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Summary

☛ Gábor VADERNA (Budapest)

The Research on Popular Poetry and History of Literature

In the last decades, research of Hungarian popular poetry, thanks to the persistent work of a handful of scholars, has displayed some greatly important achievements, including three volumes of critical edition, several monographs, and numerous essays. This paper analyzes how these studies and their research results on the basic concepts of literary theory, i.e. author, text and variant. First, it examines the traditions the study of popular poetry has grown out of and addresses the question of how literary history is linked to folklore studies, particularly how folkloristic research has turned into a variant of new cultural history. The second half of the essay presents the circulation of the material of popular poetry between elite and popular cultures, from manuscripts and oral tradition to print editions, and from print editions back to its foundations in folklore.

☛ Csaba SZIGETI (Kőszeg/Budapest)

The Hungarian contrainte and French riddle poems

The present paper sheds light on a group of phenomena that has been known in literary history for a long time, but it offers a different viewpoint. It is based on a book written by Étienne Tabourot, first published in 1572, that examines 20 types of poetic riddle. These riddles left the literary context and entered everyday use, finding their way to Central and Eastern Europe from the Early Modern period onwards. The change of view I promote is necessary, because the critical edition of 18th Hungarian popular literature is well under way, and in order for scholars of *contrainte* poetry not to have unexpected interpretational obstacles, this type of literature needs to be studied in a way at variance with the derogatory attitude it is usually subjected to. The *contrainte*, i.e. the riddle

is usually tied to a given sociopoetical context and register but for a short time, and it is neutral to the split of the aristocratic from the popular register. The first half of a larger essay, the paper adopts the over half a century old methodology of the French-centered OuLiPo school, but while its main representatives, such as Queneau, Perec and Roubaud study the Western European *contrainte*, I give at least equal emphasis to its Hungarian relations.

- ✦ István VADAI (Szeged/Budapest)
The Author of the Rogues' Song

The Rogues' Song (*Pajkos ének*) is an important piece of 16th century Hungarian poetry. Known from a manuscript written about 1610, its text is hard to interpret, for the order of the individual verses does not show clear structure. Former studies on the Rogues' Song explain this structure with contamination and its connection to oral poetry. This paper, however, argues that the structure can indeed be revealed and a coherent narrative be detected. It suggests that the author was a *minstrel* who relied on written literature. Moreover, relying on its provenance, it identifies the author as Sebestyén Hegedős.

- ✦ Péter BOGNÁR (Budapest)
The Source of a prognosticon (Kolozsvár, 1592)

The *Cisio* printed in Kolozsvár (Cluj-Napoca, Klausenburg) in the year 1592 contains a *prognosticon* that describes how to predict by the moon. The paper is an attempt to identify the origin of the Hungarian text.

- ✦ Rumen István CSÖRSZ (Budapest)
"Exile on narrow paths": The Poetics of Old Hungarian Exile Songs, I.

The Hungarian word *bujdosás* originally referred to both exile and travel in general; thus, peregrination was understood as "*bujdosás* or travel in foreign lands". This was not without a reason, as public safety, harsh travel conditions and unfamiliar foreign customs made exile and travel similar to each other. The genre of the exile song, which deals with wandering and leaving one's homeland, was already in the Middle Ages connected to the image of hopelessness caused by leaving and saying farewell as well as with the encounter with the unfathomable nature of one's fate. The real model for later Hungarian farewell and exile songs is two poems by Bálint Balassi (cca. 1589).

17-18th century complaint songs became increasingly concerned with the private sphere, turning more and more towards the lyric self. This is the experience that connects political and religious refugees, people in exile for private reasons as well as travelers and peregrines. Therefore, the complaint song and the exile song as genres became very much present in early modern popular poetry. The genre of exile song occurs with an increasing frequency already in the first half of the 17th century ('In the whirlpool of my sorrow', *Exile lament of a dismissed soldier* etc.) In the early 18th century, the emigration waves following the end of the Rákóczi insurgence made exile an everyday experience for both the exiled and those staying behind. Biblical reminiscences and the exodus motif known from the Old Testament became increasingly frequent, at times even at the expense of description of personal life. In this period, the prototypes of the genre were two songs: 'The times of my exile' and 'Holy Father, my guardian'.

The exile song is an important and complex genre in Hungarian migrational literature. These songs discuss central questions of several centuries, from running away from private problems to religious and political persecution to the peregrine student's desire for freedom to the risks taken for one's world-view. They present all this in an empathetic, personal and re-writable way, constantly modifying the model at the same time.

☛ Gábor PETNEHÁZI (Budapest/Kulmbach)
An unknown version of the 'Mic bán' legend

The story of Mic bán's wife, who wants to kill her children, but the father rescues and hides them, has many variants in European folk-tales and literature. In the Hungarian tradition, it is known as the ancestral legend of seven noble families; its earliest textual document is Gábor Bocskai's Latin epitaph from 1573. This short epigram was copied in an eighteenth-century manuscript which contains a poem of 98 verses in Hungarian. Though the author is still not known, the poem is clearly a bridge between the seventeenth-century versions of the story as found in the works of István Szamosközy, Péter Alvinczi and Sámuel Diósze-gi on the one hand, and the ones imbued with nineteenth-century national romanticism from József Katona's *Bánk Bán* to the novels of Kálmán Mikszáth and Mór Jókai.

☛ Gyula PERGER (Tata)

The rhymed chronicle of the “bloody attack” at Vadosfa” in 1751

On 20 August 1751 large groups of pilgrims from the villages of Rábaköz (Western Hungary) arrived at Vadosfa for the consecration of the newly built catholic sanctuary. However, in Vadosfa, a place where Protestants were also legally entitled to hold services, the local people, who frowned at the construction of the sanctuary, forcefully interfered and blocked the consecration. Upon the order of Queen Maria Theresa the organizers and perpetrators of the “bloody attack at Vadosfa” were sued, convicted and punished.

Based on the documents of the lawsuit, a rhymed chronicle was written about the incident; it was printed around 1760 under the title “Vadosfai újság” (“News of Vadosfa”), which was handcopied were down to the 19th century. Unfortunately, the print has been lost and manuscripts only survived in fragments. At the parish of Osli village, a manuscript from 1881 has been found; based on another copy from 1851, I have managed to reconstruct the original chronicle of 218 verses composed by Pál Szekfű, who was also involved in the lawsuit. Since the complete legal material of the events in Vadosfa is extant, the publication of this chronicle may contribute to a better understanding of the connection between the actual events and their rhymed reports.

☛ János NAGY (Budapest)

“If I look at the clergy, they are all against us”

The deputies of the capitulars in the description of the pasquinade

The paper deals with the pasquinades of three important 18th-century Hungarian Diets (Parliament of Hungary) from the years 1728-29, 1751 and 1764-65, especially the role of the clergy in the Lower House. It pays particular attention to the topoi, clichés and symbols that can be found in the poems. The poets of noble origins described these deputies as enemies to the secular estates and promoters of the government’s law proposals. The authors of the poems characterized them as corrupt, Germanized clerks of humble origins given to luxury, who were seduced by the Viennese court. Quoting a few such poems, the paper endeavors to present a new venue for Hungarian aristocratic studies, stating that the increasing number of pasquinades against clergyman indicates the importance of this class in the parliamentary debates in siding with the government.

- ✦ Piroska BALOGH (Budapest)
Contribution to the Anatomy of Some “Communicating Vessels”
 The *Ephemerides Budenses* and Popular Poetry

Ephemerides Budenses was a Hungarian political journal published between 1790 and 1793, in Buda, written in Latin. Surprisingly, the editors of this journal, Mihály Tertina and Pál Spielenberg published not only news, reports, and readers' letters, but also poems. My study examines all of the poems published, mentioned and reviewed in the *Ephemerides*. Some of them are representatives of popular poetry, such as funeral inscriptions, others are poems written by well-known poets like János Krizosztom Hannulik or Miklós Révai. I argue that the editors selected the poems not because of their aesthetic values, but because of their close attachment to the main topics of news and reports. These poems appear in the *Ephemerides* in a special role: they represent the conscience of specific communities (community of Hungarians, a local population, etc.) My paper exhibits the main types of these communities, giving examples, and tries to draw attention to the relationship between popular poetry and the practice of publishing poems in political journals.

- ✦ Mária HOVÁNSZKI (Debrecen)
The Inheritance of Verseghy-Songs' Manuscript
 – or Where has Steffan, the Imperial court composer gone?

In his various studies, and especially in his aesthetic summary, the poet and scholar Verseghy explains his own unique way of artistic creation together with its aesthetic, rhetorical, grammatical and prosodic context. The author's intention and realization are thus traceable; it is his prosody that makes it most clear how innovative and extraordinary his methods were. In order to promote the Hungarian *art song* as well as appropriate ways of singing verse, Verseghy published some of his individual songs in the form of *Klavierlied*, borrowing tunes from the four-volume song album *Sammlung Deutscher Lieder* written by Josef Anton Steffan between 1778 and 1782. With the view of identifying how much these Steffan-Verseghy songs influenced Hungarian literature and how they entered the lower registers of Hungarian popular poetry, I have analyzed more than one hundred and fifty manuscript songbooks (*Notenbüchlein*). Remarkably, I have found very few data, just four early Verseghy pieces with tune from the late 1780s and from the beginning of 1790s (*Thirizis és Kloé, A' Nefelejts, A' Szabadság, Lilla*). Surprisingly enough, none of them had the original Steffan or Raffael melody. It seems that the prosody of the early pieces was not utterly definite, and they did not strictly

follow the rhythmic melody; in addition, their structure was very close to traditional poetry.

Steffan, the court musician in Vienna had a clear, classical style except in the case of simple melodies, which were very much dissimilar from the tunes and motifs of traditional poetry. Therefore, the Verseghy's songs were connected to a more popular structure with a more or less adequate tune. In most cases, the chosen tunes were almost but not entirely perfect. The adaptation of these specific, well-received structures unfortunately obscured the original metric prosody used by the poet. There is no trace found of Verseghy's favorite composer, Joseph Anton Steffan in the lower registers of Hungarian popular poetry. The Viennese court composer's beautiful, metric melodies do not seem to have appeared in popular poetry.

☛ Arnold TÓTH (Miskolc)

Printed Wedding Usher Books and Chapbooks in the 19th century

The paper treats a particular chapter of the history of typography in Hungary, giving an insight into the types of printed wedding usher books, a popular category of 19th century chapbooks, and their role in folklore. The wedding usher verse, a genre typical of rural weddings in Hungary, was born in the late 18th century. Wedding ushers, called *vőfély* [vø:fe:j] in Hungarian, acted as 'masters of ceremonies' at rural weddings, reciting rhymes written for the purpose of directing the wedding proceedings and entertaining participants. Publishers and printing houses were quick to recognize the potential of this genre. Chapbooks are the earliest known sources of wedding scenarios and wedding dinner related verses. The first printed usher book in Hungarian appeared in about 1793. Such cheap booklets published under various titles throughout the 19th century fall into eight different categories. Most of them borrowed content from each other, often resulting in some 18th century verses appearing even in 20th century chapbooks. It is particularly important that the paper offers a 'family tree' depicting how eight types of publications evolved from each another.

Chapbooks can be used to study temporary phenomena of folk poetry, as they represent the transition from oral to written culture, with transitional phenomena also being manifested between manuscript and print. Authors, on the other hand, represent transitions between social classes. Usher chapbooks are one of the earliest signs of the rise of a single popular culture in Hungary.

- ☛ Imola KÜLLŐS (Budapest)
Wooden thunderbolt, dogwood sausage, drying stick
 Euphemistic names for punishments from an early 19th century manuscript

The article presents a Hungarian-language manuscript with mixed content intended for personal use that I found and copied in the Bratislava University Library in 1981. In addition to a few public poetry texts, in the 1830s the possessor/author, József Xavér Királyi recorded 61 sarcastic, humorous euphemistic sayings and expressions referring mainly to judicial punishment or execution. This rare linguistic material is published here for the first time in the *Annexe*, arranged in thematic groups. Unfortunately, Királyi did not mention his sources, but I am convinced that these euphemisms were still in common use in contemporary popular culture and vernacular language, and that Királyi recorded those that were known and used in connection with punishments in his own region (the vicinity of Bratislava, and Upper Hungary). The closest parallel to this collection of “Sayings” is found in the “Magyar példabeszédek és jeles mondások” [‘Hungarian Parables and Sayings’] of András Dugonics (1820, vols. 1-2). This is the source I most frequently mention for variants of the euphemisms presented and analyzed in the paper. In order to illustrate the meaning of euphemisms that are no longer readily understandable, I draw on a few examples from 17th to 19th century court documents, public poetry and literature.

- ☛ Vilmos VOIGT (Budapest)
Georg von Gaal: Sprüchwörterbuch in sechs Sprachen (Wien 1830)

G. von Gaal (1783–1855), chief librarian of Duke Esterházy’s Vienna library, was a prominent Hungarian writer who had a key role in introducing Hungarian literature on an international scale. He published many Hungarian literary works in German, and was the editor of the first book-length publication of Hungarian folk tales (*Märchen der Magyaren*, Wien 1822). After many years of collecting the material, in 1830 he has published a collection of proverbs (*Sprüchwörterbuch...*) in six languages: German, Latin, English, French, Italian and Hungarian. The book contains 1,808 entries, in all cases starting with German variants, and very often with parallels from all the other five languages. Gaal often includes several variants or similar sayings. The entries are arranged in the alphabetical order of German keywords. The material itself, including the Hungarian texts, is not from old scholarly publications, but reflect the colloquial use of proverbs in Gaal’s time in Vienna. Hungarian philologists have occasionally referred to the collection, particularly to the

approximately 800 Hungarian items it contains, but to date it has not subject to systematic study.

The *Manuscript Archive of the Hungarian Academy of Sciences* in Budapest houses a five-volume manuscript of Gaal's proverb collection, containing 4,241 entries, on which the printed book was based. The proverbs with numbers 1 to 2,941 are arranged according to the order of German keywords, then up to number 4,241 there are several additional collections or references. Another manuscript, entitled *Concordanz der deutschen Sprichwörter* lists in an alphabetical order the proverbs in German but has no Hungarian data. The printed edition contains about 804 Hungarian proverbs. The present paper offers at least 500 more Hungarian proverbs from the manuscript volumes.

We do not know the actual history of collecting and printing Gaal's proverbs. There are no references to the proverbs in any of the languages. Nevertheless it is an important and in his time unparalleled international collection of actual proverbs in Europe. For Hungarian paremiographers it is very important to realize the affinity of several Hungarian variants. And Gaal's collection is the first scholarly publication of Hungarian proverbs in a multilingual paremiography, providing a great deal of information about the variability and semantics of proverbs.

✦ Tamás KOBZOS KISS (Budapest)

The Manuscript Songbook of a Fülöpszállás Calvinist Cantor, István Tóth
(Áriák és Dallok Verseikkel, 1832–1843)

The paper analyzes a hitherto unpublished and largely neglected manuscript copy of songs collected and edited between 1832 and 1843 by István Tóth of Fülöpszállás (1778?–1846). Aside from a survey of the 183-page long collection of 307 songs, many of which are carefully written and contain musical accompaniment, I present new biographical data pertaining to István Tóth that I have uncovered from the various locales where he was stationed during his career as a cantor. The songs contained in the manuscript are largely copies and not original works, and they include folk songs, poems of popular poets of the period set to music, popular airs, e.g. compositions by Haydn and Mozart. As the songs were put down for practical and not merely for preservational purposes, they offer a fascinating picture of the musical interests and popular song repertoire of Hungarian provincial literati in the first half of the 19th century.

• Lujza TARI (Budapest)

Text-contraction and Text Edition in János Erdélyi's Népdalok és mondák
(‘Folk Songs and Legends’)

The paper analyzes the texts published in the *Népdalok és Mondák* (‘Folk Songs and Legends’) János Erdélyi (1814-1868) against the background of folk music and folk poetry collection in Hungary in the first half of the 19th century. Describing the period, it provides the larger European context, examines the differences between the editing methodology of textual and instrumental melody collections, and provides data about how Erdélyi’s collection was publicized and propagated in the contemporary press. The author investigates how Erdélyi’s methodology during the process of editing the “folk song collections” (in fact, mostly popular poetry collections) sent with or without musical notation to the Academy from various regions of Hungary changed from text compiling to the establishment of textual categories. Relying on contemporary folk song collections accompanied by musical notation, she shows that individual texts could and were accompanied by different melodies, comparing them to the poems found in Erdélyi’s collection. In addition, she touches on what part of the collection has been preserved in oral tradition.