DOROMB

Közköltészeti tanulmányok
2.

Summary

❧ Krisztina KAPOSI (Budapest)
Between Literature and Folklore: the Second Scene of the Anonymous
Comico-Tragoedia *and its Folklorization*

The *Comico-Tragoedia*, a morality play written by an unknown author, was the most popular dramatic work in Hungarian literature in the 17th century. Including both tragic and comic elements, this morality play paraphrases three different Biblical parables of the New Testament, framed by an allegorical battle between Virtues and Vices following the tradition of the Christian *psychomachia*. The *Comico-tragoedia* has come down to us in three printed editions and several manuscript copies. The paper focuses on the second scene of the morality play, i.e. the story relating the parable of the Rich Man and poor Lazarus (Lk 16, 19-31), which was folklorized in popular prints during the 18th-19th century. In the popular tradition as conveyed by the *Comico-Tragoedia* we can observe how a Biblical parable is converted into a dramatic play, only to become later an independent literary parable again in its shortened and thoroughly reworked versions fulfilling different folkloric-functions, and to reappear as a folk custom called the Rich Man's play *(dúsgazdagolás)* or the Devil's Carnival.

❧ Andor NAGY (Eger)
The Story of the Mederus Family of Brașov in the Light of Funeral Poems

The surname "Mederus" was a well-known family name among the Saxon bourgeoisie in the early modern period. The most famous member of the family, Petrus Mederus, is mentioned in literary and historical works, at times briefly and inaccurately. Moreover, the religious denomination of the other members of the family is virtually unknown. The paper investigates how this family history is presented in a funeral poem written for a long-forgotten little girl.

꩜ Éva KNAPP (Budapest)
Poema Satyricum. *A Hungarian Occasional Poem from 1724
and its Historical Background*

On the main square of Kassa (today Košice, Slovakia) twenty-six urban citizens were beheaded in 1696 on charges of conspiracy against the German garrison of the city. In memory of this, a few decades later a Maria Immaculata statue group was erected at the spot of the execution. While the majority of the population of the city was Protestant in the 17th century, it became mainly Catholic in the first third of the 18th century, who took the control of the city in hand. The monumental memorial impressively represents this historical process.

The full completion of the statue group and its public and solemn blessing challenged the Protestant population which exercised absolute power over the city in the previous century. It was motivated probably by the fact that someone secretly placed a Hungarian satirical verse on the pedestal of the statue on the night of 29th January 1724. The paper discusses a hitherto unpublished version of this satirical verse, giving its transliteration.

꩜ Krisztina NAGY (Budapest)
Unknown József Mátyási's Manuscripts in István Ferenczy's Legacy

Upon reviewing the legacy of the renowned Hungarian sculptor István Ferenczy (1792–1856), a number of formerly unknown manuscripts scribed by József Mátyási (1765–1849) were found in the archives of the Hungarian National Gallery with six letters and numerous previously unknown poems amongst them. This paper reveals details of the friendship between the sculptor and the poet, analyzing the abovementioned documents.

꩜ Zsanett NEMESNÉ MATUS (Győr)
*The Elder Tree Lutist. Kisfaludy's Influence
on the Works of István Bodroghy Papp*

István Bodroghy Papp, a poet of the lower nobility previously unknown in literary history, assembled a collection of poems under the title *Faragószék* (Carving Board) on over 300 pages. Although the poems are original, the author followed Dániel Berzsenyi, Mihály Csokonai Vitéz, Gábor Dayka and Sándor Kisfaludy in their composition. The paper presents three longer works, all of which confirm the influence of Kisfaludy.

℮   Imola KÜLLŐS (Budapest)
     "Song of the Infamous Benke Kotsis Pál"
     (From Popular News Verse to Outlaw Ballad?)

My paper is a historical, folkloristic and philological analysis of a local epic, a *robbers' song* dated 1818. Entitled the *Song of the Infamous Robber*, it contains motifs, formulas and rhymed couplets from folksongs and outlaw ballads about two robbers (murderers), *Benke Kotsis Pali* and his companion *Sebestény Mihály*, from the region known as Little Cumania in Hungary. One of its interesting features is that it names many citizens and town officials of Halas, a small town there, as well as the robbers' patron/receiver/accomplice. The local origin/ association of the text is confirmed not only by the names of individuals but also by the contemporary place names in Kiskunhalas and its vicinity, as well as by the lifelike dialogues present in the ballads. In publishing the text and subjecting it to a comparative textual and stylistic analysis, I would like to draw the attention of scholars to the mutual influence of anonymous works of popular poetry that spread both orally and in writing, and folk poetry passed on by oral tradition, as well as to show what a wealth of data there is to be found in such occasional news verses that provided a stock of themes and motifs for the new style of outlaw, murder, catastrophe and lament ballads.

℮   Mária Bernadett SMID (Budapest)
     Notes on the History of Plays about St Gregory:
     the Sámuel Ketskeméti (1816–1826) Manuscript

The paper sheds light on the development of the student tradition called 'Gregory walk' in the 20th century. All across Europe, St Gregory's Day marked the end of the winter festivities and the beginning of agricultural work in spring. Its nature and some of its characteristics survived down to the 20th century in Hungarian folk tradition. Instead of presenting the 'Gregory walk' as an ethnic specificity, I present it as a nation-wide practice, the spread of which was largely due to public education. Based on a concrete manuscript, the paper presents the data of a given region's popular poetry and folklore, contextualizing them whenever possible, and mapping out the texts' path.

❧ Lujza TARI (Budapest)
A Real Jew's Harp and Other Musical Instruments in the Newspaper:
Domestic and Foreign Reports *of István Kultsár*

István Kultsár (1760–1828), the teacher, theatre director, and advocate of Hungarian language and literature established in 1806 a Hungarian-language newspaper which was continued in 1817 by another serial. In this highly multi-faceted newspaper he presented several kinds of instruments from Hungary, Europe and all over the world. The selected material provides a insight into how of Kultsár's paper was envisaged to contribute to the establishment of modernity the in Hungarian language in Hungary under Habsburg dominion during the first decades of 19th century.

❧ Rumen István CSÖRSZ (Budapest)
István Kultsár and Popular Poetry in the Periodical
Entitled Hasznos Mulatságok *('Useful Trifles')*

One of the most outstanding figures in the cultural life of 19th century Hungary, István Kultsár (1760–1828), was the first to publish Hungarian songs, initially calling them popular songs, then folk songs. A number of them were indeed of an anonymous folk song origin, but the majority were popular songs, some with a specific author. The fashion they represented had a deep impact on Hungarian popular poetry in the 1820s, many readers perceiving them as Hungarian folk songs; some of these pieces even found their way into German and English collections. Aside from publishing the songs, Kultsár wrote a few short programmatic essays under the influence of Percy and the Grimm brothers, calling for the necessity to collect folk songs. The paper is an overview Kultsár's works on folklore, focusing on these manifestos and popular songs.

❧ Vilmos VOIGT (Budapest)
Fifteen Hungarian Folk Songs Published by F. Toldy (1828)

Initiator of the modern Hungarian literary scholarship, Professor Franz (Ferenc) Toldy (1805–1875) included into his two-volume anthology of Hungarian poetry (*Handbuch der ungrischen Poesie* Pest, 1828) 15 Hungarian folk song texts in Hungarian, some of which had previously been published (from 1822 on) in the review *Hazai Tudósítások* edited by István Kultsár. Toldy selected from about 50 such "folk songs" published there from various regions of Hungary. Toldy's "Handbook" was also used by the English literary man, John Bowring

for his *Poetry of the Magyars* (London, 1830), but Bowring did not translate any of the folk songs from Toldy's anthology. Another Hungarian scholar, Karl Georg Rumy (1780–1847) sent altogether 80 Hungarian folk songs to Bowring, who finally included 64 songs into his English publication.

Toldy's outstanding position as a scholar of literature and the possibility of comparing four anthologies of Hungarian folk songs made at the same time by Kultsár, Rumy, Toldy and Bowring enable us to draw certain conclusions on the notion and interpretation of folk song texts in Hungary at the time, classify them and identify historical strata in them. In addition, the paper compares Toldy's selections with another anthology found in the Archives of the Hungarian Academy of Sciences *(8ʳ 206/61)*, shedding some new light on the way how in the 1820s publishers of folk songs understood textual variation.

⁋   Péter BOGNÁR (Budapest)
      The Sources of Petőfi's János Vitéz *(Sir John) in Popular Poetry: Lie Poems*

This paper discusses the lie motifs found in Sándor Petőfi's narrative poem, *János vitéz* ('Sir John'). According to scholarship on the subject, Petőfi relied on four types of sources in his famous poem: true stories, folktales, trashy literature, and high poetry. However, a comparison of Petőfi's poem with 17th–18th century lie-poetry shows that these lie motifs were known to popular Hungarian literature in previous centuries, too.

⁋   István SERES (Budapest)
      The Outlaw and the "Hussar with the Whip": Notes on the Background of the Poem Rózsa Sándor *(1849) by János Arany*

A well-known topic in Hungarian literature is the legendary outlaw, Sándor Rózsa, who took part in the Hungarian War of Independence of 1848-49 at the head of 150 men. Aside from the usual weaponry such as sword, pistol and carbine, the outlaws used special weapons including the bullwhip equipped with a lethal metal ring, as well as the lasso, shepherd's axe and club, which gave rise to popular legends about the heroic struggles of outlaws or about the so-called "hussar with the whip". Sometimes these are based on actual historical events and have parallels in literature; in other cases they present certain folklorized elements of a literary work telling a historical event. A well-known example for this phenomenon is a poem by one of the greatest poets of the era, János Arany, whose plot had a long afterlife in Hungarian popular culture in a variety of forms.

❧ Attila BUDA (Budapest)
The Political Expansion of Patronage: Propaganda Poetry

From the late 1830s, the final results of the Hungarian elections were substantially affected by the activity of the local canvassers who were hired by the candidates in order to gather votes. They reached this goal mainly by excessive hospitality and propaganda material, such as canvassing songs. The latter were characterized by defaming the opponent and praising the candidate to be elected. The paper introduces this "politically incorrect" poetry through an example from the Southern Hungarian Plain.

❧ Zoltán MÓSER (Bicske)
Folksongs of a Girl from Székelyvécke, Transylvania (1919)

The paper publishes folk songs preserved in a manuscript and collected in Székelyvécke, Romania (Romanian *Vetcka*, German *Wetz*). They were sung by a young lady by the name of Mányi Borús (Burus) born in 1892; therefore the manuscript must have been put together some time after 1919, which are confirmed by patriotic Romanian songs on its last pages. Aside from publishing the songs, I will compare them with variants that can shed light on the reception and spread of these songs.

❧ Gábor DANYI (Budapest)
Beyond Censorship, but Before Printing
The Open Textual Model of Samizdat and its Historical Antecedents

What is the point of convergence between the use of censorship, the operation of printing and the alternative forms of textuality diverging from modern print culture? From the 16th century onwards, the cooperation between print culture and licensing systems has facilitated the slow formation of the closed model of modern textuality with features including standardization, fixity, reliability, authorship, copyright, etc. It has also had an indirect impact on alternative forms of textuality, including, for example, piracy and popular poetry. The open model of textuality resurfaced in the 20th century in Soviet-bloc countries, although censorship played a different role there. Due to censorship, readers in the Soviet Union at the time could witness a new type of uncertainty related to official prints, and – not unlike intellectuals in the 17th and 18th centuries – they regarded printed books as less valuable than hand- or type-written texts, i. e. so-called *samizdat* materials. Samizdat culture applied a textual model

characterised not only by the lack of standardization, but also by the variability of texts, the importance of human resources in the process of production and dissemination, the elimination of copyright and authorship and self-regulating selection usually associated with oral culture, etc. By mapping out the heritage of censorship and alternative textuality, I focus on 17th and 18th-century parallels of 20th-century samizdat culture and popular poetry. I argue that because censorship operating in institutional frameworks was bound to print culture, the different strategies of avoiding censorship included open and interactive textual models in both historical periods.