

material directly relating to the life and work of Kirkconnell, the issue also included articles on 'Hungarian Poetry in Translation', 'The Image of Hungarian Poetry in the English-Speaking World' and an introduction to, and extract from, Thomas R. Mark's new translation of Madách's *The Tragedy of Man*. The third and fourth special issues of the *Review* focussed on themes more directly related to the context of Hungarian studies in North America. The first number of Volume VII (1980), entitled 'Hungarian-Canadian Perspectives: Selected Papers', was mainly concerned with aspects of early Hungarian immigration, settlement and culture in Canada. The two-part special volume published in 1981 under the title 'Hungarian Cultural Presence in North America' (running to a total of 203 pages), gave a still more comprehensive and regionally differentiated overview of the history and character of Hungarian communities in the area. The first part contained five lengthy papers, supplemented with documents on language usage ('An Interview with a Hungarian American') and on Hungarian schools in Canada in the 1930s, while the second part was devoted to a sixty page study of 'The Hungarian Experience in Alberta'. The latest, and perhaps the best, of the *Review's* special studies considers Hungary's role in the Second World War (Vol. X, Nos. 1 and 2, 1983). It is 196 pages in length and contains six substantial articles on 'The Road to War' and four on 'The Search for Peace'.

Since its foundation in 1974 the range of the *Review* has remained remarkably broad, carrying articles on themes as diverse as 'Physical Education and Socialist Ideology in Hungary', 'The Hungarian Image of Benjamin Franklin' and 'The World of Hungarian Populism'. One finds close analyses of literary texts side by side with essays on Hungary's role in international relations and the contribution of Hungarian scientists to the development of biochemistry. Articles are almost invariably impeccably annotated, directing the reader to a wealth of supplementary literature in both English and Hungarian. To all those with an interest in Hungarian studies in the Anglophone world — and especially to those with no access to the Hungarian language itself — the *Hungarian Studies Review* continues to provide a rare and invaluable service.

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OVER 100 YEARS OF COOPERATION BETWEEN FINNISH AND HUNGARIAN MUSEUMS

In 1860 Marie von Wittenheim donated to the Ethnographic Department of the Helsinki University Museum of Ethnography a cockade decorated with the Hungarian colours and coat of arms. According to information handed down in the family, the cockade had belonged to the Hungarian freedom fighter General Arthur Görgey. He took the cockade from his helmet on the battlefield of Világos on 13 September 1849 and offered it to the negotiator of the Czar's army, Lieutenant Grigorjev. This symbol of the

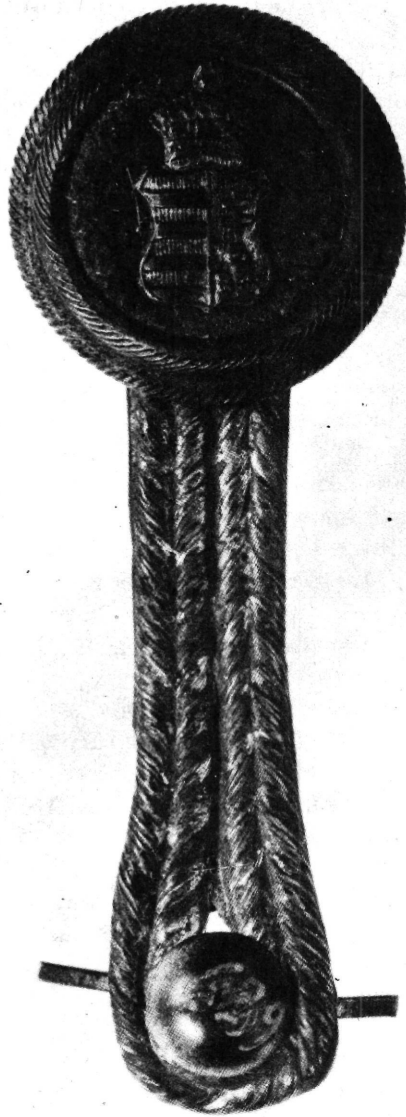


Fig. 1. Cockade belonging to Arthur Görgey. (Photo: Ritva Bäckman, National Board of Antiquities, Helsinki.)

'proud people of Hungary' was the only one of its kind in the Finnish National Museum's collections until 1921.

The first Finnish exhibit to appear in the Hungarian National Museum (*Magyar Nemzeti Múzeum*) originated from Antal Reguly's collection. Returning from a trip to Finland in 1841, he brought with him a simple buckle belonging to a peasant costume. In 1889 this was joined by a collection consisting of about 60 items. Living in Finland at that time with his family was Béla Vikár. Alongside his work in translating into Hungarian the Kalevala, the Finnish national epic, he collected a number of artefacts from the town of Sortavala in Karelia. In Helsinki Béla Vikár met the Curator of the State Museum of History, Theodor Schvindt, who was interested in procuring duplicates for the Hungarian National Museum. The idea was warmly welcomed in Hungary, and in 1889 a total of 300 Finnish objects duly arrived.

The kinship of the Finnish and Hungarian peoples, together with an interest in researching their common origins and culture, brought the research worker János Jankó to Finland in 1897. The purpose of his visit was to study Finnish folk culture prior to travelling to Siberia. He was taken round the museum collections by the young U. T. Sirelius, and was sufficiently inspired as to offer to produce a collection of pictures of the Finnish peasant artefacts. It was Jankó who persuaded Sirelius to embark on a study of fishing methods in Finland. The two set off first for Russia and St. Petersburg, and from there to western Siberia to visit the Ostyaks, or Ob-Ugrians. The journey held great ethnographic significance, as it marked the beginning of a scientifically organized ethnographic study of the Finno-Ugric peoples.

Helsinki and the Finnish National Museum (*Kansallismuseo*) soon became the centre for Finno-Ugric ethnography. In 1902 the young curator Vilmos Semayer asked Axel Olai Heikel, an expert on the Volga Finns, to take him on an expedition. The following year Heikel and Semayer spent three weeks in Russia. The young Semayer benefited greatly from Heikel's knowledge and expertise, and the Hungarian National Museum thanked Heikel profusely for organizing such a successful trip. But the exchange was mutual: Heikel's diaries show just how thoroughly Semayer acquainted him with the Hungarian National Museum and its collections. In fact, the diaries show the floor plan of the Museum and the arrangement of exhibits: it appears that Heikel's help was sought in planning a department for Finno-Ugric peoples.

Theodor Schvindt, whom Béla Vikár knew from the Museum, spent a week or so in Hungary on his return from Egypt in spring 1908. There, the ethnographer Zsigmond Bátky showed him the collections of the Museum of Ethnography. The popularity of Finnish researchers is also reflected in the list of members admitted to the Hungarian Ethnographic Society. Half of the foreign members were Finnish ethnographers and philologists.

The Finnish National Museum suddenly became aware of the paucity of Hungarian exhibits during preparation for a Finno-Ugric exhibition in the 1920s. Inspired by a feeling of kinship between the two nations, an exhibition of Hungarian folk art and applied arts was first organized in Helsinki. For this purpose the National Museum purchased from Hungary a number of 'embroidered textile products'. The Finno-Ugric

exhibition was opened in March 1923. Despite the recent acquisitions, U. T. Sirelius, then head of department, considered that Hungary was under-represented at the exhibition, and the following year procured, with the help of the Hungarian National Museum, two splendid shepherd's cloaks and two ladies' short fur coats.

Exchanges became more frequent in the 1930s, and personal and official relations began to go hand in hand. The museums at Miskolc and Debrecen donated a collection of



Fig. 2. The Finno-Ugric cultural congress of 1931 was attended by a group of Hungarian ethnographers. Pictured here are (from the left) István Ecsedi from Debrecen, Zsigmond Bátky and István Györfly from Budapest, and Ilmari Manninen (standing) of the Finnish National Museum. (Photo: E. Laakso, National Board of Antiquities, Helsinki.)

almost 300 items to "our kindred people", at the same time receiving the support of private individuals, peasants, shepherds and even businessmen. The items donated consisted mainly of textiles that had been handed down from one generation to another, together with examples of the work of potters and shepherds. In 1929 Dr Ilmari Manninen became head of department at the Finnish National Museum and began to urge museums to engage in an official exchange of exhibits. As a result, the Hungarian National Museum's collection of Finnish exhibits grew by 180 items, while the Finnish National Museum added 204 exhibits to its Hungarian collection. The museum was thus able to call on its own collections to stage a Hungarian exhibition in honour of the Finno-Ugric cultural congress of 1931.

Ilmari Manninen began to plan an expedition to Hungary and the Balkan states to acquire further artefacts. As a researcher into the Finno-Ugric peoples he needed more

material for comparative studies. He set off on the expedition, which was to last one year, in 1934. He spent around six months in Hungary touring the countryside and acquainting himself with various ethnographic collections. He acquired for the Finnish National Museum three splendid complete costumes, two from the villages of Mezőkövesd and Szentistván, and the third from the Kalotaszeg area of Transylvania. The costumes were on display at Ilmari Manninen's memorial exhibition in autumn 1935.

By the time World War II broke out, the collections of both museums had swelled considerably and the exchange of researchers was a regular practice. This fruitful cooperation continued once conditions had stabilized towards the 1960 s. In 1958, the director of the Hungarian Museum of Ethnography (*Néprajzi Múzeum*), György Domanovszky, suggested to the Finnish National Museum that the exchange of exhibits and researchers between the two countries could well be resumed. So it was that in autumn 1959 János Kodolányi Jr., a curator from the Hungarian Museum of Ethnography, arrived in Finland. During his stay he visited Helsinki and the province of Uusimaa, as well as Lapland, and produced just as detailed an account of his journey as his predecessor Béla Vikár had done 70 years earlier.

In 1959 Finland and Hungary signed a joint cultural agreement, and the very next year the Finnish National Museum received a collection of items compiled by János Kodolányi. This was used to form a Hungarian exhibition at the National Museum in spring 1961. Visitors were able to listen to Hungarian music as they toured the exhibits. On behalf of Finland, curator Toini-Inkeri Kaukonen compiled a collection for the Hungarian Museum of Ethnography in 1960. Dr Kaukonen spent some time in Hungary on an exchange basis financed by a grant from the Ministry of Education.

The first exchange exhibition was opened in 1970 in honour of the 20th anniversary of the Finnish-Hungarian Society. The small exhibition of folk art, held in the Finnish National Museum, clearly brought out the conservative features of Hungarian folk art, with some exhibits dating from the 1700s. In 1973 the Finnish National Museum reciprocated with an exhibition in Hungary depicting the Finnish wedding tradition.

In 1978 Finland's National Board of Antiquities and Historical Monuments began talks aimed at stepping up the exchange of experts between museums. As a result, a clause relating to the exchange of researchers was included in the working proposals of the cultural agreement, the parties involved being the National Board of Antiquities, the Hungarian Museum of Ethnography, the National Museum and the Workers' Museum. Researchers now have the opportunity to spend ten days a year studying the museums and research activities in each other's countries.

The latest result of exchanges between the two countries' museums was an exhibition of home furnishings, arranged in 1980. The interior of the peasant home originated from the village of Fadd in southern Hungary. Urbanization is changing the face of the rural environment in Hungary, as elsewhere, and the interior provides a detailed portrayal of the peasant way of life in Hungary at the beginning of this century. By way of return, Finland provided furniture and *ryijy* rugs to add to the Finnish collections at the Hungarian Museum of Ethnography in 1982. The era of the exchange of exhibits is now drawing to a close. Finland's museums already have close on a thousand exhibits from

Hungary, principally furniture, ceramics, costumes and textiles. Research workers can now carry out the groundwork for their research in Finland and continue their work by means of an exchange visit to Hungary. The republic finds the collections both enjoyable and stimulating, while students can learn a great deal from them about the culture of the Hungarian people.

The Finnish collections in Hungary were used in 1985 to put on an exhibition of Finnish art to mark the 150th anniversary of the Kalevala. The exchange of exhibitions will continue: we are still very much interested in each other's cultures. From Finland's point of view, the gap in our knowledge has now been bridged. Our internationally important Finno-Ugric collections are well balanced, thanks partly to the very notable exhibits we have obtained from Hungary.

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Ilkó Lehtinen

RECENT TRENDS IN HUNGARIAN VERSE RESEARCH

Research in Hungarian versification is a demanding task for both linguistic and literary reasons. Hungarian poetry is relatively rich in rhythmic organizing principles (different systems exist simultaneously as e.g. phrase-stress, syllable-length, metre-link, sentence-intonation, syllable-counting principles etc.) which are intrinsic to the phonetic structure of the language. All these principles were at some time activated by various metric conventions (folk poetry, sung poems, and airs, translation from Old Greek and Roman poetry, or European poets, Finno-Ugric folk poetry etc.) in the successive periods of the history of Hungarian versification.

The complexity of the problem explains why a general synthesis on Hungarian versification has rarely been attempted; so far only János Arany, László Négyesy, János Horváth and László Gáldi have attempted to produce comprehensive theories of the Hungarian verse rhythm.

In the recent past (mainly from 1952 to 1966) the problem of the linguistic (syntactic, phonetic) foundation of different Hungarian rhythm systems inspired lively debates (by Lajos Vargyas, László Szabédi, Zsigmond László, Iván Főnagy etc.). László Gáldi's distinction between abstract metre and realized rhythm and László Péczely's insights into the aesthetic functions of verse forms offered new approaches to metric research.

A brief survey of the history of metric research prior to 1978 and of the important issues at the time is available in András Kecskés's and Andrew Kerék's study in English: *Directions in Hungarian Metric Research. In Language, Literature and Meaning II: Current Trends in Literary Research*. Ed. John Odmark, Amsterdam, 1980, pp. 319–359. It also contains a bibliographic reference list of 55 items. That is