of the two, mutually contradictory, precepts—in my view—the earlier more faithfully reflects the dynamic composer, prepared to assimilate every new experience, whereas the latter is a reflection of the fact that by that time Bartók had already evolved a certain, more inflexible, viewpoint, and stereotype formulations in the struggle to win acceptance for art music rooted in folk music. To take an example. In the previously mentioned lecture in 1931 Bartók also said: "The characteristic accumulations of fourth intervals in our ancient melodies have intiated the formation of fourth-chords..." Well, this can hardly be true in *this* manner, because Bartók's first fourth-chords occurred in the *Fourteen Bagatelles* (1908), in a composition in which the mature use of folk music, beyond simple folk-song harmonization, shows no traces whatever as

yet. This early series of Bartók's piano pieces contains revolutionary ideas and resourceful processes which are rooted in the heritage of European art music. It is quite probable, therefore, that Bartók here projects back later experiences—instead of formulating as follows: the folk songs' massings of fourth intervals offered encouragement and justification for the application of fourth-chords.

This is not meant to throw doubt on the accepted proposition that folk music was a rich source for Bartók's innovations. I only wished to draw attention to the fact that in certain instances Bartók already regarded those elements to be of folk origin at which he had arrived through the European heritage. In this manner he himself contributed, against his will, to formulations which endeavoured to exclude him—because of his commitment to folklore—from the most important tradition of European music.

Yet Bartók's art is linked by many strands to the traditions of art music—and among them, first of all to the Viennese school. True, Bartók did not become a twelve-tone composer, but this did not mean that his musical idiom was completely alien to the language of those with whom he had essentially grown up on the same nourishment.

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Faithfulness to classical and contemporary Viennese ways in Bartók's music does not necessarily come into conflict with the folk music sources. For him folk music is only thematic raw material, only a first stage, a start, and the deeper strata of his work amalgamate them in a complex and abstract manner—by making use of the transforming-recreating possibilities of individual creative art. His already quoted statement in connection with fourth-chords clearly illuminates Bartók's intention: the abstract and transformed use of the language, scales, melodic phrases, and specific rhythms of folk music in other idiomatic interrelationships.

We can only truly gauge the complexity of Bartók's creative method if we also see that not only does he draw ideas for the loosening up and transformation of the old major-minor tonality from folk music, but in certain instances he treats—"manipulates"—elements of folk music origin, but in actual fact of tonal content, in such a way that the result approaches the chromaticism of European art music. At a lecture in the United States given in 1942–43 and so far published only in fragments, for example, he formulated one of his most typical procedures as follows: "As a result of superimposing a Lydian and a Phrygian pentachord with a common fundamental tone, we get a diatonic pentechord filled out with all the possible flattened and sharpened degrees. These seemingly chromatic flat and sharp tones, however, are not altered degrees at all: they are diatonic ingredients of a diatonic modal scale... This polymodal chromaticism, as we will call this phenomenon henceforward... is a main characteristic of the new Hungarian art music."

Let me now sketch—even though in a simplified form—the internal mechanism, dialectical mutual relationship of art music and folk music tradition of Bartók's creative method. His point of departure, his first experience and the first source of his art was the European—in a narrower sense Viennese—art music tradition. When he later came into close contact with folk music he in part drew encouragement and justification from it for what he had done and in part a new incentive for further innovations. But the process does not close with this stage, he again returns to art music traditions, but only at a higher level: he makes use of the elements he drew from folk music in such a way that in becoming organic parts of his art music creation, losing their original quality, they meet in every respect the requirements of twentieth-century music.

This synthesis at a high level in Bartók's work represents not only a meeting of art music and folk music, but at the same time links together various national traditions as

well. It is known how consistently Bartók expanded the sphere of his ethnomusicological research—from Hungarian folk music through Rumanian and Slovak all the way to the music of remote North African and Turkish tribes. This method covering many nations is an obvious requirement of ethnomusicology in creative work, in the artistic use of the unearthed material, it is already an individual deed, a characteristic manifestation of a specific creative world image. It points to the fact that in making use of folk music the composer sees it not simply as a means for the realization of some national aim. For Bartók that was only the first step in the first period of his artistic development.

It would be a difficult, and in fact a fruitless, undertaking to examine in what quantitative proportion the folk music of various nations features in Bartók's music? In folk song elaborations and in concrete utilizations of melodies the origin can be unequivocally pointed to; in the course of the just discussed abstract and transformed application the folk music elements however lose, or may lose, their national character, or rather emerge as the common characteristic of a greater area extending across nations.

Because of his research into, and use of, the music of the nations living in the Danube Valley, freely and without national prejudice, Bartók was the target of numerous attacks and an object of suspicion not only on the part of his countrymen, but also abroad. He sought to study the natural and healthy interchange and the mutual influence of various kinds of folk music—and let me add: to make use of them artistically—at a time when state policy in Central and Eastern Europe was determined precisely by the sharpening of national conflicts and incitement against each other. For this reason Bartók's letter written in 1931, in which, replying to the Rumanian musicologist Octavian Beu, he formulated his artistic and human views is so precious and meaningful. In a study he was preparing Beu mentioned Bartók as a "Rumanian composer." To this Bartók wrote the following—frequently quoted—reply: "My views are as follows: I consider myself a Hungarian composer. The fact that the melodies in some of my own original compositions were inspired by, or based on, Rumanian folk songs is no justification for classing me as *compositorul român*; such a label would have no more truth than the word 'Hungarian' applied to Brahms or Schubert, and is as inappropriate as if one were to speak of Debussy as a Spanish composer, because their works were inspired by themes of Hungarian or Spanish origin... If your view were correct, I could just as easily be called a 'Slovak composer'; and then I should be a composer of three nationalities!... Well then, if we are going to talk straight, let me tell you some of my ideas which are to the point. My work as a composer, just because it springs from three sources (Hungarian, Rumanian and Slovak) can in fact be interpreted as the embodiment of that integration—idea which is so loudly proclaimed in Hungary today. Naturally I am not writing this to you to add my voice, and you will no doubt take care to do likewise, since this is not the sort of thing that has a place in the Rumanian press. I only mention it as a possible point of view, which I recognised about ten years ago, when our chauvinists most fiercely attached me for allegedly being the Scotus Viator* of music. My own idea, however—of which I have been fully conscious since I found myself as a composer—is the brotherhood of nations, brotherhood in spite of all wars and conflicts. I try—to the best of my ability—to serve this idea in my music; therefore I don't reject any influence, be it Slovak, Rumanian, Arab, or from any other source. The source must be pure, fresh and healthy, that's all."

* Scotus Viator: pen-name of R. W. Seton-Watson, the champion of national minorities in pre 1918 Hungary.

There is no need to add anything, the letter speaks for itself. One should mention however that, as Bartók has made abundently clear elsewhere, he never throught of "that integration—idea which is so loudly proclaimed in Hungary", in other words the integration of the nations of the Danube valley as his own cause. All he means to say here is that in his own works the togetherness of these nations has come true, without political overtones.

Although from the 1920s on almost all of Bartók's works attest to the truth of the foregoing, there is one work which is an outstanding document of this, one could say, a symbol of it: the *Cantata Profana*. From various biographical data we know that Bartók composed this work for a triptych symbolizing the brotherhood of three nations in the *Danube valley*. The triptych was never realized, but the *Cantata Profana* intended as the Hungarian section in itself worthily represents the spirit of the planned central theme, the idea of the nations of the Danube valley. Its text is drawn from a Rumanian Christmas carol, a *colinda*, which Bartók himself translated into Hungarian. (Bartók published a large collection of Rumanian colindas in 1935, which were brought out by Universal Edition Vienna.)

It is understandable that Bartók fiercely protested against every interpretation which sought to emphasize the Rumanian character of the *Cantata*. Without desiring to refute Bartók, I should like, however, to point out that one can discern the Rumanian elements in the musical material of the *Cantata Profana* as well. But these appear now in indissoluble unity with the elements of Hungarian and Slovak folk music, and of the Viennese art music tradition. The *Cantata* is an indivisible whole and Bartók was without a doubt right in speaking of it as his "own work," but this individual character, this indivisible wholeness, does not preclude the possibility of the heterogeneity of its source. This is the reason one can say that the *Cantata Profana* is the symbol and virtual embodiment of the togetherness of the nations of the Danube valley.

JÁNOS KÁRPÁTI

BARTÓK AND THE SWISS

Werner Fuchss: *Bartók Béla Svájcban*. (Béla Bartók and the Swiss. Translated from the German by Imre Ormay.) Zeneműkiadó, Budapest, 1975. 106 pp.

By profession a diplomat the author was the Swiss ambassador in Hungary for many years before his retirement. Werner Fuchss was not only a political, but also a musical, ambassador. He attended every musical event during his stay in Hungary and Hungarian musicians were constant guests at his home. He arranged private as well as public concerts and many times being a trained musician, himself at the piano. To find the equal of Werner Fuchss we have to look back in history to the second half of the eighteenth century when the musician and diplomat Baron Van Swieten exercised a similar virtuosity in Vienna.

At the end of the sixties we learned that Werner Fuchss not only cultivated musical activity but delighted in musical research as well. He had left Budapest carrying a monumental essay he wrote on the thousand-year history of musical relations between Switzerland and Hungary, which is a great piece of research. Now his attention is focused on Bartók's and Kodály's relationship to Switzerland.

Switzerland celebrated the Bartók anni-

versary year (1970/71) with an enthusiasm second only to Hungary's, and it was Werner Fuchss, retired but still active as a musical diplomat, who headed the organisation of the festival. With the help of the Swiss Unesco Committee, he arranged an exhibition of unknown documents showing Bartók's relations to Switzerland, which travelled to all the larger cities of Switzerland. The exhibitions catalogue, written by Werner Fuchss, was enlarged and published as a book in German in 1973, with the aid of the Swiss Unesco Committee. The Hungarian Unesco Committee helped get it published in Hungarian in 1975. The volume is a treasure of documents, data and information. The author treats the material he collected rigorously, but infuses these dry documents with his knowledge and enthusiasm.

The bulk of the book provides the documents showing the composer's relation to Switzerland, while a concluding section shows the unabating interest in Bartók since his death.

One might well ask, was Switzerland really important enough in Bartók's life to justify a book? Extensive documentation already shows the crucial importance of England, the United States, the Weimar Republic, Rumania, the Soviet Union and Czechoslovakia. Having read *Béla Bartók and the Swiss* I can safely add Switzerland to the list. The first performance of a Bartók work at an international festival was in Zurich in 1919 and it is difficult to imagine the impact of such a performance on a young, still-unknown musician. Twenty-five years later, three important Bartók works were written thanks to Switzerland, for Bartók's Swiss friend, the conductor Paul Sacher ordered the following compositions from him: *Music for Strings, Percussion and Celesta* (1936), the *Sonata for Two Pianos and Percussion* (1937) and the *Divertimento* (1939). While he was a guest of Paul Sacher's, Bartók also composed a significant part of his *Sixth String Quartet*. So many Bartók works are expressly derived from his experience in Switzerland. Moreover, beginning in the twenties the towns of Switzerland propagated Bartók's work and he himself participated at the piano.

On visits to Switzerland he made friends with a number of people, not all of them musicians. Among his best friends in the thirties were a married couple named Müller–Widmann. Bartók was in and out of their home in Basle a good deal, and it was there at a private concert that the *Fifth String Quartet* got its Swiss premiere. After Austria's annexation by the Nazis Bartók wrote the Müller–Widmann couple of his anxieties at the sudden advance of fascism in Europe. When he decided to emigrate, the Müller–Widmanns helped him get out his manuscripts of fascist Hungary.

Switzerland was also the scene of Bartók's important public activity. In 1930, at the the suggestion of the outstanding English musicologist Edward J. Dent, the "Comité permanent des Lettres et des Arts" (working within the framework of the "Institut international de coopération intellectuelle" established by the League of Nations) included Bartók among its members, Bartók having in 1931 already taken part in the work of this organization in Geneva. He collaborated among others with the English professor Sir G. Gilbert Murray (1866–1957), the Czech author Karel Čapek, Thomas Mann, and Paul Valéry.

Also in Geneva Bartók suggested that recordings be made of the most important musical works of the twentieth century and that international collaboration be invoked to get the most eminent performers to record the best works of earlier ages under the aegis of the League of Nations. In 1931, at a time when contemporary music was rarely recorded, and only Stravinsky's works were recorded in sequence, Bartók's proposal was of extraordinary importance. Unfortunately, these proposals disappeared along with many other good intentions at the time. Again with the Committee in

1931, Bartók composed a note of protest against Italian fascists' rough handling of Arturo Toscanini who had refused to conduct the *Giovinezza*. He did not, however, present it before the cultural organization of the League of Nations at the insistence of the Hungarian Minister in Switzerland.

Bartók characterised his own position in Hungary in a letter of April 28, 1934, to the Swiss pianist Walter Frey, who had asked for his help: "I'm sorry to say, I have no influence at all: I am on bad terms with our Opera House, on worse terms with Hubay[1], Dohnányi[2] treats me coldly. As for the government, we are on very bad terms and I am just about to pick a quarrel with the Radio, although it never was too friendly to me anyway.

"Such is my position and so I, personally, can not help you. In fact, my position is so bad that I must ask you not to refer to me at all if you hope to get anywhere here (that is, in Hungary)."

Werner Fuchss shows the various ways in which Switzerland was important for Bartók: success, friendship, and the beautiful vistas for a man who was so fond of nature. In the closing chapter he makes clear what Bartók meant to Switzerland through the quoted recollections of Ernest Ansermet, Arthur Honegger, Frank Martin, Willi Schuh, and, from abroad, Yehudi Menuhin and Bartók's friend, Zoltán Kodály.

Werner Fuchss' book is both rich and extremely informative, an important contribution to the Bartók literature.

JÁNOS BREUER

[1] Director of the Budapest Academy of Music, a famous violinist

[2] Composer, pianist, director of the Budapest Philharmonic Orchestra; and the director of music of Hungarian Radio.

SCORES AND RECORDS

Domenico Scarlatti: *200 Sonaten* (I) *(Urtext). Herausgegeben von György Balla.* Editio Musica, Budapest, 1977.

This is a noteworthy undertaking. The first volume, containing fifty sonatas of a projected two hundred, are now available in this edition.

The key-board works of Scarlatti (1685–1757) had a pretty adventurous fate. Some sort of mistery surrounds his 555 piano sonatas. Only a fragment were printed in his lifetime and no manuscripts in his own hand have survived.

A decisive stage in the fate of Scarlatti's work is connected with Carl Czerny (1791–1857) best known for his piano exercises. Czerny published 200 Scarlatti sonatas in Vienna in 1839. This publication drew attention to him, but confused the Scarlatti image at the same time. Some were not really by Scarlatti, besides Czerny's editing was most high-handed, he certainly did not produce a true text.

Alessandro Longo, the Italian musicologist, published the collected works of Scarlatti between 1907 and 1937.

Unfortunately, he also yielded to temptation, recording his performer's ideas in the publication, which resulted in a familiar and rightly condemned situation: it is impossible to decide in every case what Scarlatti wished and what was added by Longo. A decisive change was brought about by the three volumes (150 sonatas) of Keller–Weismann published by Peters. It shows excellent taste in selection as well as accuracy. More, however, was needed, at least those of his works that enrich our Scarlatti image, for not every Scarlatti sonata is a masterpiece.

Chosing between possible ways of proceeding György Balla the editor picked the only right one, the Golden Mean. This first volume includes eighteen new and largely

neglected sonatas, the rest follows Keller–Weismann. Should the ratio be kept up in the later volumes, approximately 70–80 new Scarlatti sonatas will be available. In other words, Messrs Peters and Editio Musica Budapest between them will publish more than 50 per cent of his life-work.

And something else equally important. Several contemporaneous copies of Scarlatti's works have survived. These are different in one or two respects, especially the ornaments. Comparison of the alternate publications which have not been based on the same source would be very useful.
professional pianists. In my opinion, it will often happen that an interpreter will chose a third alternative.

The appearance of the Hungarian score is magnificent. It is easy to read and the fingering seems to be natural everywhere.

DOMENICO SCARLATTI: 12 Sonatas András Schiff (piano). Hungaroton SLPX 11806 (Stereo-Mono).

There is no relation with the scores here reviewed. This new record by Schiff contains only one sonata which is amongst the material of the publication: Sonata in B-minor marked K. 27 (K = Ralph Kirkpatrick's Scarlatti list). Simultaneous release of the record and the score can be regarded as symptomatic, offering evidence of a renaissance of the greatest key-board contemporary of J. S. Bach. Young András Schiff has given several very successful concerts in London as well as in other towns and cities of England and Western Europe.

His interpretation raises a rather general, vital problem. Modern, textual publications of the key-board music of the Renaissance or the Baroque serve as basis allowing us to tell what we have to depart from. In the case of Scarlatti there is a problem of having to repeat both parts of these sonatas which were composed mainly of two parts. However, the composer did not give any further instruction, except a mark of repetition.

In order to avoid monotony, one can possibly play the piece on the lower key-board of the harpsichord first and repeat it on the upper one—one octave higher. But why then write it all out carefully, notes that are in fact the same, no more being done than switch the register? The same goes for octave courses too. In Baroque, no octave courses were written, not because their technique was primitive but because a register specially established for this purpose automatically regulated octaves on the harpsichord as well as on the organ.

Their use happened *ad libitum*; instructions to performers do not exist.

If one plays Scarlatti's sonatas on the piano, it is obvious that octaves must be played, that is the musical stuff must be rendered one octave higher or lower. András Schiff makes the best of this on the piano without making the modern instrument sound poor, on the contrary, he enriches it.

He does not play harpsichord-like on the piano (as this treatment is poor in melody resulting in a bleak, knocking performance), but transposes the sound-texture to a piano rendering, thus realizing the richness in colour of the older instrument.

We hear wonderful changes of register, his whirling technique does not know bounds. This is polished, meditating emotion, which is deeply characteristic of Scarlatti.

Schiff feels and knows instinctively that the metronome-like rendition which is said, especially in our days, to be objective and exact is, in fact, a phantom which has perhaps never existed in the form mentioned, and it seems to be a mere invention of musicologists with a poor imagination. In Scarlatti's case this theory does not help at all, a romantic dreamy mood is an essential part of his charm. This is the nearly irrational ecstasy through which a listener inspects another world which is indefinable.

Schiff interprets in the best and most modern sense of the word.

ANDRÁS PERNYE

OUR CONTRIBUTORS

BALES, Kent (b. 1931). Professor of English at the University of Minnesota in Minneapolis. With his Hungarian wife and two children he recently spent a year in Hungary on an IREX scholarship studying Hungarian publishing policies, past and present, in regard to the selection and translation of American works of fiction. See "Hungarian Theatre through American Eyes," NHQ 58.

BART, István (b. 1944). Translator, journalist, editor at Europa Publishing House in Budapest. Has translated works by Thomas Nash, William Congreve, Sir Walter Scott, Henry Miller, etc. A regular contributor to this journal.

BREUER, János (b. 1932). Musicologist, chief librarian of the Association of Hungarian Musicians. Published numerous studies on modern and classical music as well as a book on Hungarian musical life in the last thirty years, and contributed to encyclopedias in Hungary and abroad. See "Bartók and the Arts," NHQ 59, "Two Books on Music," 61.

DÉVÉNYI Iván (b. 1929–1977). Art historian on the staff of the Christian Museum at Esztergom. His main interest was twentieth century Hungarian art. Published books on the painters Lajos Tihanyi and Károly Kernstok. See his "Desiderius Orbán," NHQ 62, and "Vertès," 65.

DRECIN, József (b. 1929). Economist. Deputy President of the National Planning Office. Has been an economic planner since 1952. Has written and published a great deal on his subject. Vice President of the Federation of Technical and Scientific Societies, and President of the Society for Organization and Management Science.

FEKETE, János (b. 1918). Economist, Vice President of the Hungarian National Bank, in charge of international operations. Has published numerous papers on Hungarian and international monetary problems. See also "Inflation and the International Monetary System," NHQ 55, "East-West Economic Relations: A Reappraisal," 59, and "Exchange Rate Policy," 63.

FERENCZI, László (b. 1937). Our regular poetry reviewer. See his essay on Endre Ady, NHQ 66, and on Gyula Illyés, 68.

FÖLDES, Anna (b. 1931). Our regular theatre critic. See also "The Survivors of the Holocaust," NHQ 64.

FRANK, János (b. 1925). One of our regular art critics.

FÜLEP, Ferenc (b. 1919). Archeologist, since 1955 head of the Hungarian National Museum in Budapest. Studied at the University of Debrecen, headed the Museum of Székesfehérvár 1947–49, the Museums Department in the Ministry of Culture 1953–56. Has been in charge of the Roman diggings in the city of Pécs. Heads the Hungarian ICOM Commission, and is Vice President of the Committee of Archeology of the Hungarian Academy of Sciences, and of the Society of Art Historians.

GOLDSMITH, Maurice (b. 1913). Director of the Science of Science Foundation. Member of the Royal Institute, Fellow of the Royal Society of Arts. Editor of "The Scientist and You." See "Towards a New Science Policy," NHQ 33, and "Science Policy and the Predicament of Man," 44.

GOMBOS, Károly (b. 1924). Orientalist, Director of the Hopp Ferenc Museum of Oriental Art in Budapest. Graduated in the

social sciences from the State University of Moscow. Returning to Hungary, worked for a while in the party apparatus and in cultural administration. Published *Örményország építészete* ("The Architecture of Armenia"), 1972, also in German and English; *Üzbegisztán* ("Uzbekistan"), 1974, with photographs by Károly Gink, also in German and English, (Corvina Press).

GOSZTONYI, János (b. 1925). Secretary of State in the Ministry of Education. Worked in the youth movement 1945–1958, later occupied various HSWP posts and was also editor in chief of *Népszabadság*, the central daily of the Party.

HAJNAL, Anna (1907–1977). Poet, translator, author of more than a dozen volumes of poems, books for children, and two collections of verse translations. Her last book, *Ének a síkságon* ("Song on the Plain"), is a volume of collected and new poems, and appeared shortly before her death in the summer of 1977, and is reviewed in this issue. A review of an earlier collection appeared in NHQ 45, poems appeared in 36, 43. Hungarian titles of the poems in this issue: *Április a régi parkban*; *Makpelah. A test dicsérete: hálás és elkapatott sorok.*

HAJNAL, László Gábor (b. 1948). Journalist, author. Studied philosophy and history at the University of Budapest. Interrupted his studies several times to work as driver, ambulanceman and a film director's assistant. Free-lancing since 1975. A volume of his short stories and another of his journalistic writings is under preparation.

HORVÁTH, György (b. 1941). One of our regular art critics.

ILLYÉS, Mária (b. 1942). Art critic, on the staff of the Budapest Museum of Fine Arts. Her main field is contemporary painting. See her reviews in NHQ 67, 68.

ISZLAI, Zoltán (b. 1933). Poet, author, critic, on the staff of *Élet és Irodalom*, a literary weekly. Graduated from the University of Budapest in Hungarian and librarianship, was editor of *Új könyvek* ("New Books"), a journal for librarians. Has published several volumes of poems and short stories. See his book reviews in NHQ 63, 67, 68.

KARDOS, G. György (b. 1925). Novelist. Spent a number of years in Palestine, first as a member of the British forces, later in the new Israeli forces before returning to Hungary in 1952. Published his first novel, *Avraham Bogatir hét napja*, in 1969, since then in half a dozen languages, so in English by Doubleday in New York ("Bogatir's Luck.") His second novel, *Hová lettek a katonák?* ("Where Have All the Soldiers Gone?"), published in 1971, was equally successful. His third of which we print an excerpt, *A történet vége* ("The End of the Story"), appeared in 1977. See his short story "You Must Like Theophile Gautier" in NHQ 39, and "The Man at the End of the World," 48.

KÁRPÁTI, János (b. 1932). Musicologist, a graduate of the Liszt Ferenc Academy of Music. At one time on the staff of the music department of Hungarian Radio and also a producer at the Hungaroton Recording Company, later chief librarian at the Budapest Academy of Music, where he now lectures on musicology and bibliography. President of the Hungarian RILM Committee since 1974. His main interests are Bartók and 20th-century music. Author of books on Domenico Scarlatti, Schönberg, Bartók.

KECSKEMÉTI, István (b. 1920). Musicologist, since 1966 head of the Music Section of the National Széchényi Library in Budapest. Studied piano and musicology at the Liszt Ferenc Academy of Music. Has discovered and published hitherto unknown manuscripts by J. J. Fux, F. X. Süssmayer, Schubert, and Liszt.

KORNIDESZ, Mihály (b. 1930). Head of the Department of Science, Education and Culture of the Central Committee of the Hungarian Socialist Workers' Party, a secondary school teacher by training. Has been active in the HSWP since 1953, taught at a teachers' training college 1959–61, works for the Central Committee since 1961. Has coauthored books on school reform and modern education.

KÖPECZI, Béla (b. 1922). Historian and literary historian, Deputy Secretary General of the Hungarian Academy of Sciences, member of the Editorial Board of this review, a former Professor of French Literature at the University of Budapest. Has published an extensive study on the relations between Prince Ferenc Rákóczi II and 18th-century France (1966) as well as another book on Rákóczi himself (1974). See among his recent contributions "Fatherland and Nation," NHQ 50; "Who Reads and What?," 51, "Ferenc Rákóczi II, the Man and his Cause," 61, "The Famous Prince Ragotzi," 65.

NAGY, Zoltán (b. 1944). One of the regular art critics of this review.

PALASOVSZKY, Ödön (b. 1899). Poet, actor, director. Studied at the University of Budapest and also took a course in acting. An innovator in poetry and dance, author of avant garde manifestos in the twenties. Composed poetic oratorios to be recited by workers' choruses and expressive modern dance scenes. An active member of the working class movement, he was indicted several times between the two wars. After a break of more the twenty-five years, has recently published a volume of selected and new poems under the title *Opál himnuszok* ("Opal Hymns"), 1977. Hungarian titles of poems in this issue: *A fürdőző Zsuzsánna*; *Lapiáda, Opus 3*; *A lézersugár megcsúfoltatása.*

PERNYE, András (b. 1928). Our regular music reviewer.

PUJA, Frigyes (b. 1921). Minister for Foreign Affairs. Held various posts after the War before becoming Minister to Sweden (1953–55), and later to Austria (1955–59). Between 1968 and 1973 first Deputy Minister for Foreign Affairs. His works include: *A békés egymás mellett élés problémái* ("The problems of peaceful coexistence"), 1967; *Szocialista külpolitika* ("Socialist foreign policies"), 1973. See reviews of his books in NHQ 31 and 56, as well as "The Political Situation in Europe Today," 42, "One Year of Hungarian Foreign Policy," 54, "Foreign Policy and International Détente," 55, "European Security in the World Today," 57, "Thirty Years of Hungarian Foreign Policy," 59, "International Relations After Helsinki," 61, "Extending Détente," 65, and "Hungarian Foreign Policy in 1977," 66.

SANDERS, Ivan (b. 1944. Associate Professor of English at Suffolk County Community College, Long Island, New York. A critic of Hungarian birth, his articles on Hungarian literature, as well as other topics, have appeared in both American and Hungarian journals. His translation of György Konrád's novel, *A városalapító* (reviewed by Zoltán Iszlai in this issue), was published under the title *The City Builder* by Harcourt Brace Jovanovich, in 1977.

SÁNTA, Ferenc (b. 1927). Novelist. His first short stories appeared in 1953; since then he has written many stories and a number of successful novels some of which were later filmed. See a part of the script of "Twenty Hours" in NHQ 32, and his story "God in the Wagon," 42.

SÁRKÖZY, Péter (b. 1919). Agricultural engineer, professor at the Institute for Advanced Studies in Agricultural Engineering and Management. Has published numerous volumes and textbooks on agriculture, lectured at Humbold University, Berlin, in 1972, and at the Vienna Hochschule für

Bodenkultur in 1973. See "Producing Systems in Agriculture," NHQ 58, and "Value Analyses in Agriculture," 61.

SZEMERKÉNYI, Ágnes (b. 1945). Ethnographer, a graduate of the University of Budapest, member of the Ethnography Research Team of the Hungarian Academy of Sciences. Has published papers and also a book on folklore, peasant sayings and proverbs.

SZÍJ, Rezső (b. 1915). Art historian, critic and publisher, a Calvinist minister between 1937–1957. 1946–48 headed a small publishing firm. Wrote extensively on the history of printing and publishing, as well as on modern Hungarian artists. After 1948 a librarian. He is now retired.

SZITA, János (b. 1922). Economist. Heads the goverment's Secretariat for International Economic Relations holding the rank of Deputy Minister. Was Deputy President of the National Planning Bureau, and Deputy Minister of Finance. 1957–61 permanent Hungarian delegate to various international organisations in Geneva, also member of the Hungarian delegation to the UN. His main field of interest is international economic cooperation. His *Az össz-európai gazdasági együttműködés távlatai* ("Perspectives of All-European Economic Cooperation"), 1975, was reviewed in NHQ 65.

TO I, József (b. 1927). Poet, translator, our regular film reviewer.

TÓTH, Dezső (b. 1925); Deputy Minister of Culture. Graduated from the University of Budapest in Latin and Hungarian. Lectured at the University, and later joined the staff of the Institute of Literature of the Hungarian Academy of Sciences. His field of research has been Hungarian literature in the mid-19th century. In 1957 published a book on Mihály Vörösmarty, a poet of this period. *Életünk, regényeink* ("Our lives, our novels"), and a volume of literary essays. Since the beginning of the 60s has held various offices pertaining to cultural policy.

THIERY, Árpád (b. 1928). Novelist. Graduated in Hungarian and history from the University of Budapest, worked for many years as a journalist before becoming deputy editor of *Kortárs*, a literary monthly in Budapest. Author of numerous novels, collections of short stories and a volume of essays and reportage. His latest collection of stories, *Miközben a Jóreménység fok felé haladtunk* ("While under way to the Cape of Good Hope") appeared in 1977.

TREWIN, John Courtenay (b. 1908). The drama critic of the Illustrated London News, and other papers. Author of numerous books, chiefly on the theatre. See his "A Living Stage," NHQ 50.

WIRTH, Péter (b. 1943). Civil engineer. Graduated from Budapest Technical University. Worked for a while in hydrological research. Since 1971, head of a research group at the National Office for the Preservation of Monuments. Wrote several studies and articles on the preservation of peasant architecture.

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