Loanwords and Expressions Denoting Hues in Old Hungarian

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ABSTRACT:

The study presents loanwords and expressions referring to hues in the old Hungarian language. It relays mostly on data collected from the *Historical Dictionary of Hungarian Language from Transylvania* (SzT.), and it also uses data from the *Hungarian Etymological Dictionary* (TESz.). A number of studies have been written about the Hungarian colour terms presenting usage and distribution, yet only few of them dealt with their etymology and their historical usage. The present paper focuses on the etymology of terms denoting hues, and aims to present reasons for naming and using these loan colour terms. The study investigates whether these terms appearing in old Transylvanian texts were loanwords, loan expressions or they were simply used as a result of linguistic interference.

Keywords: historical linguistics, the old Hungarian language, colour names, hues, conceptual basis of naming something, loanwords, linguistic interference

1. Introduction

Colours basically belong to our world. People's personal relationship to colours determines how they shape their environment, and there are also culturally bound colours irrevocably written into our consciousness. Colour terminology has stirred the interest of linguists since Berlin and Kay published their study on basic colour terms in 1969. Since then many scholars argued whether their findings about universal restriction on the number of basic colour terms is as universal as they claim. Recent researches (see only Kay–McDaniel 1978, Wierzbicka 1996, Simigné 2004, Kiefer 2007, Papp 2012, Székely 2018 etc.) have shown that, although there are language communities that use only two or three basic colours, they know and use many (non-basic) colour names. As for the origin of these basic colour names, some of them can

have foreign origin, although after a while the speakers perceive them as belonging to their own (basic) vocabulary. As for the etymology of Hungarian basic colour names, one can state that *fehér* 'white', *fekete* 'black', *piros* 'red', *vörös* 'red', *szürke* 'grey' (or their roots) belong to the Ugric and Finno-Ugric strata, *sárga* 'yellow' and *kék* 'blue' have Turkish origin, *zöld* 'green' Iranian (Alan), *barna* 'brown' Transylvanian Saxon and *lila* 'violet' German origin (TEsz., Kicsi–Kiss 2018: 64).

Colour names – as well as every element of a lexicon – can change over time. There are hues that we no longer use today, and there are some in today's usage that were not known centuries ago. Of course, basic colour terms are less exposed to diachronical change, but this cannot be ruled out (scf. Hardin–Maffi 1997, Haynie–Bowern 2016).

The present study does not aim to argue whether the collected data belong to the basic or focal colour terms. This subject is already discussed in literature (Papp 2012, Székely 2018). My aim is to present what loanwords, expressions were used by the Hungarian speaking community (mostly in Transylvania) between the 16th and 19th century to express different hues, and to establish whether these words are real loanwords or they are the results of linguistic interferences. I have selected only those words that were used as colour names on their own, and/or expressions in the case of which there are several problems in establishing their origin, or even meaning.

The analysed data belong to the black and white, yellow, brown, green and blue range.¹ These are the following: *blant* 'blond', *balán* ~ *balána* 'light, whitish', *balánka* 'light, whitish', *bonta* 'black and white spotted, dappled', *svárcgelb* 'blackish yellow, black-yellow', *samoá* 'chamois, light drab', *drapp* 'drab', *satínóber* ~ *szatínóber* 'satin ochre', *kastany* 'chestnut', *krispán* ~ *grispán* 'verdigris', *publikán* 'parrot green', *pápel(krin)* 'poplar green', *zelenik* 'green', *indi(gó)* 'indigo', *ultramarin* 'ultramarine', *lazúr(i-om)* 'azurite blue, sky blue'. The historical data are collected from the *Historical Dictionary of Hungarian Language from Transylvania* (SzT.),² but – when it is necessary – I use other data, as well.

2. Words of foreign origin denoting colours

2.1. Words of foreign origin within the white and black range

Within the white range, two colour names of foreign origin appear in the 18th and 19th century in Hungarian texts: *blant* 'blond' and *balán* (~ *balána*, *balánka*) 'light, whitish'. There is another word included in this group: *bonta*, meaning 'black and white spotted/striped'.

1 I discussed the loanwords and expressions belonging to the red colour range in an earlier study (Fazakas 2020).

2 Examples from SzT. are preceded by a date (the year or period when the text was written) and (in square brackets) followed by location, archive number etc. The list of abbreviations can be found in volumes 1, 5 and 14 of the dictionary.

Among the Transylvanian data there is only one on the use of *blant* 'blonde' (1840: Jóna János *blant* haju [DLt 561 nyomt kl.]), which is most likely an interference,³ the writer including a phonological variation of the Germ. *blond* in a Hungarian text. Neither the word, nor its variations appear in the Hungarian speaking area.

More common is *balán* ~ *balána* pair, and its diminutive derivative: *balánka* meaning 'white-haired, whitish, light'. *Balána* and *balánka* appear in the middle of the 18th century:

1757: Egy *Balána* bogár szarvu 10 esztendos ökö
szép jo borjával (!) | Egy kiss *Balána* 7 eszt(en)dös
unő borjával [Pusztasztmiklós TA; EMLt]; 1757:
Egy *Balánka* bogár szarvú futtosott 3 es(zten)dös^a
[Pusztasztmiklós TA; FRK. – ^aTehén],

the *balan* variation is recorded in the first half of the 19th century.

1833: Hodosi Popa Juvon ... 1 Tehen ... *balan* Rf. 41
[Torda; EMLt].

Based on the data, this colour name is used specifically as a characteristic of animal hair, especially for cattle. Bartha (1937: 13) – in the first part of her dissertation – states that the colour name *balán* ~ *belán* has Slavic origin, and it means 'blond-haired (sheep)'. Although, in her glossary (1937: 57) she publishes only Transylvanian data (namely from Csíkszentdomokos /Sândominic/ and Gyergyó /Gheorgheni/, both currently located today in Harghita /Harghita/ county, Romania), and defines it as being of Romanian origin. In my opinion, the old Transylvanian data are of Romanian origin, on the one hand on the basis of the phonetic resemblances,⁴ on the other hand because there are many Romanian loanwords in old Transylvanian Hungarian related to animal husbandry (cf. only Bakos 1982). Although the Romanian word *bălan* 'blond' was and is used not only for light-haired animals, but also for people (cf. DEX)⁵, the Transylvanian Hungarian community names only animals with this word. *Balána* and *balánka* variants can be considered loanwords, firstly because we have several data indicating their presence in Hungarian texts, secondly because *balánka* variant contains the Hungarian diminutive suffix *-ka* which shows that the Hungarian community already adapted it. As for the

3 "(...) interference can function as an umbrella term for all linguistic phenomena that result from the fact that the bilingual speaker uses more than one language in everyday interaction" (Bartha 1999: 118).

4 The variations cited by Bartha (1937) and used in other parts of Hungarian speaking regions having mostly the meaning of 'white/blond-haired (sheep)' probably come from Slavic languages (cf. sl. *bělŭ* 'white' – that gave the *belán* variation, and the surname: *Béla*).

5 The Romanian word comes from the sl. *bělŭ* 'white' (DEX).

use of *balán* form, I would rather call it interference, partly because it is (phonetically almost) identical to the Romanian word,⁶ partly because the owner of the cattle – judging by his name (“Popa Juvon”) – is a Romanian native.

Bonta ‘black and white spotted/striped’ can be found in a 17th century data in SzT.:

1638: Az télben elmúlék esztendeje, hogy az Marosra megyek vala Látám szememmel, hogy ezt az Varga Miklósnét Nagy Miklós az csizmadia Lőrinc háza falához támasztotta vala, úgy bastolja vala. Én még megkiáltám *Bonta* legyen borjútok de alkonyodatkor vala [Mv; MvLt 291. 142a–143b].

This word appears in Hungarian texts already in the 16th century⁷. It can be found in the 19th century written CzF.: *fekete-bonta* ‘black dappled, that has black spots’, and according to the most recent Hungarian Dictionary, Nszt. it is used nowadays in some dialects (<https://nagyszotar.nyttud.hu/dictsearch.html?entryid=9897>). Bartha’s (1937: 33) glossary contains a *bunta* phonetic variation that cannot be found in Transylvanian (historical) data. As for its origin, TESz. states that it is probably of German origin (cf. ENHG. *bunt* ‘black and white spotted or stripped’; MHG. *bunt*, Sp. Saxon *bontich*, Tr. Saxon *bainjdech*). As the word is missing from the dialects spoken in the Middle Ages in Transylvania and in Szepes county, the word should have arrived from the Eastern German literary language (cf. the inflected germ. *buntā*). The colour term was used especially for animals, as were the terms *balána* ~ *balán(ka)*.

2.2. Words of foreign origin within the yellow and brown range

There are five terms in the historical data that refer to shades, hues of yellow or brown: *svárcgelb* ‘black-yellow’, *samoá* ‘chamois’, *drapp* ‘drab’, *satínóber* ‘satin ochre’ and *kastany* ‘chestnut’.

The compound colour name *svárcgelb* (meaning ‘blackish yellow’, ‘black-yellow’) can be given from a single text written in the 19th century:

1852: Két felé nyilo ajto *Schwartzgelb* Szinű [Dés; DLt 923].

The source of the data is the same one that provided us with *blant* ‘blonde’ discussed earlier. This singular occurrence in Hungarian texts suggests that it is a result of language interference: the writer uses a

6 The Hungarian phonetic system does not have [ə] vowel, usually it is changed by [v].

7 Cf. TESz. 1544: “Az bonta *louat*” (OkISz.)”

German word in a Hungarian text. This conclusion is also supported by its spelling.⁸

Samoa 'chamois, light drab; shammy leather (coloured)' can be considered a loanword. It appears in texts from the late 18th and 19th centuries. There is one source in which it is used independently as a colour term:

1823: *Schamoa* viseltes karton köntös [LLt Csáky-per 601. L. 1].

In other texts

1797: Egy *Sámoa Szín* Kreditor Szoknya vállastol, a vállán ezüst poszománt [Mv; Told. 19]. 1823: *Schamoa szín* viseltes Merino köntös [LLt Csáky-per 601. L. 1]

samoa is followed by a noun: *szín* 'colour' showing that one uses it as a colour and not as a fabric name.⁹ The literature (Bartha 1937: 59, Földvári n.d.) clearly traces it back to the French 'shammy', 'shammy leather', 'chamois'. The word is still used today, especially in the paper industry (Földvári n.d.).

A hue close to the colour of *chamois*, is *drapp* 'drap, beige', which first appears in the 18th century Transylvanian data:

1768: Egy *Drap*: d'or aranyos vég materia szines virágokkal 19 sing [Nsz; TGsz 51].

The editors of SzT. identified it as a colour name (see 'pale hazel'), although probably it is used as a fabric name. It cannot be decided clearly because of the incomplete text and unclear punctuation. I tend to interpret the expression *drap d'or* as a 'golden drab/fabric', therefore *drap* means 'fabric' and not the colour of it, because the Hungarian *aranyos matéria* 'golden fabric' seems to double the French term. This would be supported by the fact that our first reliable data – according to TESz. – is from 1843¹⁰, since the noun *szín* 'colour' beside the word *drap* shows clearly that it is not the fabric but the colour that we are dealing with. The first Transylvanian text containing this compound word was written a few decades earlier

8 Although the spelling is generally not probative, the similarity of the spelling is striking (cf. germ. *schwarz*), the *tz* letters are only a written version of the sound [ts]. See the variants of the surname: *Schwartz*, *Schwarz*.

9 The terms *szín* 'colour' and *színű* 'coloured' are used nowadays as well, even besides basic colour terms, cf. *piros szín* 'red colour', *piros színű* 'red coloured'.

10 Cf. TESz. "1843: A csavargó pecsétetes *drap-szín* kabátban ... hadakozott karjával (P. Aurora 64: NSz.)"

1807/1818: 16 sing *drap Szin* fain atlacz [Mv; Told],
see also 1861: vilagos *drapszin* Peruvien fain [Kv; LLt].

Therefore, as with other colour terms, *drap* was primarily a fabric name, and later – based on the characteristic colour of the fabric – it became a colour term. Bartha (1937: 13, 62) considers that it has an English origin, TESz. mentions it as a wandering word.¹¹ It entered the Hungarian language probably through the input of German speakers. The *drappszin(ű)* 'drap coloured' compound was common at the beginning of the 19th century, and that is probably a partial substitution, translation of Germ. *drappfarbig* and then the first term became independent. However, it could also have originated from the noun *drapp* 'fabric', because this is a common semantic change regarding colour terms (TESz.).

Satinóber ~ *szatinóber* 'satin ochre' nowadays is a colour name in the orange colour range, but the collected historical data prove that by the end of the 18th century it was used as a pigment or dye, paint name. The only 18th-century source

1789: *Satinober* festék Scatulyástol 1 font és 26. Loth
Rf – xr 17 [Mv; ConscrAp. 26]

comes from a pharmacy's inventory, and clearly refers to paint. The term comes from the German language where it is a compound noun: *Satinocker* (Germ. *Satin* 'silk' and Germ. *ocker* 'the golden ochre colour of the pigment'). However, it is not the term that Hungarian speakers borrowed, but the Bavarian-Austrian variant: *Satinober*.

Kastany 'chestnut' hints at a brownish tinge, and it is present only in one historical source:

1627: Ket *kastany* dolomany [BLt].

The SzT. entry is *kastany*, but it can be also read with an [s] instead of [ʃ]: *kasztany*. Based on its phonetic structure, it can be of German origin (cf. Germ. *Kastanie*). In the Hungarian language area, it occurs only in this single text, therefore it is probable a result of linguistic interference. The word *gesztenye* 'chestnut' comes from a German, more exactly from a Bavarian-Austrian regional variant of the mentioned word: *kestene*, *kesten* 'chestnut', and in the 13th century it is already present in the Hungarian language, denoting the chestnut tree (TESz.). During the 18th century, in combination with the noun *szín* 'colour' or the adjective *színű* 'coloured', it became a colour name: *gesztenyeszín(ű)* 'chestnut colour(ed)'.

11 Hungarian linguistic literature distinguishes two types of international words. The term *vándorszó* 'wandering word' is used for words that spread orally by successive borrowing, the term *nemzetközi szó* 'international word' is used for words that spread simultaneously mostly by written texts.

2.3. Words of foreign origin within the green range

Based on historical data, there are four shade names in this group: *krispán* (~ *grispán*) 'verdigris', *publikán* 'parrot green', *pápel(krin)* 'poplar green' and *zelenik* 'green'.

Krispán ~ *grispán* appears in the very first sources having only the meaning 'copper rust'.

1558 k.: Chinald vly modon^a Minth en az elöttis Mondottam az *grispán* felől es eből chinald az vtan az Mynyomoth [Nsz; MKsz 1896. 282 – ^aA görögfe-jéret]. 1571: Joarany festek Mwhöz valo. Vegy *grispant* loth 1 [Nsz; MKsz 1896. 356]; 1746: Egy papirosac-skóban *krispány* [Vargyas U; DanielAd. 255].

As a colour name, it is present from the middle of the 17th century in a compound word: *krispánszín* 'copper rust colour(ed), verdigris'.

1651: Egy *chrispani zin* Angliaj pozto zoknia [WassLt 72/2 Vass Judit kel.]; 1683: Vettem három sing kék remeket adtam Lengjel Lászlónak ajándékon ... Ull. 3// *Crispán színből* [UtI]; 1825: Egy *Krispán színre* festett két felé nyilo záros Almarium [Dés; DLt 595]; 1830: egy *krispán szín* rójtos Nyak keszkenő [Msz; Told. 19]

In the 18th century, *krispánszínű* 'verdigris, copper rust coloured' appears in Hungarian texts:

1785: ezen házakban vagynak szép kementzék ... *Krispán színű* joféle nagy Kályhákbol [Kv; Born. XXIb 20/47 Kornis Krisztina conscr.]. 1849: két *krispán színű* aranyazatt Fin'siák | tíz darab üveg pallok *krispán színűek* [Szentbenedek SzD; Ks 73/55]

The word has a German origin (cf. TESz.: "bav.-austr. *grīnšpān*, *grīšpān*, *grīnšpān* 'copper rust, verdigris', Trans. Saxon. *graišpō*. It arrived in the Hungarian language by multiple borrowings. The older *grispán* ~ *krispán* variants come from the Bavarian-Austrian language, the newer *gruspán*, *grünspan* from ENHE. The *g* ~ *k* duality is a result of a sound substitution"). In the early, 16th century Transylvanian texts the first consonant of the word is *g*, while later the starting consonant is *k*. None of the variants *kirispán*, *girispán*, *krüsbán* cited by MTsz. and ÚMTsz. are present in Transylvanian historical data.

The word *publikán* 'colourful-feathered bird', 'parrot' was borrowed by Hungarian speakers in the 16th century, yet one does not know which was the giving language. And it had already appeared as a colour name, as well (TESz.). The SzT. provides us two texts (one of 17th, and one of 18th century) in which *publikán* indicates a colour: 'yellowish-green':

1629: Egj *puplican* lancz modo(n) czynalt gemant gjvrv [Gysz; LLt Fasc. 155]; 1743: *Puplican* Sellyemmel, czeruzával irás után fejeressel varrott Agjra valo két Parna hajjaival [Marossztkirály AF; Told. 19].

In our other data, the word is joined with *szín* 'colour' or *színű* 'coloured', forming a compound word:

1657: Vahion mas egy Papp(n), kinek az keőrületj *publican szín* atlacz, az középe penigh Arantias tarka materia [Mihályfva NK; JHb XXII/142]; 1776: egy *Publikán színn* nestel prémezett egy arany varrással és kötött arany gombokkal úgy egy zöld bársony Nuszta prémezett [Hr]; 1811: egy Ujjas kurta Karako *Publikan szín* [Mv; LLt]

There is also another compound and a phrase that can be traced back to the 16th century: *publikánzöld* 'parrot green' and *zöld publikánszínn* 'parrot-coloured green'

1589: Egy dupla taffota^a *zeold puplican zineő* [Kv; KvLt Inv. I/2. 48. – ^aSzoknya]; 1595: Egj scharlat beo felseo ruha *pupplican zeold* tafotaua bellet f. 55 [Zsombor K; Somb. Sombori László reg.]

These show us that the language community often used the 'parrot' or 'colourful-feathered bird' meaning of the word *publikán*, thus *publikánzöld* 'parrot green', *fűzöld* 'grass-green', *égekék* 'sky-blue' are similarly structured. And the phrase *zöld publikánszínn* 'parrot-coloured green' suggests that the writer of the 16th century text wanted to emphasize the greenish and not the yellowish hue of the colour.

Pápelkrin 'poplar-green' is borrowed from German (cf. Germ. *pappelgrün*):

1802: *Papel Krin* posztó [CsS].

This usage is due to linguistic interference on two reasons: firstly because it is the only occurrence in time, secondly because the word *pápel* 'poplar' is already present at the end of the 18th century as a part of a compound word: *pápelszín* 'poplar colour(ed)' to denote a specific green tinge:

1789: Asszony bundájának Nestyit fizette le, más Esztendőn pedig a Praetendens Asszony *Pápel szín* Bundáját vette [Ne; DobLev. III/658. 5a] | Egy *Pápel szín* Kaput, Lajbli és Nadrág [Mv; ConscrAp. 21]; 1817: A' Prédikáló Székre való világos zöld v. *Pápelszín* Tafota, arany rojtal bé szegett Takaró [Marossztkirály AF; UnVJk].

It is problematic to establish the origin of the last word of this group: *zelenik* 'green'. The context suggests a colour name:

1620: Egy vegh *Zelenik* poszto szeltúl f – /13 [KvLt II/69 VectTr 5–7].

The word phonetically matches the Slavic *zelenb* 'green' adjective. However, this form can only be historically documented in Slovene language (TESz.), and *-nik* of the end of the word is a suffix forming occupational names in Slavic languages. In the old and modern Slovak dialects the occurrence of *zelník* 'gardener' is known (<https://onomastiki-on.blog.hu/2012/08/10/zelnik>), and *Zelenik* is a common family name even nowadays. Since there is a single source, and it cannot be compared with data from other regions or ages, I assume that *zelenik posztó* from the 1620 tax census is either a 'gardener's baize' or a 'green baize'.

2.4. Words of foreign origin within the blue range

Based on historical data, there are three words of foreign origin denoting a shade of blue: *indi(gó)* 'indigo', *ultramarin* 'ultramarine' and *lazúr(iom)* 'azurite blue, sky blue'.

The latest of these to enter the Hungarian language is *ultramarin* 'ultramarine'. It can be first documented at the end of the 19th century with the meaning of 'paint'

1881: a mészbe vettem *ultra marint* [Etéd U; NkF].

PallasLex identifies it as a powder of azurite, which is one of the ingredients of ultramarine paint. Bakos (1994) writes about its Latin origin. I consider it an international word, although there is no doubt that the Latin minearological terminology could have had an influence on developing Hungarian terms.

According to TESz. the noun *lazúr* 'lazurite' is a wanderword that can be traced back to Latin roots; however, in the Hungarian language, it comes directly from German (cf. Germ. *die Lasur* 'lazurite', 'sky blue', TESz.). As a type of paint name, it can be traced back to the 16th century, and it had a formal variation: *lazúriom*:

1558 k.: Az *lazuriomoth* Igy chinald: Vegy kenesqth
2 rezth, kenkóueth 3 rezth^a [Nsz; MKsz 1896. 383.
– ^aFolyt. a fels.]; 1679: Indi, Minium, Arany Sárga,
Lazur ... festékek ket fazekben [Uzdisztpéter K; TL.
Bajomi János inv. 43]

In the same century, – according to SzT. – it developed another meaning, namely 'azure emanell':

1589: *Lazur* vagion Eðzweseggel a ki Niom p. 24 [Kv; KvLt Vegyes I/2. 46 Pekreczy Annának, Dési János ötvös özv-ének lelt.].

It was part of a compound word: *lazúrfesték* 'azurit paint':

1670: Az padlast *Lazur festekkel* megh lineaztam ment ra egy font Lazur f 1 [Kv; ACJk 70a].

As an independently used colour name, it can be documented in the middle of the 18th century:

1754: *Lazur* Tobák tarto Flor. hung. 5 [Nsz; Told.].

Nevertheless, as a colour name, it is most often present near *szín* 'colour' or *színű* 'coloured' forming a compound word.

1743: Egy *Lazur szín* Sellyem Creditor Szoknya [Marossztkirály AF; Told. 19], 1816: *Lazur szín* übberock ... 7 Rf [Kv; Born. IV. 41], 1756: A Kis Aszszonyok házába ... nagyon az ablakok ... melegittetik nagj széllyes *Lazur* vagy fekete' *színű* kívül fűttő kemenczével [Déva; Ks 92. I. 32], 1848: egy rongyos *lazurszínű* kaput [DLt nyomt. kl].

There are two texts from the 19th century that contain the compound colour name: *lazúrkék* 'azure blue':

1831: 38 Sing *Lazur kék* poszto ... 114 Rf [Kv; Born. O. Ia]. 1850: Egy *lazúrkék*, sárga streifos bársonyripsz lájbli [Mv; DE 2].

Kék 'blue' certainly has a clarifying role here. This phenomenon is interesting, because *lazúr* has been used as a colour name for several centuries already, and the writer of the text considered it important to add the basic colour name to it. This may have happened because the inventory taker was familiar with the *lazúr* word's meaning of 'fabric'.¹²

12 In the 17th century, a type of fabric named *lazúr* was already widespread, as the data prove: 1621: 30xbris 1620 Biro vram, es Tanachi paranchiolattiatból veotte(m) Beólöny vram, es Machkassy Ferencz vra(m) számokra Nioicz singh faylandist, *lauzurt* (!), singit p(ro) f 3 [Kv; Szám. 15b/XI. 281]. 1630: Dési János hozot lengiel Országból 6. fél végh *Lazurt* tt f 9 d – [Kv; Szám. 18b/IV. 58]. Although – more than likely – it was a blue fabric, the old Transylvanian Hungarian texts provide us two attributive phrases: *kék lazúr* 'blue fabric' and *szederjes lazúr* 'blackberry-coloured fabric': 1629: egy *szederjes lazur* pap dolmant, kek bagaziaval bellettet [Kv; TJk VII/3. 171]; 1645: Egy *Kek Lazur* Czapragh körül Galannal premezet [LLt Fasc. 125]; 1673: Egi *szederjes Lazur* belletlen mente [WassLt Borsai István hagy.].

At the beginning of the 19th century, there is a participle form *lazúrozott* 'blue-painted':

1801: Egy Hoszszuko 4 Szegéletű Feketén *Lazurozot* Kredencia [Vargyas U; CsS]; 1810: Egy kékre színel (: *Lazurozott* :) jóféle arany tojás kerekességű Frantzia Piksis [DLt 368 nyomt. kl].

The last word of the group is *indi* ~ *indigó* 'indigo', which – according to TESz. – appears in Hungarian at the beginning of the 17th century. It is an international word that spread in European languages coming from Spanish.¹³ It seems that – according to TESz. – the variations present in old Hungarian came from different languages. The direct source of *indigó* could be the German language; the *indi* variant could come from Fr. *inde* 'indigo', the old *indik* form might have its origin in old Germ. *indich* and Lat. *indicum* (TESz.). I consider that, since the Hungarian community was not in direct contact to the French speaking community, it is more probable that the Germ. *indich* and Lat. *indicum* is the direct source of the *indik* variant. Since the *-k* ending might be interpreted as a plural suffix in Hungarian, the *indik* variant disappeared and *indi* remained the main form in the 17th and 18th centuries. The data collected from SzT. show only two forms: *indi* and *indigó*.

The first record mentioned in TESz. was written in 1690; however, there are earlier records in SzT.:

1679: *Indi*, Minium, Arany Sárga, Lazur, Latka, Rudni festékek ket fazekben [Uzdisztpéter K; TL. Bajomi János inv. 43]; 1688: Egy Masa jo és kemény *Indi festéktől* f 12//00^a ... Egy Mása Lágý *Indi festéktől* f 8 [BfR Vect. 19 – ^aA fizetendő harmincad(vám)].

Historical data show that the *indi* variant was present at the beginning the 18th century as well:

1711: 1 Font Latka ... 4// – ... 3/4 Font *Indi* ... 2/28 [ApLt 5 Apor Péter inv.].

Indigó variant and *indigófesték* 'indigo paint' compound appear later:

1789: *Indico* (!) *Festék* 1 font 11 Loth Rf 5 xr 12 [Mv; ConscrAp. 59]; 1843: A K Monostori Papíros Gyár ... által adatik a Haszon bérlő Urnak *Indigo* Tizenhárom lot minden edény nélkül [KmULev. 2].

¹³ Spanish speakers took over the Lat. *indicum* 'indigo (dye/paint)'. The name suggests that the indigo dye came from India to Europe. (TESz.)

3. Conclusions

The study analysed fifteen words that name shades of white and black, yellow, brown, green, and blue, which can be considered as having foreign origin in the Hungarian language. Among the analysed words, only one has an unknown origin: *publikán*. It appeared in the 16th century, and primarily referred to 'parrot' or a 'bird with coloured feathers', but soon functioned as a colour name. Hungarian speakers borrowed *balána*, *balánka* from Romanian, and *samoa* from French. *Ultramarin* comes from Latin, and there is a hue name of presumably Slavic origin: *zelenik*.

There are several terms of German origin. Some of them – *bonta*, *satínóber*, *krispán* ~ *grispán* – are loanwords entering Hungarian at different ages. Four words, compounds, could be the result of linguistic interference: *blant*, *kastany*, *svárcgelb* and *pápelkrin*. The *balán* variant of the aforementioned *balána*, *balánka* can also be considered interference. In addition, there are two wandering words (*drapp*, *lazúr*) that came to the Hungarian language through the German language, and an international word (*indigó*) that also might have come directly from German.

Most of the terms analysed entered Hungarian as colour names. There are only a few words that later became colour terms in Hungarian. Such is the case of *publikán* – the naming process and semantic change is tied to the prototypical colour of the bird. Such is also the case of *kastany* identified as an interference that it is used as a colour name based on the characteristic colour of the chestnut. Similarly, *pápel*, *pá-pelszín* is related to a plant. The loanword *krispán*, originally meaning 'copper rust', became a colour term in Hungarian. If we interpret *zelenik* as a colour name, and we assume that in Slavic languages it is an occupational name and does not refer to a colour, then this word is used as a colour name only in the Hungarian text cited.

In order to express a wide range of hues, each language community not only creates its own terms, but borrows words, expressions, terms, as well. The borrowed terms arrive in the borrowing language as colour names, or the borrowing community starts to use them as such. It is interesting to see how these loanwords integrate or not into the already formed system of a specific terminology. The present paper covered only a few terms, yet the analyse of the whole historical corpus could give us more answers to: how, why and when we borrowed colour, hue names, which of them arrived in the Hungarian language because they were fashionable, how long they were used, which of them has disappeared and has been replaced, or stayed and still is used in a similar way. The planned paper will include the findings of cultural history as well, because every community seeks to link colour and shade names to everyday experiences, and to culturally bound things.

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