



BULLETIN 2007
National Széchényi Library



BULLETIN 2007

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Cover 1: “Le roman dangereux”. Based on Nicolas Lavreince, cut by Isidore-Stanislas Helman, 1781.
(Budapest, Museum of Fine Arts, stock number: 50.987)

Cover 2: “From the secrets of a printing house. The Kner Printing House of Gyoma, 1882–2007” Exhibition poster

Cover 3: Lazarus map. National Széchényi Library, Collection of Old Prints, App. M. 136.

Cover 4: The Széchényi coat of arms



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Mátyás-Graduale



Matthias-Graduale. The introductory study and the explanations to pictures are written by Zoltánné Soltész; the text of the study was edited by Ferenc Földesi. Photographer: József Hapák. The foreword is written by István Monok. Budapest, National Széchényi Library – Kossuth Publishing House, 2007. 201 pages, CD supplement

MATTHIAS-GRADUALE



The album introducing the initials of the most ornate Corvina, accompanied by analyses and a study, was published jointly by Kossuth Publishing House and the National Széchényi Library in 2007. The talk given at the book launch by the Benedictine monk and Arch abbot of Pannonhalma, Asztrik Várszegi on 17th October 2007 is reproduced below.

Ladies and Gentlemen,

The recently held magnificent Sigismund exhibition and the upcoming Renaissance Year indicate how at the beginning of our European Union membership we are trying to draw a parallel with historical periods when we were unquestionably part of Europe, something we can only hope for today. The current edition of the *Graduale* related to King Matthias may be seen as the overture to the upcoming Renaissance Year.

It is always a great pleasure and joy to pick up, leaf through and read a truly beautiful and valuable book. Let me thank for this spiritual and intellectual joy to all those who have worked so hard on publishing the Matthias-Graduale.

May I express my special thanks to István Monok, Mrs. Soltész, Ferenc Földesi, József Hapák, Ilona Badics, to Father Lukács Áment and the two scholas, as well as to Jolanta Szuba and, last but not least, to CEO András Sándor Kocsis, the publisher.

Dear Guests,

Matthias-Graduale. On first reading, the title itself puts us into a difficult position. In our secularized world, who would understand at all the meaning of the word ‘graduale’, and especially its background in the history of the liturgy? In the Roman Catholic Mass, the *graduale* is the liturgical chant or psalm sung from the steps of the dais after the readings. Later, Gregorian neumes and codices containing the texts of psalms were briefly referred to as *graduales*. This codex belonged to the chapel frequented by King Matthias and Queen Beatrix. Not only is the cover page of this magnificent liturgical book decorated the

way typical of other Corvinas as well, but in addition to the exquisite miniature on the cover page, there are 46 large and many other smaller initials in the volume. Each page of the codex believed to originate from the 1480s is a carefully composed artistic unit. Its uplifting Gregorian tunes were once admired by the royal couple, and today over five hundred years later, we hear them too – I hope in as wonderful a rendering as they did: presented by Father Lukács Áment and the two scholas, namely the Schola of the Pannonhalma Abbey and the Saint Martin Chamber Choir. As indicated by the introductory study to the *Graduale* and the ample literature about it, many more things could be said, but perhaps going into detail is not my duty at the moment. About its birth, type and images, substantial information is provided in the excellent introductory study and the accompanying analyses.

When I first heard about the plan of the Matthias-Graduale, I asked myself: Why should they publish a book like this today? There must be a number of rational reasons, which the publisher must have weighed up. I believe that this codex edition offers an answer to a desire which is difficult for us to describe in words. I believe that through its pictures mirroring the age and through the message conveyed by the psalms, this codex tells of something that has disappeared from our lives. In such editions, it is as if we were searching for the “paradise lost”.

The Matthias-Graduale edition is opening a window to the age when our Judeo-Christian Biblical roots, or in other words, our European and Hungarian identity, as well as our Christian faith embedded in it were moving in the same direction. This is an opening towards our roots, as the codex contains psalms and biblical texts. In the Latin text of the Vulgate, which was still commonly understood by the educated Europe of the time, using the words of our *poeta doctus* Babits “Jerome united Jewish and Greek civilization” (He translated the Bible into Latin.) His Vulgate exerted a decisive influence on all of the world literature. “It was through this gate that the soul of prophets and Jobs poured into the western soul.” We are still searching for the source and the language that takes us deeper, takes us to our roots. And the edition of such a book talks about this too.

A prayer book, this codex was the royal chapel’s gem, which served the honour and praise of the Lord rather than aesthetic purposes. Historians never discuss our

King Matthias's faith. However, Matthias was not merely a Renaissance figure and a Humanist, but a Christian Renaissance and Christian Humanist monarch. Our history books usually describe the successful king, not saying a word about his inner life and soul, thus we have no more than fragments to draw conclusions from.

King Matthias's relations with the Church are often regarded as tantamount to his relations with the Holy See. His loyalty to the Church and consequently his Christianity are often interpreted through the debates around church property and through his intentionally dramatised declarations. The intention is understandable, as it is hard to disregard the highly convincing tone of his carefully structured letters and masterpieces of diplomacy addressed to the Holy See. One example should suffice: the missive sent to Rome concerning Bosnia in the year 1462, which was actually written in the name of Matthias by Janus Pannonius, the bishop of Pécs. In it, the King very subtly and indirectly took the Pope to task. However, at other times when he deemed it appropriate, he would even voice a threat. At one point, for example, Matthias informed the Pope that he was ready to change the double cross to a triple one, or in other words, he would switch to Eastern Christianity if the Pope was not to meet his request, which was actually more like a demand.

Although fragmented, other sources reflect clearly the image of the Christian and religious King Matthias, whose piety was genuine and rooted in true faith, despite the apparent Humanist and Renaissance form. This is also what he learnt from his father, János Hunyadi. His relations with the Church should not be described exclusively on the basis of his changing, or even contradicting church political deeds, but the components of his personal religiosity should also be considered. According to the latter interpretation, King Matthias was not a Christian Humanist, but a Humanist Christian, or briefly: he was a devote Christian all through his life. And this is not something shared by all contemporary monarchs.

At the funeral service of King Matthias in Székesfehérvár, "Pietro Ransano, the Bishop of Lucere, scholar and papal nuncio was asked to extol the king. In his eulogy he talked at length about the king's heroic acts. Approved of by the national assembly and all the primates, he made the point that King Matthias, being the defender of the Christian world and the invincible emperor who always did a meritorious service to the Church of Rome, should rightly be sanctified." Although Peter Ranzano's wish that Matthias "should rightly be sanctified" was exaggerated, it might shed light on this rich personality's faith and Christianity. It is my conviction that the Matthias-Graduale testifies

not only to the sophistication and material wealth of the rich Renaissance and Humanist head of state, but also to his creed and values.

The research into the history of the Graduale has been conducted, among others, by the Benedictine scholars Polikárp Radó and Kilián Szigeti. Therefore, it seems appropriate that their student, Father Lukács Áment and, in turn, his students, the Benedictine schola and the Saint Martin Chamber Choir of Benedictine sang the Gregorian chants of the Graduale. Expressing my due respect for King Matthias, to whom the Abbey owes its Late Gothic cloister, it is an honour for me to have had the opportunity to talk to you about the Matthias-Graduale. Thank you for your kind attention.



Matthias-Graduale:

Initial *D*. Fourth Sunday following Pentecost. National Széchényi Library, Cod. Lat. 424. fol. 103^r

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“DANGEROUS LITERATURE” – EROTIC ILLUSTRATIONS IN 18TH CENTURY FRENCH LITERATURE

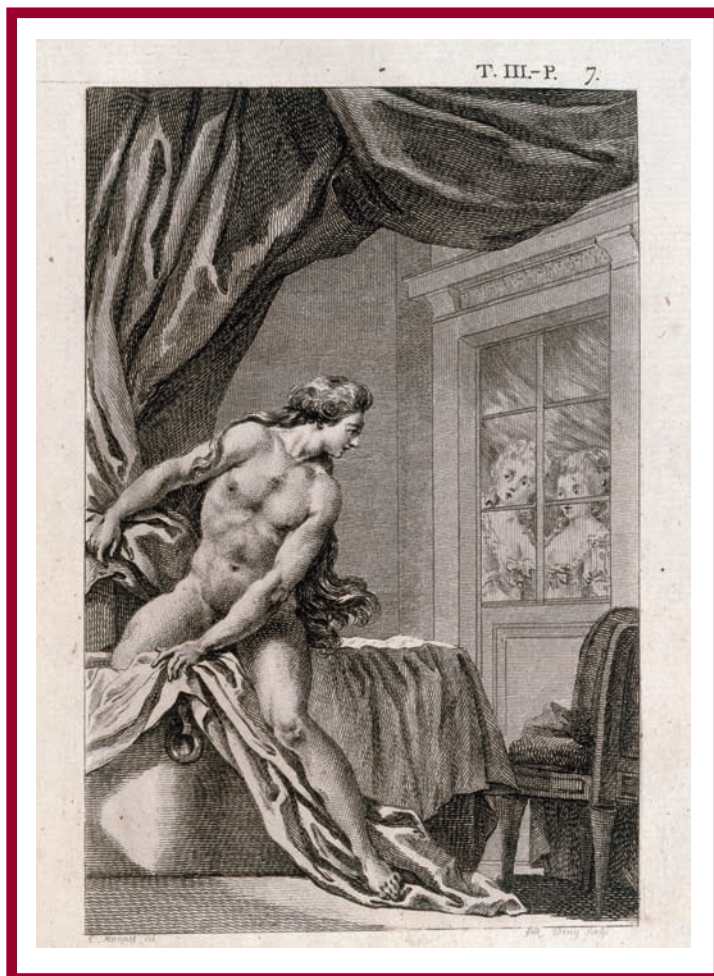


**Exhibition at the National Széchényi Library
14 September – 15 December 2007**

Displaying a large number of foreign exhibits, the National Széchényi Library held an exhibition that at first glance seems to have few Hungarian connections. If however, we look down the list of cooperating collections, not to mention the artifacts themselves, it cannot be declared that the popular erotic representations of the 18th century had no traces in their Hungarian reception. It may be confidently said that the most exciting and most valuable pieces of the historical exhibition comprising nearly two hundred exhibits originate from one of the traditional or contemporary Hungarian collections. In the first place, Tony Fekete's private collection is to be noted, which is one of the most important of its kind in the world. Thanks to his generous support, the exhibition boasted such rare books of which no other copy exists at all. With the over fifty books and numerous smaller cuts originating from his collection, the material gave a many-sided introduction to the 18th century development of erotica.

In the second place, there are the books coming from Hungarian noblemen's libraries established in the late 18th century. The somewhat tattered but wildly exciting volumes of the Csáky–Erdődy collection kept at the Arad County Library “A. D. Xenopol” were included for their gallant rococo illustrations and their significance in cultural history. Pieces of the most remarkable French book collection in Hungary, also including a number of rarities, had not been on public display before. Valuable cuts related to the theme of the exhibition were made available by the Budapest Museum of Fine Arts. The over twenty gallant cuts represented the subtlety, harmony and humour of erotic art through quality work. From the collection of the Museum of Fine Arts the work of such notable engravers were selected who are known not only as illustrators of erotic and pornographic books but whose creations are there also on the pages of the displayed books.

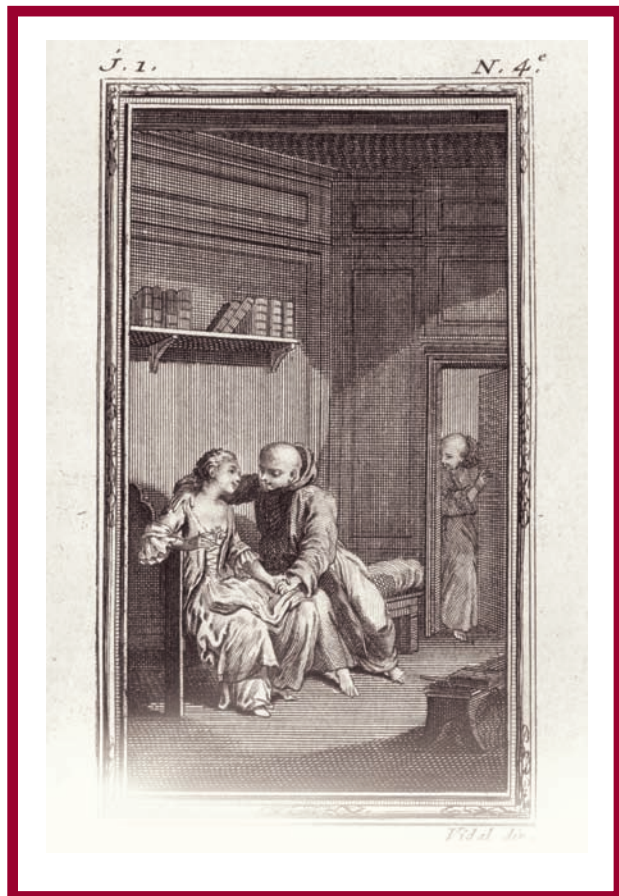
A highlight of the exhibition was the series of engravings made to accompany La Fontaine's gallant fables. The Larmessin series was originally made up of 38 large cuts, and not only as a major undertaking but also because of the number and quality of artists involved in its production, it played a decisive role in



Voltaire: Romans et contes de M. de Voltaire.
[Voltaire's novels and tales.] À Bouillon, aux dépens
de la Société Typographique, 1778.
Volume 3, page 7, Arad, Biblioteca Judeteana
„A. D. Xenopol” 34269/ 3 (Csáky-Erdődy collection)

making La Fontaine's *Tales and Novels in Verse* the new iconographic source of the age. This is evidenced also by the various richly decorated editions of the book, also coming from Hungarian collections. A

remarkable example of the popularity of the La Fontaine illustrations is a porcelain box kept in the Museum of Applied Arts. The naughtiness of rococo is well reflected by the little box in the shape of a lady sitting on a potty, which has a scene from La Fontaine's fable *The fox before the judge* on the inside cover of its lid. In selecting the items to lease from the Museum of Applied Arts, a number of considerations were applied: We intended to demonstrate the perspective



Giovanni Boccaccio: Contes de J. Bocace.
[Boccaccio's tales.] À Londres, 1779. Volume 1, page 122,
Arad, Biblioteca Judeteana
"A. D. Xenopol" 34312/1 (Csáky-Erdődy collection)

of rococo art that saw genres as equal and as being in thematic and formal unity. It shows the contemporary prestige of book making that the decorative motives of vignettes, or characteristic small prints of the age, were also shown in the gallant engravings, serving as an example for decorating such everyday objects as a tobacco grater, little caddies, miniatures, portraits, fans, etc. The taking over of themes and motives is suggested by the porcelain group of statuettes copying Moreau le Jeune's print "Laying the bride into bed". The success of this finely executed engraving rich in detail is indicated by the fact that the dynamic composition with many figures was reproduced in porcelain.

It may be noted that contemporary critics judged Moreau le Jeune's picture as licentious, but not because of what it actually depicts but rather because of the way the artist presents the scene. The immorality of the intention that contemporaries read well is more difficult for us to see today.

A number of the selected objects of applied art evoke the new reading habits of the late 18th century. Pictures, prints and book illustrations were often concerned with the rich offer of erotic themes that women reading novels especially liked. The favourite scene of this lonely pastime is the bedroom, the boudoir or a nook of the garden. The furniture offering comfort for reading is often a cozy armchair, a couch or a bed, a few characteristic types of which were loaned from the collection of French furniture in the Museum of Applied Arts.

Discovering the rarities hiding in Hungarian collections took much extensive research. It was equally challenging to map up the European libraries possessing a considerable stock of 18th century illustrated erotic books. The primary starting point was the great national libraries that are known to have created special collections of closed erotica material, as this guaranteed that their volumes were in good condition and illustrations were complete. The most notable such collections are the "l'Enfer" in the Bibliothèque Nationale de France and the "Private Case" of the British Library. Their wealth is due to the fact that for centuries the works banned by censorship, especially erotic illustrations, were strictly locked away and up to the second half of the 20th century access was carefully regulated. Finally, it should also be remembered that it was in these two countries that erotic and pornographic literature emerged on a larger scale in the course of the 18th century. The publications strictly forbidden all over Europe did not survive in vast numbers partly because the volumes gaining in value due to their taboo or rare quality, or at least their illustrated pages, gradually disappeared from less well guarded collections. Among the exceptions there is the Austrian National Library, which possesses a very rich erotica collection, which however has never been treated as a special collection.

Our initial plan was to gather the exhibition material giving a full overview of 18th century illustrated French erotic literature mainly from the stock of the Bibliothèque Nationale. However, in the autumn of 2007, the Bibliothèque Nationale was also organizing an exhibition about the history of the l'Enfer collection; therefore very few books could be loaned from Paris, and many of the books that we did get were only 19th century reprint editions. Cooperation with the British Library was equally problematic. The rather



Du Buisson: La tableau de la volupté ou les quatre parties du jour.

[The tableau of joy, or the four parts of a day.]

À Cythère, 1771. 60 pages, Arad, Biblioteca Județeană "A. D. Xenopol" 18526 (Csáky-Erdődy collection)

rare works selected from the Private Case were available only in photocopies of the illustrations.

The gappy material of varying quality loaned from great European collections was well supplemented by items from Hungarian or Hungary-related collections. As a result, only few artistically or historically important books were missing from the exhibition, which managed to provide an overview of a theme regarded as rather unusual in Hungary.

In the flourishing of the genre of illustrations the growing popularity of erotic literature with the reading elite is of special significance. Publishing novels, short stories or volumes of poetry with illustrations was one of the most lucrative investments, because these images made a book truly saleable. The significance of illustrations had increased so much by the middle of the century that according to readers' expectations featuring them in erotic publications was virtually inevitable. As a result, many books of very weak quality were churned out in reprint editions or simply mass produced at a low price. Thus, this incredibly rich corpus is heterogeneous not only because gallant and libertine versions (fine allusions as opposed to open and direct pornography) were developing and interacting side by side but also because of their wide variety of

artistic quality. This however did not have an impact on their salability. It is unquestionable that in an artistic sense it was in the period 1750–1775 that the quality of erotic illustrations was the highest, and by the end of the century pornographic items meeting the market demand were dominant.

At the same time, the significance of the visual tradition in erotica should not be neglected. One source of libertine cuts is Renaissance works based on antique models, whereas the other one is contemporary scenes, especially interiors and various accessories. A considerable proportion of 18th century erotic illustrations is of the highest professional quality and has its due place in the history of French graphic art. Nothing can prove better the flexible relationship of artists to the various degrees of daring representations of eroticism than the example of those (see Gravelot) who were commissioned to prepare a so-called "unveiled" version as well to the same edition of Boccaccio's *Decameron*.

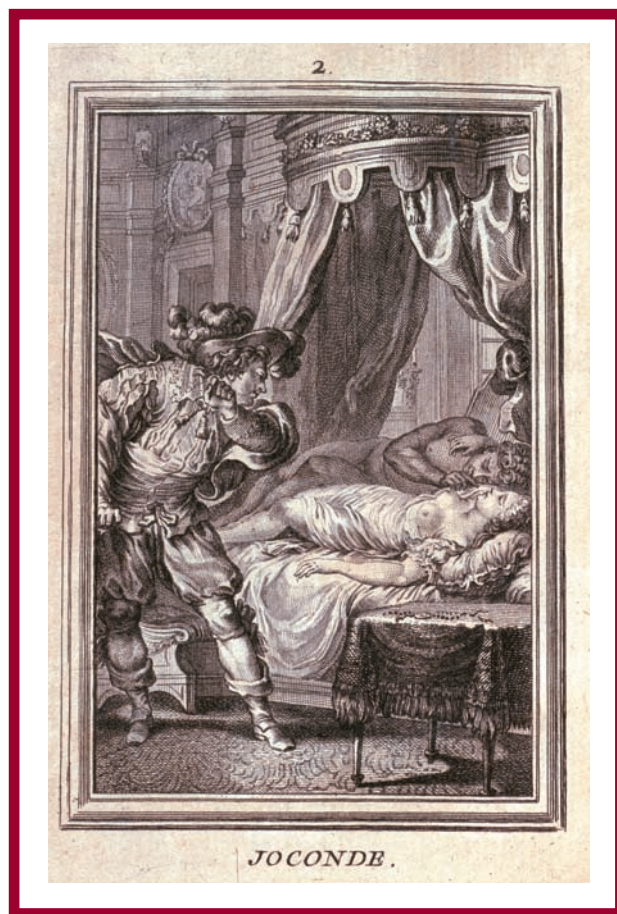
Taking into account all these considerations, when elaborating the concept of the exhibition, we defined as a starting point the context in which the thematically, formally and qualitatively rich material is to be introduced.

The first priority was given to the art historical approach, in other words, to demonstrating how erotic books, a special feature of 18th century French literature, affected the change in reading habits, book publishing and trade, and not least literature and fine arts. Secondly, it was important to define that the notion of erotica in the given period should comprise everything between the two extremes, ranging from the most subtle intimation to the most direct and explicit representation, because 18th century French art was able, both verbally and visually, to apply every shade of eroticisms.

In the best known accounts of 18th century art, Edmond Goncourt called the rococo the “century of the vignette”, praising perfection of technique, virtuoso and refined drawing and minute detail. For him, the vignette is the embodiment of 18th century aesthetics, which “raised the *pretty* to the level of stylish”. As Katalin Gellér, the exhibition’s expert on art history concluded, 18th century book art is a reflection of the general aesthetic attitude of the age: the appearance and decoration of the book was supposed to embody the valuable content therein. The frames around the pictures were not merely ornaments, but formed a unity with the picture telling a story. In the perception of the age, a book is the sum of content and accoutrement, in which ideological and decorative functions are in complete unity.

The illustrated books displayed in the first room are among the most outstanding works of the late 18th century (Montesquieu: *Temple de Gnide*, Choderlos de Laclos: *Les liaisons dangereuses*, Voltaire: *Romans et contes* etc.). The earlier mentioned various illustrated editions of La Fontaine and Boccaccio were the starting point. *Tales and Novels in Verse* and the *Decameron* made a profound impact on the art of illustration of the age. No less important is it to highlight the witty illustrations to one of the most prolific writers in world literature, namely Nicolas Edme Restif de la Bretonne, who created his own universe. Restif practiced every single stage of writing, printing and marketing, and was one of the few who would guide the illustrator to the tiniest detail. The themes represented also marked a new direction: In the dichotomy of the unspoilt countryside versus the criminal city, he depicted the negative consequences of massive migration from the country to the city.

The second thematic unit of the exhibition is focused on the readers of gallant-libertine books, reading itself and the types of the most popular illustrated literature. We also intended to consider the chronology of illustrated works, although in the same way as offering a thematic overview, this aspect could not be consistently applied. Our aim was to give the visitor some guide-



Jean de La Fontaine: Contes et nouvelles en vers
par M. de La Fontaine.

[La Fontaine’s erotic tales and novels in verse.]
Londres, n.d., the 2nd cut from the “Joconde” series Budapest,
ELTE University Library, Hf. 4461

lines so that they can find their way in this diverse material rich in meaning.

In erotic representations the book itself often appears, fulfilling multiple roles: it hints at the activity itself, at the characters’ emotions and state of mind, ladies are in the middle of reading it or are dropping it in excitement, or perhaps it is just lying open by the bed. The effect of reading is also often revealed. Not only does the painter ferret out the lady immersed into an entertaining or perhaps even taboo book, but in a sense “tilts” her out of her passivity, suggesting that she might be an actor in stories similar to her readings.

Libertine masters liked to represent the act of writing, as it appears on several title pages (Gervaise de Latouche: *Mémoires de Saturnin*). It is well-known that libertinage made a direct link between eroticism and writing in the 18th century novel: the libertine protagonist is not content to exert control over the body, but wants to have power over language as well, mainly through writing (Mirabeau: *Le libertin de qualité*).

An important although seldom emphasized mark of erotic illustrations is humour, which is present everywhere from anticlerical satire to revolutionary libel. Humour seems to be the major feature shared in this otherwise highly heterogeneous literature. Parody played a significant role in libertine literature already in the 17th century. Giving a grotesque reflection of everything that was part of officially recognized culture was possible by building a counter-culture whose decisive value is sexual freedom (*Les heures de Paphos, L'art de péter*).

A separate thematic unit was given to anticlericalism permeating the genre of illustrations. Serious criticism of the church and religion is an integral part of the spirit of the French Enlightenment. Therefore, it is no surprise that one of the preferred themes of libertine-pornographic literature is “exposing” the clergy: It’s all lies, deceit and hypocrisy, which is supposed to cover up the unprincipled life of monasteries. Depicting the sins and spiritual ordeals of the clergy, monks and nuns is an unending source of French literature, including masterpieces (Diderot: *The Nun*) as well as gross novels of dubious quality (Gervaise de Latouche: *Portier des chartreux – The Cartusian doorman*).

Finally, the persecution of erotic books is introduced. Monitoring and keeping under control amoral literature deemed especially dangerous from the point of authority had become a more and more futile aim by the last third of the century. The lists of forbidden items, as for example Joseph II’s 1784 list of the filthiest books, which is on display, indicate that authorities were unable to find out about the publication of all unlicensed erotic works. Although the group of banned items was continuously growing, it was impossible to keep pace with readers’ information. The volumes from the 1784 list, to be seen on closed display in the “secret cabinet” in the middle of the exhibition space, do not seem to be any more “dangerous” than illustrations of novels by Andréa de Nerciat and Marquis de Sade in the glass cases around.

The increasing number of pornographic works at the final point of the exhibition seems to coincide with the revolution and its wide-ranging book production. In the first years of the revolution satirical novels and pamphlets of a political tone are dominant: at least

two hundred satirical pamphlets and libertine short stories came out between 1789 and 1792. Nearly half of the full pornographic yield comprised politically charged writings. Illustrated publications of mediocre quality served well the purposes of anti-royalist political propaganda. Bringing members of the church into complete discredit was virtually a must in all such publications.

Although the 18th century did not have a separate label for pornography, the illustrated books displayed at our exhibition clearly demonstrate the process that necessitated this notion in the early 19th century. The role of pornography in the modern sense of the word developed in a process at the end of which it reached more and more people in increasing quantities,



Restif de la Bretonne: *Les contemporaines par – gradation ou aventures de jolies – femmes de l’âge actuel, suivant la gradacion des principaus etats de la société.*

[Contemporary ladies ranked, or adventures of actual ladies, graded according to the main social states.]

À Paris, chez Bélin Imprimé à Leipsick, par Büschel, 1784.,
Volume 37, 122. pages, Arad, Biblioteca Judeteana
“A. D. Xenopol” 34433/ 7 (Csáky-Erdődy collection)

although in gradually poorer quality, and as a result of cultural democratization becoming more of a mass produced commodity for its own sake. This however would lead us to exploring the mentality of a radically new era built on very different foundations.

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NATIONAL RELIC EXHIBITION SPACE



Called the *National Relic Space*, a permanent exhibition space was opened on the main entrance level of the National Széchényi Library on 6th July 2006. In this purpose-built hall, each year four documents of special significance to Hungarian consciousness are introduced. This form of display, familiar to several national libraries in Europe, was brought into existence by a growing social demand that citizens wish to see the originals of outstanding Hungarian cultural artifacts. Since its opening, the following treasures have been on display:

THE PHILOSTRATUS CORVINA

The author(s) of the works in one of the most richly decorated Corvinas (Cod. Lat. 417.) were members of the Philostratos family on the island of Lemnos (2nd–3rd century), but little is known about their lives



and relations. The first piece is the characterization and description of the deeds of the heroes of Troy. The second is the life of Greek and Roman scholars and orators, the third contains love letters, whereas the last one is the description of 34 paintings in a picture gallery in Naples. All of these works were translated into Latin by Bonfini, King Matthias's court Humanist and historiographer. The codex was illuminated in the Florentine studio of Boccardino il Vecchio.

In 1513 this Corvina was acquired from Wladislas II by the Viennese Humanist Johannes Gremper, subsequently finding its way to Johannes Cuspinianus, and later to Johannes Fabri. In the framework of the 1932 Venice Agreement, it was transferred from the Österreichische Nationalbibliothek into the National Széchényi Library. The exhibition was organised by Edina Zsupán.

CHRONICA HUNGARORUM: THE FIRST BOOK PRINTED IN HUNGARY

The first printed book in Hungary came out of the Buda printing house of András Hess in 1473. Only some two decades after Gutenberg's 42-line Bible, such early (although short-lived) emergence of printing in Hungary is remarkable. Hess's publication had been preceded only by prints in Italy, France and the Low Countries. Hess must have arrived in Hungary in 1471 and started preparations for producing what is known as the Buda Chronicle, an undertaking that took him ten months. Hess had brought along cast letters and provided expertise in printing. In all likelihood, he obtained paper with the help of Primate János Vitéz from the Republic of Venice. In installing the printing equipment, Hess must have relied on the help of local tradesmen, while the typesetting must have been done by himself. It seems that he had no other printers to help him.

The *Chronica Hungarorum* was created through merging several historical works. Its first part is a 14th century chronicle composition, which includes the Hun story and discusses Hungarian history from the original settlement to Charles Robert's rule, or more precisely, up to 1334. The second unit of the text in the Buda Chronicle contains the end of Charles Robert's

rule, the events of 1335-1342 and a description of the king's funeral. The third unit gives the details of Louis the Great's story from his accession to the throne to his death (1342-1382). The fourth unit introduces data related to the monarchs and their family relations between 1382-1468 (the years between Louis the Great's death and Matthias Hunyadi's campaign in Moldova). The exhibition was organised by Péter Ekler.

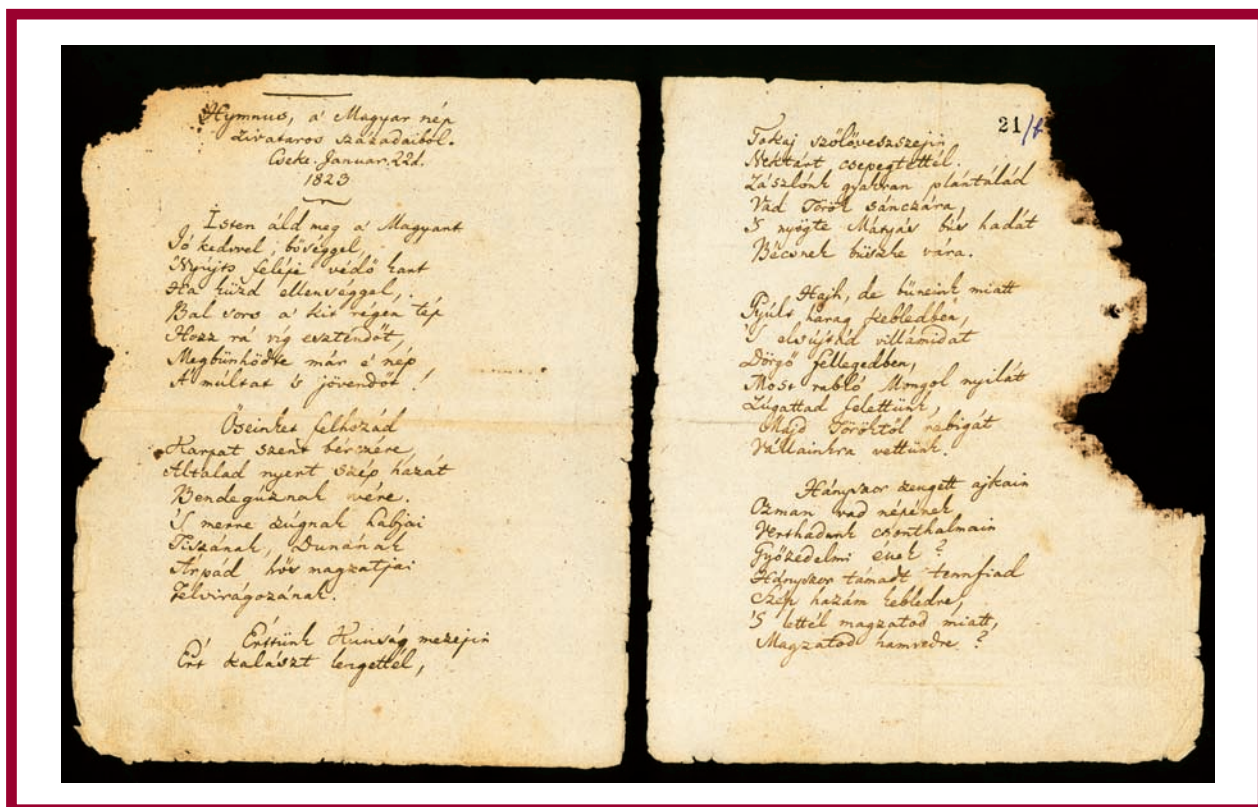
THE NATIONAL ANTHEM

Up to the late 18th century, community songs that functioned as the national anthem on solemn occasions had been selected from national religious melodies. From the beginning of the 19th century, the Austrian government intended to use Joseph Haydn's Emperor's Hymn for state events, but despite the beauty of the Haydn melody, the version of the "Gott erhalte" in the national language did not take root. In the patriotic atmosphere of the Reform Age, the director of the National Theatre invited two public competitions for composers to create a national anthem with Hungarian words and musical patterns based on Michael Vörösmarty's *Szózat* [Appeal] and Franz Kölcsey's *Hymnus* [Anthem]. The award-winning pieces, Béni Egressy's *Szózat* and Franz Erkel's *Himnusz* soon

spread all over the country, and by the time of the Austro-Hungarian Compromise of 1867 Erkel's masterpiece had become the anthem sung in all of the Hungarian territories. The best known version was orchestrated by Ernő Dohnányi in 1938. The status of the national anthem was legally settled in 1989. When today we hear it and sing it together, we honour the noble tradition of our musical heritage preserved over generations and maintaining our identity. The exhibition about the history of the national anthem, focusing on the piece composed by Franz Erkel to the poem of Franz Kölcsey, introduced the most precious items of the Joseph Haydn, Franz Erkel and Ernő Dohnányi collections of the Music Collection. The exhibition was organized by Katalin Szerző-Szőnyi, Éva Kelemen-Rózsa and Boglárka Illyés.

FESTETICS CODEX

The Festetics Codex was copied around 1493 in the Paulite Monastery of Nagyvázsony, founded by Pál Kinizsi a decade earlier in 1483. The codex is a prayer book written in Hungarian for private worship. Most of the language relic codices by various orders were primarily written for nuns, but there are also a few volumes intended for secular audiences. The Festetics Codex is one of the latter, made for Pál Kinizsi's wife,





Benigna Magyar. The Czech Codex is closely related to the history of this manuscript. It was also copied by the Paulites of Vázsony around 1513 for Benigna Magyar. Due to their function, both volumes are small in size because they were made for everyday use and the owners carried them with themselves. The books prove that Pál Kinizsi's wife was able to read unlike her husband, who was illiterate.

The Festetics Codex includes the hymn of the Virgin Mary and prayers, seven penitential psalms by Petrarch, the great Italian Humanist and the beginning of the Gospel of John. The volume is precious not only as a language relic but also because of its sumptuous ornamentation: the Renaissance illumination shows the influence of the book painter of Buda who worked on several Corvinas. All we know of the later life of the volume is that it appeared in the Festetics Library at the end of the 18th century and in 1947 was acquired by the National Széchényi Library. It was named after the Festetics family. The exhibition was organised by Balázs Kertész.

TABULA HUNGARIAE: THE FIRST PRINTED MAP OF HUNGARY

Hungary's first printed map, one of the country's best known written historical relics, the Lazarus map

known as *Tabula Hungariae*, has been given the place it deserves. Together with 38 other works, it was entered into UNESCO's *Memory of the World Register* on 19th June 2007. The *Tabula Hungariae* was published mid-May in 1528 in Ingolstadt. For centuries the map had been known of only from descriptions until it unexpectedly turned up in 1880. The renowned bibliophile Count Alexander Apponyi had bought it and together with other rarities, in 1925 donated it to the collection of old and rare books in the National Széchényi Library.

Lazarus, who produced the manuscript for the *Tabula Hungariae*, is rightly regarded the "Anonymus" of Hungarian cartography, since very little is known about his life and education. He was certainly Hungarian, but not a university graduate, and did not live to see his map in print. Lazarus's map was found and taken to Vienna by Johannes Cuspinianus, the Rector of Vienna University, who would often visit Hungary. The original manuscript was edited to its form known today by Professor Georg Tannstetter of Vienna University. He was also the one to give it a title, and perhaps he wrote the Latin and German country descriptions. The woodcut plate of the map was made in the printing house of Petrus Apianus in Ingolstadt. The over 1200 names of settlements were transferred onto the printing plate, using "stereotyping", a cutting edge technology of the age which we owe to Petrus Apianus. Today the *Tabula Hungariae* is the first full map produced with this method. The exhibition was organized by Katalin Plihál.

THE MEMORY OF SAINT ELISABETH FROM THE HOUSE OF ÁRPÁD ON THE PAGES OF OLD BOOKS

The 800th anniversary of the birth of Saint Elisabeth from the House of Árpád was commemorated in 2007, and the series of Town Mission events were held from 16th to 22nd September. It was in honour of these two landmarks that the National Széchényi Library held the exhibition "The memory of Saint Elisabeth from the House of Árpád on the pages of old books" from 11th to 29th September 2007. As a relic, we had on display the German edition of the 13th century Jacobus de Voragine's vast work on saints' biographies with coloured woodcuts, which was printed by Anton Koberger in Nuremberg in 1488. The extraordinary popularity of the vast undertaking originally written in Latin is indicated by the fact that over a thousand of its manuscripts are known of, with two 14th century ones kept in the National Széchényi Library. A copy was displayed at the exhibition. In the other glass cabinets there were works, codices, printed books, more recent

manuscripts and visual representations of the Saint from the Middle Ages to the late 19th century. For the musical background, Franz Liszt's *St. Elisabeth* oratorio was playing, pages from the manuscript and printed edition of which were also exhibited. The exhibition was organised by Ágnes W. Salgó.

**ANNIVERSARIES – SELF PORTRAITS:
THE NATIONAL THEATRE**

How did the nation celebrate its theatre; how did the National Theatre celebrate its birthday? What ideas were suggested about its past and present at the time of a jubilee? What events from its history were highlighted at the various stages of the ceremony? How did those remembering and celebrating relate their commemoration to their predecessors and predecessors' celebrations? In the search for answers to these questions, four celebrations, three anniversaries and three self-portraits were introduced – the exhibits and documents gave a picture of these special days and events. The first celebration is that of birth and inauguration: the Pesti Magyar Színház [Pest Hungarian Theatre] opened on 22nd August 1837, called National Theatre from 1840. The first anniversary is the second celebration: the 50th anniversary commemorated on 28th September 1887. The second jubilee and third commemoration: On 22nd August and 25th October 1937 (spreading out the events to the two dates and organizing a series of premieres) the hundred-year old National Theatre was remembered. The third jubilee and fourth celebration: On 21st



September 1987 the special performance on the Day of Hungarian Drama closed down the events and ushered in the theatre's 150th year. The exhibition was organized by Edit Rajnai.

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THE SHARED WEBPAGE OF THE HUNGARIAN NATIONAL BIBLIOGRAPHY SYSTEM



For the sake of ensuring free general access to the national cultural heritage, as aimed at in the National Széchényi Library's strategic plan, the partial systems of the Hungarian National Bibliography (MNB) accessible from their digitised versions or from databases are now available on a shared webpage.

NATIONAL BIBLIOGRAPHIES ON THE WEB

National libraries follow different principles for making national bibliographies available on the Internet. Let us take a few examples:

The National Library of Australia's central catalogue also functions as the National Bibliographic Database: It is built by several Australian and foreign bibliography agencies, as well as by users. Thus, the records of the database complemented by details of location and copies – rather than the stocks of a single library – constitute the Australian National Bibliographic Database.

<http://www.nla.gov.au/libraries/resource/nbd.html>

The Österreichische Nationalbibliothek makes public its current national bibliography in electronic booklets searchable according to classification.

<http://bibliographic.onb.ac.at/biblio/>

In the section called *The Danish National Bibliography* under *The Danish National Bibliography*, the Danish Royal Library collects links to bibliographic systems stored in various databases.

<http://www.kb.dk/en/kb/service/nationalbibliografi/>

PARTS OF THE HUNGARIAN NATIONAL BIBLIOGRAPHY (MNB) APPEARING ON OUR HOMEPAGE

The degree of digitisation and organisation into databases in the full spectrum of the Hungarian National Bibliography does not yet allow for making the full national bibliography available on a shared search interface. Our retrospective bibliographies are made up of bibliographic units compiled at different times, which partly differ in their scope of collection and year

and partly overlap. A shared homepage collects their digitised versions and, for the current bibliography, the web-based bibliographic booklets edited from already entered records in databases.

The <http://mnb.oszk.hu> page can be reached also from the „MNB Magyar Nemzeti Bibliográfia” [Hungarian National Bibliography] icon on the National Széchényi Library's Page. Digitised by the Arcanum Database Company Hungarian retrospective bibliographies were issued between 2001 and 2005 on four CD-ROMs (Old Hungarian Library; Old Hungarian Prints; 18th–20th century bibliographies compiled by Géza Petrik and others as well as various Hungary-related collections, as for example Alexander Apponyi's *Hungarica*). The versions of these digitised sources organised into databases can be searched jointly on the homepage Arcanum has developed (<http://www.arcanum.hu/oszk/>).

The search might be directed at the full text, but can be narrowed down, for example, according to the place, date, title or author of the edition or to their combination. The Hungarian Electronic Library has digitised and provides in various formats the volumes of Old Hungarian Library III, Old Hungarian Library III. Supplements 1-5, Old Hungarian Library III. 18th century 1-2 and Hungarian Press Bibliography 1705–1849 and 1850–1867. In pdf and html format documents, we can do a search within items.

The current national bibliography has been published according to document types since 2002 in the form of an electronic journal available on the NSZL homepage. Individual booklets contain bibliographic descriptions in alphabetical order, while for books they are classified according to subjects.

Among the aims of the National Széchényi Library is to create the “long 19th century” retrospective bibliography, as well as assisting work on the long overdue Hungarian retrospective press bibliography. As part of this effort “Retrobi”, the retrospective bibliographic database has been created in the BODZA framework.

THE STRUCTURE OF THE HOMEPAGE

The tripartite division of the homepage serves the purpose of demonstrating that there is, on the one hand, a fully completed and, on the other, a dynamically

DIGITALIZÁLT
BIBLIOGRÁFIAI
FORRÁSOK

>>segítség<<

RMK I.
RMK II.
Sztáriszky
RMNY I. 1473-1600
RMNY II. 1601-1635
RMNY III. 1636-1655
RMK I. Pöttyösök
RMK II. Pöttyösök
RMK III/1-2.
RMK III. Pöttyösök 1-5.
RMK III/XVIII/1-2.
1712-1860/I-IV.
1712-1860/V.
1712-1860/VII.
1712-1860/VIII.
1860-1875
1876-1885
1886-1900
1901-1910/I-II.
1911-1920/I-II.
1921-1944
Könyvek bibliográfiája
(pdf, 2003-2006)

Apponyi: Hungarica
Bibliographia Hungarica
Hungaricumok (1997)

Magyar sajtóbibliográfia
1705-1849
Magyar sajtóbibliográfia
1850-1867

kezdőlap

RÉGI MAGYARORSZÁGI NYOMTATVÁNYOK

I. (1473-1600). Bp. 1971.

Borsa Gedeon, Hervey Ferenc, Holl Béla, Kálfür István és Kalocsányi Ákos munkája.

II. 1601-1635. Bp. 1983.

Szark. Borsa Gedeon és Hervey Ferenc.

III. 1636-1655 Bp. 2000.

Szark. Heltai János.

A Régi Magyarországi Nyomatványok eddig megjelent kötetei azokat az 1655 előtt kiadott nyomtatványokat vette számba, amelyek a történelmi Magyarország területén (Szlavónia és Horvátország kivételével) bármely nyelven vagy külföldön egészben vagy részben magyar nyelven jelentek meg.

A három kötet 2625 nyomtatvány leírását adja közre. A cím, kolláció közlésén túl ismerteti a nyomtatványok tartalmát, összefoglalja a vonatkozó könyvészeti és szakirodalmat. Megadja jelenleg ismert példányainak lelőhelyét is. A példányból ismert kiadványok címlap reprodukcióján kívül tífzèle mutató segíti a kutatót a kötetekben való keresésben.

BIBLIOGRÁFIÁK,
ADATBÁZISOKKURRENS MAGYAR NEMZETI
BIBLIOGRÁFIA

MNB WWW - Könyvek
MNB WWW - Periodikumok
MNB WWW - Térképek
MNB WWW - Kották
MNB WWW - Hangfelvételek

Új periodikumok (2002-2003)

RETROBI adatbázis
Hírlapok, folyóiratok
1705-1985

RETROBI adatbázis
Könyvek (1801-1920)

MNB CD-ROM

growing section within the manifold bibliographic material of different scopes of collection, cover and access. In the left-hand column there are the digitized bibliographic sources that no longer grow in their present form, are static, respectable and indispensable sources for national bibliographic activity using modern methods and approaches. In the right hand column, there are the dynamic and expanding bibliographic sources realized in databases. All title references are active: serving as links to the digitized version. (The exception at the moment is the Retrobi database, where data are continuously uploaded.) In the middle of the first page, there is a general introduction to the scope of the Hungary-focused collection. Clicking on the letter “i” next to an item, you can read a brief description of the given source. The archaic folk motives of the graphic design drawn by Máté Török are evocative of the ornamentation of old books.

LONG-TERM GOALS

Through upcoming development, our homepage is to become multilingual: In addition to English, French, German and Russian it will be available in the languages of neighbouring countries as well. The much-needed partnership and cooperation with neighbouring countries is to help complete the Hungarian National Bibliography.

The final stage of putting the Hungarian National Bibliography on the web is the bibliographic database with a shared interface covering all ages and document types. The homepage in its present form is the first step on this long and hard road ahead of us.

Johanna Vass
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PÉTER BAKONYI IS LIFE MEMBER OF THE NATIONAL SZÉCHÉNYI LIBRARY



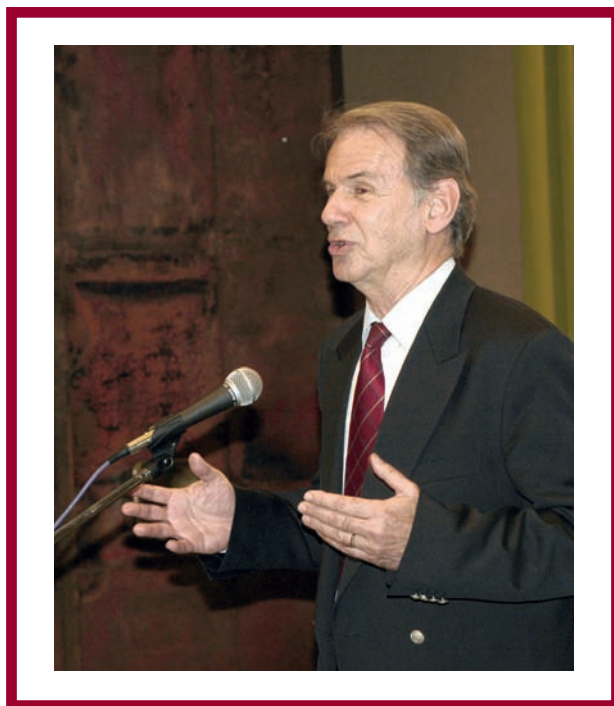
Launched in 2005, the *Life Member of the National Széchényi Library* award is given to outstanding personalities in science, art and the public sphere whose professional work, public activity and financial donations have helped the National Széchényi Library. It is an ad hoc award granted on rare and very special occasions for outstanding accomplishments. Based on recommendations by professionals within the Library, it is presented by the Director General. The award-giving session is always celebrated on 25th November, the anniversary of the Library's foundation.

The first award in 2005 was granted to Professor Domokos Kosáry († 2007) and next, Péter Bakonyi was rewarded in 2007. Hereinafter Zsuzsanna Tószegi's laudation is recalled, which she gave at the award-giving ceremony at the National Széchényi Library on 26th November.

In preparation for Péter Bakonyi's laudation I remembered a sentence by Zoltán Kodály: „*You choose your own path of life. Make your choice; once you set out, there is no way back.*”

Péter chose a path that leads no more than a few to the world's front-rank. However, due to his talent, strong will and readiness to fight, he was one of them. In the early 1960s when Hungarian youths in need of “blue passports” got no further than a few neighbouring countries at best, thanks to his achievements in fencing, Péter Bakonyi managed to travel the world. He was college champion four times, adult world champion in 1966, won a bronze medal in the 1969 world championship, and in 1968 and 1972 his Hungarian fencing team won Olympic bronzes. Nevertheless, what I consider his greatest achievement in sport is the veteran world champion title he won in 2000, at the age of 62. This victory proved that not only his physical stamina, mental strength and concentration but also Péter's will to win and ability to fight surpassed his competitors' qualities and earned him the gold medal due to the number one in the world.

In addition to being a sportsman, Péter made efforts far above average for the sake of a professional-scientific career. He graduated as an electric engineer from Budapest Technical University in 1965, received his



In 2007 Péter Bakonyi was given the *Life Member of the National Széchényi Library* award

doctorate in 1970 and his candidature in 1974 in the field of computer networks. In 1987 he taught at the University of North Carolina as a guest professor.

He has had a long commitment to the Computer and Automation Research Institute of the Hungarian Academy of Sciences (MTA SZTAKI). Immediately after graduation, he was a scientific researcher, then a few years later head of a department and from 1982 for a decade, deputy scientific director of SZTAKI. A good decade later, he has returned to the research institute, where he is again acting as scientific deputy director. From 1992 to 2002 he worked in the IT branch of the Hungária Insurance Company, and from the summer of 2002 to the end of 2004 he was the deputy secretary of state of the Ministry of Telecommunications and IT responsible for the strategy of the informational society. Since November 2004, he has been a government-delegated member of the National Telecommunications and IT Council.

* Az első kitüntetetről a *Mercurius* 2005-ben olvasható tudósítás (Szerk. Ekler Péter. Budapest, 2006. 30–31. l.)

Péter Bakonyi's lifework has not been without recognition: For his professional attainment, in 1990 he was awarded the Lorand Eötvös Prize and in 1993 the shared Széchenyi Award; for his successes in sports he received the golden level of the Sport Award in 1964 and 1968.

From his four decades of activity, let me highlight his achievements in developing and applying the national informational infrastructure of higher education and public collections. The reason is not only that it was for this activity that he received the Széchenyi Award jointly with László Csaba, but also the fact that the Széchenyi Library as the donor of the present award is a beneficiary of the ground-breaking work that Péter Bakonyi has conducted in establishing the National Infrastructural Information Network (NIIF).

Although we have a history of a mere twenty years, it is as if it was a time journey into a prehistoric age. In the middle of the 80s exporting IT tools, especially network technology to socialist countries was under strict embargo. At the time of the COCOM list and other restrictions, however, there were quite a few people in Hungary who attributed strategic significance to IT developments. Fortunately, some of the political decision-makers were ready to provide the means and ends for their ambitious plans.

The goal of the Information Infrastructure Program launched in 1986 by the Hungarian Academy of Sciences and the National Technical Development Committee was to establish a packet switched computer network system. The plan was to include all academic research institutes, several universities and some libraries in the network. The system had its first successful debut in 1989: Hungary was the only socialist country to have a professional computer network at the time.

Not much later, the Hungarian Post Office took over the operation of the packet switched data network, which was joined to the international public X25 network. The Infrastructural Information Network

Institute (IIF) developed the first e-mail system, Ella, suitable for handling characters with accents.

After the political switchover, the main priority was making the Internet widely available. The Information Network (IIF) program was continued with the adjective "National" added to it. As a result, all institutes of higher education, public collections and research institutes were granted access to the Internet. Péter Bakonyi was the operative director of the IIF and, in turn, the NIIF programs from the earliest days to the end of 1999.

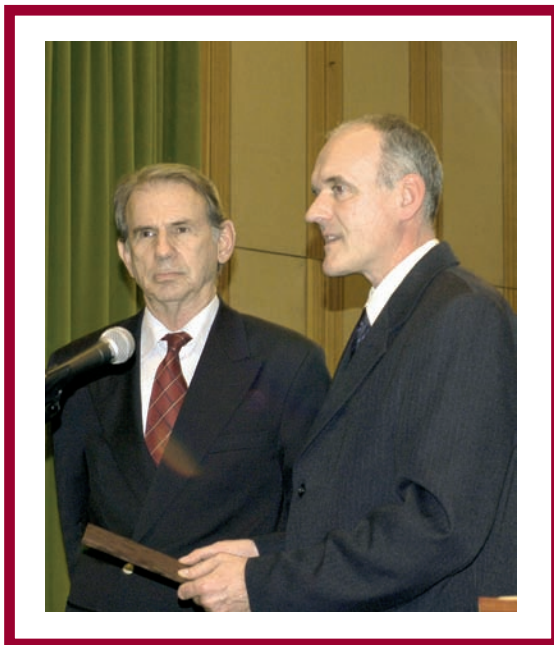
And what is the significance of this program? Let me share with you a recently published piece of information about Internet usage in Hungary. Not so long ago we were still wondering how soon we would reach as many as one million clicks of the mouse a day. To everyone's greatest surprise, survey results reflect a much more positive picture. At the DAT Conference of the Hungarian Association of Content Industry, a few days ago it was announced that every single day we click on the mouse 2.5 million times in order to access Internet resources.

Those who have been monitoring this large-scale progress

will know how laudable it is that today all institutes of higher education, libraries, research institutes, telehouses, community information centres and government bodies have joined the world wide web, where more and more are present not only as consumers but also as content providers in the same way as the award-granting National Széchenyi Library also provides the public interested in Hungarian culture with digital content.

A great achiever and team player, Péter Bakonyi has built this path for us. This path did not exist before. It had to be devised. They had to fight for it.

Thank you Péter for making such an invaluable contribution to building the road to transmitting Hungarian culture and cultural heritage.



The award was handed over to Péter Bakonyi by Péter Dippold, director of special collections and research

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COLLECTION OF HISTORICAL INTERVIEWS: HOME MOVIE PROGRAM MULTIMEDIA COLLECTION



The collection of audio-visual documents within the National Széchényi Library (NSZL), the so-called Collection of Historical Interviews was set up within the national library's Hungarian Research Group in 1985. After the preparatory work, in 1987 it became independent under the professional supervision of the Hungarian Historical Society started making, collecting and processing life interviews.

The aim of the Collection of Interviews is to record the events of the recent past and their individual readings and to preserve them for future generations through the video memoirs of public figures, politicians, scientists and artists inside and outside the Hungarian national borders, as these recollections enrich our understanding of Hungarian history and the interpretation of historical facts and historical actors' intentions and constraints.

Over the years the Collection of Historical Interviews has widened its scope of collection (Radio Free Europe and BBC Hungarian broadcasts; VHS and DVD legal deposit copies, media monitoring database), but recording life interviews is still among its main activities.

According to the 1992 agreement of the National Széchényi Library, the Hungarian National Film Archives and Hungarian Television, the Hungarian Film Collection was set up within the Collection of Historical Interviews with the aim of "establishing, developing and making public a collection of copies of Hungarian films." Copies of originals kept in various national collections and institutions are transferred to the National Széchényi Library and are made available to readers on VHS research cassettes.

Enhanced Hungarian newsreels, documentaries and feature films arrive continuously from the Hungarian National Film Archives; programs of the Hungarian Television Archives go back to the mid-80s, and a copy of each work subsidised by the Hungarian Historical Film Foundation is also available here. The maintenance of the some ten thousand documents in the collection is ensured by a grant from the MKB BANK.



National Széchényi Library, Collection of Small Prints
(PKG 1945/A/5)
Budapest, [1945]

Documents belonging to the Collection of Historical Interviews may be viewed in the reading room of the National Széchényi Library Multimedia Collection.

Under the name of *NSZL Home Movie*, in the autumn of 2007 the Electronic Document Provision Group in charge of the Multimedia Collection and the Széchényi Library's Collection of Historical Interviews launched a joint series of film projections in the Multimedia Reading Room. The events were to draw attention to the rarities in the Film Collection, at the same time diversifying the cultural services provided by the National Széchényi Library. Thus, the events were open both to Széchényi Library staff and readers. For the regular Thursday afternoon film shows 15 to 40 people turned up, a number that any



National Széchényi Library, Collection of Small Prints
(PKG 1947/A/12)
Budapest, [1947]



National Széchényi Library, Collection of Small Prints
(PKG 1947/A/7)
Budapest, [1947]

movie featuring archival productions would be proud of. Due to the extremely keen interest, in 2008 the projections have been moved to the 8th floor Lounge of the Library, where viewers can have a genuine cinematic experience.

The 2007 autumn program included newsreels and documentaries kept in the Hungarian National Film Archives, ranging from the earliest days of Hungarian film-making to the 1970s. The thematic documentary film selections gave a taste of the Balaton, transport, women's changing roles, politics (elections), shopping and consumption, the country and the city, and finally Budapest. The sessions were introduced by staff members of the Collection of Historical Interviews, who gave a brief outline of the films shown and their historical background. The most successful event was called *Spaces and masses in cities*, a selection from rarely seen pre-1920 Budapest films that recorded national celebrations and snippets of the workers' movements (the homecoming and reburial of Ferenc Rákóczi's remains in 1906; Saint Stephen's Day in 1914; the 1916

Coronation Newsreel; the first free Mayday in 1919), and even "revolutionary" moments (the 1912 Budapest workers' protest and the 1918 Schwarzenberg newsreel). To remember the 90th anniversary of the end of WWI, in 2008 we intend to continue this theme.

Related to the 8th November 2007 *Two Elections in Hungary* (1945, 1947), a chamber exhibition was held from 6th to 10th November 2007 in the catalogue space of the 7th floor. Accompanying the post-war commercials and campaign films made for the two elections, election posters and leaflets were selected from the Library's Collection of Small Prints and were classified in the cases according to contemporary political parties. The *NSZL Home Movie* imitative attracted many readers and staff members. Thus, it is hoped that it has contributed to publicising the Multimedia Reading Room services and to familiarity with the mission of the Collection of Historical Interviews.

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MULTIMEDIA COLLECTION



National Széchényi Library, Collection of Small Prints
(PKG 1947/A/16)
Budapest, [1947]

The collection of electronic documents on physical carriers has been built since the late 1990s, counting nearly twenty thousand documents including regularly used and museum copies, but in fact comprising far more digital objects. The stock is made up of floppies, CDs, DVDs, audio cassettes and a few VHS cassettes. Some of our documents are independent publications, while others are electronic supplements to traditional library documents. The stocks are varied in content. The most frequently requested documents are various bibliographies, compilations of fiction, law collections, feature films, teaching materials and audio-books. Our documents are provided in the Multimedia Reading Room as well as on the computer network. In addition to looking after the collection, our colleagues are involved in content development (e-collection) and customer service.

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OUR ACADEMY QUALITY AWARD WINNING PUBLICATIONS



The quality awards of the first section of the Hungarian Academy of Sciences (HAS) were given on 14th November 2007 at the HAS Headquarters. The *Fragmenta codicum* section of the HAS-NSZL *Res libraria Hungariae* Research Group received *Academy Quality Awards* for two publications:

**Edit Madas: Mittelalterliche lateinische
Handschriftenfragmente in Sopron**

Supported by HAS, the regular exploration and scientific processing of parchment codex pages used for bookbinding has been conducted since 1974. Each piece makes a now lost codex tangible, thus contributing to a better understanding of medieval book culture. Volume 5 of the *Fragmenta et codices* series contains a detailed description of 406 codex pages kept in the Sopron Archives and in Evangelical collections, most of which come from medieval codices produced in and around Sopron. In addition to the rich medieval source



material, the volume documents clearly the activities of 16th and 17th century bookbinders in the area.

**András Vizkelety: Mittelalterliche lateinische
Handschriften der Széchényi-Nationalbibliothek**

Also published in the *Fragmenta et codices* series, the codex catalogue compiled by the academician András Vizkelety fills an old gap. The material of a manuscript collection is made accessible to researchers by its catalogue. The richest Latin codex collection in Hungary is in the National Széchényi Library. The 449 item unit was described by Emma Bartonick in her 1940 catalogue. Since that time, however, 106 precious medieval volumes have been added to the stock: Professor Vizkelety's highly professional catalogue in German makes them available to the public. In the introduction, he describes the history and composition of the collection, which is followed by exhaustive descriptions of codices and detailed indices. The volume finishes with high-quality illustrations.



THE FIRST VOLUME OF OLD HUNGARIAN AUTHORS IS OUT



The first version of *Old Hungarian Authors* (RMSz standing for Régi Magyarországi Szerzők) was published in 1989, using data collection by Géza Szabó and edited by Gábor Pintér, primarily as a manuscript and a tool to help the bibliographical collection project within the NSZL's Old Hungarian Prints Bibliographical Editorial Office (henceforth RMNy, standing for Régi Magyarországi Nyomtatványok). It became clear almost as soon as it had been issued that the brief data for each author was to be modified and supplemented. More specifically, researchers and bibliographers requested a number of additional criteria to be considered (variations of names, references, sources, etc.) This project was undertaken by Borbála László-Wix, whose research was funded by the National Scientific Research Fund (OTKA for Országos Tudományos Kutatási Alap). Thanks to her conscientious and diversified exploratory work, the list of names had been extended so much that the previously one-volume manual had to be extended to several volumes. Unfortunately, Borbála László-Wix was unable to follow the final print-ready manuscript beyond the letter L of the first volume, as she sadly passed away. The publishing of her data collection was completed by RMNy staff, primarily Elemérné Kis, Zsuzsanna Kovács and Judit P. Vásárhelyi, trying to follow every aspect of her thinking and principles. Printing was funded by OTKA (PUB-K 72821).

The present volume contains bibliographical data in alphabetical order for Hungarian authors who lived from the beginning to the 1700s or died in the 18th century but had at least one printed work known of from before 1701. The earlier RMSZ volume had data for 3782 Hungarian authors up to 1700, whereas the present volume includes data for 6484 with 8076 references to them. The growth in numbers is partly due to the fact that in the meantime a number of bibliographical works (Old Hungarian Prints III; Old Hungarian Library III Supplements 1–5 with index of names), biographical encyclopedias (New Hungarian Encyclopedia of Literature), university registers, textual publications and other professional papers have been published and their findings have been incorporated.

An old Hungarian author is defined as someone born in Hungary, or acting and living in Hungary continuously for at least two years at the time of writing, or as a foreigner who made an intellectual contribution to at

least one independent part of a pre-1801 print, with no regard for its length.

Hungary, in turn, is defined as the territories within the pre-1801 state borders including Transylvania, but excluding associated countries (Dalmatia, post-1526 Croatia, etc.). The three Slavonian counties (Pozsega, Szerém and Verőce) constitute an exception, as for public law they belonged to Hungary up to 1868.



The volume contains data for 6484 authors with 8076 references to them; it is 1036 pages in length

Without more accurate information, authors are presumed to have been born in Hungary if they wrote in Hungarian or their family name is clearly Hungarian. The same principle is used for those whose names are purposefully qualified by a word like 'Hungarus' or 'Pannon(i)us', even if their actual place of birth was in another country. Conversely, people from Lower Austria and Vienna, who called themselves 'Pannon(i)us' only according to the former Pannonia Superior were deliberately left out. However, included in the list are authors considered Hungarian by histo-

riography or literary history (e.g. Patachich and Zrínyi).

In line with the above definition, a person born in Hungary is a 'Hungarus' if he settled abroad during his career and his activity is related exclusively to foreign lands. On the other hand, someone born abroad but settled in Hungary temporarily or permanently is to be regarded 'Hungarus' only for that period. Thus, 'Hungarus' is a broader category than having Hungarian as one's mother tongue or Hungarian nationality.

It was a deliberate decision to leave out of the present list those authors whose work has survived only in manuscript form, except if the textual edition was printed before 1801 (e.g. Anonymus).

As opposed to the previous practice, data presented about authors is extended to more than one line. Each entry is made up of four major units:

1. Name and supplementing data

2. Birth and death data

3. Bibliographical and/or activity data

4. Source data.

In addition to entries about authors, the list is trying to give the variants of names as fully as possible. The *Introduction* talks in detail about of the principles guiding the edition, the *List of Abbreviations*, the *List of Sources*, the *Index of Christian Names* and the *Index of Place Names* are at the end of the volume.

Editors hope that the new extended edition of *RMSz* will be a useful tool assisting a number of disciplines, including biography, bibliography, cultural history, the history of places, orders, literature, books, etc. It may also serve as a basis for citing Hungarian authors in a uniform manner inside and outside Hungary.

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FROM THE SECRETS OF A PRINTING HOUSE

– THE KNER PRINTING HOUSE OF GYOMA, 1882–2007



An exhibition at the National Széchényi Library,
15 May – 14 July 2007*

The National Széchényi Library's exhibition "From the secrets of a printing house – The Kner Printing House of Gyoma, 1882–2007" was opened on 15th May 2007 by Péter Esterházy. Books, prints, calendars, invitations to balls, original graphics and cover page designs as well as printing forms, book binding ornaments, photos and personal objects gave a cross section of the high-quality output produced over the 125 years of the Gyoma Kner Printing House.

Monitoring the publications of the Gyoma Kner Printing House, we were witnessing one of the most beautiful and remarkable chapters of our printing history, which can be divided into two main periods: the

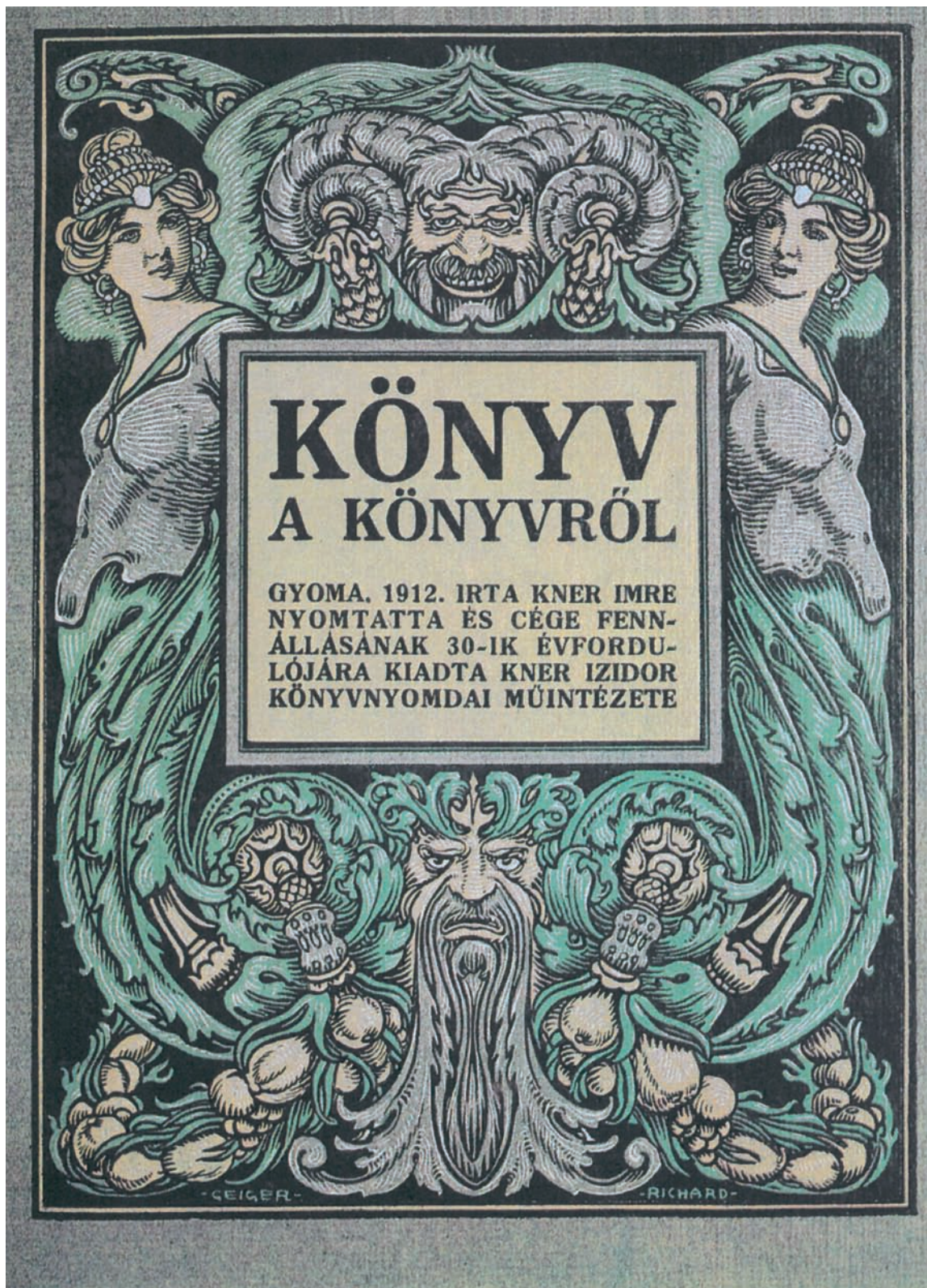
ravages of the Holocaust and World War II put an end to the family enterprise and was followed by the post-nationalisation era.

125 years ago, Izidor Kner, the book binder, started his printing business with a capital of 74 forints and some credit. "The printing house opened in June 1882 in my father's name and without an official licence, in the hope of being allowed to continue", he wrote at the bottom of a warrant he obtained the following year. He and his children developed the one-man enterprise into a printing house whose products gained them prestige and renown already in their own age. Through their printing and publishing activities, they had a lot of contact with decisive figures of Hungarian public administration, literature and arts.

While financial stability was ensured by the various

* From the secrets of a printing house – The Kner Printing House of Gyoma, 1882–2007.





forms they produced for public administration, their high reputation was due to book publishing: The words Kner and Gyoma were associated with beautifully produced quality books. The Baroque and Classicist style typography evolved by the Kners is an important landmark in Hungarian book making. Back in the 1920s Lajos Kozma created for the Kner Printing House the unique Baroque set of ornaments, book decorations, designs and signets that gave the Gyoma publications their indistinguishable character.

The Kners' activity is exemplary; their achievements together with the Gyoma printing house constitute an outstanding chapter in Hungarian industrial and cultural history.

"He knew that the business principles he based his work on were right, honest and true, that they brought him public respect, trust and support; therefore he always resumed work with unfaltering faith and confidence," says Imre Kner about his father in 1936. "When in the country that had dwindled to one third of its former size and where his factory had been plucked and his money had lost its value, he started all over again, he said, 'At one point I had 74 forints. Now I have much more than that because I have a name to rely on.'"

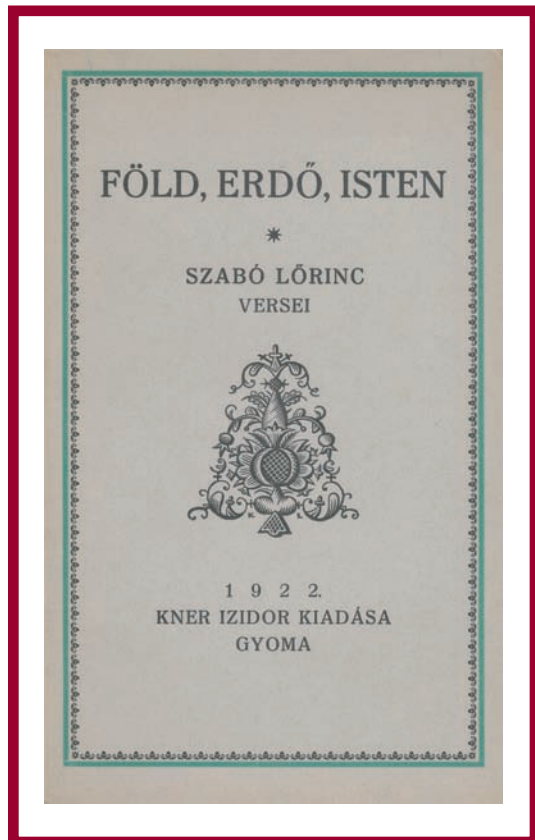
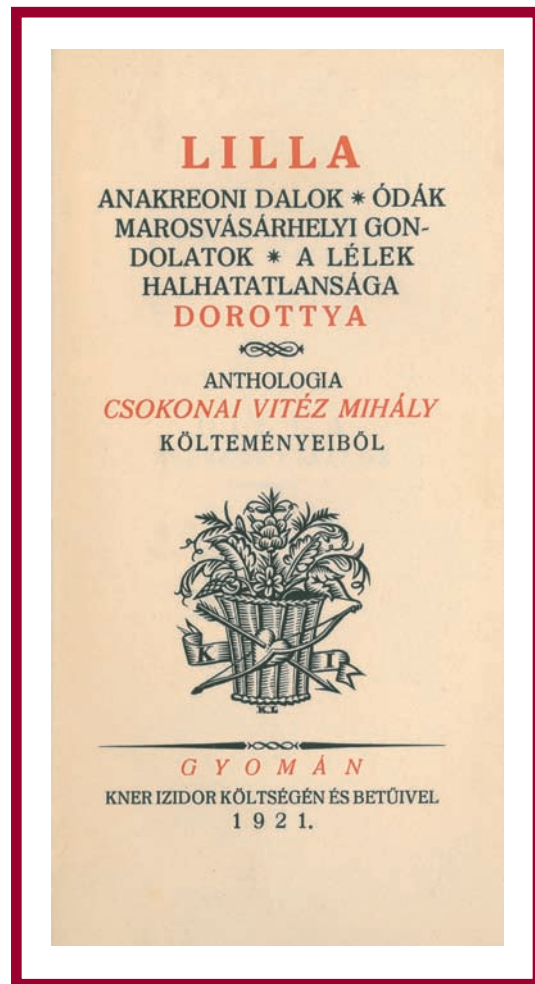
For people who know books and love reading not only the old but also the more recently printed items may be important: Over the past decades, books of fiction and non-fiction, art albums, reference books, dictionaries and encyclopedias as well as school books have been manufactured at Gyoma and Gyomaendrőd. In addition to journals printed in colour, agendas, registers and various public administration forms are on their palette of products.

The most spectacular exhibition, made more palatable by the printing tools, forms, bookbinding ornaments, photographs and personal relics on display was a true "delicacy" for visitors of general interest as well as for those familiar with the art of book making.

The exhibition catalogue* was designed by Ágnes Haiman, the great-grand daughter of the founder, Izidor Kner, while the poster and invitations were designed by her son, Bence Gyergyák (Izidor Kner's great-great-grandson).

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* An exhibition at the National Széchényi Library, 15 May – 14 July 2007, Budapest. Compiled by Julianna Hudák-Füzes and Ádám Erdész. The curator of the exhibition and the editor of the catalogue was Julianna Hudák-Füzes. Budapest, National Széchényi Library – Gyomaendrőd, Gyoma Kner Printing House Plc., 2007. 223 pages.



M. TÓTFALUSI
K. MIKLOSNAK

maga fzemélyének, életének, és különös tselekedetinek

MENTSÉGE.

Mellyet az Irégyek ellen, kik a' közönléges Jónak ezaránt megátolói, irni kénfzerítettett.

KOLOSVÁRATT,
1698. Elztendöben.

Mellyet most ujjolag kinyomtattak

TOLNAI GÁBOR

bérekefztö-befzédével.



G Y O M Á N,

Nyomtattatott KNER IZIDOR Betüivel
1940. Elztendöben.

VILLA I TATTI CONFERENCE PARTICIPANTS VISIT THE SZÉCHÉNYI LIBRARY



The Harvard University Center for Italian Renaissance Studies at Villa I Tatti (henceforth *Villa I Tatti*) is one of the hubs of research into Renaissance culture, a highly professional research center into Renaissance art history, history, social sciences, literature, history of sciences, philosophy and other disciplines, offering prestigious grants and subsidising publications. Following its 2007 conference in Florence, the institution organized an excursion to Hungary for its members (June 13–17 2007). The Hungarian program of conference participants included visits to Budapest

public collections and two day trips to see the main museums and monuments of Esztergom and Visegrád and of Pécs and Siklós. They came to see our library on 14th June, visiting the special exhibition of Corvinas and rare books staged in their honour. The guests were welcomed by László Boka. Presentations about the treasures and our library were given by Ágnes Tóvizi, Zaynab Dalloul and Krisztina Magyar.

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The Bessarion-corvina, National Széchényi Library, Manuscript Collection.
Cod. Lat. 438. fol. 1^r

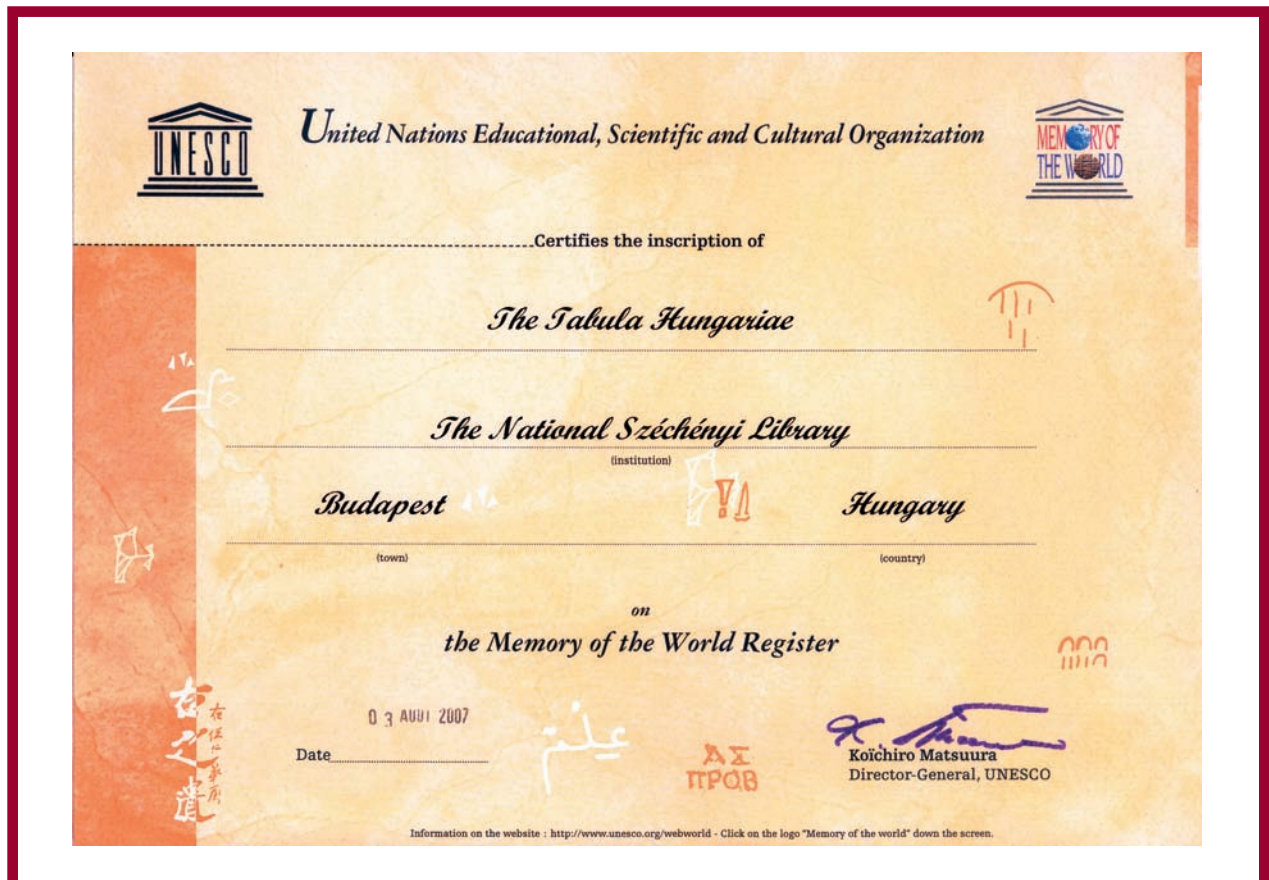
A WORTHY PLACE TABULA HUNGARIAE (THE LAZARUS MAP) APPRECIATED



Hungary's first printed map, one of its most famous printed historical relics, the Lazarus map known as Tabula Hungariae has been given a worthy place. On Tuesday June 19, 2007 the UNESCO Memory of the World Committee added this outstandingly important 16th century document to the world organisation's exclusive list, among the Memory of the World masterpieces. Naturally, all countries would like to have their most treasured or most famous national relics listed in the register created in 1997, but so far only 158 masterpieces of exceptional significance have been accepted. The map made by Lazarus, the 16th century Hungarian scholar whose fate remains a mystery, has now been added to this register, in the company of such epoch-making creations as the Indian Rigveda, the Bayeux tapestry (Normandy, France) depicting the 1066 Norman invasion of England, the 1914-23

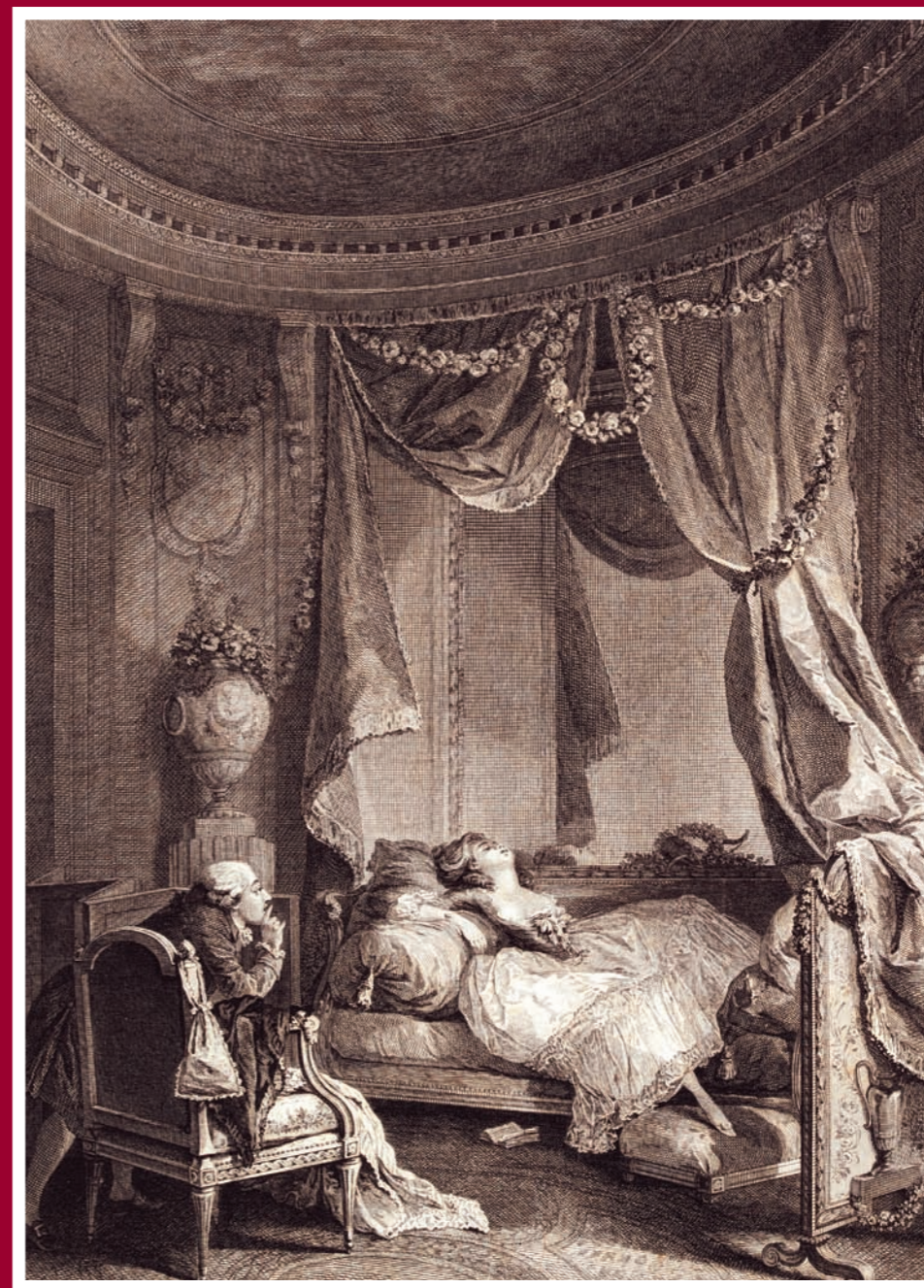
Archive of the International Prisoners of War Agency of the Red Cross, or the 1494 Treaty of Tordesillas between the Spanish and Portuguese monarchs dividing the colonisable world between Spain and Portugal. Great Britain successfully nominated the Hereford Mappa Mundi, the only complete manuscript mediaeval world map, and Slovakia the Banská Štiavnica mining maps. Other relics from Hungary in this register are Kálmán Tihanyi's technical description that made television possible, and the Bibliotheca Corviniana, the library of King Matthias. With this new addition, our National Library founded in 1802 by Count Ferenc Széchenyi now holds two works on this prestigious list.

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BULLETIN 2007
National Széchényi Library



Egy nyomdaműhely titkaiból - 125 éves a Gyomai Kner Nyomda

NYOMDATÖRTÉNETI KIÁLLÍTÁS AZ ORSZÁGOS SZÉCHÉNYI KÖNYVTÁRBAN

1882-2007



A KIÁLLÍTÁS MEGTEKINTHETŐ: 2007. MÁJUS 16-TÓL JÚLIUS 14-IG, KEDDTŐL
SZOMBATIG 10-18 ÓRÁIG. VASÁRNAP ÉS HÉTFŐN ZÁRVA.

Cím: Budapest, I., Budavári Palota F épület

