



**BULLETIN 2006**  
*National Széchényi Library*



## BULLETIN 2006

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- Cover 1: Ferenc Nádasdy's (1625–1671) bookplate  
Cover 2: The first book printed in Hungary, *Chronica Hungarorum* came out of András Hess's shop in Buda in 1473. (National Széchényi Library, Inc. 326)  
Cover 3: An excerpt from the *Thuróczy Chronicle*: King Saint Ladislaus is chasing the Cuman warrior eloping with a girl. (Augsburg, 1488. National Széchényi Library, Inc. 1143)  
Cover 4: The Széchényi Family's Coat of Arm



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Inclyto et Generoso  
BARONI, MAGNAE  
PIETATIS VIRO, AC DOMI-  
NO: D. LADISLAO BAMPHI, DE ALSO  
Lyndua. Comiti perpetuo Comi-  
tatus Szaladiensis: Sacrae Rom: Impera:  
ac Regiae M̄is in Hungaria, Consilia-  
rio, & Agazonum Magistro.

ET EIVSDEM CONIV-  
gi, pietate et sanctimonia vitæ in-  
signi, Magnificæ dominæ BARBARAE SO-  
MII. Dominis & Patronis suis re-  
uerenter colendis.

PETRVS ABSTEMIVS AETERNAM FE-  
licitatem in Domino IESV precatur.



DAVID, illustrè Re-  
gum & Principum decus,  
& sumum ornamentum: in-  
ter sui sæculi Prophetas &  
Doctores summus. Nihil  
sibi putat pulchrius, nihil iucundius, & deco-  
(I) ij rum

*Exemplum precla-  
rum diuinitus expo-  
situm Principibus  
ad imitandum.*

Péter Bornemisza: *Another part of teachings from gospels and epistles...* (Sempte, 1574.)  
Péter Bornemisza dedicated his evangelical epistles to László Bánffy and his wife Borbála Somi of Lower Lendava.  
(National Széchényi Library, RMK I 115)

# “BLUE BLOOD, BLACK INK”

## ARISTOCRATIC BOOK COLLECTIONS 1500-1700



A selection from the libraries of  
the Frangepán–Zrínyi, Valvasor, Bánffy, Nádasdy,  
Batthyány, Esterházy, Pálffy, Thurzó–Illésházy  
and Révay families

National Széchényi Library,  
25 November 2006–31 March 2007

The over 150 rarities in the international *Blue Blood, Black Ink* travelling exhibition – presented in the co-operation of five institutes in four countries, namely the Slovak National Library, the Croatian National and University Library, the Library of the Province of Burgenland, the Esterházy Private Foundation and the National Széchényi Library – introduces the (book) culture of aristocratic families living along the north-eastern borders of the Carpathian Basin in the late Middle Ages and early modern times.

In addition to the development of ecclesiastic, aristocratic and school libraries, book collecting was growing also among private persons. This process was characteristic also of the aristocratic libraries in the Carpathian Basin. Over the next century, reading became a natural part of everyday life.

The Zrínyi, Valvasor, Bánffy, Nádasdy, Batthyány, Esterházy, Pálffy, Thurzó, Illésházy and Révay families living in present-day Hungary, Slovakia, Austria and Croatia were mostly converted to Protestant faith in the 16<sup>th</sup> century. However, due to effective Counter-reformation efforts, by the early-17<sup>th</sup> century they were mostly recatholicised. In the 16<sup>th</sup> century, a period full of religious polemics, and in the 17<sup>th</sup> century, which was emerging with new spiritual genres, the primary political profile of the Carpathian Basin was determined by the Turkish occupation. The organisational and cultural roles of the no longer existing royal court were taken over by noble families, who acted as sponsors of arts, as well as defenders of national borders.

### ORGANISING RELIGIOUS LIFE AND SUPPORTING PRINTING SITES

Owing to their network of contacts and their education, aristocratic families strengthened the tolerant tone of western Hungarian religious debates, and had an important role in keeping religious changes from drifting into extreme directions. In the Batthyány court, the Protestant

Robert Estienne’s religiously multicoloured prints were well known. Ferenc Révay (1489–1553) voiced his concerns about Luther’s teachings, while Luther himself wrote him a letter warning against Calvinist ideas.

Gáspár Illésházy (1593–1648) and György Thurzó (1567–?) were significant patrons of the Evangelical Church. The latter had strong ties to the University of Wittenberg, where his son later became rector. Despite his religious commitment, he was loyal to the House of Habsburg and enjoyed the trust of both Rudolph II and Matthias II.

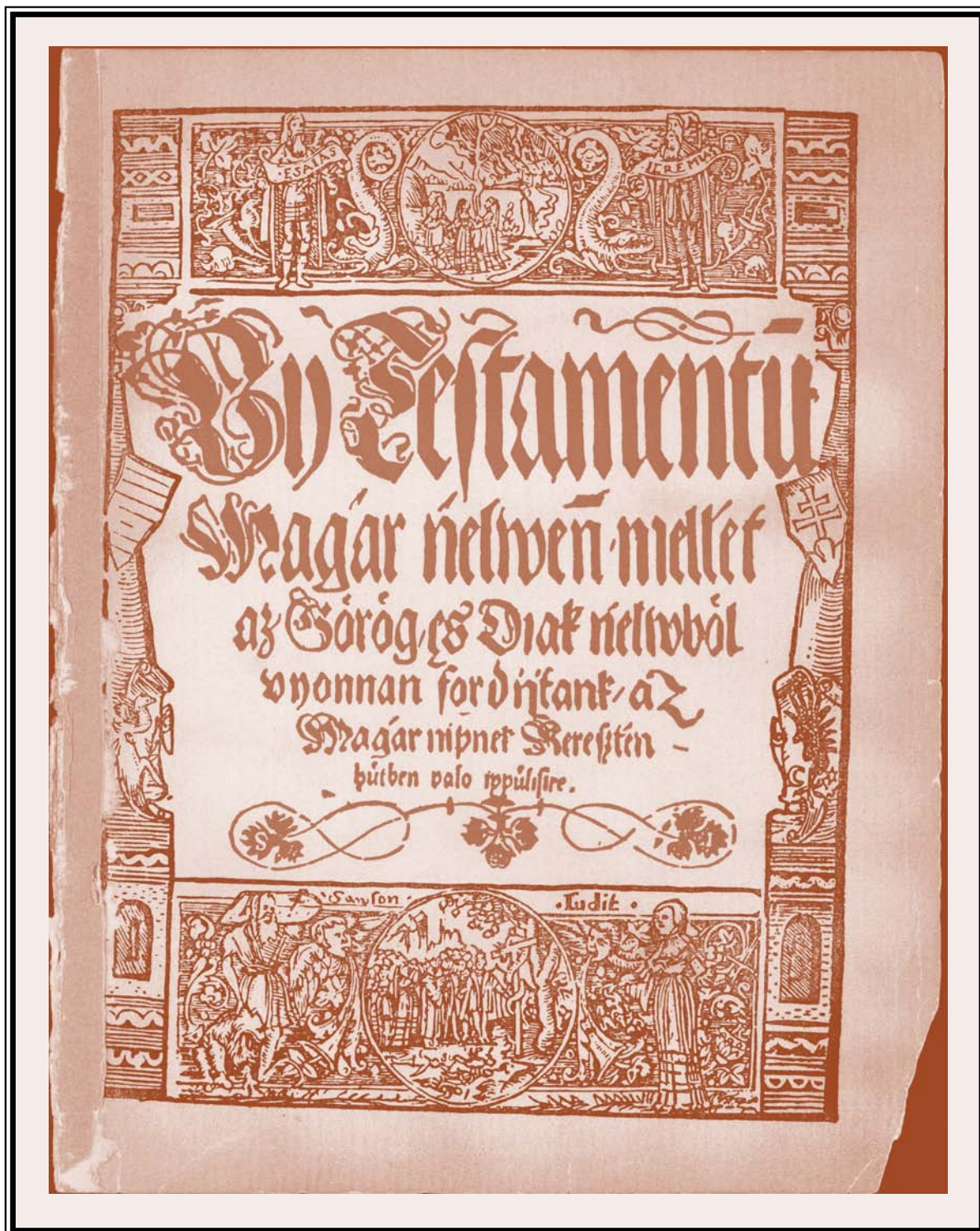
The Pálffys established monasteries and schools and supported students. Prebend of Pozsony and Esztergom, András Monoszlai, dedicated his *De cultu imaginum...* to the Turk-defeating Lord Lieutenant Miklós Pálffy (1552–1600), whose son Palatine Pál Pálffy (1590–1653) was a pillar of the Catholic faith, to whom students at the Szepeshely Jesuit college dedicated school dramas. He himself was the founder of a Franciscan monastery at Malacka, and after his death his widow established Piarist monastic quarters and a church at Privigye in present-day Slovakia.

Anna Katalin Frangepán (1625–1673), Kristóf’s sister and Péter Zrínyi’s wife supported writers using the Croatian Kajkavian dialect, while she was the author of the prayer book *Putni tovaruš* [Fellow-traveller] (Venice, 1661.).

Aristocratic courts also served as centres of book printing, an important element of the educational infrastructure. Rudolf Hoffhalter’s workshop found refuge in Miklós Bánffy’s Alsólendva estate, and that is where three of the court priest György Kultsár’s pieces were published. The costs of printing János Sylvester’s New Testament (1541) were fully covered by Tamás Nádasdy. Ferenc Nádasdy was very active in the religious debates of his day: his printed publications shed light on Helvetian-Lutheran and Protestant-Catholic polemics. György Thurzó himself also sponsored Lutheran printing houses. Pál Esterházy’s (1635–1713) library housed several important books related to the cult of the Virgin Mary, which he backed and supported.

### HUMANISM, RENAISSANCE COURTS AND PEREGRINATION

Aristocratic courts functioned also as cultural centres. Besides aristocratic families, those noblemen’s children too who served aristocrats had the opportunity to use the



*New Testament in the Hungarian language...* (Sárovar, 1541.)

The birth of the first complete New Testament in Hungarian is due to the Nádasdy family's bibliophilic culture at their Sárovar estate. Incorporating the Latin version and earlier Hungarian translations, János Sylvester's translation was based on Erasmus's Greek edition.

(National Széchényi Library, RMK I 15)

library and to meet peregrinating humanists, preachers and printers and to form part of the contemporary (international) cultural and scholarly circuit.

Of special significance are the Nádasdy family's court at Sárvár and their Lutheran school and printing house at Sárvár-Újsziget. Mátyás Dévai Bíró was recommended to Tamás Nádasdy by Melancthon himself. Nádasdy had contacts with Miklós Oláh and other well-known figures of contemporary humanism, including the poets Velius Ursinus és Jacobus Piso, and supported Péter Melius Juhász and Sebestyén Tinódi. The Nádasdy Court welcomed such Protestants in exile as for example Wolfgang Mangelburg and Gregor Gerber. Pál Nádasdy (?–1633) helped young Hungarians studying in Wittenberg.

During the time of Boldizsár Batthyány, Németújvár was visited by the humanist scholars David Chytraeus, Carolus Clusius and Elias Corvinus. Johann Manlius had twenty-two of his works published at Németújvár in present-day Austria. Gáspár Ráskai and Nicolaus Mednienski lived on the Bánffy family's Alsóindva estate, while János Rimay, János Fanchali Jób and Eliáš Láni stayed in György Thurzó's Renaissance court, where Albert Szenczi Molnár also paid a visit. Péter Révay (1568–1622) was in correspondence with Justus Lipsius and joined the Hungarian Neo-Stoic circle.

#### READINGS AND CULTURAL EFFORTS

It is generally characteristic that the education of most members of the families listed was similar to that of Austrians and Czechs living in or close to the emperor's court (humanist readings, the literature of Reformation and Counter Reformation, Irenic literature, Neo-Stoicism, books on political theory and military science).

In the use of the French language, the Batthyány court was much ahead of Eastern European aristocratic families. Following the example of contemporary Protestant courts, Ferenc Batthyány (1573–1625), acquired the court regulations of Wolfenbüttel, while in Ádám Batthyány's collection some of the literature on fortification science is available. An "active user" of his library, underlining, marking and annotating his books, Miklós Zrínyi's (1620–1664) preferred language for reading was Italian.

When extending his library at Fraknó, Pál Esterházy (1635–1713) paid special attention to the acquisition of books on architecture, water works and fountains, which were necessary for the construction going on in his castles. Janez Vajkard Valvasor visited all of Europe's main cultural hubs, and even reached Africa. The majority of his books originate from the main printing sites (Frankfurt, Amsterdam, Paris, Nuremberg, Venice and Basle), and his library comprises all disciplines.

The aristocrats' education served as ideal standards for members of their courts. In the Nádasdy court György

Perneszi and Ákos Csányi, and in György Zrínyi's court (1598–1626) István Jóna, László Bánffy and Tamás Komlós were highly literate bailiffs and estate managers.

#### "HABENT SUA FATA LIBELLI"

Aristocratic libraries had different fates. For example, from the second half of the 17<sup>th</sup> century, we lose sight of the Batthyány family's library, and only through archival documents can we reconstruct its history. Only those books that a member of the family donated to a public collection have been recovered. The Révays' library at Szklabinya was dispersed all over the Carpathian Basin, and the Bánffys library may only be studied through the publications of the printing house they supported.

The Valvasor library, initially located in the Slovenian castle of Bogenšperg was purchased by the Bishop of Zagreb Ignác Sándor Mikulich in 1690, and it is today housed in the building of the Croatian State Archives.

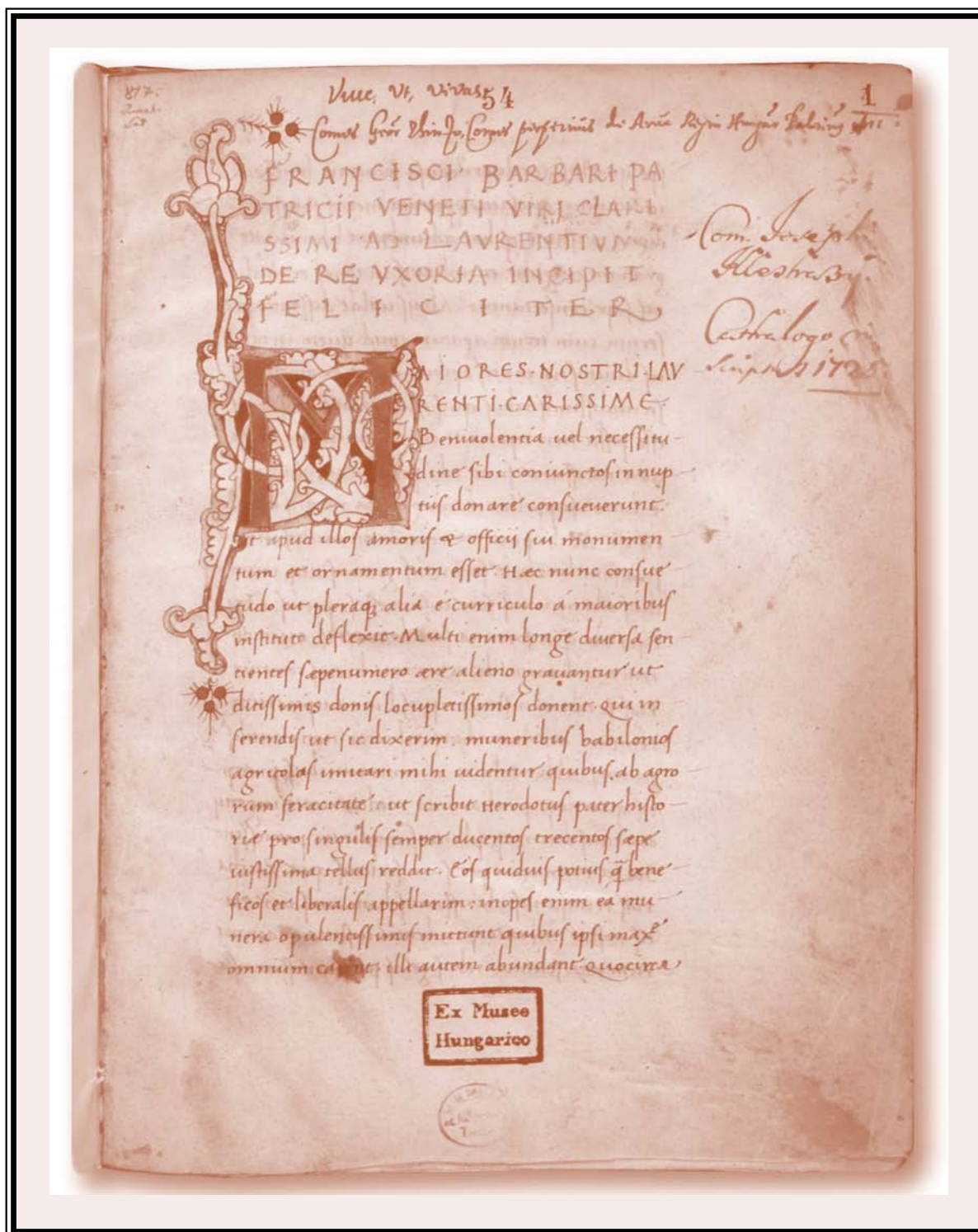
The Pottendorf library of Ferenc Nádasdy, arrested and executed (1671) on charges of conspiracy against the emperor was very much wanted. Its over one thousand volumes were scattered, with a mere fifty having been recovered. Péter Zrínyi's library was confiscated. In the late 19<sup>th</sup> century, the Croatian government bought from a Viennese second-hand dealer the *Biblioteca Zriniana*, most of which had been compiled by the founder Miklós Zrínyi himself (1620–1664). Thus, up to this day, two thirds of Miklós Zrínyi's Csáktornya collection is still available in the National and University Libraries of Zagreb.

Items from Palatine György Thurzó's library found their way into the Esterházy and Illésházy collections. Pál Esterházy left the *Bibliotheca Esterhazyana*, the library of Miklós (1582–1645) and Pál Esterházy (1635–1713) for the Franciscan monastic quarters at Kismarton, from where it was taken back to the Kismarton Castle in 1936. Other members of the Esterházy family also had impressive collections of books, which were merged in Kismarton in 1862. Thus, the Esterházy library, having grown for four centuries, is one of the main private collections in Central Europe.

In 1835 István Illésházy (1762–1838) donated the family collection, which had been continuously and systematically extended by his ancestors (e.g. Gáspár, György, József, János and István) from the early 17<sup>th</sup> century onwards, to the national library.

The scenes of the travelling exhibition from the autumn of 2005 to the autumn of 2007 are Zagreb, Bratislava, Martin, Budapest and Forchtenstein. The exhibition catalogue in five languages (Hungarian, German, Croatian, Slovak and English) was issued in 2005.

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Francesco Barbaro: *De re uxoria*

The codex was sent to György Thurzó by the Győr bishop Demeter Náprágyi in 1611. Later, through contacts between the Thurzó and Illésházy families, it became part of the Illésházy library. At the top of the first leaf there is a note by György Thurzó (1567–?) (“Vive, ut vivas...”), while underneath another one by József Illésházy (1700–1766)

(“Com. Josephi Illeshazy Cathalogo inscriptus 1728”).

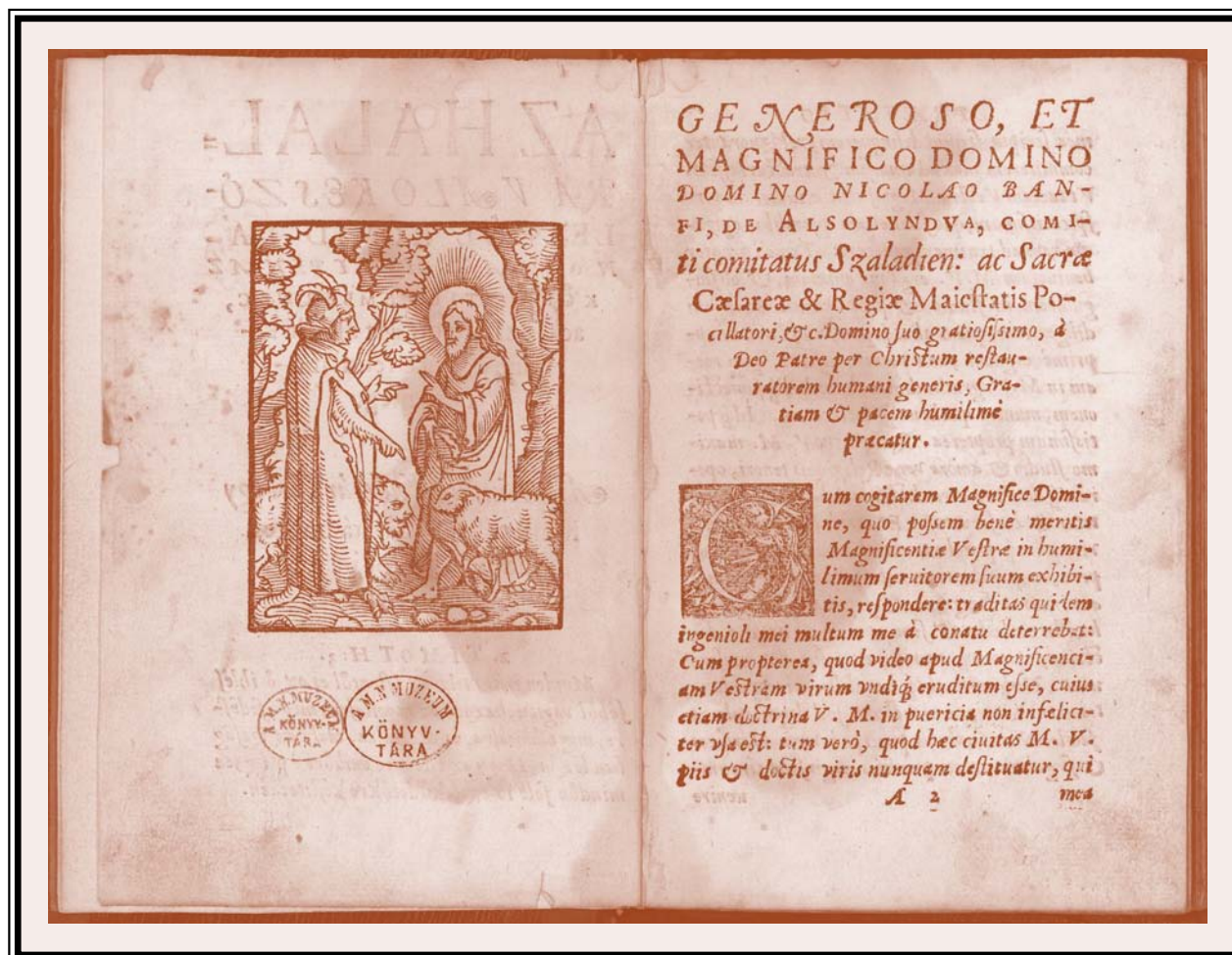
(National Széchényi Library, Cod. Lat. 294)



*Mausoleum potentissimorum ac gloriosissimorum regni apostolici regum & primorum militantis Ungariae ducum...* (Nuremberg, 1664.)

Through his work dedicated to the Hungarian nobility, Ferenc Nádasdy promoted the idea of an independent Hungarian monarchy. The work contains German and Latin laudatory poetry for past kings and leaders.

(National Széchényi Library, RMK III 2254)



György Kulcsár: *A brief message about preparation for death...* (Lower Lendava, 1573.)  
 György Kulcsár dedicated his evangelical contemplations to Miklós Bánffy of Lower Lendava. Kulcsár himself was  
 an evangelical pastor and Miklós Bánffy's court priest at Lower Lendava in Zala County.  
 (National Széchényi Library, RMK I 96)

# LIBRARY AND THEATRE

## THE COLLECTION OF THEATRE HISTORY IN NATIONAL SZÉCHÉNYI LIBRARY



A special and valuable thematic unit of the National Széchényi Library, which preserves the nation's treasures in a highly responsible manner, is the collection of theatre history, which became independent only as late as 1949, but has always collected documents related to Hungarian theatre ever since the very beginning of the institution.

Because of the outstanding artistic, cultural, community-forming and social role of the theatre in the Reform Age, it is no surprise that since that time a major form of increasing the collection and documenting events and trends in theatre and drama has always been collectors' and patrons' donations of scripts, pocket books, playbills and manuscripts. In the 19<sup>th</sup> century, complete bequests of theatre artists were taken over by the public collection, thus creating opportunities for the type of study whose results lay exemplary foundations for further research into Hungarian theatrical sources and history. In the 20<sup>th</sup> century, scenic and photographic document types and more recently digital documents, well representing the complexity of a stage performance, have also appeared in the Collection, thus keeping records of individual components of the otherwise volatile form of art. In the turbulence of history, as for example following World War II and the later in the course of the institution's reshuffling, handling the large and rather heterogeneous material in the national collection required a new organisational set-up. This is why the Collection of Theatre History was established in 1949.

The description of the Collection of Theatre History and of its sections introducing the history of Hungarian theatre are already available through the most up-to-date media, including the Internet and even in the form of virtual exhibitions.\* You can get to know types, groups and curious aspects of processing tens of thousands of documents represented by impressive statistical figures. The most important recently exposed values of Hungarian theatre history are available not only in reading rooms, but also in numerous exhibitions and in beautifully illustrated books.

It might seem that the always living, changeable and mobile stage production on the one hand and the stable

library with the function of preservation, representation of wealth and its responsible transformation processes, on the other, are at two extreme poles of the cultural scale, very much apart in their approaches and methodologies. However, they have much more in common than one would think.

The library and the theatre are not at the extremes of a long and rigid axis, but rather at two distant points of a two-dimensional picture of a spatial panorama. If however, we picture the structure and institutions of culture as a continuous cyclorama, it will eventually be seen that they are not so far apart.

Although the library's permanence, homogeneity, aiming at thoroughness and security seems to be contrary to the momentary character and colourful complexity weaved out of many elements and to the accidental nature of live communication and the resulting exciting uncertainty, in fact both institutions' function is to convey and transfer cultural knowledge and intellectual content. In other words, they aim at passing on human values in an effective manner.

Although the means differ, but when documents of theatrical operations end up in a library or specialised collection – in order for us to preserve the fleeting essence and effect of a production – so as to become part of the national cultural heritage as an accumulated store of knowledge and energy, then both institutions have fulfilled their roles. This is the only way an intellectual circulation, discourse and human communities' survival can be guaranteed. Library units and museum items are not closed forever or dead, but may always be brought back to life, integrated into the cultural dialogue, including the theatrical context. Thus, professionals as well as audiences may recall their memories of former relations and values of performances, integrate them into their own creations and experiences.

Since the object of the Collection of Theatre History is the theatre, we may expect not only intellectual experience, but also sensual and emotional impacts from

\* [www.oszk.hu/frame\\_hu.htm?hun/gyujt/kulongyu/kulongyu\\_index\\_hu.htm](http://www.oszk.hu/frame_hu.htm?hun/gyujt/kulongyu/kulongyu_index_hu.htm)

presenting documents to the public. Studying the sources and the history of the theatre, as well as its theory may be of interest beyond the narrow group of professionals (which is in itself of two kinds, namely scientific and artistic, as it includes researchers as well as active theatre makers). It may also intrigue theatre lovers who are curious to know more about productions and artists.

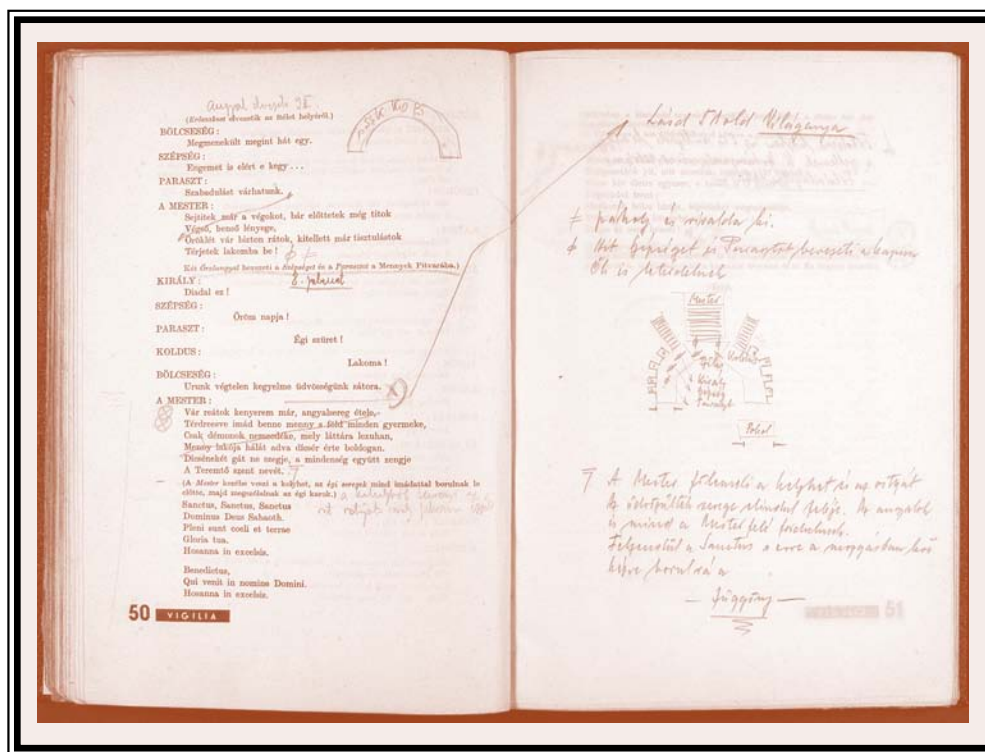
With its museum-value and continuously growing stock, the Collection of Theatre History is one of the prides of the national library, richly representing the activity of theatres, work-shops, as well as preserving related documents and a wide range of literature. One does not easily find a similar pearl in a similar setting, representing this special field of national culture, this branch of art of direct impact. The values of the past may only be interpreted and assessed in the present-day context if the national library undertakes not only to preserve them, but also to process them applying the most up-to-date and most appropriate means and methods, and also makes every effort at introducing those values to the widest possible audiences. Collections of theatre history (in addition to the collection in the Széchényi

Library, another collection is that of the Hungarian Theatre Museum and Institute) in the same way as theatres themselves, gain their life supplies from their contact with their public.

The library and national culture in general is enriched not only by the insurmountably precious collection itself, but also by the expertise and dedication of the staff that primarily handles and explores it. The various collections of documents make possible research from many different aspects. This may contribute to the general audience's first-hand experience of the genuine meaning of "national value" and "national treasure".

Connecting the **past**, the **present** and the **future**; relating **values**, **tasks** and **goals**; representing the **values** of tradition, associated present-day work and **knowledge** and shared **results** – stringing these three trios is such a beautiful challenge which, despite all its difficulties, is worth facing.

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Theatrical textbooks are among the most intriguing theatre history sources that reflect the stages of bringing about a production. Before the production of Calderon's play (*The Great World Theatre*) in National Theatre on 20<sup>th</sup> May 1938, the chief director and manager Antal Németh had worked with the text. Antal Németh himself forms a strong tie between the worlds of the theatre and the library, as his heritage and concept are detectable in several details of 20<sup>th</sup> century Hungarian theatre, he did a lot for preserving in the national library this form of art in documents of theatre history. Theatre historians, librarians and archivists may all follow in his footsteps.



**“MYTH AND REALITY”**  
**LATIN HISTORIOGRAPHY IN HUNGARY**  
**IN THE 15<sup>TH</sup>–18<sup>TH</sup> CENTURIES**



National Széchényi Library  
7 July–3 September 2006

In order to be more precise, we should talk about *myths* and reality, moreover to be fully precise, about *myths* and *realities*. Not only the cyclic historic consciousness of archaic peoples is rich in myths, but so are the peoples of European civilisation, even if their teleological Christian view of history places every nation into the historical order of salvation, thus homogenising them. Nevertheless, their legends of origin, as well as the order of their rise, decline or fall offer rich stores of myths. Construction and deconstruction of historical myths – this seems to be going on in the endless order.

Central Eastern Europe is especially rich in this field. Still, before any sarcastic comments are made, we hasten to add that this is not at all a bad thing. In the introduction to his *History of the European Literature*, Babits makes Christian (Western) Europe a canonical model for literature, or more closely, for European and world literature, marking the uniform literature of the Middle Ages as practically the only point of reference. Huizinga presents the idea of Christian humanism, which he handles as a central category, in the figure of Erasmus. The *ex cathedra* tenets of Babits and Huizinga, perhaps seeming somewhat rigid today although in some respects becoming more attractive again, are justified by the historic context in which the works were created. However, literary theory, and primarily works written and canonized since, have overwritten Babits's palpably homogeneous and clearly contoured notion of literature. Whether we are talking about literature, social phenomena or historical forms, *provincialism* has changed from being a swearword into becoming an acceptable term in social sciences, including literary theory and historiography.

The most important basic myths and realities (Attila, Saint Stephen, the holy kings of Hungary and the Holy Crown) of *Regnum Hungariae*, once the greatest empire in Central Eastern Europe (although, naturally, this label may be rightfully vindicated by a number of other nations as well) was the topic of the exhibition attracting many visitors in the summer of 2006, with the several hundred participants of the International Neo-Latin Association's Budapest conference among them. According to the exhibition's subtitle, works in Latin were to be on display, which how-

ever did not give visitors the impression of being fragmented, but rather made them understand their totality. The exhibition demonstrates that all those who Hungarian historiography remembers from the over two hundred years wrote solely or mostly in Latin, the most famous being Thuróczy and Bonfini, Szamosközy, Verancsics, Istvánffy, Mátyás Bél, Cornides, Hevenesi, Kaprinai and Katona, as well as György Pray, whose name is familiar to everyone from the best-known Hungarian language relic. We read in 19<sup>th</sup> century English travellers' notes that in the Great Hungarian Plain even the simplest peasant spoke Latin. Although the remark is clearly exaggerated, it faithfully reflects the relationship between the nation and neighbouring nations on the one hand, and the language of the common homeland of Rome, on the other. The construction of myths and the birth of realities is introduced by some ninety exhibits, mainly books, manuscripts, and maps owned by the National Széchényi Library, as well as by cuts borrowed from the Hungarian National Museum and a statue from the Museum of Fine Arts collection. The wealth of realities together with the possible interpretations, which underwent no small changes in the course of two centuries, and the marking out of different emphases, gave the attentive visitor plenty of food for thought.

Interpretation of myths and, naturally, of historical facts, depicting the often contradicting realities is not just a diachronic but also a synchronic phenomenon. Such synchronism is seen, for example, in the interpretation of the Turkish occupation. At the very same time, i.e. in the late 16<sup>th</sup> and early 17<sup>th</sup> centuries, depending on their denominational affiliation, our historiographers interpreted the collapse of Matthias's enormous empire as a consequence of the final and irreversible corruption of Catholicism, or conversely, blamed the spreading "heresy", i.e. reformation for the undoing of the country. The interpretation of Attila's figure, his role and "mission" in history cannot be completely separated from these issues, although he appeared much earlier on the pages of history. His controversial role - the ancestor of the glorious Hungarian nation, who was also a barbarian destroyer of Christianity, something that is equally precious for us - was placed in an acceptable manner only as late as the second quarter of the 16<sup>th</sup> century, thanks to Miklós Oláh, the historiographer who followed the widowed Queen Mary even to the

Low Countries. The Hun king no longer appears as a foe to Christianity, but rather as God's whip, or in other words, God's instrument with which to work on the teleological Christian world history, or if you like, on a history of people's salvation.

The clash of *myths* and *realities* is still not over. This fact is exemplified by the bronze mock-up of György Zala's statue of Saint Stephen, the only exhibit originating from a private collection. As the sculpture commissioned by a Transdanubian town council for the Hungarian millennium was found inappropriate to commemorate the holy king, a different monument was erected instead. There were some, however, whose image of reality coincided with

the sculptor's (artistic) image of reality. Thus Stephen is now standing in a tiny square of the town.

It is possible that Danilo Kiš, a familiar inhabitant of myths and reality, is not right after all: Writers do not only *create fantasies*, and *history* is not always *written* by the victors.

The exhibition was accompanied by a thin, but elegant scholarly study and guide in English: *Myth and reality. Latin Historiography in Hungary. 15<sup>th</sup>–18<sup>th</sup> Centuries*. Edited by Csilla Bíró, Ferenc Földesi, Tóth Gergely. Study by Sándor Bene. Catalogue described by Csilla Bíró, Ferenc Földesi, Katalin Plihál, Gergely Tóth, Ágnes W. Salgó.

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An excerpt from the *Thuróczy Chronicle*: King Saint Ladislaus (National Széchényi Library, Inc.1143)

DE MONARCHIA ET  
SACRA CORONA  
REGNI  
HUNGARIAE  
CENTURIAE SEPTEM,  
AUCTORE  
PETRO DE REWA  
COMITE TVROCENSI,

Ejusdemque Sanctæ Coronæ  
DVVMVIRO.

*Quas emendatas & auctas publicabat*

COMES FRANCISCUS de NADASD,

*Perpetuus Dominus Terra FOGARAS, REGNI QVE HUNGARIAE IVDEX, &c.  
Quibus accessit feodum*

*Catalogus Palatinorum & Iudicum ejusdem Regni, operâ & studio  
GASPARIS JONGELINI ABBATIS*

*Eusferthalensis, & diti Regni Historiographi.*



FRANCOFURTI,

Sumptibus THOMÆ-MATTHIÆ GÖTZII.

*Typis Jacobi Lisché Typograph. Hanovienf.*  
ANNO MDCCLIX.

Péter Révay: *De monarchia et sacra corona Regni Hungariae centuriae septem...* (Frankfurt, 1659.)

This is Péter Révay's voluminous piece about Hungarian history.

(National Széchényi Library, RMK III 2058)

## CORVIN TAPESTRIES



The Corvin Tapestries, commissioned by the National Széchényi Library, pay tribute to one of the most outstanding Hungarian monarchs, the Humanist Matthias Corvinus and to his world-famous library, the *Bibliotheca Corviniana*. Designing the tapestries started in 2003 with the participation of 34 textile artists. In 2004 the Hungarian Institute for Culture and Art, NSZL professional experts and artists selected the best draft design for execution. The tapestries were realised using the classic *haute lisse* technique. The series of tapestries consists of three parts. The left and the right ones are portraits of *Mathias Rex* and *Beatrix Regina*, while the middle one depicts the Matthias coat-of-arms, the king himself and Queen Beatrice. On the surface of all three tapestries, there are Latin texts dating from the reign of Matthias. The triptych was completed in July 2006, and has since been on display at the National Széchényi Library's National Relic exhibition space.

The realisation of the tapestries was supported by the National Széchényi Library, the Ministry of Education

and Culture, the National Cultural Fund and the Hungarian Institute for Culture and Art.

Contributors to designing and executing the Corvin Tapestries: Edit Balogh, Judit Baranyi, Noémi Benedek, Beáta Bocz, Emese Csókás, Ildikó Dobrányi, Eta Erdélyi, Ibolya Hegyi, Zsófia Harmati, Ágnes Kecskés, Katalin Kiss, Eszter Kneisz, Péter Kovács, Katalin Fóris, Margit Köllő, Anna Mária Kőszegi, Klára Kuchta, Ida Lencsés, Katalin Martos, Indira Máder, Erzsébet Mészáros, Dalma Nagy, Ildikó Novák, Éva Nyerges, Eleonóra Pasqualetti, Judit Pázmány, Richárd Rapaich, Éva Sipos, Gizella Solti, Verona Szabó, Mária Száraz, Nóra Tápai, Mária Vajda and Katalin Zelenák.

In addition, tapestry artists Dóra Zsámbokréti and Ágoston John also assisted in weaving the tapestries. The adaptation of contemporary Latin texts was done by applied artist László Horváth.

Eszter Rozs  
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34 people contributed to the design and execution of the Corvin Tapestries. The three-part composition is on permanent display at the National Széchényi Library's National Relic exhibitions.

# COLLECTION OF PHOTOS AND PHOTOGRAPHIC ART

## COLLECTIONS AND EXHIBITIONS



The presence of photographs in the national library dates back to almost the start of photography. As early as the 1840s and 50s the National Széchényi Library of the Hungarian National Library purchased “pictures made by light” in the form of daguerreotypes, ferrotypes, ambrotypes and others primarily from Paris and Munich. These relics, together with the 18x24, 13x18 and 6x9 centimetre glass sheets widespread later, as well as sheet films and photographs, a total of some forty thousand photographic items, formed the core of the National Museum’s Historic Portrait Gallery and after the split of the museum and the library, of the National Széchényi Library’s Microfilm and Photograph Collection. Unlike the Hungarian National Museum and several public collections, which followed the excellent example of the *Bibliothèque Nationale* in Paris and hastened to establish their own photo collections, in our institution only the large photographic collections were left in one block and given over to the Collection of Microfilms as a central site (e.g. the 10-12 thousand items of the World War I collection and the some thirty thousand negatives and pictures of the artist Károly Escher’s oeuvre (1890–1966)). Depending on their subject, individual pictures and smaller groups of photos were divided among the Theatre, the Music and Manuscript Collections, where they are stored together with paper-based and other document types. This practice has had a lot of negative consequences, leading to the destruction of some of the photographs.

This period, however, is over. After the necessary preparatory steps, all the original photos have been taken over by the Collection of Photos and Photographic Art of the National Széchényi Library established in 2006. This was built on the collection created in 2000 on the joint initiative of the Hungarian Association of Hungarian Photographic Art and the National Széchényi Library with the generous support of the Hungarian cultural portfolio. According to the Director’s College, since 2001 this Contemporary Collection of Photographic Art and Documentation Centre has been operating as an independent unit in the library’s *Hold utca* section.

Its mission is to collect, process, store and disseminate the values and documents of present-day photography, integrating them into „the nation’s collective memory” and making them accessible to researchers, historians, museologists, theoreticians and the general public. The Centre is „to assist in making outstanding pieces of photographic art better known” by displaying and introducing them to the gen-

eral domestic and international public and by creating publishing opportunities.

The Centre has been given the material of several major world exhibitions from the Association of Hungarian Photographic Art, e.g. „Dance in Photography”, the material of the 21<sup>st</sup> Hungarian World Press Photo and the images displayed within the „Year of Hungary in France”.

The collection has grown also through the individual bequests of outstanding photographers, including István Ceglédi Tóth, János Eifert, and the deceased Vince Lussa, Edit Molnár and Éva Keleti, as well as the now 102-year old Lajos Tabák. Mihály Borsos, Zsolt Szamódy, Imre Benkő, Dávid Horváth and many others have offered us their donations of pictures.

A digital encyclopaedia has been compiled of the over 150 photographers in the collection, in which in addition to their bibliographical and exhibition details, their best known photographic pieces are listed. So far entries for 95 artists have been completed.

Besides ensuring the safekeeping of the valuable works of art in the air-conditioned archives of the Collection of microfilms and photographs at *6 Hold utca*, each year one exhibition of a major artist’s oeuvre is held in the “Ars Librorum” space on the 6<sup>th</sup> level of our library’s main building. Following the displays of Ceglédi, Tóth, Tabák and Lussa, in 2006 „Images from Fifty Years of Photography”, the collection of Lajos Nagy was introduced, who had just celebrated his 80<sup>th</sup> birthday at the time. This was a memorable presentation of a remarkable life’s work that was attended, as a rare exception, by almost the whole community of Hungarian photographic artists. As witnessed by the many positive comments in the visitors’ book, the exhibition was admired by thousands, ranging from students to university faculty, from church dignitaries to scholars.

Lajos Nagy’s photographic exhibition in the readers’ space on the 7<sup>th</sup> level ran parallel with the exhibition „1956 in the International Press”. The photos of contemporary newspapers have survived with the help of microfilming, proving the tremendous historical significance of visual images and of their „seers”, namely of photographers.

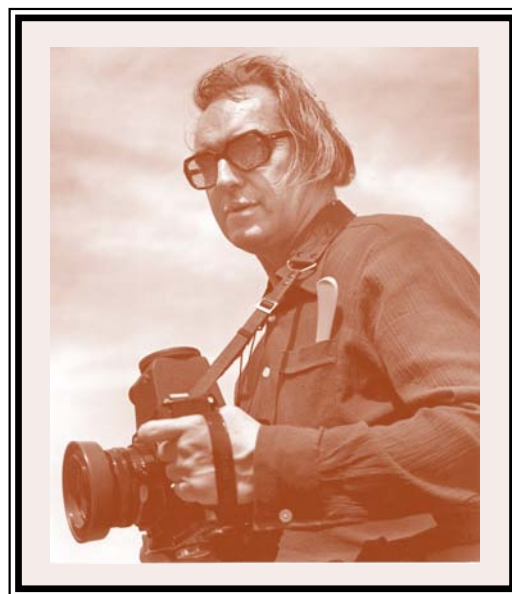
It is hoped that by regularly displaying the treasures of the Collection of Photos and Photographic Art, we can boost the reputation of the National Széchényi Library inside and outside Hungary.

Zoltán Nagy  
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On the 50<sup>th</sup> anniversary of the 1956 revolution and war of liberty, the photos of Lajos Nagy *Pictures from the photography of fifty years 1956-2006*, were on display in the catalogue room on the seventh floor of our library. The title of the picture is *23<sup>rd</sup> October 1956. Craving peace!!!*

Photo artist Vince Lussa's (in the picture on the right) pictures were on display in the autumn of 2005 in the library's *Ars Librorum* exhibition space.



# DIGITISATION OF BROADSHEETS\* IN THE NATIONAL SZÉCHÉNYI LIBRARY



News from distant lands was very much in demand in the early modern age. Through the news-based press reports not only the political, business and cultural elites but also common people were reached. There were different power interests trying to influence the opinions of primarily urban news readers, while no opinion forming centre managed to definitively appropriate the public space of the age.

In the 16<sup>th</sup> and 17<sup>th</sup> centuries, all social strata were interested in wars and religious movements. Therefore, it is understandable that for disseminating information, Guttenberg's invention of multiplying texts was very much required. It is noteworthy that in accordance with various power groups' and religious factions' interests, even within the same geographic area and the same language medium, a war conflict or even a peaceful event may have been reported in different forms.

The fight against Turks was in the forefront of all international attention. Thus Hungary's struggle with the arch-enemy was the whole Christian world's common concern. News of the fights with the Ottoman Empire intrigued mostly readers in German-speaking lands. In the 16<sup>th</sup> century nearly two hundred German towns had their own printing houses, and by the late 17<sup>th</sup> century the number of potential news readers in the German language rocketed to almost one million.

Naturally, printing workshops in Italy, France and Flanders also produced prints and broadsheets about contemporary warfare (usually starting their titles with the words *Relazioni*, *Avvisi*, *Copyen*, *Sommaire*, and *Relation*) as well as about the religious polemics of the reformation.

## RESEARCH INTO THE BROADSHEET LITERATURE

Research into Hungary-related broadsheets is assisted by extensive international literature. Laying the domestic foundations, the most important contributors have been Károly Kertbeny (*Old German prints about Hungary 1454–1600*. Budapest, 1880.), Aladár Ballagi (*Buda and Pest in world literature 1473–1711*. Budapest, 1925.) and Ilona Hubay (*Hungarian and Hungary-related broadsheets and newspapers in the National Széchényi Library 1480–1718*. Budapest, 1948.). In addition, Sándor Apponyi's *Hungarica* collection is invaluable from this respect as well.

The German newspaper literature of the Turkish age was overviewed by Kálmán Benda (*The German newspaper literature of the Turkish age. To the critical edition of Hungarian aspects of 17<sup>th</sup> century German newspapers*. Budapest, 1942.), while Imre Thököly's international reputation was analysed by Béla Köpeczi (*"Hungary is Christianity's enemy". The Thököly-uprising in European public thinking*. Budapest, 1976.). The three-volume catalogue of the Hungarian material in the Wolfenbüttel Herzog August Bibliothek, one of the major German Baroque libraries was published by Katalin S. Németh in 1992. The authenticity of broadsheets, newsletters and weekly papers as contemporary channels of transmitting information were studied in Nóra G. Etényi's extended doctoral dissertation, applying the 1663–64 war as a case study (*Scene of war and informing the public. News of the Turkish war in 17th century German newspapers*. Budapest, 2003.).

## ONLINE DATABASE

The National Széchényi Library's broadsheet collection stored in the Collection of Early Printed Books was initially part of the core collection. Prints located here, usually made up of a few sheets and folded into four, contain contemporary reports about the country's historical events (up to 1718). The national library makes available these important documents of certain periods also in electronic, online format through the Hungarian Electronic Library surface at <http://mek.oszk.hu>.

It is recommended that on the opening page, "összetett" [complex] search is required, while for document types "muzeális dokumentum" [museum value documents] are to be searched for. Several pieces of the over one thousand documents in the broadsheet collection are already available in their entirety (as PDF files), and the rest are being uploaded continuously.

The already accessible broadsheet *Ain grosz Wunderzaichen...* (Augsburg, 1514. = Röplap [=Broadsheet] 18) reports how the Crusaders' army gathered in 1514 and how the peasants' revolt started. The document *Künig Ferdinanden zu Hungern unnd Beheim... Einreytten und Krönung zu Stulweyssenburg in Hungern Anno 1527* (Augsburg, 1527. = Röplap 78/2) tells of

\* In German: *Flugblatt*, *Einblattdruck*, in Hungarian: *röplap*.

Ferdinand I's coronation at Székesfehérvár. The *New Zeyttung, wie der turckischen Keyser mit dem König von Ungern dye Schlacht gethan hat auff den Tag Johannis Enthauptung* (Erfurt, 1526. = Röplap 67) gives an account of the tragic Battle of Mohács.

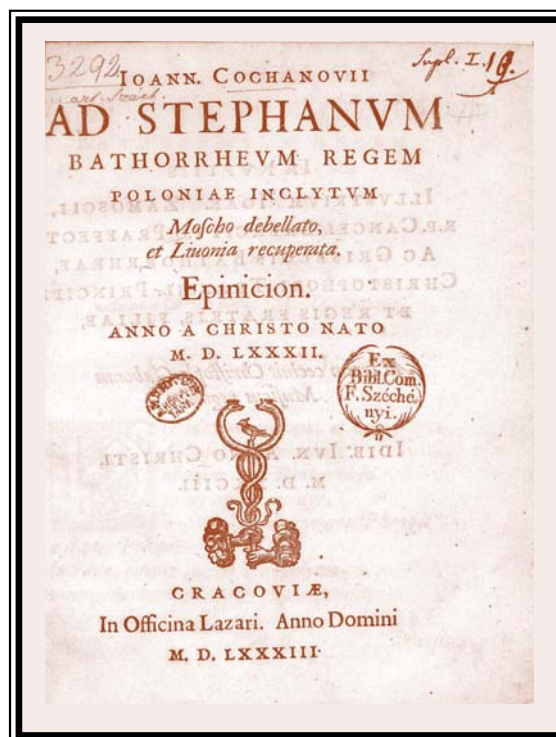
Prints that we today label as broadsheets were used also for spreading ceremonial speeches. *Oratio ad salutandam...*

*Mariam... sponsam designatam Ludovici Ungariae, Bohemiaeque regis...* (Vienna, 1514. = Röplap 19) is a toast addressed by the humanist Sebastian Winderl to Maria Habsburg, who was later to become wife to the Hungarian king Louis II.

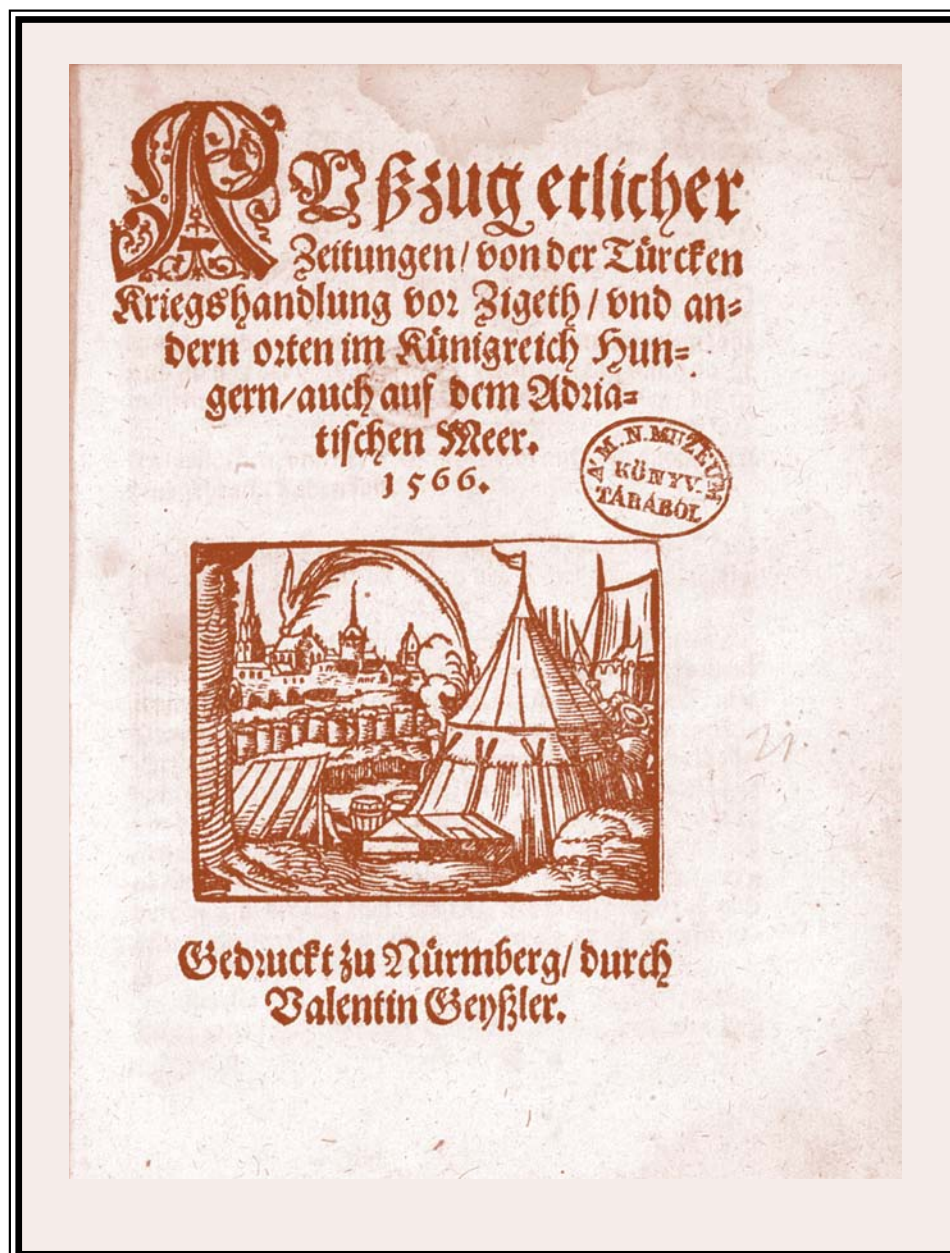
Péter Ekler  
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*Der Landfarer mit eym franckfurter Meſſetrom. Neue Zeitung nach Gestalt der Welt... Anno 1533. Item wie vier gewandter namhafter Personen... zuſamen kumen im Wormſſergaw* (No place or printer, 1533.)  
The characters, a poet, a traveller, a soldier and a student are discussing topical issues, including the Turks' origins and their conquests.  
(National Széchényi Library, Röpl. 153)



Jan Kochanowski: *Ad Stephanum Bathorrhheim regem Poloniae... epinicion...* 1582. (Cracow, 1583.)  
A poem on the occasion of the Polish king István Báthory's defeat over the Russians  
(National Széchényi Library, Röpl. 302)



*Auszug etlicher Zeitungen, von der türcken Kriegsbehandlung vor Sigeth und andern Orten im Königreich Hungern, auch auf dem Adriatischen Meer. 1566. (Nuremberg, 1566.)*  
 In addition to other military matters, the print gives an account of the siege of Szigetvár and the heroism of Miklós Zrínyi.  
 (National Széchényi Library, Röpl. 246)



*König Ferdinanden zu Hungern unnd Beheim... Einreytten und Krönung zu Stulweyssenburg  
in Hungern Anno 1527. (Augsburg, 1527.)*

It reports Ferdinand's march into Székesfehérvár, as well as his and his wife's coronation  
for the Hungarian throne.

(National Széchényi Library, Röpl. 78/2)

## JUDIT VIZKELETY-ECSEDY: DOCTOR ACADEMIAE SCIENTIARUM HUNGARICAE



The *Doctor Academiae Scientiarum Hungaricae* title, or DSc for short, may be awarded to researchers with scientific degrees who have done acknowledged outstanding research work in their discipline and have contributed considerable new and original results to it.

In our institute, Edit Madas, Judit P. Vásárhelyi, Gedeon Borsa and János Heltai and have this scientific degree, while András Vizkelety is a full member of the Hungarian Academy of Sciences.

Judit Vizkelety-Ecsedy has been working for the National Széchényi Library since 1971. She received her candidature in 1993, and obtained her doctorate in 2006 with her dissertation *Book printing in Hungary in the hand-press period, 1473–1800*. Her scholarship embraces every aspect of the history of printing in Hungary. She has published a large number of studies on printing types and ornaments, on the identification of false and secret printing sites and on contacts between the Carpathian Basin and neighbouring territories in printing history. Her main monographs are the following:

- *A Bornemisza–Mantskovit nyomda története [The history of the Bornemisza–Mantskovit printing house]*. Budapest, 1900.
- *Titkos nyomdahelyű régi magyar könyvek 1539–1800 [Old Hungarian books from secret printing sites, 1539–1800]*. Budapest, 1996.
- *Alte ungarische Bücher mit falschen deutschen Druckorten 1561–1800*, Budapest, 1999.
- *A könyvnyomtatás Magyarországon a kézisajtó korában 1473–1800 [Book printing in Hungary in the hand-press period, 1473–1800]*. Budapest, 1999.
- *A régi magyarországi nyomdák betűi és díszei [Printing types and ornaments of old Hungarian printing houses. With English summary]*. Budapest, 2004.

### THE ANNUAL GENERAL MEETING OF CERL IN OUR LIBRARY

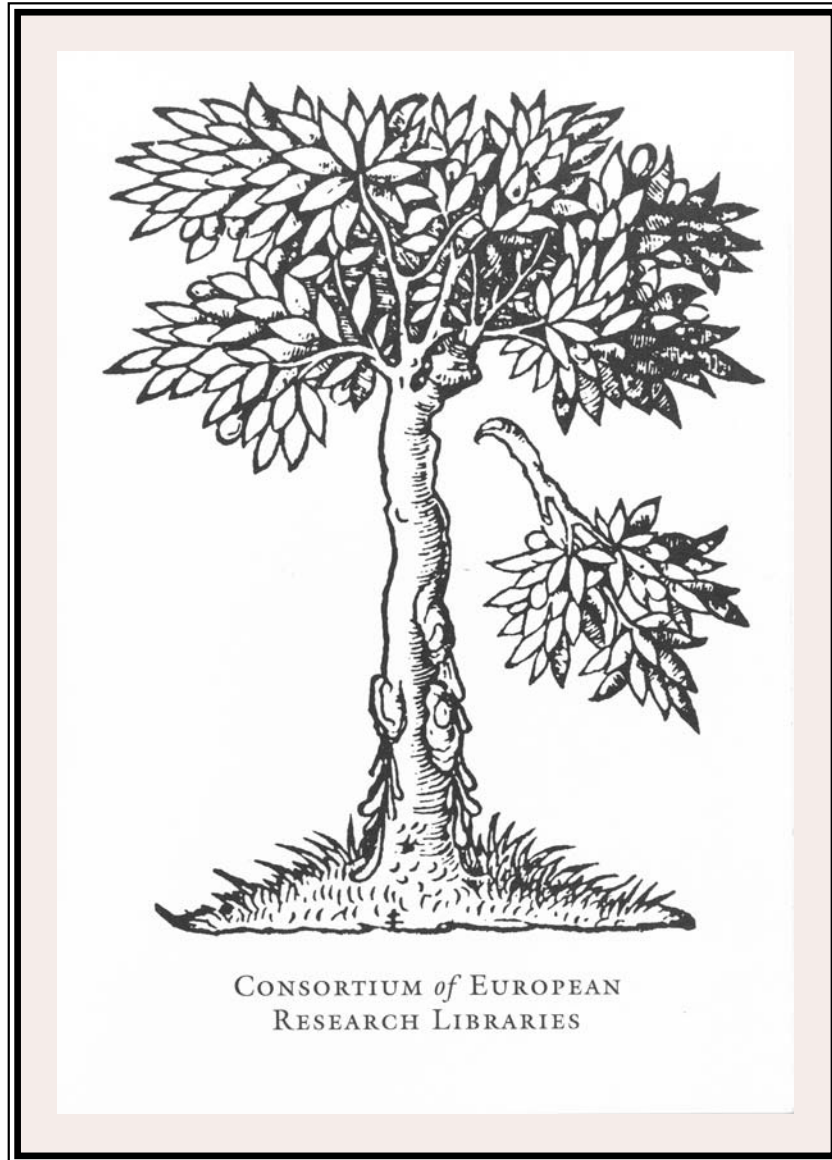
The *Consortium of European Research Libraries* (CERL), the organisation of Europe's research libraries held its annual general meeting and seminar at the National Széchényi Library on 10<sup>th</sup> and 11<sup>th</sup> November 2006. The general theme of papers given at the seminar was *Imprints and owners. Recording the cultural geography of Europe*.

As it is a tradition, in the first half of the event colleagues from the host country and host institution gave an account of their scientific and scholarly “novelties”. Ádám Hegyi introduced MOKKA-R, the shared digital database of old books in the Carpathian Basin. István Monok then gave a summary of the book and book history databases being compiled within the *Bibliotheca Eruditionis* programme, with special regard for search options for possessor notes. Marianne Rozsondai and Béla Rozsondai gave an overview of the database being prepared of the early prints held in the Library of the Hungarian Academy of Sciences.

Presenters in the second half of the conference, Gunilla Jonsson, Tony Curwen, Alexander Jahnke and Kristian Jensen introduced databases and tools available on the CERL webpage ([www.cerl.org](http://www.cerl.org)) required for research into the history of old books (provenance and possessor notes) and for unifying the various forms of names.

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The emblem of CERL (Consortium of European Research Libraries)  
made on the basis of the Paris Estienne printers' logo

## RELATIONS WITH TÜBINGEN



The relations between the National Széchényi Library and the Tübingen Institut für donauschwäbische Geschichte und Landeskunde (IDGL) started many years ago primarily in the form of exchanging information and publications. The cooperation has proved to be fruitful for both parties. When processing themes of a joint Hungarian-German past, researchers have often studied historical and literary sources and adaptations in the Hungarian national library. Their papers have come out in various series issued by IDGL, of which they have always presented copies to the Budapest library. In order to complete missing documents, we have repeatedly received such items from them that the institute's library rich in Hungary-related material had multiple copies of. In addition to doing research into the history of Schwabs living along the Danube, Horst Fassel, the head of IDGL, has also examined the imprint of German-Hungarian relations in German literature. His findings were made public in a major exhibition at the time of the 1999 Frankfurt Book Fair, where Hungary was the guest of honour. In 2004, the Hungarian Cultural and Information Centre in Stuttgart published a reader called *Pannonien vermessen: Ungarnbilder in der deutschen Literatur von Ekkehard IV. bis Siegfried Lenz* from the exhibition's material.

Hungary had the opportunity to hold the exhibition in the National Széchényi Library in the spring of 2006. Because of a shortage of space, however, no more than only two centuries' German literary works were introduced under the title of *Images of Hungarians in the German literature of the 18<sup>th</sup> and 19<sup>th</sup> centuries*. The first reason for focusing on these two centuries was that after the expulsion of Turks that was the time when large numbers of German groups were systematically brought and settled into Hungary. Secondly, that is when writing became a profession, resulting in a huge increase in literary works. On display were the first 18<sup>th</sup> and 19<sup>th</sup> century editions of 67 books and some manuscripts in ten show cases. (NSZL staff contributed by translating the texts and titles into Hungarian and by the technical execution of the exhibition.)

The "image of Hungarians" that German writers have constructed over the centuries reflects not only the relations of these two nations, but extends also to those who have lived in the Carpathian Basin, including

Hungarians, Saxons, Slovaks, Croats, Swabs in the Banat region, Romanians, Ukrainians and Serbs of Orthodox, Catholic, Reformed, Evangelical and Muslim faith. This fascinating multicoloured mix has led to many different ideas and a nostalgic store of prejudices: at one point they wrote about paradise on earth, at others about the peoples' prison or the land of romantic tales. The works on display embraced authors from pulp fiction to classics, giving a glimpse of Hungarians appearing in German and Austrian literature, as well as of images emerging in the German literature produced in Hungary. Besides romantic and idyllic depictions, there were works reacting to the 1848-49 revolution, adaptations of Lajos Kossuth's biography, publications about German theatre in Hungary, as well as so-called "settlers' novels" that intended to form and strengthen Hungarian Germans' sense of identity.

The exhibition was opened jointly by Horst Fassel, István Monok, Director of NSZL, Horst Förster, Head of IDGL and researcher Márta Fata on 6<sup>th</sup> April 2006. The opening ceremony was honoured by Ursula Seiler-Albring, the Federal Republic of Germany's Ambassador to Hungary. The exhibition met with great interest, and the film recorded of it was televised in the *Choose Knowledge* program of Hungarian Television's Channel 2.

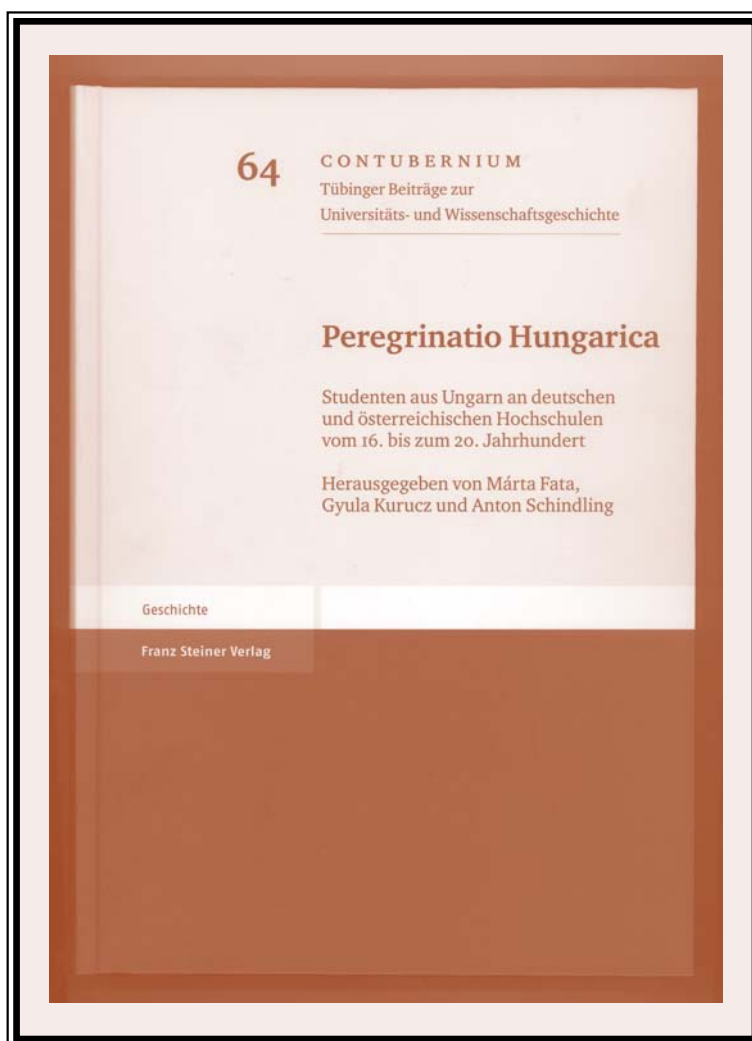
The next event representing the cooperation between the national library and the Tübingen institute took place in the autumn of 2006. The Hungarian press release of the publication *Peregrinatio Hungarica: Studenten aus Ungarn an deutschen und österreichischen Hochschulen vom 16. bis zum 20. Jahrhundert*, edited by Márta Fata, Gyula Kurucz (Head of the Stuttgart Hungarian Cultural and Information Centre) and Anton Schindling (Professor at Tübingen University) and published by Franz Steiner Company in Stuttgart in 2006, took place at that National Széchényi Library on 19<sup>th</sup> October.

The closing event of the 2006 cooperation between the two institutions was held in Tübingen. The exhibition *Ungarn auf Landkarten* was held in the hall of the Bonatzbau building of the Tübingen University Library. The display from 5<sup>th</sup> December 2006 to 10<sup>th</sup> February 2007 presented the history of Hungary from the first detailed map of the country (*Tabula Hungariae...* Ingolstadt, 1528.) to the one outlining the geographical location of Germans in Hungary

(*Deutschen in Ungarn*) in 1997. The exhibition was constituted of two parts: 34 works were seen in their original size, while a virtual exhibition provided access to another 55 items. The material was selected and the accompanying texts were written by Katalin Plihál, Head of NSZL's Map Collection. The guests at the opening ceremony were greeted by Director István

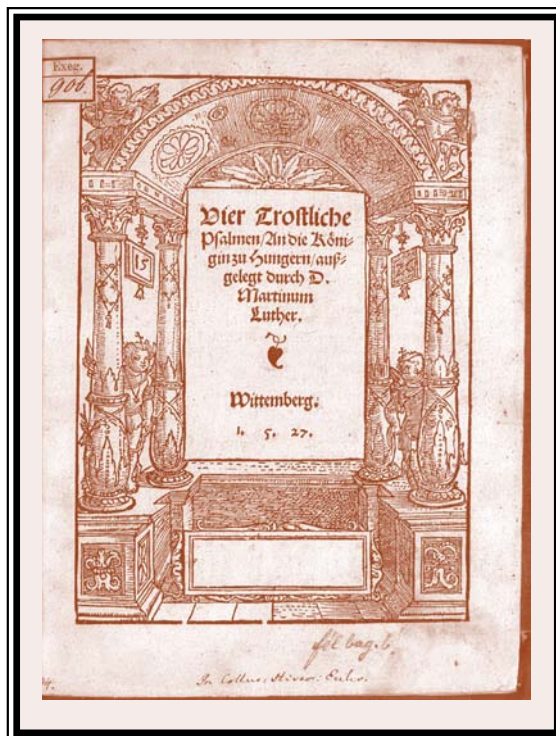
Monok, which was followed by a very interesting talk by István Klinghammer member of the Hungarian Academy of Sciences, who provided the professional background to the exhibition.

Ildikó Gábor  
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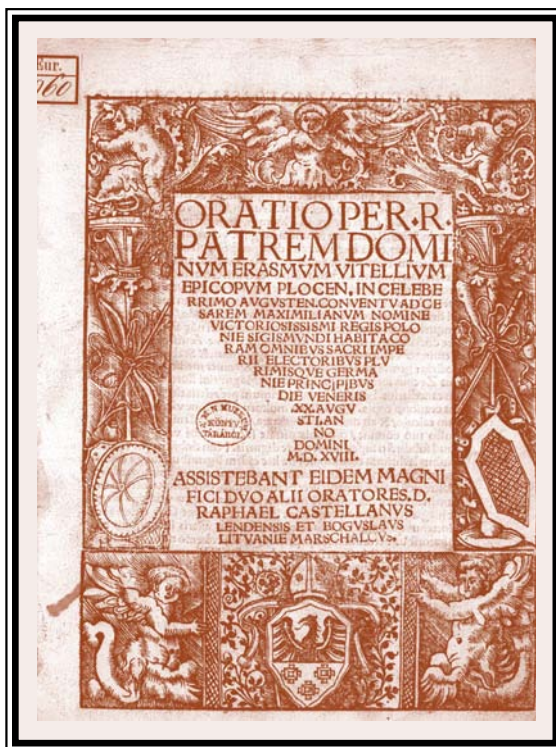
There are always new studies and data coming out about (early) modern cultural contacts between Hungarians and Germans. The 1755 library catalogue of Hungarian students at Wittenberg and the Franckesche Stiftung's Hungary-related catalogue of portraits have been published in international cooperation (Hildesheim, 2005., and Tübingen, 2003.). Through our exhibition to be opened in 2009 introducing Hungarian students' peregrination in Tübingen and through the volumes in the *Documenta Hungarorum in Bavaria* series (produced jointly with the Bayerische Staatsbibliothek), new documents will be made available to researchers and the interested public.

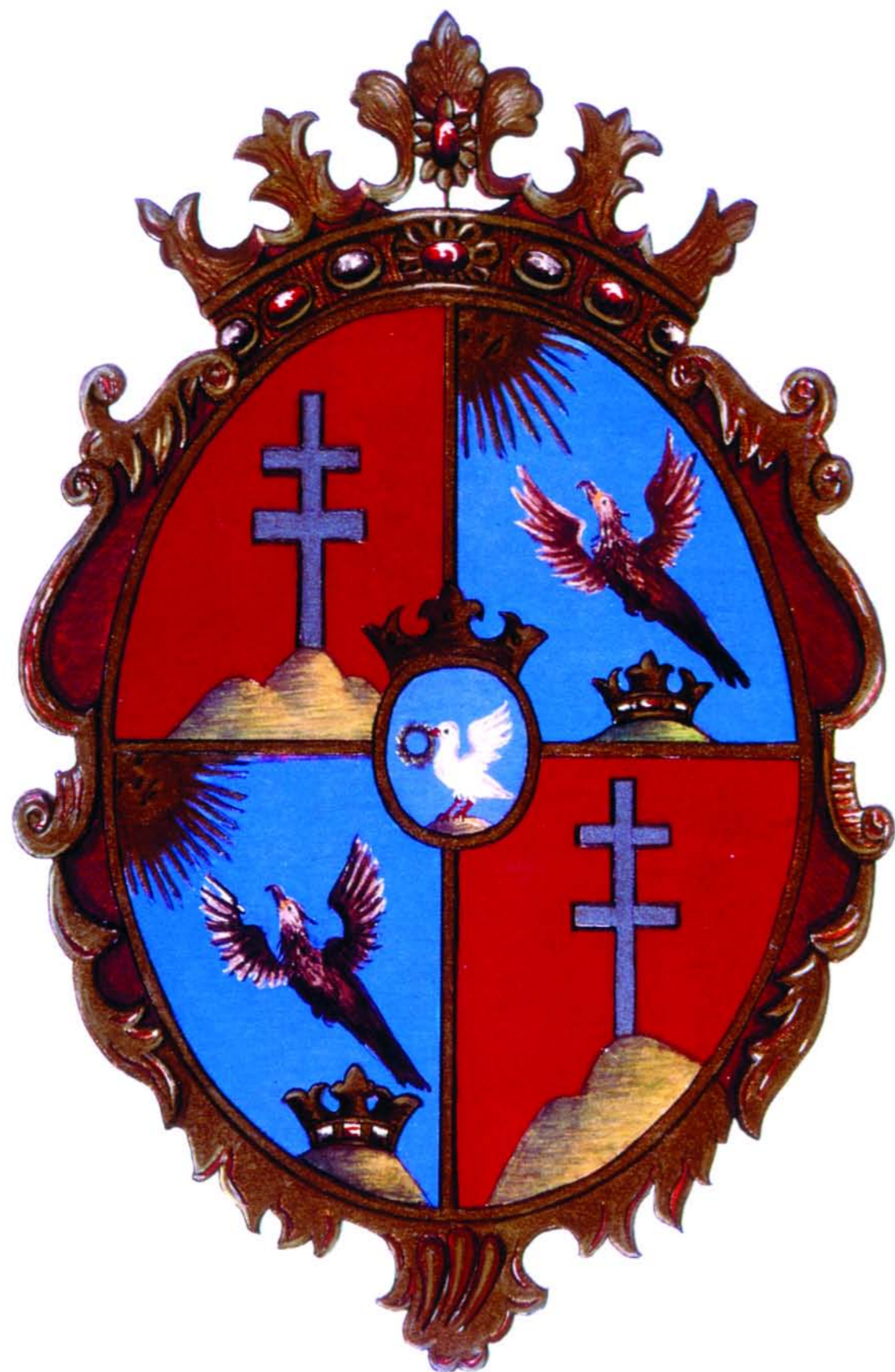
The picture shows the volume *Peregrinatio Hungarica. Studenten aus Ungarn an deutschen und österreichischen Hochschulen vom 16. bis zum 20. Jahrhundert* (Stuttgart, 2006.). The book containing studies by Hungarian and foreign scholars, issued as number 64 in the Tübingen *Contubernium* series is another milestone in exploring the cultural and scientific contacts between German-speaking regions and the Carpathian basin. It is strongly related to number 62 of the series (*Deutschland und Ungarn in ihren Bildungs- und Wissenschaftsbeziehungen während der Renaissance*. Stuttgart, 2004.).



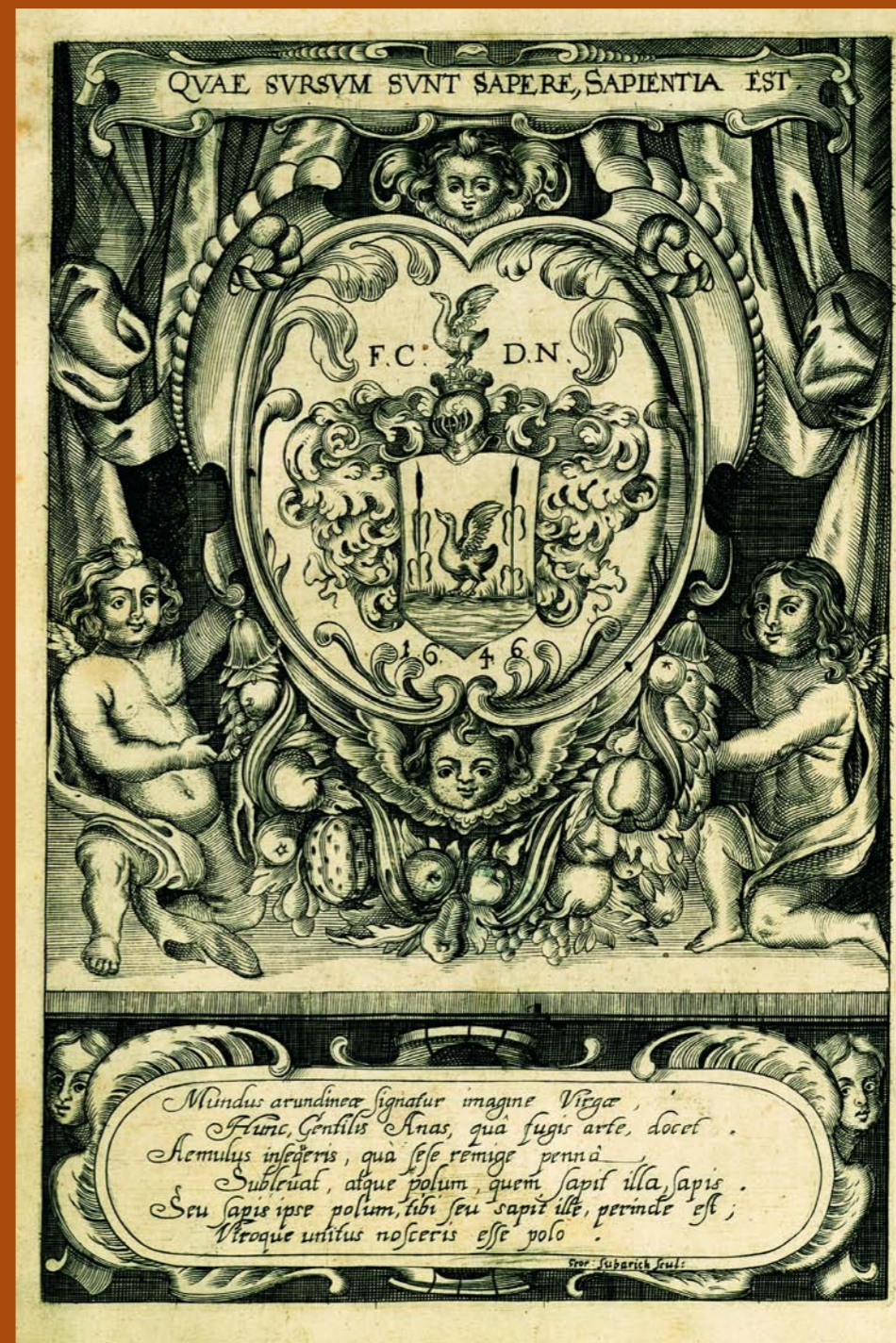
Martin Luther: *Vier trostliche Psalmen an die Königin zu Hungern* (Regensburg, 1527.)  
 Martin Luther's psalm interpretations for King Louis II's widow Queen Mary  
 (National Széchényi Library, Röpl. 80)

Erasmus Vitellius Ciolek: *Oratio... in... Augusten. conventu ad caesarem Maximilianum, nomine... regis Polonie Sigismundi habita*  
 (Augsburg, 1518.)  
 Bishop Erasmus Vitellius's speech urging Christian union and war against the Turks, which he made on behalf of the Polish king  
 Sigismund I to Emperor Maximilian I.  
 (National Széchényi Library, Röpl. 35)





BULLETIN 2006  
*National Széchényi Library*



Ad uenerandum dñm Ladizlaū prepositū ecclesie  
buden: p̄thonotariū apostolicū: necnon uicecācel  
lariū serenissimi regis Mathe i cronica hūgaroz  
Andree prefatio.

**Q**uoniam superiori tempore uenerande dñe in latio uersarer:  
uiderēq; quāto emolumento ac decori hoim generi hi uiri  
forēt: q; magno p̄stantes ingēio suā diuinā industriā comp̄mē  
dis libris adhibebant: placuit mihi tam dignū tamq; excellens  
studiū mea pro uirili capeffere: ut siquid demū assequi possem:  
id non in meam dūtaxat: uerū etiam pluriū mortaliū utilitatē  
conuerterē. Vnde cū dei benignitate p̄ uoto meo aliquātilper  
profecissem: & ob id rei ad inclytum hungarie regnū tua gratia  
accerlitus uenirem: essemq; nō parum ociosus: sulcepi laborem  
ingentem diezq; plenū: imprimendi uidelicet cronicū p̄ānonie  
opus: labore inquā: quē omnibus hungaris gratū atq; iocundū  
fore putauī: quādoquidem: ut quisq; natale solum unice diligit:  
reliquisq; orbis terrarum partibus longe antepōnit: ita & suoꝝ:  
qualem uitam egerint: quicq; uernaticus scire plurimū exoptat:  
ut siqua preclara: memoratūq; digna cōspexerit: imitari debeat.  
siqua uero minus feliciter gesta compererit doctus precauere  
possit. Sed cum animaduertērem: & diu mecum ipse uolūtārē:  
cui meam primam in hoc sedulitatē pluribus diebus lucubrātā  
dirigerē: te preter domine mi obseruandissime inuenio neminē.  
Quippe & tu de me optie meritis es: & sine te susceptus labor  
neq; iniri: neq; expleri potuisset. Accipe itaq; hoc munusculum  
nostrum iure quodam tue excellentie dedicādū: ut q; uidelicet  
potissima laboris causa extitisti: ipsius quoq; operis particeps  
esse debeas. Et siqua indies maiora excudemus: tuo etiā illustri  
nomini dedicanda putabimus.

Incipit prima pars cronice de origine hūgaroz:  
de descensu de scitia in p̄ānoniam: de bellis cōtra  
diuersas natiōes habitis: ac de expulsiōe eorū dē  
& reditu in scitiā.

Ex Museo  
Hungarico

