

The book is of exceptional beauty and has been produced with care. Hungarian ethnographic museums frequently send smaller or greater exhibitions abroad, and German, Austrian, Polish, Czechoslovakian, Bulgarian, and Soviet museums (to mention a few) often visit Hungary. Ethnography is one of the most frequent domains of such exchange of exhibitions, and the Ethnographic Museum in Budapest has welcomed in recent years many pottery exhibitions from abroad, including East and West Germany. Still the Hungarian venture was the largest of such exhibitions, and the catalogue the best one among those produced so far.

Eötvös Loránd Tudományegyetem,  
Budapest

Kincses Verebélyi

Vujkov, Balint

*Jabuka s dukatima. Narodne pripovijetke. Sakupio i obradio* — —.

(Golden Apples. Folktales. Collected and published by Balint Vujkov)  
Subotica, 1986, Osvit, 243 pp.

Vujkov was born 1912 in Szabadka (Subotica). He began to publish folk tales from the end of the 1930s. In more than 14 books (and some other publications) he has presented South Slavic (Yugoslavian) folk tales from Croatia and Serbia. His speciality is the folk narratives of *bunjevci* — that is the Serbians living in North Vojvodina and South Hungary. Several hundreds of their folk tales have been collected, adapted and published by him. In a greater circle of his interest he published Croatian folk tales from Czechoslovakia, Austria, Romania, Hungary, and of course from Yugoslavia. The majority of his books appeared in Subotica, some others in Novi Sad (Újvidék) and in Zagreb. His books and anthologies are usually returns to older publications, and as a consequence practically all of the known *bunjevci* folktales are available in his works.

Vujkov publishes the tales with a slightly literary polish, and he gives credit to his individual sources. The present book contains 70 tales and at the end of the book we find a list of individuals who provided material, a small dictionary of local words, and a full bibliography of Vujkov's publications. Both the introduction and the epilogue characterize his pioneering activity. In this publication we do not find Aarne-Thompson tale type numbers, or other scholarly references. Folktales in all of Vujkov's publications are of outmost importance for Hungarian studies. *Bunjevci* folktales by their themes and motifs, and stylistic features are closely related to South Hungarian folktales. Among the 45 storytellers in the present publication only one or two were not born in a region, what was, at that time, Hungary. Because the present book is based upon earlier fieldwork, many of the story-tellers were born at the turn of the 20th century, or earlier. Thus the whole book contains comparative material for Hungarian folk narrative studies. It would be an interesting thing to know, how many of the contributing individuals related their tales in Hungarian.

In a popular edition of South Slavic folk tales in Hungarian (*Az aranyhajú királylány*, translated by Zoltán Csuka, Budapest, 1961., Európa Könyvkiadó) and in a published series "Folktales of the Peoples" (*Népek meséi*) one can find some translations of Vujkov's tales. Still it would be a good idea to publish in Hungary a special *bunjevci*-folktale collection. I think the laymen-readers who are probably not familiar with the regional variations of family names, will not recognize that they are reading a non-Hungarian folktale collection.

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Vilmos Voigt

### Remarks on a Graffiti Exhibition in Budapest

Graffiti (in American spelling, according to Oxford Dictionary: *graffitti*) marches in galleries in Budapest, too. For four months (April–July 1986) we were able not only to look at them in subways, on walls and fences of constructions, we were not only annoyed by them but we could also buy tickets to see them. In the spring of 1986 two exhibitions *Budapesti falsfirkák* (named “Graffiti in Budapest”) were opened in Fényes Adolf Gallery. In the first exhibition, the photographs of drawings in the public domain, taken by Mihály Kiss, could be seen; then came the photographs, by Zoltán Bakos, of graffiti these being accompanied by explanatory texts.

The Budapest graffiti exhibition is part of a series lasting over six years. The tireless inspirator and organizer of the series, Ákos Kovács, set up a whole team to research today’s Hungarian folklore, the phenomena of everyday life in Hungary. First, ethnographers joined the team, then sociologists, art historians and even a poet.

Their first exhibition was held in Hatvan in 1980. Here the 19th and 20th century splash-guards (in Hungarian: *falvédő*, a piece of relatively small embroidered textile with texts especially concerned with marriage, and used to protect the kitchen wall in places where it is likely to be splashed) were exhibited. (*Magyarországi szöveges falvédők a 19. és a 20. században*. – Hatvany Lajos Múzeum Füzetei No. 7. – Hatvan, 1981, pp. 89, with short German and Russian summaries.) The exhibition was organized in Eger and Hatvan (August–October 1980), then in Budapest (May 1981), Ákos Kovács later published, alas, without summaries in foreign languages, two other booklets about the same topic. *Magyarországi felvédőfóliárok*. Budapest, 1985, pp. 40. – *Magyar Csoportnyelvi Dolgozatok* No. 24., – is a corpus dealing only with the texts of the splash-guards. Later a collection of essays (some of them were already published in the 1981 exhibition catalogue, others are new) on the same topic: *Feliratos falvédők*. Szerkesztette Kovács, Ákos. Budapest, 1987. Corvina, pp. 99 + 1.

This successful start was followed by a very rich museum exhibition of Hungarian scarecrows (in Hungarian: *madárjesztő*). The exhibition was organized in Hatvan in 1981. Its catalogue: 1981 *Magyarországi madárjlesztők*. – Hatvany Lajos Múzeum Füzetei No. 10. – Hatvan (1981), pp. 123, ill. (without summary in a foreign language). In 1985 – this time in Budapest – the team mounted an exhibition of World War I memorial monuments. (Its catalogue: *Monumentumok az első háborúból*. Budapest, 1985. pp. 123. with a short English summary on p. 121.) Then came the Budapest graffiti project. Then they have studied and exhibited Hungarian tattoo patterns. (See: “Tetoválok és tetováltak”, *Forrás* vol. XIX (1987. március) pp. 144, 32 plates. Topical issue of a literary journal, with short summaries (on pp. 143–144) in Russian, English and German, and with rich bibliography.) The graffiti exhibition was organized in 1987 in Budapest and later in Kecskemét. Now the team workers collected and study posters used in Hungarian houses then traffic accident memorial crosses or other monuments from the roadsides.

All their exhibitions rest on thorough and strictly consistent research work. The organizers of the exhibitions carried on extensive research work in different matters: they collected the entire data on matters till then not found worthy of attention by other sociologists, art historians, ethnographers etc. There are vast collections of data, entries, and photos making up the background detail for the exhibitions. The organizers took great care when preserving and filing these details in museums. By the time the exhibitions were opened, catalogues, or in some cases volumes of studies had been published.

Mihály Kiss and Zoltán Bakos have taken photographs of graffiti in Budapest for a decade. Mihály Kiss, in the first instance, took photos of carved or scratched drawings (by stones, bricks, nails, compasses, branches), painted or dribbled drawings, and additions to, and the intentional tearing of posters. He observed sensitively the artistic impulse and lyricism in graffiti. Zoltán Bakos has taken photos of texts written by pencil, whitewash brush, brush, pen and spray. He has roved the different urban quarters systematically and searched the “message walls” of the town at certain places. Within the graffiti produced with an accompanying text he paid particular attention to the ones with a public character and recorded them.

To come back to the book under review, a compelling book is the catalogue to both parts of the

exhibition. After a short introduction by Ákos Kovács, artists, writers, and sociologists give their opinions on the graffiti. Both Mihály Kiss and Zoltán Bakos describe their "fieldwork" methods, each with 36 illustrations. For the Hungarian reader translations from international graffiti literature (including, among others, Norman Mailer and Delphine Renard) provides the book with a broader interest, while for foreigners the Hungarian essays may be of an innovative and informative character.

The very first official exhibition in a socialist country, along with its widely published catalogue, (initiated by two central institutions in Budapest, the main art gallery or *Műcsarnok* in Budapest and the Hungarian mass culture centre or *Országos Közművelődési Központ*) created a lively interest in the Hungarian press and mass media. The publication is more than a mere catalogue, being a solid scholarly presentation of that thrilling material. Thus it deserves further studies from the point of view of modern art and from that of modern sociology.

The graffiti in Budapest (quite like the unequalled ones that came to light singularly in Pompeii) reflect the everyday life of a certain period. According to the definition of Miklós Hernádi, Hungarian graffiti is a reversed mass medium. If we cannot get information through the mass media, we should hope to gather more information by graffiti. Graffiti is the organic part of city folklore. It is worthy of collection, analysis and exhibition.

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Budapest

Géza Balázs

### Nemzetiségek Magyarországon I–II

(Les minorités nationales en Hongrie, vol. I–II.)

En 1974 l'Académie des Sciences Hongroise a commencé une recherche en vue d'assembler des documents sur les minorités nationales de Hongrie afin de les publier. Plus tard le projet fut donné à la direction d'un comité de la Bibliothèque Gorki (*Állami Gorkij Könyvtár*, Budapest). La bibliographie des œuvres sud-slaves, allemandes, roumaines et slovaques publiées en Hongrie pendant la période courant de 1945 à 1974 était assurée par la Bibliothèque jusqu'à ce moment. Les deux premières séries publiées compteront encore d'autres volumes ultérieurement. Le comité de rédaction de la série est composé de sept membres (Gyula Balla, Rudolf Joó, István Käfer, Gyula Kertész, Béla Kovács, László Kóvágó et György Verseghi). Dans l'introduction du premier volume de la bibliographie allemande nous trouvons sous le titre *Lectori salutem* un bref résumé du projet. Dans ce résumé nous lisons qu'à part de cette série bibliographique, considérée comme une série A, ils ont d'autres projets de recherche et de publication. Le titre de la recherche et de la série de publication figure en cinq langues: *Nemzetiségek Magyarországon – Nationalitäten in Ungarn – Nationalitățile în Ungaria – Narodnosti u Madjarskoj – Národnosti v Maďarsku 1945–1975*, et le titre du projet général de la recherche est aussi formulé en cinq langues: *Nemzetiségi Dokumentáció – Dokumentation der Nationalitäten – Documentația naționalităților – Dokumentacija narodnosti – Dokumentácia národností*. Les premiers volumes sont déjà disponibles à la Bibliothèque Gorki de Budapest.

Vol. I. *Németek Magyarországon – Deutsche in Ungarn 1945–1975* (Allemands en Hongrie). *Bibliográfia – Bibliographie*. Szerkesztette – redigiert von (édité par) István Käfer (Budapest, 1983), Állami Gorkij Könyvtár – Nemzetiségi Dokumentáció, pp. 794. (en deux livres).

Cette excellente édition compte 6620 titres bibliographiques, plus la table des matières (*Inhalt*), une liste des 70 périodiques dépouillés et un remarquable index des auteurs, lieux et donnés bibliographiques et un notice précisant la manière d'utiliser ce matériel. Pour plus de précision, l'index des auteurs a été rédigé en allemand et en hongrois. Toutefois en dépit de la grande qualité de ce travail il demeure quelques erreurs; par exemple *Heideboden* est le nom allemand de *Hanság* et non celui de *Alföld* (cf. titre 5325). Parmi les compliments qu'il convient d'adresser à cette publication, nous