

FERENC LISZT: *THE GYPSIES AND THEIR MUSIC IN HUNGARY*

Translated into Hungarian by Klára Hamburger (Budapest: Balassi Kiadó, 2020)

(reviewed by Adrienne Kaczmarczyk)

Liszt's writings bear the hallmarks of 19th century musical culture. Like many of his contemporary composers, he found it useful to have recourse to words in order to make his music better understood. For a quarter of a century, from 1835 to 1861, he would even involve the press to keep contact with both professional and amateur audiences. However, unlike other composers with facility in writing – Berlioz, Schumann or Wagner – he stood in need of a kindred spirit to put his musical views into words. Therefore, the writings published under his name are not his own words, and are thus akin to translations and paraphrases even if Liszt revised them and, if necessary, had them rewritten before publication. As for the book *The Gypsies and their Music in Hungary*, the history of its creation and publication suggests that this time the control slipped out of Liszt's hands. For various reasons, Carolyne zu Sayn-Wittgenstein, author of the original French draft, played a greater role than usual in the formulation of the definitive text, which was published in July 1859 and then in 1861 in three languages; also the German and Hungarian translators – Peter Cornelius and József Székely, respectively – had a more difficult task than usual. Klára Hamburger, who has paid off an old debt of Hungarian Liszt research with her new translation, apparently found herself confronted with the problems of her predecessors as well. In order to understand this, let us briefly recall the history of the book's creation and reception, all the more so because it is the author of the new translation herself who lends us a helping hand. Klára Hamburger, following in the footsteps of Hungarian Liszt research, already dealt with the reception of the *Gypsy Book* in Hungary several decades ago for the critical edition of Liszt's writings, edited until 2016 by Detlef Altenburg. The complete volume in question is not yet published, but the results of its reception history research have recently been published – after several short writings – in a major study in the author's collection of studies.¹

Of all the writings published under Liszt's name, *The Gypsies and their Music in Hungary* was the only one that was completely unsuccessful. In France it was discussed by Paul Scudo, the reviewer of *Revue des deux Mondes*, who found it confused and generally weak.² The Hungarian translation was not yet published when the book's main hypothesis, namely that the music played by gypsy bands was not Hungarian but of gypsy origin, had already caused a public outcry in Hungary. From the Hungarian side it was Sámuel Brassai who tried to give the most thorough rebuttal to the claim, which had already surprised Scudo.³ Like Brassai, Eduard Hanslick also reviewed the book on the basis of the French original, and this time his statement was rather reserved.⁴ As regards the origin of the music, he found Liszt's line of thought logical, but, according to his diplomatic reasoning, in the absence of sufficient scientific apparatus, he considered it better not to comment either *pro* or *con*. In 1881, the revised French translation, and the German translation based on it and published in 1883, caused another scandal.⁵ From the Hungarian side it was the hypothesis of Gypsy authorship that again received heavy criticism, while the Jewish side objected to the fact that the very critical attitude towards them already apparent in the 1859 edition, had turned into pure anti-Semitism in 1881.⁶

The correspondence between Liszt and Carolyne zu Sayn-Wittgenstein puts it beyond doubt that *Des bohémiens et de leur musique en Hongrie*, published by Bourdilliat in Paris in July 1859, was a joint work by the two of them. In the absence of the manuscript, however, we do not have precise details of the manner and extent of the division of labour between them. As for the 2nd revised French edition, their correspondence also reveals that the text was prepared by Carolyne. For those close to Liszt, including Lina Ramann, it was already clear in 1881 that Liszt was only confronted with the content of the revised passages after they had been published.⁷

The translators of both versions of the book all expressed their disapproval of its content and style. Either they took a stand against the views and phrasing attributed to Carolyne or against the hypothesis of Gypsy origins.

Liszt sold the rights of the German and Hungarian translations from the French original of 1859 to Gusztáv Heckenast in Pest.⁸ Peter Cornelius abridged the text at several points, presumably for tactical reasons also in the chapters about the Israelites. In his German translation, instead of the original 140 small chapters, he divided the text into twenty larger chapters with titles. He could only have made a change of such extent in the conviction that the text was not formulated by Liszt but by Carolyne. Presumably he worked independently of Heckenast, because he took over the Hungarian words that had been misspelled in the French edition. This is also indicated by the fact that, as the last page reveals, his translation came out from the printing press of Breitkopf & Härtel in Leipzig, obviously on behalf of the publisher in Pest. The second German translation was prepared by Lina Ramann, after several vain attempts by her to either persuade Liszt to stick to the French version of 1859, or Breitkopf & Härtel to keep Carolyne away from the process of publishing the *Gesammelte Schriften*.⁹

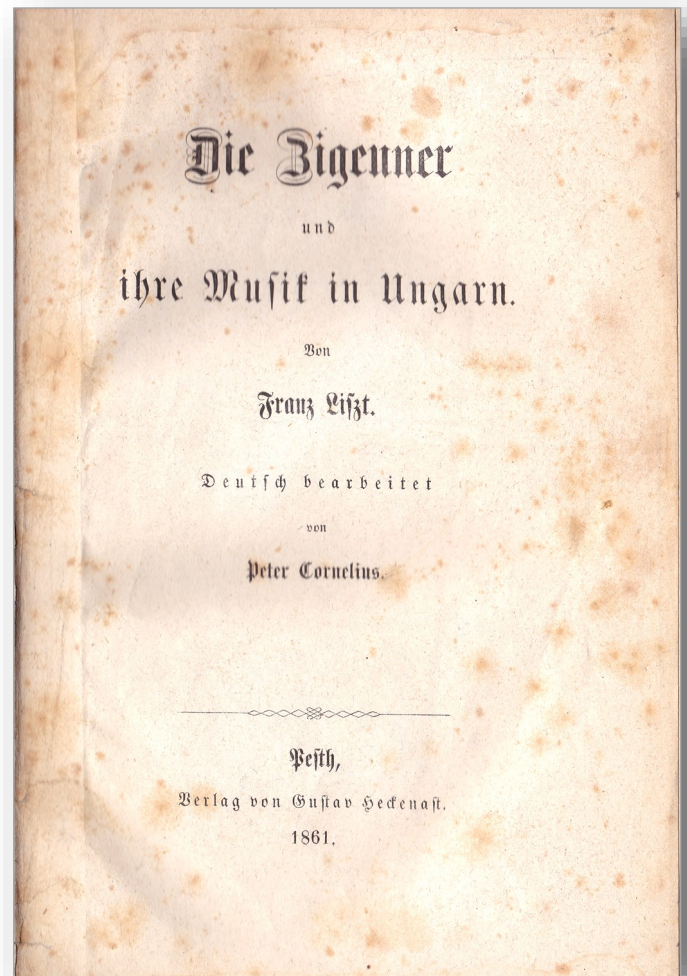
Liszt had already consulted Heckenast in September 1856 about the choice of translators.¹⁰ In addition to Cornelius, he wanted to get Gábor Mátray for the job, who had already been helpful to him with a number of data and a study in German on the role of Gypsies in Hungarian music history.¹¹ Mátray had not expected Liszt to come to the opposite conclusion to his own on the question of origin. Liszt's plan to invite him for the translation also illustrates how unsuspecting the composer was of the Hungarian reception of his hypothesis. After Mátray refused to take on the job, Liszt, in a letter of August 27th 1859, entrusted Heckenast with the task of choosing a translator on condition that he should not hire a person with a particularly embarrassing past, who had also made a malicious statement about the *Gypsy Book* already before its publication. The Liszt-literature suspects two persons behind this *persona non grata*: Károly Kertbeny and József Székely.

Even though in 1854 Kertbeny had acted as a mediator between Liszt and Heckenast in the matter of the *Gypsy Book*, their relationship must soon have deteriorated, as Liszt made it clear in a letter of September 1856 that he would get rid of him.

After Heckenast published Liszt's letter of August 27th 1859 in *Budapesti Hírlap*, Kertbeny went on the offensive, perhaps in revenge. In any case, according to Margit Prahács, Kertbeny may have been behind the defamatory press campaign in Hungary that unfolded in the wake of the article "H[err] Liszt über Zigeunermusik", published in the September 7th 1859 issue of the *Pest-Ofner Zeitung*, which was presumably also sent to Liszt.¹² According to Mária Eckhardt's assumption, Liszt suspected Kertbeny of being an informant. At least that is what Liszt's letter of July 25th 1860 suggests, where he refers to "a *lower number*, presumably donated by the police", which appeared at the bottom of the pamphlet Kertbeny had written on the death of Széchenyi.¹³

The name of József Székely, a member of the editorial board of *Pesti Napló* - and later also of *Vasárnapi Ujság* and *Hungarian Press* - was linked by Piroška D. Szemző to the unnamed translator rejected by Liszt in August 1859.¹⁴ Szemző relies on the fact that his name is not mentioned in the Hungarian edition (his identity was later revealed by Ervin Major¹⁵), and that Székely, whose book *Egy év története* (History of a Year), published in 1857, was confiscated on charges of insurrection, may have been considered to have "an embarrassing past" by Liszt. It is doubtful, however, whether Liszt had been aware of Székely's book, and even if he had, whether it would have bothered him. At the same time, Szemző makes no mention of an article in the August 21st 1859 issue of *Vasárnapi Ujság*, with the title "Liszt Ferencz és a magyar zene" (Ferenc Liszt and Hungarian Music), whose author behind the initials "S-y J." may have been Székely. "S-y J." admits in the article that he has not read the book (which was the point that embarrassed Liszt), but since in his experience Liszt is "only Hungarian in so far as he was born in Hungary", he gives credence to the reports in foreign newspapers (obviously in *Revue des deux Mondes*). On the same page, the editorial staff of the journal distanced themselves from the article that struck an undeserved tone against Liszt.¹⁶ Although it is unlikely that the journal in Hungarian would have reached Liszt, but if "S-y J." is identical to József Székely, then there is a reason why his name was omitted from the Hungarian edition of the *Gypsy Book*, and perhaps he even suggested it himself.

The attitude of the translator of the new Hungarian edition is more akin to that of the German translators. Klára Hamburger has also been concerned to distinguish between passages attributed to Liszt and those attributed to Carolyne. Since the original manuscript has disappeared and since, unlike Cornelius who at the time had been living at Weimar, she was unable to look behind the scenes, she had to base her decisions on her own research experience. In her foreword, she evaluates Liszt's hypothesis with an understanding of contemporaries sympathizing with Liszt, such as *Vasárnapi Ujság* and *Zenészeti Lapok*, but on the basis of our present knowledge. The modernisation of the Hungarian translation published 160 years ago is long overdue, if only because it was already unpopular with professional musicians in 1861. An unidentified reviewer in *Zenészeti Lapok* criticized the translator on account of his deficient musical expertise.¹⁷ It should be observed in Székely's defence, however, that the Hungarian equivalent of the French, German and Italian musical terminology was still far from being fully available. Thanks are due to Klára Hamburger for making the 1861 Hungarian translation, together with the French original, comprehensible to readers of today.



In 1846, Liszt imagined that by composing the Hungarian Rhapsodies he was undertaking the reconstruction of an ancient instrumental epic poem.¹⁸ That gave him the idea of adding a preface or epilogue to the cycle in 1847¹⁹, and this idea eventually gave birth to the *Gypsy Book*. With a slight exaggeration we might say that the 1847 foreword plan shared the fate of the epics: the various editions and translations produced paraphrases of a work that was never written.

In both the French and German texts, and also in the Hungarian text of 1861, there are Hungarian words with incorrect spelling. These common and proper names have been corrected by Klara. Hamburger. and are listed on pages 193–194 of her translation.

Misspelled Hungarian place names and personal names

The following glossary contains Hungarian names incorrectly spelled in the book written in French, which took me a lot of effort to identify in several cases. This list proves that both the Princess and Liszt had a rather incomplete knowledge of Hungary and the Hungarian language, and did not bother to check up on the data either.

HIBÁSAN ÍRT MAGYAR HELYSÉG- ÉS SZEMÉLYNEVEK		
Az alábbi szöszedet a francia nyelvű könyvben helytelenül írt magyar neveket tartalmazza, amelyeket sokszor nem kevés munkával sikerült azonosítanom. Ez a lista is bizonyítja, hogy mind a hercegné, mind Liszt ismeretei meglehetősen hiányosak voltak Magyarországgal és a magyar nyelvvel kapcsolatban, és nem is vették a fáradságot, hogy utánanézzenek az adatoknak.		
cygany (ez lengyelül van!)	cigány	Zips
Rommy	roma	Gomar
Elyen	éljen	Langi
Frischka, Friszu, Frisza	friss, frissen	Sahajo
Szatra	sátor	Sugar, Glantear, Baczar
Josy	Józi	Galantear
Lassu	lassú	Pakarius, Sarkoczy, Heczkematy
Zymbala	cimbalom	Böngö, Bönya
Faralaya	furulya	Samogyi
Kust	csákány	Farkos Josy
Tarogaso-síp	tárogató, síp	Kalanyka
Tinody Stephens	Tinódi (Lantos) Sebestyén	Lavatta
Mattray	Mátray (Rothkrepf) Gábor	Trencson
Emmerich-Thurzo	Thurzó Imre	Iszif
Rokosz	Rákos	Templin
Lippe	Lippa	Grassalcowich
Biken	Biccse	Godolo
Radkan	Radvány	Pustas
Barnu	Barna	Sulyasen
Csinka Panna	Czinka Panna	Kanaszen
		Szezoneellen Szerelem
		Édelin
		Barsod
		Deszőfy
		Csifrasay
		Csermak Hallala
		Pszprim
		Gyorgay
		Notas
		Czehe
		Giórgio
		Szepes megye
		Gömör
		Lányi
		Sajó
		Sugár, Galánta, Baczúr
		Gelencsér
		Patikárus, Sárközy, Kecskeméti
		Bóny
		Somogyi
		Farkas Józi
		kalamajka, kolomejka
		Lavotta (János)
		Trencsén
		Izsep
		Zemplén
		Grassalkovits
		Gödöllő
		puszta
		gulyás
		kanász
		szerencsétlen szerelem
		Edelény
		Borsod
		Dessewffy
		cifraság
		Csermak halála
		Veszprém
		Görgey
		nóta, nótás
		Czeke
		gádzsó

NOTES:

- Hamburger, K.: "Liszt Cigánykönyve Magyarországon" ("Liszt's Gypsy Book in Hungary"), in *Nem pusztán zenész: Tanulmányok Liszt Ferencről* (Not merely a musician: Studies about Ferenc Liszt) (Budapest: Rózsavölgyi és Tsa, 2019), 121–147.
- P. Scudo: "La musique des Bohémiens, de M. Liszt", *Revue des deux Mondes* 2^e période, 22 (1859), 757–63.
- Brassai, S.: *Magyar- vagy cigányzene?* (Hungarian or Gypsy Music?) (Kolozsvár: Stein J., 1860).
- E. Hanslick: "Liszt über die Zigeuner", *Die Presse* 12/234–236 (15–17. September 1859).
- Both the French and German editions were published by Breitkopf & Härtel in Leipzig, the latter translated by Lina Ramann.
- Miksa Schütz: *Liszt über die Juden* (Pest: 1881). About details of the scandal in 1881 see also the cited study by Klára Hamburger and the summary by Dezső Legány in: *Liszt and His Country, 1874–1886*, transl. by E. Smith-Csicsery-Rónay (Budapest: Occidental Press, 1992), 182–86.
- L. Ramann: *Lisztiana: Erinnerungen an Franz Liszt (1873–1886/87)*, hg. von A. Seidl, F. Schnapp (Mainz etc.: Schott, 1983), 183.
- See more about the topic in the study by Piroska D. Szemző: "Heckenast Gusztáv, a zenei kiadó (Liszt Ferencről Volkmann Róbertig)" ["Gusztáv Heckenast, the music publisher (from Ferenc Liszt to Róbert Volkmann)] *Magyar Könyvszemle* 77/4 (1961), 432–65.
- See Ramann's letter of November 1st 1881 to Breitkopf & Härtel, and her conversation with Liszt: op. cit. 182, 195–97.
- See Liszt's letter of September 12th 1856 to Carolyne. *Franz Liszt's Briefe* 4, hg. von La Mara (Leipzig: Breitkopf & Härtel, 1899), 334.
- The Hungarian translation of Mátray's work in 1854: "A magyar zene és a magyar cigányok zenéje" ("Hungarian Music and the Music of Hungarian Gypsies"), in: Mátray: *A Muzsikának Közönséges Története és egyéb írások* (General History of Music and other writings), published by Gy. Gábray, appendix by Péter Várnai (Budapest: Magvető, 1984), 305–28.
- See the 1st note to Liszt's letter of April 14th 1854 to Kertbeny, in Franz Liszt: *Briefe aus ungarischen Sammlungen (1835–1886)*, gesammelt und erläutert von Margit Prahács (Budapest: Akadémiai, 1966), 311–13.

13. See the 3rd footnote to the letter written to Agnes Street-Klindworth. In Eckhardt, M. (transl. and notes): *Liszt Ferenc válogatott levelei (1824–1861)* (Ferenc Liszt's selected letters) (Budapest: Zeneműkiadó, 1989), 230, no. 149.
14. P. P. Szemző: op. cit. 436–37.
15. E Major: "A galantai cigányok" (The Gypsies of Galanta), *Magyar Zene* 1/3 (1960), 243–48.
16. After the writing by "S-y J." the journal publishes Paul Scudo's review (leaving out the musical analysis): *Vasárnapi Ujság* 6/34 (August 21st 1859.), 403–404.
17. "Zeneirodalmi ujdonság" (A Novelty in Music Literature), in: *Zenészeti Lapok* 1/42 (July 17th 1861), 333–34.
18. See Liszt's letter to Marie d'Agoult on October 18th. S. Gut et J. Bellas (ed.): *Correspondance: Franz Liszt – Marie d'Agoult* (Fayard, 2001), 1148–49.
19. See Liszt's letter to Marie on July 17th 1847. Gut et Bellas: op. cit. 1178.

„EGÉSZEN ÚJRA FELFEDEZTEM AZ ÉN EGYKORI DRÁGA LISZTEMET.” PAULINE VIARDOT-GARCIA ÉS LISZT FERENC

(Wolfgang Seibold)



Ez a tanulmány összefoglalóan kívánja tárgyalni Pauline Viardot-Garcia és Liszt Ferenc kapcsolatát. Eddig a következő publikációk jelentek meg, amelyek e tárgyhoz fontos anyagot közöltek: a Beatrix Borchard által szerkesztett *Viardot-Garcia-Studien* 5. kötetében (Hildesheim 2019, 1-138) Klaus-Dieter Fischer és Nicholas G. Žekulin „Pauline Viardot és Ivan S. Turgenjev weimari kapcsolatai” című tanulmányukban öt fejezetben („1858 – Franz Liszt”, „1869 – *Der letzte Zauberer* [Az utolsó varázsló] Weimarban”, „1870 – Egy tél Weimarban”, „1870 – *Lindoro*” és „1884 – Zeneművészgyűlés”) nagy mennyiségű anyagot közölnek. Ezenkívül értékes előmunkákat végzett e témához Hamburger Klára, különösen „Liszt et Pauline Viardot-Garcia (dans l’optique de sept lettres inédites)” [Liszt és Pauline Viardot-Garcia hét kiadatlan levél tükrében] című tanulmányában (*Studia Musicologica Academiae Scientiarum Hungaricae* 34/1-2, 187-202).

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Michelle Ferdinande Pauline Viardot-Garcia, született García Sitches, 1821-ben a legendás spanyol énekes, Manuel del Pópulo Vicente García (1775-1832) – tulajdonképpen Manuel Rodriguez Aguilar¹ – leányaként Párizsban született és ott is halt meg 1910-ben. Először énekből kapott kiképzést anyjától, María Joaquína Sitches (vagy Sitchez) y Briones (1780-1864) énekesnőtől. De más zenei területeken is volt része oktatásban, például igen valószínű, hogy Anton Reichától zeneszerzést, és biztos, hogy Liszttől zongorázni tanult. Erről Hamburger Klára így ír: „*Liszt barátságban volt a híres, Párizsban nem sokkal előbb elhunyt Manuel García (1775-1832) énektanárral és családjával.*” (Liszt 2000: 46) Hogy Manuel García 1832. június 9-i elhalálása után sem szakadt meg Liszt kapcsolata Garcíákkal, arról egy levél tanúskodik, amelyet édesanyjának írt 1832. szeptember 21-én Bourges-ből: „*Látogassa meg García asszonyt, és adjon neki hírt rólam.*” (Liszt 2000: 44) Így természetes volt, hogy az ifjú Pauline az 1832-34 közötti években Lisztnél tanult zongorázni.

Énekesnőként első fellépése 1838-ban volt egy brüsszeli koncerten. Nemzetközi énekes karrierjének kezdete azonban egy 1839-es fellépése volt: a világ valamennyi jelentős színpadán ünnepelték, így Londonban, Párizsban, Szentpéterváron vagy Moszkvában is. 1840-ben férjhez ment a művészettörténész, író és színházigazgató Louis Viardot-hoz (1800-1883), aki az impresszáriója is volt. Miután az 1850-es években több nyarat töltött fürdővendégként Baden-Badenban, 1863-ban ott telepedett le a Villa Montebellóban. 1864-ben hivatalosan visszavonult a színpadról, de továbbra is fellépett vendégelőadásokon (így például 1870 tavaszán Weimarban), és még sokáig működött énektanárként Baden-Badenban, Londonban és Párizsban, ahová az 1870/71-es német-francia háború után visszatért.