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concept of man as Goethe described Faust in his endless striving.

I am not wholly convinced by their treatment of Protestantism and Pelagianism. An unbeliever like myself hesitates to express any firm opinion on such questions, but I suppose that a Protestant would accept the duty to do good to the best of his ability—original sin is no licence—and at the same time recognise that this duty does not create any reciprocal claims or rights either here or there and especially not towards God. This could leave the Protestant free to accept or reject mundane human equality.

Throughout they criticize not only Plato but also Aristotle and his modern followers. It is correct to say that the ancients did believe that you were responsible for your acts, be they intended or not—objective responsibility as jurists call it—and it was a major achievement of later times and especially Christianity to take subjective intentions properly into regard. The ancients even believed that in order to be virtuous you had to be intellectually, physically, and socially endowed. As a competing monotheist religion the Christian faith had its particular appeal to soldiers, slaves, and other strangers drawn from all corners of the vast empire. It offered them equality before one God in subjective common belief.

But while the viewpoint of the ancients has some merit, it is not only harsh and cruel towards those who fail for lack of means and powers. It could lead neo-Aristotelians to do something about the unequal distribution of power, other than Christian charity. Most people would rather do good things in reality than excuse themselves for well-intended failures.

The authors intend to open a debate rather than close it. I hope they will succeed.

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Hungarian Rhapsodies. Essays on Ethnicity, Identity and Culture. By Richard Teleky (Seattle, WA and London: University of Washington Press/Vancouver: University of British Columbia Press), xv + 217 pp. No price given.

In this volume—defined by the author as “a

combination of essay, lament, celebration and scholarship”—a third-generation immigrant invites the readers to have a look at some of the “details, endless details” that make up his ethnicity. The title itself refers to Ferenc Liszt and J. Brahms, leading composers and musicians of the 19th century who were both inspired by Hungarian tunes—the cover page shows a part of *Orpheus*, Károly Ferenczi's painting of the Greek mythological figure with a violin in his hand. At first sight, Richard Teleky's book deals with clichés about Hungarians and Hungarianness—and indeed, there is a chapter about Hungarian stereotypes and “kitsch”—but his personal story about struggling with his grandparents' native tongue, then getting acquainted with Hungarian writers in English translation and teaching them at York University in Toronto, finally visiting Hungary and his distant relatives in the early 1990s, offers a much deeper dimension of ethnicity and identity.

Teleky shows the typical symptoms of third-generation immigrants: born and grown up in the USA, he decided to learn Hungarian as an adult, but then absorbed the riches of Hungarian culture, be it music, the photographs of André Kertész, or the postmodern writings of Péter Esterházy, researched into Hungarian characters in North American fiction (the most important examples being Sandor Hunyadi/Hunter in John Marlyn's *Under the Ribs of Death*, 1957, and Count Almásy in Michael Ondaatje's *The English Patient*, 1992) as well as into almost forgotten documents of the uprising of 1956 in the archives of a church in Cleveland, Ohio, and tells us his opinion about the image of ethnicity in Hollywood films. These aspects are of special interest also for Hungarians living in the home country, since Richard Teleky can tell us what outsiders think of us: their picture of us is very often different from the image we would like to show.

Richard Teleky's personal example confirms the importance of language in the composition of ethnic identity: mastering a so-called “small language” must be hard work but the rewards are all the greater, not only when finally meeting distant members of the family but also when reading masterpieces of Hungarian poetry. It is especially touching when he writes about a tiny bookshop in Toronto which keeps volumes and newspapers

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in Hungarian: a small and devoted business can have a bigger impact on strengthening ethnic identity than dozens of official brochures about the achievements of multicultural policy.

The personal experiences connected with Hungarianness in North America are completed by the impressions of the first visit to the old country: the journal-like chapter about meeting people from different walks of life in 1993, discussing everyday matters as well as the political situation of Hungary and the Central European region in the first phase of the changes—and in the shadow of the Balkan war—put the previous topics into a new context: in the light of everyday life cases generalizations like the “manic depressive” attitude of Hungarians can be much better understood. Talking with non-ethnic Hungarians may have helped him discover the basic components of ethnicity which can be “many things—mask, weapon, consolation, sentimentality, gesture, even a kind of inner voyage” at a time when “nostalgia and the search for roots belong to our fin-de-siècle mood” and this nostalgia is often “coupled with irony,” a central feature for the postmodern narrator. In *Hungarian Rhapsodies*, this irony is coupled with genuine honesty and this is the main reason reading it gave me such pleasure. I would strongly recommend Richard Teleky's book to be translated into Hungarian so that Hungarians living in Hungary could read a first-hand account of the problems immigrant Hungarians have to face, in this way eliminating many of the simplified clichés we have about them.

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Maps with the News. The Development of American Journalistic Cartography.

With a new preface (1999). By Mark Monmonier (Chicago, IL: University of Chicago Press, 1989), xiv + 332 pp. \$16.00/£12.75 paper.

Maps are the only instruments which enable us to locate phenomena and to show relationships between them. Usually, everybody is confronted with different kinds of maps during