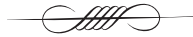


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A Hungarian Village in the English Regional Survey Movement

Dorothea Farquharson's field diary in Dudar, 1937



Abstract An unpublished field diary with original photos from 1937, written during a field research in Dudar, Hungary by Dorothea Farquharson, member of the Institute of Sociology / Le Play House, London.

Keywords Le Play House London, Sándor Veress, Hungarian folk music, peasant life, Dorothea Farquharson, Regional Survey Movement, Dudar

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Introduction

In September 1937, a sociological-ethnographic field work was conducted in Dudar, a small village in Hungary, with participants from England and Germany. The event was organized by a Hungarian staff, the members of the College of Arts of the Szeged Youth.

The English part of the research group consisted of and was partly recruited by the members of the Institute of Sociology / Le Play House, London.¹ In the 1920s and 1930s Le Play House regularly made research trips to different, mainly rural regions of Europe, including Eastern Europe.² The team arrived in Hungary in 1937. Their program was a part of the English Regional Survey Movement which was very popular at that time. The English group visiting Hungary was led by Alexander Farquharson, the general secretary of the Institute of Sociology. The administrative work and the preparations for this trip were made by his wife, Dorothea Farquharson, herself an active member of the Institute as well.

The history of this event is well documented in the Hungarian literature of social history,³ but almost nothing has been published from the results of the research. They were supposed to be lost or, at best, to be lurking somewhere. It was discovered only in 2013 that a great amount of research documentation can be found in the Archives of Keele University,⁴ where the papers of Le Play House and the Institute of Sociology are stored.

Simultaneously with the field work conducted by the English researchers, Sándor Veress, a Hungarian composer and folk music scholar, a former pupil, and at that time a colleague of Béla Bartók, collected folk songs in the village⁵. Dorothea Farquharson accompanied him, and made extensive notes on these occasions.⁶ Here, for the first time, we publish her diary in an edited form.

We learnt about the production of the manuscript in a letter of Dorothea Farquharson to Sándor Veress, dated 22nd October 1937,⁷ only a few weeks after the Dudar meeting.

I have just finished the file of Folk Music in Dudar. I am sending it out to you now so that you may insert the tunes that you heard there. I am not sure if I have left enough pages in every case for all the tunes that you would like to insert, therefore I have now included some spare sheets in case you need to use them. We have had a type-script made of this file, and I am putting copies of all the photographs in it so that you may have it for yourself to keep. I shall send it out to you when you return my file, because we need to have one here for reference and in case the other were lost in the post.

Unfortunately, due to his actual personal circumstances, Veress could not complete this manuscript, therefore it remained a little fragmentary.

The manuscript was typed up on a typewriter. Occasionally Hungarian texts of folk songs were inserted, each cut out from the 1938 issue (released at the end of 1937) of “Szegei Kis Kalendárium” [Little Calendar of Szeged], which published a part of Veress’s Dudar collection. In a few cases the texts have hand-written English translations. There are also references to the musical form of the tunes. And, as we can read in Dorothea Farquharson’s letter, there are

¹ Actually this organization founded the famous periodical, *The Sociological Review* in 1920.

² For a detailed history of Le Play House, Institute of Sociology and the Regional Survey Movement see EVANS 1986.

³ See LENGYEL 1997.

⁴ Foundations of British Sociology Archive, Keele University Library

⁵ He collected 37 folk songs there. See BERLÁSZ 1982. 140.

⁶ Ref. no: LP/4/1/3/7/10/3 ii

⁷ Ref. no: LP/4/1/3/7/10/1 i

empty places for the rest of the texts and translations, almost on every page of the manuscript. Empty places were left for the photographs too, with hand-written comments. Although the manuscript itself does not include the photos, we managed to find photographs in other folders of the Dudar research material.⁸ Based on Dorothea Farquharson's comments we could identify, and consequently insert some of them in this edited version of the text. While editing the notes we omitted the references for the missing texts, music notes and photos in order to have a flowing and readable text containing as much information as possible. The omissions are marked with (...) in the following text. Our additions are in square brackets [...]. Obvious typing errors were corrected.

Dorothea Farquharson's notes can be regarded as a field diary, offering an interesting insight into her English point of view, with observations about the host families, their everyday life, customs, personal connections, clothes, houses and surroundings, as well as about the occasions when these people sang songs. At the same time, all of her notes reflect the information she got from Sándor Veress, her guide and interpreter on these occasions.

Acknowledgements

Dorothea Farquharson's writings and the survey images are published with the kind permission of the Foundations of British Sociology Archive, Keele University Library.

We owe special thanks to Ms. Helen Burton, librarian of the Archive, for making the research material ready to be photographed, and for all of her creative help to make all the necessary information available.

⁸ Ref. nos: LP/4/1/3/7/10/2 i and LP/4/1/3/7/10/2 ix

Dudar, Hungary. Peasant Life Studies. Folk Song.

[Dorothea Farquharson's notes on collecting folk songs in Dudar with Sándor Veress]

Notes made in September 1937 when visiting peasant houses in Dudar to hear songs sung by the peasant men and women.

Professor Veress organized this work, took down the tunes and acted as interpreter. It is due to his kind help that these notes have been compiled. In each case two visits were made to the house and peasant family. At the first visit we heard the songs and Professor Veress chose some that would later be repeated for the purpose of record-making. One evening was set aside to make some of these records, the peasants coming to Professor Veress for this purpose. At the second visit to the house, details of the family history and of the house plan and furniture were noted and photographs of the family, and of those who sang, and of the house were made. Szendi István, one of the

peasants of Dudar, told us where we could find the peasants who knew most of the songs. The "little boy with the nuts" offered to carry the portfolio and gramophone for Professor Veress and managed to plead this as excuse for absence from school.

He made the acquaintance of Professor Veress by offering him some nuts. This led to a talk that ended in devoted service.

Song sung by Szendi István: Love ballad of the daughter of the Baron of Szedri & the shepherd boy.⁹ (...)

Szendi István took us to the home of his mother, Szendi Sándorné whose portrait is here

⁹ Hungarian text: „Arra alá, a szedresi határba,/ Kivirágzott egy nagy hársfa magába...” English translation is not included in the manuscript.



PHOTO 1 ❖ *Professor Veress, Szendi István and the little boy with the nuts¹⁰*

given.¹¹ She was born in Dudar and has lived here all of her life. She is now aged 64. Szendi Sándorné lives with her widowed daughter, and grandson and grand-daughter. She is herself a widow.

We were anxious to hear her sing because she is one of the older peasants and we thought she might give us some of the older traditional melodies. She learnt her songs from her mother and grandmother and has passed them on to her children.

The daughter with whom Szendi Sándorné lives married the son of the owner of her house, who lives next door. This son was killed in an accident when he was only 23 years of age. The little property of the two peasant houses that stand on broken ground at the S.W. end of Dudar village, and are adjoining, is therefore in the hand of the family. But in the house of Szendi Sándorné one living room is let off to a woman with three children who is not a relative.

The widowed daughter of Szendi Sán-

¹⁰ Ref. no. LP/4/1/3/7/10/2 i

¹¹ We could not identify this photo so far.

dorné is now away at Szombathely for a course of training in midwifery. The midwife of Dudar is old and about to retire and Szendi Sándorné's daughter will return to take her place. Dudar peasants welcome the ideas of having a younger midwife, trained in up-to-date methods, as though there have been few deaths of mothers in child-bed, and the rate of infantile mortality is high. Szendi Sándorné's other daughter lives in Csetény, and her two sons are in Dudar.

[Comment for a picture¹².] Vines hang from the roof of the gador. The owner of the

PHOTO 2 ❖ *[A Dudar house]¹³*



¹² Not inserted in the manuscript. Probably this could be the photo above.

¹³ Ref. no. LP/4/1/3/7/10/2 i



PHOTO 3 ❖ [A peasant house in Dudar.] Maize cobs hang to dry in the sun and beans are in heaps on the earthen floor.¹⁴

property outside the door of her house, and standing on the gador. The ground slopes rather steeply away from the gador level.

The gador is a narrow passage along the side of the house, open on three sides, but protected by the slope of the house roof. The gador is a characteristic feature of the peasant house in Hungary and dates back to very early types of building. It is not in any sense a form of the modern verandah. It is narrower than a verandah and is essentially part of the actual structure of the house and not a mere adjunct. The gador usually has an earthen floor and wooden or dried brick posts to support the roof. (...)

[Comment for a picture:] Picture of Szen-di Sándorné's house showing the gador, about 2 or 3 feet wide and raised a step above the slope on which the two houses stand. (...)

The rooms are on one floor, but there is in each house an inside ladder in a closed passage, rather like a high cupboard, which leads to the hay-loft. The two grand-children were playing on the ladder when we arrived. The baby cried aloud at [the] sight of someone strange and had to be picked up and stowed away indoors in the cradle.

In the picture on the first page Professor Veress is standing in front of the door of the ladder-way into the left. (...)

The main entrance led into the central kitchen, clear of all furniture except the 4 feet square stove of whitewashed brick. On the wall at the back of the stove were pretty plates of peasant pottery, probably made at the pottery not far from Dudar. These are mainly for decorative purposes. In some cases they are never used except for decoration: but Szendi Sándorné told us that she used them very occasionally for special feast days. This central kitchen gave a very pleasing impression of lightness and colour. The walls were white-

¹⁴ Ref. no. LP/4/1/3/7/10/2 ix

washed and the earthen floor was smooth and clean-swept. The earth itself was of yellowish clay that helped to give a bright effect. The stove was placed in a chimney that formed a kind of apse against the wall opposite the entrance.

On each side were smaller arches in the walls with flue holes for pipes from the stoves in the living-room. A chimney-corner seat was here which would be warm in winter from the stove on the other side of the wall. The lower step was hollowed out to make a warm and dry shelter for chickens. On the second step was a small fire-place with a metal top where pot could be set to boil. The stove in the central kitchen is always used for making bread.

Spoons and plates in daily use were arranged on the stove at the back. A wood fire is made in the stove and when the inside is thoroughly hot the ashes are swept out and the leaves are inserted.

The woman who rents a living-room in Szendi Sándorné's house has the room on the left of the entrance but shares the central kitchen. In the living room is a tiled stove with the same arrangement of chimney corner steps as in the central kitchen. Her stove is not used in summer as she can cook on the second step and bake in the central kitchen. In her room were two wooden beds against the wall opposite the door, a table, 2 chairs, some shelves covered with a curtain (for wardrobe), and some shelves for pots and pans.

There was a hanging lamp in the centre of the room and two windows looking onto the gador. (...)

Szendi Sándorné's living-room is to the right of the entrance on the other side of the central kitchen. We were invited to come in and sit down, but first the chickens had to be chased out and the chairs dusted. The room was of fair size – about 12 to 14 feet square, with a raftered roof, earth floor and two windows looking on to the gador. In every respect it was the same as the other living-room, though furnished differently. We also noticed that there was an

electric bulb hanging from the ceiling in this room, whereas the lodger had a hanging lamp. The central kitchen had no lighting; portable lamps are used there.

In this room were two large wooden beds covered with a woollen red and green coverlet, two chairs, an old wooden cradle, a small table against the window with two wooden forms and the stove in the corner. This stove was not tiled, but was of whitewashed brick and stone. A pair of Russian boots hung from a roof-beam. There was a wardrobe, a cupboard, trunk and sewing machine. Some pegs for hanging clothes were fixed into the wall near the door. (...)

Szendi Sándorné was joined by another old woman. They sat side by side on the two chairs, with folded hands and serious faces, the little grand-daughter of 5 squatting on the floor between them. The small grandson of 8 stood listening by the table where we were sitting. Neighbours came in and out at intervals. Szendi Sándorné was dressed in a dark blue linen frock, a black shawl on her head. She was wearing black felt boot. She sang quite naturally and without any fuss, just as the tunes came into her head or were suggested by her son or the neighbours. Her voice was sweet and clear.

Professor Veress took down the melodies and explained their character to me so that notes could be made.

[a] The first song was a well-known tune, its chief characteristic being the change from 2 time to 3 time.

Little long-tailed swallow

Little brown haired lassie

How did you manage to come to this place?

*I didn't come that way! I was taken by coach,
it was my beloved who brought me here.¹⁵*

¹⁵ Hungarian text: Hosszi farku föcske/Szép barna menyecske, /Hej, hogyan tudtál jönni / Ez idegen földre. // Nem úgy gyűttem ide, / Kocsin hoztak ide, / Hej, heles kis angyalom, / Csalogatott ide.



PHOTO 4 ❖ [A woman from Dudar]¹⁶

Sung by Szendi Istvánné aged 64. Born Suzanne Kis, widow of Stephen Szendi.(...)

[b] One song popular in the Great War took as its theme the death of Prince Rudolf of Hapsburg . There stands the white cross above his grave and one asks “*Why did you kill yourself and leave your wife alone*”. The answer is; “*It was all for love*”. (...) All the songs so far have been love lyrics.

[c] Another tells how “*the church bell sounds; my love goes to church; my heart breaks because I cannot go there with her.*”

[d] Song in a **a b a** melodic form.

Within the three boundaries of Dudar

I am a Highwayman.

I am so called for so I am &

My Rose, my love, loves me.

¹⁶ Ref. no. LP/4/1/3/7/10/2 ix

*In the cemetery of Dudar
Three maidens are walking alone
They walk in the cemetery
Because their lover lies there.¹⁷*

[e] Song in a **a⁵ a⁵ a** melodic form¹⁸. Here the 2nd and 3d lines repeat the melody of the first line but a 5th higher. (...)

Mazalin Pálné – aged 51. A widow with children. She has aged prematurely, but is a striking personality. She sings well and is much in demand for the house-to-house gatherings during the winter when the women and girls of the village strip the maize kernels from the cob. Later on there are similar gatherings to make feather beds with goose-down. Every woman brings such beds to her home after marriage. They are the pride of each peasant household. They can be seen, on sunny mornings, hung out on the gador to air; it might even be supposed that they are shown somewhat ostentatiously when airing is not quite necessary. Some beds that we saw were piled high with such down-filled mattresses. Another occasion for communal singing is when the maize has to be husked and braided. We went to one such gathering in a peasant house on evening (September). Notes of this are recorded farther on.

Mazalin Pálné sings while they work, but she also teaches hers songs to the other women so that they can carry on the tradition. (...)

We found Mazalin Pálné on her knees on the floor of the central kitchen, washing the grandchild’s frock in a little wooden trough. The child (of 3 years) sat by her on the earthen floor. The stove was prepared for bread-baking.

We were taken to the living-room to the right of the kitchen. The chairs were dusted for us and clean had-woven linen coverlets were placed on the beds. The small grand-child

¹⁷ Hungarian text: *A dudari hármás határ/Magam vagyok benne betyár./Viselem a betyár nevet, nevemet/Mer a rózsám engem szeret./A dudari temetőbe./Három kislány sétál benne./Az is azért sétál benne, de benne./Szeretije fekszik benne.*

¹⁸ This song is missing from the manuscript.

stood between her grandmother's knees until she become sleepy. Then she fetched a wooden stool, climbed up into the bed and lay quietly under the coverlet. Two little girls, of perhaps 10 and 12 years of age, came into the house with large pumpkins and could be seen through the doorway cutting them up and putting the pieces into a cooking pot on the kitchen stove. The self-reliance of these young children and their complete lack of affectation of any kind, was really remarkable.

Mazalin Pálné's songs were all love lyrics. The most common metre was **a b b a**. One song began „*My love is in Dudar*”, and others introduced allusions to Dudar. In one song the rhythm changed two or three times, as if to adapt itself to some occupation which it is accompanied. One song referred to the heavy taxation of Hungary when the three Kaisers met in conference in Vienna. One asked, „*What is going on in Hungary?*” and got for the answer „*Taxation*”.

*Francis Joseph while travelling to Vienna
chanced to meet two fine Hungarian hussars.*

*He asked them: well my fine fellows,
what news?*

*The taxes are heavy, poor Hungary
cannot bear it.*

Francis Joseph loves a soldier:

He makes recruits parade in double file.

*In the middle of them a candle burns before a
crucifix,*

*Oh what a beautiful way of swearing alle-
giance to him.¹⁹*

There were songs for Name-Day celebrations when parties are held and a special cake is made.

¹⁹ Hungarian text: *Ferenc József mikor Bécsbe utazott./Két szép magyar huszárral találkozott./Kér-di tőlük, szép magyarok, mi ujság?/Nagy az adó, nem bírja Magyarország./Ferenc József szereti a katonát/Két sorjával állítja a rekrutát./Közepibe ég a gyertya, feszület./Ferenc József jaj de szépen esküdte.*

A Christmas Eve carol and a New Year's greeting were also sung.

Some songs were of the forest bandits who had gained popular sympathy. They had been imprisoned for some small offence and were later outlawed. Their only means of subsistence was by robbery of the rich travellers on the forest roads. But these bandits (c.f. our own Robin Hood stories) only kept from their loot what they needed for themselves; the surplus they distributed to the poor of the neighbouring villages. (...)

Another such song tells of a man who was born a horse-thief; when he was born he had stolen a filly. Later he stole 6 horses belonging to the County. Now everyone is searching for him; he is, in fact, the most wanted man in Hungary.

[Another] songs sung by özv. Mazalin Pálné:

[a] „*When I was 18 I wanted to marry and I asked several girls but each found something amiss with me. I was too short, or too fair, or my eyes were blue, or that I squinted, my fortune was too small, my money too little, I had no horse, my smoke did not smell nice, I had no boots. I had not a big moustache, my mother was disagreeable and I did not come out enough.*”

(Other peasants in the room added further versions; one wanted a man with curly hair, and finally one didn't want to marry at all.)

„*And so I live my life in disgrace because no girl will have me. I shall become a soldier. My mother always said I was to be a soldier although I am not specially fit for this.*”

[b] Harvest Song²⁰ (...)

[c] „*Dressing for Christmas*”. sung by an old man. „*Oh my boot! I can't put enough rags round my feet to make it fit. My aunt Juliet is snatching at the „strudel” on the table and my uncle is roasting the chicken on the stove.*”

This song is not sung in the house but as a carol outside the window.

²⁰ Hungarian text: *Arra alá learatták a buzát...* English translation is not given in the manuscript.

Farkas József lives on the outskirts of Dudar on the road to Csetény. He was a prisoner of war in Russia, at Kazan on the Caspian. He has a good voice and sings well. All his songs were plaintive and he sang them dreamily.

The house in which Farkas József lives is of the usual type of peasant house. It has a large yard in front, with outhouses. There is the gador, the central kitchen with three stoves, and a broad oven below the main chimney.



PHOTO 5 ❖ Farkas József aged 42²¹

We were invited in the living-room. This was large and airy, with three windows with bright geraniums and fuchsias in pots on the sills. Bottles of paprika, cucumber with vinegar from grape were on top of the wardrobe. Rows of apples could be seen on one window-sill. There was a hand-woven linen table-cloth on the table and a pot of asters. (...)

Songs sung by Farkas József:

[a] A well-known song to a sweet melody about a girl who is an angel and loved above all else. The second verse brings in the inn at Dudar – newly painted and full of folk and ends with the injunction; „*Go home, go home young man; it is already time. The morning star is already in the sky.*” The village inn is evidently intimately connected with love and life in the village. (...)

[b] Farkas József sang a ballad. It was an old theme but set to another theme as usual. The story of a man who had 600 guilders, [and] who was murdered for his money. The body was thrown into the river; but the river did not bear him away. A fisherman saw the body afloat on the water and brought it to the bank in his boat. The father of the man came and spoke to his son. The murdered man looked as in life with his black hair on his shoulders but he gave no sign. His wife came and tried to make him walk, but he was still lifeless. Then came his girl lover who took him home with her saying she would live with him for 3 or 4 days. (...)

One other song [by Csoó Sándor aged 38] had the rhythm of cradle-rocking but was not a lullaby. The usual Hungarian beat is lengthened for the second note to give this effect. (...)

One evening we went to a peasant house to see the husking and braiding of the maize. In the central kitchen young girls were sitting on the floor or leaning against the wall, stripping the long yellow husks from the maize cob. They sang as they worked. In the lamp-light the gold of the maize glinted giving a beautiful glow. Professor Veress was there taking down some of the melodies they sang. (...)

In the living-room with its 4 beds piled high with bedding, two or three old men sat on the floor as they plaited the stalks of the maize cobs into a long chain. These would now be hung up to dry. Later in the autumn further parties would be held to strip the maize fruit from the cob. The men did not sing on their own but sometimes joined in with what the girls were singing.



PHOTO 6 ❖ *Farkas József and his wife*²²



PHOTO 7 ❖ *Kovács Pál, his wife, son, two grandsons, daughter, son*²³

Songs heard in the house of Kovács Pál.

This was the most interesting household yet seen in Dudar. Kovács Pál is now 69 years of age. He is of stout build, square head, long moustache – the shepherd type of Hungary. He wore a white shirt and white linen trousers, long and fringed, with a dark coat and apron. He smoked his long briar pipe and kept his hat on all the time.

²² Ref. no. LP/4/1/3/7/10/2 i

²³ Ref. no. LP/4/1/3/7/10/2 ix

Kovács Pál has had ten children, five girls and five boys. Two sons were killed in the war, one died in infancy. The two surviving sons are seen in this picture and the two little grandsons. Of the five daughters four are now married. The only unmarried daughter is shown in the picture. Her name is Kovács Kató. Kovács Kató is a very attractive girl, now aged 20. It was Kató, who took the role of bride in the peasant wedding scenes that the villagers staged for us at their Sunday festival. On that occasion her dress was very elaborate; but when we visited her

home she was in her usual workday clothes – white blouse, red apron, brown kerchief on her hand and blue and white patterned skirt.

A coloured print on the wall showed a prosperous farmer's house where great preparations were being made for the wedding of the daughter of the house whose name was Kató. A feast is prepared; there is to be dancing and singing, a great jubilation.

*Sürgés forgás készülődés
Ma lesz a nagy leánykérés
Férjhez megy a kis Kató
lesz mulatság dáridó.*²⁴

One wondered whether this Kató was also making preparations for her wedding, especially because the chief activity in the living-room was spinning and weaving of brown linen, perhaps for her trousseau.

On the right hand side on entering the living-room was first a spinning-wheel, and behind that a weaving loom. The weaver was Nagy Imre, aged 79. He learnt spinning and

²⁴ This text can be found only in Hungarian in the original manuscript. Here is a rough translation: *There's hustling and bustling around./Since today is proposal day./Little Kató will soon get married./ There'll be fun and gaiety galore.*

weaving from his father and has been doing it all his life. The custom is for the family to supply the yarn while he comes to the house to make it up into linen cloth. Nagy Imre is not related to the family of Kovács Pál. He is simply employed there to make the linen required for family use and specially for what must be made and set aside for the daughters when they marry.

The spinning-wheel and loom are placed in the windows in good light. It can be seen



PHOTO 8. Nagy Imre at the spinning wheel²⁵

that the wheel is worked by both foot and hand. When enough bobbins have been filled with spun wool for the shuttle of loom Nagy Imre left the spinning-wheel and began to work the

loom. He used a foot pedal to change warp and woof, and ran the shuttle back and across by hand. The stuff he was making was a rather coarse brown linen. When about a yard was ready he took his feet off the pedal, and rolled the stretch of material to make it quite flat, cutting off any loose ends. Then he asked Kató for a mug of water. He filled his mouth with water and the most skilfully squirted it up and down the selvedge edges of the linen. The edges had then to be rolled once more. Again he filled his mouth with water and this time sprayed the whole surface of the linen by tiny jets of water from his mouth. Long practice has made this process perfect. The rolling-pin was again used quickly back and forth and the whole piece of linen thus treated was turned over on the big roller and stretched while it was still damp.

While the weaving was going on it was not possible to hear songs, as the noise of the loom was too great. No doubt if several voices were used there would be no difficulty in hearing the melodies. Professor Veress said that songs associated with occupations did not derive from industry. They were songs already known and sung to make work easier. The variation in certain phrases of these songs is accounted for by the fact that they are sung by different people in different occupations. The same song adapted by the folk to suit their purposes, and thus holding a living tradition in folk music.

The furniture in this house was obviously handed down from past generations. There was an old oak table with a drawer for bread; a stove; 2 beds; 1 bench with back; 2 chairs; and shelves. The walls were whitewashed, the floor was earthen. There was a hanging lamp in the centre of the room. Pottery, photographs and unframed coloured prints were on the walls. A red and white cotton bed-cover, with deep frills was also noted.

Kovács Pál sat on the bed by the door, smoking his pipe of content. Kovács Kató came in and out with what was required for the loom – and then sat on one of the chairs to sing to us.

²⁵ Ref. no. LP/4/1/3/7/10/2 i

Her brothers and the two grandchildren and the mother all came in to listen. It suggested a very happy family circle. One felt, too, that the parents were greatly respected by their grown-up sons and daughter.

When we passed through the central kitchen (with its large stove, the bread browning in the oven and the pans cooling the mid-day meal on the top) into the other living-room we were shown the family's household goods. This was indeed the "first" room. Here were three beds piled high with down mattresses; a solid chest of drawers; a book-case and cupboard. There were three windows to this room and it was much lighter than the room with the loom. A heavy oak beam that ran across the centre of the roof bore the inscription **K P 1865**, the date when the Kovács family built the house. Portraits of the father, Kovács Pál, in his army uniform of the 1914-18 war, with ribbons and medals, and of the two sons who were killed in the war, also decorated with military awards, were evidently the cherished possessions here. There was also the portrait of a local bishop and in the drawer of the chest we were shown several big volumes of church history – all Calvinistic and solid reading. We noticed one volume with the title: "*History of the Protestant Church*". Certainly these books had been well read and were much cared for.

Kovács Kató sang:

[a]
*Didn't I tell you mother dear that you should
 let me get married?*

*For now they'll make me join the army &
 others will take my lover.*

*Love her comrade, I don't care
 Have you time with her. I don't mind.*

*But don't kiss her in front of me
 as sorrow would then break my heart.²⁶*

[b]

*The gate of cemetery is wide open
 That's the place for me beauties of Dudar
 Come to pluck the flowers for me.*

*Pluck the flowers, pluck the flowers –
 But not that lonely white lily –*

*If you do pick her, don't let her droop,
 Plant her in the top of my grave
 Deep in the black earth on it.²⁷*

[c]

*How I wish I were an oak in the forest
 Then perhaps someone would light a fire with
 me.*

*I should like to light up & burn the whole
 round world –
 since they won't let me love my darling in
 peace.²⁸*

²⁶ Hungarian text: *Mondtam anyám, házasíts meg,/ Mert elvisznek katonának, / Ha elvisznek katonának,/Elszeretik a babámat. // Szeresd pajtás nem bánom, / Éljed véle ja világot. / Csak előttem meg ne csókold, / Szívemet megöli ja bubánat.*

²⁷ Hungarian text: *Temetőkapuja/Sarkig ki van nyitva,/Odajárnak a szép dudari lányok,/Rólam szedik a virágot.//Szedjétek, szedjétek,/Rólam a virágot,/Csak azt az egy fehér liliomot,/Rólam le ne szakítsátok.//Ha leszakítjátok,/El ne hervasszátok,/Ültessétek a sirom tetejére,/Mélyen a fekete földbe.*

²⁸ Hungarian text: *De szeretnék tölgyfa lenni az erdőbe,/Ha valaki tüzet rakna belőlem,/Eltüzném ezt a kerek világot,/Mert nem hagyják szeretni a babámat.*



PHOTO 9 ❖ Children returning from school²⁹

The children of Dudar are as fond of music as are their parents. Professor Veress was able to take down some of the pretty tunes that the school-children sang. *

²⁹ Ref. no. LP/4/1/3/7/10/2 i

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