

Critical Edition of Mihály Babits's Poems (1911-1915).
An Attempt to Resolve a Dating Problem*

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Abstract

This study gives an insight into the currently ongoing preparatory works of the critical edition of the third volume of poems written between 1911 and 1915 by Mihály Babits (1883-1941, poet, writer, literary historian, literary translator, and editor), an important figure of twentieth-century Hungarian literature. Babits's career change, i.e., his move to Újpest (near to the Hungarian capital) in 1911, is also a particularly important time period for Babits philology that can help to date the verse fragment [*Ó művész mennyit kell vesződnöd... (Oh artist, how much you must bother...)*].

Keywords

career change; critical edition; Hungarian literature; Mihály Babits; modernity

Critical editions of Mihály Babits's poems started to be published after 1983, the 100th anniversary of the poet's birth. Since Babits's legacy is quite extensive and is held in several different public collections, its exploration, the review of the manuscripts and the oeuvre, as well as their critical interpretation and the preparation of the printed editions has taken a long time. It was necessary to compile, write, and if possible, update the foundational handbooks that aid this work (manuscript catalog, bibliography,

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chronology, e.g., Cséve *et al.* 1993, Stauder, Varga 1998, Róna 2011, Róna 2013, Róna 2015). Another great challenge was to find a research team that has the necessary knowledge and experience to handle the oeuvre. The work began during the middle/end of the 1980s, and the publication of non-poetic works started in 1998, in the form of different subseries. The first volume of poems was published in 2017, while the second volume, redacted by Ágnes Kelevéz, will be published soon.

One of the most important characteristics of the second volume is that it identifies and publishes the final version of the texts according to the author's intent, underlining completeness or finality¹. At the same time, it only focuses on the text(s), therefore the apparatus of the finished text includes information on the manuscripts and publications, tables of textual differences, the genesis, as well as factual and linguistic explanations when necessary. One of the most important manuscript collections of the Babits legacy is *Angyalos könyv* (Book of Angels), which was named after the angel pictured on the cover, playing the lute. Its first notebooks contain manuscripts as well as several of the surviving fair copies, almost of printing quality, compared to which, if there are any, the textual differences of the printed editions are negligible in number. Furthermore, the text variants preceding *Book of Angels* were destroyed during its compilation, having become superfluous. All this results in the use of the classical positivist method, which places completion in the center, and which reflects the textual world of such manuscripts well (see also Buda, Major 2019, 436; Kelevéz 1998).

The increased number of manuscripts, the fact that the drafts and variants have survived, and the existence of a series of printed publications

¹ In practice this means that from two manuscripts, if neither was published during Babits's lifetime, either the fair copy, or the later copy, or the first printed text is published, and generally the base text is always the *ultima editio*. However, looking for the author's ultimate intent sometimes results in compilations, for instance in the case of the poem «A lírikus epilógja» (1908, *The Epilogue of the Lyric Poet*, translated by István Tótfalusi, 1988), where the base text is the third edition of *Leaves from Iris' Wreath*, but the editors of the volume changed this version in some locations based on the manuscript and the first printed publication. See Babits (2017a, 272). The text is also mixed in the poem «Baba» (Baby), which has two manuscripts of different lengths and one printed publication, while the text of the poem is partly missing and partly overlapping; the volume publishes the three text sources in one 'final' version. See Babits (2017b, 384-390).

until 1937 (including volumes, daily newspapers, and journals) makes it possible to examine the poems written after 1911 from the perspective of textual evolution rather than completion. Of course, similarly to the first two volumes, the third and all subsequent volumes include text sources such as manuscripts and typed texts, printed publications, as well as variations of these in different textual conditions. Thus, the individual items of the volume, the text and apparatus of the particular poems are based on source material differentiated according to form and content.

The third volume of the critical edition of Mihály Babits's poems, containing his works between 1911 and 1915, is currently under preparation, and in contrast with the previous years of Babits's career, it is based on a larger set of manuscripts of a different quality (ivi, 440). The fragments and variants come from different phases of genesis (partly from the draft phase but also as fair copies), so they make it not only possible but also necessary to consider the texts that precede the printer's fair copy, which was not necessary to this extent in the first volume of the critical edition of the poems. The poems published in the critical edition follow each other in the chronological order of their creation. The base text is the *ultima manus* for the texts that have only survived in manuscript or typed form, while in the case of texts that have also appeared in print, it is identified based on the *ultima editio*. Beside the necessary emendation, which also takes the characteristics of Babits's writing style into consideration during the configuration of the main text, we aim to facsimile publication. Babits typically did not make any major modifications to poems published in the form of a volume once they had appeared in print. However, the manuscript legacy that documents how the texts were created shows major differences between the text variants that document the different phases of creation (draft, fair copy, correction), considered pre-texts by genetic criticism. Therefore, we use footnotes to publish the textual differences of the poems that were published in print and had several text variants, and we present these below the main text, line-by-line. We publish a genetic transcription of the entirety of the manuscript and typed pre-texts as part of the apparatus, with a simplified and more easily comprehensible set of symbols compared to our initial plans. However, since there are significant differences in quality between the pre-texts as well, a somewhat different methodology must be used in

the publication of the fair copies, corrections, and drafts. The fair copy and the correction comprise the text phase that directly precedes printing. These variants are similar to the printed versions in terms of their textual differences, and they essentially comprise finished texts that have typically already been prepared for printing (manuscript or typed versions, or in the case of corrections, texts already typeset by the printer), and they contain much fewer authorial writing actions than the drafts².

Following the publication of the first two volumes of his poetry, *Levelek Iris koszorújából* (Leaves from Iris' Wreath) in 1909 and *Herceg, hátha megjön a tél is!* (Prince, What If Winter Comes!) in 1911, Mihály Babits encountered publication pressure, as he was an author of the journal *Nyugat* (West) and part of the literary establishment, criticized and recognized at the same time. He had to publish in the journal and other fora of the printed press on a more-or-less regular basis, so he had less time to develop and finalize the texts than before, and he had to write his critical pieces quickly, for particular occasions: publicity thus meant both an opportunity and a constraint for him. Although his work duties in Újpest and Tisztviselőtelep were still dictated by the demands of teaching, he had a broader circle of friends, and his private engagements became more diverse. As a result, the first drafts and the first publications of his poems were increasingly closer to each other in time. In an effort to highlight his presence, or as a result of some external occurrence or pressure³, Babits also published poems he had written earlier, and poems

² Genetic criticism, new philology and post-hermeneutic media archaeology have enriched literary studies with fundamental insights that cannot be ignored by academic publishing practice. Since 2000, several critical editions (Imre Madách's *The Tragedy of Man*, edited by Ferenc Kerényi, critical editions of Dezső Kosztolányi's oeuvre, critical editions of Ferenc Kazinczy and Mihály Csokonai Vitéz) have been published in Hungary (Madách 2005, Kosztolányi 2010, Kazinczy 2016-, Csokonai Vitéz 2016-) based on the principles of genetic editing in their editorial practice. Technological changes of the media in the past few decades have influenced academic publishing too. The digital publishing practices of the online media can provide answers to many of the unresolved issues of traditional print critical publishing. That is the reason why the third volume of the Babits critical edition will be *born digital*, i.e., it will be edited directly in a digital environment, and further printed versions will be produced from it. For further examples from the Eastern European region, see the summary study by Antoniuk *et al.* (forthcoming).

³ An example of this is the 16 November, 1915 issue of *Nyugat*, which published «Ady Endrének» (1911, For Endre Ady); «A Fiamhoz» (1913, To My Son); «Prologus» (November

and manuscript variants he started were not developed fully; the latter survived after his death as part of the manuscript legacy. Therefore, Babits's role in literary circles clearly changed after 1911, and his manuscripts later also survived thanks to Sophie Török, his wife, who was determined to document every phase of his career, which also included preserving the manuscripts. These changes significantly modified the composition of Babits's manuscript legacy: the proportion of fair copies decreased, and fragments, unfinished manuscripts, kernels of poems, and textual variants became more dominant. Several were only published in print once or not at all. The number of printed publications also rose. Of course, the manuscripts and printed publications were still characterized by carefulness (regardless of the inconsistencies in orthography that could also be observed earlier).

The nature of the manuscripts changed after the completion of the notebook *Book of Angels*, i.e., after 1910. This notebook was written in ink and followed the model of János Arany's *Kapcsos könyv* (Buckled book). More precisely, the poems of the third notebook were not edited and finalized like the ones in the first two notebooks had been, as Ágnes Kelevéz reports in detail in the introduction of the first volume of the critical edition of the poems, based on her previous research (Kelevéz 2017, 15, 18-19). The Babits estate has preserved the larger, interrelated manuscript collections that accompanied his career after he moved close to Budapest from Fogaras (is a city in central Romania), especially the material of his later volumes. However, countless individual manuscripts are also available in addition to these, some of which were published in a final version and included in his volumes, as well as ones that survived until his death without being published, kernels of poems that were never finished. Most of them are undated, which presents a challenge for the editors preparing the critical editions, as does the fact that sometimes it is difficult to even decide whether a fragment would have evolved into a poem or prose. The manuscripts are complemented by printed publications, which appeared in daily newspapers, journals, compilations (anthologies), or

1914, Prologue); «Miatyánk» (1915, The Lord's Prayer), and «Vers, támadásokra» (1915, Poem, on attacks) under the title «Versek, előszavakkal» (Poems, with prologues), which Babits published as a response to the attacks that followed «Játszottam a kezével» (1915, I played with her hands), which had been published in the 16 August issue.

in stand-alone volumes. Knowing the time period when Babits moved close to Budapest, which is also a particularly important time in terms of Babits philology, may also help, for instance, in dating the fragment [«Ó művész mennyit kell vesződnöd...» (Oh artist, how much you must bother...)]. Two circumstances make dating Babits's poems more challenging: in terms of writing them, the fact that most of his poems, especially the ones that were included in his volumes, are not first drafts, and a longer period of time elapsed between the initial idea and the final version. Therefore, the poems cannot be linked to one particular date, their creation can only be dated within certain periods of time. This is made even more difficult by the fact that Babits only dated his poems on special occasions. He namely talked to both Vilmos Szilasi and Lőrinc Szabó about the creation of the poems, although his recollections are frequently misleading, as Ágnes Kelevéz has also shown (Kelevéz 1994). Several researchers have tried to link his undated manuscript poems to particular dates since his death, but the bottom line of all dating and date modification issues is deciding which moment of the lengthy process of creation should be considered the completion of the poem⁴.

Following the publication of the first *A Holnap* (Tomorrow) anthology (1908), Babits also became an author known by the public. He was seen as an innovator of literature, its «ambitious excellence», and beside Ady, he was the one who most attracted the attention of those of his contemporaries who appreciated modern literature. Several media outlets beside *Nyugat* also counted on him and his writing, and amid the growing number of requests, he was increasingly occupied by the idea of having the opportunity to move to the capital (or close to it), to which end he also petitioned the ministry. As a result of this, and the intervention of the *Nyugat* editorial office, Babits was hired as a high-school teacher by the Magyar Királyi Állami Főgimnázium (Hungarian Royal State Grammar School) in Újpest in 1911.

Babits's nationwide reputation is clearly indicated by the fact that several periodicals commented on his transfer. National, but also local newspapers reported about it, although not all Újpest media were enthusiastic about the poet-teacher's change of employment, for instance, *Újpesti Figyelő* (Újpest Observer) discussed the event in quite a sarcastic tone:

⁴ One example of this is Major (2022).

Culture had only circled around Újpest before, now it has come crashing in. [...] Mihály Babits, the great modern, who writes more beautiful poems about a light-well in his sleep than a wide awake Petőfi would about the Great Hungarian Plain, Mihály Babits is moving to Újpest. [...] We'll finally also have a poet, who will adorn our dry climate with the golden rays of sacred poetry. [«A nagy modern: Babits Mihály Újpesten» (The great modern: Mihály Babits in Újpest) 1911, 2)]⁵

All this is only unimportant mockery, however, compared to the articles of *Világ* (World) and *Népszava* (People's Voice). Although the article «Újpest is mégér egy misét» (Újpest is also well worth a mass), published in *Világ*, acknowledges Babits's virtues as a poet, it accuses the poet of working on his career and of having joined the Mary congregation in order to force the transfer and attract the attention of cabinet secretary Sándor Barkóczy⁶. Ernő Bresztovszky accuses Babits in *Népszava* of the same, i.e., plotting «in the militant reactionary team». Bresztovszky was

⁵ The spiteful article was published along a satirical poem: «Letting all goofballs know, / That Babits is coming here to teach, / He'll write poetry all the time / In the morning and while the sun goes down, / He'll write poetry in storm and wind / As well as noon, / He'll sing many of the Micis of Újpest / and Tercsis, / And he'll sing of Berci Löwy / And with a few lines / He'll revive the dust of Újpest, / And it's clear, / Lighting will be his fare, / And if he has the time, / also the local train, / And he'll ponder, / How modern Kör café, / How educated priests are here / just like our papers, / How pretty the girls, / How many the potholes, / He'll write about butchers and bakers, / and the plumbing that's never completed. / In other words, Babits is coming from the land of Fogaras / And we'll be out of Lake Balaton». Unless otherwise noted, all translations are my own. Hungarian original: «Tudtára adjuk minden szárnak, / Hogy idejön Babits tanárnak, / Verset fog írni egyre / Reggel s ha a nap megy le, / Verset fog írni viharban, szélben / És délben, / Megénekel sok újpesti Micit / És Tercsit, / És dalba foglalja Löwy Bercit / És néhány sorba / Verset lehel az újpesti porba, / És nem lehet vitás, / Témája lesz a világitás, / És ideje ha jut, / A búrvasút, / És elméláz, / Milyen modern a Kör-kávéház, / Milyen műveltek itt a papok / És a lapok, / Milyen szépek a lányok, / És az utcán sok az árok, / Verset ír mézárásra, pékre, / A soha el nem készülő vízvezetékre. / Egy szóval Babits jön Fogarashonból / És mi kinn leszünk a Balatonból». (*Ibidem*).

⁶ The idea arose that «Mihály Babits should be brought up to Pest. There are state grammar schools here as well, professor Mihály Babits could be just as good here as he is in Fogaras, and he would probably become a better poet up here than down there. The idea was pleasing, it kept being brought up, and eventually Barkóczy made it happen. At least that is what everyone believed when they heard during the summer that the ministry of public education had Mihály Babits transferred from the Fogaras grammar school to Újpest. And everyone felt that both Barkóczy and Zichy deserved a few words of appreciation for this transfer». («Újpest is mégér egy misét» 1911, 13)

a fellow university student of Babits, whom Babits had offended with the harsh criticism he formulated of his poems during the Négyesy tutorials. Bresztovszky's writing virtually swarms in serious accusations: according to him, Babits is «a fine example of human mollusks», and his poetry suits that of epigons, since «his literary oeuvre is only a recreation of many great writers' impressions» (1911, 2). Of course, Babits responded to the accusations against him, strongly rejecting them. On the one hand, in his piece «Művészet és szabadság» (Art and liberty), published in *Nyugat* (Babits 1911) on the other hand, in the 22 September issue of *Világ*, although his statement is accompanied by a skeptical commentary from the editorial office:

Mihály Babits requested we publish the following statement: «The information in your article "Fogarastól Újpestig (From Fogaras to Újpest)" on the story of my transfer includes incorrect and offensive speculations. I have never attached my conviction in any particular direction in order to advance in my career». – We are happy to publish this statement, and only add that we received this information from an absolutely trustworthy source and from a person whom we believed with good reason to be well-informed about Mihály Babits. [«Fogarastól Újpestig» (From Fogaras to Újpest) 1911, 17]

Despite the heated debates accompanying his transfer, securing the position in Budapest ensured that Babits could leave the «atmosphere that stifles talent» (*ibidem*). He experienced teaching in Fogaras as exile because his days there were spent in solitude, cut off from the world of literary culture. Thanks to moving to Újpest, he could spend less time traveling on the one hand, and his primary form of keeping in touch with friends and colleagues ceased to be correspondence due to the opportunity to meet up in person. The year 1911 also became an important junction in Babits's life in terms of his poetry, since the majority of the volume *Recitativ* (Recitative) (published in 1916) is made up of poems written in 1911 (Buda 1997, 609)⁷. Thus, in terms of the entirety of the volume, the number of poems decreases after 1911, which may have been caused by several issues. On the

⁷ Sophie Török writes about the significance of the year 1911 in the preface of *A második ének* (The Second Song): «A reconstructed year, nothing special really happens in it, still it is a rich year for a poet, and each new day is an event for the soul» (1942, 8).

one hand, it may have been due to the Dante translation he was preparing, the first part of which was published at the end of 1912 – several Babits letters testify what a challenging task this was for him. On the other hand, he is of course continuously writing critical pieces, as well as the novel *A gólyakalifa* (1913, *The Nightmare*, translated by Éva Rácz, revised by Janet Semple, 1966). In addition, from July 1912, he was not only an author of *Nyugat*, but he also became a contributing editor.

The fact that he was known nationwide, his daily contact with the press, and his positions as contributing editor and later editor and editor-in-chief also have consequences in terms of philology, his finished manuscripts were namely increasingly published immediately. What is more, in the second part of the oeuvre, the date of creation and the date of publication are very close to each other for most of his poems. During his first period as a poet, manuscript fair copies and drafts are in fact of cultic significance for Babits, but closing the above-mentioned *Book of Angels*, which was written in ink, also indicates a symbolic change in this. Ágnes Kelevéz points out that many practical reasons might also be both behind this change, as well as behind the decreasing frequency of texts written in ink and the proliferation of drafts written in pencil. Babits's moving close to Budapest also meant that he did not always have to mail his texts as before, from his Fogaras «exile», and he did not run the risk of his pieces being rejected, either: delivering the manuscripts became a practical problem, and later through the increasing use of the typewriter, handwritten texts (both in ink and in pencil) decreased even further in number (Kelevéz 1998, 226-227).

At the same time, as it is clear from his letters and recollections, Babits did not feel at home in Újpest. Reminiscing about the genesis of the poem «Örökségem» [«Oly szomorú, hogy oly nehéz megélni...» (It's so sad it's so hard to make a living...)] in a conversation with Lőrinc Szabó, he says that during these days «I was poor, a teacher, and I felt it was mechanical work» (Gál 1975, 448). The lines written by Valéria Dienes in July 1912 also refer to Babits's weariness:

Say, don't you feel being completely cut off, as if you had made yourself a slave of space by only being able to contact people who chance throws next to you? The pen is the beggar's tool, but writing provides freedom, and you know this

very well. What could be the reason why you don't want to use it? Would it bore you to look into it? (2003)⁸

In addition, Babits writes in a letter to Henrik Horvát in September 1912 that a few months earlier he did not even open his letters for a long time (he somewhat exaggerates by saying he procrastinated for two months) because he was «swamped in work» – likely referring to the Dante translation he was preparing at the time (Babits 2003).

Thus, once Babits moved to Újpest, he did not continue *Book of Angels* anymore. The Manuscript Archive of the National Széchényi Library, the Hungarian national library, holds under call number III/1683 the grid-lined notes Babits used after he had moved to Újpest (more specifically, between 1911 and 1915) to write poems, kernels and fragments of poems, and prose notes in pencil. The catalogue of the Babits manuscripts dates the creation of all the notes to 1915, but this claim can be nuanced further. Although there are fragments that clearly imply a date of creation after the start of the war, and so a dating of 1915 is correct, for example [«Száz a sereg...» (Hundred is the army...)] and [«Majd ha vége lesz a háborúnak...» (When the war ends...)], this is not the case for each item, since nothing in fact justifies a creation date of 1915 for each of the texts, and in the case of some items, a much earlier date seems relevant.

Sheets from the same notebook can be found in two different parts of the estate, since Babits used the notebooks to record both poems and prose. Incidentally, Babits stopped making his series of notes for both poems and prose around the time his novel *Kártyavár* was published. This is when various deletions were placed on the prose sheets, and this is also when he chose the poems he wanted to include in the collection of poems *Recitativ*. It is irrelevant in what order the sheets of the notebook are today, since they were numbered after Babits «closed» them, i.e., after his death. If we assume that he only started to use the notes in Újpest (or Rákospalota), the sheets may have been separated when Babits divided the blank notebook into two,

⁸ Hungarian original: «Mondd, nem érzed nagyon a körülzártágot, mintha a térnek a szolgásgába adnád magad azzal, hogy csak azokkal az emberekkel érintkezhetsz, akiket a véletlen melléd sodor? A toll elég koldus eszköz, de az írás szabadságot ad és te ezt egész pontosan tudod. Mi lehet az oka, hogy nem akarsz vele élni? Unnád, hogy ennek utána nézz?»

only writing poems in one, using the other one as a booklet of ideas, or he may have divided it after making the first few notations on the blank pages of the notebook, then he separated the sheets of poetry and prose, and then divided the rest of the notebook, which was still blank. It also could have happened after his death, when the mixed pages were sorted according to genre and numbered. Various types of (Arabic) numbering can be seen at the bottom and top of the sheets, which were presumably created when Babits was already working on *House of Cards*, and this is when (or prior to this) he matched the sheets and notations with identical topics through numbering. The sheets that contain the poems, however, clearly received their numbering later, after Babits's death.

The sheets that contain prose excerpts contain topics, ideas, and drafts noted down for *House of Cards*, which were created based on Babits's conversations with his fellow Újpest teacher, Ödön Hendel. Babits noted down various topics (events, persons, stories, etc. in Újpest) in Rákospalota, presumably always on the day of the conversation, since they would have been forgotten by the next day, and their topic was the quickly developing Újpest, with its contradictions. People who have local knowledge of Újpest or Rákospalota will immediately recognize what several of the notes are about: the local references are obvious. For example, the note «Climatic resorts? Where do you ever want to go from Újpest? This is the healthiest dust!» refers to the air pollution caused by the factories in Újpest, while «Muki, the electric wagon» refers to the covered mounting trolley that ran between Újpest and Rákospalota⁹.

Based on all of this, it does not need particular substantiation that the prose part was created in Rákospalota during the academic year of 1911-1912, during the summer of 1912 the latest. Since the sheets of the notebook were part of a series, it is clear that Babits noted down the topics of his

⁹ Hungarian original: «Klimatikus gyógyhelyet? Hát hova akar Újpestről menni? Ez a legegészségesebb por!»; «Muki, a villanyos teherkocsi». Babits eventually included the muki-theme in *House of Cards* in the following way: «They were moving along broad Hunyadi street when an electric mounting trolley ran past them, dirty grey, with a yawning opening in the middle, which people call 'muki'» [Hungarian original: «A széles Hunyadi úton haladtak, s egy villanyos szerelőkocsi robogott el mellettük, piszkosszürkén s ásító nyílással közepén, amilyeneket a nép mukinak nevez». (Babits 1997, 165)].

conversations in parallel (or possibly continuously, but at the same time) with the few pages that contain his notes on the Dante translation. One notebook sheet contains the translation of the final lines of Canto 24 of *Inferno* (lines 148-151). The *verso* of this sheet includes a note to be included in the records of Canto 10: «Canto X The twin exile refers to the biography!». Norbert Mátyus has shown that the notes on this sheet were created in Italy, in 1912, the *recto* of the sheet namely contains a drawing by Babits that he copied off a painting in Florence. The *verso* of the notebook contains a vulgar Italian aphorism at the bottom of the sheet, which Babits might have seen on the wall of a public bathroom in Italy: «Qui si entra e non si paga, senza culo non si caca» (You who enter here and pay no, won't find your shit in your asshole). All this indicates that Babits used this sheet while he was in Italy, specifically in 1912. Before his trip to Italy in 1910, Babits still lived in Fogaras, i.e., he could not have been making notes to *House of Cards*, which was written in Újpest (Mátyus 2015, 45). Babits's kernel of a poem [«Ó művész mennyit kell vesződnöd...» (Oh artist, how much you must bother...)] can also be read on this sheet:

Oh artist, how much you must bother
till your dear painted angel
becomes the billboard of midwives¹⁰

The manuscript catalog dates this to 1915, as one of the poems and kernels of poetry written on the above-mentioned twenty grid-lined sheets, although of course there is also some chance that Babits noted down these lines years later, next to the earlier Italian notes, on a sheet that was not blank any more. However, the poem cannot be dated to 1915 beyond doubt, and it is probably no big leap to say that it is much more likely that it was created at the same time as the 1912 Italian notes. This is also supported by the fact that Babits visited the gallery, and that he talks about a «painted angel». It is not difficult to interpret the three lines as a lethargic and bitter reflection on how writing poetry works. Babits's letters and recollections also indicate that in 1912 he was occupied by the essence of the activities that create poetry/literary trans-

¹⁰ Hungarian original: «Ó művész mennyit kell vesződnöd / míg drága festett angyalod / bábák cégére lesz».

lation/art, and the burden of his growing workload is also thematized in his poems. Therefore, in light of how Babits came to move closer to Budapest, it is a safe bet to also date the creation of this kernel of a poem to the year 1912, which the critical edition currently under preparation will also document.

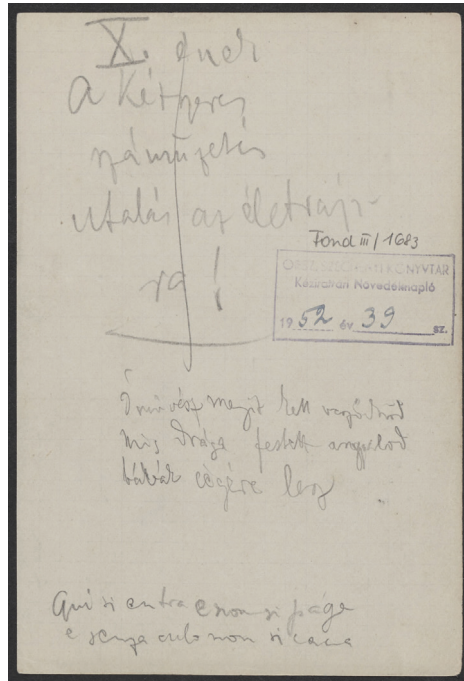


Figure 1 – Manuscripts Archive of National Széchényi Library, OSZK Fond III/1683, © National Széchényi Library.

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