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A borítón a *Helikoni kedvtöltés* (1819) belső címképe



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Summaries

- ✿ Katalin JUHÁSZ (Budapest)
Matthias Corvinus and Petar Dojčin in a tavern
In the path of the famous South Slavic folk song

One of the widespread pieces of the South-Slavic folklore tradition about King Matthias Corvinus (1443–1490, reigned 1458–1490) is the song about Péter Dóczy and King Matthias's dialogue while they are drinking wine in a tavern. The other person is a historic character too: Péter Dóczy of Nagylucse was a courageous knight of the king, the captain of the fleet at Pétervárad located next to the river Danube, then from 1480 he became the ban of Jajce in Bosnia. Though he was mentioned under many names through literature and folk culture – see as *Petar Dojčin*, *Peter Dojčin*, *Peter Dojci*, *Peter Duci*, *Peter Dunči*, *Petar Dunci*, *Peter Tonči* (everywhere referred as „ban of Varadin”) as well as in Croatian and Slovenian versions: *Lucipeter*, *Peter Ljuti*, *Petar Tuci*, *Tucipeter*... etc. The specific song about him and the king has been sung in many versions among all the nations living south of Hungary. Dóczy and King Matthias are represented in their own social status in the song by specific attributes and other lyrical elements.

This song is not only the earliest Serbian folk song to be translated into Hungarian, but the popularity of its different interpretations has been unbroken since the 19th century throughout the whole Balkan. The study is a comprehensive data collection: the author reviews the variations of the song existing in the original language. It also deals with the Hungarian translations appearing within the same century, the non-folklore adaptations and the afterlife of the song is also explored providing a base for further analysis.

- ☛ Vilmos VOIGT (Budapest)
Miklós Zrínyi (1620–1664) the poet and the ugly long-eared owl. Folklore motifs in Zrínyi's works

From the middle of the 19th century philologists have registered folklore motifs in Miklós Zrínyi's works. However, the number is not too large, and there is no summarizing study on the topic. A short list of the available publications is given, hinting to further research themes. In order to show the comparative treatment, Zrínyi's mentioning the „ugly long-eared owl” is referred to as a bad omen. Hungarian philologists considered it as a reference to Hungarian folklore. This paper shows the international distribution of the motif of „birds as ill omen” already from Antiquity.

- ☛ Andrew C. ROUSE (Pécs)
„Hark, Hark The Thundring Cannons Roar”

To the Tune, Hark, Hark The Thundring Cannons Roar, etc. is but one of the many variants of the name given to a broadside ballad tune that was popular in the closing decades of the 17th century. It was a good, lively tune beginning with an octave leap and spreading over a few notes more. Curiously, several of the several dozen ballads that instructed the purchaser that they should be sung to this particular tune have some reference to battles against the Turk (both real and fictitious) in or around Austria (invariably referred to as Germany) and Hungary. This study traces the fortunes of the tune through various of these ballads.

- ☛ Norbert MEDGYESY S. (Piliscsaba)
„They healed the powerless and poor, both in body and soul...”
18th century chants in honour of Saints Cosmas and Damian from Transdanubian manuscripts sources

We have published the lyrics of four chants in honour of Saints Cosmas and Damian early Christian martyrs (†303), physicians. We have studied a total of nine 18th century songbooks from Northern-Transdanubia, of which two compilations enriched the Cosmas–Damian tradition, viz. *Songbook of Vép* (1731) from Vas county and *Songbook of Dőr* (1763–1774) from Sopron county. The former contributed with three, while the latter with one text to the saints' tradition. The poem from *Songbook from Vép* starting with the words *Két oszlopa igazságnak...* (*Two Pillars of Truth...*) is a transcription of a Saints Peter and Paul chant from *Cantus Catholici* (Kassa/Košice, 1674). The chant beginning

Az kegyes Úr Jesus, Világ meg váltója... (Gracious Lord Jesus, Redeemer of the World...) is a prayer of general phraseology. The historical song whose initial line is *Mindhato Atya, ki lakozol az menyégben... (Almighty Father Who Art in Heaven...)* tells of the dedication of Sts. Cosmas and Damian, their liberation from the sea by an angel and finally, of their martyrdom. The chant with the words *Szent Kozma és Demjén, / Kik mint égő tömjén... (Saints Cosmas and Damian who are like burning frankincense...)* emphasizes the medical and healing qualities of the two saints, their care for the poor, their exorcism and destruction of idols. It is clear from the lyrics of the song that it is a votive saints' chant of a church not mentioned by Miklós Mesterházi from Vép, the transcriber of the songbook. In the 18th century, the nearest churches to Vép were the churches of Egyházszeg (today Rábakovácsi) and of Vát, both dedicated to Sts. Cosmas and Damian. Based on this, it is possible that the song was originally connected to these villages of Vas county. *Songbook from Dör* (1763–1774) echoes the descriptions of the *Legenda Aurea* in an epic chant: The children of Theodora, Cosmas and Damian healed the sick for free in Aegea (today Yumurtalık), despised superstitious customs, finally King Lysias, who was the Roman governor, beheaded them. The story of their ascetic life is immortalised by the lyrics of the song.

Translated by Krisztina Sofró

✿ Béla HEGEDŰS (Budapest)

History of literature as a justification for the existence of literature.

Miklós Révai's announcement in *Magyar Hírmondó* and the programme of *Collected Hungarian Poems*

One of the highlights of late 18th century Hungarian literary history was Miklós Révai's much analyzed announcement for collection of popular poetry published in *Magyar Hírmondó*. This served as the starting point for Révai's publishing programme (*Collected Hungarian Poems*), which had been interpreted by earlier scholars as a piece urging the collection of folk songs, mainly inspired by Herder. The main goal of the current paper is to provide evidence that this proposal of Révai's has to be analyzed exclusively in the context of *Collected Hungarian Poems*, rendering it as one of the earliest literary theoretical papers in Hungarian becoming detached from scientific literature by then.

☛ Gyula PERGER (Győr)

Manuscripts of secular songs in the legacy of János Lochner

The most extensive item of the manuscript collection of the Diocesan Library of Győr is the document legacy of János Lochner. In all probability he was born in Vác about 1760 and completed his studies at the Collegium Pazmaneanum of Vienna in 1782. After his ordainment he served as a chaplain first in Komárom and from 1787 in Gúta and in Dunaszentpál. From 1805 to 1810 he was the spiritual director of the Pazmaneanum. From 1810 until his death on 14th June 1816 he was the spiritual leader of the Esztergom Seminary.

His survived exercise books show that he was deeply interested in poetry already as a student, and his interest went well beyond the compulsory curriculum. His exercise books mainly contain László Amade's profane poems.

Following his ordainment Lochner gathered the greeting poems written by or to him together, as well as the books of words of the plays that went on the stages of the contemporary schools. In addition to the poems that he noted down, he also preserved works written in the handwriting of other authors. This is how his written legacy kept the popular poetry of the time, while the great number of the often misspelled Amade poems reflects that he remained faithful to his student age taste. Thus the copying of László Amade's poems provides further data to the folklorization process of his works.

☛ Gábor MÉSZÁROS (Budapest)

The noblemen run. Private and public reactions of Ádám Pálóczi Horváth on insurrection and insurgent rebellion in Somogy

We see a peculiar blend of political opinions in the marches of Ádám Pálóczi Horváth. As if occasionality were to define his opinion, the theme of his poems and songs; let them be opposition to the peers and propertied people, exhortation for the fight against the French, or against the Habsburgs, all of which may give the songs the edge. In the changing representation, the traces of the search of the role of Horváth can be discovered. Occasional poetry and the presence of his own opinion can easily co-exist in his texts.

The text of *Insurgens haza mars* ('Insurgens home march') poem shows a representative and official version of the attitude towards the institution of insurrection. Besides, in the space of the narrower personal communication (letters, opinions, poems) a whole system of beliefs can be manifested, so the *Insurgens Rablás* ('Insurgens Robbery') and *a' nemesség futó marsa* ('the running march of nobility') are especially about stimulating rebellion. Horváth's expression of opinions in the private and in the public spheres are diametrically contradictory to each other.

- ☛ Rumen István CSÖRSZ (Budapest)
The collection of folksongs by Dániel Berzsenyi (1828)

Dániel Berzsenyi (1776–1836), a well-known poet of the Hungarian classicism, “the Hungarian Horace” was not particularly famous for his interest in folklore. However, as he lived in his domain in the little village Nikla (Somogy county, Transdanubia), he could have had impressions from Hungarian folksongs. Because of this, his friend, Gábor Döbrentei asked him in the spring of 1828 to send some original folksongs from Somogy county. He wanted to forward these texts to John Bowring who was planning to publish an anthology of Hungarian popular songs. Berzsenyi recorded eight folksongs and sent them to Döbrentei (July 1828), who chose four texts and mailed to Bowring the copy of these, but the manuscript never arrived in London. *The Poetry of the Magyars* (1830) did not become a special collection of the Hungarian folk and popular poetry – maybe due to the little received folklore material –, but presented the entire Hungarian poetry. The popular songs still got a significant part. The sources of these texts were the manuscripts of Károly György Rummy, the periodical *Hasznos Mulatságok* (1818–1828) and the latest German-Hungarian synthesis, *Handbuch der ungrischen Poesie* (1828–1829) by Ferenc Toldy.

Based on the letters of Döbrentei and Berzsenyi, the study publishes some data from the antecedents of the lost folksong manuscripts and the publishing plan of Bowring. In addition, it gives an overview of the history and contemporary variants of the eight valuable folksongs collected by Berzsenyi.

- ☛ Éva KNAPP (Budapest)
Popular Broadsheets from a Transdanubian Private Collection

In this essay I examine seventeen religious broadsheets with illustrations from the 18th and 19th centuries, which have been unknown in public collections up till now. Their content is related to the booklets with prayers and chants. The majority of the prints is connected to Central European places of pilgrimage (Prague, Vienna, Radna/Máriaradna, Eisenstadt/Kismarton, Šaštín/Schossberg/Sasvár, Máriagyüd). The most important part of the prints is the text, the images are mainly of memorial character and cover only a small segment of the sheets. The prints could be framed, pasted on and applied; their intensive use did not favour survival.

- Gyula PERGER (Győr)
„Provincial Songs” published by a country press

Sándor Czéh, who established a press in Magyaróvár in 1838, entered in market mainly with religious songs, miraculous stories and prayer books – in line with the demand of his time. Most of his publications appeared in Hungarian and German language, but his prayer- books and songbooks came out also in Croatian.

Moreover, he also published poems, legends and tales, whose systematic collection – as folklore works – began right at that time. His correspondence with Arnold Ipolyi reveals that when publishing folklore works he was motivated not only by the good business opportunities. In one of his letters he suggests that after *the history of three foolish devils* translated from German other similar stories should come out so that the poor Hungarian folk have some funny texts according to their taste, since it is very sad that nobody devotes some days' work in their interest and even if they do, they have no idea how to elaborate it or propagate it among the people. Our poets usually leave their poetical works to booksellers, who publish and send them to towns, although it is for sure that no peasant buys anything from booksellers. Instead they exchange pulp with chapbook sellers who are as poor as themselves and buy such prints from the pressmen en masse.

Until 1848 Czéh published about a hundred profane songs on about one and a half dozen of pulp prints. His publishing strategy is quite clear: by omitting the authors' name he pressed out the marketable – i.e. complying with the common taste – poems and so doing he included them into popular poetry. Czéh might have known the poems of Csokonai, Vörösmarty, Czuczor, Károly Döme, Károly Kisfaludy and Sándor Kisfaludy from their originally published sources, but by publishing the poems having been published in literary periodicals and as such being inaccessible to his target buyers he “elevated” these poems to the level of “song” i.e. folksong. The fact that he selected poems from the 19th century folklore collections is also a sign of a calculated choice. This view is supported by the editing system of his publications: he made his own selections from the folk collections of Dániel Kecskeméthy Csapó or János Erdélyi often shortening the original texts. These publications of his are peculiar media: he returns the very knowledge of the reading public to whom it has been taken. He often recreated the songs according to the fancied taste of his readers by creating a single unit from several different texts where the number of syllables and the rhyme made it possible. One of Czéh's most interesting stunts was the inclusion and publication of the song-cycles of the popular plays of the time.

Sándor Czéh's pulp-prints publishing profane songs are a typical product of the middle of the 19th century: they folklorized the poetical works and re-

folklorized the popular songs taken over from the folklore collections. Through the propagation of the cheap prints such poems could really become parts of the popular poetry.

☛ Lujza TARI (Budapest)

Insight in two Transdanubian Collections: The Musical Collections of Dénes Kiss and the (Originally Musical) Collection of Titus Noszlopy

Transdanubia is one of the most interesting geographical regions of Hungary, where there was and in some places there still is a characteristic flourishing musical life. Its archaic folk tunes, customs and typical instruments made it an important area of folklore and musical research from the first times. The musical part of the collection of the two young students from the same college Pápa, the handwritten “folksong” book of Noszlopy unfortunately disappeared. However, the character of the countryside can also be seen from the texts, for example from the collection of Dénes Kiss (1844), and it can be compared with subsequent folk music research. Gábor Mátray’s manuscript of folksongs (1828–1829 from North-West Hungary, Sopron county, close to the Austrian border) is also partly an area-specific collection. This and other collections help us research the relationship between the tunes in historical sources and the 20th-21st century folk- and traditional music recordings. The author shows folksongs, popular songs and instrumental music from the living folklore comparing them with their music historical and textual transcriptions.

☛ Vilmos VOIGT (Budapest)

The first course book of poetics in Hungarian language – by E. J. D. Laky (1847)

Demeter Laky (1818–1902), a Premonstratensian monk and high school educator published the first course book of poetics in Hungarian: *A’ költészetnek rövid elméleti és gyakorlati módszere és történeti vázlat* (Theoretical and practical compendium of poetry – Szombathely, 1847, pp. 6 + 237, printed by Imre Bertalanffy). It is divided into four parts: rhyme, lyrics and occasional poetry, didactic works, epics. In addition, it deals with theatre, and adds a short history of Hungarian poetry. It is a reliable high school course book, giving definitions of poetic terms and samples in Latin, German, and Hungarian. Laky was a Hungarian patriot fostering his contemporary Hungarian literature.

As regards the folk songs, he was repeating the views of Ferenc Kölcsey and János Erdélyi: in the folk tradition items can survive from ancient times. It is an important statement, nevertheless, it does not use the general theory of oral poetry.

In order to show the ideology of the work it was compared with the most popular course book of poetry in Hungary from the first half of the 19th century: *Institutiones poëticae in usum gymnasiolorum Regni Hungariae et adnexarum provinciarum* (Buda, 1807, pp. xiv + 382, Typis Regiae Vniversitatis Hungaricae) which was used in several edition until the middle of the 19th century. Its author was Joseph Grigely (1760–1818) originally a Piarist monk, later a high school teacher too. He compiled several books in Latin, on grammar and rhetoric.

Laky wanted to educate Hungarian intellectuals in a historically changing world. Grigely followed the traditional model of poetics, expressed in Greek and Latin language, and aiming the understanding of common and traditional European poetry.

The two course books speak about the same topic in different ways, reflecting the change the role of poetry in the Reform Age of Hungary.

☛ Gábor VADERNA (Budapest)

Lifelong Literary Friendship. Gábor Sebestyén and Gábor Báthory

Gábor Sebestyén (1794–1864) and Gábor Báthory (1798–1872) immediately became friends the moment they met at the Protestant College of Debrecen in 1813. Sebestyén's father was the professor of exegesis, Hebrew and history in the College, while Báthory's father was the bishop at the Danubian District of the Protestant Church. The boys both learned theology in Debrecen, although only Báthory became a pastor. Sebestyén started a literary and political career; became a deputy of Veszprém County at the 1847/48 diet; and after the fall of the Hungarian war of independence against the Habsburgs in 1848/49 he worked as a clerk for years. The two Gábors never gave up writing poems. Sebestyén was a master of making anagrams, and Báthory wrote his poems in Latin. In this essay two documents of their literary friendship are published: a letter from Sebestyén to Báthory in which popular poetry plays a central role, and a Latin eulogy (with its Hungarian translation) by Báthory, in which he mourns his friend as a great poet of popular poetry.

☛ István SERES (Békés)
Sándor Rózsa in Transdanubia

In the folklore there are no planes of time or space. We can have our favourite folk heroes play roles anytime and anywhere. King Mathias and Miklós Toldi can also be friends of each other. Sándor Rózsa, one of the famous Hungarian outlaws can tear lasso with Jóska Sobri (an other legendary highwayman), although they could never meet. Jóska Savanyú could be a guest of the Kondoros inn, just like Sobri. We know about the “outlaw king”, Sándor Rózsa, that in 1848 with his troops fought for the freedom of Hungary. After his disarmament he lived in his hometown Szeged as inspector of Pál Tary, the chief of the town. However, his name became known everywhere because of the legends. Could he have fought in Transdanubia? Could he have lived in the Bakony mountains? How much is the truth in the legend that he span his deathly bullwhip in Transdanubia? The paper aims to answer these questions with the help of the folklore, and of the contemporary official reports and memoirs of course.