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Summary

☛ Csaba SZIGETI (Pécs)

The End of the Research Article about *Contraintes*

With this second publication Szigeti has finished the characterization of the field of literature of *contraintes*. He departed from the famous book by Étienne Tabourot called *Bigarrure*, he followed its classification, and like this a poetic field evolved the description of which means the empirical definition of constraints. The collection of material (partly poetic works, partly poetical reflections) must be continued. As for the poetical history of this really wide field, at first we should step back to Scaliger (the writings dealing with the author's topic mention him most of the times), then step forward in time to Étienne Pasquer and Guillaume Colletet. In the beginning of the 19th century the poetic practice and the rhetorical and poetical theory gave this field to literary historians and "divers of antiquities", as it also happened in Hungarian literature. In the second half of the century, partly based on renewed principles, this method of writing resurrected and the OuLiPo (Ouvroirs de Littérature Potentielle, Workshop of Potential Literature), with much theoretical and poetical products. The image remains temporary, but will become complete with examining these products.

☛ Andrea HEVESI (Szeged)

Rhyme topos and/or rhyme group and church songs: on a variant of „Kérlek, keresztyén ember...” (RPHA 736)

Through the examination of the textual variant of a poem written at the end of the 16th, beginning of the 17th century, this paper explores the formulation of a rhyme topos, the quadruple „java-szava-sava-tava” Hungarian rhyme group. The rhyme topos, utilised by János Rimay, János Thordai, Mihály Cserei, and István Gyöngyösi, which principally originated within the realm of „high” literature, made its way into a stanza from a church hymn. This phenomenon suggests that certain poetical techniques used in „high poetry” were also known and gained some currency in collective church songs and popular poetry.

☛ Rumen István CSÖRSZ (Budapest)

„My lovely bird-like freedom”

On the Bird Motif of 17–18th-century Hungarian Popular Love Poetry

In the case of 16th and 17th-century Hungarian love songs (*virágénekek* – „flower songs”), literary studies often refer to the symbolic use of flowers. In the same body of handwritten love poetry, we also find another widely used, though maybe less mysterious, motif, the bird motif. Some bird motifs follow the *Physiologus* (as a recontextualization of ancient and Christian symbols), while others can be taken as basic allegories of human relationships: the choice of a partner, the happy state of being together, imprisonment, separation, abandonment and farewell. The most frequently mentioned birds in these poems are: the pigeon, the swan, the falcon, the thrush and the swallow. This „bird-language” played an important role in the popular love poetry of the 18th and 19th centuries and Hungarian folk songs, even after its 16th and 17th-century golden age. This paper presents some data on this process.

☛ Imola KÜLLŐS (Budapest)

Elements of Folklore in the Mother Tongue in Kelemen Mikes’s *Letters from Turkey*

The approach of the author in this study is the opposite of the aspects that served as a basis for the conference held to commemorate the 250th anniversary of the writer’s death. It does not discuss how Kelemen Mikes’s (1690–1761) life-work can be connected to the tendencies in world literature and in the history of European ideas, it rather shows how Mikes’s letters enhanced Hungarian literature and also what it transferred from oral and popular traditions to the realm of literary works. Küllős was trying to find data of the Transylvanian-Hungarian popular culture and folklore in the delightfully chatty texts of his fictional letters which provide the reader with formular and convincing visual experience while assuming that this investigation will have some proceeds relating to mental and cultural history as well. The style of his *Letters from Turkey* throws light on the cultural environment of Transylvania where he grew up and which provided him with education, reading experiences and also the ability to move around in the world till the end of his life. The author does not give an analysis of the topics, subjects and the literary genres found in his narrative prose, she merely concentrates on linguistic and poetic solutions: formular expressions, proverbs and verses/rhymes, i.e. the folklore of the spoken language.

☛ Vilmos VOIGT (Budapest)

A not completely forgotten publication, containing Hungarian Proverbs and Sayings. F. Wagner: *Phraseologia* (Tyrnava, 1750 and 1775)

Jesuit Colleges in Bavaria and Austria have used the phraseological dictionaries of Franz Wagner from 1718, as „the” standard handbooks. Besides of the immense classical and modern Latin language data, German equivalents were incorporated into the later editions. First in 1750, then in 1775. The Jesuits in Tyrnava/Nagyszombat have published the bulky volume: *Universae phrasologiae corpus, congestum a P. Francisco Wagner [...] apud nos linguis Hungarica & Slavica ...*(6) 1272 pages. The two editions are word-by-word equal. The later edition in Hungary (Buda, 1822, (10) + 1524 p.) was only to a limited degree updated. The novelty of the books were that Hungarian and Slavic (i.e. Czech/Slovak) phrasemes were added and hundreds of Hungarian proverbs were also incorporated. The entries are very carefully edited: definitions, synonyms, adverbs, epitheta, and „prov.” (= proverb) are mentioned. The number of the entries is above 10.000.

Because both Hungarian and international paremiology did not realized the importance of the 1750 and 1775 editions, the paper followed up the hitherto published references to them. Today we know that a Hungarian Jesuit, István Vargyas directed the publication, but we do not know about his paremiological interest. Some scholars have suggested that another contemporary Hungarian Jesuit, Ferenc Faludi could be seminal in the publication, but there is no direct evidence for that. Faludi compiled for himself a 500 items list of Hungarian proverbs, but if we compare it with the Wagner books, they only match in 5-10 %.

Although it was not completely forgotten, the „Hungarian” Wagner deserves further attention by Hungarian philologists and paremiographers.

☛ József KERTI (Cluj-Napoca)

’The Flowers of the Hungarian Parnassus’ – György Aranka’s Collection of Poetry in Common Hands

One of the most active figure and organizer of the Transylvanian Enlightenment literary movement was the judge from the Royal Table of Târgu-Mureş, György Aranka. Aranka as a poet has left behind him a vast collection of manuscripts. One of these is the collection of poetry entitled *The Flowers of the Hungarian Parnassus*, that can be found in three different version. This study based on archival and library research tries to identify the contemporary literatures that Aranka gave a copy of the collection, if it was passed hand to hand, the path of the collection through the communication triangle (correspondence) between

György Aranka, Gedeon Ráday and Ferenc Kazinczy, and also examines the content of all three version of the collection.

- ☛ Gyula PERGER (Tata)
Popular songs in the bishop's bequest

According to the oral tradition János Sztankovits (Léva, 02.06.1781 – Győr, 07.03.1848) the bishop of the Győr Diocese (from 28.10.1838 to 07.03.1848) collected folk songs under the title “Pearls of the Old Hungarian Music” together with István Fáy. When Ferenc Liszt paid a visit at the bishop upon his concert in Győr on 16th January 1840, says the tradition, he studied this collection, because, inspired by the poetry of Mihály Vörösmarty, he wanted to use this to gain inspiration for composing musical pieces in authentic Hungarian spirit. Although no written evidence survived either of Sztankovits and Fáy's joint collecting work or of the said collection, the lyrics of some “profane songs” have survived written on scrap of papers and notebook fragments in the bishop's bequest. The present paper unfolds these lyrics together with their text variants preserved in various song book manuscripts from the 18-19th centuries highlighting the importance of studying the fragmentary collections.

- ☛ Márton SZILÁGYI (Budapest)
A counter-French travesty of the poem Ferenc Faludi's – and Ferenc Kresznerics

The main topic of the paper is a poem the Transdanubian Jesuit, Ferenc Faludi's (1704–1779), integrated in the passion week liturgy and was very early, in the 18th century travested. This paraphrase was just published in a paper 2007; the passion song was adapted to counter-French satirical song at the time of Napoleon's occupation of Hungary 1809. Now it is possible (by the help of the before not-utilized printed sources) to attribute. The paper verifies that the author was Ferenc Kresznerics philologist and poet, and the satirical paraphrase was connected to Vas county (Northern Transdanubia).

- ☛ Lujza TARI (Budapest)
Miklós Gaal's Collection *Holmi Világi Énekek* ('Several Secular Songs') from 1810 – with regards to the music

The different Hungarian handwritten text-songbooks, others with musical notation in the turn of 18th–19th century serve as historical sources to the living

folk musical tradition. Since Zoltán Kodály's research-initiations this comparison is one of the most interesting branch of ethnomusicological researches, even if the term „folk song” was in the given time unexplained yet. These collections contained all kind of lyrics or/and melodies, expanding from poems of famous poets, from peasant songs to art songs, which were living as oral tradition of higher social strata, too. These songs are called in the Hungarian literary and folk musical scientific terminology “common songs”.

These features the collection of Miklós Gaal from 1810 which contains only verses. The author presents not only the content of this collection, but as a possible new research method she put (conditionally) the possible melodies to the verses. The comparison aids are the contemporary musical collections and the living folk music.

☛ Attila BUDA (Budapest)

„Over the grounds of Hunnia [Hungary] there are dangerous clouds”
Pál Dudok's Manuscript Verse Collection from the Beginning of the Reform Age (1820's)

The paper deals with a manuscript collection which contains both poems and prose works. It drew works from a wide array of writers: major authors from the early 19th century, minor local poets and unknown writers. The collector Pál Dudok was a student (later a famous lawyer) at the Miskolc calvinist college who relied on both printed sources and the oral tradition within the student community. His collection has not been presented before and it offers a window into early 19th-century literary culture: the intersection of popular poetry and „high” literature, the interdependence of aesthetic value and everyday poetry.

☛ Gábor VADERNA (Budapest)

Gábor Sebestyén and Popular Poetry

Gábor Sebestyén (1794–1864) was a prolific author. All through his life, for years on end, he produced poems – from occasional pieces for festive events right to great collections of anagrams. Several piles of his manuscripts can be found in the Manuscript Collection of the National Széchényi Library Budapest. The main facts of Sebestyén's life are summed up in the first half of this essay. The second half shows how strongly related this rich but unknown material of the oeuvre to popular poetry is. In this peculiar art three tendencies can be observed: a) the motivation of writing poems was strictly connected to everyday occasions of social life and representation; b) the aim of this poetry was social

entertainment; and c) in this poetry quite different poetical traditions mixed with each other. The subjectivity of popular poetry could easily turn into a special type of poetics of sensibility. Even more, this kind of popular poetry could have been the basis of the forthcoming 19th-century romantic subjectivity.

☛ Csaba SZIGETI (Pécs)
Hungarian Vaudeville in 1823

The direct purpose of the present research article is to highlight the background of a book review published in the Hungarian literary journal *Hasznos Mulatságok (Useful pastimes)* in 1823 through a French source (Louis Du Bois: *Vaux-de-Vire d'Olivier Basselin...*, Caën, 1821). The author's wider aim is to show the quick changes of the material attributed to the names of genres through several French poetical essays, which warns us that from a historical and poetical point of view, we have to treat very carefully the "names of genres". Finally, through this French instance, Szigeti would like to highlight that the problems of collection and interpretation of "old" and "popular" poetry in the first half of the 19th century was a common problem in entire Europe: the lack of a fairly conceptual approach, the mutual identification of with the concepts of "old" and "popular" with each other, the antedating of the time of writing, the myths of the evolution of certain genres, and the creation of fictive biographies of poets based on the poems – are all common childhood diseases. István Kultsár who encouraged his readers to collect "joyful" songs did not only work together in the same rhythm with his French contemporaries as for his erudition, but also as for his views.

☛ Arnold TÓTH (Miskolc)
Survival and changes of popular poetry derisive rhymes in the 19th-century wedding usher verses

The paper is looking for the origins of the Hungarian wedding poetry, so-called wedding usher books and wedding usher verses ('vőfély' verses, manuscript 'vőfély' books and chapbooks). The 19th-century Hungarian wedding poetry have proved to be directly related to works of 18th-century popular poetry, or, at least sharing a few textually identical lines or stanzas. For derisive rhymes, relatively few analogies were found, but multiple topoi and motifs of derisive rhymes about unmarried and married women, as well as about ethnic groups appear in vőfély verses. These sometimes surprising analogies typically occur among the examples of wedding-time jesting poetry. Derisive rhymes tend to be

missing from the repertoire of chapbooks, but are found in several variants in manuscript public poetry. This phenomenon suggests that chapbooks contain only a specific portion of *vőfély* verses in common use in the 19th century – the portion that was regarded as completely socially acceptable and ‘presentable’. At the same time, works which were not adopted into the recognised, standard repertoire of wedding usher books because of containing obsolete, archaic or just unprintable passages, did certainly survive either in oral tradition or manuscripts. In addition to textual analogies, a considerable number of themes, topoi, motifs and phrases analogous with those used in popular poetry can be identified. During the survival of the popular poetry derisive rhymes, four typical changes can be recognized in the 19th century. 1) Fragmentary survival of the texts; 2) Selection among the surviving phenomenons; 3) Changes of the basic communication methods; 4) Hidden survival of the stanzas and motifs, wrapped in different genres of the wedding poetry. These changes were caused by the social and cultural development of the Hungarian society, due to those intellectual attitudes which tried to improve the style and content of the wedding usher books and wedding usher verses.

☛ Kornélia STEINMACHER (Budapest)

The Folk Belief about the Woman who Gave Birth to a Snake – in the Light of a Slovenian Folk Ballad

This paper analyzes a folk belief about the woman who gave birth to a snake. The author proposes that this folk belief was connected to the figure of Beatrice of Aragon, the wife of King Matthias (who reigned from 1458 to 1490). The first part of the paper describes the relationship between the Slovene ballad and the Southern Slavic beliefs about a dragon magician. The second part of the paper examines the traces of the belief about the woman who gave birth to a snake in Hungarian folklore, based on Hungarian folk beliefs, folk tales and other sources, as well as other snake-beliefs which are relevant to the analysis. The paper relies on sources such as folk tales and superstitions.

☛ István SERES (Békés)

„By the Kondoros jerry...” The formation and reception of outlaw-poems János Arany’s

The famous Hungarian classical poet, János Arany (1817–1882) wrote his 4 part verse cycle by the title *The Outlaw* after the fall of the Hungarian war of the independence 1848/1849, which narrate the story of a fictive person, Pista

Csongorádi. The hero parts his original „profession”, rallies to huszár outfit and makes deeds of derring-do, by the reverence of his fellow-soldiers and superiors. The first poem of the cycle takes place in the famous Kondoros jerry (Békés county), passed after a folk song and the variants were in the whole country spreaded. The main question of the paper is: why the Kondoros jerry is referred in the poem? The author's opinion, it isn't unintentional. Arany worked in the time of the writing of this poem by János Kenyeres, Nagyszalonta judge, one of the leaders of the manhunt for outlaws in the years after the war of independence. 12 October 1849 was the Kondoros jerry attacked by outlaws; it was the most venturesome action in this region. The attendances of the attack were for months together tagged and in the end they were hunted down by Szalonta, thanks of Kenyeres and Frigyes Medzihradzsky, gendarme in Szalonta.

✦ Éva KNAPP (Budapest)
The Ashes of Nikla (1860)

The paper examines the motivations and inspirations behind the occasional poems which were written for the inauguration of the tomb of the Hungarian poet Dániel Berzsenyi (1776–1836). The event took place in Nikla in 1860. The analysis deals with three occasional poems which were inspired by Berzsenyi's poetry. But, as Knapp argues, these occasional poems also reshaped Berzsenyi's poems in the sociological context and discourse of the period, just preceding the Compromise between Austria and Hungary in 1867. Although the authors of these poems are known, their pieces were written „in the shadow of Berzsenyi”, their authorship is of a secondary nature. Therefore, they can be read in the context of popular poetry.

✦ Éva MIKOS (Budapest)
Fables from the ancient Hungarian times. Folklore, literature and popular poetry in Peter Tatár's 'Fable's Cottage'

The present paper sheds light on the popular print series of Péter Tatár (Rege kunyhó / Fable's Cottage) one of the most important chapbook and calendar writers of the 19th century Hungary. This series contains 33 items, and every item 7–9 illustrated fabulous stories in verse form. Most of the stories can classify as legends, but among them are fairy tales, anecdotes and short novels as well. The author was not the greatest talent of his time, but these booklets became very well known all over the Hungarian language area and they influenced the folklore knowledge of the 19th century peasant communities. The Rege kunyhó/

Fable's Cottage and other chapbooks of Tatar had a latent mission to make popular some elite poetic forms and genres among the working class and peasantry. Furthermore the genre *rege* was the literate form of the oral legend and it was a favorite type of poetry in the illustrated reviews and literary salons of the first half of the 19th century as well. The *rege* was the first form of the era aimed to involve and illuminate the world of folklore to the middle class and the high society. Moreover that was one of the most important folkloristic tools of the nation-building.

On the one hand, all of the previous cultural historical approaches to Péter Tatár's oeuvre had had an aesthetical point of few. On the other hand in the opinion of the folklorist and literary historians Tatár was a special type of folklore – specifically legend – collector and rewrote the oral poetry on his chapbooks. This paper wants to open a new chapter in the research history. It aims to proof that the Tatár-rege's had only literate sources, all of his stories had one or more printed antecedents. Nonetheless Tatár was not the collector of folk legends but the compiler of the literate genre *rege*. Ultimately the Hungarian popular prints of the 19th century were not supported by the contemporary oral culture, but they influenced that.

✦ Judit CHIKÁNY (Budapest)

Fairy tale and farce, or what have you become, Mattie the Goose-boy?

This paper aimed to add new details to the reception history of *Mattie the Goose-boy* (Lúdas Matyi), written by Mihály Fazekas (1766–1828) at the beginning of the 19th century. After the first edition of the poem (1815), which was published without Fazekas's knowledge, it also had several chapbook editions. This paper analyzed one of the chapbook editions, *The Life and Adventures of Mattie the Goose-boy: A Fairy Tale in Twelve Verses and Twelve Pictures* (Lúdas Matyi élete és kalandjai: Tündéres széphistória 12 versben és 12 képben), written by Péter Tatár (1864). This particular chapbook edition has special significance, since it had an effect on two other Hungarian literary texts, *John the Valiant* (János vitéz) and *Wild Steve* (Szilaj Pista) by Sándor Petőfi (1823–1849), and one drama adaptation by István Balogh (1838).

The present analysis revealed a revised relationship between Mattie and Döbrögi, the antagonist. The visual illustrations of this edition further reinforced Mattie's long-standing role as the folk hero of the story. However, this interpretation is in contrast with the original Fazekas text, which placed Döbrögi's character in the centre, and Mattie only had a secondary role, contributing to Döbrögi's personality development. On the text level, though, Tatár's work is based on the original Fazekas poem, treating Döbrögi as the main

character. Despite the intention of Fazekas, 20th century visual representations, cartoon and film adaptations of the poem all placed the emphasis on Mattie's personality.

- Anna TŰSKÉS (Budapest)
Religious prayer and song leaflets printed in Martin Bagó's Publishing House (19th century)

Religious leaflets constitute a segment of popular graphics. About thirty printing houses dealt with them in the 19th century Hungary. The main genres printed on leaflets are prayers, songs and miracle descriptions, the central themes being the veneration of Mary and Jesus, as well as pilgrimage.

The purpose of this study is the analysis of the imagery and the relation between image and text on the religious leaflets printed in Martin Bagó's Publishing House. In the course of her research Anna Tűskés reviewed a private collection containing 170 booklets published by Bagó and about 150 further religious leaflets printed in other Hungarian publishing houses. The Bagó Publishing House had three periods marked by the following persons: Josef Gyurián and Martin Bagó between 1833-1846, Martin Bagó between 1847-1873, Martin Bagó and Son between 1874 and the turn of 19th-20th centuries. Almost all of the Bagó publications have illustrations (woodcut or lithograph) mostly placed on the cover but on occasion also used in headers or ending decoration. The images mainly follow graphic depictions of 18th century pilgrimage sites in Hungary, and in smaller part they represent the imagery of new church endeavors of the time (eg. the dogma of Maria Immaculata concept).

The main difficulty of researching religious leaflets is that the survival of the copies is accidental due to the genre and the relatively modest quality of paper. Therefore the complete bibliography of a publishing house would be possible to compile based on several public and private collections. Most woodcuts and lithographs were not designed as the illustration of a concrete text, but the printer chose from the collection of existing woodblocks what they deemed the closest match with the content of the text. Only rarely did they make a new illustration closely related to the text, mainly in case of miracle stories. For the editors, customers and users of leaflets it was not important that the iconography of the illustration matches the events or the concrete pilgrimage site described in the text. Therefore typologies used for fiction can't fit these leaflets. The illustrations were essential elements on the leaflets of the Bagó publishing house, few of them came with no cover illustration. The same text was printed with different illustrations as well. The connection between text and illustration was loose in general, the same picture was used for very different texts.

It is not possible to make conclusions about the entire religious leaflet production of the Bagó publishing house from this one private collection, but general trends can be established. The Gyurián and Bagó publishing house – with the exception of one copperplate – only used woodcuts, the first lithography illustrated leaflet was printed in the Bagó publishing house in 1851. In the 1860s the two techniques existed side by side, and lithographs were used exclusively from the 1870s.

The golden age of religious leaflet of the Bagó publishing house probably fell between 1863-1865, as most publications survived from these years. Regarding the iconography, the frequency of “Maria Immaculata” is a good indicator of church aspirations. Beside the common types of paintings and sculptures the pilgrimage places of Hungary (eg. Andocs, Csátka, Máriapócs, Barka) also appear in the illustrations and the texts (figg. 7-8, 21). The texts mostly contain prayers and hymns for different occasions. Among them a small number of miracle stories emerge that occurred in Hungary and abroad: 1. pregnant mother who had died and been buried rises from the dead and gives birth in the coffin, Mantova, 1861 (figg. 1-2, 22); 2. the blasphemous wine-grower cut out the crucifix in his estate, thereafter the grapes turned into stone and his wine turned into blood (fig. 20). The language of the leaflets is mainly Hungarian and less often German. The same text with small differences (eg. punctuation or accents) was published with identical illustrations several times a year. The engraver of the illustrations and the author of texts are unknown with a few exceptions: we know one engraver (Joseph Ritter in the first half of the 19th century) and three authors (Anthony Farkas of Kistelek and Joseph Négó in the 1860s, Andras Fejes and Lajos Varga in the 1880s) by name.

Comparing the iconographic types of representations with those of the 18th century religious leaflets we see that several types have disappeared, others remain and new images have also appeared. The detailed iconography of the childhood and the passion of Jesus known from the 18th century is totally lacking from the illustrations of the Bagó publishing house. The appearance of saints on leaflets was also radically reduced (St Anne, St Wendelin and St Corona, figg. 9, 13, 16). From among the representations of many pilgrimage places in Hungary and abroad only Andocs, Sasvár, Buda-Krisztinaváros and Máriaradna appear on illustrations. The depictions previously affiliated with concrete shrines have become schematic, such as the Mariahilf. The Crucifix of Ferdinand II (fig. 6), and the image of the Three Kings (figg. 11, 24) independent from the nativity scene are surviving types from the 18th century. However, a new type is the Immaculata representation which appears in large numbers.

The artistic quality of the illustrations varies. However, compared to the leaflet product of other Hungarian printing houses of the same period, the Bagó Printing House stands out among them all with the quantity, quality and diversity of

the illustrations. Only the publications of Alajos Bucsánszky's Printing House (later owned by Kálmán Rózsa and his wife) represent a similar standard. The Bagó Printing House is definitely an important chapter of 19th-century popular religious leaflet graphics Hungary. It would be worth compiling the catalogue of the total religious leaflet production of each publishing house of the period and comparing their illustrations.