GÉZA SZENTMÁRTONI SZABÓ

FERENC FALUDI'S FONTINALIA AND THE SLEEPING NYMPH

The village of Tarcsa in Vas county, Western Hungary, became renowned for its mineral waters in the early seventeenth century. Situated north of Felsőőr (today Oberwart) and on the border with Gyimótfalva (today Jormannsdorf) it has been part of Burgenland province of Austria since 1921 and its German name is Bad Tatzmannsdorf. The mineral water (acidula in Latin) that gushes forth from several springs has been filling drinking fountains and spas for centuries. The first written record of these springs survived in a booklet that was published in Regensburg in 1621. It contains Johann Mühlberger's sermon entitled *Scaturigo Salutis* preached on 25th July 1620 at the country mansion of Gyimótfalva.[1] The Lutheran pastor held his sermon, comparing earthly medicinal springs with the source of heavenly grace, when he was curing himself with mineral water from Tarcsa; and this is why he took his text from the first verse of Zechariah 13: "On that day there shall be a fountain opened for the house of David and the inhabitants of Jerusalem to cleanse them from sin and uncleanness."

Depiction of the acidula fountain in Tarcsa.
(Detail from the engraving on the cover page of *Scaturigo Salutis,* 1621.)

In the first half of the seventeenth century the aristocrats of the Transdanubian Region spent several weeks in Tarcsa every summer on drinking cures. From the 1650s acidula

[1] Johannes MÜHLBERGER, *Scaturigo Salutis. Das ist Geistliche Betrachtung des Brunnens des Lebens Jesu Christi, aus dem 13. Cap. des H. Proppheten Zachariae gerichtet auf die aigenschaften des Saurbrunnens zu Jormannsdorff und daselbst im Herren-Haus am Tag Jacobi 1620,* Regenspurg, 1621. KOLTAI András, *Batthyány Ádám és könyvtára* (Ádám Batthyány and his library), Budapest–Szeged, 2002 (A Kárpát-medence kora újkori könyvtárai, 4), 90–91, 274.

was heated and used for medicinal baths. Tarcsa was also discovered and popularised by physicians dealing in medicinal waters in Hungary. The mineral spring and flourishing spa that can still be found here was built up mostly in the second half of the eighteenth century, when it entered the estate of the aristocratic Batthyány family.[2]

In August 1775 Ferenc Faludi (1704–1779), the most prominent author of Hungarian Rococo literature, who as a member of the Jesuit order visited all the major convents of Hungary and Austria, went to Tarcsa. He was the confessor of Hungarian pilgrims in Rome from 1740 to 1745. In 1743 he became a member of the local literary society called Accademia dell'Arcadia under the pastoral name "Carpato Dindimeio". After Kőszeg, Sopron, Graz, Pécs, Buda, Besztercebánya (today Banská Bystrica in Slovakia), Nagyszombat (today Trnava in Slovakia) and Vienna, he spent most of his time in Pozsony (today Bratislava in Slovakia), teaching and doing other commissions, while he also wrote poetry, prose, and drama. After the dissolution of his order in 1773, he lived in Rohonc (today Rechnitz in Austria), situated on the estate of the Batthyány family, where he was a priest and the director of the settlement's poorhouse.[3] The aged poet who visited Tarcsa for its acidula was inspired by the spring and the inscription written on the brim of the fountain built over it. He later remembered this in a Latin and a Hungarian verse: *Carmen Saeculare super Fontem Acidularium Tartsae – A tarcsai savanyóvízről, mikor azon kútnak felállítása után a századik esztendejét emlegettük 1775-ben* (On the acidula of Tarcsa, when in 1775 we reminisced the hundredth year after the erection of the fountain). The words of the Hungarian poem say that the year 1675 could be read "on my fountain's throat, on my marble basin's pretty brim". The Latin elegy which can be found in Faludi's manuscript *Omniarium* and the Hungarian poem that was written from it were first published in print in 1786.[4] In the same volume Faludi provided an explanation for the Fontinalia celebration he evoked in these poems and which he strove to introduce into the Hungarian language from Antiquity: "Fontinalia dies festus Romanis, quo in fontes perennes flores et corollae inficiebantur, et putei coronabantur aqueis talem fontem ut NN est, unde tanta in nos permanant omnibus ornari."[5] Faludi's knowledge about Fontinalia was accurate since the Romans held the belief that nymphs lived in the springs and they paid a tribute to them on the Fontinalia (Fontanalia) celebrations on 13th October with offerings and garlands of flowers.[6] In Hungary Albert Szenci Molnár mentioned this cult first in his dictionary published in Nuremberg in 1604: "Fontanalia, g. n.

[2] Rudolf LUIPERSBECK, *Das Heilbad Bad Tatzmannsdorf: Entwicklung und Grundlagen,* Pinkafeld, Kurbad Tatzmannsdorf AG, [c. 1985]; BAJZIK Zsolt, *Vas vármegyei ásványvízforrások és gyógyfürdők Trianon előtt* (Mineral springs and medicinal baths of Vas county before 1920), Vasi Szemle, 58(2004), 431–433.

[3] GYÁRFÁS Tihamér, *Faludi Ferenc élete* (The life of Ferenc Faludi), Irodalomtörténeti Közlemények, 1910, 1–5, 129–141, 398–427; SÁRKÖZY Péter, *Faludi Ferenc (1704–1779),* Pozsony, 2005 (Magyarok Emlékezete).

[4] FALUDI Ferencz *Költeményes maradványai* (Poetic remains), I, ed. RÉVAI Miklós, Győr, 1786, 81, 102.

[5] FALUDI Ferenc *Prózai művei* (Prose works), ed. VÖRÖS Imre, Latin texts edited by URAY Piroska, Budapest, 1991, II, 980.

[6] *Der kleine Pauly: Lexikon der Antike,* Hrsgg. Konrat ZIEGLER, Walther SONTHEIMER, II, Stuttgart, 1967, 590 *(fons)*.

pl. Kutaknak tulajdonított ünnepek voltak, midőn az jó kutakba koszorókat hántanak." (Celebrations paying tribute to fountains, when wreathes were thrown into good fountains.)

Of the writers of Antiquity, Terentius Varro (116–27 BC) made a short reference to this custom (*De Lingua Latina,* VI, 22): "Fontanalia a Fonte, quod is dies feriae eius; ab eo tum et in fontes coronas iaciunt et puteos coronant." Horace's ode to the spring in Sabinum entitled Bandusia (*Carm.* III, 13) was written on the eve of Fontanalia. The opening and closing strophes are quoted below:

O fons Bandusiae, splendidior vitro,
dulci digne mero non sine floribus,
cras donaberis haedo,
cui frons turgida cornibus
– – – – –
Fies nobilium tu quoque fontium
me dicente cavis inpositam ilicem
saxis, unde loquaces
lymphae desiliunt tuae.[7]

Humanists revived the cult of springs. Janus Pannonius (1434–1472) wrote an elegy to a spring when he visited his friend Galeotto Marzio's birthplace *(Carmen de Fonte Narniensi)*. The first two lines and lines 25–30 of the elegy written on 5th June 1458 and containing a reminiscence of Horace are as follows:

Sacri fontis, ave, mater Feronia, cuius
Felix Paeonias, Narnia potat aquas.
– – – – –
Ocius huc adsit toto grege pinguior haedus,
Mutet et effusus, vitrea stagna, cruor.
Adsint et liquido Bacchi cum munere flores,
Nec cesset laudes vox resonare pias:
Salve iterum e Latiis, longe celeberrima, Nymphis,
Hospitis et grati suscipe dona libens![8]

Pliny the Younger devoted one of his letters (*Epistolae,* VIII, 8) to the detailed description of the Clitumnus spring. At the end of the letter he wrote to a certain Romanus that "leges multa multorum omnibus columnis, omnibus parietibus inscripta, quibus fons ille deusque celebratur." A plethora of similar texts can be found in the vast collection of such inscriptions, entitled *Corpus Inscriptionum Latinarum*, compiled in the nineteenth

[7] HORATIUS, *Ódák és epódoszok* (Odes and epodes), ed. BORZSÁK István, Budapest, 1975 (Auctores Latini, 18), 333–335.

[8] JANUS PANNONIUS, *Poemata: Pars prima,* Utrecht, 1784, 273–275; JANUS PANNONIUS *Összes munkái – Opera omnia,* ed. V. KOVÁCS Sándor, Budapest, 1987, 320–321.

century by Mommsen and company. When writing about the thermal baths near Nagyvárad (Várad, today Oradea in Romania) in his book on the history of medicine[9] István Weszprémi makes a reference to an interesting Roman votive stone which was probably taken to that place sometime in the sixteenth century:[10]

[Dat ti]bi marmoreo caesam de monte Dian[am,]
Regina undarum, Nympha, decus nemo[rum,]
[Vo]to damnasti perfecta quem prece Bassus
Moenitae pro[p]ter moenia Germisarae.[11]

Germisara was a Roman settlement in the ancient province of Dacia, situated along the road from Apulum to Sarmizegetusa and on the right bank of the Maros River. Its remains can be found by the village of Csigmó (today Cigmău in Romania) near Algyógy (today Geoagiu in Romania), famous for its medicinal springs.

A good number of altar stones with the inscriptions "Genius sanctus huius loci" and "Nymphis" have survived in the area of the old Roman provinces. One of Martial's epigrams with the punchline that verses presented as a gift to the temple of the nymphs are thrown into the water (IX, 58) begins in a similar way:

Nympha sacri regina lacus, cui grata Sabinus
Et mansura pio munere templa dedit…

Literary texts of Antiquity sometimes use prosopopoeia, i. e. the spring starts speaking, like the nymph Arethusa in Ovid, who tells of her vicissitudinous life when asked the

[9] Stephanus WESZPRÉMI, *Succincta Medicorum Hungariae et Transilvaniae Biographia: Pars II,* Lipsiae–Viennae, 1778; WESZPRÉMI István, *Magyarország és Erdély orvosainak rövid életrajza: Második száz, Első rész* (Short biographies of doctors in Hungary and Transylvania: Second hundred, Part one], transl. KŐVÁRI Aladár, Budapest, 1962, 180–181.

[10] István Weszprémi took his data from Francesco Bonada (*Carmina ex Antiquis Lapidibus*, II, Roma, 1751), who referred to Janus Gruter's collection: Grut. XXIX, 8 (*Inscriptiones Antiquae Totius Orbis Romani,* Heidelberg, 1603). However, Gruter used Wolfgang Lazius' (1514–1565) manuscript. Weszprémi published the epigram after Gisbert Cuper's addition (*Harpocrates*, Utrecht, 1687, 233).

[11] *Anthologia Latina, II, Carmina Latina Epigraphica*, conlegit Franciscus BUECHELER, fasc. 2, Leipzig, 1895; Stuttgart, 1982, 400–401. Bücheler added the missing first line in a different way, disregarding Gisbert Cuper's reading, and after Mommsen: [Hanc ti]bi marmoreo caesam de monte d[icavit]. *Corpus Inscriptionum Latinarum (CIL), III, Inscriptiones Asiae, Provinciarum Europae Graecarum, Illyrici Latinae,* ed. Th. MOMMSEN, Berlin, 1873, 226 (Pars prior, 1395). However, Cuper's addition is justified by Vergil's lines: "Dat tibi praeterea fortunae parva prioris / Munera…" (*Aeneis,* VII, 243–244). Diana is referred to thus: "Tu, dea, tu praesens nostro succurre labori, / astrorum decus et nemorum Latonia custos" (*Aeneis,* IX, 404–405); Iuturna, the nymph of a stream, is addressed like this: "Nympha, decus fluviorum, animo gratissima nostro" (*Aeneis,* XII, 143). Papinius Statius' wording is similar: "Tu, nobile quondam / Undarum nemorumque decus, quo sospite maior / Diva et Nympharum longe regina ferebar" (*Thebais,* IX, 382–384). In Ovid the nymph Egeria offered a sacrifice to Diana: "Nympha, mone, nemori stagnoque operata Dianae" (*Fasti,* III, 261).

question “Cur sis, Arethusa, sacer fons?” and relates how Diana transformed her into a sacred spring (*Metamorphoses*, V, 573–641).[12]

In the Renaissance era a particular inscription found on fountains became popular: its origin is uncertain; it was mostly placed next to the statue of a sleeping nymph and it was written in the name of that nymph. Of the many references made to this inscription one is in French neo-Latin writer Jean-Jacques Boissard’s (1528–1602) book entitled *Antiquitatum Romanorum, seu Topographia Romanae Urbis* (I. pars, Frankfurt, 1597), where an illustrated reference can be read saying that there was a statue of a sleeping nymph along Campus Martius in ancient Rome, at the arch of the aqueduct Aqua Virginis at the house of the Colocci family:[13] “In arca marmorea super fonte leguntur hi versus antiquis characteribus, qui sub statua Nymphae dormientis erant adscripti: Sed statua inde sublata est.

Huius Nympha loci sacri custodia fontis
Dormio, dum blandae sentio murmur aquae.
Parce meum, quisquis tangis cava marmora, somnum
Rumpere; sive bibas, sive lavere, tace!”

Relief depicting a sleeping nymph in Angelo Colocci’s garden in Rome.
(Copperplate engraving from J. J. BOISSARD’s book, 1597.)

[12] On recent interpretation of prosopopoeia: Paul DE MAN, *Autobiography as De-Facement,* in: Paul DE MAN, *Rhetoric of Romanticism,* New York, 1982, 67–81.

[13] Jean-Jacques BOISSARD, *I. Pars Romanae Urbis Topographiae & Antiquitatum, qua succincte & breviter describuntur omnia quae tam publice quam privatim videntur animadversione digna,* [Francofurti, apud Iohannem Feyerabend, impensis Theodori de Bry], 1597, 53.

The statue and the epigram that belongs to it was found in the fifteenth century at collectors of ancient inscriptions as well as in literature, and from the sixteenth century it slowly spread across Europe. Felice Feliciano (1433–1479) of Verona visited Hungary in 1479 when collecting Roman inscriptions. Some of the inscriptions he collected from Pannonia only survived in copies dating from the late-fifteenth century, made by his compatriot Michael Fabricius Ferrarinus. In the nineteenth century Mommsen and his punctilious colleagues cited the epigram beginning with "Huius nympha…" as certainly not originating from Antiquity and claimed that their data suggested that it had existed outside the Renaissance gardens of Italy, on some bank of the Danube.[14] They used Ferrarinus' manuscript, in which the following could be read about the poem's provenance: "Hic lapis est super ripam Danuii, in quo est sculpta nympha, ad amoenum fontem dormiens, mirabili arte fabricata. Sub figura est hoc epigramma subscriptum sculptum ut vides."

In international neo-Latin studies over the past fifty years, many essays have been written about the mysterious fountain inscription and various representations of the sleeping nymph since the publication by Otto Kurz (1908–1975).[15] A fundamentally important monograph written by Zita Ágota Pataki—a Hungarian art historian teaching at Heidelberg University (Ruprecht-Karls-Universität)—and published in 2005 provides an exhaustive survey within the scope of this research.[16]

It is more than twenty years ago that thanks to the efforts of Ágnes Ritoók Szalay the story of this fountain and its inscription—which was recorded by Italian Humanists, then painted first by Dürer (1471–1528) and later by Lucas Cranach the Elder (1472–1553) inspired from the imagination—became known in Hungary. It was she who treated those two records dating from the sixteenth century, according to which King Matthias (1443–1490) had the same kind of fountain erected by the Danube, perhaps in the garden of his castle in Buda.[17] One of the records was entered into the album of a Hungarian aristocrat Gergely Stansith Horváth (1558–1597) in autumn 1580 by the physician Georg Henisch from Bártfa (today Bardejov in Slovakia), a professor at Saint Anne Secondary School in Augsburg.[18] The other one can be found on the inside cover of a book published in 1565,

[14] *Corpus Inscriptionum Latinarum,* VI, *Inscriptiones Urbis Romae,* pars 5, *Inscriptiones Falsae,* eds. E. BORMANN, G. HENZEN, Chr. HUELSEN, Berlin, 1885, 3*e.

[15] Otto KURZ, *Huius nympha loci: A Pseudo-classical Inscription and a Drawing by Dürer,* Journal of the Warburg and Courtauld Institute, 16(1953), 171–177.

[16] Zita Ágota PATAKI, *„Nympha ad amoenum fontem dormiens" (CIL VI/5, 3*e): Ekphrasis oder Herrscherallegorese? Studien zu einem Nymphenbrunnen sowie zur Antikenrezeption und zur politischen Ikonographie am Hof des ungarischen Königs Matthias Corvinus, I, Text, II, Anhänge und Abbildungen*, Stuttgart, Ibidem-Verlag, 2005.

[17] RITOÓKNÉ SZALAY Ágnes, *Nympha super ripam Danubii,* Irodalomtörténeti Közlemények, 87(1983), 67–74; ID., *„Nympha super ripam Danubii": Tanulmányok a XV–XVI. századi magyarországi művelődés köréből* (Studies from 15th–16th century Hungarian culture], Budapest, Balassi Kiadó, 2002 (Humanizmus és Reformáció, 28), 87–102.

[18] "Mathias rex, dum floreret Hungaria, ad fontem dormiens [!], ita versificatus fuisse dicitur: Musa sacri fontis somnum ne rumpe quiesco. Generoso iuveni D. Gregorio Horvath in suam memoriam scripsit Georgius Henisch Barthfeldensis artis Medicae Doctor et Mathematicus Augustanus Die S. Michaelis 1580." *Henisch György,* in: SZINNYEI József, *Magyar írók élete és munkái* (The lives and works of Hungarian writers), Buda-

the first owner of which was a doctor from Brno, Tamás Jordán (1539–1585), born in Kolozsvár (today Cluj-Napoca in Romania).[19] The two sixteenth-century records both contain King Matthias' often quoted fictitious epitaph.[20] The longer text, probably by the hand of Tamás Jordán, is as follows: "Perennalibus pactis cum Turca induciis Mathias rex Hungariae fontem solido exornatum marmore Budensi arce dicitur exsculpsisse cum dormientis nymphae expressa imagine, Marti postmodum vale dicturus extremum hac inscriptione:

Fontis nympha sacri, somnum ne rumpe, quiesco
Dormio dum blandae sentio murmur aquae.

Epitaphium Matthie Regis Ungariae

Matthias iaceo rex hac sub mole sepultus
Testatur vires Austria victa meas.
Terror eram mundo: metuit me Caesar uterque,
Mors tantum potuit sola nocere mihi."

Therefore, the well was probably built after 1483, since this was the time when King Matthias signed a five-year truce with Sultan Bajezid II. The first line of the epigram condensed into two lines appears as the inscription on Cranach's series of paintings.[21] However, all four lines of the epigram can be read on Dürer's drawing from 1525.[22]

pest, 1891–1914, IV, 699–702; WÉBER Samu, *Grádeczi Stansith Horváth Gergely és családja: Történelmi korrajz kivált a XVI. század második felében* (Gergely Grádeczi Stansith Horváth and his family: Historical descriptions especially in the second half of the 16th century), Késmárk, 1896.

[19] *Historiae Inclyti Matthiae…* ex Antonio BONFINII, Claudiopoli, 1565, Library of the Hungarian Academy of Sciences, RM II. 4/b. On the cover page: "D. Thomae Iordano fratri charissimo Stephanus Iordanus Claudiopoli mittebat 1569." This book remained in Moravia, where, as evidenced by the stuck-in ex libris, it entered the possession of a doctor of law from Olmütz, Joseph Wratislaw Edler von Monse (1733–1793). MAGYAR László András, SZENTMÁRTONI SZABÓ Géza, *Jordán Tamás,* in: *Magyar művelődéstörténeti lexikon: Középkor és kora újkor* (Lexicon of Hungarian cultural history: The Middle Ages and the Early Modern era], ed.-in-chief KŐSZEGHY Péter, IV, Budapest, 2005, 489–490.

[20] The epitaph, erroneously attributed to Jacobus Piso (1470?–1527), was published by Ferenc BUDAI in his *Magyarország polgári históriájára való lexikon a XVI. század végéig* (Lexicon on Hungary's history until the late 16th century), ed. BUDAI Ézsaiás, Nagyvárad, 1804–1805; PONGRÁCZ József, *A cambridgei Korvin-kódex és a Trinity College magyar vonatkozású egyéb kéziratai* (The Corvin Codex of Cambridge and other manuscripts of the Trinity College relating to Hungary), Magyar Könyvszemle, 1912, 3; *Analecta Nova ad Historiam Renascentium in Hungaria Litterarum Spectantia*, relictis cum commentariis edidit Eugenius ÁBEL partimque auxit Stephanus HEGEDŰS, Budapestini, 1903, 419. Early 16th-century manuscript in Vienna: ÖNB, Ser. N. 4265, fol. 290v; with Hungarian translation: TÓTH Béla, *Szájrul szájra: A magyarság szállóigéi* (From mouth to mouth: Hungarian adages], Budapest, 1901, 25; KLANICZAY Tibor, *A valódi és az ál Piso-versek* (Genuine and spurious poems by Piso), Irodalomtörténeti Közlemények, 97(1993), 52–56; *idem*, in: KLANICZAY Tibor, *Stílus, nemzet, civilizáció* (Style, nation, civilisation), Budapest, 2001, 157–162.

[21] Edgar BIERENDE, *Lucas Cranach d. Ä. und der deutsche Humanismus,* Munich–Berlin, 2002.

[22] *Arte e erotismo,* a cura di Stefano ZUFFI, testi di Marco BUSSAGLI e Stefano ZUFFI, Milano, Electa, 2001, 215.

Lucas CRANACH the Elder (1472–1553), *The Nymph of the Spring,* c. 1540.
(Panel. Washington, National Gallery of Art.)

Albrecht DÜRER (1471–1528), *The Nymph of the Spring,* 1525.
(Coloured pen-and-ink drawing. Vienna, Kunsthistorisches Museum.)

According to a contemporaneous record dated from before 1470, the epigram discovered by the Danube was originally written by the Italian Giovanni Antonio Campano (1429–1477) but it is not included in the collection of the poet's works published in Rome in 1495.[23] The dating of the earliest manuscript of the poem is uncertain, and it

[23] Ioannes Antonius CAMPANUS, *Opera*, [ed. Michael FERNUS], Romae, 1495.

appears in a modified version in a printed text published in Venice in 1498.[24] Thus, the question arises: were Mommsen and his colleagues right after all when they declared that the epigram mentioning the nymph was falsified? Is it not possible that "Huius nympha loci…" originates from Antiquity and it survived "super ripam Danubii", and it arrived in Italy from there? In István Szamosközy's (ca. 1565–1612) collection of inscriptions from Dacia, out of the pieces deemed falsified four were eventually identified as genuine![25]

The representation of the sleeping nymph carved in stone can also be linked with one of the March scenes in Ovid's *Fasti*. Rea Silvia, one of the priestesses to the goddess Vesta, is mentioned in lines 11–22 of part three about the month of March: she goes for water with an earthenware jug on her head and when she arrives at the bank of the river Tiber she falls into a slumber:

Dum sedet, umbrosae salices volucresque canorae
Fecerunt **somnos** et leve **murmur aquae**.
Blanda quies furtim victis obrepsit ocellis,
Et cadit a mento languida facta manus.

Then, the god Mars begets her in her sleep and that is how she becomes mother to Romulus and Remus: a relief depicting the sleeping Rea Silvia and Mars flying towards her survived among the finds of Aquincum.[26] On the fountain in King Matthias' garden by the Danube it was perhaps not a nymph but the sculpture or relief of the priestess sleeping on the bank of the Tiber that could be seen. In this scene Mars did not appear as the warrior god but a man in love. This allegory would explain a gesture by Matthias, who signed a peace treaty at the time, to build a fountain.

The representation of a sleeping nude was often used in Renaissance literature, too, since physical beauty can be freely observed in such a pose. The first novella of the fifth day in Boccaccio's (1313–1375) *Decameron* relates the story of the love and marriage of Cimone and Ephigenia of Cyprus. Cimone, who was an uncouth man doing peasant work, was inspired by the sight of the beautiful girl sleeping by the fountain and the love that awakened in him for her to cultivate himself: "[Cimone,] sí come la sua fortuna il vi guidò, in un pratello d'altissimi alberi circuito, nell'un de' canti del quale era una bellis-

[24] PATAKI, *op. cit.*, 335–338.

[25] Mihai Bărbulescu writes the following: "In specialist literature Szamosközy is also referred to as the author of fabricated inscriptions. In his critical and at times hyper-critical approach Mommsen divided the sixty-one Dacian inscriptions published in *Analecta* into two groups: he identified thirty-two as genuine and twenty-nine as fabricated. Later, four of the latter group were identified as being genuine." SZAMOSKÖZY István (Stephanus ZAMOSIUS), *Analecta Lapidum Vetustorum et Nonnullarum in Dacia Antiquitatum 1593 – Inscriptiones Romanae in Lapidibus Antiquis Albae Juliae et Circa Locorum 1598,* eds. BALÁZS Mihály, MONOK István, introduction by Mihai BĂRBULESCU, KOVÁCS András, Szeged, 1992, 10–11.

[26] ERDÉLYI Gizella, *A római kőfaragás és kőszobrászat Magyarországon* (Roman stone carving and stone sculpture in Hungary), arranged for the press from the author's estate of manuscripts, and commentary by GÁSPÁR Dorottya, Budapest, 1974 (Apollo Könyvtár, 5), 143, 150, and picture supplements, nos. 190, 201. This relief can be seen in the Lapidarium of the Hungarian National Museum.

sima fontana e fredda, allato alla quale vide sopra il verde prato dormire una bellissima giovane con un vestimento indosso tanto sottile, che quasi niente delle candide carni nascondea, e era solamente dalla cintura in giú coperta d'una coltre bianchissima e sottile…"

This novella by Boccaccio became popular across Europe through its translations into Latin in the second half of the fifteenth century by Filippo Beroaldo (1453–1505) and by the German Humanist Heinrich Bebel (1472–1518) in 1502.[27] In Bebel's neo-Latin elegy the scene of the sleeping girl goes like this:

Huic suberat dulcis crepitantibus unda susurris
    Invitans somnum teque quietis herum,
Illic inveniunt pulchram dormire puellam
    Umbrifera in ripa gramine et in viridi.
Huic adeo tenuis fuit et pellucida vestis,
    Ut decor in toto corpore visus erit.

In the sixteenth century the renowned Italian Humanist Iulius Caesar Scaliger (1484–1558) revived the ancient genre of parody in his poetic work, which meant that poets adapted already existing poems mainly of Antiquity in a dramatic or humorous way.[28] Prior to this fashion the epigram with the nymph had two interesting parodies. One can be found in the cycle of love poems by the neo-Latin poet from Naples, Angerianus (1470–1535), entitled *Erotopaegnion*, which was first published in print in 1512 in Florence.[29] The female character of the series of poems is Caelia, who, through the borrowed prosopopoeia, speaks as herself only in this poem, and only in her dream:

Caelia dormiens

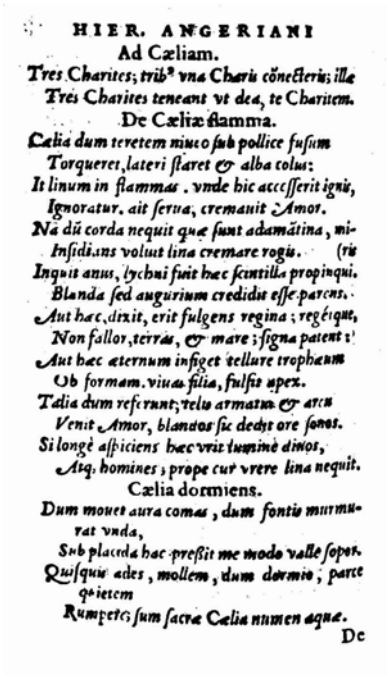
Dum movet aura comas, **dum fontis murmurat** unda,
    Sub placida hac pressit me modo valle sopor.
Quisquis ades, mollem, dum **dormio, parce** quietem
    Rumpere: sum **sacrae** Caelia numen **aquae.**[30]

[27] Ioannes BOCCATIUS, *Fabulosae Historiae Tres de Amore* Philippo BEROALDO interprete, Argentorati, excudebat Jac. Kammerlander, 1536; Henricus BEBELIUS, *Elegia Cimonis denuo emendata,* in: Heinrich BEBEL, *Haec Bebeliana Opuscula Nova: Epistola … de Laudibus … Veterem Germanorum,* Strassburg, 1508.

[28] TARNAI Andor, *A parodia a XVI–XVII. századi Magyarországon* (Parody in 16th–17th century Hungary), Irodalomtörténeti Közlemények, 94(1990), 444–469. Scaliger wrote a parody to the poem by Catull starting "Phaselus ille, quem videtis, hospites…" (4, 1), which is similar to the parody dating from Antiquity (*Catalepton*, X): "Sabinus ille, quem videtis, hospites…": "Boletus ille, qui necavit, hospites…"

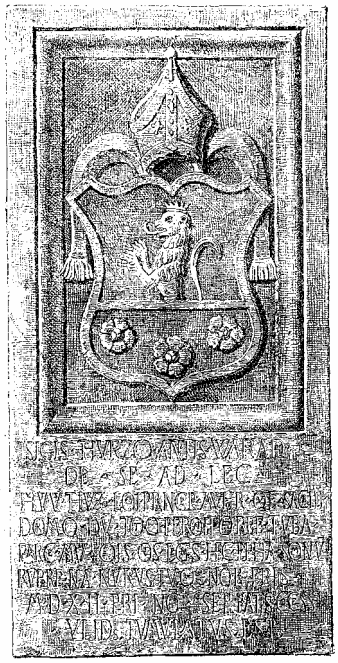
[29] SZENTMÁRTONI SZABÓ Géza, *Caelia mint alvó nimfa* (Caelia as a sleeping nymph), Irodalomismeret, 16(2005), no. 3, 40–42. In her cited book (I, 93) Zita Ágota PATAKI, erroneously, cites the poem by Agerianus (sic!) at the 18th century!

[30] Girolamo ANGERIANO, *The Erotopaegnion: A Trifling Book of Love*, edited and translated with commentary by Allan M. WILSON. Nieuwkoop, De Graaf Publishers, 1995 (Bibliotheca Humanistica & Reformatorica, 53), 130: LXXXI. Wilson's English translation: "As the breeze was blowing my hair, as the spring's



HIER. ANGERIANI
Ad Cæliam.
Tres Charites; trib⁹ vna Charis cõnecteris; illæ
Tres Charites teneant vt dea, te Charitem.
De Cæliæ flamma.
Cælia dum teretem niueo sub pollice fusum
Torqueret, lateri staret & alba colus:
It linum in flammas. vnde hic accesserit ignis,
Ignoratur. ait serua, cremauit Amor.
Nã dũ corda nequit quæ sunt adamãtina, mi-
Insidians voluit lina cremare rogis. (tis
Inquit anus, lychni fuit hæc scintilla propinqui.
Blanda sed augurium credidit esse parens.
Aut hæc, dixit, erit fulgens regina; regéique,
Non fallor, terras, & mare; signa patent:
Aut hæc æternum infiget tellure tropheum
Ob formam. viuax filia, fulsit apex.
Talia dum referunt; telis armatus & arcu
Venit Amor, blandos sic dedit ore sonos.
Si longè aspiciens hæc vrit lumine dinos,
Atq; homines; prope cur vrere lina nequit.
Cælia dormiens.
Dum mouet aura comas, dum fontis murmu-
rat vnda,
Sub placida hac pressit me modo valle sopor.
Quisquis ades, mollem, dum dormio, parce
quietem
Rumpere; sum sacræ Cælia numen aquæ.
De

Epigram by ANGERIANUS.
(*Poetae Tres Elegantissimi,* Paris, 1582.)



Zsigmond Thurzó's sepulchral stone, 1512.
(Drawing from BUNYITAY's book, 1884.)

The other parody adaptation of the epigram with the nymph is an epitaph by the Hungarian Zsigmond Thurzó (ca. 1460–1512), bishop of Várad, which was found during excavations in 1883 and can be seen placed in the wall of the Baroque cathedral's vestibule.[31] Zsigmond Thurzó studied in Padua in the 1480s and upon returning home his Humanist education helped him to progress in the ecclesiastic hierarchy. He also worked in the royal court of Buda, where he mainly collected manuscripts but he also took an

water was babbling, sleep lately overcame me in this peaceful valley. Whoever you are, stranger, refrain from disturbing my gentle rest while I sleep: I am Caelia, the goddess of this sacred stream." Angerianus wrote other parodies, too, for example in his poem *De Amore* (203: CLXVII, 1–2), where he playfully brought Amor's being a child into doubt: "In tabula primus ten**erum qui pinxit Amorem** / Ingenio et docta non fuit ille **manu**…" Angerianus imitated Propertius' elegy (II, 12, 1–2) by reversing its meaning: "Quiqunque ille fuit, puerum qui pinxit Amorem, / Nonne putas miras hunc habuisse manus?…"

[31] SZENTMÁRTONI SZABÓ Géza, *Mátyás király Duna-parti nimfa-kútja és epigrammájának humanista parodiája* (King Matthias' nymph fountain by the Danube and Humanist parody of its epigram), Kalligram (Bratislava), 2003/12, 82–89; Zita Ágota PATAKI, *Wechselwirkung zwischen Humanismus und Kunst am Beispiel des Motivs der schlafenden Quellnymphe,* in: *Die Länder der Böhmischen Krone und ihre Nachbarn zur Zeit der Jagiellonenkönige (1471–1526): Kunst – Kultur – Geschichte,* Hrsg. Evelin WETTER, Ostfildern, Jan Thorbecke Verlag, 2004 (Studia Jagellonica Lipsiensia, 2), 341–349. See also PATAKI, *op. cit.* (2005), I, 77–83; II, 339, Abb. 14.

interest in beautifully crafted printed books. He cultivated friendly relations with the renowned publisher of Venice, Aldus Manutius, who published Cicero's famous *Epistulae Familiares* in 1502 upon Thurzó's request and dedicated the book to him. Zsigmond Thurzó was the bishop of Várad from 1506 until his death on 4th September 1512. He had a sepulchral chamber in the Renaissance style erected to himself in Várad on the south side of the cathedral's nave.[32] An epigram he wrote during his lifetime was the epitaph engraved onto the chamber's wall with the Thurzó coat of arms:

Sigismundus Thurzo antistes Waradiensis de se ad lectorem

Huius Thurzo **loci** princeps authorque sacelli
Dormio, dum toto personet orbe tuba.
Parce meum, quisquis l**egis** haec epitaphi**a, somnum**
Rumpere, nam numerus tu quoque noster eris

MDXII Pridie Nonas Septembris fatis concessit, VI Idus tumulatus est.[33]

It can be seen that the babbling of water in the original poem was replaced with the sound of the last trump in the parody version.[34] It is not surprising that Zsigmond Thurzó transformed the epigram with the nymph into an epitaph since dreaming and sleeping are often used as a metaphor for death. The prosopopoeia also lent itself to be borrowed because epitaphs often speak for the deceased and beckon or warn those that read them, just like in Ovid's epitaph (*Tristia,* III, 3, 73–76):

Hic ego, qui iaceo, tenerorum lusor amorum,
Ingenio perii, Naso poeta, meo;
At tibi, qui transis, ne sit grave, **quisquis** amasti,
Dic**ere**: Nasonis molliter ossa cubent![35]

[32] WENCZEL Gusztáv, *Thurzó Zsigmond, János, Szaniszló és Ferenc, négy egykorú püspök a bethlenfalvi Thurzó-családból 1497–1540* (Zsigmond, János, Szaniszló, and Ferenc Thurzó, four bishops in the same era from the Thurzó family of Bethlenfalva), Budapest, 1878 (Értekezések a Történeti Tudományok Köréből, VII, 9); *Magyar humanisták levelei XV–XVI. század* (Letters by Hungarian Humanists 15th–16th centuries), ed. V. KOVÁCS Sándor, Budapest, 1971.

[33] BUNYITAY Vince, *A váradi püspökség története alapításától a jelenkorig* (The history of the episcopate of Várad from its establishment to the present day), III, Nagyvárad, 1884, 112–113, Plate VII; BALOGH Jolán, *Varadinum – Várad vára* (The fortress of Várad), I–II, Budapest, 1982 (Művészettörténeti Füzetek, 13/1–2), I, 34, picture no. 91; II, 59, 284–285.

[34] The epigram's second line is evocative of lines 20–21 of Alcuin's (735–804) *Epitaphium:* "Personet angelica donec ab arce tuba: / Qui iaces in tumulo, terrae de pulvere surge!" On the expression "noster eris" in the closing line: Ovid, *Ars amatoria,* I, 176–177; Vergil, *Aeneis,* II, 148–149.

[35] "I, who lie here, with tender loves once played, / Naso, the bard, whose life his betrayed, / Grudge not, O lover, as thou passest by, / A prayer: 'Soft may the bones of Naso lie'." English translation published by J. B. TRAPP, *Ovid's Tomb: the Growth of a Legend from Eusebius to Laurence Sterne, Chateaubriand and George Richmond,* Journal of the Warburg and Courtauld Institutes, 36(1973), 39.

Zsigmond Thurzó knew the epigram beginning with "Huius nympha loci…" in its complete form, as it was recorded by Italian Humanists, which proves that the fountain inscription was known in Hungary. After all, the epigram with the nymph resembles an epitaph in its character and one similar to Thurzó's might have been its precedent.

Centuries passed yet the sleeping nymph and the epigram attached to her did not sink into oblivion; it turned up again and again in literature in various parts of Europe. This is proven by the letter written by the English poet Alexander Pope (1688–1744) in Twickenham on the Thames, dated 2nd June 1725, in which he wrote about an idyllic garden and an artificial cave built next to his home:[36] "I have put my last hand to my works of this kind, in happily finishing the subterraneous way and grotto. I there formed a spring of the clearest water, which falls in a perpetual rill that echoes through the cavern day and night. […] When you shut the doors of this grotto, it becomes on the instant, from a luminous room, a *camera obscura;* on the walls of which all objects of the river, hills, woods, and boats, are forming a moving picture in their visible radiations; and when you have a mind to light it up, it affords you a very different scene. […] These are connected to this grotto by a narrower passage two porches, with niches and seats; one toward the river, of smooth stones, full of light and open; the other toward the arch of trees, rough with shells, flints, and iron ore. The bottom is paved with simple pebble, as the adjoining walk up the wilderness to the temple, is to be cockle-shells, in the natural taste, agreeing not ill with the little dripping murmur, and the aquatic idea of the whole place. It wants nothing to compleat it but a good statue with an inscription, like that beautiful antique one which you know I am so fond of.

Hujus Nympha loci, sacri custodia fontis,
Dormio, dum blandae sentio murmur aquae;
Parce meum, quisquis tangis cava marmora, somnum
Rumpere; sive bibas, sive lavere, tace.

Nymph of the grot, these sacred springs I keep,
And to the murmur of these waters sleep;
Ah, spare my slumbers, gently tread the cave,
And drink in silence, or in silence lave!

You will think I have been very poetical in this description, but it is pretty near the truth. I wish you were here to bear testimony how little it owes to art, either the place itself, or the image I give of it. I am, &c."

[36] *The Correspondence of Alexander Pope,* ed. George SHERBURN, II, *1719–1728*, Oxford, 1956, 296–297. Pope appears as a character in Edward Bulwer-Lytton's (1803–1873) novel entitled *Devereux* (1829), taking place at the time of Queen Anne (1702–1714), citing the epigram beginning with "Hujus Nympha loci" and Pope's translation of it (VI, 6): " 'Ah!' said Pope, 'would that you could give me a fitting inscription for my fount and grotto! The only one I can remember is hackneyed, and yet it has spoilt me, I fear, for all others: Hujus Nympha loci…' "

In his translation of the epigram Pope used the so-called "heroic couplet", i. e. a couplet of rhyming iambic pentameter, which he made popular. Pope's correspondence was published several times in the era he lived in but the works of the famous author of *The Rape of the Lock* were only available in a French translation in Hungary. One of the French editions of the complete works of the immensely popular Pope, entitled *Oeuvres Diverses*, was prepared for the press and published by Élie de Jocourt in 1754 in Amsterdam and Leipzig. The 1758 edition of seven volumes also included a biography. Pope's letter to Blount containing the epigram with the nymph appeared both in the biography and the correspondence volumes! In 1761 Viennese publisher Johann Thomas Trattner published these seven volumes again.[37] Ferenc Faludi, who knew French, presumably came across the epigram with the nymph in Pope's book. It is certain that he knew this poem because he used its first and last lines in his neo-Latin elegy of 1775 in which he had the nymph of the acidula of Tarcsa speak:[38]

Carmen Saeculare super Fontem Acidularum Tartsae

Huius Nympha loci, sacri custodia fontis,
Hospes, te paucis si vocat ipsa velim
Saeculum ago ut credas signatum conspice labrum
Id ne nescires nempe monendus eras.
Collige verbenas, latus omne incinge corymbis
Et suspende suis florea serta locis
Primas sparge rosas intermicet area culta
Purpureo prasino, coccineo, croceo.
Tum litui resonent et festo tympana plausu,
Atque hilares agitet mixta iuventa choros.
Haec merui et posthac centeno foenore reddam
Sive bibas, nostris **sive laveris** aquis.

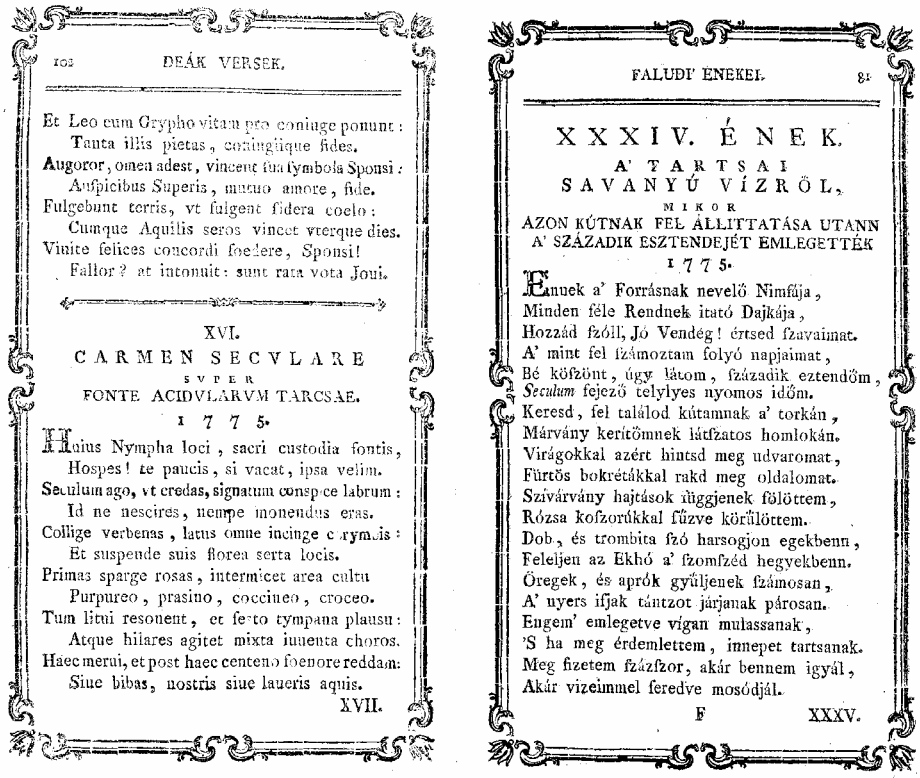
1775.

This elegy is one of the important documents relating to the reception of the sleeping nymph epigram in Hungary, since it quotes its first line word for word and its closing line in part. Faludi did not write a parody but—except for the sacrifice—revived the festive

[37] *Oeuvres Diverses* de POPE traduites de l'Anglois, nouvelle édition, augmentée de plusieurs pièces, avec de très belles Figures en taille douce, I–VII, A Vienne en Autriche, chez Jean Thomas Trattner, Libraire Imprimeur de la Cour, 1761, I, 134; VI, 178–180; FEST Sándor, *Pope és a magyar költők* (Pope and the Hungarian poets), Egyetemes Philologiai Közlöny, 1916, 535–546, 623–630; *idem*, in: FEST Sándor, *Skóciai Szent Margittól A walesi bárdokig: Magyar–angol történeti és irodalmi kapcsolatok – Anglo–Hungarian Historical and Literary Contacts*, eds. CZIGÁNY Lóránt, KOROMPAY H. János, Budapest, Universitas Könyvkiadó, 2000, 274–293.

[38] NAGY Elemér, *Faludi Ferenc Omniariumának latin költeményei és jegyzetei* (Latin verses and commentaries of Ferenc Faludi's *Omniarium*), Ipolyság, 1943, 46–47; FALUDI *Prózai művei, op. cit.,* II, 964–965, 1081, 1105.

paraphernalia of the antique cult of springs, Fontinalia; as a prosopopoeia he had the nymph of acidula speak, similarly to her sleeping counterpart, and had her address the readers. The Hungarian poem entitled *A tarcsai savanyóvízről*, written in twelve-syllable rhyming couplets in 1775, is the poetic translation of the elegy with the incipit "Huius Nympha loci, sacri custodia fontis" found in the *Omniarium*. The beginning and closing of the Hungarian poem follow the Latin words borrowed from the sleeping nymph, i. e. both versions rely on the above-mentioned antique tradition.[39]



102 DEÁK VERSEK.

Et Leo cum Grypho vitam pro coniuge ponunt:
Tanta illis pietas, coniugiique fides.
Augoror, omen adest, vincent tua tympola Sponsi:
Auspicibus Superis, mutuo amore, fide.
Fulgebunt terris, vt fulgent sidera coelo:
Cumque Aquilis seros vincet vterque dies.
Viuite felices concordi foedere, Sponsi!
Fallor? at intonuit: sunt rata vota Ioui.

XVI.

CARMEN SECVLARE
SVPER
FONTE ACIDVLARVM TARCSAE.
1775.

Huius Nympha loci, sacri custodia fontis,
Hospes! te paucis, si vacat, ipsa velim.
Seculum ago, vt credas, signatum conspice labrum:
Id ne nescires, nempe monendus eras.
Collige verbenas, latus omne incinge corymbis:
Et suspende suis florea serta locis.
Primas sparge rosas, intermicet area cultu
Purpureo, prasino, coccineo, croceo.
Tum litui resonent, et ferto tympana plausu:
Atque hilares agitet mixta iuuenta choros.
Haec merui, et post haec centeno foenore reddam:
Siue bibas, nostris siue laueris aquis.

XVII.

FALUDI' ENEKEL. 81

XXXIV. ÉNEK.

A' TARTSAI
SAVANYÚ VÍZRŐL,
MIKOR
AZON KÚTNAK FEL ÁLLITTATÁSA UTANN
A' SZÁZADIK ESZTENDEJÉT EMLEGETTÉK
1775.

Énnek a' Forrásnak nevelő Nimfája,
Minden féle Rendnek itató Dajkája,
Hozzád fzóll, Jó Vendég! értsed fzavaimat.
A' mint fel fzámoztam folyó napjaimat,
Bé köfzönt, úgy látom, fzázadik eztendőm,
Seculum fejező telyiyes nyomos időm.
Keresd, fel találod kútamnak a' torkán,
Márvány kerítőmnek látfzatos homlokán.
Virágokkal azért hintsd meg udvaromat,
Fürtös bokrétákkal rakd meg oldalomat.
Szívárvány hajtások függjenek fölöttem,
Rózsa kofzorúkkal fűzve körűlöttem.
Dob, és trombita fzó harsogjon egekbenn,
Feleljen az Ekhó a' fzomfzéd hegyekbenn.
Öregek, és aprók gyűljenek fzámosan,
A' nyers ifjak tántzot járjanak párosan.
Engem' emlegetve vígan mulassanak,
'S ha meg érdemlettem, innepet tartsanak.
Meg fizetem fzázfzor, akár bennem igyál,
Akár vizeimmel feredve mosódjál.

F XXXV.

The first edition of FALUDI's Latin and Hungarian poem, published by Miklós RÉVAI. (Győr, 1786.)

[39] FALUDI Ferencz *Versei* (Poems), ed. NÉGYESY László, Budapest, 1900, 70–71, 157–158; FALUDI Ferenc, *Fortuna szekerén okossan ülj: Versek, Téli éjtszakák* (Sit cleverly on Fortuna's wheel: Poems, Winter nights), ed. VARGHA Balázs, Budapest, 1985, 112.

On the acidula of Tarcsa,
when in 1775 we reminisced the hundredth year after the erection of the fountain

Nymph who reared this spring,
The wet nurse of all orders
Speaks to you, good guest: understand my words,
As I've reckoned the years that ran by.

My one hundredth year has set in, I saw,
My Saeculum-ending full weighty time,
See: you will find it on my fountain's throat,
On my marble basin's pretty brim.

Sprinkle my courtyard with flowers then,
Bedeck my side with bunches of flowers.
Rainbow shoots shall be hanging above me,
And wreathes of roses around me.

Drums and trumpets shall resound in the skies,
The Echo shall answer in the neighbouring mountains,
The old and young shall gather in great numbers,
The raw youngsters shall dance in pairs.

Remembering me they shall be making merry,
If I deserve it, they shall have a celebration.
I'll repay a hundred times, when you drink from me,
Or you wash and bathe in my water.

I wrote this at the fountain in the year 1775: on the day of King Saint Stephen. Faludy

During the time he spent in Rome between 1740 and 1745 Faludi might have seen the statue of the nymph with the verse inscribed on it. In the earlier part of his *Omniarium*, in another fragmented elegy, he used the incipit borrowed from the nymph in a somewhat altered form when he said farewell to a gentle forest clearing and its babbling spring:[40]

Huius Nympha loci, sacrae **custodia sylv**ae,
Aeternum salve, perpetuumque vale!
Vos platani rapidos Phoebi quae frangitis aestus,
Tuque susurranti fons remoratus aqua,

[40] NAGY, *op. cit.,* 33, 66; FALUDI *Prózai művei, op. cit.,* II, 943, 1065, 1100. Cited by SZÖRÉNYI László, *Neolatin lírai költészet a XVIII. századi Magyarországon* (Neo-Latin lyrical poetry in 18th century Hungary), Irodalomtörténeti Közlemények, 1991, 592.

Aeternum salvete mihi tuque optima rerum:
Avia frondosis lympha sub arboribus.
Hic ego, dum licuit, curas solabar acerbas,
Hic et amictae … gramine … ripae.
O sopor, o blandae volucres, o gramen et herbae
Quam fuit hic animo vivere dulce meo!
Este mei memores…

In this poem not only the first line is borrowed but the greater part of the rest of its lines are compilations! The original poem was written by Petrus Lotichius Secundus (1528–1560), the most important German neo-Latin poet of the sixteenth century. "Smaragd und Phönix der deutschen Dichter," said his contemporaries about him, comparing the poet, who was a follower of Vergil and Ovid, to Tasso.[41] Faludi probably read the Burmann edition of Lotichius' works, which was published in 1754.[42] The elegy he used (*Carminum Liber Secundus*, III) addresses the laurel trees in suburban gardens:

Ad Lauros in Hortis Suburbanis

Lauri, quae **rapidos** arcetis vallibus **aestus**,
Tuque susurranti fons nemoralis aqua:
Vos lauri **salvete mihi**, salve **optima rerum**
Avia frondosis lympha sub arboribus.
Hic ego, dum licuit, curas lenire solebam,
Qua strepit e gelidis unda voluta iugis,
Hic meus argutas cecinit Venator ad auras,
Dum fleret moestis Sarnidem arundinibus.
O sopor, o blandae volucres, o gramen, et herba,
Quam fuit hic animo vivere dulce meo!
Nunc me dilectis avellere cogor ab hortis,
Nec mihi saeva dabunt fata referre pedem.
Este mei memores lauri, vosque antra valete,
Et fons, et Musis vallis amata vale.

In his last years Lotichius was a professor of medicine in Heidelberg. The laurel trees of the poem grew in the western suburbs of Heidelberg, in the "Herrengarten" laid out in the 1540s, which had been the Renaissance pleasure garden of the prince electors of

[41] *Deutsches Literatur-Lexikon: Biographisches und bibliographisches Handbuch* von Wilhelm KOSCH, Bern, 1953, 1557; *Kindlers neues Literatur Lexikon,* Chefredaktion Rudolf RADLER, X, Munich, 1990, 613–615.

[42] Petrus LOTICHIUS SECUNDUS, *Poemata Omnia*, recensuit, notis et praefatione instruxit Petrus BURMANNUS, I, Amsterdam, 1754 (reprint: Hildesheim, 1999), 465–466.

Pfalz (Pfalzgrafen).[43] In his version Faludi addresses the sycamores instead of the laurel trees and either leaves out or changes the lines that refer to Heidelberg in the original poem. He also omits the names, since Venator and Sarnis mentioned in the original elegy are characters in the first eclogue of the neo-Latin poet. One of Lotichius' poems is about him and his friend, the botanist Carolus Clusius (1526–1609), walking among the flowers in a garden in Heidelberg. Some of the lines taken from this poem turn up in the *Omniarium*![44]

In the elegy compiled by Faludi it is no longer the nymph that speaks but instead the poet bids her farewell and then does the same to the various elements of the delightful place guarded by her. He proceeds step by step like the old Hungarian funeral oration poems.[45] The sacred forest (sacra sylva) of the first line may be the Sylva Parrhasia (Parrhasia Forest)[46] known to Faludi, named Bosco Parrasio in Italian, i. e. gardens formed in 1725 on the foothills of Gianicolo in Rome, and signify Arcadia itself. It was here that the literary society called Accademia dell'Arcadia would hold its gatherings and where Faludi was elected as a member, or arcas, under the pastoral name of "Carpato Dindimeio".[47] It was customary to ornament such gardens with a grotto, a labyrinth, fountains, and a shrine for Diana.[48] The statue of the guardian nymph (Nympha custodia) addressed at the beginning of the poem and the epigram carved into the stone were presumably in the academy's gardens beyond the Tiber. The key sentence of the era "Et in Arcadia ego" is definitely the most appropriate ending for Faludi's compiled elegy.[49]

[43] Petri LOTICHII SECUNDI Solitariensis *Poemata, quae Extant Omnia*, selectis Petri BURMANNI Secundi Hoogstratani, Christiani Friderici QUELLI notis illustrata, recensuit praefatus est notasque suas et indicem adiecit Carolus Traugott KRETZSCHMAR, Dresdae, 1773, 230; Wolfgang METZGER, *„All Ding zergenglich". Der Heidelberger Herrengarten: ein vergessener Renaissancegarten im Licht neuer Quellen,* Die Gartenkunst, 12(2000), 275–302.

[44] *Carminum Liber Primus*, VI, *Ad Clusium, de Heliotropio, Hyacintho et Lauro*. "Adspice, dum riguo, Clusi, spatiamur in horto…" FALUDI *Prózai művei, op. cit.,* II, 943, 1065, 1100.

[45] SZENTMÁRTONI SZABÓ Géza, *Balassi búcsúverse és a prosopopoeia a XVII–XVIII. század magyar nyelvű költészetében* (Balassi's farewell poem and prosopopoeia in the Hungarian language poetry in 17th–18th centuries), Irodalomtörténet, 85(2004), 173–211.

[46] Arcadia's dwellers were named Parrhasians, or arcas Parhasis, after the city of Parrhasia. The banqueting hall of the emperor's palace on the Palatinus bore the poetic name "Aula Parrhasia", because Euander and his mother Carmenta arriving at the Tiber from Arcadia first settled on this hill. Ovid writes the following about Euander (*Fasti*, I, 477–478): "cum matre fugatus / deserit Arcadiam Parrhasiumque larem." Martial boasts that his poems might be read in the Aula Parrhasia (VII, 99, 3): "carmina Parrhasia si nostra legentur in aula."

[47] SZAUDER Mária, *Faludi Ferenc a Római Árkádia tagja* (Ferenc Faludi, a member of the Arcadia of Rome), Irodalomtörténeti Közlemények, 86(1982), 448–451; KOVÁCS Sándor Iván, *Kutattam Árkádiában én is… Adalékok a magyar Árkádiai-kutatáshoz* (I did my own search in Arcadia… Additional data on Arcadia research in Hungary), Irodalomtörténeti Közlemények, 94(1990), 711–723; SÁRKÖZY Péter, *A „Kárpátok Dindimeója": Faludi Ferenc, a római Árkádia költője* ("Dindimeo of the Carpathians": Ferenc Faludi, a poet of the Arcadia of Rome), Irodalomtörténeti Közlemények, 109(2005), 34–46.

[48] SÁRKÖZY Péter, *Et in Arcadia ego: Magyarok és a XVIII. századi Itália* (Hungarians and 18th century Italy), Irodalomtörténeti Közlemények, 87(1983), 243.

[49] This incomplete sentence first appeared in Guercino's (1591–1666) picture painted in 1623; however, it really started spreading in 1647, when it reappeared in Nicolas Poussin's (1594–1665) painting of Arcadia,

Faludi was not merely an Arcadist poet but also a zealous reader of the authors of Antiquity. In this way he not only bade farewell to the artificially made idyllic garden of the academy but also to the mythical places of ancient Rome he personally sought out. Livy describes the garden ornate with a grotto and spring where the king of Rome, Numa Pompilius, would meet his wife the nymph Egeria, and which was dedicated to the muses (I, 21): "Lucus erat, quem medium ex opaco specu fons perenni rigabat aqua: quo quia se persaepe Numa sine arbitris velut ad congressum deae inferebat, Camenis eum lucum sacravit, quod 'earum ibi concilia cum coniuge sua Egeria essent' ". It was into this garden outside Porta Capena and below Aventinus Hill that the Vestal virgins once went for water. It was perhaps here that Rea Silvia was overcome by sleep! King Numa sacrificed a lamb to the spring here (Ovid, *Fasti,* III, 295–300): "Huc venit, et Fonti rex Numa mactat ovem." Egeria's grotto still exists today along the Appian Way. Old engravings prove that in Faludi's time there was a statue of a nymph still standing in the grotto.[50] A copy of this grotto and a copy of an antique statue of the sleeping Ariadne were placed in Stourhead Park in the South of England in 1748. The epigram of the nymph translated into English by the writer of epic poetry Alexander Pope can be read in front of the grotto even today.[51]

Faludi evoked the epigram of the sleeping nymph thirty years after leaving Rome, while sipping the acidula of Tarcsa in an almost Arcadian environment.[52] Then he attempted to revive a pagan custom that had been followed eight hundred years before and the adherents of which had been punished. Book I of the decrees issued by Saint King Ladislaus was codified at the synod held in Szabolcs in 1092. Chapter 22 of this discusses the cult of fountains: "Quicunque ritu gentilium iuxta puteos sacrificaverint, vel ad arbores et fontes et lapides oblationes obtulerint, reatum suum bove luant."[53] However, Faludi's verse does not invite the reader to pursue an actual cult; for him the tools of expression of Antiquity are a vehicle for poetic invention.

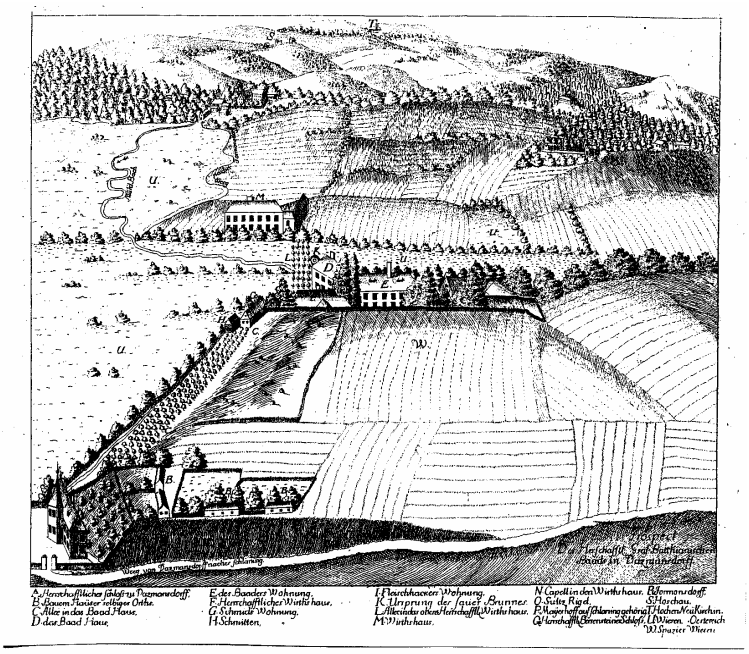
and the meanings attached to it continuously changed. Ferenc Kazinczy wanted to have this motto inscribed on Mihály Csokonai Vitéz's grave in Debrecen, but his proposition led to the infamous Arcadia trial.

[50] PATAKI, *op. cit.*, 365–366, Abb. 111.

[51] PATAKI, *op. cit.*, 347, Abb. 98.

[52] TÓTH Ferenc, *Egy tarcsafürdői emlék: Báró Tóth Ferenc (1733–1793) élete és munkássága* (A memory from Tarcsafürdő: The life and work of Baron Ferenc Tóth, 1733–1793), Vasi Szemle, 55(2001), no. 1, 31–42.

[53] *Corpus Juris Hungarici: Magyar Törvénytár, 1000–1526. évi törvényczikkek* (Hungarian Statute-book, Statutes from 1000–1526), eds. NAGY Gyula, KOLOSVÁRI Sándor, ÓVÁRI Kelemen, MÁRKUS Dezső, Budapest, 1899, 56–57.



View of Tarcsa and its environs.
(Copperplate engraving. Supplement of Ignaz WETSCH's book: *Examen chemico-medicum aquae acidulae Tarcsensis vulgo Pinkenfeldensis dictae*, Vienna, 1763.)