

Farkas Gábor Kiss and András Németh

Hungary

Greek studies were brought to Hungary around the middle of the 15th century. Janus Pannonius (1434–1472) had already studied Greek under the guidance of Guarino Veronese in the 1440s in Ferrara (→ **Italy**), where translating Greek poems into Latin, and Latin poems into Greek was part of the curriculum (as witnessed by Battista Guarini's *De ordine docendi et studendi*). Janus celebrated Guarino as the guiding light of Greek studies in the West ('who gave back the land of Inachus to Latium', *Latio reddidit Inachiam*) and stressed the importance of studying Greek above all in his panegyric on his master (*Panegyricus in Guarinum*, ll. 725–732), because Greek is the language of intellectual life and poetry, blessed by the Muse (*Graiiis ingenium, Graiis dedit ore rotundo / Musa loqui*, ll. 108–109). Still, none of Janus' Greek school exercises is known today. In Guarino's school in Ferrara, he became an excellent interpreter of Greek texts, and he also paraphrased many of the epigrams of the *Anthologia Graeca* in Latin verses. But it was then in Hungary that he translated a part of the sixth book of the *Iliad* into Latin verses and some works of Plutarch into Latin prose, in order to refresh his knowledge of Greek. No Greek poem by Pannonius is extant, nor by any other of the 15th century Hungarians who are known to have studied Greek in Italy (e.g., Péter Garázda in the 1460s, or Paulus Bánffy, who studied under Zaccaria Calliergi in Padua in 1502, or Johannes Vyrthesi/Vértesi, a pupil of Markos Mousouros in 1514) (→ **Italy, Greece**).

The Hellenizing Muse made its first appearance in Hungary in the 16th century under Erasmian influence (→ **Low Countries**). Jacobus Piso, the most significant Latin poet in Hungary in the first decades of the 16th century, praised his Dutch friend for his Greek knowledge in 1509 (*Graecae et Latinae literae, quibus ad invidiam usque excellis*).¹ And it was **Nicolaus Olahus/Oláh** (1493–1568), an admirer and later also friend of Erasmus, who composed the first two poems in Greek, while serving as a secretary of Mary of Hungary in the Netherlands in the 1530s. His two Greek funerary poems (one on Erasmus, the other on Klára Újlaki, an aristocratic noble lady, and mother of Oláh's friend, Ferenc Újlaki) reflect the occasional character of most Greek poems of this time. Oláh's secretary **Nicolaus Istvánffy** (1539–1615) continued this Erasmian tradition with a Greek translation inserted in his juvenile collection of poems. **Johannes Sambucus** (1531–1584),

¹ Erasmus Roterodamus (1906), *Opus epistolarum*, I, ed. P.S. Allen, Oxford, 452–454.

an internationally well-known humanist, composed some 15 – mostly dedicatory – Greek poems throughout his life from a 1550 edition of Homer (for which he acted as a junior editor) to collections of emblem poems (*Emblemata* 1564 & 1566), which show a novel application of Greek poetry to the Renaissance emblematic genre. He started to study Greek in Vienna under Georg Rithaymer (whom he duly celebrated in a poem), and composed some Greek poems during his stay in Paris in 1551, where he became a student of Jean Dorat, and befriended the Hellenizing French circles (→ **France**).

Lutheranism and its educational agenda made the most significant impact on Hellenism in Hungary in the later 16th century (→ **Germany**). Valentin Wagner (c. 1515–1557), a German Protestant preacher in the Transylvanian city of Braşov, printed the first original Greek poem in the country at the end of his own Lutheran catechism, written in Greek in 1550 so that the students could practise Greek language and Lutheran doctrine at the same time. Philipp Melanchthon knew about Wagner's efforts already in 1545, and mentioned in a letter that his main aim was to spread Lutheranism among the neighbouring Greek-speaking communities of the Balkans (→ **Balkans**).² Wagner studied in Wittenberg, and the Saxon university town became the centre of all the Greek publishing activities of Hungarian Protestant scholars from the 1560s to the 1580s. Sophocles' *Electra* was translated into Hungarian by Péter Bornemissza under the influence of Melanchthon (Vienna, 1555), and Greek poems appeared in a collection of *propemptica* when Basilius Hellopoeus Szikszai left Wittenberg's Hungarian community of students in 1562 (authors included Basilius himself, his brother Valentinus, and Demetrius Fabricius Szikszai).³

Epithalamia, *propemptica*, dedicatory verses, and funerary poems remained the main genres of Greek poetry in later years. In 1567, **János Beregszászi** (Johannes Beregzazius) praised his teacher, Péter Károlyi, in a longer poem on the occasion of his wedding in Debrecen, just like Johannes Bonifacius (János Debreceni Joó) did in the same year. In 1571, the departure of Johannes Jantschius from Wittenberg was commemorated by Georg Henisch of Bardejov (who later became a well-known philologist in Augsburg), and his book was celebrated by Matthias Thoraconymus (Kabát) in Doric verses. In the same year, Mihály Varsányi, another student of Péter Károlyi, honoured his master's confutation of anti-Trinitarian doctrines with two Greek poems. The death of Basilius Fabricius was mourned

² 'ut puram Evangelii doctrinam in vicinas gentes, quae Graeca lingua utuntur, propagare possint.' *Corpus Reformatorum*, vol. 5, Halis Saxonum 1838, 771.

³ *Propemptica in discessum eruditione, virtute ac pietate ornatissimi viri D. Basilii Zykzaij Pannonii scripta a fratre et amicis*, Wittenberg, Schwenck, 1562. (VD16 ZV 21990)

by Vincentius L. Tonensis (Vince Tolnai?) in 1577; Péter Laskai Csókás (Petrus Lascovius de Barovia) dedicated his explanation of the Decalogue to the city of Debrecen with Greek poems in 1578 and encouraged the youth to study Greek in his *Speculum exilii*, published in Braşov (1581).

It seems that this Hellenizing trend was a direct influence of the Wittenberg Reform. As soon as ethnic Hungarian Protestants turned towards Calvinism in the late 1560s, and started to favour the University of Heidelberg instead of Wittenberg, their interest in composing Greek poetry seems to have faltered. When anti-Trinitarianism, the most revolutionary direction of Protestantism in Hungary, triumphed among Transylvanian Hungarians in the 1580s, their interest in Hellenic studies remained strong, especially under the influence of the radical thinker Jacobus Palaeologus (Giacomo da Chio).⁴ Johann Sommer wrote a Greek funerary speech, György Enyedi translated the *Aethiopica* of Heliodorus into Latin (in manuscript), and he regularly cited the New Testament, Plato, or Homer in the Greek original in his Hungarian sermons held in the city of Cluj (Kolozsvár).⁵ Nevertheless, it seems that no poetry was produced that could be connected to these branches of Protestantism in Hungary.

The Hellenizing Muse remained present in those parts of the country where the Lutheran Reform and the influence of Wittenberg were still strong, namely in the cities of Northern Hungary, where many Germans and Slovaks lived. Bartholomaeus Chryseus celebrated the wedding of Elias Schall in his native town of Banská Štiavnica (Schemnitz) in 1575, and Michael Marthius of Banská Bystrica (Neusohl) wrote a *propempticon* to his friend in 1589. This tendency continued well into the 17th century: Jeremias Spiegel composed a Greek paraphrase of Psalm 133 in Bardejov (1616) and *epithalamia*, propemptic poems, or epitaphs often appear in occasional publications in German towns (e.g., that of **Matthias Lochmann** in Levoča in 1658; the verses dedicated to Christian Seelman in Sopron in 1661, or the praise of the deceased Johann Lang by Georg Krieschke, the head of the local gymnasium in Levoča in 1647). In the 17th century, the teaching of Greek remained strong in the Lutheran schools of the mostly German-speaking towns of Bardejov, Kežmarok, Levoča, or Prešov in Upper Hungary (now Slovakia), as witnessed in the school play titled ‘Dramatic School of Prešov’ (*Lyceum*

⁴ Most recently, see Rothkegel, Martin (2012) “Werdegang des Antitrinitariers Jacobus Palaeologus bis 1561. 1: Frate Jacobo da Scio und seine Anhänger in der Levante”, in: *Acta Comeniana* 26, 7–69 and Rothkegel, Martin (2014), “Paleologo, Giacomo”, in: *Dizionario Biografico degli Italiani* 80, 423–427.

⁵ Poelchau, Lore (1997), “Johannes Sommer (1542–1574)”, in: *Humanistica Lovaniensia* 44, 182–239; Balázs, Mihály/Keserű, Gizella (eds.) (2000), *György Enyedi and the Central European Unitarianism in the 16–17th Centuries*, Budapest.

Eperiense Dramaticum), in which the Greek language appears as an actor (1661). It seems significant that Hungarian Lutherans still turned to Greek, such as György Dömötöri, who celebrated the famous military hero Nicholas Zrínyi in a Greek poem in 1665; two years earlier, the death of the Lutheran nobleman István Vitnyédy (Wyttnyedy) had been commemorated by Greek poems in Tübingen. Even the author of the Greek poem celebrating the strongly anti-Protestant Emperor Leopold I, Joseph Guttovieni, was the director of a Lutheran school in Bratislava.

In the lack of thorough bibliographic studies, we know relatively little about Hellenic poetry in 18th-century Hungary. It seems that Greek epideictic poetry still remained fashionable among Protestant students (e.g., Andreas Parvi in Wittenberg in 1716, or Georgius Huszti in Franeker in 1735). Only a few mentions survive about the excellent Greek poetry of Samuel Szilágyi (1719–1785), a professor at the Calvinist academy of Debrecen.

Polyzoes Kondos (1760–1821) and **László Ungvárnémethi Tóth** (1788–1820) are already the representatives of a new age of Hellenism. The ancient and modern Greek poems of Polyzoes Kondos are part of the literature produced by the Greek diaspora of the Ottoman Empire,⁶ of which Buda and Pest became significant centres around 1800. Fénelon's *Télemaque* was published in modern Greek translation there in 1801 by Dimitrios Govdelas,⁷ and in the same year Konstantinos Koutzikos translated the life of Napoleon Bonaparte and the French *Amours de Carité et de Polydore* of Abbé Barthélémy (who in turn had claimed that his love novel was a translation from the Greek).⁸ On the other hand, László Ungvárnémethi Tóth was a unique representative of sentimental bucolic poetry: while the emotions described by him are characteristic of the pre-Romantic (primarily German) bucolic poetry of the late 18th century, his tone and his elected

⁶ See Sfoini, Alexandra (2015), “Transfert des idées par la voie de la traduction pendant l'ère révolutionnaire grecque (1797–1832)”, in: *The Historical Review/La Revue Historique* 12, 47–74.

⁷ See Stessi, Athina (2018), “Fénelon dans la culture néo-hellénique (XVIIIe-XIXe siècles)”, in: *Dix-septième siècle* 278, 285–308.

⁸ For other examples, see Horváth, András (1935), *Magyar-görög bibliográfia*, Budapest, 16–18. See in particular: Régi Magyar Könyvtár (RMK) III 591 (Johannes Bonifacius), RMK III 5340 (Johannes Jantschius), RMK III 612 (Mihály Varsányi), RMK III 7407 (Bartholomaeus Chriseus), RMK III 665 (Vincentius L. Tonensis), RMK III 674, Régi Magyarországi Nyomtatványok (RMNy) 483 (Péter Laskai Csókás), RMK III 716 (Tamás Fabricius Tolnai), RMK III 796 (Michael Marthius), RMK II 364 (Jeremias Spiegel), RMNy 2176 (Georg Krieschke), RMNy 2181 (Daniel Fabri), RMNy 2529 (Tobias Stephani), RMNy 2986 (to Christian Seelman), RMNy 3136 (for István Vitnyédy), RMNy 3259 (György Dömötöri), RMK III-18 33 (Andreas Parvi), RMK III-18 157 (Georgius Huszti).

exquisite ancient Greek language harks back to Neoclassicism. The tradition of writing poetry in Greek is preserved up to this day by the classical scholar **Bence Fehér** (1968–), who both writes original poems and translates Hungarian poetry into ancient Greek.

[FGK]

General Bibliography

RMK = *Régi Magyar Könyvtár* I–IV (Budapest, 1879–1898).

RMNy = *Régi Magyar Nyomtatványok* I–IV (Budapest, 1971–2012).

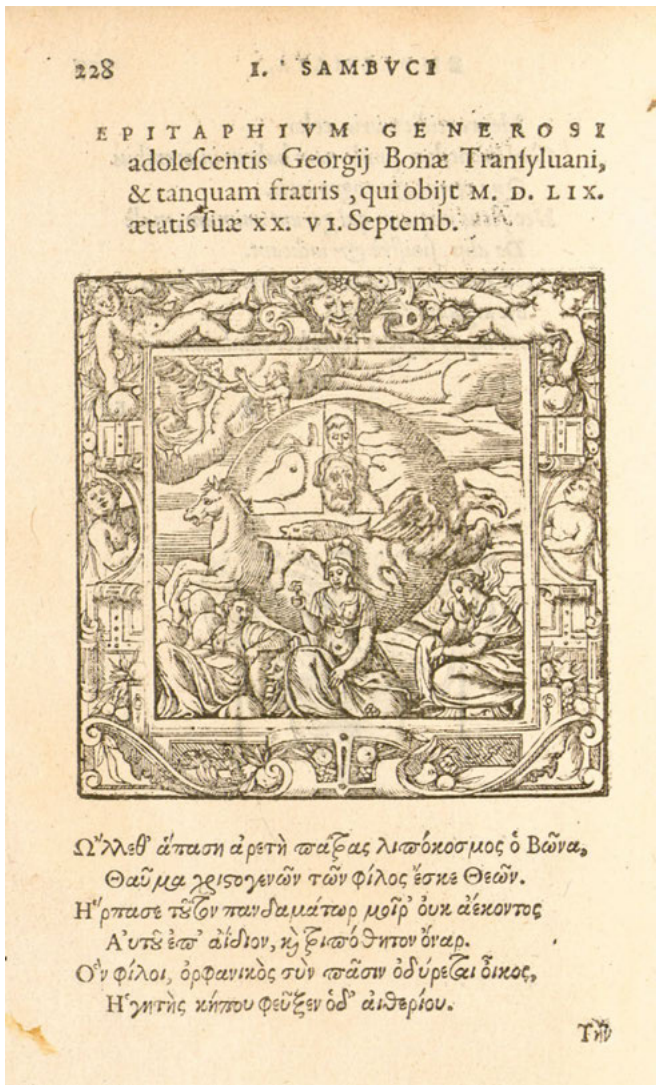


Fig. 9: *Emblemata cum aliquot nummis antiqui operis, Ioannis Sambuci Tirnaviensis Pannonii, Antverpiae: ex officina Christophori Plantini, 1564, 228: Greek epigram by Sambucus (see below, p. 458–460).*

Nicolaus Olahus (Miklós Oláh, 1493–1548)

Epitaphium Erasmi [1537]

Σήματι τῷ κεῖται τὸ νεκρὸν φρονέοντος Ἐράσμου,
 Αὐτὰρ ἔχει ψυχὴν οὐρανὸς ἀστερόεις.
 Κλαίουσιν πάντες τούτου μόρον οἱ ἐνὶ κόσμῳ,
 Ἄλλ', ἄγε, χαίρουσιν πνεύματ' ἐπουράνια.

Textus: *D. Erasmi Roterodami Epitaphia per clarissimos aliquot viros conscripta*, Lovanii, R. Rescius 1537, c. 5v; hinc Olahus, Nicolaus (1934), *Carmina*, ed. István Főgel/László Juhász, Lipsiae, 37 (no. 71).

Crit.: 1 τὸ ut vid. add. Craneveldius (vide ed. Főgel-Juhász, 48) | Ἐρασμοῦ Főgel-Juhász || 4 πνεύματα οὐράνια ut vid. Olahus, corr. Craneveldius (vide ed. Főgel-Juhász, 48)

Sim.: 2 οὐρανὸς ἀστερόεις] cf. Hom. *Il.* 4.44 al.

Epitaph of Erasmus

The corpse of the wise Erasmus lies in this grave,
 but the starry sky possesses his soul.
 Everyone in this world laments his fate,
 but, lo, the heavenly spirits rejoice.

Metre: Elegiac couplets (note the hiatus in l. 3).

Notes: This epigram testifies to Olahus' acquaintance with Erasmus of Rotterdam (→ **Low Countries**), as well as his admiration for his work.

Biography: Born in Nagyszében (present-day Sibiu), Nicolaus Olahus started an early ecclesiastical career; in 1526 he became a secretary and counsellor of King Louis II and Queen Mary of Hungary. In 1531 he went to the Low Countries with Queen Mary of Hungary, who had become governor of the land in Brussels: there he kept in close contact with local humanists. In 1542, he returned to Hungary, and finally became the archbishop of Esztergom in 1553. He founded a college in Trnava (1558) and invited the Jesuits to Hungary (1561).

Bibliography: Szilágyi, Emőke R. (2015), “Nicolaus Olahus”, in: David Thomas et al. (eds.), *Christian-Muslim Relations. A Bibliographical History, VII, Central and Eastern Europe, Asia, Africa and South America (1500–1600)*, Leiden, 201–206.

[FGK]

Johannes Sambucus (János Zsámboky, 1531–1584)

I. *Epitaphium generosi adolescentis Georgii Bonae Transylvani et tamquam fratris, qui obiit MDLIX, aetatis suae XX, VI. Septemb.* [1559]

Ἵλλεθ' ἄπασ' ἀρετῇ πάτρας, λιπόκοσμος ὁ Βῶνα·
 θαῦμα χριστογενῶν τῶν φίλος ἔσκε θεῶν.
 Ἦρπασε τοῦτον πανδαμάτωρ μοῖρ' οὐκ ἀέκοντος
 Αὐτοῦ ἐπ' αἶδιον καὶ τριπόθητον ὄναρ.
 5 Ὅν, φίλοι, ὄρφανικός σὺν πᾶσιν ὀδύρεται οἶκος,
 Ἦγητῆς κήπου φεῦξεν ὄδ' αἰθερίου.
 Τὴν σοφίαν μεγάλου, πραπίδας, καὶ τὰς μελεδῶνας
 Ἦμῖν λυσιπόνῳ θυμὸς ἐν ἡσυχίᾳ.
 Εὐσεβέων ἦν παῖς ἀγαθός, τῷ κρείσσον' ὀπηδεῖ,
 10 Ἀενάῳ σύνεδρος νέκταρι κάμβροσιᾳ.
 Νείοθι τῆς πέτρης τὸν ἀδωροδόκητον ἀκεστὴν
 Προσδέκεται κριτὴν, τοῦ πλέον' ὄσσ' ἄν ἔφυ.

Textus: *Emblemata cum aliquot nummis antiqui operis*, Ioannis Sambuci Tirnaviensis Pannonii, Antverpiae: Chr. Plantin, 1564¹, 228; 1566², 197; 1569³, 211.

Crit.: 1 ἄπασ' 1566, 1569: ἄπαση 1564 || 6 ὄδ' edd., correxi | αἰθερίου: ἀθερίου 1566, 1569 || 9 ὀπηδεῖ edd., correxi (an ὀπήδει?) || 10 Ἀενάῳ 1566, 1569 | κάμβροσιᾳ 1564 || 12 ὄσσ': ὄσσ' 1564, 1566, 1569 | ἄν ἔφυ: ἀνέφυ 1566, 1569.

Sim.: 1 λιπόκοσμος] ἡραχ leg. || 2 χριστογενῶν] ἡραχ leg. || 3 πανδαμάτωρ μοῖρ'] cf. Arist. epigr. 43.2 Rose in Peplō (*App. Anth. Gr., epigr. sepulchr.* 97.2) || 8 θυμὸς ἐν ἡσυχίᾳ] cf. *Anth. Pal.* 7.408.4

Epitaph of the noble young man Georgius Bona from Transylvania, almost a brother, who died at 20 on 6. Sept. 1559

All the virtue of the fatherland has gone, as Bona left the universe: he was a miracle for the Christians, and dear to the Gods. All-conquering fate has ravished him, though not against his own will, into an unseen, and thrice-longed for dream. His orphaned house mourns him,

my friends, with all men; [5] this leader of the heavenly garden has fled. Now finally the heart of this man, who was great in his wisdom, spirit, and sufferings, rests in peace, which releases us from our toils. He was a good child of pious parents, he followed the Almighty, [10] and sits now among ever-flowing nectar and ambrosia. Under the stone, he awaits the incorruptible judge, the healer, from whom all greater things were born.

Metre: Elegiac couplets.

Notes: Nicolaus Olahus (see above) entrusted the education of his nephew Georgius (György) Bona (1539–1559) to the young humanist Johannes Sambucus, who became his tutor on his study trip to Padua in 1553. Bona started to study Greek in 1555, and he composed several dedicatory poems to the publications of his master. After returning to Vienna in 1557, he fell sick and died in his uncle's castle in 1559. His death was commemorated by Sambucus in this emblem.

II. *De obitu Oporini* [1568]

Αἶ, θάνε χαλκογράφων βασιλεύς, μέγα θαῦμα πόνοισι,
 Θησαυρούς τε λιπών, τοῦ κλέος οὐράνιον.
 Πῶς τιν' Ὀπωρινοῦ θυμὸς πραπίδες τε λάθοιεν,
 Δώρων οὐ τυπικῶν πάντες ἅπαντα γέμει;

Textus: Andreas Iociscus, *Oratio De Ortu, Vita Et Obitu Ioannis Oporini Basiliensis, Typographicorum Germaniae Principis, recitata in Argentinensi Academia ab Ioanne Henrico Hainzelio Augustano, Argentorati:* Th. Rihelius 1569, c. F7v.

Crit.: 1 θανε ed., correxi || 4 πάντες dubium

Sim.: 2 τοῦ κλέος οὐράνιον] cf. *Anth. Pal.* 9.485.7

On Oporinus' death

Oh, the king of the typographers has died, a great miracle for his labours:
 he left behind treasures, his fame is heavenly.
 How could Oporinus' mind and spirit escape anyone's attention,
 as everybody and everything is full of his printed gifts?

Metre: Elegiac couplets.

Notes: Johannes Oporinus (1507–1568), the Basel printer and dissident thinker, was a close collaborator of Johannes Sambucus, with whom he published the historical work of Antonio Bonfini in 1568, and to whom he also promised the *editio princeps* of Nonnus’ *Dionysiaca*. Sambucus arranged imperial privileges in Vienna for the publications of his friend, but these plans were hampered by Oporinus’ death, and Nonnus’ poem was then published by Plantin in Antwerp (1569).

Biography: Johannes Sambucus (János Zsámboky, 1531–1584), born to a wealthy family in Trnava, studied Greek in Vienna under Georg Rithaymer, and later moved on to the universities of Ingolstadt, Tübingen, Strasbourg, Paris, and Padua. After returning to Vienna, he became the imperial historian of Emperor Maximilian II, and gathered an exceptional manuscript collection, from which he published several Greek and Latin texts throughout his life. Although some of his plans were thwarted (e.g., the publication of Dioscorides’ *Materia medica*), he prepared 32 critical editions in his life, many of which were *principes*. Besides these, he published a popular book of emblems, which was translated into Dutch, English, and French in the 16th century. His library was bought by the Emperor, and incorporated into the earliest stock of the Imperial Library in Vienna.

Bibliography: Almási, Gábor (2009), *The Uses of Humanism. Andreas Dudith (1533–1589), Johannes Sambucus (1531–1584), and the East Central European Republic of Letters*, Leiden; Almási, Gábor Kiss, Farkas Gábor (eds.) (2014), *Humanistes du bassin des Carpates II. Johannes Sambucus*, Turnhout.

[FGK]

Nicolaus Istvanffius (Miklós Istvánffy, 1538–1615)

Iacobi Sannazari, Graece (Patavii, 1555)

Μέμψατο τυτθὸν Ἐρωτὰ ποτ’ Ἄρτεμις ἀστεροπητῆ,
Ὡς κείνος μεμαῶς ἐστὶν ἐς ὄπλα λίαν.

Τόφρα πατήρ κληθέντι βαρὺν ἐπέδειξε κεραυνόν
Χ’, “Οὗτος οἰστόν”, ἔφη, “παῖ, σὸν ἀποσκεδάσει.”

- 5 Τῷ καὶ μείλιχος εἶπεν Ἐρως πτερὰ γοργὰ συνάρας
“Θές σ’ ἄπο τὴν βροντὴν καὶ πάλι κύκνος ἔσῃ.”

Textus: Budapest, Bibl. Academiae Scientiarum Hungaricae, ms. M.Irod.Irók. 4-r.241/II, f. 39r (manu ipsius auctoris), unde ed. Iosephus Holub/Ladislaus Juhász, in: Nicolaus Istvanffy, *Carmina*, Lipsiae, 1835, 43 (no. 57).

Sim.: 1 cf. Nonn. *Dion.* 15.395 (μέμψατο δ' αὐτὸν Ἔρωτα) | ἀστεροπητῆ] e.g. *Il.* 7.442 al. || 6 καὶ πάλι κύκνος ἔσῃ] cf. *Anth. Pal.* 9.108 (Ὁ Ζεὺς πρὸς τὸν Ἔρωτα· Βέλη τὰ σὰ πάντ' ἀφελούμαι / χὼ πτανὸς· Βρόντα, καὶ πάλι κύκνος ἔσῃ)

By Jacopo Sannazaro, in Greek (Padua, 1555)

Once Artemis denounced little Eros to the lightning-maker [Zeus],
saying that he was too keen on weapons.
Then the father summoned him and showed him his heavy thunderbolt,
and said: 'Child, this will destroy your arrow.'
[5] And Eros replied to him sweetly, gathering his frightening wings:
'Put down the thunder, and you will be a swan again.'

Metre: Elegiac couplets; with a lengthening of the final syllable of βαρὺν in l. 3; l. 1 may be considered a *versus bipartitus*, but the author certainly intended a κατὰ τρίτον τροχαῖον caesura.

Notes: This poem survived in the manuscript collection of Istvánffy's poems, which were mostly composed in his youth. The Greek translation of Sannazaro's Latin epigram (*Epigr.* 2.22: *De Veneris nato quæsta est*),⁹ which was in turn inspired by an epigram of the *Greek Anthology* (*Anth. Pal.* 9.108), demonstrates the humanist practice of translating texts from Latin into Greek and vice versa.

Biography: Miklós Istvánffy (1538–1615) was the son of Pál Istvánffy, an important courtier in the court of King John Szapolyai. Between 1553–1557, he spent five years in Padua accompanying the nephew of Nicolaus Olahus, archbishop of Esztergom (see above), on his study trip to Italy. Returning to Hungary, he became the secretary of the archbishop, and a member of the royal chancery of Emperor Maximilian II, a royal councillor, and finally vice-palatine of Hungary in 1581, holding various political and diplomatic charges until his death in 1615. During his lifetime, he wrote a monumental history of 16th-century Hungary in 34 books, which was published posthumously in 1622.

⁹ *De Veneris nato quæsta est Dictynna Tonanti, / Quod nimis ille puer promptus ad arma foret. / Tunc pater accito ostendens grave fulmen Amori, / 'Hoc tibi, saeve puer, spicula franget', ait. / Cui lascivus Amor motis haec reddidit alis: / Quid, si iterum posito fulmine cygnus eris? (see Sannazaro, Jacopo (2009), *Latin Poetry*, transl. Michael C.J. Putnam, Cambridge Mass., 318).*

Bibliography: Ács, Pál/Tóth, Gergely (eds.) (2018), “A magyar történet folytatója”, Budapest; Berlász, Jenő (1961), “Istvánffy Miklós könyvtáráról”, in: *Az Országos Széchényi Könyvtár Évkönyve 1959*, Budapest, 202–240.

[FGK]

Valentinus Hellopoeus Zykzai (Bálint Hellopoeus Szikszai)

Ad eundem D. Basilium Zykzai virum pietate et eruditione praestantem Carmen aliud προπεμπτικόν, scriptum a Valentino Hellopoeo Zykzai, εἰς μνημόσυνον sui erga illum studii et amoris [1562]

(excerptum, vv. 1–10, 26–47)

- Πάντ' ἀπέδωκε κακοῖς ζωῇ ἄνδρεςσιν ἀμείνω
 Πράγματα, τῶν δὲ τύχη ἐν τῷ βίῳ ἔπλετο μείζων
 ἢ ἀγαθῶν· χρῆ πασχέμεναι κακὰ πολλὰ δικαίους.
 Σκῆπτρα ἔχουσι κακοί, πλοῦτους, ἀγλαὰς βασιλείας,
 5 Ἀκροπόλεις μεγάλας, δύναμιν, σύμμεικτον ἀρούρης
 Καρπὸν, αἰεὶ δ' οἴνοιον πίθους ἅμα ἠδυπότοιο.
 Ἄλλ' οὐκ ἀθανάτην σοφίην ἴσασι ἐλέσθαι·
 Ἦδε μόνη σφᾶς τῆλε ἀλεύεται, οὐδέ τ' ὀφέλλει,
 Καὶ μᾶλλον κραδίαις ἐσθλῶν βούλοιο ἐπέσθαι,
 10 Τοῖσι καὶ αὐτομάτη πέφυκε δεῖξασθαι ἑαυτήν.
 [...]
- 26 Καί σοι, ὦ ἡμετέρῳ ἄνερ κεχαρισμένη θυμῷ,
 Ταῦτα μέμηλε αἰεὶ νύκτας τε καὶ ἡμέρας πάντα
 Τοῦνομα ὥστε θεοῦ κλείειν τοῦ αἰὲν ἐόντος,
 Καὶ θ' ἅμα τῶν λαῶν πιστῶν μέγ' ὄνειαρ ἔσεσθαι,
 30 Εἵνεκα τοῦ σοφίης πολλῶν μάλ' ἐέλδρα ὄλβων,
 Κτήματα τοῦ κόσμου ἄλλοις καλὰ μὴ καλὰ λείπων,
 Ἄλλ' ὅτε Παννονικὴν θούρῳ πέρθοιεν Ἄρηϊ
 Αἰμάδομοι γαῖαν Τοῦρκιο θεοχριστόμαχοί τε,
 Ἐξέφυγον Μοῦσαι πάντες τάχα ἀρτίεπειαι,
 35 Λεῖψασαι ὕδωρ Ἰστρου ἄλαδε προρέοντος,
 Ταῖς ἀπὸ μὲν πατρίδος θυμός σ' ἐσπέσθαι ἀνώγει,
 Ῥηϊδίως πάσας ἀλέγοντα ὄδοιο μερίμνας.
 Πολλὰ γὰρ ἀνθρώποισιν ὀδοιπορὴ κακὰ τίκτει,
 Τὰ κραδίη ἐλθῶν σου ἀγήνορι ἴφι φέρεσκες,
 40 Εἰσόκε Λευκορίδος κατὰ σφᾶς κλυτὸν ἄστυ γε τέτμης.

- Ἐνθάδε καὶ μετέπειτ', ἠθεῖε, μένων, Βασίλειε
 Ἦκουσας θεῖης μεγάλιοι Μελάγχθοι ἀυδῆς,
 Τοῦ ῥα διδάσκοντος κειμήλι' ἐπὶ φρεσὶ θῆκας.
 Ἄλλ' ὅτε μοῖρα κακὴ ὀσιωτάτου ἀνδρὸς ἀφείλε
 45 Θυμὸν ἀπὸ μελέων, ὃς πρὸς θεὸν εἰλήλουθε,
 Ἄλλων ἤκουσας ἀνδρῶν μελιηδέα μῦθον
 Λευκορίδ' ἐν σοφίῃ πεπνυμένα πολλὰ λεγόντων.

Textus: *Propemptica in discessum eruditione, virtute ac pietate ornatissimi viri D. Basilii Zykzai Pannonii scripta a fratre et amicus, Witebergae:* Schwenck, 1562, cc. B2v–B4r.

Crit.: 9 ἐσπέσθαι correxi: ἔσπεσθαι ed. || 31 Κτήματα correxi: Κτήμα, τὰ ed. || 34 πάντες: πᾶσαι debuit || 39 ἴφι: ἴφι ed.

Sim.: 5 σύμμεικτον...καρπὸν: cf. Hes. *op.* 563 || 6 οἴνοιο πίθους ἄμα ἡδυπότοιο] cf. Hom. *Od.* 2.340 (ἐν δὲ πίθοι οἴνοιο παλαιοῦ ἡδυπότοιο) || 7 ἀθανάτην σοφίην] cf. *Anth. Pal.* 11.28.5 || 26 κεχαρισμένη θυμῷ] cf. Hom. *Il.* 5.243 al. || 29 μέγ' ὄνειρα] cf. Hes. *op.* 41, 346 al. || 32 θούρω...Ἄρηι] saep. apud Hom., cf. *Il.* 5.30 al. || 33 αἰμάδομοι et θεοχριστόμαχοι] hapax leg., ut vid. || 34 ἀρτιέπειαι] de Musis cf. Hes. *Theog.* 29 || 35 ἄλαδε προρέοντος] cf. Hes. *op.* 757 || 38 ἀνθρώποισιν...κακὰ τίκτει] cf. *Orac. Sib.* 3.235–236 || 39 κραδίη ἀγῆνορι] ex Hom. *Il.* 9.635 al. (κραδίη καὶ θυμὸς ἀγῆνωρ) || 44 μοῖρα κακὴ] cf. Hom. *Il.* 13.602

For the same Mr Basilus Zykzai, a man excellent in piety and learning, another poem written by Valentin Hellopoeus Zykzai, in memory of his love and friendship towards him [1562]

(excerpt, ll. 1–10, 26–479)

Life has conceded all the better things to the evil men, whose luck is always greater in life than that of the good people: the just ones have to suffer many bad things. Always the evil have the royal rule, the riches, the glittering kingdoms, [5] the great castles, the power, the various fruits of the earth, together with the large jars of sweet wine. But they do not know how to grasp the immortal wisdom, which alone keeps them far away, and does not strengthen them, as it would rather follow the hearts of the virtuous, [10] to whom by nature it spontaneously reveals itself.

[...]

But you, o man, beloved to our heart, you always took care about these things all the days and nights, so as to celebrate the name of the eternal God, and at the same time to be a great aid to the people of the faithful, [30] therefore you long very much for the manifold blessings of wisdom, leaving to others all the beautiful things of the world – which are not beautiful at all. But whenever the blood-thirsty Turks, enemies of God and Christ, destroyed the land of Pannonia with furious war, all the eloquent Muses fled swiftly, [35] leaving behind the water of the Danube, which flows into the sea.

Your heart ordered you to follow their path away from your fatherland, taking easily all the anxious thoughts about the road. Because travel brings a lot of trouble to men, which you robustly withstood with a heroic heart on the road, [40] until you reached them in the famous city of Wittenberg at last. And thereafter you remained there, virtuous Basilius, and listened to the divine voice of the great Melanchthon, whose treasure of learning you stored in your mind. But when evil fate took away [45] the soul of this holiest man from his limbs, and he went to God, you listened to the honey-sweet talk of other men, who taught many prudent things with wisdom in Wittenberg.

Metre: Hexameters. The poem contains many problematic hiatuses (ll. 2, 3, 4, etc.) and irregularities, such as short α before $\sigma\varphi$ - (l. 40), or the lengthening of $\acute{\alpha}\pi\acute{o}$ in line 45.

Notes: The addressee of the poem, Basilius (Balázs) Fabricius Zykzai (c. 1530–1576) was a compatriot of the author, who studied in Wittenberg from 1557 to 1562, and composed two Latin poems and a Greek prayer there. This long epigram belongs to a small collection of *propemptica* for Zykzai's departure from Wittenberg, written by several of his friends and colleagues.

Biography: Valentinus (Bálint) Hellopoeus Zykzai was born in Szikszó around 1540–45, and studied in Wittenberg from 1562 to 1566, where he became the senior of the Hungarian *coetus*. Soon after, he continued his studies in Geneva with Theodore Beza and in Zurich with Heinrich Bullinger. In Hungary, he became the pastor of the Reformed congregation in Eger (1567–1572) and Debrecen (1573–1575), where he died in 1575.

Bibliography: Szabó, András (2004), *A későhumanizmus irodalma Sárospatakon (1555-1593)* [The late humanist literature in Sárosp., 1562–1598], Debrecen, 39–50; Bernhard, Jan-Andrea (2015), *Konsolidierung des reformierten Bekenntnisses im Reich der Stephanskronen. Ein Beitrag zur Kommunikationsgeschichte zwischen Ungarn und der Schweiz in der frühen Neuzeit (1500-1700)*, Göttingen, 277–278.

[FGK]

Johannes Beregzazius (János Beregszászi, c. 1550–post 1583)

Epithalamion in honorem nuptiarum clarissimi et doctissimi viri D. Petri Carolii praeceptoris sui [1569]

(excerptum, vv. 75–86, 140–147)

- 75 Ὀλβιός ἐστιν ἀνὴρ ἐτάρην ἐκ παντὸς ὁμοίην
ἤθεσιν εὐρίσκων. τῷ γὰρ μάλα ἔκλυον αὐτοί,
ἄλγεα παῦρα πάνυ καὶ χάρματα πολλὰ φέροντε,
ἀνὴρ ἠδὲ γυνή, ἐρέω· ὁ τρίς ὀλβιός ἐστι.
Δύσμορος ἄλλ' ἔστιν καὶ ἀποτμότατος κατὰ γαίας,
- 80 ὅς γαμέει ψυχῆς τε βίου παντὸς τρόπου ἐχθρὴν.
σύμβασις οὐκ ἔστιν τούτων φιλότητος, ἄριστον
οὐ κλέος, ὁ στυγερός πλην ἔστιν ἑαυτῷ ἐκεῖνος
ιέμενος θανάτου, ζῶν καὶ ἀήδεα πράττει.
Τρισμάκαρ οὖν, πολλῶν δὲ μακάρτατος ἔσσεται ἄλλων,
- 85 ΚΑΡΟΛΙΟΣ ποιμὴν λαοῦ θεράπων καὶ Ἰησοῦ
ὀτρηρός, φιλέει θεὸς ὃν καὶ κήδετα αἰεὶ.
[...]
- 140 Ἴδὲ πολυστάφυλον καὶ εὐκτίμενον πτολίεθρον
ἔστι τὸ ΒΑΡΑΔΙΝΟΝ τ' ὄθι καλλίροον ῥέει ὕδωρ
Χρῦσιος ἐκ πηγῆς, χρυσοῦ ὄθεν ἔστι γενέθλη,
καὶ ποταμὸς χρυσοῦν νικᾷ δόξα τε πόσει τε.
ἀμφὶ δὲ Παννονίης κλυτὰ δώματ' ἔναιον ἄνακτες
- 145 ἐν χερσὶν σκῆπτρον, χρύσειον καὶ στέμμα ἔχοντες·
ἐνθάδε δς ποιμὴν λαοὺς ποιμαίνει Ἰησοῦ.
Τοῦνεκα χαῖρε, τέκος, καὶ δάκρυα βάλλε, ἄριστον.

Textus: Beregzazius, Iohannes (1569), *Ἐπιθαλάμιον in honorem nuptiarum clarissimi et doctissimi viri D. Petri Carolii praeceptoris sui...*, Vitebergae: I. Crato, cc. A2v–A3r (RMK III 591).

Crit.: 76 ἦθεσι ed., correxi || 77 φέρονται possis || 78 ὁ τρίς: an ὅτις? || 83 ζῶν: ζῶην debuit || 141 τ' ὄθι: θ' ὄθι debuit || 142 γενέθλη: γενεθλή ed. || 143 χρυσοῦν: an χρυσόν? || 145 σκῆπτρον ed., correxi

Sim.: 76 τῷ γὰρ μάλα ἔκλυον αὐτοί cf. Hom. *Il.* 1.618 et *Od.* 6.185 || 77–78 cf. Hom. *Od.* 6.183–185 || 79 ἀποτμότατος cf. Hom. *Od.* 1.219 || 84 cf. Hom. *Od.* 6.158 (μακάρτατος ἔξοχον ἄλλων) || 85 θεράπων...ὀτρηρός cf. Hom. *Od.* 4.23, 217 || 140 εὐκτίμενον πτολίεθρον cf. Hom. *Il.* 2.501 et saep. || 144 κλυτὰ δώματ' ἔναιον cf. Hom. *Il.* 2.854 || 145 σκῆπτρον...καὶ στέμμα cf. Hom. *Il.* 1.28

Epithalamium in honour of the wedding of the illustrious and most learned Mr Petrus Carolius, the author's preceptor

(excerpt, ll. 75–86, 140–147)

[75] Happy is the man who finds a companion who is totally similar to him in her manners. In this case both man and woman get positive fame, bringing hardly any suffering and a lot of happiness, I say: he is thrice blessed.

But ill-fated and the unhappiest on Earth is he [80] who marries a girl completely hostile in her soul and lifestyle. The conjunction of such people is not marked by love, their fame is not the noblest, he becomes hateful even to himself and wishing to die, and makes even life unpleasant.

Therefore Károlyi will be thrice happy, [85] and happiest of many others, who busily serves as a pastor the people and Jesus, and who is beloved and cared for by God.

[...]

[140] And the city of Várad is well-built and rich in grapes, where the water flows by beautifully: it is called Kőrös [Chrysius] from the source which gives rise of gold, but the river overwhelms gold with its fame and water. Lords lived in its houses which are famous all around Pannonia, who have [145] power in their hands and a golden crown. He who is a pastor there, herds the flock of God. Therefore, be happy, my noble daughter, and cast away the tears.

Metre: Hexameters, with some irregularities (hiatuses in ll. 76, 78, 142, 145, 146, 147; irregular lengthening in l. 77 πάλυ).

Notes: This is the only known Greek poem of Beregszászi, which he published a year after his arrival to Wittenberg on the occasion of the wedding of his former master, Péter Károlyi, to Anna Beregdy in Várad. Péter Károlyi, his master (and later bishop of the Calvinist church), was a significant teacher of Greek in his own right, having published a Greek grammar in Cluj in 1567.

Biography: Born in Beregszász (now Berehovo, Ukraine), probably around 1550, János studied under Péter Károlyi in Cluj until 1567, and then in Várad in 1568. He began his university studies in Wittenberg as 'Iohannes Bergzasy Pannonius' on 30 August 1568. Beregszászi's departure from Várad to Wittenberg was celebrated by Lőrinc Beregszászi in a longer *propempticon* in 1568. After his return to Hungary, he became a Calvinist pastor in the county of Bereg, and later on somewhere at the estate of the Mágocsy family, where he is still mentioned alive in 1583.

Bibliography: Móré, Tünde (2015), *Ars peregrinandi. A 16. századi wittenbergi magyar peregrinusok neolatinbúcsúztatóverseinek vizsgálatá hazai és nemzetközi kontextusban* [Ars peregrinandi. The Neo-Latin *propemptica* of the Hungarians in Wittenberg in the 16th century in the Hungarian and international context], diss. Debrecen.

[FGK]

Matthias Lochmann (17th c.)

<Epithalamium> [1658]

- Οἱ μουσῶν ἱερεῖς ἐν γηραλέοισι μύθοισιν
 (Ἐξ ὧν ἐστὶ παρών) γλαφυρῶς κατὰ πάντα λέγουσιν·
 Ὡστε πρὸς Ἥφαιστον φιλότας ποτὲ δύο μολίσκειν
 Καὶ ἀνυπερβλήτως αἰτίζειν ἔργμα τι αὐτόν·
- 5 Δῆθεν, ὁμοῦ μεταπλασθῆναι ἔχρηζον ἀπ' αὐτοῦ
 Εἰς μίαν ἀνθρώπου μορφὴν ἐκ τοῖς δυοῖς πρόσθε.
 Τοσσάτιος βρασμὸς τούτων ἦν στέρξιος ἄμφω!
 Νῦν ἐν γαμούντων ξυνωρίδι ταῦτὸ λεύσσειν
 Πᾶσιν ἐπιτρέπεται, οὐς φιλαλληλία πλάττει
- 10 Καὶ ὑποφαίνει σάρκα μίαν θεϊκὸν κατὰ ῥῆμα.
 Ἄρχηγὸς συνοικεσίου φιλίαν ταύτην ἐπικυροῖ,
 Ἵνα διὰ παντὸς λιγυρῶς θάλλη ἐκάτερθεν!

Textus: *GLÜKWÜNSCHENDES Ehren-gedicht auff...hochzeitlichen Freud- und Ehren-tag dess...Jacobi Günthers bey der Rechten beflissenen, dess...Andreas Günthers, jetziger Zeit wolverordneten Seelensorgers in Wallendorff und der königl. 24. Fraternität oratoris perpetui...ältesten...Sohnes, mit der...Anna gebohrnen Handlerin, dess...Georgii Keysmarkers,...Graffens der königl. 13. Städte hinterlassenen Frauen Wittib, welcher den 26. Maji 1658. Jahrs...vollenzogen ward...verfertiget von denen...Bräutigam...Freunden, Leutschau: bey Lorentz Brewern, 1658, A4 B4 = [8] fol – 4o: c. A4b.*

Crit.: 1 γηραλεοῖσι μυθοῖσιν ed., correxi || 3 φιλότας] an pro φιλητάς? || 8 ταυτὸ λεύσσειν ed., correxi || 12 πάντος ed., correxi | ἐκάτερθεν correxi: ἐ- ed.

Sim.: 10 θεϊκὸν κατὰ ῥῆμα] cf. NT, *Matth.* 19.6, *Marc.* 10.8

<Epithalamium>

In the old myths, the priests of the Muses
 (among whom there is one present) retell everything delicately,
 how once two lovers came to Hephaestus
 and persistently begged him to do a service for them,

[5] namely they asked to be transformed thenceforth
 into one human shape from what were two before.
 The fervour of their love burned them both so hotly!
 Now it is possible for everyone to see the same
 in the marrying couple: mutual love shapes them
 [10] and shows them to be one single flesh, according to God's word.
 May the Lord confirm this binding love of marriage
 so that it may flourish harmoniously on both sides forever.

Metre: Hexameters, with many anomalies: ll. 3 (δύο with long υ), 5, 8, 9 (φιλαλληλίᾱ), 12 (ἴνα with long iota, διά with long alpha); l. 11 is hypermetric, etc. Note the tmesis in l. 2 κατὰ...λέγουσιν.

Notes: Matthias Lochmann's Greek *epithalamion* was published in 1658 together with other poems in German and Latin on the occasion of the wedding of Jakob Günther, son of Andreas Günther, Lutheran pastor at Szepesolaszi (Spišské Vlachy) and the perpetual orator of the confraternity of the twenty-four Royal towns of Szepes. The wedding took place on 26 May 1658. The bride was Anna Handler, the widow of Georg Keysmarker, former count of Szepes. The text shows many uncertainties both in metre and grammar: e.g. l. 6 ἔκ + dative!

Biography: Matthias Lochmann Jr was born in 1634 in a family of Lutheran pastors. He became a school rector in Szepesolaszi in 1658 and the Lutheran pastor of Szepessümege in 1661.

Bibliography: *RMNy* IV 2275; *RMK* II 900; Szabó, András Péter (2019), "Mesterség és életstratégia. Evangélikus lelkészdinasztiák a 16–17. századi Felföldön" [Profession and life strategy: Dynasties of Lutheran pastors in Upper Hungary in the 16th-17th c.], in: *Credo* 25, 63–64.

[AN]

József Guttovieni (1602–post 1667)

Τὸ ἔπος ἀκρόστιχον Ἑλληνικόν· ΛΕΟΠΟΛΔΟΣ [1659]

Λεῖπε λύπην ταχέως ἢ Οὐννία Γῆ! ὅτι λῶστον
 κοίρανον ὀρθῶς νῦν τὸν ΛΕΟΠΟΛΔΟΝ ἔχεις.
 Ἐσθλός, φιλόπονος, καὶ ὁμῶς ἐπινίκιός ἐστι
 ΡΩΜΑΙΟΣ ΚΑΙΣΑΡ Παιονίος τε ἄναξ,
 5 Ὀλβιος ἢ πέλεται βασιλεία ἐκεῖνη, ἄνακτα
 ἧτις ἔχει ἀγαθόν, σῶφρονα καὶ φρόνιμον.

- Πάμφιλός ἐστιν ἄναξ τοιοῦτος, τὸθῶστὲ† φιλεῖτε
 οὔτος ἀπ' ἀνθρώποις ἐν χθονὶ πᾶσι μάλα.
 Ὅμματα σοῦ ἐστὶ λίαν ἀγλαα καὶ ἀέτεια,
 10 οὖν καλῶς ἀετοῦ νῦν παράσημα ἔχεις.
 Λάμπε αἰεὶ, ΛΕΟΠΟΛΔΕ ἄναξ, καὶ ἐν χθονὶ πάση
 χρηστῶς τοῖς θνητοῖς μόνος ἀνασσε μάκραν·
 Δωρέαν Οὐννιακὴν ἀπὸ ἔχθροις αἴψα φύλαττε
 τὴν γεάν, εἰρήνην ποίεε καὶ στάθεραν.
 15 Ὅρθόφρων †ἔσω†, ΛΕΟΠΟΛΔΕ, κάκους τὲ κόλαζε,
 ἀλλὰ φιλεῖ κάλους, καὶ μέγα δῶρα φέρε.
 Σωτῆρ Χριστέ, ἐμὴν τὴν εὐχὴν λάμβανε ταύτην,
 σῶζε ἄνακτα νέον καὶ ΛΕΟΠΟΛΔΟΝ, ἀμήν.

Textus: Guttovieni, József (1659), *Carmen Acrostichvm, Aug. Sacr. Et Invictissimi Principi...Leopoldo...Romanorum Imperatori...>*, <Tyrrnaviae>.

Crit.: 1. λέιπε] debuit λειπε || 4 ῥωμαίος] debuit ῥωμαῖος | Παϊονίος] debuit Παϊονίος || 5 ἦ] an ἦ? || 7 τὸθῶστὲ] utrum ὄδ' ὥστε an ὄ θ' ὥστε? | φιλεῖτε] pro φιλεῖται || 9 Ὅμματα σοῦ] debuit ὄμματά σου | ἐστὶ] an ἐστὶν? | ἀγλαα] debuit ἀγλαὰ || 12 debuit μακράν || 13 debuit Δωρεάν || 14 debuit σταθεράν || 15 ἔσω] ἔσο νῦν tentaveris | κάκους τὲ] debuit κακούς τε || 16 φιλεῖ κάλους] debuit φίλει καλούς || 17 σωτῆρ] debuit σῶτερ || 18 σῶζε] σῶζε debuit

Greek acrostic poem: LEOPOLDOS

Leave behind indeed, oh Hunnia, immediately the grief!
 Because you now finally have Leopold, the best ruler.
 Excellent, industrious, as well as victorious, he is
 Roman Emperor, and King of Pannonia.
 [5] Oh, that kingdom is prosperous, which has
 a good, moderate, and prudent ruler.
 People all over the world very much love him,
 he is such a unanimously beloved ruler.
 Oh, you have overshining and eagle eyes,
 [10] so you now rightly have the eagle's insignia.
 LEOPOLD, our ruler, shine forever, and rule alone
 for long on the whole Earth for the benefit of the mortals.
 Do keep guard the new gift-land of the Huns from the enemies,
 and do make the peace stay for long.
 [15] Oh Leopold, be of rightful mind, and punish the evils,
 but love the noble ones, and bring greatly gifts.
 Save, oh Christ Saviour, the new King,
 LEOPOLD, receiving this prayer, amen.

Metre: Elegiac couplets, but with many prosodical problems: 1. 3 φιλόπονον, 9 ἐστί (with long iota), 14 νέαν (with short α); many hiatuses; Hermann's bridge is violated several times: l. 5, 7, 15.

Notes: Guttovieni's Greek acrostic poem is part of a series of poems in various languages including Latin, Greek, Hungarian, and Slovakian, written in honour of the enthronement of Leopold I (1640–1705) as Holy Roman emperor in 1658 and as king of Hungary (and Bohemia) in 1657. He used the occasion of Leopold's visit in the Diet of Pozsony to gain the king's favour with his anthology of polyglot panegyric poems. He was rewarded through an office at the municipal council. – The printing shop in Tencsény did not have Greek types until 1670. Therefore, the Greek text, suffering from several spelling mistakes and unclarities, is inserted on a handwritten sheet in both surviving copies of the book (Budapest, National Széchényi Library, *RMK* I 951a and Prešov, State Scientific Library) between quires A and B, which included the other poems all published in print. Besides accentuation and orthography, perhaps partially due to the copyist, the text also displays some serious grammatical problems (e.g., ll. 8 and 13: ἀπό with dative!).

Biography: József Guttovieni was the rector of the Evangelical Lutheran Lyceum in Pozsony (Bratislava) between 1649 and 1659. He published various poems in Trencsény (Trenčín) in 1656 and 1659.

Bibliography: *RMN* IV 2861; *RMK* I 951a.

[AN]

Isaac Zabanius (1632–1707)

Lyceum Eperiense Dramaticum, Actus III. Scaena II. Lingua Ebraea, Graeca & Latina Graeca, Jambici [1661]

- † Ἑλληνίζων φωνηεντ̄ εἰμί, πᾶσιν ἔθνεσι
 Πρόδηλος καὶ διὰ τοῦ κόσμου πάντων μερῶν
 Διαχυθεῖσα. Διά μου Ἀπόστολοι,
 Μυστηρίων θεϊκῶν οἰκονόμοι καὶ Ἰησοῦ
 5 Τοῦ Χριστοῦ Διάκονοι ἐκκλησίαν νέης
 Τῆς Διαθήκης ἐφύτευσαν, διά μου λαμπρότατα
 Τῆς Ἀχαΐας πρόσωπα καὶ αὐτὸς φιλοσόφων
 Κορυφαῖος ταύτου δόγματα γέγραφεν.

Ἐνθεν γινώσκουσιν ἅπαντες ἐμέ
10 Φοίνικα πασῶν φωνῶν ἐπιφέρεισθαι.

Textus: *Lycevm Eperiense Dramaticvm, In quo, tragicus nonnullorum interitus ad cautionem, & flagrans quorundam in literas ardor ad Imitationem, Jvventvti Fragariæ, cumprimis verò Poetis proponitur*, Cassovia: Apud Marcum Severinum, 1661, c. C6r [unicum exemplar adservatur Halis Saxonum, apud Universitäts- und Landesbibliothek Sachsen-Anhalt, III.A.214: vide <http://digital.bibliothek.uni-halle.de/hd/content/structure/1762472>].

Crit.: (numeri versuum ad scaenam spectant) 1 Ἐλληνίζων φωνηεν] fort. Ἑλλήνων seu Ἑλληνική φωνή voluit || 2 Προδηλέ ed., correxi | μεηρων ed., correxi || 4 θείκων ed. | οἰκόνομοι ms || 6 ἐφύθευσαν ed. || 7 φιλοσοφουτων ed., correxi || 9 Ενθεν ed. | εμε ed. || 10 φωνων ed.

Sim.: 4 μυστηρίων...οἰκονόμοι] cf. NT, *Cor. I*, 4.1 || 7–8 φιλ. κορυφαῖος] scil. Plato

The Dramatic School of Prešov, Act III, sc. II. The Hebrew, the Greek and the Latin language Greek, in iambics

I am the Greek language, familiar
to all nations and dispersed in all parts of the world.
It is through me that the Apostles,
the administrators of the divine mysteries,
[5] and the deacons of Jesus Christ planted the Church
of the New Testament, it is through me that the most brilliant
heroes of Achaia [Greece] gained glory and the Coryphaeus
of the philosophers himself has written his doctrines.
Hence everyone knows that I get
[10] the palm (of victory) over all languages.

Metre: Iambic trimeters, but with many flaws, e.g. l. 3 διᾶχυθεῖσα and διὰ (with long iota), a number of hiatuses, and several lines (e.g., ll. 8–10) not to be redeemed by conjecture.

Notes: The chief characters of this play, written at the Eperjes (Prešov) College in Latin and in three Acts, are speaking names, to be understood in Greek, such as Theuphobus ('fearing God'), Aretophilus ('friend of virtue'), Misocacus ('hating the evil'), Hypnophilus ('friend of sleep'), Merobibus ('drinking pure wine'), Ponophygyus ('avoiding work'). They deplore their wasted years and find *Virtus* and *Luxuria* and their fellows as guides. School subjects such as Hebrew, Greek, Latin, grammar, poetry, natural sciences, mathematics, geometry, etc. are all personified. Act III, scene II includes the presentation of the three languages: Hebrew, Greek, and Latin. The place for the Hebrew text has been left blank to be

supplied later by hand (which did not eventually happen in the only known copy). The Greek is printed with Greek types, but it is of very low quality. All the rest of the play is written in Latin with an attempt to realise a great variety of classical poetic metres (iambic trimeter, hexameter, Anacreontics, Sapphic, Alcaic, Asclepiads, and hendecasyllables). The text is one of the very few examples of Greek used in dramatic performances (see Herrichen → **Germany** and Christopherson → **Great Britain**).

Biography: The author was Isaac Zabanius (Czabán Izsák) (1632–1707), Lutheran pastor and professor of theology at Prešov College, where the actual play was performed and its text was published in 1661.

Bibliography: *RMNy* IV 2976; Mikles, Ján (1948), *Izák Caban - Slovenský atomista v XVII. storočí*, Bratislava.

[AN]

Polyzoos Kondos (Πολυζώης Κοντός, 1760–1821)

Κλίνη Ἄοιδὸν ἔχειν δοκέει ἀλγοῦντ' ἀλεγεινὴ [1797]

(excerptum, vv. 1–8)

Ταρβαλέοι Θεοί! οὗ μ' ἐπέκλωσε τόσ' ἄλγεα Κλωθῶ;
 Καί μοι νουσαλέω γένεθ' ἄψε' ἀναλκέα δεσμῶ,
 Γυιοβόρω μάλιστα τετηκότα, γείτονα πότμου·
 Σῶμα δ' ἐμὸν κεῖται, φεῦ, ἀργαλή ἐνὶ κλίνῃ...
 5 Αἶ αἶ Μοῖρ' ὀλοή· τὴν οὔτις ἀλεύεται ἀνδρῶν...
 Οἴχομαι· ἄνθρωποι δὲ μινυνθάδιοι τελέθουσι·
 Στυγέω ὄχλον ἀτερπῆ ἐριπλάγκτου βιότοιο·
 Ζῶ γὰρ ἐνὶ στήθεσσι ἐχων ἀλίσστον ἀνίην.

Textus: Kondos, Polyzoos (1797), *Carmen heroicum compositum...dum...valetudinem recuperasset cura...Caroli Ferdinandi Stipsics*, Viennae: typis Markidum Pulio, 4.

Crit.: 2 γένετ' ἄψε' ed., correxi

Sim.: 1 ταρβαλέοι| adi. Nonnianum || 2 νουσαλέω γένετ' ἄψε' ἀναλκέα δεσμῶ| cf. Nonn. *Par. Jo.* 11.23 (νουσαλέω πεπεδημένος ἄψα δεσμῶ) || 3 γυιοβόρω...πότμου| idem Nonn. *Par. Jo.* 11.11 || 5 Μοῖρ' ὀλοή, τὴν οὔτις ἀλεύεται ἀνδρῶν| cf. Hom. *Od.* 24.29 (μοῖρ' ὀλοή, τὴν οὔτις ἀλεύεται, ὅς κε γένηται); L. Rhodoman, *Arion* 553 (τὰν οὔτις ἀλεύεται ἀνδρῶν) || 6 ἄνθρωποι δὲ μινυνθάδιοι τελέθουσι| cf. Hom. *Od.* 19.328 || 7 ἐριπλάγκτου| hapax leg. ut vid. || 8 ἐνὶ...ἀνίην| cf. Hes. *Theog.* 611

An uncomfortable bed seems to keep the poet in pains

(excerpt, ll. 1–8)

Terrifying Gods, why did Clotho assign to me such pains,
and why did my limbs become frail through the chain of my sickness,
weakened by the body-consuming whip, near to death?
My body is laying, alas, in the torturing bed...
Oh, oh death-fate Moira: whom no man can escape...
I am gone: men live a short life and die:
I hate the ugly trouble of the over-torturous life,
Since I live with recurrent grief in my heart.¹⁰

Metre: Hexameters.

Notes: This *Carmen Heroicum* is dedicated to Ferdinand Stipsics (1754–1820), a physician and University Professor of Medicine in Pest (1783–1819), who healed the heavily sick poet. Kondos describes his heroic struggle of recovery from the heavy sickness in a very long and exhaustive poem (236 lines in Greek with facing Latin translation).

Biography: Born in Ioannina, Polyzoos Kondos was an author, priest, and professor. He began his studies in Ioannina and then continued them in Venice. He was then active as a teacher in Vienna, and ended up teaching at the school of Greek of Pest (1793), later in Tokaj and from 1805 in Bucharest. He was a prolific author of prose and poetry, mostly encomiastic works (in 1802 he addressed a small epos to Napoleon Bonaparte), and a translator as well. One of his most interesting works is the Greek *Dialogues of the Dead* on the model of Voltaire.

Bibliography: Κοντός, Πολυζώης (1783), *Νεκρικοί διάλογοι Ι*, συντεθέντες καὶ στιχουργηθέντες παρὰ τοῦ Αἰακοῦ εἰς τὸν Ἄδην προτροπῇ τοῦ Πλούτονος, ἔνθα καὶ ἐτυπώθησαν, ἐπιμελεία καὶ διορθώσει τοῦ Ῥαδαμάνθους [sic], πρὸς ἡμᾶς δὲ μετεκομίσθησαν παρὰ τοῦ Ἑρμοῦ, Ἐν Ἄδου ἐπὶ τοῦ ἔτους 5793 [1783]. Zaviras, Georgios I. (1872), *Νέα Ἑλλάς*, Athens, 519–521.

[AN]

10 Author's own Latin translation: *Terribiles Dii! cur destinavit mihi tantos dolores Clotho? / Et morbi vinculis constricto membra sine viribus sunt, / Membra depascenti flagello consumpta, vicina morti: / Corpus vero meum jacet, heu!, molesto in lecto... / Heu! Heu! fatum perniciosum, quod nemo mortalium evitat... / Perii! Homines vero non diu durantes moriuntur. / Odi molestiam inamoenam vitae nimium errundae; / Vivo enim in pectore habens perpetuam tristitiam.*

László Ungvárnémeti Tóth (1788–1820)

I. Παρθένος ἄχαρις [1818]

- Κύπριδος μὲν οὐκ ἔχουσα
 τὸν κεστόν, οὐκ ἔτ' οἶσθα
 φιλότητος, ἡμέριοι
 καὶ παρφάσεως τὸ χρῆμα·
- 5 ἄχαρις γάρ ἐσσι κώρα.
 Καὶ ἀγνοεῖς τὸν ἄνδρα,
 φρόνημά τ' ἄνδρὸς ἐσθλοῦ,
 μένος τε τοῦ νέοιο,
 ἔρωτα τοῦ ἀοιδοῦ,
- 10 φίλημα τοῦ ἐρώντος,
 πειθῶ τε τοῦ φιλοῦντος·
 ἄχαρις γάρ ἐσσι κώρα.
 Ἔσεται δὲ τοῦτο ἄμαρ,
 ὅκα κεστόν Ἀφροδίτης
- 15 λαχοῦσα πολλὰ γνώσεις,
 καὶ ἔσται οὗτος ἀνὴρ,
 ὃς τᾶλλα σ' αὐτὸν διδάξει·
 εἰ σήμερον τόδ' εἴη·
 καὶ ἐγὼν ἀνὴρ πέφυκα.

Textus: Ungvárnémeti Tóth, László (1818), *Görög versei magyar tolmácsolattal*, Pest, 44 (no. X).

Sim.: 2–4 cf. Hom. *Il.* 14.214–217 (κεστόν ἱμάντα / ... / ἔνθ' ἔνι μὲν φιλότης, ἐν δ' ἡμερος, ἐν δ' ὀαριστὺς / πάρφασις) || 13–14 ἔσεται δὲ τοῦτο ἄμαρ / ὅκα] cf. Hom. *Il.* 4.164; 6.448 (ἔσεται ἡμαρ, ὄτ')

Graceless virgin

Since you lack the charms
 of Cypris, you do not know
 the matter of love,
 desire and flirt,
 [5] because you are a graceless girl.
 You are inexpert on man,
 the thoughts of a gentleman,
 the passion of a youth,
 the desire of a poet,
 [10] the kiss of a lover,
 the persuasion of a kiss,
 because you are a graceless girl.
 The day will arrive when

you learn many such things,
 [15] having discovered the charms of Aphrodite,
 and the man will arrive,
 who will teach you even the other things:
 may it be this day today:
 I am a man myself.

Metre: Anacreontics (iambic dimeters and anaclastic ionics *a minore*). The prosody is almost flawless, but one may note some hiatuses: ll. 9, 10, 13.

Notes: The elegant poem is Anacreontic in metre and theme. The line ἄχαρις γὰρ ἐσσι κώρα is repeated twice like a refrain preparing the nice *pointe* at the closure of the poem. Of course the girl has *charis*, but she is still too young to know the power of love, or she does not acknowledge the love of the speaker. But the speaker is sure that this will happen one day and if it is today, he is ready to love her. As for the key word ἄχαρις, Ungvárnémeti makes a reference to Sappho fr. 49 Voigt (ἠράμαν μὲν ἔγω σέθεν, ἄτθι, πάλαι ποτά.../ σμίκρα μοι πάις ἔμμεν' ἐφαίνεο κᾶχαρις). One may also note some Doric forms (κώρα, ἄμαρ, ὄκα, σάμερον), a feature also common in the *carmina Anacreontea*.

II. Ἐταῖροι καὶ ἑταῖραι [1818]

Εἷς ἐμοί ἐστι φίλος, χίλια δὲ φιλοῦνται ἑταῖραι·
 Ἐν γὰρ ἔχω ἕνα ἦτορ, τῶν δὲ πόθων χιλίουσ.

Textus: Ungvárnémeti Tóth, László (1818), *Görög versei magyar tolmácsolattal*, Pest, 66 (no. XIII).

Friends and girlfriends

I just have one friend, but I do love a thousand girlfriends,
 because I have one heart, but a thousand desires.

Metre: Elegiac couplet.

Notes: The epigram plays with the different meanings of ἑταῖρος ('comrade, friend') and ἑταῖρα ('girl friend' or even 'prostitute').

III. Ἔρωσ, Ἄρης, Ζεὺς [1818]

Πικρὸν Ἔρωτι βέλεμον, Ἄρηϊ δε μακρὰ τέτυκτο
 Ἔγχεα ἐκ χαλκοῦ, Ζεὺς δὲ κεραυνὸν ἔχει·
 Εἰπέ μοι, ἦν τολμᾶς, ὦ Δύσπαρι· τίς σοι ἐκείνων
 φέρτιστος δοκέει; ὡς τόδ' ἔοικε μαθεῖν.
 5 Ἴσοκρατεῖς αὐτοὺς εἶναι φής, ὅτι ἅπαντες
 τῶν παρὰ Κυκλώπων ὀξέα ὄπλα λάχον,
 καλὸν ἐρωτηθεὶς λέλεχας, καὶ ταῖσι θεαῖσι
 ταῦτ' ἀποκρίνεσθαι ὠφελος εἶν ὄρεσι.

Textus: Ungvárnémeti Tóth, László (1818), *Görög versei magyar tolmácsolattal*, Pest, 84 (no. XXXVI).

Crit.: 6 ὄξεα ed., correxi

Sim.: 1 πικρὸν...βέλεμον] cf. e.g. Hom. *Il.* 22.206 (πικρὰ βέλεμνα) || 3 Δύσπαρι] cf. Hom. *Il.* 3.39; 13.769

Eros, Ares, and Zeus

Eros has a bitter arrow, Ares has got long spears
 made of bronze, Zeus has his thunderbolt:
 tell me, if you dare, oh unhappy Paris: who of them
 is the mightiest to your mind, for it is important to know this.
 You say that they are of equal strength because they all
 got their sharp weapons from the Cyclopes.
 You gave a good answer to the question, you should
 have answered the same to the goddesses on the mountains.

Metre: Elegiac couplets. Elegant, one may only note some hiatuses: ll. 2, 4, 5, 6, 8.

Notes: This witty piece is a nice comment on Paris' judgement beginning with Eros, Ares, and Zeus: each of them has a weapon, and Paris judges them equal in power. At the end, the poet gives the poem a witty turn: if Paris had given such a Salomonic judgement also to the three goddesses, he might have been happier. This tempered, moderate wit can only be called classical and seems to reflect the time of its composition.

Biography: Being the son of a Lutheran pastor, a student of the Lutheran Colleges, first in Sárospatak, then in Eperjes (today Prešov in Slovakia), László Ungvárnémeti

Tóth later converted to Catholicism and studied medicine in Pest and Vienna. During his studies, he turned out to be gifted in languages, especially in poetry, and delved into Latin, Greek, and German. Encouraged by Ferenc Kazinczy (1759–1831), the leader of the Hungarian language reform movement, Ungvárnémeti tried to improve his mother tongue – among other means – by writing bilingual poems, in classical Greek and Hungarian, in one and the same poetic metre. His anthology of bilingual poems in a wide range of poetic metres and genres (hexameter, elegiac couplets, Alcaic and Sapphic stanzas, epigrams, Pindaric odes mostly on national subjects, Idylls in the style of Theocritus, and poetic letters in the style of Horace's *Epistulae*), equipped with a commentary in Hungarian, was published in 1818 in Pest. However, as can be expected, it did not enjoy wide circulation and remains a unique example of Hellenizing poetry in this scale and variety in Hungary. Sometimes the Greek version inspired the Hungarian one or vice versa. The selected pieces seem to have been conceived in Greek.

Bibliography: Ungvárnémeti Tóth, László (1818), *Görög versei magyar tolmácsolattal*, Pest 1818, 44, 60; Bolonyai Gábor (ed.) (2008), *Ungvárnémeti Tóth László művei*, Budapest, 376–378, 390, 406.

[AN]

Bence Fehér (1968–)

I. Κατὰ ψυχολόγου τινός [2010]

- Ὡς μὲν ὁ ψυχολόγος κοπροδάκτυλος ἦλθεν ἐς ἄστν,
 Κόπρος ἐγεννήθη Παιονίας ἀρετή.
 Οἱ δ' ἔδδειςαν ἀνιστάμενοι, φαλλόν τε ἑαυτοῦ
 Χεῖρ' ἐπιμασσάμενος ὡς φάθ' ὁ ψυχολόγος·
- 5 Ὡ ξεῖν', ἀγγέλλειν τοῖς Παννονίοις, ὅτι τῆδε
 Κεῖμαι, τοὺς κείνων φαλλοὺς δεξόμενος.
 Ὡ ἔχθιστ', ἐπέεσσιν ἐμὲ πρόσφης τοιούτοις;
 Παῖδας ἀποκτείνειν Παιονίουσ ἐθέλης;
 Οὐτ' οὖν ἐσθῆτος δευήσεαι, ἀλλὰ τεῦ φαλλοῦ,
- 10 Ὡ δ' ἐπέοιχ' ἰκέτην ῥήτορα παιδοφιλεῖν.

Textus: Fehér, Bence (2000), *Főnixmadár*, Budapest: Orpheusz, 75.

Crit.: 1, 4 ψυχολόγος] debuit ψυχολόγος || 8 ἐθέλης] an ἐθέλεις?

Sim.: 1 ψυχολόγος] verbum apud veteres non legitur, in lingua neograeca inde a medio saeculo XIX^o invenitur | κοπροδάκτυλος] neologismus, cf. ῥοδοδάκτυλος apud Homerum || 3 ἔδδειςαν

forma Homericā || 4 χεῖρ'ἐπιμασσάμενος: cf. Hom. *Od.* 9.302, 19.480 | ὥς φάθ' formula Homericā, cf. Hom. *Il.* 2.182 etc. || 5–6 cf. Hdt. 7.228.2 = *Anth. Pal.* 7.249 (Ἦ ξεῖν', ἀγγέλλειν Λακεδαιμονίοις, ὅτι τῆδε / κείμεθα τοῖς κείνων ῥήμασι πειθόμενοι) || 7 ἐπέεσσιν...πρόσφη] cf. Hom. *Il.* 13.768 (προσέφη αἰσχροῖς ἐπέεσσιν) et sim. || 9 est parodia versus Hom. *Od.* 6.192 = 14.510, cuius clausula οὔτε τευ ἄλλου

Against a psychologist

Once a fecal fingered psychologist arrived to the city,
 Pannonia's virtue turned into dirt.
 Some woke up from the shock, when the psychologist,
 while touching his membrum with his hand, said as follows:
 [5] 'O stranger, please announce to the Pannonians that
 I lie here, expecting to receive their membra.'
 O most hateful man, do you address me with such words?
 Do you wish to kill the Pannonian children?
 Well, you will not need a cloak but your *membrum*,
 [10] with which it is normal that a rhetor should corrupt his young client.

Metre: Elegiac couplets. There are some prosodical shortcomings: ll. 4 (short syllable at the middle caesura, or lengthening by final sigma), 6 (spondaic foot in the second *hemiepes!*), 9 (irregular clausula: ἀλλὰ τεῦ φαλλοῦ). l. 7 has a spondaic ending. Doubling of consonants in l. 3 (Homeric licence).

Notes: The epigram with iambic tone seems to denounce a pederast. Féher uses Homeric formulae (ἔδδειςαν, ὥς φάθ') in order to contrast them with more explicit expressions (φαλλός, παιδοφιλεῖν). The intended effect is obviously to underscore the difference between appearance and being. This culminates in a parodistic version of the famous epigram on the Spartans killed in the Battle of Thermopylae: 'Oh stranger, tell the Lacedaemonians...'. The transformation of the Homeric ῥοδοδάκτυλος ('rosy-fingered'), an epithet of Eos (Dawn), into κοπροδάκτυλος is significant as well.

II. Sonnet V [2010]

Καλή μία τ' εἶ καὶ μόνη, γύναι,
 Σ' ἔδωκε γὰρ ἡ ἐλεήσασα Μοῖρα.
 Ἔγω δὲ τίς σοί εἰμι, οὐ μὲν οἶδα,
 Τὸ δ' οἶδα, πάντα σοί με δόμεναι.
 5 Φιλεῖν σ' ὑφ' ἡμέρου διώκομαι
 Φεύγειν σε μέλλων, οὐ πω σοι πέποιθα,

Ἄλλ' εἰ σὺ φεύγεις, πᾶν ἄλγος πέπονθα.
Σκληρόν πρὸς κέντρα μοι λακτίζεναί.

Καὶ γὰρ φεύγεις μ' ὠκείως ὡς οὐχ ὀρώσιν
10 Κύνες πρόκας ἐν ὕλαις, ἅς ἄγουσιν,
Φεύγει μ' οὕτως τὸ σὸν μέλαν κάρη.

Κάθηρόν νύν με τῶν ἐμῶν μεριμνῶν,
Ἀπόπροθὲν σοῦ, ὡς ὑπ' ὀστρακισμῶν,
Μὴ βάλλε, ῥῦσαί μ', ὦ Καθαρίνη.

Textus: Fehér, Bence (2000), *Főnixmadár*, Budapest: Orpheusz, 13.

Crit.: 3 Ἔγω] debuit ἐγώ, sed fortasse colorem quendam Sapphicum petit noster || 8 an λακτίζεμεν? || 9 debuit ὠκείως, sed de barytonesi cf. etiam v. 3 || 11 οὕτως exspectaveris, sed ft. psilosis Aeolica ab auctore petita

Sim.: 5–7 cf. Sapph. fr. 1.21 || 8 πρὸς κέντρα μοι λακτίζεναί] proverbium Graecum, cf. Pind. *Pyth.* 2.95; Aesch. *Ag.* 1624; NT, *Act.Ap.* 26.14 etc.

Sonnet V

You are beautiful and unique, woman.
The Moira has given you to me in an act of mercy.
But who I am to you, I have no idea,
the one thing I know is to give to you the whole of me.

[5] I am urged by the desire to love you,
wishing to run away from you, not yet obedient to you,
but if you run away, all pain is mine.
It is hard to kick against the pricks.

And you run away from me: just like the dogs
[10] cannot see the quick roe deers which they are chasing in the forest,
likewise your black head is running away from me.

Please free me now from all my sorrow,
and do not throw me away from you as if with ostracism,
but rescue me instead, O Katharine.

Metre: Iambic pentameter [in Latin, not Greek terminology], catalectic and acatalectic; the French variant of the Petrarchan sonnet with the rhyme scheme: abba, abba, ccd, eed.

Notes: A love sonnet with rhyming endings. This form was also used by the Czech poet Jan Křesadlo (→ **Bohemian Lands**) in his sonnet cycle *Rozličnosti aneb xenoglossie* (no. 1: ΠΑΝΤΑ ΕΥΔΕΙ, no. 2: ΕΙΣ ΑΦΡΟΔΙΤΗΝ). Like Křesadlo, Fehér seems to allude in some places to Sappho.

III. Πτελέα πρὸς ἄμπελον [2010]

Ἄμπελος μὲν, παῖ, σὺ μοι εἶ μέλαινα,
Ἥ δὲ σὴ μοι γίγνεται οἶνος ὀργή,
Μαίνομαι θυμῷ σὰ ἔπη πεπωκῶς
Ἰέμενός σε.

- 5 Μαινόλις ῥῦσθαι πτελέα θέλουσα
Ῥάβδον οἴνου σώφρονα, παῖδα δῖαν,
Ἴσταμαι μείνασά σε καρπὸν ὀρθή
Ἄχρι κερανοῦ.

- Τὰς δ' ἀλώπεκάς σ' ἐθέλω προφεύγειν,
10 Οἶσθα γάρ σ' εὔ μὴ τιν' ἔμοῦ γε χωρὶς
Που φιλήσειν, ὡς ἐθέλεις πρέπει τε,
Κύπριδος οἶνε.

Textus: Fehér, Bence (2000), *Főnixmadár*, Budapest: Orpheusz, 13.

Crit.: 4 σε] σου debuit

Sim.: 3 μαίνομαι θυμῷ] cf. Sapph. fr. 1.18 V. (μαινόλαι θύμωι) || 4 ἰέμενός σε] cf. clausulam in Hom. *Od.* 1.6 (ἰέμενός περ) || 9 Τὰς δ' ἀλώπεκάς σ' ἐθέλω προφεύγειν] cf. Phaedri de vulpe et uva fabulam (Phaedr. *fab.* 4,3)

The elm to the grapevine

Oh girl, to me you are the dark bunched grapevine,
to me your anger becomes wine,
your words make me drunk, mad from desire,
craving for you.

[5] While seeking for safety I, the stupefied elm,
stand straight awaiting your fruit, oh divine girl,
the wine's sober wand,
until the thunder.

I want to keep the foxes away from you,
 [10] since you know well know that you will never love anyone
 without me as you wish and your nature urges,
 O wine of Cypris.

Metre: Sapphic stanzas.

Biography: Bence Fehér (b. 1968) is a historian, philologist, and archaeologist. He got his degrees in Latin language and literature, archaeology, and Arabic language and literature. He was a professor at Pázmány Péter Catholic University (1998–2002) and Károli Gáspár University of the Reformed Church (2002–2018). His broad fields of interests include the history and Latin literature of ancient Pannonia, and the religions of classical Antiquity. He is the author of poems in various languages including Latin, classical Greek, classical Arabic, and even Etruscan. He has translated *The Tragedy of Man* by Imre Madách into Latin, and the first scene of the same play into classical Greek. He prefers lyric and erotic poetry.

Bibliography: https://hu.wikipedia.org/wiki/Fehér_Bence [accessed: August 2020]; Fehér, Bence (2000), *Főnixmadár*, Budapest.

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