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(Distorted) Picture Getting Clear

New Approaches to Reading László Tompa's Oeuvre

Doctoral (PhD) Dissertation

Abstract

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*Tiszta torzkép, aminek engemet látsz.
Sőt az se, mert egy jó torzkép a puszta
Valót mutatja, csak előbbre hozva
Pár főbb vonást, hogy élesebben meglásd.*

*S ez embersorsunk ős-nyomorúsága:
Éljünk csendben vagy vitázzunk halálíg,
Meglátunk egymást, ki-ki vak, hiába!*

*S a te „képedből” éppen az hiányzik:
A való. Mint egy nagyobb utánzó,
Kis gyermek-kéztől huzgált babra-háló:
Nem fog meg jól, csak egyetlen vonásnyit.*

*Fogadd el ezt, s majd halálom után is
(Ha itt-ott még rám terezné a szót)
Csak szólj nyugodtan: »Nem tudom, ki volt!«*

*(László Tompa: Clear Distorted Picture...
– unpublished poem from the handwritten legacy of the poet)*

I. 'Our hiding secret'

Precedents of this Research, Raising Problems

*Szállj, szelíd dal, szent galamb!
Tekints künt körül!
Ha friss földet lelsz alant:
Jelents jó jelül...*

*Engem is tán odavet
Majd egy fuvalom,
S belül őrzött kincsemet
Széjjeloszthatom.*

(László Tompa: Over Bloodshed)

László Tompa's poetry is a secret in hiding. The poet's name is hardly kept by literary memory, the diversity of his works has definitely faded in time. We only know some emblematic poems of his, and some characteristics of his verse have been drawn and passed on to us by literary history.

In Transylvanian anthologies and writings on Transylvanist or Helikon poetry we mostly encounter Tompa's poems embedded in 'the experience of the Transylvanian countryside and history'. A typical example is 'A Lonely Pine Tree', which has rightly become an emblematic poem of the whole Transylvanian poetry 'bringing gigantic reality, undestructable dignity and evergreen essence of life to us', or 'Horse Bathing' a 'credo about Székely people withstanding all storms' and 'portraying a 'historical moral standard similar to the natural permanence of the homeland: ...an almost transcendent sphere of original moral values preserving the community'. These experiences and realizations are woven into the text and texture of the poems where the Transylvanian countryside becomes 'a colossal symbol of human virtue', and 'faith to the community and tragic historical reminiscences are logically intertwined'.

These characteristic poetic features are real and relevant, being preserved in literary history they help retain the obvious values of this poetry. However, even unintentionally, we can face a detorted picture if the features mentioned above gain disproportional dominance in the poet's portrait against other, once existing but obscured traits, ones that may never have been

noticed, though important. László Tompa is usually regarded in literary history tradition as the third member of the Transylvanian or Helikon Triad besides Lajos Áprily and Sándor Reményik, and his poetry is moulded and fixed in literary consciousness in a certain way. It seems that it needs to be completed and, if necessary, modified in some points, since no oeuvre can bear 'a single characteristic however important it should be: poetic construction brings a network of correlations and perspectives to life.'

Documents of the Helikon circle have been and are being amply explored, Transylvanian spirit and Transylvanism in their unbelievable abundance and colours have accurately been analysed with new viewpoints again and again by highly sophisticated researchers of enormous knowledge. These scholars have been studying Transylvanian Hungarian literature, which is physically outside Hungary, for decades. Yet, while portraying intellectual profusion and historical importance of this period unfairly ignored in its quality in literary discourse for decades, we may have missed focusing on the *works themselves*, especially the ones written by less well-known poets of the Helikon-Transylvanist circles. Consequently, originally polyphonic oeuvres are trapped in insufficiently elaborated poetic stereotypes that grew out of widely accepted interpretations, thus becoming unisonous in our reading.

All this is emphatically true for László Tompa's poetry. In writings dealing with the period and touching on the Tompa oeuvre as well the danger may arise that titles of poems develop into mere historical datas and shorter analytical comments on the poems are inherited as unchanging reading tradition from generation to generation among literary historians. In this way, poems (including ones relatively well-known) cease to be living texts in personal interaction with the reader and don't or hardly get into the circulation of current discourse on literature. And if they still do, they appear like memories of a forgotten past, which only witness some, though important poetic, historical and referential realism-related relations and features of Tompa's verse formed decades ago and fixed afterwards.

Evaluations of László Tompa's poetry and his most emblematic poems obviously can't and mustn't be neglected, basic statements made in careful and valuable studies by literary historians about him are not to be erased. However, the fact that Tompa's oeuvre poetically is *terra incognita* provides an opportunity for research. Actually, an analysis on a wider horizon hasn't been accomplished in the topic. An approach that Mihály Babirs suggested in his often cited study on the problems of Transylvanist-Helikon poetry: 'The literature of this period was created by "forces outside literature" but can only be maintained by the power of literature, its own internal richness. [...] Post-war Transylvanian literature is commonly

considered within itself. The time has come to examine it as part of Hungarian literature and to consider the effect it had on it. ’

Accepting the fact that total knowledge is impossible, we hope that exploring unknown territories and finding new perspectives and unfolded details we may discover a more specific and precise picture of László Tompa’s poetic works. And also about their position in the whole universe of Hungarian literature and in how many ways they are connected to world literature. Even more essential is perhaps that by demonstrating the abundance of the oeuvre having obscured in literary memory, treasures of forgotten poems can be ’distributed’, planted in the fresh soil of literary reception – and reader’s hearts.

II. ’The Authorization of the Text’

Applied Method

*Halott költők porából olykor
Nagy kelyhű virágok kinőnek.
Rég elfelejtett síri hantok
Megérik szelét szebb időknék.*

*Dohos könyvtárak éjjelében
Nap gyúl cikázó sugarakból.
Egy könyv kitárul és a sok rím
Tüzet csillogtat mint aranybor.*

(László Tompa: *Dead Poets...*)

’Don’t stop keeping me in good memory’ – Gábor Bethlen writes in his testament. ’Good memory’, it doesn’t just mean that we remember someone positively but also that we remember properly. Remembering a poet, arranging authentically his/her oeuvre, well, that’s what philology does, helping us to grasp texts: a textologist ’doesn’t simply reconstruct texts of the past and make them available again, but also authorizes these texts.’ He/she authorizes them to live.

Taking this into account and resting on my philological research as well I tried to examine the poetic features of the texts elaborately and find transtextual correlations in the dissertation. By doing so I endeavoured to show the whole horizon of the Tompa oeuvre and, at the same time, to fix connecting points where this textcorpus gets in touch with Transylvanian verse after the Helikon generation, with the whole Hungarian literature and also with world literature. I used five different methods of literary research which are to be mingled.

1. Literary History

In the first chapter I tried to draw up the background of literary studies, mostly but not exclusively that of literary history, in which László Tompa's poetry is examined and preserved.

2. Reception History and Biography Based on Contemporaries' Notes and Memories

In the first part of the second chapter I portrayed the poet and his life relying not just on well-known or available biographical details but also quotations and memories by contemporaries, which are valuable, although completely forgotten confessions about the poet regarding both history and literature.

3. Philological Examination of the Handwritten Bequest

In further parts of the second chapter I applied the knowledge I had derived from the handwritten bequest in order to complement the image we have about László Tompa and his works.

The bequest is kept at the depository of manuscripts in Haáz Rezső Museum of Székelyudvarhely and in the László Tompa Memorial Room of the same museum. Having had the opportunity to study the bequest including nearly the whole handwritten part of poems I was able to digitalize the majority of letters. In this way I publish poems, fragments and variations of poems in my dissertation and its appendices that have never been published. This exciting novelty will hopefully be useful contribution to the Tompa oeuvre.

Besides publishing and briefly analysing these texts I write about the poet's *ultima manuses*, his translations, his prose writing with reference to his short stories and sketches of lectures and reviews, and also about his personal relationships and intellectual connections revealed from his rich correspondence. I present several notes taken from his reading and written on the margin of pages. They can illustrate the intellectual aura in which the pieces of the poetic oeuvre were created.

*4. The Poetic Oeuvre in Analysis:
Community, Universality, Language-Central and Selfreferential Features as Elements of a Whole*

In order to achieve the most complex possible reception of Tompa's works it is inevitable to regard their poems not just as relics of a notable literary period, but as living texts having 'their own authenticity': 'for a text is more than denoting a special field of literary research, ..it reflects our cognition and our world' – in the same way as interpretation isn't only 'an additional process of cognition either, but something that forms the structure of 'our being in the world''.

In the third chapter I tried, in accordance with the ideas mentioned above, to demonstrate the poetic realm of Tompa's poems, taking special care of not playing off the diverse forms of literary understanding against one another, and seeing them as one complexity. I attempted to illustrate features in this Helikon poetry that are related to a strong sense of community, and within this to the self-reflection of an ethnic minority, because these characteristics 'planted new endeavours into 'pan-Hungarian' literature'. Another ambition of mine was to explore those universal dimensions in the poems that are relevant for readers of different times and places as well ('the most general mistake concerning minority literature is to appreciate a literary piece just because of the topic it offers: and to contrast so called 'local (community)' and 'universal topics condemning one of them'). Finally, I studied language-centric and self-referential relations of Tompa's poems.

*5. Impactstory of the Oeuvre:
Tompa's Poetry as a Poetic Legacy and an Experience of Existence*

The Helikon-Transylvanian verse as a poetic legacy and experience of existence has been passed on to later generations of poets: 'unstated and undeclared, in its deep waves affecting emotion, temper and interpretation it was able, after the first failures, influence perspectives of another half-century.'

In the fourth chapter, standing in the live stream of textual tradition, I described the exciting and surprisingly rich afterlife of Tompa's verse in literature and fine arts. I examined how László Tompa's poetry in the text- to -text relation has been bequeathed to poetic works written by subsequent generations of poets with consequences it has or may have had caused.

III. 'Looking for the Word, a New Harmony of Height and Depth'

New Results

1. 'Treasure of treasure is dug here': results of philological research

In my philological research first I examined data that can be found in literary encyclopedias and relevant summaries as well as in Tompa-bibliographies. Although they can certainly function as guidance to the Tompa-oeuvre and are meant to give a full picture, in fact they are often inaccurate, wrong or incomplete, posing the risk of being passed on in this way. Besides making corrections in general to compensate deteriorating text preserving, I consider my most important task to correct mistakes in the poems, since misspelling here doesn't simply mean the wrong data but may result in unintended hermeneutical modifications as well deforming the horizon of texts or even the whole oeuvre.

Regarding all this I attempted to analyse *Siddhartha is disappearing again*, whose motives make it an experimenting type of poem in Helikon-Transylvanian poetry. I found that this poetry is constructed from classical, folk and oriental archetypical-mythical motives, which hasn't been highlighted in philology so far.

The primary subject of my philological research was the handwritten bequest. It contains eight unknown poems or fragments that have never been published. They are as follows: *The Fugitive*, *A Memory from Borszék*, *I Feel I Have One More Obligation* (fragment), *On a White Summit*, *A Game*, *Late Response*, *You Promised to Come with Me*, *A Clear Distorted Picture*. These texts are new and exciting contributions to the oeuvre as in several points they override reading patterns commonly applied concerning Tompa's works. The intensive, almost expressionistic, imaging of these poems makes his poetry different from what is traditionally depicted as gloomy. Here a distance is kept with irony from the sombre self-portraits and melancholic early love poems, though the usual elements of his verse can be found. And, of course, the picture of the 'falling' and 'torn, lonely pine tree' symbolizes the poet himself. These texts and other handwritten poem variations can guide us towards new reading interpretations and may urge us to read the Tompa poems again.

Besides his/her own works a writer's interest in others' works also brings him/her closer to the readers. In Tompa's handwritten notes we can find lots of references to or quotations from what he read. It raises the thrilling question about the correlation between the poet's reading experiences, which covers the whole universe of world literature, and his poems. A few examples of the most obvious connections: he was extremely engaged in *Divina Commedia*,

Dante and Babits, *The Thousand and One Nights*, Goethe and the Faust phenomenon—he wrote *The Serenad of a New Faust*. In a note of his he quotes the German sculptor Hildebrand's book entitled *The Problem of Form in Fine Arts*, where the correlation with the inner structure of his poems is more than evident.

Another hardly known side of Tompa László the poet arguing in prose presents itself in his lectures on literature, which have been preserved in handwritten form only, the ones published in his life were lost. They are lectures on Goethe, László Mécs, Sándor Sík or essays where, of course, we encounter the familiar motifs and images of the poems, the writer and poet being in an organic unity.

Several hundreds of letters preserved demonstrate that Tompa was in contact with notable contemporary writers, artists and intellectuals of Transylvania, this correspondence, however, is nearly completely untouched for research. In my dissertation I included two unpublished letters written to Tompa by fellow poets Lajos Áprily and Mária Berde and poems offered to one another mutually, I mentioned Tompa's correspondence with Elek Benedek and Áron Tamási, and finally I disclosed a letter written by Aladár Kuncze to Mihály Babits about the possibility of giving the Baumgarten Award to Tompa outlining some possible contact points between the poetry of Babits and Tompa.

2. *'Flying Along Millions of Secret Routes Singing': Results of Poetic Research*

As mentioned before, Tompa's poetry heavily builds on the characteristic elements of Transylvanian countryside and human destinies in it and feeds pan-Hungarian literature in its own right. Its universality results from the fact that locality here comprises ancient topoi available in poetries of all time, in this way a combination of special and universal features gives a fresh stimulus to pan-Hungarian literature.

A typical landscape motif in Tompa's poems is the tree, the destiny of the tree impressively depicted. And not just the lonely pine tree, which became the Transylvanian Hungarian lyrical symbol par excellence, tree motifs of all kinds appear in the poems from traditional lyrical images and topos to self-portraits and self-referential relations that are favoured in postmodern and contemporary verse (*Spring Coming*¹). In another poem (*On the Bank*²) the diverse forms of water and the boat topos related to it, the metaphoric change of seasons, outlines of stones,

¹ „S én pattanok ki a füvek, fák hegyén – –” (*Tavaszkodás*).

² „A sors utánam oly könnyel dobja / Pár versemet, mint sárga lombcsomót – –” (*A parton*).

cliffs and hills are in sight, whereas in *On a Transylvanian Height*³ the stars, our mute companions provide the scenery of human fate.

In contemporary reception of Tompa's age manliness is often mentioned as a basic feature of this poetry, e.g. in imagining techniques, the language and rhythm, concerning not just his love poems but the whole oeuvre. Mother poems are variations of this manly and love poetry, whose intensity and high number relate them to Attila József's lyrical works (*On a Cart along a Starway*⁴). Game hunting also comes up as a common pattern with its archetypal references to love related to the forest and portrayed as a motif of destiny including self-references (*Song about Late Regret*⁵, *Chasing beauty vanishing*⁶ and *On a Transylvanian Height*⁷). Tompa's self-portraits are inseparable from the landscape: in the poems the lyrical self commonly shows up as part of it: cliffs, stones with ditches in them drawn by frost, passing time and fate – all becoming metaphores of László Tompa's still commitment. In addition to this exciting roles (e.g. the clown motif) and masks can be found that override the usual way of reading. An example of this is *Attila József*, with references to Attila József's poems, where the author's self and the self in the poem are moulded into one. *Remarks on a Man's Head*⁸ can be related to Árpád Tóth's *In a Mask*⁹.

This defiant, stubborn hardness as an expression of persistence driven by spiritual command in the Tompa poetry has always been subject of its reception but the poetic consequences in the texture haven't. The 'r' sound e.g., the sound of roughness, fragmentation, a fight with lumps of life and soul, comes up nearly six thousand times in the poems. The texts can be regarded as soil: hard sounding words are lumps in the body of the text. Frequently applied dashes function in the same way, metaphores of the sculptor's chisel shaping hard stone symbolising the struggle for self-expression (*Like an Old Sculptor*¹⁰). Dashes sharply breaking the texts make an analogy with Cubist paintings visually illustrating the complicated inner notional structures and the fight for the poem, they are self-representative signs of the

³ „És hallok olykor zengeni igéket – / Gyakran vetem falevéltre őket, / De néha vésem szirtdarabra is.” (*Erdélyi magaslaton*)

⁴ „Egy nagy szárnynak az estén át / puhán hajló bársonya. / – Isten szárnya volt? Anyámé? – Nem tudom meg már soha.” (*Csillagúton szekerezve*)

⁵ „Jaj, a végzet mély sötét / vadonban bösz vad [...]” (*Ének a késői megbánásról*).

⁶ „Szólok nekik, de ők mit sem feelve, / Csak szállnak és nem értik szavamat. [...] / Csalódva állok, mintha fegyverével / Célt vét a vadász, s a vad menekül.” (*Tűnő szépségek kergetője*)

⁷ „Majd itt is dőlök el, örökre némán – / S egy vad kilép a rőt cserjék közül. / Közel jő, megáll, s meghökölve néz rám, / Látván: arcomon mennyi kín kívül.” (*Erdélyi magaslaton*)

⁸ *Megjegyzések egy férfifejre.*

⁹ *Álarcosan.*

¹⁰ „Versekbe vések halott vágyakat.” (*Mint régi szobrász*)

fight to find words or just silence (*Late Response*¹¹). This closed struggle can be expressed in the sonnet, the most common verse form of Tompa's poetry. Serving as stylistic and self-representative exits from this closedness *enjambements* show up very frequently in the poems: (mentally) intertwined lines, which form configurations of daring notional explosions softening the toughness of the verse (*Two Men on an Evening Walk*¹²).

Intertextual references in Tompa's poetry function as *enjambements*, they are exits and entrances from text to text at the same time. The motifs can easily be associated with the Old- and New Testament, the archaic language is especially close to the one in Calvinist biblical tradition. The texts amply feed on antiquity, folklore (poetry, tales, ballads) (*Knowing Hidden Treasure*¹³) and can be related to texts by Dsida, Goethe, Jókai and Attila József as well.

Last but not least, there are many Tompa poems where the self-identity of the subject is lost and the speaking ego's position becomes unfixable. The experience of his own strangeness can be traced in the frequently used mirror motif (e.g. *Adam Laughing?, In a Car, Winter Stiffness, Towards the Ocean, Page of Diary, They Are Coming, Puppetry, Looking at the Mirror at Twilight*)¹⁴. If there is any experience that can help the interpreter to recognize the relatively plausible threshold of era that lies between romanticism and modernity, the experience of one's own strangeness in all likelihood is such experience. While before modernity remembrance was a guarantee of the subject's self-identity, the modern experience is definitely the loss of this function.' In commonly accepted interpretation Tompa's poems serve to preserve self-identity for an ethnic minority. Now we can add to this that it also expresses the modern experience of the subject when self-identity is lost.¹⁵

3. 'there are places worn....': Results of Research on Impactstory

vannak vidékek viselem
akár a bőrt a testemen
meggyötörten is gyönyörű
tájak hol a keserű
számban édessé ízesül
vannak vidékek legbelül

(Kányádi Sándor: Vannak vidékek)

¹¹ „De csak kapkodok – – s már látom is egyben: / Örömet ki nem beszélhetem –” (*Késői felelet*).

¹² „Majd a ház felől végre halk szavak / Rebbentek [...]” (*Két férfi esti sétán*).

¹³ „Rejtve lelkem rejtekébe / Öreg-öreg fűz tövébe / Kincsek kincse van elásva / Nagy fekete kutya őrzi.” (*Rejtett kincs tudója*)

¹⁴ *Ádám kacag?, Autón, Téli dermedtségben, Az óceán felé, Naplólap, Jönnek, Bábszínház, Tükörbenzés alkonyodáskor.*

¹⁵ „[...] másomat szinte meg sem ismerem [...] / S így magam is csak önárnyam vagyok, / Vetítve rejtett síkból ideátra, / Mint földi tóra futó felleg árnya.” (*Tükörbenzés alkonyodáskor*)

Reading poems written by generations after the Helikon poets up to present day Transylvanian Hungarian poetry we witness thrilling metamorphosis of Transylvanian poetic motifs and topics: refreshing formal modifications and transformations of the great topics related by the Helikon poets accompany the poetry of their successors. Transylvanian writers keep writing about the universal pain felt by an ethnic minority, their life situations as individuals and members of the community. Acting like this they participate in an exciting (text) game that unite archaic and contemporary literature in one timeless text-space: in the celebration of writing.

The paraphrases of 'Horse Bathing' present themselves as a clear example. The horse appears as a varied wander motif in Tompa's poems: sometimes in mythical-folkloristic pictures (*On a Fairy Horse, Dancing Horses, Before a Life-Ford, Genghis Khan*)¹⁶, or in role-poems conjuring up crusaders (*Crusader Coming Home from the Holy Land, In the Evening after Victory*)¹⁷, or a non-arriving horseman evoking Ady's horseman (*A horseman Coming to His Senses*)¹⁸. *Horse Bathing*¹⁹, the (most) outstanding piece in the Tompa lyrical oeuvre and the emblematic poem of Székely people places horses and their horsemen in a timeless, mythical realm and has become a referential, almost mythical point and poetic standard in Transylvanian Hungarian poetry and fine arts. Poems like István Oláh's *László Tompa's Horsemen*²⁰ and Árpád Farkas' *Epilogue to Horse Bathing*²¹ and paintings entitled *Horse Bathing* by Transylvanian painters (József Bene, Dénes Gábor, Béla Gy. Szabó, János Maszelka and Imre Nagy Zsögödi) illustrate this.

Many other less striking but not less obvious poetic features prove that generations of poets following the Helikon circle are standing in the stream of the Helikon poetic tradition. The tradition that the lyric ego of the poems is composed of pictures and elements of the Transylvanian countryside, what's more, the text itself becomes landscape in time, is inherited from generation to generation in Transylvanian poetry. We are faced with countless variations of wood-and forest motifs becoming human destinies in poems written by László Csiki, István Ferenczes, Sándor Kányádi, János Székely or Domokos Szilágyi. (Domokos Szilágyi: *Hills, trees, grass*,²² Sándor Kányádi: *I Am a Winter Tree...*²³). These tree and landscape motifs

¹⁶ *A mesetáloson, Táncos lovakkal, Életgázló előtt, Dsingisz khán.*

¹⁷ *Kereszteslovag a Szentföldről hazatér, Este a győzelem után.*

¹⁸ *Elmaradt lovas eszmélkedése.*

¹⁹ *Lófürösztés.*

²⁰ *Tompa László lovasai.*

²¹ *Epilógus a Lófürösztéshez.*

²² „a várakozás, hogy elolvashassam remény-virág- / betűiteket, / s belém leheljétek a mindenség erejét, hegyek, fák, / füvek.” (Szilágyi Domokos: *Hegyek, fák, füvek*)

continue being varied as self-referential text games in Ferenc András Kovács and Gábor Tompa's post-modern pieces (e.g. Ferenc András Kovács: *Completorium*²⁴).

Interestingly enough poetic features that primarily identify themselves rather as different than similar to the Helikon patterns may also continue them. Such *recycling* feeding on Helikon-Transylvanist motifs in Ferenc András Kovács's poetry spring to mind as an example (*Death Valley Blues*²⁵). Similar gestures can be found in Gábor Tompa's poetry, many pieces of which (*Actor with Fading Faces, Waving from the Mirror, Seasons of Your Mirrors*)²⁶ resemble less well-known poems by László Tompa that contain the mirror motifs and masks. Paradoxically, although intending to keep distance from the Helikon heritage, these gestures still preserve it in interesting variations (*Pastorale*²⁷).

Contemporary Transylvanian verse doesn't interrupt the poetic tradition of Helikon-Transylvanian poetry even it has the gesture of removing it, since it has its roots in it. We can't leave the stream of tradition, we are just standing in a later point of it. We can't fail to continue the endless sentence we have commenced (László Csiki: *The Endless Sentence*²⁸).

IV. 'Sighs Coming from Great Depth'

„Lágy ujjak érik s fájva, szaggatottan,
A húrok alól búja fősajog,
Zengésbe ömlő, tördelt futamokban
Nagy mélységekből ébredt sóhajok.”

(Tompa László: *Grieg-melódiákhoz*)

The Candidate's Publications

- „vannak vidékek viselem”: (Tompa)-verstájak metamorfózisai az erdélyi magyar költészetben, Agria, 2016. tavasz [elfogadva, megjelenés előtt]

²³ „Téli erdő vagyok, / éheznek bennem / őzek és farkasok. // Orkán gyötör, vihar / ropogtat csontos / ujjával; // Minden ágam recseg: most gondolom ki a rügyeket.” (Kányádi Sándor: *Téli erdő vagyok...*)

²⁴ „A csillagok síromon átragyognak. / S az ég könyvét – mi dolgom lenne más itt? – / kiolvasom a gyors feltámadásig, / míg helyettem a szél fűgén lapozgat. –” (Kovács András Ferenc: *Kompletórium*).

²⁵ „Nincs borvíz nem nő bölcs fenyő / Megél a líra mert lapos / Nem döbbenettől hőkkenő / Dalod lovad ha megtapos / Kihalsz – ez itt a bökkenő” (*Death Valley Blues*).

²⁶ *A színész fakuló arcai, Intés a tükörből, Tükröd évszakai.*

²⁷ szeretteink a hűvös kriptaboltban, / vagy nyirkos ember-erdőn, mint az árva / fenyők vágódnak el recsegve-holtan. / (Hogyan lehetnék most is az, aki voltam?)” (*Pastorale*).

²⁸ „Szavakat járok a tájra. / Mögöttem valahol a messze történelemben / megkezdett mondat. [...] / Megyek: betűzöm a történelmet a sűrűtől errefelé. / Értelme azonos a tájjal. / Kimondhatatlan, de ismerős. / Akár az otthoni, gyermekkori erdő.” (Csiki László: *A végtelen mondat*)

- *Babits Mihály „erdélyi literatúra”-képe és a helikoni–transzszilvanista líra (újra)olvasási lehetőségei Tompa László néhány verse alapján = Babits és kortársai*, szerk. MAJOROS Györgyi, SIPOS Lajos, TOMPA Zsófia, Bp., Cédrus Művészeti Alapítvány – Napkút Kiadó, 2015, 285–302.
- *Tompa László emlékezete*, Várvédő – Erdélyi Helikon Irodalmi Füzetek 4, 2015.
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