A HISTORY OF HUNGARIAN LITERATURE

Corvina Kiadó
writing was based on his determination to assert relative as opposed to
values, values which maintained the judgement. The most different car-
rid sets of values were combined and reconciled in his work, which caused
be frequently accused of frivolity. Papal infallibility and abortion, the
\textit{magnificence} of Giotto and the misery of the peasants along the Danube,
duty of army officers and the love-affairs of the Royal Family jostled one
in the same article, paragraph or even the same sentence. Some of his
be regarded as regular short stories, while other writings combine the
e editorial, the short story, personal confessions, or diary. High-flown
bombast intermingled with city slang; French, English and German
is with pithy folk-sayings. And all was marked by a pleasure in the very act
an, by the hedonistic happiness of a person thoroughly enjoying himself.
impact was tremendous: the middle-class public devoured the literary cri-
duced by Ignous and his colleagues. It gave the \textit{coup de grace} to con-
populist taste. The writers working at \textit{A Hír} cleared the way for the rapid
ance of Secessionist influence, to usher the great period which followed,
way clear for the untrammelled development of the new prose realism
But, Babits and Kosztolányi and the poetry of Ady, Babits and Kosztolányi.

\section*{Conclusions}

century, during which realism finally came into its own, could hardly be
golden age. The truly outstanding writers of the first half of the period,
ld Jókai, belonged to the previous era of \textit{népies} Romanticism. The second
entury produced only one writer of comparable quality: Mikszáth, and
importance and status is still a matter of argument. But as a stage of devel-
the period is significant. During these years the time-lag between Hungarian
span cultural developments disappeared. Not in every field of literature,
he in the sphere of prose Hungary managed to keep pace with the rest of
or is it without importance that it was during this period that Hungarian
bored the classic works of old Hungarian and foreign literature, and made
organic part of its intellectual landscape. Literature, which had formerly
concern of a small literate stratum of society, became a social necessity. And
m this background that, around 1905, emerged the next great literary
be second golden age of Hungarian literature. The period under review
simply transitional; it was rather preparatory. It produced many of the
and means needed for the next great literary period; all that was left for
gence of a new, great literary era were the social and cultural conditions
could breed new talents and open up new opportunities.
A Country of Contradictions

Around the turn of the nineteenth century Hungary developed more and more into an organic part of contemporary Europe. A comparatively advanced industry was rapidly evolving; the country was crisscrossed by a dense network of railways, and there was a marked increase in the numbers of office workers. And at the same time the contradictions characteristic of a modern world power became increasingly apparent. Rather like the busy centres of colonial power, benefiting from technological advances on the one hand and the exploitation of their enormous colonies on the other, Hungary was made up of the capital city on the one hand—its population tripled over the past forty years to almost a million, and had taken the European character of Vienna as its model—and, on the other, the backwardness of the greater part of the country. The enormous eclectic buildings of the 1890s gave a distinctive character to the inner districts of the capital. The Parliament building compared in size and structure with those of the European powers, and the first underground on the Continent ran under Andrassy Avenue with its imposing Renaissance-style mansions. Mascagni and Puccini themselves conducted the first performances of their works in Hungary, Mihály Munkácsy won general acclaim for his paintings in Paris. And yet, down in the villages quacks were still selling their cures and the stewards of the great ecclesiastical estates were exercising their legal right to beat their servants. There were forged trials of Jews for the ritual murder of children, and the paintings of Tivadar Csontváry Kosztka, undoubtedly the greatest Hungarian painter of the time, were being sold off as late as 1920 as sacking material. While the chauvinist Jenő Rékossy (already mentioned as a dramatist), the chief propagandist of gentry interests, was dreaming of a Hungary with a population of thirty million, almost a million and a half landless peasants in those twenty years emigrated to America, and the phenomenon of the only child emerged: the process of the self-destruction of the peasants began. Modern machinery, it is true, was used in agriculture, but there were still places where the peasants harvested with sickles. While Leo Frankel, a member of the 1871 Paris Commune, was on a visit to his homeland organizing the workers' party, Prince Pallavicini was permitted to pull down the houses of peasants unable to pay their debts, with the aid of gendarmes. Great battles were
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Parliament for more independence for Hungary within the Dual Monarchy, at a time that same Parliament put up a stubborn resistance to the demands by national minorities in the country. Despite the fact that in many places stirrings of socialism in the countryside, upper classes, together with developed middle class, regarded socialist ideas as alien infiltrations. They to cling to their fanciful picture of the peasant, a picture born of a fusion of early nineteenth-century German ideas. The musical taste of the entry, now in a state of decline, was satisfied by tunes layed by Gipsies to little relation to either to Gipsy or Hungarian folk music. In the towns operettas coloured with Hungarian motifs, more modern and of a somewhat standard but artistically of no importance, were popular. The Social Pact had already gained a strong hold among the workers in large urban and the seemingly cloudless and cheerful world of pre-war days was by strikes demanding universal suffrage and the secret ballot as well as cases. In 1912 there were even outbreaks of fighting in the streets. Conditions in Hungary around this time indeed fostered the new forces to bring the second proletarian state in world history into existence. However, continued its attempts to preserve a social system long rooted by disguising its essentially conservative character under a mask.

A Cultural Renewal

Against this background of contrasts and contradictions that what might be as the greatest generation of men in the cultural life of Hungary up to first emerged. Béla Bartók and Zoltán Kodály were among those who active at this time. There were also the historian Gyula Székffy, the Zoltán Gomboc and the literary historian János Horváth (1875-1961). Lukács devoted himself to the study of aesthetics, a subject long neglected in Hungary, and working in cognate disciplines were Lajos Fülöp, the art historian, Balázs, an early pioneer in film aesthetics. Film producers such as Sándor Korda and Mihály Kertész (Michael Curtiz) were to find work abroad, as were many scientists born about this time, such as the mathematicians Lipót Fejér, the physicist Leó Szilárd, the psychologists Géza Róheim, Ernőe and Géza Révész. There were whole groups of distinguished writers at this time. The group known as the "Seekers" was formed in 1909. This group gathered to look for something beyond both the accepted conservative and Impressionism. It included Róbert Berény, Béla Csók, Dezső Károly Kertész, Ödön Mátyás, Dezső Orbán, Bertalan Pór and Lajos From 1911 on these painters organized their exhibitions under the name of "The Eight". These men, however, were not condemned to the role of lonely and neglected geniuses, as the remarkable scientists, the two Bolyai, father and son, embittered in their Transylvanian isolation, for they found favour in the eyes of a bourgeois which, although still relatively undeveloped, already exercised a substantial influence. The cultural needs of organized labour as it began to develop also provided a field for their activities, for which the previous generation had partly prepared the way.

These years also saw the appearance of a number of journals and reviews in Budapest, as in other large Western European cities, and some of them provided fairly extensive opportunities for the writers of the time to make their work known. But the establishment of a literary review which was to represent and express their beliefs and aspirations was left to the writers themselves. In 1908, after several unsuccessful attempts, they succeeded in setting up Nyugat (The West), a fortnightly review designed to meet the needs of an educated and intellectual readership, and providing a forum for works of a high and demanding standard, as opposed to the "family" weeklies with large circulations. In 1908 and 1909, with the financial help of Lajos Hatvany, the literary son of an industrial magnate and a historian, a two-volume anthology Holnap (Tomorrow) was published in Nagyvárad (now Oradea, Romania), the provincial city where the new bourgeois influence was probably strongest, which provided a second forum for the new literary revival.

The majority of the intellectuals most receptive to new ideas lived in Budapest. Yet in addition to the capital some of the towns in the provinces enjoyed an active cultural life. For the rest, only odd teachers and doctors living scattered in the country gave weak but increasingly felt support for these new impulses.

In the dozen or so theatres of the country, apart from the "plays about peasant life" and operettas, third-rate romantic and society plays filled the stage. Nonetheless, in the first few years of the twentieth century it was an expression of the cultural revival taking place that the works of Strindberg. Hauptmann, Ibsen, Gorki and Chekhov were already being played at the Vigaszínház in Budapest as well as by some of the smaller companies. These companies included the short-lived Thalia Company, which had established contacts with workers, and the reactionary press promptly responded to these performances by attacking them. The first Hungarian performance of Gorki's Lower Depths was one of the earliest in the world, as was the publication of The Mother, an indication of the interest shown in Russian literature, reinforced by a certain similarity in conditions in the two countries at the time. Generally speaking it was around this period that the substantial publication of foreign works began.

Several groups had already attempted to win to themselves the radical intelligentsia which had emerged in the first twenty years of the century. The need to abolish the relative time lag between Hungary and the more developed European
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and catch up with them was strongly felt, accounted for by the fact that misattribution of the views of Darwin and Einstein, Bergson and Spencer, came shortly before the acceptance of the teaching of Marx and Engels, and the Nietzsche and Freud.

result of the interest in modern foreign literature, and especially poetry, the majority of the finest Hungarian poets turned their hand to translation. A lot of work translated from foreign tongues into Hungarian, already substantively proliferated, maintaining an extremely high standard; indeed, ever since many of the best poets have made translation into Hungarian part of their

Contradictions of their own. The editors adopted a broad, liberal line in their direction of the review. The staff of Négyet included Emnö Osváth, blessed with a great deal of literary sensitivity and a passionate love of the arts, the experienced critic and journalist Ignács, as well as the literary patron and writer Milka Fenyő. Lajos Havany, another enlightened patron and prominent figure in cultural life, who had an influence on the review, shared the views of its editors. The most important writers associated with Négyet, however, Endre Ady and later Zsigmond Móricz, were concerned to make it a mouthpiece for the expression of radical social views.

Directions in Art and Literature

artists discontented with the cultural establishment of the time sought guidance various periods and movements. Artists revolting against the painters who d the Munich historical school and who had produced prettily popular pictorial life turned to Constructivism (József Nemes Lampérdi or art nouveau Ripppl-Rónai), the latter leaving its mark on the taste of the whole period review. Other trends, plein air, Impressionism and early Expressionism, also had very shortly afterwards. There were also realist painters with a strong pictorial tendenc (László Mednyánszky) and others more objectively inclined (József Išegh). Tivadar Csontváry Kosztka produced an original style of his own g and remaking the characteristics of various trends. The group who called themselves "The Eight" went beyond Impressionism. They took Hungarian painting step forward under the inspiration of Cézanne on the one hand, and the porary avant-garde, the Fauvism, Expressionism, Cubism and Futurism.

e same thing was happening in literature. Symbolism, Impressionism, Naturart nouveau, Expressionism, even if they did not make their appearance noisely, were all regarded as new and exciting at much the same time. Even lication of the principle of l'art pour l'art was considered an act of bravery at a time nationalist and religious-ethical literary values were dominant, and when in sympathy with the working class were voicing their commitment to the responsibility of art. It was mainly the daily paper of the Social Democratic Népszava (The Voice of the People), which provided a platform for such and it was paradoxical that both these attitudes on the social commitment of had seemed to be the new direction for a young beginner in their common ion to official, dogmatic views on the function of art and literature. The offices in the Academy, the literary organizations and the educational world filled by men who subscribed to the official view. Négyet embodied the many different aspirations of new movements not free of

The Revolutions

The First World War destroyed the superficial tranquillity of Hungarian life, bringing the hidden trends inherent in the entire imperialist system to the surface. But at the time it was the progressives who were defeated. This was partly due to the fact that at the beginning the Social Democratic Party, in its opposition to the Czar and imperialist Czarrist, had supported the war. By the third or fourth year of the war, however, it was not only the best of the workers and intellectuals who opposed the war. The enormous sacrifices of lives, the increasing privation, the enormous gains of the war profiteers had a revolutionary effect in much wider circles. The revolution broke out in 1918.

The "aster" revolution, named after the asters worn by the revolutionary crowds in their caps, produced what was largely a bourgeois transformation. The desire for peace and opposition to the war were the main causes of the outbreak. But the process of radicalization which was affecting a substantial number of intellectuals also played a part, and the revolutionary leadership also opted for national independence. The Government vacillated, incapable of meeting the peasants’ demands for land and the demands of the workers fired by the example of the Russian revolution. Nor was it capable of defending the national frontiers or the revolution itself, when the Entente powers answered its peaceful approach with further territorial demands. As a result the Government resigned in March 1919 in favour of a Socialist Democrat and Communist coalition, the parties of the organized proletariat, and the Republic of Councils came into existence, only to be defeated after four months, outnumbered by foreign troops, Romanian, Czech and French, who were aided by the counter-revolutionary movement then in the process of formation.

It was during this revolutionary period that the progressive Vörösmarty Academy was set up and began to function. Among its members were the best writers of the time, Miklós Babits, Lajos Fülöp and Géza Révész were nominated to university chairs. György Lukács became a People’s Commissioner, and Béla Bartók, Zoltán Kodály and Zsigmond Móricz played an important part in the organization
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The Nyugat and Its Significance

Period following the victory of the counter-revolution in 1919, the contents character of Nyugat underwent certain modifications, but did not change in its double tendency in its editorial policy it had earlier manifested consider the joint editorship of Mihály Babits and Zsigmond Móricz. Ignorant ced into a long exile from Hungary; Ovádi died in 1939; the poet Öskár continued rather longer with the editorial board. As the times changed, writers with different ambitions were given opportunities to express them in the review, but it still remained primarily the platform of the "great" tion of intellectuals who had begun their careers together. During the first he review played an important role in publishing work untrammeled by the ary political attitudes then current, and even the work of writers espousing views of society. After the twenties, however, it failed to maintain the position it had so unhesitatingly enjoyed in the past vis-à-vis other reviews of standard which provided greater freedom for the expression and the artistic ideal aspirations of the time. In the end it was only known to a tiny section population; its subscribers numbered around a thousand. It ceased to appear , during the Second World War, when Babits died, when the reactionary nent of the day refused to renew its licence to print. ring its life the review not only provided a platform for new writers but critics as well. These were for the most part the writers and editors them-They all had one characteristic in common, a general, humanistic view of ld in opposition to the reactionary and parochial views held by the great the conservative critics of the day. They respected the personal and subjec- tudes of the artist, adopting indeed such a stance themselves, and above all manded a high literary standard. But in the same period, especially between wars, other and completely different critical trends of no less weight emerged in all, the Nyugat was more than just one important review among many. is inseparably linked with those of the writers of the first, "great" generation, sequently with a broadly-based literary movement. It was this movement, eration which brought Hungarian literature into the European mainstream: its own valuable contribution.

47 Endre Ady (1877-1919)

One of the most influential, and perhaps one of the most complex characters in Hungarian poetry was born into this period of tension and internal contradictions at the turn of the century. He was Endre Ady.

His Life

Ady was born in a village in the border zone between Hungary and Transylvania. His family was Protestant, of the lesser nobility or gentry, reduced to poverty, in which opposition to Habsburg rule was traditional, as was a certain somewhat Calvinist mode of liberal thinking. Against the wishes of his father he became a journalist, first in Debrecen and later in Nagyvárad. His articles expressed a patriotism increasingly tempered by a passionate rejection of the excesses of nationalism, and an unqualified support for freedom of thought.

He very soon realized the importance of the strong mass movements of the world, and drew adequate conclusions. His first volumes of poetry show the traits of neither a novel nor an original poet, and do not display a radical outlook or an understanding for timely problems, so typical of his articles. The decisive change in his art, germs of which only can be found in his early poems, came about in the wake of a private experience. In 1903, he made the acquaintance, in Nagyvárad, of a cultured lady of the bourgeoisie, Addi Diósi who, till 1912, meant "the great love" for Ady. The woman, sung of in Ady's poems as Léda (anagram of Addi), and the great experience of Paris are inseparably bound up for Ady who sojourned in the French capital as a correspondent of the newspaper Budapesti Napló (Budapest Diary), and who came to see Paris as Life and Light, the breeding ground of modern art, of radical ideas and of revolutionary tradition. He became deeply rooted in Paris as in a second homeland; nevertheless, he often returned to his mother and to the vil-

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The development of the hippocampus and an extremely important part in the development of the cerebral cortex. The hippocampus is closely related to the formation of new memories, and the cerebral cortex is involved in higher cognitive functions such as decision-making and language processing. The two structures work together to support various aspects of human behavior.

Hans E. Jacobsen (1885-1936)
His Poetry

Kosztolányi began, as did Babits, with the spectacular attempts to impress. The first volume he set out to express the philosophy of Nietzsche in verse; to express idealism and the turn of the century; to proclaim clamorous right to suicide; to encapsulate Hungarian heroes in the space of a sonnet; in the symbol of black factory chimneys. He did all this arduously, but the slight theatricality of a large number of the poems is a still half-adolescent attitude. In his early volumes, Autumn Concert (Ösztem, 1911), Mókus, 1912, etc. a strongly decadent influence can be felt.

This period his most genuine and authentic poetry appears in the verse-cycle or Child’s Complaints (A szegény kisgyermek panaszai, 1910). The child was to live in Kosztolányi to the end found its voice naturally in the recollected years gone by. The wonder at the world springing from childhood ex: and the attitude which finds a secret behind all things, Here connect spontaneously with Impressionism and Symbolism.

Rather more sober, unadorned titles of Kosztolányi’s later work indicate a sense of change in his life and work, as in, for example, Bread and Wine (Kenyérs, 1920), Naked (Mezeletlenül, 1929), A Cowboy (Szamadás, 1933). The First World War also played a part in stripping Kosztolányi’s work of its poses and giving it a deeper, more detailed, dealing with the spectacle of a young, deserting shot in the street, it was saved from superficial morbidity by the conscious mass killing going on. The words of mourning for the dead youth filled with that compassion for the common man which is an essential element in Kosztolányi’s work.

The events of the time involved Kosztolányi more closely with the activities of the time. Particularly important in this respect is the volume Naked, which bears the influence of the neue Sachlichkeit (and to a lesser extent Expressionist) Kosztolányi, however, does not deal with the lives of men in the mass, but traces on the small human tragedies which break in on everyday life. He illustrates these, without drama, in simple, restrained language. In Anna he concentrically lost dreams of an office girl into five lines. In Execution (Kivégzés) he notes, accurately the signs of old age indicating the imminence of death. Or again, the figure of a conductor sitting down in the half-empty tram, who, if, is now seen to be “human, like a passenger” (The Conductor — A kalauz). The period of his life Kosztolányi often wrote in free verse, but the inner structure of the verse is under rigid control.

Other times he juggles with rhyme and rhythm with marvellous dexterity, as an sheer delight, on occasion with ironic overtones. The music of poetry with “playful ease” through the “gymnastics of the mind”. This music

“hums as it soothes... and quenches sorrow with a pleasing rhyme”. There are times when he makes a song out of trifles, out of nothing at all. In Flag (Zászló) he celebrates the fact that flags transcend the wood and linen of their composition. In The Song of Kornél Etti (Etti Kornél éneke) he praises “saintly, empty foolishness” in a playful, whimsical manner. But in Marcus Aurelius he declares unhymned that he only respects the man who “is in contact with the earth, who experiences with courage the stony terror of Medusa-reality, and affirms that ‘there is this’ and ‘there is not this’, ‘this is truth’, ‘this is reality’”. In Kosztolányi’s novel Neo different viewpoints are expressed in the different poems which round off the sections of the novel. For Kosztolányi truth is terrible: it is the complete fragmentation of the world (Despair — Réségbeesés) or even death (Funeral Oration — Halotti beszéd).

In February Ode (Februaryi óda), however, he is no longer content to record everyday manifestations, imminent death, or wily devotion, in a “workmanlike, objective” fashion. He is concerned to create the eternal image of human action in an ordered verse form which always ends emotionally with a Sapphic line. This poem is no longer akin to the bourgeois decadence prevalent at the turn of the century, it is much closer to the characteristic voice of the twentieth-century socialist poets speaking for humanity, the voices of Éluard, Hikmet and Aragon.

The modern immediacy of the poems does not prevent them from achieving the heights of more traditionally conceived poetry. “I would tell you this—I hope it won’t bore you,” begins one poem, “Last night...” the poet opens another of his notable achievements (Daybreak Drunkenness — Hajnal tésztegenés). The prosaic present, the childhood enhanced in remembrance, the objective vision free from illusion, the unfettered imagination, all merge in one great poem which is in essence a passionate affirmation of life.

Just as some of the themes of Kosztolányi’s poetry recur again and again in the course of his poetic career with always deepening significance, so we find the full flower of his maturity in some of his late poems.

The Short Stories

There is a strong art nouveau influence in his early short stories, as in the work of many of the writers around 1900. There is also an atmosphere of unreality in them, a sense that, indeed, the visible world is illusion. In Kosztolányi’s tales the influence of E. T. A. Hoffmann’s Romanticism as well as overtones of Hofmannsthal, Maeterlinck and others can be felt. The stories are based on the bourgeois life of Kosztolányi’s own time, and deal with the ruined and oppressed of that world. These early stories suggest the effervescence of the poetry of Babits and Kosztolányi when

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in both decorative quality and their stylized language. There is a deeper atmosphere of the stories which is most appealing. Like the development of his poetry, there is a growing tendency toward realism in Kosztolányi's prose. What remains of the fantastic helps to show realism of the rest of his work by contrast. A mourning bridegroom, for instance; visited by his dead bride, resurrected for an hour, and the "great reunion" in yawning boredom. In his last tales, the fantastic element is reduced to nothing. Traces of it in the author's otherwise astringent style are only at dramatic or exciting moments, in the use of an "exaggerated" sentence of. He possesses the power of capturing a whole hidden life in a gesture, or actions that would appear to the casual observer to be insignificant in themselves. An agonizing toothache intruding upon the marriage night, or the restless judgment of a hopelessly addled and之际ful set of all the lives of men as they turn to ashes, losing all importance. His sense of compassion and his disillusioned irony merge in his disciplined style. An old man comes to look for his old file in an office, and has finally to be bluntly told that he never wrote the short story which he had written the novel legend of his past (An Old File — Egy i t t e c a). A clerk is raised for a moment from insignificance by an appendix, and subsequently comes to cling more and more desperately to the title of this event (Appendicitis). His characterization of men and women is that of Chekhov and Pirandello in its precision, intellectual flexibility, and dispassionate ease of style. Sometimes it is not a situation, but an object, a Chinese jug, a clay angel, or a lost walking-stick, around which he builds with effortless economy. Kosztolányi is a ruthlessly accurate observer of men’s spirit, of their thoughts, of their timid impulses and their suppressed hatreds. His whole concept of the psyche was influenced by Freudian theory. But his psychological often develops into an analysis of society, and the author often turns his inhuman relationship existing between the oppressors and the oppressed, the hypocrisy of human relationships in general.

The Novels

A number of Kosztolányi's late short stories are set in distant times and there as ancient Rome, and centre on abstract philosophical or moral issues, questions of power and morality, wisdom and justice. His first novel, Nero, the Stained Poet (Nero, a véres költeménnyel, 1923) is of this type. The chief character is the poet-emperor who compensates for his lack of talent by striking poses of genius and terrorizing the society around him. First among those who oppose him is Seneca who represents the dignity of intellect. Here we have the open debate, and more often, the intellectual tension that exists between two mutually incompatible views of the world which provides the life of the novel. The fundamental issues are poetry and politics, and morality and action. In an indirect manner the novel directs itself towards the danger of the irrationalism of the age and the release of the powers associated with that irrationalism. "Every truth is two-faceted and I saw both at once... I held all truth in my possession, they could not have endured it... I protected the only life I had, the life which would never return, in an age in which it was not natural to be alive;" says the dying Seneca. The short novel The Lark (Pacifista, 1924) is a more constructed but faultlessly written work. The central character is a girl who has never married and who has gradually become the tyrant of her parents through her incessant care and supervision. In the account of her parents who escape her overpowering solicitude for a few days, Kosztolányi succeeds in displaying the triva of everyday life with compassionate irony. Anna Ede (Édes Anna) concentrates on the part played in life by unconscious passion and on the inhumanity latent in the social order. In this novel with its coldly ironic "scene-setting", a peasant girl, after the victory of the counter-revolution, ends up in a gentleman's household. Obdient and all-enduring, she becomes the proud possession of the lady of the house as a "perfect servant". This state of affairs continues until one night, apparently without explanation, her long suppressed resentment erupts and she kills both master and mistress, an act subtly presented by Kosztolányi as inevitable.

Kosztolányi's particular qualities in his stories can be seen in his larger works as well. His realism is, in fact, of a highly stylized kind. His compact construction and style are suffused by a kind of restless energy.

Perhaps the novel with the widest range and compass is The Golden Dragon (Aranyászárkány, 1925). Here the author catches the atmosphere of a small Hungarian city at the beginning of the century in a subtle piece of writing, free from all illusion. It deals with the tragedy of a high-school teacher, buried in his scholarly pursuits. The epilogue in particular lays bare the sterility of this small-town world. The daughter of the teacher who had been nearly driven to suicide by the agony of young love has now, only a few years later, recovered, to live the life of the petty bourgeoisie, just like all the others.

There is a more direct treatment of the hopelessness of life in the sequence Körnél Esti (Esti Kornél, 1933). This fantastic-satiric, now symbolic, now amusing work declares in effect that actions which seek to change "the course of things" make no sense. The city where the truth is invariably told is even more intolerable than the world of customary hypocrisies. The man who has been saved from drowning gradually
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The Two Opposites

One can more or less distinguish the whole of the poetry of the review Nyugat as lying between Ady and Babits. The works of the one are by and large marked by a vigorous and open commitment to the masses, the other to a bourgeois humanism, passive until forced in final desperation into action. In the one a contemporary spirit of emotional self-expression plays the larger part, in the other a concentration on formal considerations and the demands of art. In Ady, a desire to change predominates; in Babits, it is the permanent qualities of life persisting within change which prevail. Yet it is hardly possible to divide the poets of Nyugat into different groups on the basis of these attitudes. Neither in their lives nor in their activities did they polarize into different groups, styles or trends. Gyula Juhász and Árpád Tóth are closest to Ady. This is especially true in their more emotional verse taken up with conditions in Hungary. This poetry, in identifying with the oppressed and exploited poor, occasionally even reaches revolutionary fervour.

Gyula Juhász (1883-1937)

While at the university, both Babits and Kosztolányi revered Gyula Juhász whose poetry was already greatly admired. In later years they occasionally gave material aid to the poet out of esteem and friendship, but also with a certain condescension, when the poet remained buried in the countryside. The change of attitude was due both to Gyula Juhász himself and to external circumstances. He was born in Szeged, in 1883, into a petty bourgeois family. He first enrolled in a seminary to train as a priest, but later turned to teaching. After a year spent teaching in the more lively atmosphere of Nagyvárad, he was transferred to smaller towns, then back to Szeged. By this time he was writing as a journalist, devoted with love for an insignificant actress who did not love him. The Nyugat often published his poems, and the local press various other pieces. He took part in the 1918-19 Revolution, for which he was fiercely attacked afterwards, was forbidden to teach, and forced into obscurity for the rest of his life. He was very neurotic, a state of affairs which had begun in his