Hungarian Studies Review Vol. XV, No. 1 (Spring 1988)

Connections Between the Hungarian and American Avant-Gardes during the Early 1920s

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An interesting, but virtually unknown chapter in the history of linkages in the international avant-garde is the contact between Hungarian emigrés and three American "little magazines" of the early 20s with editorial offices in Europe. These journals, *Broom*, *The Little Review* and *Secession* were, owing to their locations and interests, particularly open to publishing the work of continental avant-gardists, the Hungarians included. As will become apparent, this interest was reciprocal, and the result was a small but significant set of links and interactions.

Lajos Kassák, the central figure of the early 20th century Hungarian literary and artistic avant-garde, was—like many Europeans—fascinated with the "New World," with the America of wide open spaces, political liberty, and technological progress. His interest in things American seems to have first manifested itself in his admiration for the poetry and ideas of Walt Whitman (1819–1892). In his first journal, *A Tett* [The Deed], as well as in the early *Ma* [Today], Kassák published Whitman's poems on several occasions, in translations by Andor Halasi, György Szabadkai and Iván Hevesi.[1] It is significant that both the translator and the publisher of the first Hungarian edition of Whitman's *Song of Myself*, were Kassák's close associates.[2] Kassák and his circle admired Walt Whitman at least as much as that other pioneer of free verse, the Belgian poet Emil Verhaeren, and the influence of these two on the poetry of the Hungarians was considerable. As we shall see, the American Gorham Munson, a member of the post-World War One generation of avant-garde writers, would challenge the Hungarians' traditional pattern of fascination for things American.

The art and literature of the 20th century American avant-garde began—like the Hungarian—around 1910. Alfred Stieglitz's journal *Camera Work* (1903-1917) and his gallery "291" (1905-1917) played

important roles in the dissemination of information about the burgeoning European modern art scene.[3] Gertrude Stein (1874–1946), one of the pioneers of Modernist American literature, was a generous patron, and she strove to acquaint American visitors to her Paris apartment with the latest developments in French art.[4] Just as in Budapest, 1913 was the year in which the wider New York public first gained access to the new European art through major exhibitions. In Budapest it was Herwarth Walden's travelling show of Futurist and Expressionist art, and the great "International Post-Impressionist" exhibition which gained both adherents for and enemies of the new art, while in New York it was the by now famous "Armory Show" which did so. Avant-garde American writers acquired a published forum in 1914—only a year before *A Tett*, its Hungarian equivalent—when Margaret Anderson's *The Little Review* first appeared in Chicago.[5] Anderson, just as Kassák, made great personal sacrifices to make the appearance of her journal possible. At one point she lived in a tent on the shores of Lake Michigan so she could divert money from her housekeeping expenses to the journal. *The Little Review* exercised a great influence on the younger generation of American writers around 1919–1920, and Anderson's example was crucial to the birth of both *Broom* and *Secession*.

It was to provide a forum for this new wave of writers that Gorham B. Munson (1896–1969) established *Secession* in 1922. Munson belonged to the generation of American writers which Gertrude Stein (and Ernest Hemingway after her) described as "lost," and whose members moved to Europe after the Great War—mainly from New York's "bohemian" centre of Greenwich Village—to escape their homeland's provincialism. We read the following in the memoirs of Malcolm Cowley (1898–1988), one of these "refugees":

> Everywhere, in every department of cultural life, Europe offered the models to imitate—in painting, composing, philosophy, folk music, folk drinking, the drama, sex, politics, national consciousness—indeed, some doubted that this country was even a nation; it had no traditions except the fatal tradition of the pioneer.[6]

In establishing the reasons for this flight to Europe, one should not forget to take into account the fact that the American dollar was worth a lot on the Continent at the time, and so writers who would have been poor by standards at home, were able to live in relative luxury there. Cowley writes of this phenomenon:

> Nobody was honest in those days.... Those who had gold, or currency redeemable in gold, hastened toward the cheapest markets. There sprang into being a new race of tourists, the *Valutaschweine*, the parasites of the exchange, who wandered from France to Romania, from Italy to Poland, in quest of the vilest prices... a few dollars in our pockets, the equivalent of how many thousand crowns or pengos(*sic*), we went drifting onward with the army of exploitation:
>
> Following the dollar, ah following the dollar, I learned three fashions of eating with the knife and ordered beer in four languages from a Hungarian waiter while following the dollar eastward along the 48th degree of north latitude—where it buys most, there is the Fatherland...[7]

Most of these Americans lived in Paris during the years of their "exile," but others spent periods of varying length in London, Rome, Vienna and Berlin. In Paris, as was the case with artists of other nationalities, the Americans spent much of their time at the "Dome" and the "Rotonde." These cafés were where the many dramas, melodramas and comedies—later described by so many authors from so many points of view—were played out.[8]

Munson went to Paris in 1921, and he soon met the Dadaists—the Romanian Tristan Tzara among them—through his friend, the Philadelphian painter and photographer Man Ray. Shortly afterwards, his compatriot Matthew Josephson (1899-1978) arrived, and looked Munson up on the recommendation of a common friend, the poet Hart Crane. Munson then introduced Josephson to Tzara, among others. Josephson became very interested in Dada, and he and Man Ray became Paris Dada's most intense American participants.[9] It was more or less on Josephson's suggestion that Munson decided to found a journal. They soon realized that printing costs were lower in Central Europe, so Munson decided to go to Vienna to begin the enterprise. Before going there, he went to Rome to visit Harold Loeb (1891-1974), who had just established *Broom* with intentions and economic reasons similar to his own.[10] Munson remembers his arrival in the Austrian capital thus:

> I walked for hours along the muddy pavements of war desolated Vienna, framing my policy. I was resolved that the magazine should strike a definite editorial note and that

> there should be no hasty improvisations of policy from issue to issue. I was very serious.[11]

During one of his walks through the city he discovered the building of the Viennese Secession (Joseph Maria Olbrich, 1898). This is when his idea arose to lend the new journal this name, in order to emphasize the younger generation's withdrawal from the literary world of their elders.[12]

Three issues of *Secession* appeared in Vienna; in April, July, and August of 1922. The printing of the first issue—which appeared, according to Josephson in a press run of 300, and according to Munson in 500 copies—cost a grand total of twenty dollars![13] We do not know exactly how Munson came into contact with Kassák, because neither he nor the Hungarian write of this in their memoirs. It is possible that Munson got Kassák's address in Rome from László Medgyes, an artist and writer associated with Kassák at least since 1919,[14] and in Loeb's Roman circle in 1922.[15] In any case, it is likely that Munson and Kassák met at some point, for a pattern of interaction is evident from the publications of the time. One of the central documents of this interaction is Kassák's design for the cover of the second issue of *Secession*. (illustration 1) About this Munson writes the following on the inside cover:

> The cover design is by Ludwig Kassák, a Hungarian communist and refugee in Vienna. He is the editor of *MA*, a publication in correspondence with those of the advance guard in France, Russia, Germany and America.

While we have no direct evidence for it, there is substantial indirect evidence for a polemic between Munson and Kassák during the early summer of 1922, shortly before Munson left Vienna. The fascination Kassák and other members of the European avant-garde felt for America's technological advances, was expressed in their use—often out of context—of photographic images of American icons such as skyscrapers and grain silos in their publications. This tendency need not be discussed here in detail. Suffice it to mention the 1 May 1922 "Jubilee Double-Issue" of *Ma*, and the anthology edited by Kassák and László Moholy-Nagy, *Új művészek könyve* [Book of New Artists]—probably assembled by late May of 1922.[16] It is noteworthy in these and other of Kassák's publications, that among reproductions of all that was the latest in the European and Russian avant-gardes, there are no examples of North American art.

The American content of these publications is confined to the art of one photographer living in Paris (Man Ray). All other examples are of the writings of Americans living in Europe (Munson, Cowley) or of their immediate associates and friends at home (Williams and Kreymbourg). The bulk of the North American content consists of photographs of the aforementioned "icons."

The 1 May 1922 issue of *Ma* opens with an aerial view of the New York Public Library surrounded by scyscrapers. Ernő Kállai's article "Technika és konstruktiv művészet" [Technology and Constructive Art] is illustrated with photographs of the "largest airplane hangar" (under construction) and of a long, unidentified bridge. In the *Book of New Artists* these images are supplemented by two enormous grain silos (probably at the Lakehead in Canada), and the courtyard of an unidentified skyscraper. The message of these juxtapositions is clear: the intentions of the artists of the European avant-garde are similar to those of the great engineers of North America, that is the construction of a new world. While the left-wing Kassák was critical of America's political system, he could not help but admire its technological achievements, and held them up as models for the artists of Europe to follow.

It seems to have been to this message that Munson was replying when he published his article "The Future and America" in the next, July 1922 issue of *Ma*, in a translation by Kassák associate Endre Gáspár. In it, Munson attempts to dispell some of the myths that his European avant-gardist colleagues had about America, a land few of them had ever seen. He points out the irony of the fascination Europeans had for a land and culture which their American colleagues (Munson included), could hardly wait to get away from:

> The Atlantic Ocean divides two species of intelligence from each other, both of which display their impotence by expecting something from the other. An American visiting Europe notes with great surprise that Frenchmen, Italians, Hungarians, etc. attach great hopes to his culture, a hope whose foundation is the myth of American energy, strength and daring.

Munson's references to "Hungarians," and to Whitman, as well as to the fact that Whitman's puritan Idealism no longer represented America's reality, could well be indications of discussions with a Kassák, who, as we have seen, was a great admirer of the 19th century American poet. Munson exposes the reality of crass commercialism,

as opposed to Whitman's pantheistic and cooperative individualism, that underlies the often exciting visual impact of great bridges, silos and skyscrapers. In the article, Munson also introduces a few members of the youngest generation of American writers, and recommends Waldo Frank's *Our America* as an accurate account of his homeland.

The fact that, in his review of Claire Goll's anthology of "new" American poetry, Endre Gáspár calls Goll to task for not including the works of this youngest generation (and of those publishing in *Seccession* in particular) is an indication of the effect Munson had on the Hungarians.[17] The review also functions as a critique of Munson's article, however, for Gáspár points out that this newer literature has lost some of what he considers to be a "specifically" American character: "There is something, however, in the [older] poets of this anthology" writes Gáspár "which informs us of much, indeed everything: that perhaps also typically American momentum and dynamism, which has remained a living, driving force of our contemporary artistic efforts." In becoming less provincial, in other words, Gáspár notes a loss of "American" energy in the work of Munson and his associates. It seems to have been an impossible task for Munson to dispell his Hungarian colleague's Romantic image of his homeland.

Munson continued to have a high opinion of new European art in general, and of Central European culture in particular, after his return to the United States. Indeed, in writing of the rival journal *Dial*, Munson recommended Kassák's *Ma* instead, in his own "letter to the editor" of *Secession*, published in the fifth issue:

> To *Secession*
>
> Every man, it is prophesied, must eventually become his own brewer. Certainly, every man must already import his own art from Central Europe. The *Dial*, as official importer, lands too many dead fish... Portrait of Richard Strauss by Max Liebermann (geboren 1847, now President of the Berlin Academy of Arts), Richard Specht on Schnitzler, Stefan Zweig on Dickens... we produce this sort of stuff in vast quantities on this side, too. I recommend as a counter-irritant the Hungarian activist review, MA, edited by Ludwig Kassák. MA excells in experimental typographical composition, reproduces the latest works of Moholy-Nagy, Raoul Haussmann, Jacques Lipshitz, Picabia, Van Doesburg, Mondrian, Gleizes, Léger, Tatlin, Viking Eggeling,

> Man Ray, the Russian constructivists, and photographs of beautiful bridges, machines and New York, and publishes translations from the *avant-garde* writers in Germany, France, Russia and America, the last being represented so far by Malcolm Cowley, Gorham B. Munson, and William Carlos Williams.
> G. B. M.[18]

No other European journal was thus recommended as a model on the pages of *Secession*, and this is important because anglophone writers and artists of the avant-garde read it; despite its small circulation, it had quite an effect on literary life of the time.[19]

Since Malcolm Cowley's and William Carlos Williams' poems appeared in the December 1922 issue of *Ma* (well after Munson's return home during the summer of 1922),[20] and since Munson's praise of *Ma* appeared in July of 1923, we can be certain that Kassák continued to send Munson the new issues of *Ma* until mid 1923. Furthermore, the fact that we know Kassák continued to receive *Secession* until its demise early in 1924, further suggests that he sent *Ma* in return at least until that time. Still, it is not likely that many besides Munson and his immediate associates ever saw copies of *Ma* in New York.

Gáspár returned the praise lavished by Munson on the Hungarians in the paragraph on American magazines in his article "Külföldi folyóiratokról" [On Foreign Journals].[21] In the article Gáspár writes of *Broom*, *The Little Review* and *Secession*, but reserves his greatest praise for the last:

> The demise of this journal is the most regrettable event of the international literary scene in the last few weeks, because *Secession* brought a whole army of people to the fore from the literary wilds of America—people with their own voices, some of truly international significance—and this at a time when England's literature still sleeps the sleep of the *fin-de-siecle*. The last, winter 1924 issue of *Secession* is still so impressive and upward looking, that its continuation would have offered limitless possibilities.

In addition to high praise for Munson's polemical writings in the last issue, Gáspár writes very positively of Kenneth Burke's short stories, and of Waldo Frank's books—the latter recommended by Munson in his article "The Future and America."

Besides this article, two of Munson's poems (in László Medgyes' translation) appeared in *Ma*; "Pregnant Society" and "The Urinal Angel," the two bearing the surtitle "Two Dramas for Popular Theatre."[22] Munson writes the following about their genesis:

> [at Tristan Tzara's request] in the hotel the next day I dashed off three dada 'poems,' making use of multiplication tables and the mention of forbidden things, and being properly idiotic. They were at once accepted by Tzara and dispatched thither and yon over Europe for translation; the only translation I saw was in *Ma*, the Hungarian activist review. Of course I attached no importance to this little stunt, but dadaism as a movement continued to interest and puzzle me.[23]

It may well be that the two witty pieces only survived in *Ma*. It is doubtful that Kassák would have received the originals from Tzara. It is more likely that Kassák asked Munson himself for the poems (perhaps in exchange for his own *Secession* cover design), and then sent them to Medgyes for translation.

Besides Munson's works, two other examples of avant-garde American literature appeared in the Viennese *Ma*, both in the 25 December 1922 issue, Cowley's "Valuta," and William Carlos Williams' beautiful "To a Solitary Disciple." Kassák probably acquired these manuscripts through Medgyes, since "Valuta" first appeared in the November 1922, Roman issue of *Broom*. An attempt to include material by Ezra Pound in the *Book of New Artists* did not meet with success.[24]

Cowley visited Vienna in August of 1922, bringing with him from Paris material for the third issue of *Secession*. He does not, however, remember meeting any Hungarians. In a letter to the author he writes:

> You are barking up the wrong tree when you ask me for information about the colony of Hungarian exiles... When I made a trip to Vienna... I didn't look up any Hungarians. The different nationalities lived in separate compartments, even when they were all left wing artists.[25]

As mentioned, *Broom* was established with intentions similar to those Munson had for *Secession*; it was to provide a forum for those writers who could not get published elsewhere. The idea for *Broom*

first arose in New York, where Harold Loeb as well as his associate and co-editor Alfred Kreymbourg decided to found a literary journal which would be printed in Italy, since production costs were much lower there. Though *Broom* had a wider audience than did *Secession*, it was still primarily the work of the young, avant-garde American writers that appeared in it. *Broom*'s financial base, furthermore, was more secure than *Secession*'s. Loeb's first wife was a Guggenheim, and his own family were the owners of a major New York firm. Thus *Broom* was printed on paper of fine quality, was finely-bound, and contained many illustrations—some of them in colour. In Rome, Loeb and his associates (not including Kreymbourg, who decided to remain in New York), stayed in a villa rented from the Italian royal family.[26] Munson and Loeb both write of the pleasant social life of the Italian capital. As mentioned, the Hungarian avant-gardist László Medgyes was in close contact with Loeb's group; he designed *Broom*'s June 1922 cover, and several of his late Cubist woodcuts appeared on the pages of the journal.

It seems, however, that this lifestyle proved to be too expensive—even in Rome—and so, with Medgyes' help the Loeb crowd moved on to Berlin.[27] Medgyes is listed as the journal's "artistic assistant editor" in the Berlin issues, and it is no doubt his good (mainly Hungarian) connections with the Berlin avant-garde of the day that brought the journal some of the interesting European material it published. Meanwhile Kreymbourg resigned as co-editor, citing the preponderance of European material in what was supposed to have been a journal of new American letters as his reason. After this, Loeb travelled to Tyrol and asked Matthew Josephson to take over as assistant editor. Josephson was still working on *Secession* at the time, but as his relations with Munson were deteriorating, he accepted the offer and returned with Loeb to Berlin.

Kassák's poem "19," first published in the 1 July 1922 issue of *Ma*, appeared in *Broom*'s first Berlin number. While the translator's name is not indicated, we know him to have been Endre Gáspár, since this and two other translations of Kassák's poetry by Gáspár later appeared in the poet's *Tisztaság könyve* [Book of Purity].[28]

Loeb moved to Berlin in November of 1922, but we do not know whether he met Kassák, who was in Berlin from the 14th to the 25th of the same month, or whether Loeb attended Kassák and his associates' performance at Herwarth Walden's Galerie Der Sturm on the 25th.[29] We do know, however, that Loeb met Moholy-Nagy while in Berlin,[30] and we can be sure that Moholy-Nagy was in contact with Kassák on his visit. In his account of *Broom*'s Berlin

period, furthermore, Josephson writes of the many "red" Hungarian emigrés who met in a certain corner of the Romanisches Café. This suggests that perhaps Loeb had at least some passing contact with them. Josephson provides us with a detailed account of his own meeting with László Moholy-Nagy, a rare glimpse of a social event involving the Berlin "Constructivists:"

> One evening in the winter of 1923, Lissitzky accompanied us to a lively gathering of the Constructivists of Berlin in the barnlike studio of his friend Moholy-Nagy... Though Moholy lived in dire poverty at the time and boasted no furniture in his big studio, he was a most gallant host. The place was decorated with abstract paintings of his own as well as with machine-sculptures by the Russians Lissitzky, Gabo, and Vladimir Tatlin... Moholy had us all sit down on packing boxes, making merry the whole evening over some weak table wine.[31]

Josephson and Loeb maintained their contacts with Moholy-Nagy. In the March issue of *Broom*—shortly after Moholy's appointment to the Bauhaus—four of Moholy's new photograms appeared, though they did not use any of his cover designs. (illustration 2) This contact was, in all likelihood, Moholy's first with members of the American avant-garde, an ambient of which he would one day himself become a part.[32]

Kassák included an advertisement for *Broom* once on the back cover of *Ma* (15 October 1922), where such ads for foreign journals were usually published. Six other connections with *Broom* and its staff are discernible in Kassák's publications. On the pages of *Ma* we find Medgyes' translations of Beaudouin's poetry (March 1922), his articles "Teória és Praxis" [Theory and Practice] (October 1922) and "Geld und Andere Mysterien" (15 March 1923),[33] Cowley's and Williams' poems (December 1922), and a short discussion of *Broom* in Endre Gáspár's article "On Foreign Journals" discussed above. In the *Book of New Artists* we find the score of Alfred Kreymbourg and Julian Freedman's song "Our Window."

Despite the fact that it is short, Gáspár's mention of *Broom* is important because it is the only evidence we have of what Kassák and his associates thought of the journal. As already mentioned, the good (and in all likelihood, personal) connections with *Secession* and its editor predisposed Kassák and Gáspár to prefer it to the other American "little magazines." However, as should be apparent,

Kassák maintained a lively working relationship with *Broom*'s László Medgyes throughout 1922 and 1923. Gáspár's opinion of *Broom* was a good one; he describes it as "a slightly eclectic, but forthright and impressively-produced [product] of the progressive Americans..." and mourns (in the spring of 1924) its loss. After four Berlin issues, Loeb was out of money, and he passed *Broom* into Josephson's care. Josephson then returned to the United States, "taking" *Broom* with him, and the January 1924 issue was the last.[34]

Hungarian avant-garde connections with *The Little Review* and its editor were the least intensive of the three "little magazines" examined. There probably would have been even fewer connections, had Margaret Anderson not relocated to Paris in 1921. While her primary reason for going to Europe was—as in the case of the others—the dollar's strength, she also wanted to avoid American postal censorship, with which she had had some trouble while serially publishing James Joyce's *Ulysses*.[35] it was undoubtably also to her advantage to have many of the best European writers and artists near at hand, and her journal did become much more international in scope than before. In fact, the Parisian *'Little Review* developed into an important international forum of the arts and letters, certainly the best in the English language.

Five publications by Hungarians appeared on the pages of Anderson's journal. In the second issue of volume 11 (1925), we find a brief account of the Dutch-Hungarian Vilmos Huszár's "Mechanical Dance Figure" and two of László Péri's designs for cement reliefs. In the first issue of volume 12 (1926), Anderson published a self-portrait by the former Activist painter Lajos Tihanyi, and in the journal's last issue of 1929, we find Moholy-Nagy's response to Anderson's questionnaire directed to major contemporary cultural figures. Though we know that Anderson and Kassák sent each other copies of their journals, there is no surviving correspondence between the two, and it is not likely that they ever met each other. Still, four copies of *The Little Review* survived among Kassák's papers,[36] and it is noteworthy that a costume design by Fernand Léger for a Blaise Cendrars play which Anderson reproduced on the cover of *The Little Review*'s spring 1923 issue, also appeared in the 15 September 1923 "Special Music and Theatre Issue" of *Ma*. While nothing by Kassák, or about *Ma* ever appeared in *The Little Review*, Endre Gáspár did write about the American journal in his 1924 piece "On Foreign Journals" discussed above. From this it becomes apparent that the Viennese Hungarians first heard of the

nascent Surrealist movement from an article by René Crevel published in *The Little Review.*

Notes

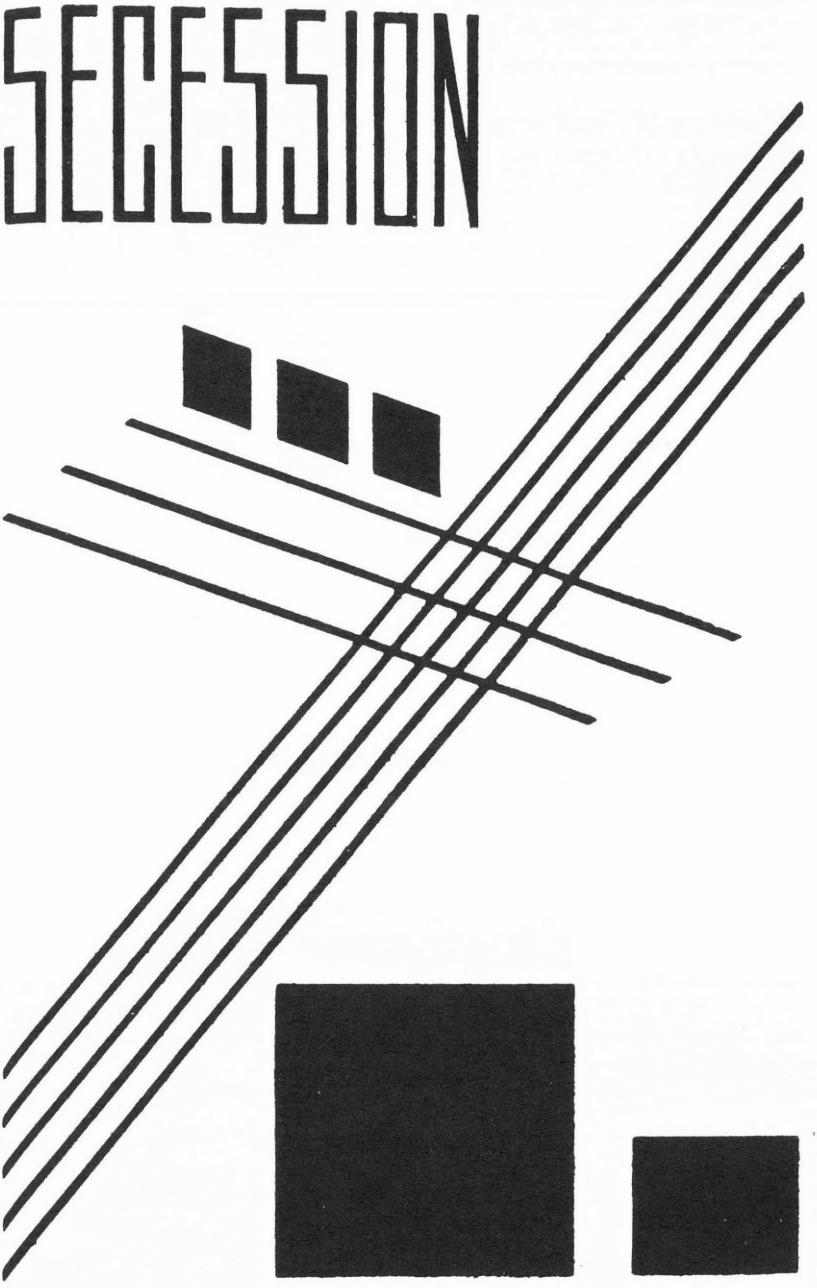
I wish to express my thanks to Dr. Ferenc Csaplár, director of the Kassák Museum in Budapest, and to Cameron Holliger of the Metropolitan Toronto Library for their help in assembling the material for this article, originally published in Hungarian as "Kassák és az amerikai avantgárd" [Kassák and the American Avant-Garde] in the volume *Magam törvénye szerint. Tanulmányok és dokumentumok Kassák Lajosról* [According to my Own Laws. Studies and Documents on Lajos Kassák] (Ferenc Csaplár, ed., Budapest: Petőfi Irodalmi Múzeum and Múzsák Közművelődési Kiadó, 1987). Dr. Csaplár has kindly agreed to the publication of this revised version of the article. Its translation from the Hungarian original, as well as its reworking, were done with the financial help of a Doctoral Fellowship from the Social Sciences and Humanities Research Council of Canada, which I wish to thank for its support. For help with the Hungarian of the original text, I wish to thank Anna Cseke-Gál.

1. In *A Tett*: Vol. 1, no. 4, p. 62 (20 December 1915); vol. 2, no. 10, p. 163 (20 March 1920). In *Ma*: Vol. 3, no. 6, pp. 74–75 (1 June 1918); vol. 3, no. 11, p. 134 (20 November 1918).
2. The poems appeared in a translation by Endre Gáspár at the Bán Verlag in Vienna, 1922.
3. William Innes Homer. *Alfred Stieglitz and the American Avant-Garde* (Boston: New York Graphic Society, 1977); Frederick J. Hoffman, Charles Allen and Carolyn F. Ulrich. *The Little Magazine. A History and Bibliography* (Princeton, N.J.: Princeton University Press, 1946), p. 7.
4. Janet Hobhouse. *Everybody Who Was Anybody. A Biography of Gertrude Stein* (London: Weidenfeld and Nicolson, 1975). As an interesting footnote, we might mention that the Stein family lived in Vienna between 1875 and 1878, where the children's nanny was Hungarian (p. 2). Clearly the principal language of the German-Jewish family was German, though it seems that the adult Stein's strongly Francophile orientation precluded the possibility of her developing an abiding interest in German or Austrian culture. It also seems that the Hungarian nanny of her early childhood did not leave a deep imprint on her.
5. Hoffman *et al.*, *The Little Magazine*, pp. 52–66; Kenneth A. Lohf and Eugene P. Sheehy, eds., *An Index to the Little Review. 1914–1929* (New York: New York Public Library, 1961).
6. Malcolm Cowley. *Exile's Return* (New York: W. W. Norton & Co., 1934), p. 105. "Folk-Drinking" is a reference to the fact that the American prohibition on the sale and consumption of alcoholic beverages at the time was yet a further inducement for the young writers to go to the Continent. Hoffman, *et al.*, *The Little Magazine*, p. 76.
7. Malcolm Cowley. *Exile's Return*, p. 92. The quotation is from Cowley's poem "Valuta." It appeared in *Ma* in Endre Gáspár's translation. Vol. 7, no. 2–3 (25 December 1922).
8. Some of the most important of these memoirs: Matthew Josephson. *Life Among the Surrealists* (New York: Holt, Rhinehart and Winston, 1962); Harold Loeb. *The Way it Was* (New York: Criterion Books, 1959); Gorham Munson, "The Fledgeling Years. 1916–1927," *Sewanee Review* (January-March 1932), pp. 24–54 (The material

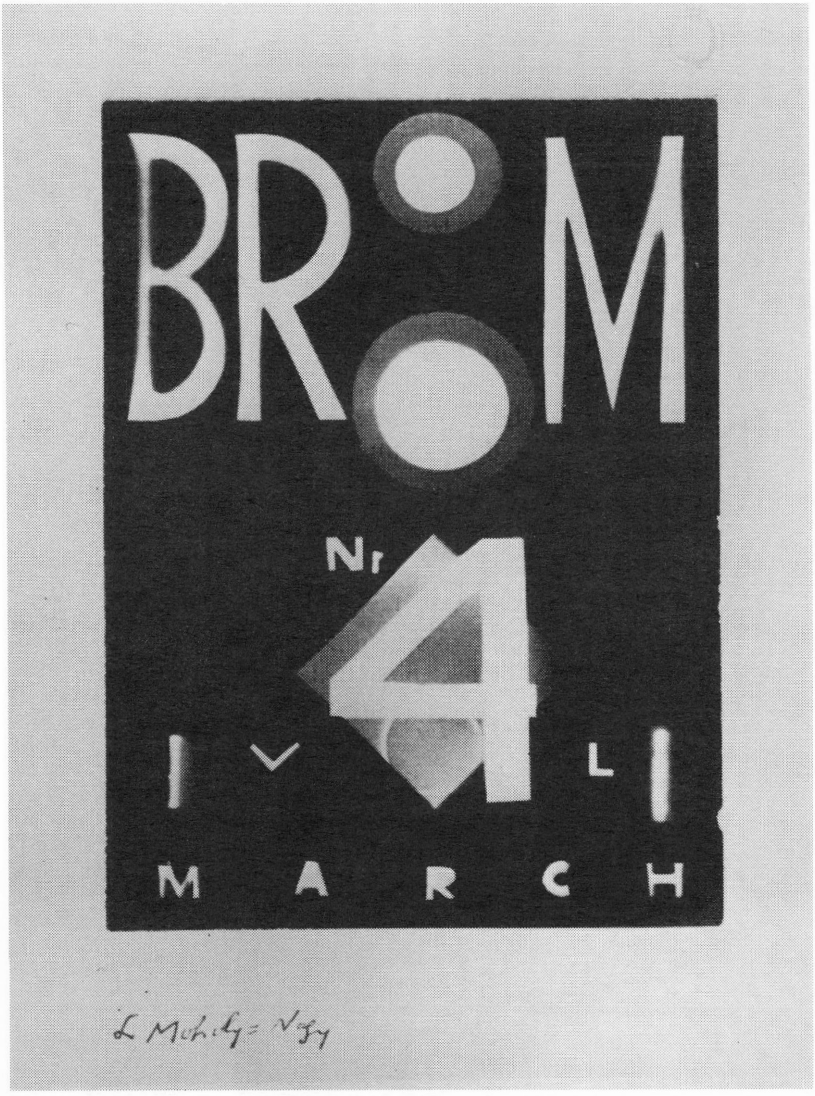
contained in this article was later republished in Munson. *The Awakening Twenties.* Baton Rouge: Louisiana State University, 1985. All references here are to the 1932 article); Robert McAlmon. *Being Geniuses Together* (London: Secker and Warburg, 1938) (Reprinted in a joint edition with Kay Boyle's memoirs, San Francisco: North Point Press, 1984); Malcolm Cowley. *Exile's Return.*

9. On Man Ray, Kassák published a short account of his "rayogram" technique of photogram production in the "Hirek" [News] section of the 1 July 1924 issue of *Ma.* He also published a photograph and the multi-media work "The Impossibility" (1920) by Man Ray in his anthology *Új művészek könyve* [Book of New Artists] (Vienna, 1922), unpag. "The Impossibility" also appeared in the 1 May 1922 issue of Ma (p. 20). The photograph is probably one of a series taken of the cardboard lampshade in the shape of a spiral Man Ray made for Katherine Dreier in 1919. Compare, for example, "Lampshade" 1919, reproduced on p. 11 of Roland Penrose. *Man Ray* (London: Thames and Hudson, 1975). See: Robert L. Herbert, et al. *The Société Anonyme and the Dreier Bequest* (New Haven: Yale University Art Gallery, 1984). On "The Impossibility" see William S. Rubin, *Dada and Surrealism* (New York: Harry N. Abrams, 1969), pp. 475.
10. Hoffman, *et al.*, *The Little Magazine*, pp. 94–95. See also Munson's and Josephson's memoirs on this.
11. Munson, "The Fledgeling Years," p. 31.
12. Josephson found the choice of a name to be unfortunate. *Life Among the Surrealists*, p. 159. The "Secession" was an artists' organization which established itself in opposition to the prevailing Academic style in the arts.
13. *Ibid.*, p. 231; Munson, "The Fledgeling Years," pp. 31, 36.
14. The seventh exhibition held at the Budapest Ma Gallery, was one of Medgyes' work. *Ma* vol. 4, no. 3 (20 March 1919).
15. According to Loeb, Medgyes was at the time madly in love with his own lover's older sister. In any case, it is certain that Medgyes was in contact with Kassák early in 1922, because several of his translations of the writings of Nicolaus Beaudouin appeared in the 15 March, 1922 issue of *Ma.* Loeb. *The Way it Was.* p. 199.
16. Kassák dates his introductory essay 31 May 1922. The anthology was published in Hungarian and German versions in Vienna early in September, 1922. It is also worth mentioning that decades later, in his memoirs, Kassák remembers the publication of an English edition of the anthology, but no such English edition has as yet turned up. Kassák. *Csavargók, alkotók: Válogatott irodalmi tanulmányok* [Hoboes and creators. Selected literary essays]. Zsuzsa Ferenc, ed. (Budapest, 1975), p. 66.
17. *Ma* vol. 9, no. 2 (15 November 1923). Claire Goll's anthology, entitled *Die neue Welt*, was published by Fischer Verlag in Berlin.
18. *Secession* no. 5 (July 1923), p. 26.
19. Hoffman, *et al.*, *The Little Magazine*, p. 97. A single copy of *Secession* no. 2 (with Kassák's cover design), survives among Kassák's papers (Kassák Múzeum, Inv. No. 1832).
20. Hoffman, *et al.*, *The Little Magazine*, p. 98.
21. *Ma*, vol. 9, no. 6–7 (1 July 1924), unpag.
22. *Ma*, vol. 7, no. 5–6 (1 May 1922), p. 16.
23. Munson, "The Fledgeling Years," pp. 28–29. I was unable to locate an edition of Munson's poetry or early essays, indeed any of the English originals of the material published in *Ma.*

24. Ferenc Csaplár, "A Karavántól az Új művészek könyvéig" [From 'Caravan' to the 'Book of New Artists'], *Magyar Könyvszemle*, vol. 98, no. 4 (1982), p. 381.
25. Malcolm Cowley to Oliver Botar, 11 December 1985. He writes evocatively of Vienna, however, in *Exile's Return* (p. 93) Also: Donald G. Parker, "Malcolm Cowley," in Karen Lane Rood, ed. *Dictionary of Literary Biography: American Writers in Paris 1920–1930* (Detroit: Gale Research, 1980), p. 74.
26. Hoffman, *et al.*, *The Little Magazine*, pp. 102–04.
27. Loeb, *The Way it Was*, p. 128. According to Loeb it was Medgyes who discovered that the Berlin presses were cheaper and better than those of Rome.
28. Budapest, 1926, pp. 86–89. It is not known whether the other two translated poems, "47" and "54" appeared in an anglophone publication.
29. The dates of Kassák's visit are courtesy of Dr. Ferenc Csaplár.
30. Lissitzky remembers such a meeting in "1922–23." El Lissitzky, letter to Sophie Küppers, 15 September 1925, as reprinted in Krisztina Passuth. *Moholy-Nagy* (Budapest: Corvina, 1982), p. 362.
31. Josephson, *Life Among the Surrealists*, p. 211.
32. There were at least two photogram-designs for the cover of the March, 1923 (no. 4) issue. Reproduced in: Passuth. *Moholy-Nagy*, no. 161, p. 231; and Eleanor M. Hight. *Moholy-Nagy: Photography and Film in Weimar Germany* (Wellesly, Ma.: Wellesly College Museum, 1985), no. 25, p. 64.
33. This article, in both its theme and style, is closely connected to Harold Loeb's article "The Mysticism of Money" which he wrote during the summer of 1922 (Josephson, *Life Among the Surrealists*, pp. 188–89), and which first appeared in the September 1922 issue of *Broom*. All this, as well as the links between the two authors indicate that they were engaged in a lively—and as yet unreconstructed—discourse on money and the future of Western art and culture in 1922–23. It is noteworthy that one of Medgyes' late Cubist paintings is reproduced in *The Book of New Artists*.
34. Hoffman, *et al.*, *The Little Magazine*, p. 105.
35. On *The Little Review* my two major sources were Hoffman, *et al.*, *The Little Magazine* (pp. 52–66), and Lohf and Sheehy, eds. *An Index to the Little Review*.
36. Vol. 9, no. 3 (spring 1923); vol. 9 no. 4 (fall-winter 1923–24); vol, 11, no. 1 (spring 1925); vol. 12, no. 1 (spring-summer 1926). Kassák Múzeum, Inv. no. 1840.



1. Lajos Kassák's cover design for *Secession*, no. 2 (July 1922).



2. László Moholy-Nagy's unused cover design for *Broom*, no. 4 (March 1923). After: Passuth. *Moholy-Nagy*, no. 161. Photogram, c. 1922–23. No other information is provided.