

APPENDIX

The Music of the 'Himnusz', Hungary's National Anthem

Himnusz.

Andante religioso.

Handwritten musical notation for the first system. It consists of a vocal line in G major (one sharp) and a piano accompaniment in C major. The lyrics are: "Isten áldd meg a magyart jó kedvelő bűséggel".

Handwritten musical notation for the second system. The lyrics are: "nyugtá se léje védo' karát, ha kirá' ellen ség get".

Handwritten musical notation for the third system. The lyrics are: "Azal sors a kút ne jén tep, ház - ráig és ten átt".

Handwritten musical notation for the fourth system. The lyrics are: "meg bün hód te máx e nép a multat jó ven dot".

Erkel Ferenc

A Short History of Hungarian Verse

Comparative studies of musicology by Zoltán Kodály and his followers reveal two layers of musical and poetic traditions. On the one hand, the musical feature of Hungarian laments (*síratók*) conserve some traces of Vogul and Ostyak melodies showing close affinities with the other Finno-Ugric peoples; on the other hand, there are many common features in Hungarian folklore and in the musical material of different Finno-Ugric and Turkic peoples of the Volga region. The first stratum seems to argue in favor of the existence of an old non-syllabic verse form; the second stratum points to the development of syllabic meters. At any rate, Old Hungarian versification was not exclusively syllabic. The main aim of the anonymous poets and singers was to elaborate on the so-called “segmented verse” (*tagoló vers*), where only the number of the segments was more or less fixed while, at the same time, the number of syllables could vary from 1 to 4 within each segment, with a musical ‘ritardando’ at the ending line. According to László Vargyas, the best example of rhythmic freedom in old Hungarian verse is to be found in the famous dance song of the Hungarian swineherds:

<i>Megismerni / a kanászt / cifra-jára/-sáról</i>	4, 3, 4, 2
<i>Tűzött-fűzött / bocskoráról, / tarisznyaszí- / járól</i>	4, 4, 4, 2
<i>Huccs ki, disznó, / a berektől / csak a füle / látszik</i>	4, 4, 4, 2
<i>Kanászbojtár / bokor alatt / menyecskével / játszik.</i>	4, 4, 4, 2

(You can tell the / swineherd boy / by his fancy / walking
 By his rugged- / -leather boots and / satchel-straps he's / wearing.
 Shoo, you pigs there / from the marshes / one can see but / pigs' ears,
 In the bushes / the good swinherd's / gaming with a / damsel.)

In many cases, syllabic variations may be more evident. Among the folksongs collected by Béla Bartók, we find the following text:

<i>Erre / arra, / a boronya / élén</i>	2, 2, 4, 2
<i>Kinyílott a / tulipán / a kalapom / szélén</i>	4, 3, 4, 2
<i>Egy-két / szál, / három / szál,</i>	2, 1, 2, 1
<i>Álnok voltál, / babám, / megcsal- / -tál.</i>	4, 2, 2, 1

(This way / that way / the harrow's blade's / turning
 The tulip has / blossomed out / on my good hat's / broad rim.
 Few its / stems, / three its / stems,
 You turned untrue / sweetheart / cheated me.)

Traces of syllabic freedom can be found in the *Lament of Mary* (q.v.) from roughly 1300; the text is a free paraphrase of a Latin *sequentia* of *Geoffroi de Breteuil*. Its basic principles of composition are the parallelism and the symmetry of the two segments in each line:

Volék sirolm / tudotlon	4, 3
Sirolmol / sepedek,	3, 3
Buol oszuk, / epedek.	4, 3

Világ / világa	2, 3
Virágnak / virága!	3, 3
Keserüen / kinzatul	4, 3
Vas szegekkel / veretül	4, 3

(Ignorant of grief / was I
 But now I / faint with grief,
 Sorrow makes me / dry and wan...

...Bright light / of the world
 Flowers a- / -flowering!
 Thou art tortured / cruelly,
 Thou art pierced with / iron nails.)

In these lines we can also observe a series of other poetical figures such as alliteration, assonance, and rhyme. At the same time, the word stress certainly forms a dynamic nucleus in each segment. In all probability, rhythm was more important than rhyme and assonance in the Middle Ages—some popular ballads which may go back to the fourteenth or fifteenth century have remained unrhymed to this day:

Elindula / Molnár Anna	4, 4
Mentek ők a / császáru-ton,	4, 4
S megtalálták / nagy magos fát,	4, 4
Leültek az / árnyékába.	4, 4

(Anna Molnár / set out going,
They were walking / the King's highway,
Then they found a / tall and wide tree
And they sat down / in its shadow.)

In many cases these old ballads present a kind of partial repetition, called "terrace" by the American Finno-Ugric scholar, Robert Austerlitz; one of the variants of the ballad concerning the construction of the fortress of Déva (q.v.) starts with these lines:

Tizenkét kőműves / összetanakodék	6, 6
Magas Déva várát / hogy fölépítenék,	6, 6
Hogy fölépítenék / fél véka ezüstér,	6, 6
Fél véka ezüstér, fél véka aranyér...	6, 6

(When that master masons / twelve held secret council
That they would construct the / high castle of Déva,
That they would construct it / for a bowl of silver,
That they would construct it / for bowls with gold laden...)

These lines represent the Hungarian *alexandrine* created by the normalization of the segments in the old long meter. Nowadays the obligatory length of this meter is set at 12 syllables with a caesura after the 6th syllable. The normalization of the caesura, however, admitted some exceptions: In the prosody of Miklós Zrínyi (q.v.), the best epic poet of the seventeenth century, there is a fluctuation among different divisions of the Hungarian *alexandrine* (6, 6; 7, 5; 5, 7):

Én az ki / azelőtt / iffju / elmével	3, 3, 3, 3
Játszottam / szerelemnek / édes ver- / sével	3, 4, 3, 2
Küszködtem / Viola / kegyetlenség- / gével	3, 3, 4, 2
Mastan immár / Marsnak / hangasabb / versével	4, 2, 3, 3
Fegyvert s vitézt / éneklek, / török ha- / talmát	4, 3, 3, 2

(I who did / in the past / with a young / lover's mind
Tinker with / love-melodies' / sweet-sounding / verses,
Struggling with / Viola's / cruelty, un- / -fairness
Now I sing with / Mars's / mightier / melodies
Of heros and / armaments / of the Turks' / great might.)

At the same time when this type of line, which also characterizes nineteenth century epics, such as Petőfi's *Sir John the Hero*, and Arany's *Toldi* (qq.v.), crystallized, the sixteenth century enriched Hungarian poetry with the introduction of new lyric forms. While the octosyllabic meter may yet prove to be of ultimately popular origin, the co-called *Balassi stanza* (q.v.), which would dominate the evolution of lyric forms until the period of the Rákóczi War of Independence, cannot be explained without the influence of Latin, Romance, and German poetry. Up to this time, rhymes had always formed uninterrupted sequences (*aa, aaa, aaaa*). The Balassi strophe would be unimaginable without regularly alternating rhyme types as such (*aabcb*) as in the *Stabat Mater* of Jacopone da Todi, and of two syllabic meters, as in the majority of cases (6, 6, 7; 6, 6, 7; 6, 6, 7). The European background of this stanza can be illustrated by the French:

CLÉMENT MAROT:

*O Seigneur, que de gens
A nuire diligens
Qui me troublent et grèvent,*

*Mon Dieu, que d'ennemis
Qui aux champs se sont mis
Et contre moi s'eslèvent.*

BÁLINT BALASSI:

*Vitézek mi lehet
ez széles föld felett
szebb dolog az végeknél?
Holott kikeletkor
az sok szép madár szól,
kivel ember ugyan él;
mező jó illatot,
az ég szép harmatot,
ád ki kedves minennél.*

(Soldiers, what finer worth
 is there upon this earth
 than the borderlands can show?
 Where in the time of Spring
 beautiful birds all sing
 setting our hearts all aglow—
 the fields have a fresh smell
 were dew from heav'n fell
 delighting us through and through.)

Neither Balassi nor other poets of the sixteenth and seventeenth centuries, could recreate in Hungarian the iambic rhythm of some western models; before the eighteenth century, the rhythmical units of Hungarian meters always had a 'falling' feature. The introduction of syllabic and quantitative (or durational) meters must be considered the result of innovations in the eighteenth century.

Theoretically, this new quantitative versification had to be based on the phonological length of vowels (and on the structure of open and closed syllables), but the difficulties created by the normal word accent—which is always initial—and the quantitative alternations were often discussed from the days of Kazinczy and Csokonai (qq.v.) to the end of Hungarian Romanticism. At any rate, even in Vörösmarty's (q.v.) poetry, the role of the word and phrase accent cannot be completely neglected. That is why we shall try to transcribe simultaneously the syllabic quantity and the accents:

Hazádnak rendületlenül	
ú — — ' u — u —	8x
Légy híve, óh magyar,	
— ' u — u —	6a
Bölcsőd az, s majdan sírod is,	
' — — ' — ' u —	8x
Mely ápol s eltakar.	
u ' — ' u —	6a

(Oh Magyar, keep immovable
 Your native country's trust,
 For it has borne you, and at death
 Will consecrate your dust!)

In this example the nature of Hungarian iambic meters is well illustrated. The last measure, or foot, must be a pure iamb, but it is always possible to substitute a long syllable for a short one in the other measures. After all, it is a quantitative or syllabic-prosodic meter, as John Lotz once stated it, but in the words of Kazinczy (q.v.), it can be called a *liberrimus iambus*.

As we see, the adaptation of West-European iambic, trochaic, anapaestic, and other forms was not accomplished in Hungary with the help of accented and unaccented syllables, but was done on the basis of phonological quantity. The clear opposition of long and short vowels (*kar* = 'arm'; *kár* = 'damage') determined also the quantitative adaptation of Greek and Latin meters. Let us quote a very expressive Alcaic strophe by Dániel Berzsenyi (q.v.). In our transcription accented syllables are indicated too, whereas the metric feature is not determined by them:

Romlásnak indult, hajdan erős magyar!

´ — ˘ ´ — | ´ ˘ ´ — ´ —

Nem látod, Árpád vére miként fajul?

´ — ˘ ´ — | ´ ˘ ´ — ´ —

Nem látod a bosszús egeknek

´ — ˘ — ´ — ´ — ˘

Ostorait nyomorúlt hazádon?

´ ˘ ˘ — ´ ˘ — ´ — —

(Oh you, once mighty Hungary, gone to seed,
can you not see the blood of Árpád go foul,
can you not see the mighty lashes
heaven has slapped on your dreary country?)

In Petőfi's (q.v.) case, the Graeco-Latin meters play a secondary role, but the importance of the pure popular models is remarkable. Petőfi also uses an archaic variant of repeated rhymes in many songs:

<i>Az erdőnek madara van,</i>	8
<i>Ezen kertnek virága van,</i>	8
<i>És az égnek csillaga van,</i>	8
<i>S a legénynek kedvese van.</i>	8

(In the woods are birds a-plenty, (8)
 In this yard there's blooms a-plenty, (8)
 In the sky there's stars a-plenty, (8)
 Many lads have girls a-plenty.) (8)

In Petőfi's iambic meters, we feel the energy of the scansion, based on the strong influence of word and phrase accents:

Fázunk és éhezünk
 ' — — ' U —
 S átlóve oldalunk,
 ' — U ' U —
 Részünk minden nyomor...
 ' — ' U — —
 De szabadok vagyunk.
 U ' U — ' —

(We freeze and we do starve
 Our side's peppered with shot—
 Our fate is misery
 But Freedom is our lot!)

A skillful mixing of Western European anapaests with iambs can be perceived in Petőfi's poem "At the End of September" (q.v.). Petőfi translated Shakespeare's *Coriolan* in perfect blank verse at the time he wrote this poem. This translation thus became the forerunner of different kinds of free verse. His epic poem *Az apostol* [The Apostle] dealing with the fate of a radical revolutionary, shows an impressive mixture of different iambic meters. Here one must, of course, accept a heterometric variant of the customary dramatic diction.

Petőfi's best friend, the epic poet János Arany (q.v.), excelled in the artistic use of such meters as the Hungarian alexandrine. In Arany's versification, each hemistich of the alexandrine was frequently submitted to a kind of quantitative scansion. Whenever this happened, a foot called *choriamb* occurred in Arany's poetry. In the epic poem *Buda halála* [The Death of King Buda] Attila's monolog contains this beautiful line: *Csillag esik, föld reng, jött éva csudáknak*, which can be scanned as alexandrine (2×6), or Western European-metric following the scheme ' U U ' — ' | U ' U U ' —, meaning 'stars are falling, earth shakes; year of miracles came' or 'stars to the ground, earth shook, came mira-

cle-ages.' We hope that the English-speaking reader will be able to appreciate the subtle difference.

The same complexities can be perceived in a poem such as "The Bards of Wales" (q.v.) which is rendered in this book in Peter Zollman's translation.

The most striking feature of Hungarian versification is what the composer Zoltán Kodály called *rhythmical duality*. A Hungarian poem written in *any western european metric scansion* can be read out loud with the traditional word-initial stress of natural, spoken Hungarian.

Naturally, many poets of the twentieth century have tried to create a new synthesis of traditional forms and free verse. Simultaneously with Endre Ady's (q.v.) poetical activity, there was a compromise proposed by Mihály Babits (q.v.). Later on a second kind of synthesis was achieved by Attila József (q.v.), whose work had a decisive influence on the whole evolution of Hungarian verse. Attila József's prosody is distinguished by an exceptional sensitivity to several literary tendencies of our century.

Although he first appeared as a disciple of Ady, he later adopted the expressionist free verse of Whitmanesque inspiration. (See his poems "Ode" and "By the Danube" featured in this book both of which successfully mirror much of József's versification.)

Finally, we ought to mention the versification of contemporary poets, emphasizing the serial fluidity of the hexameters written by Miklós Radnóti (q.v.), as well as the virtuosity of Sándor Weöres (q.v.), or the gravity of each line in a lyric or dramatic text by Gyula Illyés (q.v.). We would like to conclude by pointing out two interesting trends in contemporary poetry. The first is the new possibility of using *any form* of metric or free verse in *any combination*; the second is the predominance of the word and of the poetical image over any formal expediency.

† László Gáldi and Adam Makkai

Notes on the Illustrations

by † George Buday, R.E.

It is not customary that an artist should add written notes to his illustrations for a volume of poetry. But my situation and the illustrations for this particular anthology are unusual. I believe that a few explanatory notes may be helpful in bringing the reader nearer to the poets and to their poetry.

As the verses of this volume try to introduce the poetry of Hungary to a wider audience, I—in my illustrations—have tried to introduce these twenty-five prominent and specially selected Hungarian poets graphically. Since, however, the anthology is aimed at an English-speaking public, the great majority of whom have no previous acquaintance with Hungarian poetry, it seems justified for me to add something more than conventional likenesses. In my portraits for this anthology, I have ventured to do so.

In the case of the older poets I have naturally done thorough research to find authentic, contemporary paintings and engravings to use as my sources. I have based my engravings on likenesses which were thought in the poet's own time to be the most characteristic, developing them further with meaningful symbols which echo the meaning that the poet's creative work has in the history of literature-as seen today. Hungarian literature was one of the great experiences of my youth, and to contribute to its presentation to the English-speaking world—my home for many years—has been a pleasure and satisfaction for which I felt no effort should be spared.

A number of the more recent poets have been my personal acquaintances—some, indeed, have been close friends—and in these cases my engravings are based not only on numerous photographs, but also on my personal recollections and sketches.

In some cases when the poet lived long enough to have had youthful, mature, and old-age periods of his poetry, or—when though tragically short-lived like Sándor Petőfi and Attila József—his life and work had a significance and character too versatile to be condensed into a single image, I have not hesitated to depict those various aspects in my compositions, thereby creating multiple or montage portraits in order to express the complexity of these poets and their oeuvres.

It is surprising that some kind of multiple portraiture has not been introduced before now. When Picasso and, after him, some of his contemporaries achieved the freedom for a portrait to depict the full-face *and* the profile of the

model in a single painting of the head or bust, they opened the way towards multiple portraiture.

I have always thought that the great innovation of the combination of full-face and profile in portraiture was, to some extent, the logical and rationally justified, though incredibly belated, follow-up of the two-faced image of Janus of classical times. Such representations amount to double profiles or double faces of a single head in the visual arts, even though the practice then was thought applicable only to representations of single personalities. It needed the rise of Cubism and other novel styles to make full-face-*cum*-profile combinations viable in the arts.

This was indeed a great step forward: Images taken from contrasting angles can capture a fuller, more complete visual expression of the features and identity, the full personality of the sitter.

For historical accuracy, we should recall that between the Janus-head of antiquity and Picasso there were rare occasions—two examples come to mind—when artists such as Sir Anthony Van Dyck and Philippe de Champaigne painted, for practical and aesthetic purposes, portraits of King Charles I and Cardinal Richelieu which were multiple portraits. Each of these portraits showed the full-face head of the sitter in the middle between two profiles, one on each side, looking at each other. The heights of the heads were the same, and the whole effect resembled modern police photographs of criminals. Of course, such great masters as the painters of these rare triple portraits could not help using their brushes and paint in their usual masterly way, even though the pictures were not intended principally for hanging on the walls of dining halls.

But, to return to my defense of multiple portraiture: Our eyes, as I mentioned elsewhere, are no longer unprepared to appreciate free and heterogeneous symbols in a single composition. The Surrealists taught us to enjoy unreservedly the “collection of concepts co-existing in the mind of the artist” who wishes to represent them in marble, in wood- or copper-plate engraving, or on canvas.

In recent decades, however, it is no longer only the eyes of the minority who appreciate the language of modern art and who have been trained to accept multiple and simultaneous views of people, taken from different angles. There is no longer anything terribly new in multiple images when millions of television screens all over the world bring the faces and figures of pop-singers—and of course, other people—into our homes, showing them full-face, then in profile, then three-quarter, then from behind; in split-screen images, in sizes varying from small to huge blow-ups more than life size; in wide views or in close-ups, occasionally picking out and enlarging details of singing lips or hands on musi-

cal instruments, or instant replays of scenes of a sport event, or dozens of other features practically simultaneously.

Just as ordinary still photography contributed greatly to the development of impressionism in painting, television is bound to have its effects on other media of the visual arts by training people's eyes to new ways of seeing-to new panoramas of people and things. I believe that the multiple portrait may be one result of the habitual viewing of televised images: People expect to see features, figures, and likenesses from various angles and in various contexts, in order to approach them more fully than was formerly possible by means of single representations.

The next step, the crossing of the barrier of the fourth dimension, naturally follows from multiple portraiture: The artist can record in the portrait likenesses of his model at various times of his or her life, as well as background data and associations. Such new potentials in portraiture are giving a great impetus to art, which during the cult of abstraction temporarily lost its public appeal. Because of my long-standing interest in illustrations containing authentic or imaginary portraits, it is perhaps not entirely inappropriate that it should have been my privilege to be the first to try out multiple portraiture. When, in 1940, I illustrated *Timon of Athens* for the famous 37-volume edition of Shakespeare for the Limited Editions Club of New York, I was suddenly inspired to illustrate the tragedy with a sequence of imagined portraits of the principal character, Timon, showing him as the jovial idealist turned into the anti-social, disillusioned man-hater, as the Bard created him. The successive engravings depicted Timon's busts carrying the marks which would have appeared on his face during the bitter events that follow the happy opening scene of the play. As far as I know, this was the first time that a story was illustrated by a number of portraits of its hero. From this, it was only a short step to the creation of multiple portraits for an anthology which aims to introduce formerly unknown poets to a new audience.

In my "graven images" of twenty-five Hungarian poets who have lived from the age of Shakespeare to the present day, I felt the urge to create images of them that would be as real, as expressive, and as pictorially informative as possible, and I tried to follow up the various liberating influences of recent contemporary portraiture without imitating their formalities. So I introduced multiple portraiture when greater realism in interpreting the poets warranted it, showing the poets as young men and at later stages of their development, and occasionally showing their death masks which-for example, in the case of Mihály Babits and Endre Ady-expressed their characters better than late photographs of them.

In order to make the visualization and understanding of these poets easier, I tried to include, by way of montage, background motifs from their lives and their periods. Occasionally, when it seemed particularly relevant (for example, in

the case of Endre Ady), I showed the women in their lives who inspired many of their writings. In the background I showed, whenever it helped, some indication of the poet's part in life or poetry, the cottage or castle where he was born or his home in later life, and finally the grave or statue with which posterity in his native land has perpetuated his memory. In the background of each picture, decorative elements allude to the period when the poet lived and to its style. For example, in the Csokonai portrait the cupids besides his fickle Lilla, the subject of so many of his beautiful love poems, and the colt-skin wine flask which he celebrated with a special poem, reflect the Rococo; while in the principal portrait of Ady, his necktie alludes to the *Art Nouveau* period which left its marks on his youth, his life, and poetry. (In fact one photograph of Ady does show him wearing a somewhat similar kind of necktie.)

In each of my montage-engravings I also have recorded some events in the life of the poet illustrated, or of his country. For example, Zrínyi was killed by a wild boar during a hunt, and I based my portrait of him on a wood cut from an old, contemporary broadside. And speaking of Zrínyi, I should mention that in my engraving of him I included another contemporary motif: the frontispiece of one of his principal works, *The Siren of the Adriatic*. My Balassi portrait includes an echo of the tail-piece of his first book of poems, and my Ady engraving includes the small circular emblem with a very Hungarian-looking scribe (which decorated the cover of the most important modern literary periodical, *Nyugat*, 'The West'), as well as Notre Dame Cathedral of his beloved Paris.

But even more than all these historical references, I have quoted from my own illustrations made in former years, usually for volumes of representative works of most of these poets. Naturally, these quotes could not be as extensive in a single block as they were in a whole book. To exemplify this, I refer to my portrait of Madách. When his principal work, *The Tragedy of Man*, was first published in Swedish translation in 1936, I did 25 small and large wood-engraving illustrations for it (soon afterwards these were used for the German translation, too), showing the history of mankind and the reincarnations of Adam and Eve in various periods, as the author of the great dramatic poem presented them. I felt that the poet's complete panorama of history from the Egypt of the pharaohs to the Eskimos, miserably existing on a rapidly freezing planet in the distant future, should somehow be expressed when I engraved his likeness. But in the limited space of this montage, I could only quote an episode here and a detail there, working clockwise from the bottom left-hand corner, until the sequence ends (below the author's head), where Adam intends to jump to his death, trying to prevent the bitter experiences of mankind from taking place. It

is then, just in time, that Eve shyly follows him from their cave and tells him that she is pregnant—the first step to human history had already been taken, and Adam's suicide could no longer prevent it. And so, the tragedy of Adam became the tragedy of man.

Another example where I quoted one of my former illustrations in some detail is in my portrait of János Arany. As long ago as 1932, the Transylvanian Art Workers' Publishing Guild commissioned me to illustrate Arany's great ballads. I did twenty full-page wood-engravings, and the volume was first published in Kolozsvár in 1933 in both hard-bound and paper-back editions. Naturally, around the central portraits of Arany, I could quote only bits and pieces from my original illustrations.

Finally, I should like to mention that in one of the engravings, the one portraying Lajos Kassák, in addition to small quotes from my illustration of his writings, I have incorporated one of the poet's own abstract designs in acknowledgment of the fact that he was equally distinguished as a writer and as a painter.

Translated by Paul Tabori and Earl M. Herrick

ABOUT GEORGE BUDAY

He was born in Kolozsvár [today Cluj-Napoca in Romania] on April 7, 1907; he died in London on June 12, 1990. He is internationally known as a woodcut engraver, journalist, and a typographer. From his native Transylvania he moved to the city of Szeged in Hungary in 1924 and studied law from 1926–1930, earning a doctorate in 1933. In 1932 he became the President of the Artistic Collective of the Youth of Szeged, a democratically minded organization considered “left-leaning” during the pro-German Horthy regime. He became the graphic arts director of the University of Szeged in 1935. He started illustrating volumes of both Hungarian and other European literatures, for instance of the French master novelist François Mauriac. In 1940 he illustrated *Timon of Athens* by Shakespeare for the 37 Vol. edition of Shakespeare by the Limited Editions Club of New York.

He became a close personal friend of Miklós Radnóti, the Hungarian poet (featured in this anthology) who was murdered by the Nazis in 1944. His best remembered illustrations decorate the works of such Hungarian classics as János Arany (q.v.), and Imre Madách (q.v.). Buday developed what he calls *multiple portraiture*, an innovative technique that show the the subject at various ages and

from various points of view often copied onto one another. The illustrations of the present volume show this extremely rare and beautiful art. The book also presents a brief essay by Buday himself on his approach to multiple portraiture.

In 1937 he won the Grand Prix for Art at the Paris World Exhibition. In 1936 he moved to Rome as the recipient of a stipend, and subsequently moved to London, England, in 1938. As an opponent of Hitler and Fascism, he became active in the work of the anti-Nazi Hungarian emigration and was elected President of the Hungarian Club of London. Before the Communist coup of 1949, he was the Head of the Hungarian Institute of London. At the urging of the renowned restaurateur and author, Dr. Louis Szathmary of Chicago and the writer Paul Tabori of London, he undertook the 25 woodcut illustrations of the most prominent Hungarian poets included in this anthology. His work became so well known that several of his woodcuts became part of the art collection of Queen Elizabeth II and decorate the walls of Buckingham palace. The City of Szeged, Hungary, made him its Citizen of Honor. He lived and work until his death in 1990 in Surrey, England.