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Place of birth
Date of birth

Győr, Hungary
4th January 1977

Education

- 2003–** **PhD studies** at Eötvös Loránd University (ELTE, Budapest):
Modern English Literature (18th-century poetry)
- 2003** **Outstanding degree** in English Language and Literature,
Eötvös Loránd University (ELTE, Budapest)
- 2002** **Outstanding degree** in Scandinavian Studies (Norwegian),
Eötvös Loránd University (ELTE, Budapest)
- 2002** College of Agder, Kristiansand (Norway):
Summer Course for Norwegian Language and Literature
- 2001** University of Oslo (Norway), International Summer School:
Intensivt kurs i norsk for viderekomne, trinn IV (Advanced Norwegian Language Course), *Nynorsk* (New Norwegian), *Nyere norsk litteratur* (Contemporary Norwegian Literature)
- 1997–2002** **ELTE**, English major
- 1996/1997** **ELTE**, Scandinavian Studies major (Norwegian)
- 1996/1997** **ELTE**, Chemistry & General and Applied Linguistics majors
(studies interrupted)
- 1994–1996** **Whitgift School** (South Croydon, Surrey, UK)
- 1996** A-Level examinations: History of Art (A), Music (A)
AS-Level examination: English (B)
- 1995** A-Level examination: German (A)
AS-Level examination: History of Art (B)
GCSE: Spanish (A)
- 1991–1995** Czuczor Gergely Benedictine Grammar School, Győr (Hungary)
- 1995** **School-leaving examinations** (Grade 5 is equivalent to A):
*Mathematics (5), Hungarian language and literature (5),
History (5), English (5), Chemistry (5)*

Language skills

Native language
Fluent in
Reads
Basic

Hungarian
English, German, Norwegian
Latin, Swedish, Danish
Spanish

Teaching experience

- 2012–** Head of the Anglo-American Studies Workshop at Eötvös József College of Eötvös Loránd University, Budapest
- 2011–2013** Instructor at Pázmány Catholic University, Department of English Studies
- 2006–2011** Assistant lecturer at Pázmány Catholic University, Department of English Studies (English literature, language, essay writing)
- 2005–2006** Instructor at Pázmány Catholic University, Department of English Studies, Piliscsaba, Hungary (English literature, language, essay writing)
- 2008–2013** Teacher of Norwegian to Hungarian pharmacists (420-hour courses) (Invicta Language Studio, Budapest/AG Johnsen Norge/Apotek 1/Vitus, Norway)
- 2000–2012** Temporary lecturer at ELTE, Dept. of English Studies: seminars in English poetry, drama; English and American literary theory and criticism
- 2003–2006** Teacher of English (Invicta Language Studio, Budapest)
- 2001–2005** Teacher of English (Pázmány Catholic University, Budapest; Faculty of IT)
- 2003–2004** Teacher of business English
(Harsányi János College of Economy and Tourism, Budapest)

Cultural activity and memberships

- 2010 Member of *Mensa HungarIQa*
- 2008– Regular interpreter for the Ballet Company of Győr
- 2005– Fellow of Eötvös József College (ELTE special college)
- 2000– Editor and designer of *The AnaChronisT* journal (ELTE, English Studies)
- 1998– Translator and printer's reader for *MADI* contemporary art periodical
- 1997– Interpreter at the International Biennale of Graphic Arts (Győr, Hungary)
- 1997– Member of the Budapest Monteverdi Chamber Choir
- 1994– Translator and editor of the electrographic art periodical *Árnyékkötők / Shadow Weavers co-media*
- June 2003 Official interpreter at the Norwegian Film and Book Festival (Budapest, Toldi Cinema)
- 2002–2004 Lecturer in seminars for translators of Norwegian literature (Norna.litt)
- 2001–2002 Student representative for Scandinavian Studies at ELTE
- 2001 Official translator at the 1st International Competition for Young Choral Conductors (Liszt Academy of Music, Budapest)
- 1999–2004 Official translator of international choral masterclasses (Liszt Ferenc Academy of Music, Budapest)
- 1997–1998 Editor-in-chief of the university newspaper *TTK-s Nyúz* (also printer's reader and typesetting editor)

Computing skills

Adobe PageMaker 7.0
Adobe Acrobat 7.0
Borland Turbo Pascal 7.0
Microsoft Office 2007 for Windows (as well as earlier versions)
Nero Burning ROM 6.0
User's competence for the Internet (Internet Explorer, Mozilla Firefox, Windows Mail, Mozilla Thunderbird)

Research and publications

Articles in Refereed Publications

“The Syntax of Religious Despair and Devotion: William Cowper’s ‘Lines Written during a Period of Insanity.’” *Renascence*. (Pending review.)

“From Fake Lit to the Value of Real Nightingales: An Interview with Nick Groom.” *The AnaChronisT* 17 (2012): 279–297.

“The Parasitism of Rosencrantz and Guildenstern Revisited.” *Journal of Drama Studies* 1 (2007): 88–101.

“Poetics and Cosmetics: Pope’s and Chatterton’s Horatian Odes.” *Genre* (California State University) 26 (2006): 109–135.

“Rosencrantz and Guildenstern Meet Edward II: A Study in Intertextuality.” *The AnaChronisT* 2003 (Budapest): 173–196.

Further Publications

Essays

“Chatterton’s Middle Ages: The Power Economics of the Chatterton *vs.* Walpole Affair.” Zsuzsanna Simonkay and Andrea Nagy (eds.). *Heroes and Saints: Studies in Honour of Katalin Halácsy* (Budapest: mondAt, 2015): 297–322.

“Understanding Poetry: ‘The Pied Piper of Hamelin,’ ” “Understanding Poetry: Hadrian,” “Understanding Poetry: ‘Hohenlinden,’ ” “Understanding Poetry: ‘The Song of Wandering Aengus.’ ” EBSCO *Poetry Reference Center*. Web. 2012.

“Milton példázata, avagy az olvasó terhe” [Milton’s Parable, Or the Reader’s Burden]. Bálint Gárdos, Veronika Ruttkay, and Andrea Timár (eds.) , *Ritka művészet / Rare Device: Írások Péter Ágnes tiszteletére / Writings in Honour of Ágnes Péter* (Budapest: ELTE BTK, 2011): 405–412.

“Sir Thomas Wyatt’s ‘They Fle from Me...’ ” *Understanding Literature: Literary Contexts in Poetry and Short Stories*. Ed. Tracy M. Caldwell. *Literary Reference Center*. EBSCO Publishing, 2010.

“Oliver Goldsmith’s *She Stoops to Conquer*.” *Understanding Literature: Literary Contexts in Poetry and Short Stories*. Ed. Tracy M. Caldwell. *Literary Reference Center*. EBSCO Publishing, 2009.

“John Keats’s Sonnet ‘When I Have Fears’.” *Understanding Literature: Literary Contexts in Poetry and Short Stories*. Ed. Tracy M. Caldwell. *Literary Reference Center*. EBSCO Publishing, 2008.

“Percy Bysshe Shelley’s *Defence of Poetry*.” *Understanding Literature: Literary Contexts in Poetry and Short Stories*. Ed. Tracy M. Caldwell. *Literary Reference Center*. EBSCO Publishing, 2006.

“Alexander Pope’s ‘The Rape of the Lock.’ ” *Understanding Literature: Literary Contexts in Poetry and Short Stories*. Ed. Tracy M. Caldwell. *Literary Reference Center*. EBSCO Publishing, 2006.

“MADI: This Side of Art, the Other Side of Symmetry.” *MADI* (Budapest) 5 (2003/4) 37–43. Full version reprinted: *Symmetry: Culture and Science* 14–15 (2003/4): 631–46.

“A MADI ötven éve Európában” / “MADI’s Fifty Years in Europe.” *MADI* (Budapest) 2 (1998): 31–39.

Reviews

“The Introduction of All Orientations.” Review of Aladár Sarbu, *The Study of English: An Introduction for Hungarian Students of English*. Judit Borbély and Zsolt Czigányik (eds.), *A tűnődések valósága / The Reality of Ruminations* (Budapest: ELTE BTK, 2010): 40–42.

“A Fresh Start.” Review of Patricia Meyer Spacks, *Novel Beginnings: Experiments in Eighteenth-Century English Fiction*. *The AnaChronisT* (Budapest) 14 (2009) 194–197.

“Megkésett méltatás egy modern klasszikusról” [Belated commendation of a modern classic]. Review of the Hungarian translation of Edmund Burke’s *Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*. *Jelenkor* (Pécs) LII.5 (May 2009) 621–624.

Review of Melba J. Wilkat, *When Down Is Up: Life with a Down Syndrome Son*. *Disability Studies Quarterly* 26.1 (Winter 2006).

“What Eye C Is What U Get.” Review of György Endre Szőnyi, *Pictura et Scriptura: Hagyományalapú kulturális reprezentációk huszadik századi elméletei*. *The AnaChronisT* (Budapest) 11 (2005) 348–52.

“Bengt Emil Johnson: Szivárványpartitúra.” *Szépirodalmi Figyelő* (Budapest) 2004/6. 148–149.

“Mindentudás Egyeteme III.” *Szépirodalmi Figyelő* (Budapest) 2004/6. 166–168.

“Mindentudás Egyeteme I–II.” *Szépirodalmi Figyelő* (Budapest) 2004/3. 132–133.

“Sulyok Vince: Tegnapodban élsz.” *Szépirodalmi Figyelő* (Budapest) 2003/6. 98–99.

“Vázsonyi Bálint: Dohnányi Ernő.” *Szépirodalmi Figyelő* (Budapest) 2003/3. 120–121.

“Honvág Auschwitz után: A Sorstalanság Dániában” [Homesick for Auschwitz: Imre Kertész’s reception in Denmark]. *Szépirodalmi Figyelő* (Budapest) 2003/3. 136–137.

“A boldogság mint egzisztenciális igény: Kertész Imre fogadtatása Skandináviában” [Happiness as an existential demand: Imre Kertész’s reception in Scandinavia]. *Szépirodalmi Figyelő* (Budapest) 2003/2. 131–133.

Dárdai, Zsuzsa & Boldizsár Fejérvári. “Memezis és digitális (rabló)támadás” [Memesis and digital (hi)jack]. *Magyar Műhely* (Budapest) 101 (December 1996) 52–56.

Dárdai, Zsuzsa & Boldizsár Fejérvári. “A művészetén túl: Interjú Peter Weibellel” [Beyond Art: Interview with Peter Weibel]. *Élet és Irodalom* (Budapest) 7th November 1996. 8.

Dárdai, Zsuzsa & Boldizsár Fejérvári. “Metaember” [Meta-man], *Új Művészet / Art Today* (Budapest) VI.4 (April 1995) 58–61.

Translation of academic and research papers
(from English, unless stated otherwise)

Shridharani, Krishnalal. “A szatjágraha technikája” (“The Technique of Satyagraha”). In *Polgári engedetlenség és erőszakmentes ellenállás*. Ed. Missetics Bálint. Budapest: Napvilág & Humán Platform Egyesület, 2016. 135–157.

Kiss, Tamás *et al.* Guide and inscriptions for the *Lébény–Győr–Káptalándomb* [Lébény–Győr–Chapter Hill] exhibition. Győr, 2012.

Jardi, Pia. "Festett terek / Pictorial Space." Prospectus for the Contemporary Austrian Art Exhibition of the Municipal Museum of Győr, 15 January to 8 March 2009.

Pintér, Csilla. "The Significance of the Varieties of Parlando–Rubato in the Rhythmic Language of *Bluebeard's Castle*." *Studia Musicologica Academiae Scientiarum Hungaricae* 49.3–4 (September 2008): 369–382. (From Hungarian to English.)

Gombos, László. "Reception of the Young Ernő Dohnányi: The Background of His Successes During His First Tours to England and America." *Studia Musicologica Academiae Scientiarum Hungaricae* 47.2 (June 2006): 167–220. (From Hungarian to English)

Beke, László & Ibolya Cs. Plank. "Monument Fixed." In: Ernő Marosi and Gábor Klaniczay (ed.). *The Nineteenth-Century Process of "Musealization" in Hungary and Europe*. Budapest: Collegium Budapest, 2006. 357–367. (From Hungarian to English.)

Jáki, Szaniszló. "A nevelés tudománya, nevelés a tudományban" [The Science of Education and Education in Science]. *JEL* 18.3 (March 2006): 76–82.

Joughin, John. "Shakespeare zsenije: *Hamlet*, adaptáció és a mű követése" ("Shakespeare's Genius: *Hamlet*, Adaptation, and the Work of Following"). *Filológiai Közöny* LI.3–4 (2005) 165–188.

Gombos, László. "Reception of the Young Ernő Dohnányi: The Background of His Successes During His First Tours to England and America." *Studia Musicologica Academiae Scientiarum Hungaricae* 46.3–4 (August 2005): 325–345. (From Hungarian to English)

Schalkwyk, David. "Wittgenstein 'gazos kertje': A filozófia mint *Dichtung* létrái és labirintusai" ("Wittgenstein's 'Imperfect Garden': The Ladders and Labyrinths of Philosophy as *Dichtung*"). *Helikon* (2004/4) 588–610.

Walker, Alan. "A weimari oroslán: Liszt és tanítványai" ("The Lion of Weimar: Liszt and his Pupils"). *Muzsika* (Budapest) 46/11 (November 2003) 21–24. (Excerpt from *Liszt Ferenc: Az utolsó évek*, see below.)

Reich, Justin M. "Eckhart mester" [Meister Eckhart]. *Tanítvány* (Budapest) V/4 (1999) 66–68. (From German)

Schmitz, Lambert. "Eckhart mester: Egy nagy hivatás tündöklése és nyomorúsága" [Meister Eckhart: The glory and deprivation of a great vocation]. *Tanítvány* (Budapest) V/4 (1999) 69–74. (From German)

Lectures and presentations

"The Pleasures of Anachronism: Wordsworth's Chatterton and Chatterton's Rowley." *HUSSE Conference* 10 (Piliscsaba, Hungary, 26 January 2011).

"Lingering in the Memory: The After Effects of Two Shelley Versions." *Cultural Memory in Literature Conference*, Eötvös Loránd University (Budapest, 24 September 2010)

"What Remains is Sound or Silence? Two Shelley Versions." *Sounds of Silence Conference*, Pázmány Catholic University (Piliscsaba, Hungary, 26 August 2010)

"Donne's Fear, Milton's Blindness, and Cowper's Insanity: Traumatic Experience and Poetic Resolutions." Guest lecture at the University of South Dakota (Vermillion, SD, 24 March 2010)

Lectures and presentations
(cont'd)

“Parallel Lives and Deaths: Chatterton and Walpole.” *HUSSE Conference* 9 (Pécs, Hungary, 22 January 2009)

“Reinterpreting ‘Interpreting “Interpreting the *Variorum*”’: Milton’s Sonnet 19 in Biblical Context.” *Milton Through the Centuries* (Károli Protestant University, Budapest, 5 September 2008)

“Liturgikus elemek T. S. Eliot ‘Simeon éneke’ című versében” [Liturgical Elements in T. S. Eliot’s ‘A Song for Simeon’ ”]. *A liturgia mint összművészet: szó, zene, kép* [Liturgy as Integral Art: Word, Music, Image] (Pázmány Catholic University, Piliscsaba, Hungary, 17 April 2008)

“Ephemera Eternalized: The Case of Thomas Chatterton.” *HUSSE Conference* 8 (Szeged, Hungary, 26 January 2007)

“Cross-Cultural Exchange and Stylistic Intrusion: Romantic Voices in the Hungarian Translation of Thomas Gray’s ‘Elegy Written in a Country Churchyard,’ ” *Language, Culture, and Technologies Conference* (Kaunas, Lithuania, 20 May 2006)

“János Saxon-Szász and the Poly-Dimensional Black and White Square,” *supreMADIsM Festival and Conference* (Moscow, 12 May 2006)

“Poetics and Cosmetics: Pope’s and Chatterton’s Horatian Odes,” *HUSSE Conference* 7 (Veszprém, Hungary, 29 January 2005)

“MADI: This Side of Art, the Other Side of Symmetry,” *Symmetry Festival* (Budapest, 21 August 2003)

“Az internet és a másodlagos szóbeliség” [The Internet and Secondary Orality], *Internet.galaxis* 999 (Budapest: Palace of Art, 27 February 1999)

Other research

Thesis paper in English (ELTE, 2003) (“Tom Stoppard’s Realities: Symbiosis and Parasitism in *Rosencrantz and Guildenstern are Dead*”)

Thesis paper in Scandinavian Studies (2002) (“Johannes – en kjærlighets [oversettelses]historie: Oversettelsesteoretiske problemer i Hamsuns *Victoria*” / “Johannes – the [translation] history of a love story: Problems of translation theory in Knut Hamsun’s *Victoria*”)

Research Prize for “Alma Ma(e)terlinck: Maurice Maeterlinck korai műveinek hatása az európai társzművészetekben, különös tekintettel Munch festészetére,” ELTE, 2002.

Research Prize for “A modern múzsa csókja: Edvard Munch művészetének gyökerei néhány motívum tükrében,” ELTE, 2001.

Research Prize for “Egy mondat az örökkévalóságnak: Lefordítható-e Hamsun *Pán* című művének időszemlélete?” (“En setning for evigheten: Oversetterens problemer med Hamsuns *Pan*”) ELTE, 2001.

Distinction at the Hungarian young researchers’ conference (OTDK), 1999 (“A szó elszáll, az írás megmarad? Az internet és a másodlagos szóbeliség” / “Verba Volant, Scripta Manent? The Internet and secondary orality”)

Publishing experience

- 2007** Hungarian candidate for the International Young Publisher of the Year (IYPY) award, British Council, London; member of the IYPY network
- 2006–2007** Editor-in-chief of Athenaeum 2000 Publishing House (Budapest)
- 2000–** Typesetting and design experience with journals and books
- 1998–** Translation and copy-editing for various Hungarian publishing houses

Translation

**Published in
separate volumes**
*From English, unless
stated otherwise*

Walker, Alan. *Liszt-reflexiók* (Reflections on Liszt). Budapest: L'Harmattan, 2015. (324 pp.)

Kolba, Judit, Tamás Kiss, & Béla Szabó. *The Sacral Treasures of Győr*. Győr, 2015. (92 pp.) (From Hungarian to English.)

Spjut, Stefan. *Stallo*. Budapest: Libri, 2014. (636 pp.) (Swedish.)

Picture the Great War / Képpé formált háború. Ed. Anikó Katona & Anita Szarka. Budapest: OSZK & Osiris, 2014. (224 pp.) (From Hungarian to English.)

Far Away from Mount Ararat: Armenian Culture in the Carpathian Basin. Ed. Bálint Kovács & Emese Pál. Budapest: OSZK & BTM, 2013. (184 pp.) (From Hungarian to English.)

Skomsvold, Kjersti Annesdatter. *Gyorsuló lépteim távolba tűnnek* (Jo fortære jeg går, jo mindre er jeg). Budapest: Gondolat & JAK, 2013. (138 pp.) (Norwegian.)

Magee, Bryan. *Wagner világképe* (Wagner and Philosophy). Budapest: Park, 2013. (524 pp.)

Kiss, Tamás & Béla Szabó. *Blessed Vilmos Apor: The Martyr Bishop*. Győr, 2012. (72 pp.) (From Hungarian to English.)

Hornby, Hugh. *Szemtanú Futball* (Eyewitness Guide Football). Budapest: Park, 2010. (72 pp.)

Hetény, János, Tamás Kiss, & Béla Szabó. *Consoler of the Afflicted: The Weeping Virgin Mother of Győr, the Irish Madonna*. Győr, 2009. (92 pp.) (From Hungarian to English.)

Benton, Michael J. *Hetven természeti csoda* (The Seventy Mysteries of the Natural World). Budapest: Athenaeum, 2009. 1–96.

Szöllősi, Adrienne (ed.). *Hungarian Literature in the North*. Budapest: Hungarian Book Foundation, 2009. (83 pp.) (From Hungarian to English.)

Boyden, Matthew. *Az opera kézikönyve* (The Rough Guide to Opera). Budapest: Park, 2009. 73–208; 504–548.

Cairns, David. *Mozart és operái* (Mozart and His Operas). Budapest: Park, 2008. (400 pp.)

Schott, Ben. *Schott-féle sokmindentudó* (Schott's Original Miscellany). Budapest: Magvető, 2007. (160 pp.)

Walker, Alan. *Liszt Ferenc utolsó napjai* (The Death of Franz Liszt, Based on the Unpublished Diary of Lina Schmalhausen). Budapest: Park, 2007. (228 pp.) (English and German)

Translation
(cont'd)

- Batta, András (ed.). *Opera*. Budapest: Vince, 2006. 324–565. (German)
- Bastyra, Judy. *Szex: Képes szerelmi kalauz* (Sex: The Ultimate Lover's Guide). Budapest: Athenaeum 2000, 2006. (256 pp.)
- II. János Pál (John Paul II). *Gondolatok az életről* (Lessons for Life). Budapest: Trivium, 2005. (104 pp.)
- Fagan, Brian M. (ed.). *Hetven fontos találmány régi korokból* (The Seventy Great Inventions of the Ancient World). Budapest: Athenaeum 2000, 2005. 171–304.
- Hill, Jonathan. *A keresztény gondolkodás története* (The History of Christian Thought). Budapest: Athenaeum 2000, 2005. (356 pp.)
- Manley, Bill (ed.). *Hetven rejtély az ókori Egyiptomból* (The Seventy Great Mysteries of Ancient Egypt). Budapest: Athenaeum 2000, 2004. (304 pp.)
- Jáki, Szaniszló. *Egy elme világa: Szellemi önéletrajz* (A Mind's Matter: An Intellectual Autobiography). Budapest: Kairosz, 2003. (432 pp.)
- Walker, Alan. *Liszt Ferenc: Az utolsó évek, 1861–1886* (Franz Liszt: The Final Years, 1861–1886) (Volume 3 of the biography). Budapest: Editio Musica, 2003. (557 pp.)
- Pernecky, Géza. *The Poly-Dimensional Fields of Saxon-Szász / Saxon-Szász polidimenzionális mezői*. Budapest: Nemzetközi MADI Múzeum Alapítvány, 2002. (104 pp.; bilingual publication; translation and editing.)
- Jáki, Szaniszló. *Jézus, iszlám, tudomány* (Jesus, Islam, Science: Two essays). Budapest: ValóVilág Alapítvány, 2002. (86 pp.)
- Tudomány és technika évről évre* [Science and technology year by year, 1900 to 2000]. Budapest: Athenaeum 2000, 2001. 202–229.
- Saxon-Szász, János. *Dimenzióceruza / Dimension Pencil*. Budapest & Mouans-Sartoux: Espace de l'Art Concret & MADI Museum Foundation, 2000. 48–60. (From Hungarian to English)
- Franzen, August. *Kis egyháztörténet* [Kleine Kirchengeschichte – A Brief Church History]. Szeged: Agapé, 1998. (464 pp.; from German)

Literary translation published in collections

- Yeats, W. B. “Felfedezések” (*Discoveries*). *Napút* XVII.2 (March 2015) 100–119. (With a group of university students.)
- Shelley, Percy Bysshe. “A költészet védelme” (“A Defence of Poetry”). Bilingual edition, study guide, and revised translation of the 2003 publication below. In: *Rasszelasz: Angol prózairodalmi olvasókönyv / Rasselas: A Reader of English Prose from the 18th and 19th Centuries*. Ed. Boldizsár Fejérvári (Budapest: ELTE Eötvös József Collegium, 2014): 119–151.
- Skomsvold, Kjersti Annesdatter. *Minél gyorsabban megyek, annál kisebb vagyok* (Excerpts from *Jo forttere jeg glr, jo mindre jeg er / The Faster I Go the Smaller I Am*) *Magyar Lettre Internationale* 84 (Spring 2012) 53–54; *Élet és Irodalom* (13 April 2012) Supplement 7; *European First Novel Festival* 12 (Budapest, 2012) 106–107. (From Norwegian)
- Gaarder, Jostein. “Globális felelősség – kozmikus felelősség: A dzsakartai előadás (Global Responsibility – Cosmic Responsibility: The Djakarta Speech). *Magyar Lettre Internationale* 84 (Spring 2012) 14–16.
- Kjérstad, Jan. “Hit és vár” [Faith in the Castle]. In: *Husadik századi skandináv novellák*. Budapest: Noran, 2007. 396–404. (From Norwegian)

Liffner, Eva-Marie. "Kamera" [Camera]. *Magyar Lettre Internationale* 54 (Autumn 2004) 55–57. (From Swedish)

Shelley, Percy Bysshe. "A Szerelem," "Az Élet," "Metafizikai vizsgálódások," "A költészet védelme" ("On Love," "On Life," "A Defence of Poetry," "Metaphysical Speculations"). In: Ágnes Péter (ed.). *Angol romantika: Esszék, naplók, levelek* [English Romanticism: Essays, Journals, Letters]. Budapest: Kijárat, 2003. 299–337.

Breiteig, Bjarte. "Köd. Rekviem" [Fog. Requiem]. In: *Johannes szívderítő temetése: Kortárs norvég novellák*. Budapest: Scholar, 2003. 91–103. (From Norwegian)

Language editing

Knausgard, Karl Ove. *Halál. Harcom 1* (Min kamp [My Struggle] 1). Budapest: Magvető, 2016. (436 pp.)

Davies, Helen & Dóra Kőszegi. *Kezdők norvég nyelvkönyve* [Beginner's Course in Norwegian]. Budapest: Holnap, 2014. (112 pp.)

Shuker, Karl. *A sárkányok természetrajza* (Dragons: A Natural History). Budapest: Athenaeum 2000, 2007. (120 pp.)

Norman, Edward. *A római katolikus egyház képes története* (The Illustrated History of the Roman Catholic Church). Budapest: Athenaeum 2000, 2007. (192 pp.)

Lőrincz, Zsolt. *Multi*. Budapest: Athenaeum 2000, 2007. (136 pp.)

Hilton, Paris. *Egy örökös nő vallomásai* (Confessions of an Heiress). Budapest: Athenaeum 2000, 2007. (192 pp.)

Pernecky, Géza. *Assembling Magazines 1969–2000*. Budapest: Árnycsillag Alapítvány, 2007. (256 pp.)

Coelho, Paulo. *A portobellói boszorkány* (The Witch of Portobello). Budapest: Athenaeum 2000, 2007. (294 pp.)

Wolfe, Tom. *Én, Charlotte Simmons* (I'm Charlotte Simmons). Budapest: Athenaeum 2000, 2007. (626 pp.)

Szilágyi, Vilmos. *Szexualpedagógia* [Sexual Pedagogy]. Emberi tényező series. Budapest: Athenaeum 2000, 2006. (222 pp.)

Haeberle, Erwin J. *Atlasz Szexualitás* (dtv Atlas Sexualität). Budapest: Athenaeum 2000, 2006. (212 pp.)

Lesch, Harald & Jörn Müller. *A nagy bumm második felvonása* (Big Bang: Zweiter Akt). Budapest: Athenaeum 2000, 2006. (254 pp.)

Parkyn, Neil (ed.). *Hetven építészeti csoda szerte a világból* (The 70 Architectural Wonders of the World). Budapest: Athenaeum 2000, 2003. (304 pp.)

Jáki, Szaniszló. *A rózsafüzér titkai* [The Secrets of the Rosary]. Budapest: ValóVilág Alapítvány, 2003.

Jáki, Szaniszló. *Miért higgyünk Jézusban?* [Why believe in Jesus?] Budapest: ValóVilág Alapítvány, 2002. (100 pp.)

Glikl Hameln emlékiratai (Denkwürdigkeiten der Glückel von Hameln – The Memoirs of Glückel von Hameln; German). Budapest: Athenaeum 2000, 2001. (200 pp.)

Holt, A. J. *Vigyázz, jövök!* (Watch Me). Budapest: Athenaeum 2000, 2000. (275 pp.)

Dué, Andrea & Juan Maria Laboa. *A kereszténység történeti atlasza* (Atlante storico del cristianesimo – The Historical Atlas of Christianity). Szeged: Agapé, 2000. (322 pp.)

Typesetting and book design

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Thomas Chatterton: Romance, Fragment, Cult

For several Romantic poets (e.g. Wordsworth, Coleridge, Shelley, and, above all, Keats) Thomas Chatterton was a prime source of inspiration, in whom they thought to have discovered an immediate forerunner of their art. His imitations and forgeries with their invented “medieval English” served, intriguingly, as fresh impulses for the renewal of the English poetic language.

Because of his untimely death and the more or less established unoriginality of his poems in the vernacular, Chatterton has been considered, at best, a talent that never was fulfilled, or an erudite technician who served as a link between the Renaissance (or the late Middle Ages) and Romanticism. This is confirmed by the cultic position which his person and his fresh language acquired some decades after his death. Though it must be added that Keats and his contemporaries could not have realized that the manuscripts found in the St Mary Radcliffe church in Bristol had also been written by Chatterton, the exclusive appraisal of the Rowleyan poetry inevitably created a rather one-sided image of the young poet.

Chatterton’s oeuvre remains fragmentary, which might seem natural in light of the circumstances. But he also wrote works that he did not even seem to intend to complete, which already points towards Romanticism inasmuch as it considers fragments to be of full value and consciously opposes the unified, static aesthetics of Neo-Classicism. Chatterton’s case is further complicated by the fact that after his early death such fragments of his were also printed which he probably did not intend for publication, and the uneditedness of these poems and letters clearly differs from the editorial practices of both Neo-Classicism and Romanticism.

In my doctoral research I will investigate how far Chatterton’s poetic activity deserves to be considered *in its own right*, i.e. not as a gap-filling between earlier poetry and Romanticism, and not as a transitory phenomenon. During my research I will also consider the (Pre-)Romantic notions of death, suicide, and madness. I will pay special attention to the overall cultural climate of the 18th century.

Constructing Thomas Chatterton Romance, Fragment, Cult

Since I submitted my thesis proposal with my PhD Studies application in 2003, and updated it in September 2009, my research has made me broaden the scope of my dissertation as well as place it in an altogether new light. Although I continue to investigate “how far Chatterton’s poetic activity deserves to be considered *in its own right*,” I have envisioned a more comprehensive work, a monograph of sorts. This might add another perspective to the established biographies and analyses largely dominating the literature on Chatterton’s life and work: John H. Ingram’s first, rather biased attempt (*The True Chatterton*, 1910), Meyerstein’s early but still authoritative *Life of Chatterton* (1930), the exhaustive bicentenary edition of *The Complete Works of Thomas Chatterton* (1971), and Peter Ackroyd’s popular biographical novel (*Chatterton*, 1987), just to name a few.

My dissertation, three of whose prospective chapters I have already presented in HUSSE Conferences, is intended to follow the loosely chronological track of Chatterton’s life, while its individual stages will be associ-

ated with thematic issues. These, in turn, will be treated in a contrastive way, through inviting various other authors, critics, and theorists, both from the 18th century (and before and after) and from (post)modern times. Chatterton's authorship, for instance, is analyzed through the theories of Barthes, Foucault, and others; his Horatian imitations are compared to those of Pope; while the chronicle of his conflict with Horace Walpole over his Rowleyan forgeries is explored in light of the most recent psycho-economic theory of "excessive retaliation." Further chapters are proposed on, but not exclusive to, Donald S. Taylor's editorial practices in publishing *The Complete Works*; the question of anachronism in contrast with William Wordsworth, who, though being almost 18 years Chatterton's junior, would famously call him "the marvellous boy"; Chatterton's linguistic influence on John Keats; the demythologization of Chatterton's death (more likely to have been a result of an accidental drug misuse than suicide) and his alleged poverty in London (notions questioned and partly dispelled by Nick Groom).

As the above outline shows, my work is planned to be one that comprises many theories and aspects relevant to Chatterton's life and output. I will raise questions of theory as well as of biography, reevaluating the extant works of Chatterton and his associates, antecedents, contemporaries, and successors. My enterprise will, I hope, greatly benefit from field research conducted in Chatterton's native Bristol, whose financial expenses I am hoping to obtain in part through scholarships and grants. Although I can scarcely hope to unearth anything significantly novel in addition to the texts conscientiously edited into *The Complete Works*, I may throw new light on some of the published ones, as well as reconsider the Chattertonian poems of "doubtful authenticity" or "falsely attributed to him" (Taylor's distinctions in *The Complete Works*). I believe the chronological and thematic thread of my paper will ensure the homogeneity of style and the balance of evidence, while I am planning to rely on the most recent findings in the various fields of culture to guarantee a lasting currency for my dissertation. I am also planning to include a catalogue of Chatterton's oeuvre, arranged in a more thematic and stylistic than a chronological manner, as opposed to Taylor & Hoover's *Complete Works*.