



ADORJÁN MAGYAR'S MIRACLE STAG

THE MIRACLE STAG, STAG OF SHINE ADORJÁN MAGYAR translations: Susan Tomory

*A whirling cloud rises in the distance,
Miracle Stag emerges from there...
Miracle Stag has a thousand branches*

*On thousand branches thousand shining candles
Flickering candle-lights are the shining stars of Heaven,
They begin to shine unlit, unblown do they die out.
(Magyar folk song, translated by S.Tomory)*

IT COULD BE THE WORLD'S MOST BEAUTIFUL MONUMENT...

Adorján Magyar spent his long life – which spanned almost a century – to research the ancient culture of the

Magyar people, and how this culture manifests in their everyday life. He was an artist, who studied art and sculpting in Firenze, a linguist who spoke nine languages fluently and knew the ethnic peculiarities within these languages. For example in Italy he found a small region of the country where an almost pure Etruscan was spoken as everyday language. He studied ethnography through living within the community of people whom he studied, where doors were opened to him which were closed to scientists following „paper trails” only. His meticulously maintained research material fills over 70 volumes, which is a treasure trove of informations. During his studies he became increasingly aware that the official explanation of the „origin” of the Magyars is incorrect: more and more evidence surfaced to attest to their ancient presence in the Carpathian Basin. He has written several studies, corresponded with scientists all over the world and began to write the summation of his findings in his book, titled *The Ancient Culture* in the 1930's. During WWII, while the manuscript was at a publisher, ready to print, the entire material fell victim of those days. With the dedication and fervor of a medieval monk writing his illuminated works, he started out anew in his aging years and completed the work.

He was motivated by two dreams: he wanted to help people to become aware of the ancient European origin of the Magyars at a time when he could not even hope for acceptance of this theory and which becomes subject of earnest discussion only almost a hundred years later.

His other dream was to erect a statue of the Magyar national symbol, the Miracle Stag (Csodaszarvas), who is the representative of the Universe, and so also the messenger of God. It is this dream that still awaits fulfillment. Our folk poetry, archaic prayers all talk about this Miracle Stag, which has become marginalized in modern scholarship. In the archaic Magyar prayer collection of Zsuzsanna Erdélyi the Miracle Stag sings of himself:

*„...On my forehead is the rising, bright Sun,
On my side is the beautiful moon,
On my right kidney are the stars of heaven...”* (p.281)
Translated: S. Tomory

The age of light approaches to lift mankind's consciousness to higher levels. It would be fitting to erect the statue of this light bringing Stag, and remind us to stay on the road of light even if it is not yet a popular notion.

During a conversation with Adorján Magyar he was talking about a fitting place of this memorial, on top of the Gellért mountain of Buda, which sported at the time a Soviet memorial. There would be this majestic figure rise against the sky, connecting heaven and earth.

I would like to bring this dream to the attention of the Magyars, and help getting started toward its fulfillment.

Adorján Magyar's book *the Csodaszarvas* talks in detail about this subject, its relevance to Magyar thinking, art, religion – almost every aspect of Magyar life. As part of this present article I will bring an excerpt of one of his letters I received from him in the course of a ten year correspondence. The attached drawings are also from Adorján Magyar.

I welcome all constructive, helping ideas on the subject, on the following addresses:

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**ADORJÁN MAGYAR'S DRAWINGS OF THE CSODASZARVAS
IT COULD BE
THE WORLD'S MOST BEAUTIFUL MONUMENT
Adorján Magyar**

I reconstructed the image of the Miracle Stag (Csodaszarvas in Hungarian, who is the symbol of the Universe, and thus the messenger of God) based upon folk-poetry, minstrel songs, (like Gyula Sebestyén's books: „A regösök” and Regös énekek” and János Berze Nagy writing in the „Ethnographia” magazine's 1927. edition) according to which this Stag was truly miraculous. The Hungarian word for miracle (csoda) also means brightness, shine (süt, like the Sun). My studies concerning this symbol was published under the title „Csodaszarvas” in several Hungarian magazines (the Fáklya, in Warren, Ohio; Magyar Nők München; Kanadai Magyarság and the Amerikai Magyar Élet, Chicago). The Csodaszarvas was divested from his miraculous appearance and mythical personality through the chroniclers, who in the new, Christianised age wanted to conform to the new „scientific” mindset. I already mentioned that it was possible to realize already from the published writings Gyula Sebestyén and János Berze Nagy Magyar ethnographers, that the memory of the Csodaszarvas was well preserved in our folk-poetry: he was believed to appear on the Heavens, from among clouds, and that he walked in the water-shed (constellation Aquarius) of the heavenly Duna, or Milky way, grazing on the tender shoots of bulrushes.

It is here that Magor and Hunor (mythical fathers of the Magyars and Huns) found him. These twins were the poetic representations in our ancient mythology of the Sun's life-giving and also destructive energies. I mentioned before, that Magor, or Magyar in the most ancient layer of this saga was the poetic representation of the agricultural Magyar people (as even today, most of the Magyars are still diligent, farming people) and Hunor was most specifically the representation of the bellicose Huns and Kuns. But the very „scientifically” minded, ancient chroniclers believed them to be real people and transformed them into the prosaic hunters (and represented as such in our schools), as they also transformed the Fairy Ilona (Tündér Ilona, Il means life, ona means mother: mother of life). Ilona, the mythical wife of Magor, the personification of the Earth became under their pen the daughter of the Prince of the Alans. For this reason they could not talk about the Csodaszarvas appearing in Heavens, neither of the fact that He was the personification of the Universe, and that he carried the shining stars, the Venus, the Moon and the Sun on his body. All these are preserved in our folk-memories and folk-poetry to our days, and we owe eternal gratitude to Gyula Sebestyén to have saved the last remnants of these treasures.

Here is one of the minstrel songs of Transdanubia, where the following are still preserved:

***Miracle Stag, son of Wonder
Has antlers with thousand prongs,
On all the antler-tips
A thousand candles are shining
Nobody has to light them
Unblown do they die out.***

The folk-poem uses the folk-word „Csodafia”, its literal translation is „Son of Miracle, of Wonder”, and should be understood as „miraculous”. The thousand candles on the tips of the Miracle-Stag's antlers are representations of the stars, and the word „thousad” in the Magyar language also means „innumerable”. The stars of heaven also begin to shine unlit in the evening and fade out without having to blow them out in the morning. I also mentioned in other places that in museums, old castles one still can find light fixtures made of antlers, where the candles are always on the tips of the prongs. Linguistically these concepts form a unit: the antler (ág, agancs), the light fixture: (ágas). Based on ethnographic data one can deduct that the Miracle Stag wears stars on his „fur” too: „as many hair, that many stars are on him.” There are some type of deer which really have many white spots on both sides of their body, like the Axis deer of India, and the fallow deer of Hungary. The Miracle Stag has Venus on his forehead, on his chest the moon, and between his antlers the rising Sun's red glow can be seen. So we can state with ease that the Miracle Stag was at the same time the symbol of the Universe. Today we know that

space is black and that the heavenly bodies sparkle at the backdrop of this blackness. It is probable that there were in primeaval times deer which were black, with a multitude of white spots on their sides. I have written of all these in other studies, with data supported, and for this reason I will not mention these.

So, such Miracle Stag could be brought to life anywhere, even in America with the help of a bronze statue, which is only a question of money. All bronze statues weather to almost a black color, but there must be means to make the bronze all black. With electric lights it would be easy to affix stars to the tips of the antlers, which would begin to shine unlit, one by one in the evening, and would fade out in the morning. One would only need glass or some man-made material for the light-bulbs, which would look like stars from any angle.

The spots on his side on the other hand should be round (with the exception of the fallow-deer, whose spots are almost rectangular), and for this reason there should be round holes on the side of the statue, covered with glass or some man-made material, which would be lit from the hollow inside of the statue. These holes should be covered with a star-shaped grid, so even though the holes are round, they would give a star-reflection. And since most stars in the sky appear a brilliant white, some of them appear yellowish, bluish, redish, so the cover-material over the holes should be mostly colorless, but some of them should be slightly yellow, blue or red, and of course the candles on the antlers should be in these colors.

On the forehead of the Stag there should be a similar, but bigger hole, representing Venus, while on his chest a larger, round hole would be covered with white-frosted glass, which, when lit from the inside would represent the Moon. The Sun between the antlers would be formed by a red lantern of man-made material, which has small, golden, translucent dots on its surface, which – according to ethnographic materials – would represent „sparks“, seeds of life, sparks of life which the Sun scatters unceasingly, and which make the Earth fruitful. This round lantern, which represents the Sun would be suspended between the two antlers on a narrow, horizontal bronze-rod in such a manner that it would facilitate the back-and-forth movement of this lantern in the wind, since this lantern represented the cradle of the rising, and also the newborn Sun at the Winter-Solstice, in which the Sun rested. I mentioned all these in other places, so I give only a short explanation: the copper, or broze rod would support on one side a blue, on the other side a black snake, which are winding onto it. The snakes represent Cold and Darkness, in other words the enemies of the Sun. But the Sun is so strong, even in his cradle, that he defeats both of them. In other words: at sunrise the cold is diminishing, the darkness fades away. Originally the minstrel, who wore a Stag mask had not only candles on the tips of the antlers, but between the antlers there was also a red lantern too, and a blue and black string was wound onto it representing the winding snakes. These could not be stretched over the lamp's opening of course, because the strings would have caught fire there. But today, even though we use electric lighting within the red lantern, we still have to leave an opening to facilitate the changing of the bulbs.

Further on: Since our minstrel songs talk about the Csodaszarvas as it walks in a wetland, for this reason the bronze-statue should be standing in a man-made pool, where the water reaches up to his ankles, or there could be a short base built to elevate the statue a little out of the water. In this manner the statue and its lights would be reflected at night in the water.

This statue could really be the world's most beautiful and most interesting memorial. (Of course first one would need to prepare a small model, about one or two meters high.)

But one can realize of all that was said here how beneficial it would be for science, art and cultural history to study ethnography, especially the Magyar ethnography. But in order to achieve this we have to rid ourselves of the false doctrine of our „Asiatic, uncultured nomadic“ image and our „incoming“, since it is for this reason we were forced to believe that we adopted everything from others, and we believed ourselves to be spiritual beggars. But if we discover, that we are the thriving remnants of Europe's oldest inhabitants, a still living island of

the European ancestral population, then we have to come to realise our almost immeasurable cultural riches. And if all this becomes common knowledge, it would bring our spiritual rebirth with itself too.

ΛΑΜΙΑΤΗΛΑ
Acsodaszarvas.

