

Erdélyi Múzeum 2017/2

Anna Szakál

19th Century's Hungarian Folk-Poetry Collections and theirs Canonisation

Keywords: 19th Century, Folk-poetry collection, canonisation

In her study Anna Szakál reviews the 19th century's folk-poetry collections (which also included fairy tales). First of all she seeks to answer the questions, whether these collections were subject to research? Were they properly examined? Or are they comparable? In the second part of the study the author demonstrates how the canon formed in the second half of the 19th century and grew stiff later on. She also explains how the canonization influenced the examination of these historical folklor texts.

György Takács

„Not a proper Bird, but a Pinioned Angel...” Angels, Birds and the Dawn in the Archaic Folk Prayers

Keywords: archaic folk prayers, bird (as a figure of an angel), Old Testament, Book of Malachi, angelic bodies

The Hungarian archaic folk prayers are traditionally said mostly at dawn or at dusk, facing eastward. Beyond 'pagan' sun worshipping, turning to the east was also typical in early Christian prayer saying and baptism rites. Dawn is the symbolic time of creation. In certain archaic prayers there is 'a celestial bird' flying over the raddle sky. In other prayers that bird is identified with an angel ('Not a proper Bird, but a pinioned Angel'). That metaphor, perhaps coming from the Book of Malachi (Malachi 4:2), might have been written in the 15th–18th centuries, probably by a scrivener. That is suggested by the typically scholastic antithesis involved in the text, and the fact that the prayer part was written in a meter, which was used from the 15th-16th centuries. The bird-angel metaphor can also be related to the dispute concerning the angelic bodies, running between the 2nd–17th centuries. That dispute became even stronger between the 12th–13th centuries, when the genre of archaic folk prayers took shape in Europe as well as in Hungary.

Eszter Molnár

Letters of István Móricz to Zsigmond Móricz – Biographical Narratives

Keywords: correspondence of Zsigmond Móricz, Petőfi Literary Museum, critical edition of letters, biographical narratives

In February 2016 a three-year project on the research of the correspondence of Zsigmond Móricz was launched in the Petőfi Literary Museum. The present project aims at processing the first half of the material, dating until 1923, which includes approximately three thousand letters. The goal is to prepare a digital edition of these letters. DigiPhil, which is responsible for the digital technology part of the work prepares online critical editions and richly annotated digital transcriptions of the manuscripts to the general reader and to scholars. The letters of István Móricz who was the elder brother of the outstanding writer put in biographical context shows the family life and the portrayal of the members of the family. Diligence, hard work and efforts for belonging to the bourgeoisie class are the most typical features which characterize them all. My study also points out the role of narratives in their lives and their admiration for arts.

Mária Szikszai

The Melancholy of the Cultural Heritage

Keywords: patrimonialisation, heritage regimes in local communities, Hungarian cultural values, tourism, UNESCO World Heritage list

This study reflects on value management in local communities, on what is the role of the local community in the patrimonialisation process and also on some of the challenges behind the concept of patrimonialisation in ethnographic literature. Some years ago studies predicted that research on ethnography will be strongly affected by patrimonialisation, and scholars will be forced to rethink the fundamentals of their scientific thinking. Since then a regional databases on Hungarian cultural values has been created and local communities in Transylvania presented a proposal to the UNESCO World Heritage list. Despite this, the impact in public life, in economy or tourism is below expected. But if a breakthrough will happen, I believe that it will not necessary change the core of the theoretical framework. Some of the ethnographers will take part in the patrimonialisation process as project managers, and researchers already have the necessary methodology and instruments for the much needed studies.

Árpád Furu

Changes in the Micro-Zonal Characteristics on the Rural Architecture of the Niraj Valley between the 18th–20th Century

Keywords: rural architecture, Niraj Valley, dwelling house, baking oven, tiled fire place, timber structure, straw roofs, decoration, portico, gable walls, reversed courtyards, barns, granaries, carved gates.

The rural architecture of the Niraj Valley region, Mureş county had witnessed a considerable change between the 18–20 century. First the architecture has been similar to the whole central Transylvanian region. In the nucleated villages plots were reversed. These houses were built with

timber frame structures, roofs were covered by straw. One entered the middle room that had a baking oven, the main room was heated by a tiled open fire place. At the beginning of the 20th century a series of local architectural features were developed partly due to influences of nobiliary and urban architecture. The effect of the rural architecture of neighboring regions (Chair of Odorhei and the Small Târnava valley) can be as well identified. The houses became larger and more complex, richly decorated porticos and gable walls being added to them. New ancillary building types as well as carved gates also emerged.

Vilmos Voigt

Unawaited (?) World Championship – Russian Metal Icon Collection of Professor Gy. Ruzsa (Budapest)

Keywords: György Ruzsa, expert of Russian and Orthodox art, metal icon collection, Budapest

György Ruzsa (born 1947) is an expert of Russian and Orthodox art. He studied Russian art and culture in Budapest, later in Moscow. For a long time he was curator at Museum of Applied Arts in Budapest, later Professor of art history at Eötvös Loránd University (Budapest). His publications and exhibitions concentrate on Russian icons, with special emphasis on the so called „Metal Icons”. He was the curator-in-chief of the 2005 Budapest exhibition of metal icons from the Andrey Rublew Museum in Moscow jointly with the Museum of Applied Arts in Budapest; with 467 icons, being thus one of the world’s largest such thematic exhibition. Ruzsa published several books on the topic, and he opened a special museum of metal icons in Budapest (2013) with 370 items from his private collection. Recently he published a German book: *Die Sammlung Georg Ruzsa – Russische Metallikonen* (Gödöllő, 2016, 568 pages, with more than 1000 colour illustrations). This is the world’s largest private collection of Russian metal icons - and a summary of Ruzsa’s life work. My essay deals with the Ruzsa collection as well as with the problems of describing and cataloguing such a gigantic collection. It presents also a short overview of Russian metal icons