

sufficiently Magyar may not enter Magyar denominational schools. As we read in the *Brassói Lapok* (No 209, 14th. September), not one of the 90 pupils attending the Roman Catholic girls' secondary school at Kolozsvár whose names were analysed, was accepted as Magyar by the Ministry of Education. So many of the applicants wishing to enter the Saxon elementary school at Kolozsvár were rejected by the Ministry of Education that, for lack of a sufficient number of pupils, the school is thinking of closing.

FREE USE OF LANGUAGE

The Arad police authorities are engaged in carrying into effect an ordinance which is alleged to have been published at an earlier date. Under this ordinance the Magyar language may not be used alone on posters (placards), it being obligatory to print the texts of posters (placards) in two languages, that being done in such manner that the Rumanian text shall occupy three-fourths and the Magyar text only one-fourth of the poster (placard). The ordinance prescribes further that the letters of the Rumanian text shall be three times as large as those of the Magyar text. The provisions of the ordinance extend also to the notices of prices displayed in shop-windows and to shop-signs too. ("Erdélyi Hirlap", September 26th., 1934.)

EDUCATIONAL EQUALITY

The Brassó County ("Judetul Brasov") School Inspectorate has by a single stroke of the pen abolished all the Magyar sections of the State elementary schools in the county. This measure in defiance of the most elementary considerations of pedagogy is also a breach of § 7 of the Elementary School Act. The General Assembly

of the Hungarian Evangelical Diocese of the County of Brassó has branded as inhuman and illegal this measure, which compels children of 6—7 years of age to acquire all material knowledge of practical subjects, not in their mother tongue, but in a foreign tongue. ("Erdélyi Hirlap", September 23rd., 1934.)

YUGOSLAVIA

UNPLEASANT ADVENTURE OF BRITISH TOURISTS IN YUGOSLAVIA

Two British tourists — Alfred Geest Gunter, student of Edinburgh University, and Charles Suad Campbell, London student — on August 2nd., passed through Szeged in their own car and proceeded to cross the Yugoslav frontier with the object of continuing their journey in the Balkan Peninsula. On the car, in addition to the Union Jack, they carried a small Hungarian pennant which had been presented to one of them last year on the occasion of the World Jamboree. The moment they crossed the frontier, the Serbian frontier guards seized hold of the car and, snatching the Hungarian pennant, tore it to pieces, and then forced the two Englishmen — despite their energetic protests — to accompany them to Horgos, where, after being for hours subjected to a searching scrutiny and to all kinds of chicanery, they were finally allowed to proceed. They did not continue their journey as originally planned, but returned to Budapest, where they indignantly told their friends of the brutal treatment inflicted on them — a treatment which, they said, would not have been their lot even among the Zulus.

THEATRE ♦ LITERATURE ♦ ART

KODÁLY'S "PSALMUS HUNGARICUS" CONDUCTED BY TOSCANINI

The Budapest musical season has just been opened by a powerful overture — the concert given under the direction of Toscanini, the greatest conductor in the world, assisted by the Vienna Philharmonic Orchestra, one of the best in the world, and the Budapest Municipal Choir, which recently, in Vienna, displayed its eminent musical knowledge, the soloists being Elizabeth Schumann, Richard Mayr, Enid Szántó and Andrew Rösler, a select quartet of singers who added lustre to the performance. The pieces performed were Beethoven's immortal Ninth Symphony and the "Psalmus Hungaricus" (Hungarian Psalm), the grand creation of Zoltán Kodály, the eminent composer who occupies a distinguished position among the modern musicians of Europe. In the columns of the "Pesti Napló" the illustrious musical critic Aladár Tóth, writing of the concert, gave the following appreciation of the "Hungarian Psalm":

"The concert opened with Kodály's "Psalm". It was as if all the demons of passion, pain and rebellion had suddenly been liberated when the orchestra, at a sign from Toscanini, struck the first chords. Voices crying for justice and calling on the name of God in their holy anger rising to Heaven seemed to be rending the stormy fabric of the dark Hungarian firmament. Already in this first grand vision we felt the ineffably grand harmonisation of Toscanini's Italian and Kodály's Hungarian temperament, of their pathos and their dramatic energy.

"The Psalm is a succession of visionlike musical images of the kind. And it is not for nothing that in the history

of Italian music Toscanini represents the *dantesque* spirit: where it is a question of calling into being great visions, he is quite in his element!! And indeed we were compelled involuntarily to think of Dante when this gifted conductor with an incredible power of expression conjured before us out of the sounds of orchestra and chorus grandiose visions of the sordid army of schemers, of towns pulsating with the hubbub of hatred, avarice and dissension. of a people whispering soft prayers or rising in a revolt of despair and finally with a victoriously renewed faith shouting the triumph of justice.

"This unforgettable interpretation was "dantesque", — though not only in the feverish, deeply burning glow of the visions, in their sentimental impregnation and their dramatic superheat, but also in the peerless plasticity of the several images, in their compactness and in their formal isolation giving them the character almost of terzinas. It was not till Toscanini's genius showed us that we became conscious of the hells and purgatories and heavens displayed to our mental vision by Kodály in this masterpiece — Hungarian hells and purgatories and Hungarian heavens . . .

"And how clear and noble the outlines opening before us of the personality of the psalmist, of the poet-prophet who has passed thro the three stages of damnation, purification and transfiguration. What a boundless wealth of feelings and impulses and passions — from pious supplication to apocalyptic curses, from tormenting desire to the redeeming transcendent harmony of faith in God — was woven by the orchestral fantasy of Toscanini round the tenor solo of the prophet calling for his people."