

at arms, he foolishly wins for another wooer; his despair at seeing the idol of his heart the wife of another; finally, his declining years when he finds himself out of accord with the changed times, and retires home to be put into the grave he had dug for himself. Such is, in the main, the contents of the three epics, into which the wizard language of Arany has infused the charms of real poetry. It would be idle to compare Arany's art with that of Goethe's "*Hermann und Dorothea*." Goethe's hero too is rather a peasant farmer than a *bourgeois*. Yet all the other figures of Goethe's masterpiece are endowed with life so intensely *bourgeois*, as to secure admiration for the work in all times to come. Arany's hero; his dear old mother; his brother; his love, etc., scarcely leave the boundaries of peasant-world; and while his epic will thus for ever charm the youth of Hungary, it may in future cease to be an object of lasting admiration on the part of the more mature classes of the nation.

The same great qualities of linguistic *verve* and intense poetic sentiment are to be found in the other epical poems of Arany. In the "Death of Buda" (*Buda halála*, 1864), he sings the legendary story of Attila's murder of his own brother Buda (Bleda). In this exquisite epic Attila (or Etele, as Arany calls him), is pictured as a

hero of the magnificent type, and nothing could be more removed from the poet's "Etele," than the conventional or historic Attila. Tragical energy and incomparable language render this poem one of intense charm. It was intended for one of three great epics narrating the cycle of Hun legends; of the other two we have only fragments. The romantic story of Wesselényi and Mary Szécsi (see page 58), was made into a charming epic by Arany, under the title "The capture of Murány" ("*Murány ostroma*," 1849). In "The Gypsies of Nagy Ida" ("*A nagyidai cigányok*," 1852), Arany gave vent, in form of a satirical burlesque, to his profound sorrow over his country's decadence, after the suppression of the liberal movement in 1848-1849. His ballads are generally considered to represent the best specimens of Magyar ballad-writing. It must certainly be conceded that few ballad-writers, whether in or outside Hungary, have so completely hit the true ballad-tone, or internal ring of thought and word adapted to subjects so utterly out of keeping with our modern sentiment. It may be doubted whether Chopin himself in his ballad in F major has so felicitously intuned the lay of olden romance as has Arany in his mostly sombre ballads, such as "Duel at midnight" ("*Éjféλι párba*"), "Knight Pázmán" ("*Pázmán lovag*"),

“Marfeast” (“*Ünneprontók*”). As in the best English or German ballads, events are, as a rule, only indicated, not described, and hurry on to their fatal termination with terrible speed. All is action and fierce movement.

In addition to his activity as a creative poet, Arany also did much for the introduction of foreign and classical literature into Hungary by way of translations. His most successful work in that line were the translations of several dramas of Shakespeare (*Hamlet, Midsummer Night's Dream, King John*), and more especially still his most exquisite (—*pace* all the German philologists!—) translation of the comedies of Aristophanes.

We ought now to devote a considerable space to a poet who, in his time, was generally associated with Petöfi and Arany. We mean Michael Tompa (1817-1868). While it is now impossible to rank Tompa with either Petöfi or Arany, he yet occupies a very conspicuous place in Magyar literature. His intense love of nature, his profound religious sentiment, and his fine humour entitle him to be considered as foremost amongst the lesser lyrical glories of Hungary. We can only regret that we cannot give here more than this bare indication of the peculiar individuality of the author of the “Flower-fables” (*Virágregék*).

CHAPTER XXIX.

THE dramatic literature of the Hungarians, as may be seen from the preceding chapters, was, at the beginning of the twenties of this century, in a most backward condition. For reasons that it is very difficult to ascertain, some of the most dramatic nations, such as the Italians, have rarely or never excelled in drama-writing ; while the English, who do not claim to be either conspicuously emotional or dramatic, have given the world the incomparable dramas of Shakespeare. In Italy, the lack of great dramatists may perhaps be ascribed to the fact, that female parts were, at least down to the end of the last century, played by boys. Yet a glance at the Attic theatre deprives this reason of much of its value. Be this as it may, the great influence of theatres and acting on dramatists can scarcely be denied. In Hungary, at any rate, the very indifferent condition of the theatre in the first three decades of the century bulks large amongst the causes producing a dearth of good Magyar dramas. This becomes evident when we consider

that the first really great drama of a Magyar writer, "Banus Bánk" (*Bánk bán*), by Katona, passed unnoticed for over fourteen years (1818-1834), until a great actor, Gabriel Egressy, made it popular. The Hungarians are naturally good actors, and very fond of theatre-going. It will perhaps scarcely be believed in the enlightened west, where so late as November, 1897, one of the leading daily papers of England was permitted to speak of English and French literature as the only two great literatures of the modern world, that in Hungary there has been, and for some time too, a wealth of dramas of an intrinsic value at least as great as that of any British drama written within the last hundred and fifty years, and played by actors and actresses fully the equals of their colleagues at the *Comédie Française*. This remarkable growth of dramatic literature in Hungary did not, however, begin before the fourth decade of the present century. The epics and ballads of Vörösmarty, Garay, Czuczor, etc., seemed to captivate the public to the exclusion of all other forms of poetry. The patriotic tune ringing, and expected to ring through all popular works previous to the Revolution of 1848, threw their authors into the worship of the heroic past and thus into Romanticism. It was, accordingly, quite natural that dramatists, in order to catch the public ear, indulged rather in heroic ranting and tirades, than

in dramatic characterization. The heroes of the tragedies of Charles Kisfaludy (see page 116), for instance, are rhetoric blown into the shape of persons. Everything Magyar is perfect; the Magyars are delicately reminded, in pages full of endless adulation, that they are, to use an American phrase, "the greatest, the best fed, and the best clad nation on the face of the globe." Their heroes are the greatest; their past the most glorious. This sort of jingoism may be tolerated in epics and ballads, where other redeeming features may save the literary value of the work. In dramas it is fatal. Yet it is in the drama where Romanticism may attain to really perfect works. The writer of romantic ballads must, in the end, fall into the snares of an exaggerated patriotism, and thus vitiate his work, rendering it less acceptable to a sober and unchauvinistic posterity. The dramatic writer, on the other hand, need not necessarily run the same risk. If he has power to chisel out of the given material of a nation's past one or the other truly human character in all its grandeur, and in all its shortcomings, then the historic staging and bygone emotional atmosphere of the past will serve only to set off the dramatic beauties of the work all the more plastically. Arany's Edward I. in the "Bards of Wales" (see page 200), is a ruthless and senseless tyrant that must pall on us in the end. Richard

III., on the other hand, can never pall on us ; for in him we recognize many an unavowed demon ravaging our own souls. Arany's Edward I. is a ballad-figure ; Shakespeare's Richard III. is a piece of true humanity. To the dramatic poet it is indifferent from what part of the globe he takes his material ; for humanity is spread all over the planet. So a nation's heroic past too may be quite welcome to him, provided he is a real dramatist. Katona was such. He is rough and inharmonious in language, but there is real dramatic life in his men and women. For the first time in Hungarian Literature the true tone of tragedy was heard. The terrible fate of the Banus comes home to hearers, Hungarian or otherwise ; it is yawning out of the abyss of conflicts to which all of us are liable. He is a loyal subject of his king, and yet bursts out in open rebellion ; nay worse, he kills his queen. He is a great patriot ; yet finally makes a rebellious plot with a foreign adventurer. He is a perfect nobleman ; yet ultimately breaks all the laws of true nobility. He is a loving husband ; yet contemplates assassinating his beautiful wife. And as he is, so are the other persons of the drama. In them is pictured the conflicting nature of the human heart and character as it really is : rough, unbending, false, yet capable of sublime self-abnegation. Or as Petöfi says : " Rain from heaven turning mud on earth." The plot is

as follows: Bánk, in the absence of King Andrew II. of Hungary justiciar of the country, has reason to believe that Gertrude, the haughty and unpopular queen, countenances the vile designs of her brother Otto on Bánk's beautiful wife Melinda. A rebellion of the malcontent nobles under Petur is breaking out. Bánk, who ought to quell it by virtue of his office, is thrown out of his moral equilibrium by the news that Melinda has been seduced by Otto. Forgetful of his position, he obeys only the behests of his outraged soul and kills Gertrude. The king returns, the rebellion is put down, and Bánk perishes. In Katona's drama there is more power than form. It will easily be understood that his chief model was Shakespeare. He himself did not live to see the great success of his only masterpiece; he died broken-spirited in 1830 at Kecskemét, in the thirty-eighth year of his luckless life.

The first remarkable Hungarian dramatist after Katona is Edward Szigligeti (his real name was Joseph Szatmáry), 1814-1878. From an early date he was in constant contact with the theatre and with actors, and so acquired great practical knowledge of stage-lore. He had deeply studied the art of stage effect, and all his very numerous dramatic works testify to an extraordinary stage-craft. It would, however, be unfair to compare him to writers like Kotzebue in Germany, or Labiche in

France. His routine, no doubt, was pre-eminent in many of his pieces; yet, beside and beyond the mere cleverness of the playwright, he had real *vis comica* and a profound knowledge of Hungarian society. During his life-time that society was slowly but steadily emerging from the semi-civilized state of the former patriarchalism to the forms and usages of modern life. In such periods of transition there is ample material for anyone gifted with a keen sense of humour. The aping of western manners (ridiculed in "*Marna*," 1857; "Female Rule" [*Nőuralom*] 1862), etc.); the humour of the altered family-life ("Three Matrimonial Commands" [*Házassági három parancs*], 1850; "Stephen Dalos" [*Dalos Pista*], 1855; etc.); odd remnants of the former social state, such as tramping actors, the still-life of small towns; all this Szigligeti knew how to dramatize with great effect. Like Charles Kisfaludy he drew with great felicity on the stores of drastic humour pervading a conservative society composed of many a discrepant element and moving onwards on entirely new lines of development. He tried his skilful hand at tragedies too, and "The Shadows of Light" ("*A fény árnyai*," 1865,) and "The Pretender" ("*A trónkereső*," 1868,) are said to be meritorious. His rare stage-craft and witty dialogue alone, however, could not have raised his name to the height on which it rests, and

where in all probability it will continue to rest. Szigligeti's name is justly famous for being the real founder of what, for lack of a better name in English, must be called the Hungarian folk-drama. In England there is no such thing, and no such word. Already in our remarks on Arany (see page 195), we essayed to show that the continental peasantry is generically different from any class of small farmers in England. That peasantry is, in reality, a world of its own. It is as much a world of its own, as is the well-known world of the "upper ten." He who has never been in what the knowing call "*le monde*," will easily confound the sentiments and thoughts of his own world with those of the "*monde*." Yet the two worlds are two worlds indeed. Their whole tone and rhythm of life is different. They are written not only in different scales but also for different instruments. It is even so with the world of peasantry in Hungary or in Austria. How silly of some painfully enlightened people to ascribe, for instance, the mass of prejudice and superstition in the Hungarian or German peasantry to a lack of that "*Bildung*" or school-knowledge which is acquired through books and bookmen! The current belief in witches, fairies, imps and such-like elf-folk, good and bad, grows with the peasantry of those countries, out of the same roots that nourish in the "higher classes" the craving for and the delight in fairy operas and

fantastic novels. Each social "world" demands pleasures and distractions of the same kind; each satisfying that craving in a different manner. The urban gentleman and lady while away tedious winter evenings by visits to theatres, where unlikely, demoniac and over-exciting pieces are an everyday occurrence. The peasants in Hungary have no such theatres; yet long winter evenings hang just as heavily on their hands. They therefore while away their leisure-hours by stories fantastic and demoniac, the literal belief in which must needs grow in direct proportion to the lack of all theatrical stage environment. As with superstitions, so it is with all the other great social needs. The Hungarian peasant, when outraged in his sentiments, does not, it is true, fight a duel like the gentleman. Yet he, too, becomes a duellist, retiring into the woods, and fighting society at large as a "*szegény legény*" or brigand. *Plus cela change, plus c'est la même chose.*

It will now be perhaps somewhat clearer that the Hungarian peasantry, *qua* peasantry, lends itself to dramatization in the same way as does any other of the "worlds of men." The common humanity of men is to be found in that peasantry too; but it is modified, coloured, and discoloured, "timbred" and attuned in a different mood. It admits of tragedies proper; of comedies; and of burlesques. It is Szigligeti's great merit to have discovered this new

dramatic ore. Without in the least trying to diminish his glory, we cannot but add, that through the great revolution coming over Hungary as over the rest of Europe, in the period from the third to the seventh decade of this century, a revolution social no less than political, the peculiar and distinct character of the world of peasants became, by contrast to the rising *bourgeoisie* and the changing nobility, much more easily discernible than it had been ever before in Hungary. Yet Szigligeti was the first to seize on that dramatic *res nullius*; and both for this discovery and the excellent specimens of folk-dramas which he wrote, he deserves all credit. His most remarkable folk-dramas are: "The Deserter" ("*Szökött Katona*," 1843); "The *Csikós*" (1846); and "The Foundling" ("*Lelencz*," 1863).

We can here only mention the dramas of Sigismund Czakó, who for some time before his voluntary death in 1847, was very popular; of Charles Obernyik (1816-1855); and of Ignatius Nagy; the two latter being very popular before the Revolution of 1848, owing to their excessively "patriotic" dialogues. A far higher place in Hungarian dramatic literature is due to the noble Count Ladislas Teleky, who also died by his own hand. His "The Favourite" ("*A Kegyenecz*," 1841), the subject of which is taken from the time of the Roman Emperor Valentinian III., is credited with

great force of irony, dramatic truth and power of imagination. In Charles Hugo (*recte* Charles Hugo Bernstein), 1817-1877, the Hungarian drama might have gained a dramatic power of rare quality, had the overweening self-infatuation of the author, together with his poor knowledge of Magyar, not rendered him a victim to his first success. He is one of the numerous Titans of the Hungarian capital, who cannot do anything half-way creditable unless they fail to gain reputation. No sooner do they become "famous," than they cease to be either interesting or productive. Hugo's "Banker and Baron" ("*Bankár és Báró*") had not only a great, but an extraordinary success. Not only incense was strewn before the poet, but, to use Lessing's phrase, the very censor was hurled at his head. The enthusiastic crowd carried the author bodily from the theatre to his favourite *Café*. This unhinged poor Hugo's mental equilibrium. He considered himself a second Victor Hugo; and so never wrote any other great drama. The merit of "Banker and Baron" is very considerable. It is one of the then few attempts at writing a real *bourgeois* drama, in which the common human heritage of virtues and vices, affections and passions, is presented with great force and dramatic vivacity.

Of a style and tone quite different from the preceding dramas is the "dramatic poem," as

the author calls it, entitled "The Tragedy of Man," by Emericus Madách (1829-1864). In that great poem there is revealed all the sombreness of profound melancholy, wailing over the bootless struggle of Man since the unlucky moment of his creation. As the reader may have noticed in the course of the present work, the Hungarians, as a nation, are strongly inclined to pathos ; just as the English are to satire and the French to irony. In the youthful members of the Magyar nation that bent is at times so strong as to dominate all the other modes and faculties of the soul. Hence the astounding wealth of grave *Largos* in Hungarian music, and the melancholy and despondent tone in many a great work of Hungarian poetry. Few poems can compare in unaffected sadness and thus twice saddening effect with Arany's "*Epilogus*." Madách's "Tragedy of Man" ("*Az ember tragédiája*") is, as it were, the funeral march of humanity. It would be utterly wrong to compare it to Goethe's "Faust." Although there is a general similarity in the drift of the two works, yet the poem of the luckless and suffering county official of an obscure Hungarian province is essentially different from the drama of the Jupiter of German literature. Madách's poem is, reduced to its skeleton, a philosophy of History. He takes us from the hour when Adam and Eve were innocently walking in the Garden of Eden, to the times of the Egyptian

Pharaohs ; then to the Athens of Miltiades ; to sinking Rome ; to the adventurous period of the Crusaders ; into the study of the astronomer Kepler in the seventeenth century ; thence into the horrors of the French Revolution ; into greed-eaten and commerce-ridden modern London ; nay, into the ultra-socialist state of the future, in which there will be no family, no nation, and no individuality amongst the countless individuals ; and where the ideas of the preceding ages, such as Religion, Art, Literature, will, by means of scientific formulæ, be shown up in all their absurdity ; still further, the poet shows the future of the earth, when ice will cover the whole of its surface, and Europeans and other human beings will be reduced to the state of a degraded brute dragging on the misery of existence in some cave. In all these scenes, Adam, Eve and the arch-fiend (Lucifer) are the chief and constantly recurring *personæ dramatis*. In fact, all these scenes are meant to be prophetic dreams of Adam, which Lucifer causes him to have in order to disgust him with humanity in advance, and so, by driving him to suicide, to discontinue humanity. In paradise, Adam learns and teaches the lesson of man's incapability of enduring bliss ; in Egypt, Adam, as Pharaoh, experiences the bottomless wretchedness of tyranny, where "millions live for the sake of one ;" in Athens he is made to shudder at the contemptible fickleness of

man when part of a crowd ; in sinking Rome he stands aghast at the corruptibility of mankind, and in the Crusades at their fanaticism ; in the study of Kepler he comprehends the sickening vanity of all attempts at real knowledge, and in Paris he is shown the godless fury of a people fighting for the dream called Liberty. So in the end, Adam, despairing of his race, wants to commit suicide, when, in the critical moment, Eve tells him that she is going to be a mother by him ; whereby his intention of discontinuing his race by suicide is baffled. Adam then prostrates himself before God, who encourages him to hope and trust, making him feel that man is part of an infinite and indestructible power, and will struggle not quite in vain. Like Goethe's Faust, the great poem of Madách was not meant for the stage ; yet, like Faust, it has proved of intense effect on the stage too. It is, as may be seen, a philosophic poem excelling rather in the beauty and loftiness of the thoughts conveyed or suggested than by power of characterization or dramatic vigour. In general literature we should like to compare it most to the "*De rerum natura*" of Lucretius. The powerful melancholy of the Roman is of a kind with the gloom of the Hungarian ; and while the former dwells more on the material and religious aspect of man, and the latter on social phenomena in all their width and breadth, yet both sing the

same tempestuous *nocturne* of Man's sufferings and shortcomings, illuminating the night of their despondency by stars of luminous thought. Madách died at too early an age to finish more than this one masterpiece. His other poems are inferior.

Dramatic literature in Hungary in the last thirty years has been growing very rapidly ; and both the drama of the "world" *folk*, and that of the "world" *monde* has met with very gifted, nay, in some cases, exceedingly gifted writers. During that period, Hungary has completely regained its absolute autonomy, and the Hungarian State, from having had an annual revenue of not quite sixteen millions in 1867, has now a revenue of over forty million pounds a year. Budapest has grown to be a town of over six hundred thousand inhabitants ; and the general progress of Hungary, material as well as intellectual, social and political, has been such as, relatively, that of no other country in Europe in the same period. In the midst of the dramatic movement of all organs of the Hungarian commonwealth, the drama proper could not but make great strides too. It is here impossible to do justice to each of the very numerous and talented Hungarian dramatists of our day. We should only like, in treating of a necessarily small number of modern Hungarian writers of dramatic works, to premise a remark in the interest

of a better understanding of their literary value. The English or American public are, as a rule, very much inclined to think little of things of which they have "never heard." We are not blaming them for that. Reading as they do great newspapers every day, they naturally come to think that, to alter the old legal phrase, "what is not to be found in the 'paper,' that does not exist." Hungarian dramas are seldom or never translated for the English stage; they are never talked about in the press; hence, the general public will tacitly assume that they can be worth but little. However, it is with Hungarian dramas as with Hungarian fruit. Although Hungary produces exquisite fruit of all kinds, and in enormous quantities too, the English consumer of fruit has never heard of "Hungarian apples" or "Hungarian grapes," while he is quite familiar with American or Tasmanian apples of an inferior quality. The reason of that is simple: the Hungarians are still in the infancy of the great art of export. It is even so with the Hungarian drama. It is not being cleverly enough exported; it wants active agents and middlemen to bruit it about. We venture to say that the western nations are the losers by ignoring or overlooking, as they do, the modern Hungarian drama. In taking the trouble to make the acquaintance of the dramas of Eugene Rákosi, Edward Tóth, Gregory Csiky,

Lewis Dóczi, Lewis Dobsa, Joseph Szigeti, John Vajda, Árpád Berczik, Stephen Toldy, Anton Várady, Lewis Bartók, etc., etc., they would find that together with the greatest European mines for ore proper, Hungary has also many a profound mine of ore dramatic, no less than fine specimens of coins minted out of that ore. There is now a "tradition" of no inconsiderable duration in the art of acting; and several actors of the very first quality, such as Rose Laborfalvy (the late Mrs. Jókai), Louise Blaha, Lendvay, Egressy, etc., have set examples and models, inspiring both the poet and the actor. The theatres at Budapest are magnificently equipped, and being, as they are, part of the great national treasure, they partake to a great extent of the nature of a temple, and are visited, not as places of sheer distraction, but as localities of national rallying and spiritual elevation.

Most of the leading dramatists of the last five-and-twenty years are still alive, and it is, therefore, twice difficult to pass a final judgment on their works. Mr. Eugene Rákosi, both as a journalist and a drama-writer, occupies a very conspicuous place, and if better known in the west of Europe, would certainly be read, and his pieces seen, with marked interest. Like Mr. Dóczi, who is a high official in the common department of Austria-Hungary, he has that subtle and unanalyzable force

of surrounding his scenes, and also frequently his persons, with the splendour of poetic suggestiveness. In his "Endre and Johanna," "Wars of Queens" ("*Királynék harcza*"), "The School of Love" ("*Szerelem iskolája*"), he does not make it his chief point to create, entangle, still more embroil, and then finally solve a "problem," although he is a master of scene and situation-making. Nor do he and Mr. Dóczy care to be "realists." They are satisfied with being poets. Mr. Dóczy has in his "The Kiss" ("*Csók*") ventured on writing in words what hitherto has only been a success in the tones of Mendelssohn: a drama moving in mid-air, in midsummer night, with gossamery persons and fairy-ideas, away, far away from our time and land. In that he has been signally successful, and Mendelssohn's overture to the "Midsummer Night's Dream" is not sweeter and airier than Mr. Dóczy's "Kiss." Like Mr. Rákósi, Mr. Dóczy is a master of Hungarian and he wields the German idiom too with the same grace and energy.

In our opinion Gregory Csiky (born 1842, died recently) was the strongest dramatic talent amongst the modern dramatists in Hungary. He is what people are pleased to call a "realist;" that is, his shafts are sunk into the dramatic mines of the society in the midst of which he lives. His strong satire and broad humour, his finely-chiselled language and the bold and true way of

his dramatization raise him to the level of the best of contemporary dramatists in any country. In his "The Proletarians" ("*A Proletárok*") he has seized on a large class of *déclassés* in Hungary, who by the precipitated legislative reforms after 1867 were deprived of their previous means of living, and so turned to parasitic methods of eking out an existence. That class is brought to dramatic life full of humorous, sad, and striking phenomena. There is not in this drama, any more than in Csiky's other dramas ("Bubbles" [*Buborékok*], "Two Loves" [*Két szerelem*], "The Timid" [*A szégyenlős*], "Athalia," etc.) the slightest trace of that morbid psychologism which has made the fortune of Ibsen. It is all sound, fresh, penetrating and vibrating with true dramatic life. Last, not least, there is much beauty of form and construction. Csiky, who has published very valuable translations of Sophocles and Plautus, is thoroughly imbued with the classic sense of form and with the real vocation of the drama as the art-work showing the emotional and mental movements of *social* types, and not of some pathologic excrescence of society. In other words, he does not muddle up, as Ibsen does, the novel with the drama.

Amongst the writers of "folk-dramas," Edward Tóth (1844-1876), occupies a very high place. His "The Village Scamp" ("*A falu rossza*") tells

the touching story of a young peasant who, disappointed in love, loses all moral backbone and is finally saved by the fidelity of a woman. The drama is full of scenes taken from Hungarian peasant life, which is far more dramatic than peasant life in Germany. The Hungarians have, till quite recently, never had a Berthold Auerbach, or a novelist taking the subject of his novels from peasant life. They have dramatists of peasant life instead; and a short comparison with the peasant dramas written by Austrians, such as those of Anzengruber, will show the decided superiority of the Hungarians. One strong element in the folk-dramas of Tóth and of Francis Csepreghy (1842-1880, author of "The Yellow Colt" [*A sárga csikó*]), "The Red Purse" [*Piros bugyelláris*]), is the folk-poems and folk-songs, sung and danced. By this incidental element of tone and verse, which, as a sort of inarticulate commentary on the dramatic scenes does duty for the philosophic reflections of the non-peasant drama, the hearer is brought into intimate touch with the very innermost pulsation of the life of the "folk."

CHAPTER XXX.

IN now approaching the modern novel in Hungary we are at once met, touched, almost overwhelmed by the dazzling light and lustre of one commanding genius of the Magyar novel, Maurus Jókai. His name is at present well-known all over the world, and his novels are eagerly read by Hungarians and non-Hungarians alike. The number of his works is very great, and although over fifty years have elapsed since the appearance of his first novel (in 1846), he is still enriching Hungarian and European literature with ever new works. Nearly everything has changed in Hungary during the last forty years; but the love and admiration for the genius of Jókai has never suffered diminution. In his checkered life there is not a blot, and in his long career there is not a single dark spot. Pure, manly, upright as a patriot, faithful and loving as a husband, loyal as a subject, kind as a patron, an indefatigable worker, and, highest of all, a true friend both to men, fatherland, and literature, he has given his nation not only great literary

works to gladden and enlighten them, but also a sterling example of Magyar virtue and Magyar honour. It is, especially in Hungary, no common thing to meet with men of Jókai's immense power and love of work. His journalistic articles alone would fill many a folio volume. His political activity in the Hungarian Parliament, in the Lower House of which he was up to January, 1897, when the king called him to the House of Magnates, was likewise very extensive. And in addition to that, he was constantly writing novels, turning out volume after volume, until the total exceeded two hundred and fifty. In fact, as has been already hinted at, from an historic point of view he has, by his unparalleled productiveness, done some harm less to himself than to other Hungarian novelists. He himself, although not equally at his best in every one of his novels, has in the course of fifty-one years of creative authorship scarcely lost anything of the distinctly individual greatness of his genius; and even the later and sometimes hurried productions of his pen are, to say the least, most excellent, because intensely interesting reading. On the other hand, his very popularity rendered it almost impossible for any other Magyar novelist to publish novels other than small sketches or essays. The reading public in Hungary is not numerous enough to demand lengthy novels from more than one favourite author. Jókai almost

supplanted Jósika (see page 140) and all other writers of lengthy novels.

His novels and sketches treat of nearly every aspect of Magyar life, in the past and in the present. The heroic deeds of the ancient or mediæval Magyars are subjects of his novels as well as the doings and thoughts of official and non-official Hungary of the present century. It would, however, be quite incorrect to ascribe to him any intention of writing the "*Comédie humaine*" of Hungary. No such vast system underlies his countless stories. He has no system ; in reality, nothing is more removed from his mind than any such big structure of ideas and facts. He has frequently chosen non-Magyar subjects ; and when treating of Magyar events or institutions, he has no philosophical aim to pursue, and no patriotic theory to uphold. He writes novels out of sheer love of telling tales. In the feeblest of his works the reader cannot but notice that singular alertness and freshness of an author hugely enamoured of his profession—and gaily at work. The narrating is of much the greater interest to him ; the tale itself does not always claim his full attention. Whether or no, the plot is consistently thought out to the end ; or, whether or no, the persons always proceed on the lines of their characters ; all that does not too much ruffle Jókai's joyous composure of authorship.

For, to put it in one word, he is an improvisatore ; in fact, the greatest of all known improvisatori. This is the key to all his excellencies, as well as to his alleged failings. The Teutonic nations, and amongst the Latin ones the French are, as a rule, entirely unfamiliar with that most fascinating of talking virtuosi, the improvisatore. Even in the wild excitement of the French Revolution there was only one orator, Danton, who improvised his speeches ; the rest, even Mirabeau, read them. The vast amount of *parlature* done in Hungary, to which we called attention at the very outset of this work, has given rise both to marvellous artists of the living word, and to audiences passionately fond of listening to good talk, and on all possible occasions too. The good talker in America is a man who *à propos* of any occurrence, is reminded of a story that happened "in Denver, Colorado, or Columbus, Ohio." No such individual would be endured in Hungary. The good talker there is an improvisatore proper. He is never "reminded" of an old story ; he invents on the spot or extracts from the actual topic of conversation all the sparks of wit and humour that fall upon the prose of life like dew upon dry flowers. The gift and long habit of improvisation thus makes some of those mostly unknown artists most charming companions and astoundingly clever talkers. He who has not lived amongst them, cannot possibly

imagine their ease of invention, their humour, their power of description and their imagination. They are not, as in Italy, professional improvisatori; and perhaps nobody would be more astounded than themselves at the application of that term to them. Yet, a comparison with the man in France, who is "*bon causeur*," and with the man in London, who has "remarkable conversational powers," will show any unprejudiced observer the truth of the above characterization of the Magyar talker. Just as Mark Twain's humour is only the improved and, by print, fixed humour noticeable in many an American, even so Jókai's narrative genius is the highest form of that genius for improvisation which in Hungary may be met with frequently in lesser perfection. This explains Jókai's permanent hold on the Hungarian nation. He has carried one great gift of his nation to the heights of real greatness. We repeat it: he is the greatest of all improvisatori in prose. Nothing can approach his miraculous facility in building up a fascinating scene; in irradiating the heaviest and most cumbrous subject with light and humour; and in wafting over the whole tale the Fata Morganas of an exuberant imagination. Young and old; Hungarian, Englishman or German; man or woman; they must all stand still and listen to the charmer. That Jókai is the best exponent of the Hungarian genius for

improvisation in words will be readily believed and accepted, when we point out his startling similarity, almost identity, with another famous Hungarian, who excelled in works of the same quality but written in tones instead of in words. We mean Liszt. Jókai is the Liszt of Hungarian Literature ; we might almost say, of European literature. The marvellous musician, who, both as a pianist and as a composer, held the civilized world under his spell for far over seventy years—(Liszt was born in 1811 and died in 1887)—was the king of all musical improvisatori. When he played Beethoven or Chopin, Bach or Schumann, he impressed the most cool-headed hearers as if he had just improvised the pieces he played ; that one circumstance being at the same time the secret of his unrivalled powers as a pianist. When he composed—and many, very many of his compositions are works of lasting merit—the result was almost invariably an improvisation. It has that indefinable charm of rapturous glow kindled at the fire of the moment, which endows improvisations with a character unique and exceptional. It excels in major keys far more than minor moods ; it has much unity of character and *Stimmung* rather than unity of form ; it always borders on the *Fantasia*, and never crystallizes into a sonata proper ; it cultivates side-issues, such as flourishes and *fioriture* with startling skill

and vast effect, while the bass, or the underlying element of thought, is not laboured nor significant; it appeals to happy people rather than to such as bear heavy burdens; and it works for brilliancy more than for reticent beauty. Liszt's E flat major concerto, for instance, is an absolutely faithful replica of some of Jókai's best novels. Both authors excel in brilliancy, technical routine, wealth of imagination, sparkling rhythms and rapturous descriptiveness. There is nothing majestic in them, nothing grave, nothing truly sad or melancholy. Jókai disposes of an inexhaustible humour. This, as will be admitted, cannot be readily imitated in music. In Liszt, humour becomes irony and demoniac scorn. His Polonaise in E major, for example, with its appalling irony at Polish excessiveness, is the musical counterpart to Jókai's humour. But where Liszt comes nearest to Jókai is in his Rhapsodies. As in Jókai, so in Liszt, there is a constant change of panoramic views; an exquisite wealth of tinkling, sparring and glistening rhythms; a shower of glittering dewdrops and an iridescence of sheets of coloured lights. In a measure, all Jókai's novels are placed in fairyland; as all Liszt's music is on the heights of exultation. And, likewise, the final secret of Jókai's irresistible charm is in the improvisatory character of his novels. Jókai's reader does not feel that he is being lectured or

moralized or instructed. On the contrary, he feels that he himself, in inspiring, as it were, the author, is co-operating with him in the work, just as the listeners to an improvisatore are doing. The reader is accorded part of the exquisite delight of literary creation and so feels twice happy.

This peculiar and inimitable feature and excellence of Jókai is but another manifestation of the rhapsodic character of the Magyars. Petöfi, and he alone, was in his best poems, both rhapsodic and classical. He not only expressed Magyar rhapsodism lyrically, as has Jókai novelistically and Liszt musically, but he also imparted to it that inner form of moderation and harmonious beauty which, if coupled with perfect expression and metre, renders poetry classical. It will now be easily seen why Jókai must needs have the failings of his virtues. The very nature of rhapsodic improvisations works chiefly for effect: it is subjective art, not objective. The production of the artist is not severed from his personality; it is intimately allied with and dependent on it. In Liszt, whose art admits of combining both production and presentation of the work at one and the same time, the subjective or personal factors became so strong as to render him without any doubt the most fascinating artistic individuality of this century. It is, therefore, in vain to expect

in Jókai that patient and self-denying care of the objective artist for the structural beauty of his work. It is not the great number of his novels that has prevented him from giving them as much objective proportion and consistency as they have lustre and charm. Mozart died at five-and-thirty, and left more works than Jókai has written; yet nearly every one of the better ones was objectively faultless. It is Jókai's very art that necessitates that failing in Art. If he had tried to mend it, he would have stunted some of that peerless profusion of fancy which has endeared him to untold millions. He may displease a few hundreds; he will always transport the millions. Yet one remark cannot be suppressed. Hungary, we are convinced, has not yet arrived at the stage of literary development when critics and the public look backwards for the best efforts of the nation's intellect. There are still immense possibilities for Hungarian Literature; and all the constellations of literary greatness have not yet risen above the horizon. It will thus not be surprising when we here venture to urge the necessity of viewing even a genius such as Jókai's historically. His merits are as boundless as his charm. The judgment of all Europe has confirmed that. For Hungarians, however, it will be wise to remember, that Jókai in literature, as Liszt in music, are the highest types indeed, but of one phase only of the many-

souled national genius of the Hungarian people. Their work is great and inimitable; we hasten to add: nor should it be imitated. It is the work, not of the last, but of one of the early stages in Hungarian Literature. It has, when over-estimated, a tendency to do harm to the nation. People, who in music are taught to expect the maddening accents of rhapsodies, will rarely calm down to the enjoyment of less spiced, if more perfect music. It is even so with novels. Who now reads the novels of Kemény (see page 157); and who ought not to read them? Readers intoxicated with Jókai, we readily admit, cannot fairly rally to enjoy Kemény. Yet Hungary is badly in need of a more modern Kemény, as she is of a Brahms. Or has it not been noticed yet, that while Hungarians are proverbially musical, and known to be so in all countries, they have so far—if we for the moment disregard Liszt—not produced a single creative musician of European fame or considerable magnitude? There can be little doubt that Liszt himself is one of the chief causes of the sterilization of musical talent in Hungary. Vainly endeavouring to imitate him, the composers failed to proceed on different lines. Desiring to hear Hungarian music in no other form than in that of Lisztian rhapsodies, the public failed to encourage the production of new musical works. And so the vast treasure of Hungarian

music has not yet been done full justice. The Bohemians, also a very musical nation, have had no Liszt; but they have, at least, their Smetanas and their Dvořáks. As a reader and patriot, no less than as a student of poetry and art, we joyfully recognize the surpassing talent of both Jókai and Liszt. As historian of the literature of our nation, we cannot but make the remark that it will no longer do for Hungarians to leave the historical position of these two great authors entirely out of consideration. It is different with countries outside Hungary. They may and shall read Jókai unmolested by any such reflections. For them he is delight pure and unequalled; and we beg their pardon for not having suppressed the above remark. But as to the interests of Hungary we dare to assume that Jókai himself, great in modesty as he is in so many other ways, will not disavow our idea, but gladly acknowledge that, great as he may be, there ought to be room for novelistic greatness of another kind in Hungarian Literature, and appreciation of other modes of novelistic art in the Hungarian public.

Jókai was born on the nineteenth of February, 1825, at Komárom (Komorn). At Pápa, when still a student, he made the acquaintance of Petöfi, whose intimate friend he became. He took an active, if moderate part, in the revolution, and

came near falling into the hands of the victorious Austrians, from which fatal predicament, however, he was saved by his lovely wife Rose Laborfalvy, one of the greatest of Hungarian actresses. From that time onward he has devoted his life partly to parliamentary activity, but chiefly to literature and the political press. In the latter field he has acted as editor of, and frequent contributor to, several of the leading journals of Hungary; and, moreover, as founder and editor of the "*Üstökös*," the Hungarian "*Punch*." In Hungary, where political and parliamentary life has long been in existence, a paper *à la* "*Punch*" was a natural and much needed literary product. Nor do we hesitate to assert that several of such papers—for instance, Jókai's "*Üstökös*" ("The Comet"), and the incomparable Porzó's (Dr. Adolf Ágai) "*Borszem Jankó*" (a name) not only equal, but, as a rule, decidedly surpass German or French "*Punches*," and not infrequently the London paper too. Wit in Hungary is of a peculiar kind, and Jókai is one of its most gifted devotees. It is wit, not only of situations, or humorous contrasts, but also of linguistic contortionism, if we may so express it; so that none but a master of the language can handle it with real success. On the other hand, it is fertile in humorous types, and does not indulge—unwillingly at least—in caricature.

Amongst Jókai's novels, "An Hungarian Nabob"

(" *Egy magyar nábob*," 1856, translated into English) is one of his earlier masterworks. It tells the story of one of those immensely wealthy Hungarian noblemen who, in pre-revolutionary times, lived like small potentates on their vast estates, surrounded by wassailing companions, women, gamblers, fools, gypsies, and an indefinite crowd of hangers-on. The old Kárpáthy, the nabob, in spite of habitual excesses of all kinds, is, at bottom, an upright and proud man. The intrigues made against him by a profligate nephew, hitherto his only heir, and who wants to precipitate his death, are baffled by the nabob's marriage with a young and innocent girl, who makes him the father of a boy, Zoltán. Within this apparently very simple framework what a wealth of scenes, of types, of humour, and descriptive gems! We are taken from the half-savage manor-life of the old nabob to brilliant Paris, then again to Pozsony and to Pest. The language is winged, winning, and gorgeously varied. The continuation of the "Nabob" is given in "*Kárpáthy Zoltán*," a novel which, both in its pathos and in its humour, is one of the most engaging pieces of modern narrative literature. Full of historic interest are Jókai's "The Golden Era of Transylvania" ("*Erdély arany kora*," translated into English by Mr. Nisbet Bain); "The Sins of the Heartless Man" ("*A köszívű ember fia*"); "Political Fashions" (*Politikai*

divatok"); "The Lady with the Sea-Eyes" ("A tengerszemű hölgy"); and in "The New Landlord" ("Az úri földesúr") Jókai has, without so much as posing as a political moralist, achieved one of the best effects of patriotic moralizing. "The New Landlord" is perhaps one of the most finished and architectonically perfect of the Hungarian master's works, although the workmanship of "What we are growing old for" (*Mire megvénülünk*) is also remarkable. Other novels in which Jókai's splendour of imagination and narrative genius may be enjoyed at their best are: "Love's Fools" ("Szerellem bolondjai"); "Black Diamonds" ("Fekete gyémántok," translated into English); "There is no Devil" ("Nincsen ördög"); "The Son of Rákóczy" ("Rákóczy fia"); "Twice Two is Four" (*Kétszer kettő négy*), etc. Besides works of fiction, exceeding two hundred and fifty volumes, Jókai has written an interesting History of Hungary; his memoirs; the Hungarian part of the late Crown Prince Rudolf's great work on Austria-Hungary, etc. He is still enriching Hungarian Literature with ever new works of fiction.

CHAPTER XXXI.

IN the preceding chapters we have essayed to give some idea of the work of the leading poets and writers of Magyar literature. The very narrow limits of this sketch of the literary life of the Hungarians have prevented us from giving more than mere outlines; and in now approaching the activity of modern Hungarian poets and writers of less prominent position, although not infrequently of very considerable value, we are forced to restrict ourselves to still more limited appreciation.

Amongst the *Novel-writers* we cannot omit to mention Louis Kúthy (1813-1864), Ignatius Nagy (1810-1856), and Gustavus Lauka. The two latter excelled in light, humorous novels. In the humoristic sketches and tales of Gereben Vas (*nom de plume* for Joseph Radákovics, 1823-1867) there is a continuous and, as to its language, admirable display of the fireworks of folk-wit and racy fun. Amongst his best works are "Great Times—Great Men" ("*Nagy idők nagy emberek*"); "Law-Students' Bohemian Life" ("*Jurátus élet*").

Albert Pálffy (born in 1823), after a long career as an influential politician and journalist, has published, since 1892, a great number of sound, readable novels. Aloisius Degré (born in 1820), of French extraction, has always been a popular writer with readers of society-novels. Charles Bérczy (1823-1867) is the founder of sport-literature in Hungary; in his novels he follows chiefly English models. A peculiar position is occupied by Ladislas Beöthy who, in the evil decade of Austrian reaction (1850-1860) amused and consoled his despondent countrymen by his eccentric humour and originality. In the historic novels of Charles Szathmáry (1830-1891) there is more patriotism than literary power. Both as a journalist (as editor of the "*Fővárosi Lapok*") and as an author of elegant and thoughtful novels, Charles Vadna (born 1832) has won a conspicuous place for himself. Alexander Balázs (1830-1887); Arnold Vértesi (born 1836); Lewis Tolnai (born 1837); William Györy (1838-1885); Miss Stephania Wohl (1848-1889); Emil Kazár (born in 1843); have in numerous novels, many of which would merit particular attention, painted the sad or gay aspects of life. Louis Abonyi (born in 1833), Alexander Baksay (born in 1832), Ödön Jakab, and Bertalan Szalóczy count among the best Hungarian novelists whose subjects are taken from the life of the Magyar peasantry. As we

have already suggested, the number of Hungarian writers venturing on a novelistic *poetisation* of life on a grand scale, is not very great at present. Most of the modern novelists just mentioned work on a smaller scale; and thus the Hungarian Bret Harte did not fail to make his appearance. His name is Coloman Mikszáth (born in 1849). His short and thoroughly poetic tales from the folk-life of Hungary are in more than one respect superior to those of the American writer. For, to the latter's sweet conciseness of plan and dialogue, Mikszáth adds the charm of *naïveté*. Some of his works have been translated into German, French and English; and the enthusiasm for his art will no doubt spread from Hungary to all other countries where the graces of true simplicity can still be enjoyed.

Amongst the numerous writers of *genre*-sketches and *feuilletons*, "Porzó" or Dr. Ágai is *facile princeps*; not only in Hungary, but also, we venture to add, in all Europe. He is quite unique.

CHAPTER XXXII.

THE number of *lyrical poets* is very great in modern Hungary. It may be stated that, as a rule, a Magyar poet has more chances of attracting public attention by a good lyrical poem than by a good novel. Perhaps the female portion of Hungary are not as anxious for novel-reading, as are their sisters in more western countries; and thus the balance of attention to poetic works is spent on the drama and on lyrics. This fact is on a line with the predilection of the Hungarian public for songs and airs, as against native musical works of a more extensive description. The great Hungarian lyrical poets of modern times may properly be divided into several groups, of which the first is the school of poets with whom the beauty and purity of Form is the principal concern of their art. Considering the innate Magyar tendency to rhapsodic and shapeless exuberance, the relative value of the works of that group is very great. The Hungarian language, just on account of its

large share of musical elements, has somewhat of that indistinctness and vague emotionality which, like that of music, must be strictly kept within the bounds of Form. Even in the more advanced poetry of the Teutonic nations, whether German or English, the significance of poets cultivating pre-eminently the chaste beauty of Form, is still very considerable. Fortunately for Hungary, both Paul Gyulai (born in 1826) and Charles Szász (born in 1829) have, especially the latter, untiringly worked at providing their countrymen with works of poetry, original or otherwise, in which the law and beauty of Form predominate over emotionalism. Szász has thus deserved very highly of Hungarian Literature. His delicate sense of metre, rhythm and architectonics, in his original epics and lyrics, as well as in his exceedingly numerous translations from the works of great western poets, is on a par with the wealth of his linguistic resources; and while English poetry may perhaps afford to be less encouraging to the adepts of Form, Magyar literature is to be congratulated upon having at once recognized and thereby not missed the numerous works of her Richard Garnett.

To this group belongs also Joseph Lévy (born in 1825), whose popular works move in the sphere of elevated serenity.

Another group of lyrical poets is formed by the nationalists, who vied with one another in sounding

exclusively the note of Magyar sentiments and ideas proper. Local colour seemed to be everything, and in language and subject nothing was used outside the purely Magyar elements. The most gifted of that class was Coloman Tóth (1831-1881); next to him ranks perhaps Andrew Tóth (1824-1885); nor must Coloman Lisznyay (1823-1863), Joseph Zalár (born in 1827), and Joseph Székely (born in 1825) be omitted.

Quite by himself stands John Vajda (born in 1827). He is to Hungarian poetry proper, what Kemény (see pp. 153, etc.) is to Hungarian novelistic literature. His is the gloom and power of pessimism; and in his fight with Destiny he conjures up all the furies of scorn, despair, rage and hatred: see especially his "*Szerelem átká*" and "*Gina emléke.*"

The lyrical poets of the sixties and seventies of this century tried to avoid excessive nationalism, true to the spirit of the time when Hungary through the final regulation of her constitution as an autonomous state, assumed a European attitude herself. The more prominent names are Béla Szász; Victor Dalmady; Joseph Komócsy; Lewis Tolnai; Ladislas Arany, Alexander Endrődi, Julius Reviczky, etc. In Joseph Kiss there is much of that power of discovering poetic riches in subjects hitherto ignored by poets, which goes to make the really great poet. The emotional

conflicts between orthodox Jews and Christian peasants living in the same village, conflicts of love and hatred alike, have been worked into powerful ballads by Kiss.

CHAPTER XXXIII.

IT would be impossible, to write even the shortest sketch of Hungarian Literature without dwelling on one of the less conspicuous, yet chief sources of suggestion and inspiration of Hungarian poets. We mean the *folk-poetry* of the Hungarian people. Now that we can study that poetry in numerous and comprehensive collections, published by John Erdélyi (1848), Paul Gyulai and Ladislas Arany, John Kriza (1863), Lewis Kálmány, Coloman Thaly (in English, the collection of L. Kropf and W. Jones, "Magyar Folk-tales," 1884), etc., etc., we cannot but acknowledge the profound effect that these countless poems, ballads, songs, fables, epics, and ditties must have had on the minds of Hungarian poets who spent their youth in the midst of people singing, reciting or improvising them. In intensity of colour, in fire and varied picturesqueness, Hungarian folk-poetry is certainly not inferior to that of the people of Italy. In humour and exuberant audacity it is probably its equal. But while Italian folk-poetry frequently

stoops to the indecent and obscene, it may be said without fear of contradiction, that such stains are unknown to the folk-poetry of the Magyars. In it lives the whole life of that nation, its sorrows and humiliations, as well as its moments of triumph and victory. The complete ethnography, historic and present, of the Magyars could be gleaned from that poetry. Nay, so intense is the poetic feeling of those lowly and obscure peasant-poets, that every object of the rich nature of Hungary has been framed and illumined by them. The *puszta*, and the two mighty rivers of the country; the snow-clad Carpathians, and the immense lake of the Balaton; the abundant flora and fauna of their land—all is there, instinct with poetic life of its own, and embracing, sympathizing or mourning the life of the shepherd, the outlaw (*betyár*), the lover, the priest, the trader, the Jew, the constable, the squire, the maiden, the widow, the child. There is in that folk-poetry a tinkling, ringing and pealing of all the bells and organs of life. Like the music that almost invariably accompanies it, it is teeming with intense power, and hurries on over the cascades of acute rhythms, and the rapids of gusts of passion. As if every object of Nature had revealed to it the last, brief secret of its being, it describes scenes and situations in two or three words. Its wit is harmless or cruel, just as it chooses; and in its humour the laughing tear is

not wanting. Chief of all, as the great pundits of Cairo or Bagdad, whenever they are at sea about some of the enigmas of the idiom of the Koran and the Makamat, send for advice to the roving Bedouins of the Arabian deserts : so the Hungarian poets have gathered their best knowledge of the recondite lore of the Magyar idiom, in the *pusztas* of the *Alföld*, between the Danube and the Theiss, where the true Magyar peasant is living.

Hungarian folk-poetry is not a thing of the past. Almost day by day, new and ever new "*nóták*" or songs are rising from the fields and forests—nobody knows who composed them—and as if carried by the winds of east and west, they quickly find their way into the heart of the whole nation. There is thus an inexhaustible fountain of poetry and poetic suggestiveness in the very nation of the Magyars. Great as some of the Hungarian lyrical poets have been, it is fair to assume, that with such an undercurrent of perennial folk-poetry to draw upon, there are, for this reason alone, still many more great poets in store for us.

CHAPTER XXXIV.

IN conclusion, a few words on the Hungarian literary productions outside *belles-lettres* proper. From the pre-eminently political character of the Magyars, it may be inferred almost *a priori* that questions bearing on legal and constitutional matters have at all times been a favourite subject with the writers and statesmen of Hungary. Previous to 1830, in round numbers, these questions were treated mostly in Latin works. Since then, however, a very considerable number of politico-legal and politico-historical writers in Magyar has arisen. The most important amongst them, both for the authority they commanded in practical politics, and for the weight and power of their arguments, are Count Stephen Széchenyi; Baron Nicolas Wesselényi; Count Aurelius Dessewffy; Baron Joseph Eötvös (see pp. 142, etc.); the famous Lewis Kossúth, probably the greatest political orator of the century; and Francis Deák. They were all practical statesmen, and not mere

scholars. Yet most of their works on the constitution of Hungary, and especially on the constitutional relation of Hungary to Austria, are also valuable as sources of solid and scholarly information. Thus Deák showed the extensiveness of his legal and politico-historical erudition in his famous controversy with the Austrian professor Lustkandl, in no lesser degree than his tact and wisdom in the conclusion of the final treaty between Austria and Hungary in 1867. Eötvös enriched Magyar political literature with an elaborate and thoughtful work on "The Influence of the Dominant Ideas of the Nineteenth Century on the State" (*"A xix. század uralkodó eszméinek befolyása az álladalomra,"* 1851-1854). In more recent times a very great number of politico-legal monographs has been published in Hungary. The student will find lists of them in the works of Stephen Kiss and E. Nagy, both entitled "Constitutional Law of Hungary" (*"Magyarország közjoga,"* the former in 1888, the latter, third edition, 1896). Of older works on the constitutional law of Hungary, the most useful are those of count Cziráky (1851, in Latin), and of Professor Virozsil (also in Hungarian and German, 1865). Amongst the numerous Magyar writers on *Jurisprudence*, Professor Augustus Pulszky is well-known in England through his able work, written in English, on "The Theory of Law and Civil Society" (1888).

In the department of *History*, and especially the history of Hungary, the activity of the Magyars has been one of astounding intensity. In the well-known annual bibliography of history, edited by Jastrow, in Berlin (*Jahresberichte*, etc.), the annual report on the historical literature published in Hungary, occupies a conspicuous space. The older historians of Hungary, such as G. Pray (1774, 3 vols. fol.), Katona (1779-1817, 42 vols.), who wrote in Latin; and Engel (1814), Fessler (1825, 10 vols.), count John Majláth (1853, 5 vols.), who wrote in German, can now be used only for occasional reference. Of Magyar writers on the history of Hungary, Bishop Michael Horváth (1809-1878), and Ladislas Szalay (1813-1864), have had the greatest influence on the reading public and Magyar historiography up to the end of the seventies. The bishop treats history in the style of fine and dignified ecclesiastical allocutions. Szalay's is a talent for the political and legal aspects of history rather than for the personal and military element thereof. In both historians there is a noble patriotism, and their works, even if discarded as wanting in systematic research, will always claim a high rank as literary productions. Hungary is still waiting for the true historian of the whole of her history; but what other country is not? Writers of historic monographs there are many, and they have done excellent

work. Some of the most prominent are Count Joseph Teleki (1790-1855); Francis Salomon (born 1825); Anton Csengery (1822-1880); Charles Szabó (1824-1890); Alexander Szilágyi (born 1830), the historian of Transylvania; William Fraknói (born 1843, died recently), on Pázmány and King Matthew; Julius Pauler (born 1841), whose great work on the history of Hungary under the Árpáds (till 1301) is characterised by a most careful study of all the original sources; Coloman Thaly (born 1839), whose "speciality" is the age of Francis Rákóczy II.; Emericus Krajner (very valuable works on constitutional history); Lewis Thallóczy (on relation to Balkan nations); Ignatius Acsády (on civilization and finance of xvi. and xvii. cent.); Henry Marczali (on the age of Emperor Joseph II.); Lewis Kropf, whose domicile is in London, and who, in a long series of accurate and scholarly monographs has elucidated many an important point of Hungarian history; G. Ladányi (constitutional history); Sigismond Ormós (institutional history of the Árpáadian period); K. Lányi (ecclesiastical history); Alex. Nagy (institutional history); F. Kubinyi (institutional history); S. Kolosváry and K. Óváry (charters); L. Fejérpataky (charters); Árpád Kerékgyártó (history of Magyar civilization); F. Balássy (institutional history); Professor Julius Lánczy (institutional and Italian history); Baron Béla

Radvánszky (Magyar civilization); Emericus Hajnik (constitutional history); Frederick Pesty (constitutional history); Wertner (most valuable works on Hungarian genealogy), etc. Great also is the number of periodicals systematically embracing all the aspects of Hungarian history; and local societies effectively aid in the marshalling of facts, and in the publication of ancient monuments. When the history of Austria, Poland, and the Danubian countries has been written in a manner superior to what we now possess in that respect, the history of Hungary too, will, we have no doubt, find its adequate master among Magyar historians. The progress in Magyar historiography has, in late years, been little short of that made in any other country.

In the department of *literary history* we notice the same lack of a satisfactory general history of Hungarian Literature, and the same abundance of meritorious monographs on single points. Francis Toldy (formerly Schedel, 1805-1875), started a comprehensive history of Hungarian Literature, which, however, he never completed. In numerous essays and minor works he worked hard at various sections of such a history, and his relative value as an initiator in that branch cannot be disputed. The laborious works of K. M. Kertbény are purely bibliographical, and as such, useful. His attempts were quite thrown

into the shade by the great works on Hungarian bibliography of Charles Szabó, G. Petrik, and J. Szinnyei. The handiest and bibliographically richest history of Hungarian Literature is that by Zsolt Beöthy (sixth edition, 1892). Under Beöthy's editorship a richly-illustrated history of Hungarian Literature was published, in two volumes, in the year and in honour of the Hungarian Millennium, 1896. Among the better writers of monographs on literary history are Julius Zolnai (philology); J. Szinnyei (biography); Sigism Simonyi (philologist); L. Négyessy (prosody); Alex. Imre (popular humour and mediæval style); R. Radnai (history of Magyar æsthetics); M. Csillagh (on Balassi); Sigism Bodnár (history of Hungarian Literature); H. Lenkei (studies in Petöfi); K. Greska (on the epic of Zrinyi); T. Szana (history of literature), etc.

The study of æsthetics has always been one of the favourite pursuits of Magyar writers during the present century. The most conspicuous of Hungarian students of æsthetics are Augustus Greguss and Paul Gyulai, whose works have advanced not only Magyar views, but the study of æsthetics in general.

The best known students of *Hungarian philology* are John Fogarasi; Joseph Lugossy; the late Sam. Brassai, who in his multifarious studies

reminds us of the great scholars of the seventeenth century; Paul Hunfalvy, Joseph Budenz, Ferdinand Barna (Finnish philology); Gabriel Szarvas and Sigismund Simonyi; and the well-known Arminius Vámbéry.

In the departments of *Science proper* there has been very considerable progress in Hungary during the last thirty years. Reports of the general results of scientific researches made by Hungarians are also published, for the greater convenience of the western nations, in special periodicals written in German.

THE END.

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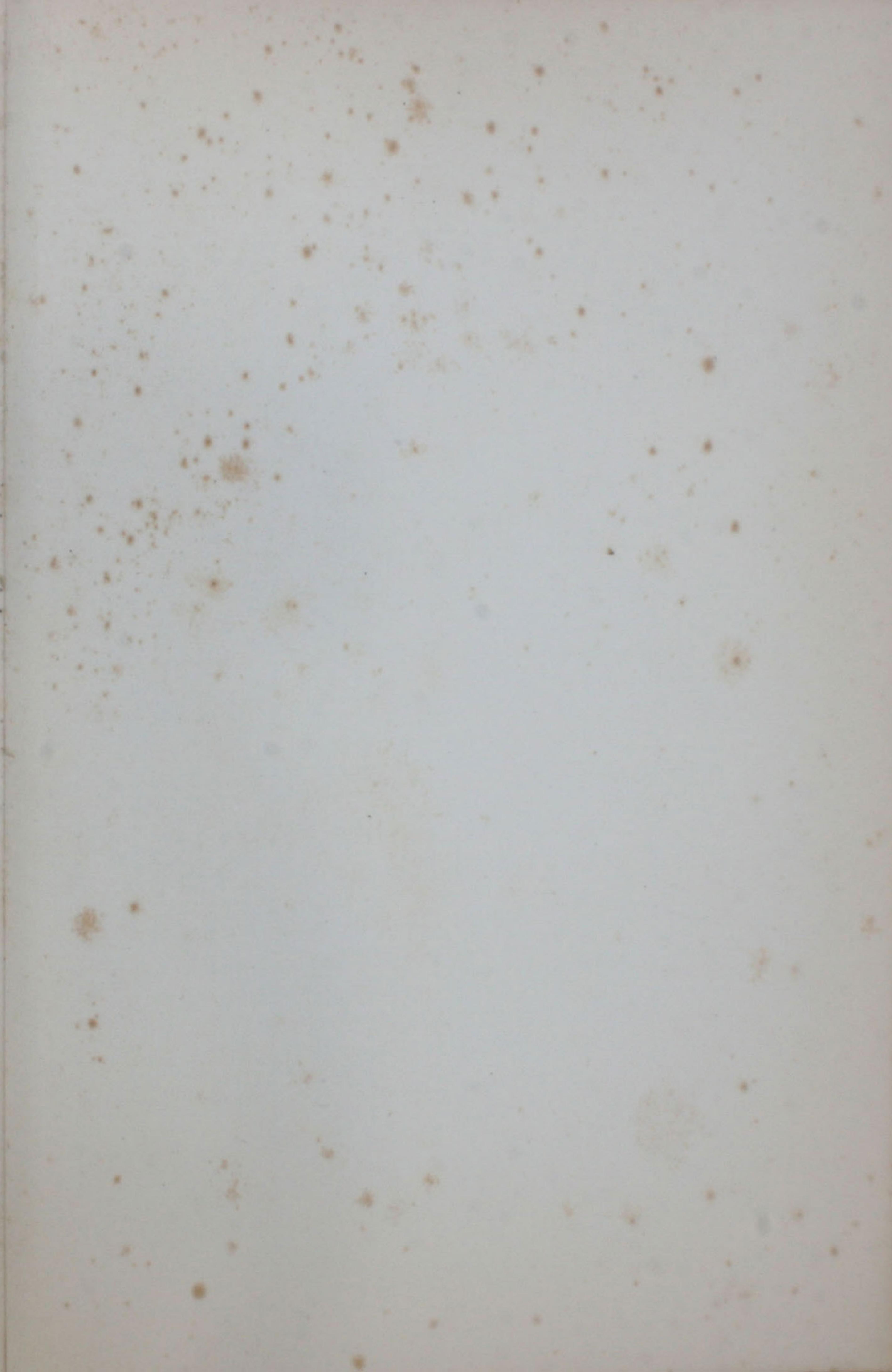
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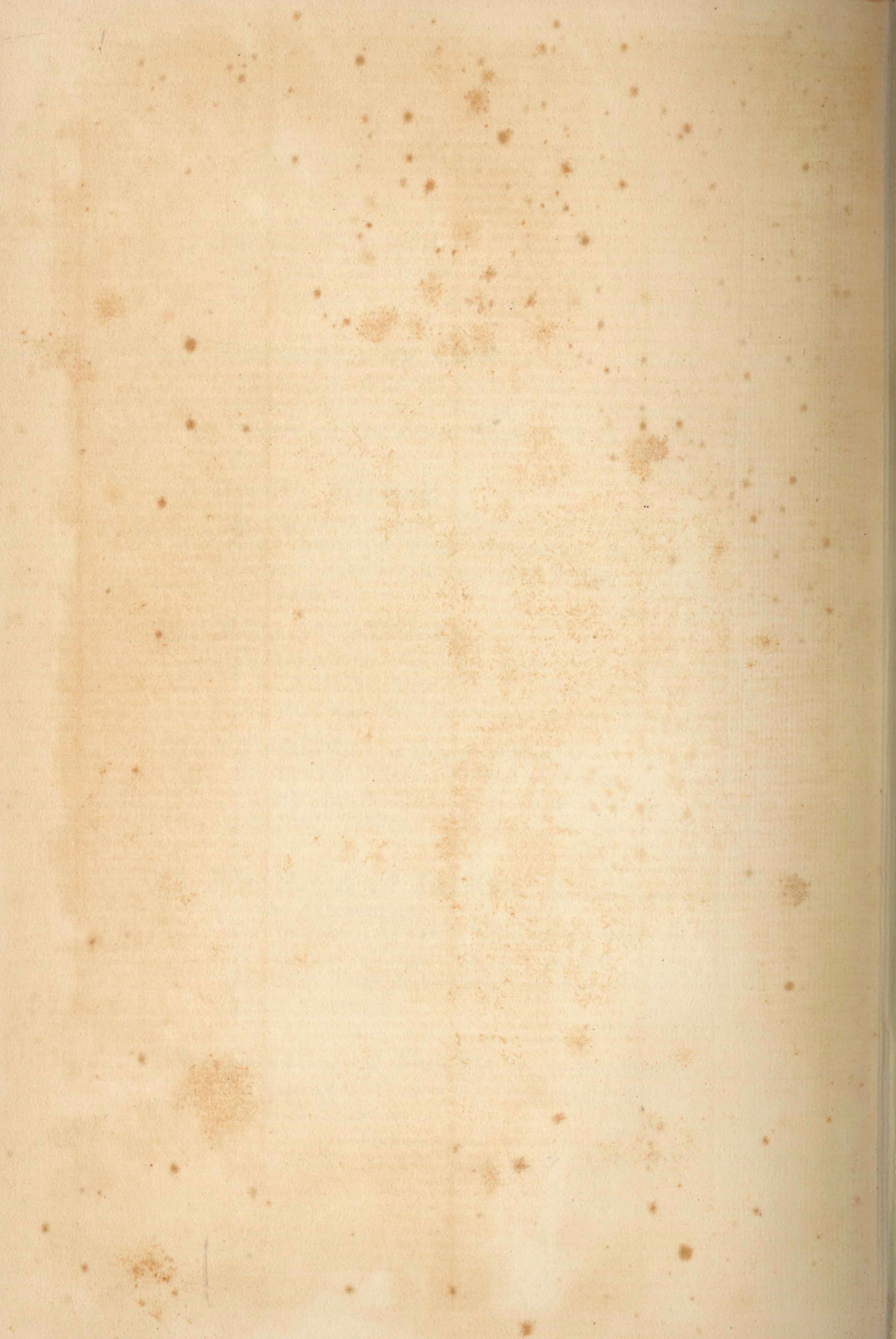
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