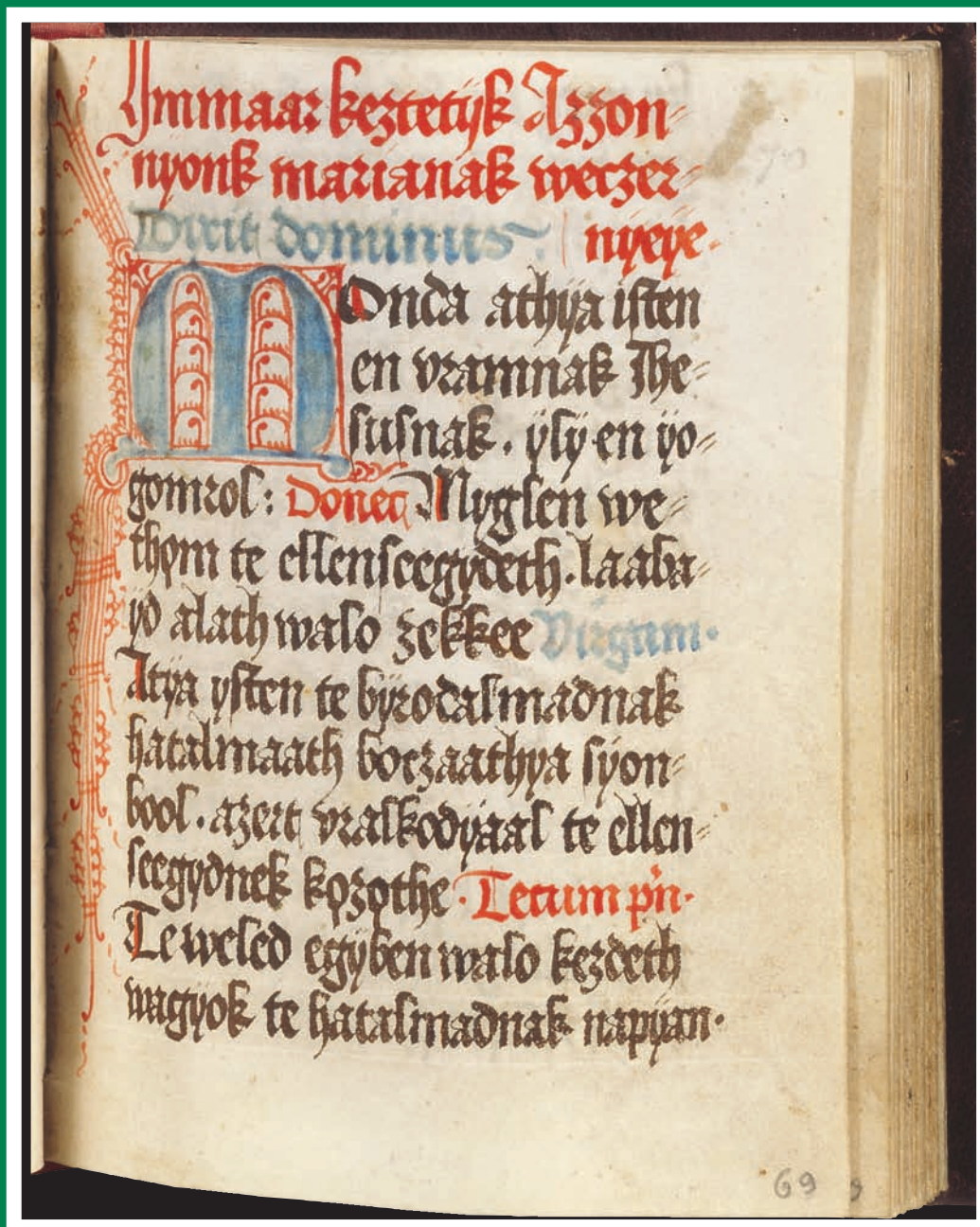


BULLETIN 2009  
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IATQ  
XP



OTEL...  
LE...  
CI...

animam meam in te deus  
meus in te confido ne  
erubescam neque uride  
ant me inimici mei  
et erant inimici qui  
te expectant non con  
fundentur. **Ps.** Mis  
tuas domine demon  
stra mihi et scintillas  
tuas edoce me. **Seqt**  
mediate. **Colo.** pa



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**BULLETIN 2009**  
*National Széchényi Library*

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# BULLETIN 2009

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**Cover 1:** Czech Codex. Hungarian prayer book for Benigna Magyar, Pál Kinizsi's wife.  
Nagyvázsony, Paulite Monastery, 1513. (Hungarian Academy of Sciences, K 42.)

**Cover 2:** Excerpt from the *Missale Romanum*. (Brussels, Royal Library. MS. 9008.)

**Cover 3:** Cover page of the first edition of a Haydn quartet dedicated to József Erdődy.  
(NSZL, Music Collection, Mus. pr. 270.)

**Cover 4:** Fiume exhibition poster. (Its original: Album for Director Albert Frankfurter on the occasion  
of his departure, Fiume 1905. NSZL, Skultéty Collection)



Photos © National Széchényi Library, **LAJOS KARASZ , JÓZSEF HAPÁK**

The National Széchényi Library supported by the Ministry of Education and Culture



Printed and bound by Nalors Grafika Ltd.

Managing Director: **GÁBOR SZABÓ**

ISSN 1589-4738

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# BIBLIA SACRA HUNGARICA: THE BOOK THAT “GIVES ETERNAL LIFE”



The *Biblia Sacra Hungarica* exhibition was held in our library's three display halls from 21st November 2008 to 29th March 2009. The exhibition about the book “that gives eternal life”, which in retrospect we may confidently label as a great success, was held in the cooperation of the National Széchényi Library, the Hungarian Bible Society and the Association of Ecclesiastical Libraries to celebrate the Year of the Bible.

The exhibition followed the process of the Holy Script gradually entering the life of Hungarians, becoming known in wider and wider circles, initially in its excerpts and later in ever more complete versions. The process started from two directions. On the one hand, in the mandatory daily prayers and also in the oral and dramatic liturgies several excerpts from the Holy Script were heard in Latin, taken mostly from psalms, gospels and apostolic letters. The solemn quality of the liturgy already suggested that the sacred text was special and commanded deep respect. Many parts of the Bible are likely to have received their permanent form at this oral stage. Later, for the sake of non-Latin speaking nuns and monks of the second or third order, more and more of this oral tradition was committed to writing.

The first stage of the reception history was documented in the first exhibition hall by the *Esztergom Capitulare* dating from around 1370, the most important sections of which are the one-sentence Biblical sections (*capitulum*) and the supplication (*collecta*) intoned in the chant. The *Capitulare* was used for centuries at the Esztergom chapter. Among the most remarkable Hungarian pieces of the age, special attention is due to the mid-15th century *Vienna Codex*, one part of the so-called Hussite Bible, which has survived in three codices. It had mostly the texts of prophetic books recorded in it. The some seventy years younger *Jordánszky Codex* contains a large amount of text both from the Old and the New Testaments. In the introduction to the *Érdy Codex* (1526-1527), we read the first clearly formulated Hungarian literary program from the pen of the Anonymous Carthusian. The volume incorporates evangelical and apostolic letter excerpts to be read on Sundays and other holidays, as well as sermons to explain them.

The same hall featured richly decorated Latin Bibles originating from abroad but used in Hungary,



The cover page of the *Psalterium*  
by Orbán Nagylucei, King Matthias's treasurer

as well as small codices with tiny letters intended for university education in Paris, the main medieval Bible commentaries, the works of Petrus Lombardus and Nicolaus de Lyra, the fragments of the *Guttenberg Bible*, and finally the very beautiful Gyöngyös copy of Petrus Schöffer's 1462 Mainz Bible, which had not been analyzed in the literature before. All this demonstrates that at the end of the Middle Ages both the clergy and laymen had a growing need for getting a deeper and more truthful understanding of the Bible. It also demonstrates that the emergence of university education, the development of the science of theology, the appearance of textual analysis and the discovery of book printing led to an articulated intellectual space and infrastructure that in the 16<sup>th</sup> century made it possible to meet these demands and to print the Bible in large numbers.



The Esztergom *Capitulare*. The section in the Gospel introducing the family tree of Jesus (Luke 3, 21-38)

The second hall thus featured the Bible editions and translations of Erasmus and Martin Luther. The main European polyglot Bibles, as for example the works of Sebastianus Münster (1489-1552), the well-known Hebrew scholar and Franciscan friar turned into reformer, and the Hebrew professor of Paris University, Franciscus Vatablus (+1547), which presented the texts of the Holy Script in the original language and whose commentaries amalgamated the achievements of European theological thinking and the rabbinic tradition. They provided inspiration as well as sources to 16<sup>th</sup> century Hungarian translators.

This is the room where Hungarian Erasmus followers' publications were also on display: Benedek Komjáti's translation of *Apostle Paul's Letters* (1532), four gospels by Gábor Pesti, and János Sylvester's complete *New Testament* (1541). The main objectives for the followers of Erasmus were to convey ethical teachings, to strive for grammatical accuracy and clarity in their translation, as well as to cultivate and raise the prestige of the national language. They also had a fundamental impact on the birth of Hungarian linguistic science.

In addition to grammatical precision, the translations reflecting the spirit of the Reformation, namely the partial translations of Gáspár Heltai (1551-1565), Péter Melius Juhász (1561-1567) and Tamás Félegyházi (1586) and the first full Hungarian printed

Bible, the *Vizsoly Bible* (1590) make every effort at producing texts that convey the 'sensus litteralist' the 'word for word sense' that you read out from the Bible as a whole and from its harmony. Edited by Gáspár Károli and his group, the *Vizsoly Bible* made an especially lasting impact, acting as the starting point for the reception processes in later ages. With certain revisions, but with no fundamental changes, the text was used by the Hungarian Reformed and Evangelical Churches until 1909. Due to its life of hundreds of years it was a major factor in the unification of the Hungarian language, working as the source and canon of the literary as well as the spoken language.

This was the text that Albert Szenci Molnár published again in 1608 and 1612, attaching to it the complete translation of the Book of Psalms in verse, as well as appendices, modelling its structure on the most up-to-date German and French editions. This in turn was improved by Miklós Tótfalusi Kis in Amsterdam in 1685, who had it printed at his own expense because of the devotion and piety so characteristic of Puritanism. The first Catholic translation (1626) emerged as a reaction contesting the *Vizsoly Bible*. The Jesuit monk, György Káldi produced it in a very short period of time. In all probability, he relied on the medieval origins he had learnt by heart. His text seems to be related to the textual tradition recorded in the *Jordánszky Codex*.

The installation in the exhibition hall evoked a sacred space, with the painted pulpit of the Nemescsó Evangelical church in the middle suggesting that in the centuries of the Reformation the spoken word was placed in the centre of religious life.

Besides the church, the school was the second most sacred place for the Reformation, as not only did it strengthen students' scholarship, but it was also the scene of teaching Christian morality.

For this reason, the setting in the third exhibition hall was a classroom in an elementary school. This is where independent editions of psalms were lined up from the magnificent *Psalterium, a genuine match of the Corvinas*, by Orbán Nagylucsei, King Matthias's treasurer to Albert Szenci Molnár's Herborn book of psalms in verse and the late manuscript copy of our 16th century Unitarian poet Miklós Fazakas Bogáti's *Hungarian Psalms*. From the Middle Ages onwards, psalms had an enormous significance in church life as well as in strengthening individual piety. The deepening of individual piety and the development of habits of reading the Holy Script are also witnessed by the personal Bibles that outstanding historical and literary personalities such as Janus Pannonius, István Ecsedi Báthory, György Rákóczi I, Zsuzsanna Lorántffy, Mór Jókai, Endre Ady and others once possessed. Beside these volumes, some of which bear silver embossed

covers, while others are of a rather modest appearance, we placed 20th century manuscripts the themes of which originated from the Bible. The authors, Endre Ady, Mihály Babits, Attila József, Géza Otlík and János Pilinszky interpret the Biblical experience sifted through their own personalities.

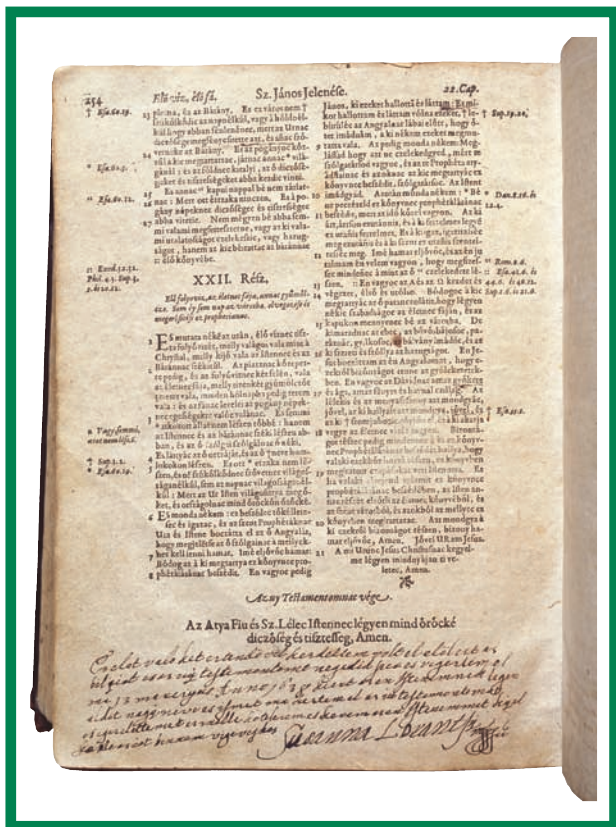
The exhibition drew remarkable attention to the awe-inspiring spiritual and cultural heritage embodied in the Hungarian Bible editions and the intellectual processes they induced. No matter how colourful the display was, the three halls could not hold everything related to the Bible's Hungarian reception history. Therefore, urged by the intensified interest in the topic, the Széchényi Library's management and the

For instance, while the literature about our codices with excerpts of the Bible is relatively rich, so far scholars have no more than fragmented data and notes about the relationship between the Bible and liturgy, an equally important area in reception history. This is why László Doboszay's introductory study giving a systematic and wide-ranging overview of the field carries so much weight. The liturgy had several devices to show respect for the Biblical text. In their objective appearance, printed Bibles and other religious publications frequently reflect the same reverence. Almost completely ignored in Hungarian scholarship, this phenomenon is highlighted in Marianne Rozsondai's analysis of Biblical scenes depicted in book bindings.

We have several early printed editions of the Bible as, for example, the partial translations by Gáspár Heltai, Péter Melius Juhász and Tamás Félegyházi, the thorough examination of which still needs to be done. This gap is indicated and, to some extent, filled by Mihály Balázs's paper on Gáspár Heltai's edition of psalms, Éva Petroczi and Tibor Pénzes's co-authored study of the *Várad Bible* and Zoltán Csepregi's summary that takes stock of 18th century Evangelical Bibles. Even highly specialised researchers had not known about the late 18th century preparations for issuing a small-format portable Christian translation of the Bible with explanations, of which Judit V. Ecsedy gave a detailed report. Naturally, the conference papers given by István Bartók, Mihály Imre and Judit P. Vásárhelyi addressed more intensively researched and highly important topics as well, namely recent findings related to János Sylvester's *New Testament*, the *Vizsoly Bible* and Albert Szenci Molnár's two editions.

The picture of the Hungarian reception of the Bible cannot be complete without exploring the genesis and editorial history of Bibles not written in Hungarian but printed in Hungary. In order to meet this need, Levente Nagy and István Käfer have undertaken to investigate Romanian and Slovak Bibles in Hungary. It was not merely through direct listening or reading that the text of the Bible reached believers. There were numerous other genres, sermons, Biblical stories, collections of quotations, books of prayers, contemplation and songs, as well as catechisms, confessions and polemics to assist and strengthen the understanding of the words of the Bible. The papers given by Bernadett Varga and János Heltai take a look at the relationship between prayers and religious polemics on the one hand and the Bible on the other.

It is hoped that the Bible exhibition, with the accompanying catalogue and volume of conference presentations, offers a solid image of Hungarian research into the Bible's role and impact in education-



Zsuzsanna Lorántffy's own note at the end of the Hannau Bible, saying: "I have read this Bible and the New Testament for the fourth time today..."

exhibition organizers decided to document and reinforce the impact of the exhibition by a scientific conference. This conference was held on 30<sup>th</sup> January 2009, with some 150 participants.

There were two major considerations for compiling the themes of presentations. Firstly, it was decided that the conference should provide information about recent philological research into the Bible's cultural and historical impact. Secondly, it was decided to cover aspects of the reception history the artifacts of which had not been presented in the three halls.



A section of the Bible exhibition

al history, and that it will help in outlining new directions and valuable themes for future scholarship.

The concept of the exhibition to commemorate the Year of the Bible was developed by its curator, Botond

Gáborjáni Szabó, the director of the College Library of the Transbiscan Reformed Church District. He also compiled the first draft of the exhibition script, while János Heltai from the National Széchényi Library, who was responsible for the exhibition's professional content, assisted in elaborating the final plans. The

museum installation was designed by György Fekete and Pál Héjjas, while the exhibition was mounted by the *Kiáll* Exhibition Design and Construction Company. The exhibits were offered by seventeen ecclesiastical and public collections. The technical aspects of the exhibitions were handled by Edina Szilárdi, Tímea Király and Eszter Kiss from the National Széchényi Library's Public Relations Department. The national library's activities were coordinated and managed by the institution's director for research and academic affairs, László Boka.



Miklós Tótfalusi Kis's *Aranyos (Gilded) Bible* and its appendix and Albert Szenci Molnár's *Book of Psalms* with notes

János Heltai  
heltai@oszk.hu

# A NEW GEM IN THE NATIONAL SZÉCHÉNYI LIBRARY AND CORVINA DIGITALIS: THE BRUSSELS MISSAL



*Data of the codex:*  
**Missale Romanum; Brussels,**  
**Royal Library. MS. 9008.**  
**Parchment; 430 sheets; 400×285 mm**

In the framework of establishing contact between the *Bibliothèque royale Albert I<sup>er</sup>* in Brussels and the Hungarian National Library, in March 2009 the two directors general in a small ceremony presented each other's institutions with digital copies of valuable works. It was a noble gesture from the Belgian party that one of the most significant Hungary-related documents held in Brussels, a 15th century missal was digitised and donated to us. In 1526 Queen Mary herself took this codex along from Buda to Brussels. We reciprocated the gift by five digital copies of precious Belgium-related documents kept in the Széchényi Library.

The exquisite missal copied in Gothic script was produced in Florence between 1485 and 1487, explicitly for the Hungarian royal couple. It was probably part of the royal chapel's collection. The first pages of the volume contain a calendar (ff. 1r–6v), which is followed by the actual missal. The illuminator of this dainty manuscript was the outstanding Florentine master, Attavante degli Attavanti. In addition to the characteristic features of style, the exact identification of the date and the miniator is possible because the master signed and dated his work. There is the following note at f. 8v: *Actavantes de Actavantibus hoc opus illuminavit*

A. D. MCCCCLXXXV, meaning “Attavante degli Attavanti illuminated this work Anno Domini 1485”, and in f. 206r, we find *Actum Florentiae A. D. MCCCCLXXXVII*, or “made in Florence Anno Domini 1487.” It is to be noted that masters of the time would sign only their most outstanding products. This was the case with Attavante as well, a decisive figure in Florentine book

Missale Romanum  
Brussels, Royal Library. MS. 9008., f. 8v



production in the 1480s, following in the footsteps of Vespasiano da Bisticci.

The sumptuous gilded illumination was made every bit for the Hungarian monarch. On the left-hand side of the f. 8v ornamental frame there is Matthias Hunyadi facing the portrait of Queen Beatrice. Their portraits also feature in other parts of the codex. In the crucifixion scene of f. 205v some of the figures depicted around the crucified Jesus also remind us of members of the Hungarian royal family: the woman bending on the stem of the crucifix (Maria Magdalena) also seems to portray Queen Beatrice, the kneeling man in the foreground is probably Matthias, while the youth looking down on him as Saint John the Evangelist shows close resemblance to John Corvin. In the codex, the coats of arms of Matthias are covered by those of the Spanish Hapsburgs. The present binding is not the original, its edge is gilded.

As said before, Queen Mary, the widow of King Louis II took the codex to Brussels when on hearing the news of the lost Battle of Mohács in 1526, she had to flee the country. The great prestige and respect of the volume in its new home is reflected by the fact that for centuries Belgic governors would use this book to take their oath of office, which is reported in the notes of the first folios, where librarians and notaries entered the facts and dates of oaths.

Thanks to the generosity of the Belgian Royal Library, the National Széchényi Library's digital stocks of Corvinas have received a very important addition, thus containing not only Hungarian Corvinas but also a number of items kept abroad. It is hoped that this extended collection will soon be available to the public on the Corvina Digitalis web site.

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# THE HUNGARIAN DIGITAL IMAGE LIBRARY IS LAUNCHED



In 2009 the National Széchényi Library developed the Hungarian Digital Image Library web site as the shared image provider of Hungarian libraries. When launched, nearly fifty libraries cooperated and offered a representative selection of the visual documents in

maps, postcards, cuts, codices, photos, playbills, etc. All the images can be seen in full-screen size, can be sent as postcards, are printable and can be saved and used for private or educational purposes. Visitors may collect material and produce a slide show of their favourite pictures.



favourite pictures.

The rich content originates from the national library's special collections: the Map Collection, the Collection of Posters and Printed Ephemera, the Photo and Photo Art Collection, the Manuscript Collection, the Collection of Old Prints and the Collection of Theatre History have already contributed some 14,500 thousand images.

It is expected that further partners will join and present members will upload additional documents, thus expanding the already colourful range.

The digital library provides valuable and useful content to students and teachers alike at all

their collections. A large number of famous and less known digital images are freely available at [www.kepkonyvtar.hu](http://www.kepkonyvtar.hu).

With the help of the database in the background, by November 2009 browsers had as many as some 56 thousand images to select from, including posters,

levels of education and is a rich source of lots of interesting information for visitors interested in various disciplines.

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## ELEK BENEDEK WAS BORN 150 YEARS AGO



Opened at the end of January 2009, the National Széchényi Library's exhibition was the first to commemorate the 150th anniversary of Elek Benedek's birth, thus launching the year-long series of events in the Carpathian Basin.

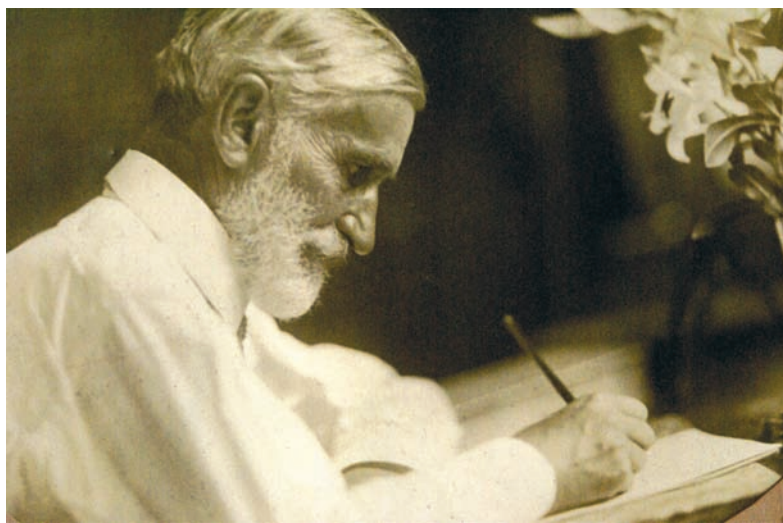
Elek Benedek is generally known as a writer of tales, as "Uncle Elek the story-teller". However, taking a closer look at his career, we see a many-sided and colourful politician, journalist, founder and editor of periodicals and even producer of calendars. Besides writing tales and stories for young readers, he produced fiction, reviews, translations and course books, worked for education, acted as an editor and organized literary life. He was always surrounded by many people and he discovered a number of young talents, who owe their start and career to him. Elek Benedek is a household name for Hungarians, as we meet him from early childhood. It is through his tales that as kindergarten and young school kids we plunge into the world of Hungarian tales and legends. His stories are used for teaching us how to read and write. His translations and renderings are so deeply soaked into our cultural conscience that sometimes it does

not even occur to us that they might have come from another nation. We often quote him, use his turns of phrase and pass on his stories to our children. We take all this for granted and never stop to think about what we owe him.

The exhibition introduced Elek Benedek's work and career. Besides the writings and documents about his life and youth, there were his first poems, which came out in the *Űstökös* ("Comet") under the pen-name *Kópé* ("Rogue") in 1877 when he was in his last year of the Székelyudvarhely (nowadays Odorheiu Secuiesc, Romania) college rather than during his university years, as it was earlier presumed.

Special attention was given to Benedek's political career reflected in his parliamentary speeches, in the political literature (as among other things, he edited the first volumes of Count Albert Apponyi's speeches), in his journalism and fiction.

The exhibition highlighted Benedek's activity as journalist and editor of periodicals and calendars. Research started in 2006 and conducted primarily within the Széchényi Library has found that Benedek edited at least thirteen periodicals and also founded a number of them. Among them, only three were intended for children, but they had a much stronger impact on future generations. The best-known magazine is *Cimbora* ("Chum"), the very first one was *Az én újságom* ("My own paper"), and *Jó pajtás* ("Good pal") was launched exactly a hundred years ago.



The writer Elek Benedek

In his fifty years of acting as a writer, he also worked on political, literary, review and educational dailies and weeklies. He was the columnist for numerous publications, editing children's as well as educational pages, parliamentary reports and, at one point, even an economic section.

By now we know of 250 periodicals where he published his writings, but with further research this number is likely to increase. Exploring his journalism is made more difficult by the fact that he used over fifty or more pseudo-names. He had some very well-known ones as, for example, *Székely Huszár* ("Seclar Hussar") and *Elek apó* ("Uncle Elek"), but only careful research can identify a large number of others. Here is an incomplete list of his pen-names: *Góbé* ("Seclar"), *Kópé*

("Rogue"), *Zeke, -k, Egy olvasó* ("A Reader"), *A fordító* ("The Translator"), *Igazmondó* ("The Truthful"), *Griff* ("Griffin"), *Bús Székely* ("Sad Seclar"), *Fotográfus*, ("Photographer"), *Huszár Benedek* ("Hussar Benedek"), *Huszár Zoltán* ("Hussar Zoltán"), *Gyorsíró* ("Stenographer"), *Senki* ("Nobody"), *Székely* ("Seclar"), *Szókimondó* ("The outspoken"), *A tárczáíró* ("The Journalist"), *Vándor* ("The Wanderer"), *Veto* and *Zeke Benedek*. He used many of them only once or twice, others at certain stages of his life, and some others to the end of his life.

When preparing for the Millennium, he thought he would live up to the expectations of the celebrations by collecting the treasures of Hungarian folk tales and legends, which his contemporaries deemed an impossible undertaking. He managed to complete the first considerable collection of Hungarian tales and legends through two years of hard work. The work in several



Guiding visitors in the catalogue space on the seventh floor

volumes has seen a large number of editions and edition variations and is still regarded as a decisive source. The exhibition had several edition versions on display. It is less known that in honour of the Millennium he issued another popular collection, which was to see many editions and was also on display: *The Pearls of Hungarian Folk Poetry. A Collection of the Best Folk Songs*.

Benedek's fiction seems to be overshadowed by his role in children's literature. Nevertheless, it should not be ignored. One of his most remarkable works is the *Testament*, which was first printed in the *Magyar Hírlap* newspaper and has since seen many editions. In addition to all this, Elek Benedek was a noteworthy critic. One of the best critical periodicals of the age is associated with him: *Magyar Kritika* ("Hungarian Critique") was forced to stop because of the press suits against him.

It is noteworthy that he was one of the first in Transylvania to understand and to defend in writing Ady's poetry. This is witnessed by his 1927 pamphlet also featuring at the exhibition: *The bishop and the bishop's son: The fate of the Hungarian tree*.

One of Elek Benedek's lasting achievements is the translations and interpretations or "transplantations into Hungarian", as they would call them at the time, through which the general public read several tales and other pieces of world literature almost as if they were Hungarian by birth. Among them there were the tales he borrowed from the *Arabian Nights* and his *Grimm* translations, which nurtured generations to come. He was also the Hungarian translator and first publisher of *Cooper's* famous book for young boys, the *Red Rover*. He collected, translated and adapted tales from all over the world, selected primarily from a collection in the English-speaking world, which he then issued in his *Golden, Silver and Red Books*.

Elek Benedek tried to educate people through his own fiction, edited volumes and readers about history and ethnography. His articles on educational matters and his stand on the side of school teachers and young learners were widely known in his age. He and his colleagues were first commissioned to write school books by cultural minister Albert Apponyi, as a result of which a whole series of books came out for the different types of schools and age groups. With the intention of eradicating illiteracy, textbooks were produced for both children and adults, as well as for teaching

the language to non-Hungarians. Some of the forgotten very rare textbooks were on display at the exhibition.

Elek Benedek launched his own *Kis Könyvtár* ("Small Library") enterprise primarily for young people, which required considerable efforts at organizing literary life. In a few decades, over two hundred volumes came out in the series, including pieces by such young authors as Gyula Krúdy, Zsigmond Móricz and Margit Kaffka, *who later became very famous*. This is where the much loved *Dörmögo Dömötör* ("Grumbly Bear") books also saw light.

His Kisbacon house had been built by 1898, the year from which he spent most of his time in his village home. Because of the Romanian incursion, in 1916 he was forced to flee his birthplace, and in 1921 when two hundred thousand refugees came facing him, he returned to his native soil from where he continued his struggle for organizing literature to the end of his life.

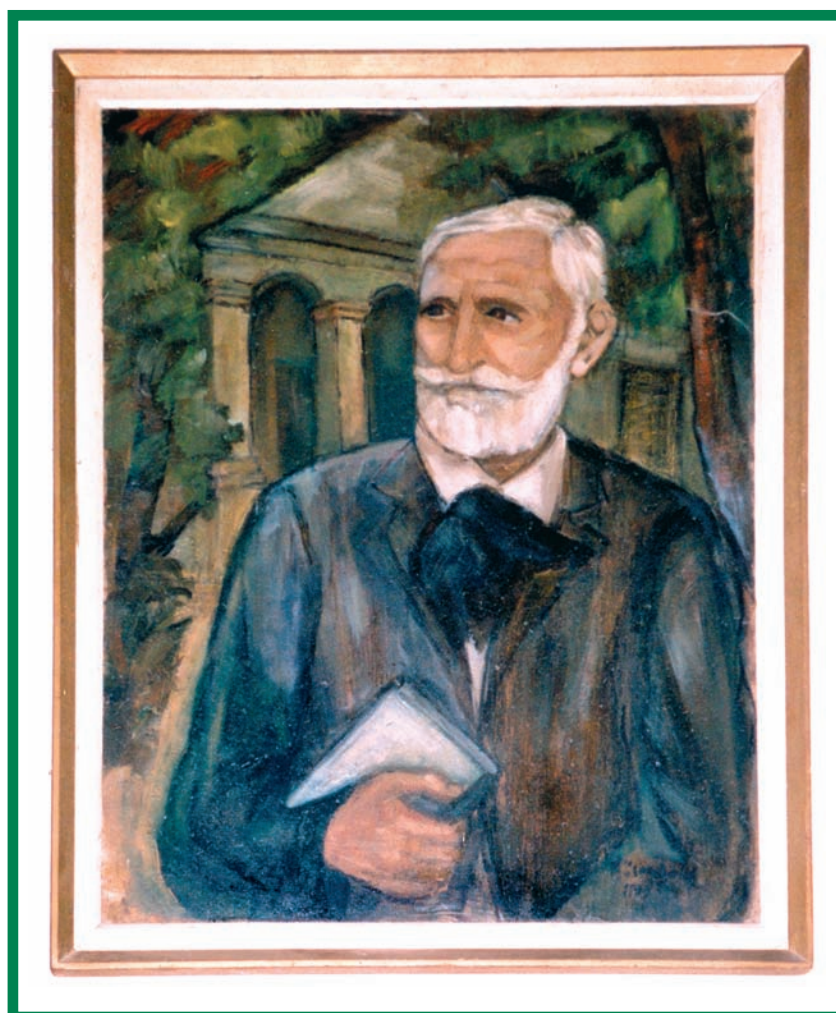
The way he managed literary life in his last decade made him resemble Francis Kazinczy, and the fervent activity there made his home similar to Széphalom. On returning home, he realized that everyone was concerned about their own problems, but nobody cared about educating future generations, namely the children. This is why he accepted the request that he should be the editor of the picture magazine, *Cimbora* (“Chum”), one of the most popular publications for children in the Carpathian Basin.

The National Széchényi Library’s exhibition paid special attention to presenting Elek Benedek’s afterlife. In addition to various document types (electronic, audio records, slides, etc.) his numerous biographies were on display. In 1920 Benedek was the first to give his own life story in the novel *My Dear Native Land*. One of his first biographers shortly after his death was his son, Marcell Benedek. The first notable summary of his activity is by

Erzsébet Vezér, who also compiled the first bibliography of his works. Among the monographic reviews, those of Dénes Lengyel and Imre János Hegedűs stand out. We owe the first collection of his journal articles to Edgár Balogh, who published them in more than one volume in the 1950s and 60s. The next such collection nearly half a century later was compiled by Sándor Perjámosi, who under the title *The Unknown Elek Benedek*, has so far introduced Benedek’s works in three volumes. Orsolya Bardócz was the first to collect Elek Benedek’s poetry, recently published as *Kisbacon Poems*.

The exhibition’s curator was the author of the present review, who was assisted by Erika Földi in realizing the exhibition. Professional support was received from experts of the Institute for the History of Hungarian Sciences, István Gazda and Ágnes Sipos.

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Portrait of Elek Benedek from his memorial house in Kisbacon

## FIUME: EXHIBITION, SYMPOSIUM AND LITERARY EVENING



On 8th May 2009 the National Széchényi Library opened the “*Hungarian memories of Fiume*” exhibition based on Csaba Skultéty’s rich and varied private collection related to present-day Rijeka. Our institution has been familiar with Csaba Skultéty’s commitment to saving and collecting the cultural heritage for a long time, as in 1998 the Borda antiquary bookshop compiled a list of recommendations from his collected rarities under the

was started by a lead-in text taken from the contemporary press or from the books displayed.

According to the collector’s and organisers’ intentions, Fiume’s significance in cultural history as outlined by the exhibition was further explored in a small scholarly symposium and a literary evening. Chaired by István Maróti, in the afternoon of 28th May 2009 Imre Rész, Ilona Fried, Csaba Kiss Gy. and András Hadik gave papers on Fiume’s history,

cultural and art history, built heritage and its emphatic role in Hungarian literature. The presenters underlined that although the exhibition followed Fiume’s cultural wealth and heterogeneous traditions, the collector’s relics and memories did not only make the life of the city, its citizens with their fates and frequently unclear ambitions tangible, but that they also showed us how this port city with its unique milieu and radiance was definitively integrated into the totality of Hungarian cul-



The rich and varied material arrives in “sea chests”

ture. The symposium was followed by an excellent and memorable evening of music and literature. It is an infrequent move for a collector to offer for purchase his exhibits to a public institution. At the same time, it is a rare opportunity for the National Library to extend its stocks thematically. Besides the well-deserved success of the exhibition, the related events and their positive professional reception, it is the fortunate coincidence of these two intentions that is hoped to leave a lasting mark on our library’s life. In the next section, you will read the curator Andrea Benkő’s introduction.

title “*Old views of Pest and Buda and other rarities*” as the first item in the shop’s “*Hungarian Collectors*” series. The exhibition documenting the trilingual Fiume’s history, trade, world shipping, social life and schools introduced the Hungarian past of this special city through books, journals, maps, cuts, postcards, three-dimensional pictures and photos. In the display designed by curator Andrea Benko, in addition to the thematic groupings and inevitable chronology, the presentation of the age and venues of a hundred years ago was completed by such everyday objects as school reports, theatre posters, shares, invoice letters and ship schedules. Each section

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In the next section, you will read the curator Andrea Benkő’s introduction.

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## HUNGARIAN MEMORIES OF FIUME: CSABA SKULTÉTY'S COLLECTION

AN EXHIBITION AT THE NATIONAL SZÉCHÉNYI LIBRARY  
8TH MAY 2009 – 12TH JULY 2009



“To love the whole of our shared home country,” says László Sólyom, the Hungarian Republic’s President in the introduction to Csaba Skultéty’s collection catalogue. Without memories there is no identity. The country of memories is the whole of the one-time

Hungarian Monarchy that sank as Atlantis. No one but us will remember it; our knowledge, our image and the emotions it evokes preserve and shape our memories and form an integral part of our identity. Csaba Skultéty comes from this Hungary. He started collecting relics of

Fiume based on family tradition. Fiume seems to have been a random choice. In fact, however as a port, a gateway to the sea and a landmark to the world’s blood circulation, it is an emblematic city with connections to all areas of Hungarian history, economy and culture. In the 19<sup>th</sup> century it was a vital component of the Hungarian plans for a nation state, which both Széchenyi and Kossuth paid visits to. According to our tradition, “Fiume is the pearl of the Holy Crown.” Due to the turns and twists of history, in the second half of the 20<sup>th</sup> century its memory faded; it is high time we discovered it again.

The quality of collections is defined by the spiritual and material value and/or theme of works in it. In the latter case, even small items gain some added value simply because they are about a given theme, in our case about Fiume. Postcards, bills and envelopes are pieces of the jigsaw of the everyday life of a past era that will stay the same forever. Naturally, even this set of artifacts has its particularly interesting items as, for example, the Hungarian general architectural director Franz Rauchmüller von Ehrenstein’s handwritten and drawn designs bound into four volumes. Commissioned by



Part of the exhibition

Palatine Joseph, the author studied the waterways and continental routes leading from Buda to Fiume. The material objects of the collection – souvenirs, postcards, boxes, trade goods, daggers and decorative swords of officers and non-commissioned officers who graduated from the Naval Academy – reflect a multi-coloured Fiume. First, there is the seaside where people spend their holidays. Second, it is a huge centre of shipping and trade through which merchandise produced in Hungary is shipped to all corners of the world. Third, it is a naval and administrative hub where a governor represents national interests and well-established schools provide professionals. Last but not least, this city is a special mix of peoples: it is the shared home of Italians, Croats and Hungarians.

Bearing in mind all these factors, the exhibition was not organized by types of exhibits, but primarily by themes, symbolically imitating the board of a ship, leaving it for the visitor to decide whether the vessel is coming into Fiume from the open sea, or is just setting sail. In the first hall, the collection cargo was placed into sea chests in thematic grouping. In the second space, taking the form of a ship's cabin, we placed the photo collection and the both quantitatively and qualitatively rich book collection. This is where you could watch the film that

the staff of NSZL's Collection of Historical Interviews had collated from excerpts of contemporary newsreels and later film stock. The accompanying texts were selected from books and periodicals displayed. For designing spaces, some vitally important objects were borrowed from the Hungarian Technical and Transport Museums, among them the flag of the Royal Hungarian Sea Navigation Co. 'Adria' Ltd, the motto of which was "Be useful to your country." Two contemporary cameras were borrowed from György Gabányi's private collection.

A catalogue was produced to accompany the exhibition, with descriptions of some three hundred items, the introductory words of the Hungarian President and words of greeting from the mayor of Fiume-Rijeka and Italy's ambassador.

**Andrea Benkő**  
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The exhibition was designed and the catalogue edited by Andrea Benkő. Graphic design was done by Veronika Bubik and visual design by István Ágoston. We thank Endre Véssey for the photographs and Gábor Hanák for the film shown in the exhibition.

The central exhibition area taking the form of a seaport



# SZÉCHÉNYI MEMORIAL DAY

NSZL, 30TH APRIL, 2009



As in previous years, the traditional annual celebration was held in a friendly and informal atmosphere in the sixth floor lecture hall housing the *Beautiful Hungarian Map* 2008 exhibition. After singing the National Anthem together, General Director István Monok stated that this year the National Széchényi Library was able to meet its legally prescribed basic tasks, but would be unable to cope with further cutbacks. Meeting basic obligations is evident, but is far from taken for granted these days. All over Europe it seems that society does not appreciate our work. However, the high number of daily visitors and their satisfaction proves that librarianship has a future and does a valuable social service. Under the present conditions too, we have to make every effort at launching new professional programs and working hard rather than “turning inward.”

After the words of introduction, István Monok announced that following the death of Margit Busa the directors' college had decided to award the prestigious *Bibliothecarius Emeritus* title to Gabriella Somkuti. Because of her hospitalization, the awardee could not take the award in person, but the heavy applause indicated that the acknowledgement of a librarian's lifetime career as well as the financial support it is accompanied by are well-deserved and much needed.

Deciding on the Ferenc Széchényi memorial plaque was rather competitive this year. The medal carrying very high prestige within the institution was awarded to Katalin Plihál, the head of the Map Collection. Special collections director János Káldos emphasized in his laudation that the map is a type of time image, an imprint of the world's changes and a preservation of historical periods. Thus the history of the European map can be regarded as the story of European history. Cartography requires precision, patience and humility: In addition to her rich lifework, it is this professional dedication that we mostly value in the awardee's case. In expressing her thanks, Katalin Plihál stressed that in the same way as other fields of librarianship, the work of the map collection is done by

a team, and therefore the award is due to the community as a whole. In honour of the prize-winner, the national library's choir sang Zoltán Kodály's *Greeting on Saint John's Day*, after which Péter Dippold asked last year's Széchényi awardee, Borbála Korompay-Tóth to give her talk one year on, in line with the tradition for Széchényi



This year's nominee takes over the memorial medal

Award recipients. The highly accurate presentation mostly focused on introducing the legal framework for protecting cultural heritage and the history between 1967 and 1997 of acquiring protection for library documents, giving details of Law CXL/1997 (on the protection of cultural products and museum-value institutions) and its practical application in our days.

Péter Dippold chaired the intimate ceremony of handing

out awards to faithful employees.

Awards for ten years of service: László Boka, László Gertner, István Monok, Andrea Koncz, Péter Kelemen, Éva Kenyeres, Tímea Király, István Moldován, Szilvia Nick, Anita Renkecz, Kincso Tamás and Ildikó Tréglénc Vincze.

Awards for twenty years of service: Erika Havasi, Ádám Horváth, Attiláné Nagy, Vera Ottinger, János Paizs, Györgyi Szoó Petényiné, Tiborné Szabó, Márta Szilasiné Szmrtnik, Józsefné Tóth, Ildikó Túrmer and Gergely Vitányi.

Awards for twenty-five years of service: Cecília Jóssáné Tóth, Józsefné Kertész, Ágnes Marosán, Ágnes Pap, Lajos Sánta, Tamásné Schirilla, Orsolya Waigand and Irén Zádoczky.

Awards for thirty years of service : Andrásné Barnás, Zsófia Györgyné Borsa, Gábor Gellért Kis, Dalma Kónyáné Csúcs, Gáborné Kovács, Zsuzsanna Kovács and Rozália Szalai Gindl.

The celebration was closed by singing Vörösmarty's *Szózat* (“Appeal”) together.

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# IN MEMORIAM MARGIT BUSA

(1914-2009)



Margitka, as they mostly called her in the National Széchényi Library, was a veritable research bibliographer. As a university student she was already a bibliographer librarian and naturally stayed one all through her many different jobs in the national library and even in her years of retirement, both as a professional and as a private person. Even in the final months of her life she was editing a bibliography with her last breath.

Her skills of synthesis and analysis transpired as early as her university years. When she graduated majoring in History and Hungarian and Latin literature and linguistics, she was given charge of the department's library. Within the national library she started in the Management Department, proceeding to the Manuscript Collection and the Periodicals Collection, all through characterized by a love for the library and books. She worked for the National Széchényi Library for nearly thirty years, but even after that time she continued doing research in the reading rooms for over two more decades. When she was unable to visit the library any longer, she carried on at home, using her own rich collection and the thousand of cards she had compiled – keeping a clear mind to the end. In the same way as her great love, Francis Kazinczy, she regarded her life as service to a good cause – with all her might and out of her free will. She was already a pensioner when her major press bibliography comprising data and locations of newspapers and periodicals published from the age of Francis II. Rákóczi to the end of the 1848 War of Liberty could be published in 1986. This happened over twenty years ago! A very active and fruitful twenty years! Just like the young Margitka and later Auntie Margit, the retired librarian was an extremely active and passionate press bibliographer, giving her heart and mind to research. The termination of her official employment was no more than an administrative measure in her case, as to the last days of her life she was deeply involved in her profession. It was a voluntary undertaking that she took on with all its problems and difficulties, and perhaps with the knowledge that it was impossible to complete. The intellectual task requiring more and more of her time was a kind of sweet captivity, which she described as “ever more captivating and engulfing,” but a commitment that “we make out of our own free will, a dear passion and a beloved captivity.”

We are fortunate that never for a second did she wish to flee. She was serious about conducting until her death the work she once started, even when she realized that continuous deskwork would require a lot of sacrifices. She was always happy and patient enough to explore and do the highly professional bibliographical description of stacks of periodicals, frequently smelling of print or, in worse cases, of strong mold and often falling apart in her hands. She did the work because she was aware of the burning need to fill the gaps, not only because of the pathetic condition of stocks, but also because she knew that her own time was running out, or in her words: “so that the realization of our beautiful plans should fit into our life.”

Therefore, her life was a true service! Margit Busa conducted her gigantic data collection in 71 libraries inside and 22 others outside the national borders. Just like József Szinnyei and other great bibliographers, Margit Busa has become a household name for researchers in the field. Her three-volume bibliography of periodicals contains the sites and literature of Hungary-related periodicals published inside and outside Hungary in Hungarian and other languages. The National Széchényi Library gave Margit Busa the Szinnyei Award in 1998 and the *Bibliothecarius Emeritus* Award in 2006 in acknowledgement of her fifty years of service to librarianship. “Honouring librarianship as a career” was more than a simple gesture of respect and recognition. Margit Busa's experience, knowledge of the collection and personal example contributed to boosting her colleagues' and followers' expertise. I do trust that her lifework and stamina will strengthen future generations' professional commitment.

At one point, she made this confession about her sweet captivity and years of retirement: “Don't rush, as I would very much like to be captive for some more years to come.” The age that she lived witnesses not only that her wish was heard but also that she managed the time at her hands in a useful manner. To our greatest fortune, she multiplied the gifts she had received. Thank you, Margitka...

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# RUSSIAN–HUNGARIAN COOPERATION



## ESTERHÁZY-SEMINAR

The Library of Foreign Literature in Moscow is one of the Russian libraries with substantial Hungary related materials. At the Esterházy seminar on 28<sup>th</sup> April 2009, Russian, Hungarian and Austrian col-



leagues shared their most recent research findings related to the Esterházy stocks. Following the presentation by General Director Ekaterina Genieva on the fate of European book collections taken to Russia, István Monok talked about the provenance of the Esterházy Library, Edina Zvara about the books of Protestant preachers in the collection and finally, representing the *Esterházy Privatstiftung*, Dr. Alfred Weidinger introduced the collection under Prince Nicholas Esterházy II. The next block comprised papers given by the Russian colleagues, who examined the situation of the Esterházy books kept in the Moscow Library of Foreign Literature from three perspectives. Nikolai Zubkov talked about 18<sup>th</sup> and 19<sup>th</sup> century volumes, Karina Dimitieva analysed the fate of the collection from an archival point of view,

and Roza Salnikova addressed issues of stock protection.

## KORNFELD-SEMINAR

The Kornfeld seminar focusing on the Kornfeld Library and discussing recent research was held on 15<sup>th</sup> May 2009 with the participation of colleagues from the State Science Library of Nizhni Novgorod. A keen collector of art and books, Baron Móric Kornfeld had several early prints and about 500 volumes of Hungary-related volumes in his private library of some ten thousand items. A part of the Kornfeld Library is now kept in Nizhni Novgorod. The seminar discussed the ongoing library reconstruction project that Russian and Hungarian librarians are carrying out.

Valentina N. Marusova, deputy director of the Nizhni Novgorod library and Anna O. Marieva, head of the Old Books Department introduced the library's collection of old books and its special features. The next presenter was Judit V. Ecsedy, who summarised her research findings



under the title *Unknown Rarities in the Kornfeld Library*.

Milestones in Russian-Hungarian library relations, the two successful seminars and the visit laid the foundations of further cooperation between the two libraries.

### PROBLEMS OF STALINISM

#### An exhibition based on the historical series of the ROSSPEN Publishing Company

ROSSPEN (РОССПЭН Российская политическая энциклопедия – Russian Political Encyclopedia) is one of Russia’s leading book publishers. The company established in 1992 produces some one hundred publications annually in the fields of history, political and social sciences and philosophy, with edited volumes, textual editions, memoirs and reference books among them. They enjoy great popularity with Russian scholars and book producers alike, receiving numerous prizes and recognitions each year.

The exhibition was held in our library from 21<sup>st</sup> September to 21<sup>st</sup> October 2009, where ROSSPEN put on display a selection of their publications from past years. In addition, a scientific conference was organized on the morning of the exhibition launch. Following scientific director László Boka’s words of welcome, historian Zoltán Sz. Bíró from the Institute of History of the Hungarian Academy of Sciences opened the exhibition by evaluating the ROSSPEN’s books as excellent professional sources for researching 20<sup>th</sup> century Russian and Soviet history, thus for the exploration of post-WW II Hungarian developments. The main reason for this is that in the framework of the so-called “archival revolution,” Russian historians and archivists are now allowed to publish millions of documents previously regarded as top secret. Chief Director of ROSSPEN, Dr. Andrey Sorokin donated to the National Széchényi Library the exhibits, which are catalogued and are then made available to our readers.

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A section of the ROSSPEN Publisher’s chamber exhibition



# “WIRE DONKEY” – TRADITION AND INNOVATION

THE NIGHT OF MUSEUMS 20TH JUNE 2009



This year the National Széchényi Library had its *Museum Mass* bicycle tour, as well as a display of demonic books, numerous exhibitions and offered discount subscription rates for The Night of Museums on 20<sup>th</sup> June. The number of participants was close to eight thousand, which made us the fourth most frequently visited institution in the country.

Our “*Hidden Treasures: A Guided Tour of the Library*” program has been very popular every year, whereby in addition to the general tour, visitors have a chance to take a look into certain parts of our storage space and the book binding workshop. Besides the usual guests, this year we thought to attract a new target group as well, namely the cyclists. Some of our programs were dedicated to the theme of bicycles. We organised a cycling tour called “*Pedal Round the Night of Museums*”, starting from the National Széchényi Library and stopping at the National Gallery, the Ethnography Museum and the Transport Museum. Despite the bad weather, there was a large group of bikers and the event drew considerable media interest. We held an exhibition of documents and artefacts about cycling under the funny title “Wire Donkey”, the old slang word for bicycles. Compiled by the Collection of Historical Interviews, old newsreels and excerpts of films about the history and culture of cycling were projected in the Multimedia reading room, from which it transpired that the fastest bikers



are film deliverers and that there is no sight more refreshing than the bicycle polo match of the Hungarian Bicycle Association, where teams on wheels chase a ball. Lovers of biking took an active part in the night: Involving the national bicycle organisations, we tried to encourage visitors to adopt more environment-friendly attitudes through shade drawing and other playful activities. The program finished with an exuberant concert by the Kerekes Band, the atmosphere of which was so heated because fans shared the same interests. Thus the bloodcurdling tunes and rhythms seeping out of NSZL’s auditorium mixed with the rumbling buzz of the crowd and the deep silence of reading rooms.

The other overall theme of the evening, “*This Balaton will always be Beautiful*” invited people on a romantic tour of nostalgia, enjoy-



The collector Csaba Skultéty and sea captain József Bauer talking about their memories of Fiume. Moderator: Andrea Benkő

ing Füred and its attractions by the lake. The old posters and film snippets of the Collection of Posters and Printed Ephemera evoked the ambiance of long ago summers, while the Collection of Theatre History and the Music Collection presented the history of Balatonfüred theatre, memorable moments of the prestigious Anna Balls and the social life of former and present-day spas. The Collection of Photos and Photo Art added a Balaton exhibition to the program.

Besides the thematic programs, there were other exhibitions and interactive programs. The *“Hungarians: Go out to Sea”* program featured a guided tour of the *“Memories of Hungary in Fiume - Csaba Skultéty’s Collection”*, and a former sea captain shared his memories with members of the public, who were munching coffee and cocoa beans while listening to stories about the sea, shipping and, certainly, about Fiume. Under the title *“Overcoming Borders - Philipp Melanchthon’s European significance from Wittenberg to Transylvania”*, the NSZL as the only venue in Budapest housed a high-standard travelling exhibition. The program of the Collection of Old Prints, *“Diabolical Books” – Magic, Mysticism, Occultism and Historical Mysteries in*

*the Middle Ages and Early Modern Age* attracted large numbers of ‘exorcists’, the Map Collection awaited visitors with the *“How the Earth was Measured”* display, while the Special Library of Book History and Library Sciences offered continuous screening of videos about topics related to libraries.

During the highly successful night, as witnessed by the press reviews of the programs, many of the NSZL publications were also sold. The one-off newsletter produced specifically for the occasion, called *“Crisis, crisis and more crisis”* was a free souvenir to those who attended the event.

During the special opening hours, the reading rooms were open to readers until 2 a.m. Under the positive impressions they had received here, a large number of people took advantage of our reduced rate library subscription rates. They arrived as interested visitors and left as library members. For us, probably this is the greatest achievement, while to our visitors it offered valuable intellectual benefits.

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## POSTER EXHIBITION IN VALENCIA AND SEVILLE



*Modern Hungarian Commercial Posters, 1924-1942.*

(El cartel comercial moderno de Hungría, 1924-1942). This was the title of the National Széchényi Library's graphic posters exhibition held at two venues in Spain. The 102 artistic posters selected from the Collection of Posters and Printed Ephemera were first presented by the Valencian Museum of the Enlightenment and Modernity (MuVIM) from 4th June to 2nd September 2009. The other exhibition was opened on 22nd October at the Contemporary Andalusian Art Center (CAAC) in Seville and will stay open until 24th January 2010. Although the latter decided on featuring only 68 posters, the exhibition is no less representative than the one in Valencia.

The nearly two-year story of the exhibition started in January 2008, when head of department Carlos Pérez and deputy director Molina Agulló from Valencia contacted our collection, proposing a modern avant-garde Hungarian poster display. Thanks to the ongoing mediation and assistance given by Dr. László Scholz, the head of ELTE University's

Spanish Department, eventually the idea bore fruit. The project started with selecting the items to be displayed, carried out by art historian at the Hungarian National Gallery Dr. Katalin Bakos. The fact that the Spanish party, which originally intended to have no more than about 70 posters, after the pre-selection decided to stage a larger exhibition was definitely Kati Bakos's achievement. Naturally, it also weighed heavily that wonderful works of wonderful artists had come out (of our stores).

According to the agreement with the Valencian party, NSZL was to start the preparation of the posters for display in the first half of 2008 and carry on until delivery in the spring of 2009. The success of the exhibition continued in Seville, thanks to the Valencian party's recommendation. Thus counting in the second exhibition, we already have two years' history of work and success. The first step was that NSZL restorers, Ildikó Csillag and Ágnes Horváth carefully restored and re-mounted most of the posters. We owe them special thanks. Following restoration, digital photos



A section of the successful exhibition

were taken of the posters, the high quality of which is due to Lajos Karasz and Ádám Ackermann in the NSZL Photo Laboratory. As a result, the exhibition catalogue could be produced in three languages for the Valencian exhibition launched in June 2009. This contained full-page photos of our re-born posters, a study about the period written by Dr. Katalin Bakos, who had designed the themes of the show, and finally

collection, the number one of its kind in Hungary, had a chance to boost its international fame and prestige. Counted by the museum, the Valencian exhibition was seen by nearly nine thousand visitors. We trust we may have similar success with the Seville event. It is promising that following the English press conference I held there on 22nd October 2009, detailed reviews of the event were published in ten local and

national papers (including *El País*). “How come we have such treasures?” one could ask. The NSZL graphical collection of some four million ephemeral prints and posters possesses almost a hundred thousand posters originating from all periods of the 135 years of Hungarian production. And because for two hundred years our library development in general and the collection in particular has been guided by professional criteria, we have been able to gather a truly outstanding stock of artistic posters. This is one of the reasons why



contemporary masters' essays about the art of posters. We are especially grateful to each member of the Poster and Small Print Collection for restoration, photographing and the delivery of artifacts, especially to my colleague Magdolna Elbéné Mester.

We are proud to say that both exhibitions offered unique opportunities for us to introduce modern posters of the interwar period to the Spanish public. To give a few examples, such Hungarian masters' works were displayed as Lajos Kassák, Sándor Bortnyik, István Irsai, Róbert Berény and the Macskássy brothers, some of whom were not completely new to knowledgeable museum-goers.

In addition to informing about the artists and the period, the National Széchényi Library and its poster

we can design exhibitions of such scope in the present as well as in future. This background and the sophistication and success of the Spanish event urge us to show the same material to the Hungarian public. The 102 artistic posters will be on display from the autumn of 2010 at an exhibition organized jointly the National Széchényi Library and the Hungarian National Gallery. At the same time, the magnificent trilingual (Spanish-Hungarian-English) catalogue will be available to Hungarians.

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## “HAYDN TWICE”



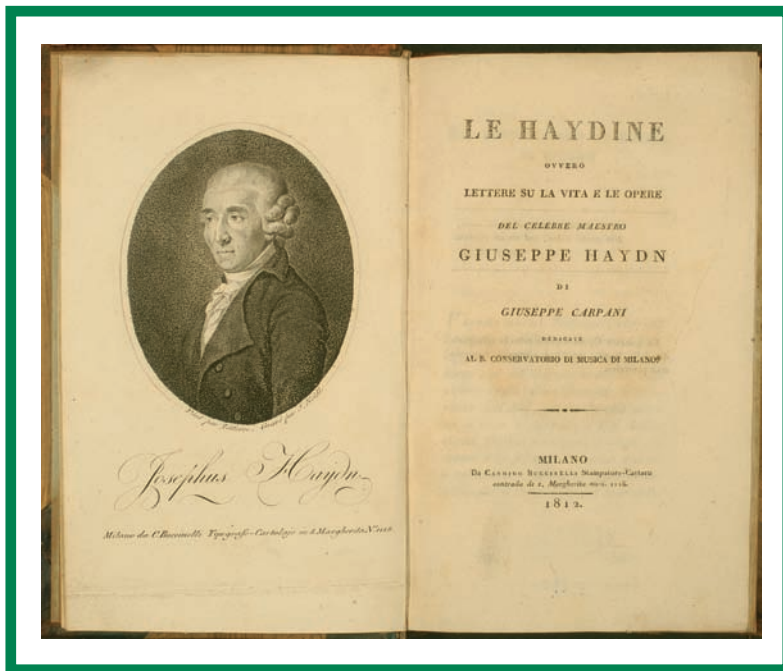
The various commemorations related to the 200th anniversary of Joseph Haydn's death were highlights of the 2009 cultural fare all over Europe. As guardian of the world's most considerable Haydn stocks, the Music Collection lent abundant material to Austrian memorial exhibitions and staged two exhibitions inside Hungary. On display from 14th May to 10th July 2009, the National Relic Space of the Széchényi Library staged the display *Seven Times Haydn*, compiled exclusively from our own material and by our own staff. Also opened in May, the *Joseph Haydn and Hungary* exhibition was organised jointly with the Institute for Musicology of the Hungarian Academy of Sciences and can be visited in the Museum of Music History until 31<sup>st</sup> March 2010.

The opening of the *Seven Times Haydn* event, which was attended by almost all Hungarian music historians, was started with László Somfai recalling the early days of Haydn scholarship in Hungary in the 1950s

when the Esterházy collection was transferred to the national library and thus became researchable. On behalf of the Hungarian Musicological Society, János Kárpáti, the retired head of the library of the Liszt Academy of Music recalled Jenő Vécsey, who was born a hundred years ago and was the director of the Music Collection in those early days. The Haydn Baryntontrio's concert contributed greatly to the splendour of the opening ceremony, offering listeners the unique opportunity of getting acquainted with the baryton, the favourite instrument of Nicholas Esterházy "the Magnificent", which already in his own age was a curiosity. (As the prince's court composer, Haydn composed some 150 pieces for the baryton, a string instrument to be held between the legs in the same way as a cello.)

An excerpt from our *Joseph Haydn and Hungary* joint exhibition  
(in the Museum of Music History)





Giuseppe Carpani's Italian Haydn biography from 1812

As suggested in the title, Joseph Haydn's personality, that even music lovers frequently misunderstand, was introduced from seven directions. The portrait of the radical *innovator*, who musicology books typically refer to as the "father of the symphony" and the "creator of the string quartet," was followed by an overview of the daily routine tasks of the *court conductor* who tried to meet the taste of his more conservative environment as well. The third and fourth themes present a similar contrast: after flashing up some of Haydn's gags characteristic of the musical *humorist*, we tried to draw attention to the *devout* Christian composer's far less known ecclesiastical pieces. Then some features of the *private person* were drawn, the counterpoint to which comprised of documents presenting Haydn as a *celebrity* in contemporary Europe. Finally, the profile of the *collector* was presented. His rich library and collection of engravings in the bequest remind the visitor of the one-sidedness of picturing Haydn as a simple country musician and composer. *Seven Times Haydn* was however not just a hint at the number of themes at the exhibition. In the National Relic Space one heard excerpts from seven of the composer's pieces. While the exhibition was on, in the Music Collection reading room, readers could listen to Haydn in seven significant genres, using seven audio channels. In the exhibition space, going beyond the magic number of seven, there was an important extra rarity: this was the first time that the worklist the composer had compiled around 1804 was on display in the relic holder. This is the so-called *Haydn-Verzeichniss*, which we managed to purchase last year in order to

further enrich the *National Széchenyi Library's* unique Haydn collection.

Unlike the *Seven Times Haydn* chamber exhibition of the Music Collection, *Joseph Haydn and Hungary* is a large-scale event building on masterpieces of various branches of art, taking up the full inner space of the Museum of Music History, recently renovated and enlarged to 450 square meters. The basic concept of the display was elaborated by the institute's director Tibor Tallián, who organized the vast material selected from a number of different Hungarian public collections around six themes. (This fact inspired musicologist Gergely Fazekas to use the title *Haydn Six times* and *Haydn Seven Times* for his very positive review in the August issue of the journal *Muzsika*. *Haydn Twice*, the title of the present article was, in turn, inspired by the

reviewer's witty idea.)

The first hall, labelled *Ecclesia*, focuses on Haydn's religious pieces. Besides the manuscript sheet music, among other things, there are contemporary objects, original portraits and an 18th century organ that can still be played. The second hall is equally magnificent. Under the motto *Theatrum*, primarily documents related to the Eszterháza opera are displayed: manuscript scores of performances conducted by Haydn, the unique sources of so-called "insertion arias" written for other composers' operas, contemporary designs of the opera house and the palace, as well as several costume designs by Pietro Travaglia, another artist in the service of Nicholas the Magnificent. (At this point, we wish to express our thanks to the Collection of Theatre History for furnishing this hall.) The largest hall in the middle is divided by a large textile banner. In the first section (*Camera*), some of Haydn's significant orchestral pieces are introduced in association with the people who commissioned them: Paul Anton Esterházy I (symphonies *Le matin*, *Le midi* and *Le soir*), Nicholas the Magnificent (baryton-trios), Anton Apponyi (the "Apponyi" quartets) and Joseph Erdody (the "Erdody" string quartets) are seen in their full-figure portraits. Under the general title *Majores et minores*, the second section of the hall features Haydn's "major and minor" contemporaries, ranging from his brother Michael Haydn, another outstanding composer, to his close friend Mozart and his student Beethoven (to name only the truly major artists). The programmatic inscription of the fourth room, *Populus – Gentes*, is a reference to the frequent folksy themes



An excerpt from the *Seven Times Haydn* exhibition

in Haydn's music and to their often "exotic" origins (Hungarian, Gypsy, Croatian, etc.). In the last three rooms – in harmony with their smaller space and more intimate atmosphere – the composer himself is in the centre. First, there is a room furnished in the style of the age and evoking' the wheelwright's workshop of Haydn's father in Rohrau. Then there are some personal documents of the decades spent in the Esterházy's service, among them several original letters, the score of an aria composed for Haydn's lover Luigia Polzelli and the ground plan of the Eszterháza *Music House*, the building that accommodated musicians. The last room is based on the moving contrast of light and shade: on the one hand, the visitor encounters several documents related to the European reputation of the master at the peak of his career; on the other

hand, such personal belongings from his last years as the business card with a score, on which the retired Haydn had an excerpt printed from a late piece: "Hin ist alle meine Kraft, alt und schwach bin ich..." ("All my strength is gone, old and weak am I...")

Edited by Anna Baranyi and the author of the present piece, the exhibition *Joseph Haydn and Hungary* is accompanied by a publication with English and Hungarian texts and a rich selection of photos. This sophisticated "catalogue" testifies to the fruitful cooperation between the museum and the Music Collection, which we can build on when organizing similarly ambitious joint exhibitions to celebrate the 200<sup>th</sup> anniversary of Francis Erkel's birth in 2010 and that of Francis Liszt in 2011.

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# REVISION, RESTORATION AND DIGITISATION OF THE PHOTOS IN THE BABITS BEQUEST



The revision of photos, palliums and albums in the Babits bequest kept in the Manuscript Collection (Fond III and Fond 172) was started in February 2009, together with the restoration and digitisation of the negatives and visual documents.

Many authors have discussed how the Babits bequest reached the NSZL and details of its history, the first of whom was naturally Dezső Keresztury, the initiator and the actual manager of the Babits relics transfer to our library. We know from his interviews that negotiations between himself and the poet's widow, Sophie Török started in the early 1950s. As a result, in 1952 the cultural ministry purchased the manuscripts, and soon afterwards the rich photo collection and audio recordings as well. It needs to be noted that Sophie Török had been very consciously gathering documents of Mihály Babits's life (occasionally even bills, his horoscope and the ground plan of his homes), and she took up photography with the idea of a memorial exhibition. She tried to document virtually all the outstanding moments of the poet-writer-literary organizer's life, starting from snapshots of constructing his house in Esztergom to outings in the countryside, receiving the San Remo award and the moment of his death. In addition, there are occasional photos taken by famous studios (e.g. Dénes Rónai, Károly Zelesky and Aladár Székely). The collection is impressive not only in content but also in size. In total, glass and celluloid negatives, paper enlargements and pictures kept in albums number nearly four thousand.

For the sake of stock protection, the most urgent task was to rescue negatives. The first step was that restorer Judit Papp did the restoration of two boxes of glass and celluloid nitrate negatives, framed slides and film rolls in individual packages, marked III/2332. This box contained 94 glass negatives, 331 celluloid-nitrate-containing negatives, 7 framed slides and 4 snapshots of rolls, thus involving the restoration of 436 pictures. After dusting the material, it was cleaned

using organic solvents and placed into acid-free paper packets with four ears. The marks of the 436 known and numbered negatives were entered on the packets. Most of these negatives had been familiar to us, and their positive variants had featured in the Babits Photo Collection published in 1983. However, marked as Fond III/2332/54 and Fond III/2332/55, in two boxes of miscellaneous material mixed with other objects, various card games and children's games, 405 glass negatives, 281 celluloid-nitrate negatives, 28 snapshots of rolls, 61 framed and 13 unframed slides and one glass slide were found. Thus a total of 798 unmarked negatives were processed and restored. With the help of the Babits photo albums, Judit Papp established that the two boxes contained the so far unidentified original negatives of photos Sophie Török had taken between 1920 and 1941.



The material before restoration

The negatives were badly contaminated and the soft carrier negatives exuded a strong acrid stench. Judit Papp came to the conclusion that quite a few of them may contain celluloid nitrate and celluloid acetate. As celluloid nitrate is susceptible to self-ignition at a relatively low temperature, its identification was vitally important. Subsequent tests proved that the hypothe-

sis was right: the processed and unprocessed film negatives contained celluloid nitrate, a chemically continuously disintegrating substance, as a result of which the negative may be deformed, decoloured, lose its resilience and turn brittle. At a later stage of degradation, visual information may be completely lost. Separating nitrate-containing negatives from other items in the collection was therefore an important and highly urgent task, as irreversible processes of degradation could have started in both. In order to preserve them, special container boxes were purchased for glass negatives and soft carrier negatives, where the material was placed after digitisation. Based on the digital copies of negatives and with the help of the occasional paper enlargements, Zsuzsanna Rózsafalvi from the Manuscript Collection carried out the cataloguing of pictures and the processing of positives.

In the former processing of the Babits fond, photo positives were arranged into thematic groups and placed into palliums. At the same time, such larger units were established that take stock of his portraits, family pictures, circle of friends, various scenes of his life (his homes in Budapest, Szekszárd and Esztergom), moments of his public appearance and even the events of his larynx surgery. Assisted by our colleague Gábor Szita, in the first stage of the project, the materials were selected, as the pictures had been in different parts of the bequest. After the revision of photos, they had to be classified as former processors of the material had labeled only the thematic groups rather than each item. This time the content analysis of photos had to be done as well, which included more than identifying the people they represent. We had to establish the time and place of the photo, and if it had a negative in our collection or perhaps another positive as well, the two marks had to be connected, references were made, and marks, if any, given in the Photo Collection publishing some of the Babits photos were also noted. From the point of content, the most remarkable section of the material, namely photo enlargements of Mihály Babits, Sophie Török, the family and friends in general, were found in the Fond III/2252 to 2278 range, but some were found in other parts of the bequest as well, for exam-

ple occasionally even attached to letters. In the content analysis, the already mentioned Photo Collection and memoirs of his contemporaries and his wife were of assistance. Cataloguing was followed by restoration and dusting, and finally placing in protective foils and special containers. This is how they were given to our Colleague Gábor Merczel, who made excellent quality 1200 dpi digital copies of the photos. In total, 2329 photos in 47 palliums and 7 albums were processed. Processing is expected to be completed by the end of 2009, as our colleague Gábor Szita found nearly 950 unknown pictures in the Lymbus section of the Babits bequest, mostly related to Sophie Török and their

adopted daughter, Ildikó Babits. This material has never been processed because former analysts did not find it relevant from the point of Babits himself, therefore sent it to the Lymbus, the library's dead stock unavailable even to researchers. At present, restoration and cataloguing is underway and will probably yield results that researchers might find significant. It is obvious that the material is identical with what we have in albums and palliums, often being simply variants of those. Nevertheless, this is dominantly new, untapped material.

The Manuscript Collection's project to preserve the Babits photo bequest is to be completed in the course of 2009. As a result, nega-

tives and positives will be safely kept, and after digitization a more practicable and better explored collection will certainly be easier and faster to copy. In the publication plans for 2010, our library has included printing a new Babits photo album.

Besides the colleagues involved in processing and restoration, special collections director János Káldos, heads of department Ferenc Földesi, Marianne Érdi and Katalin Csillag are to be thanked for assisting the shared work of Gábor Merczel, Judit Papp and Zsuzsanna Rózsafalvi. We also owe our special thanks to Ádám Ackermann, who did the photographing of albums that could not be scanned.

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Ildikó Babits, Sophie Török and Mihály Babits  
 in their Reviczky Street flat  
 in one of the now restored photos

# 150 YEARS OF THE TRANSYLVANIAN MUSEUM ASSOCIATION: MEMORIAL EXHIBITION AND PRESS CONFERENCE AT THE NATIONAL SZÉCHÉNYI LIBRARY



The press conference this September and the opening of the memorial exhibition in our library were highlights of the series of celebrations on the 150th anniversary of Transylvania's oldest scientific institute. In his opening address, General Director István Monok talked about the ever richer relations between the two institutions. The president of the Transylvanian Museum Association (EME), Ákos Egyed gave an account of the celebrations up to that point. This was followed by an overview given by EME chief secretary Eniko Bitay about the cooperation between the NSZL and EME, then by EME

the Association's former and more recent symbols and demonstrated the founder Count Imre Mikó's conviction, evident in his own life example, that only through humility, perseverance and humble dedication can one acquire genuinely valuable knowledge; this is the only way to create veritable culture. The idea of the museum as it appeared in early modern Europe was not a treasure store measured by auction prices, but much rather the home of a nation's cultural heritage, the seat of the national genius. EME symbols suggest a similar interpretation of the notion of museums. Mikó's famous motto (*Peragit tranquilla potestas quod violenta nequit* –

“The tranquil power will do whatever the violent cannot”) does not merely reflect the concept of a large-minded reformer: “the quiet power” here becomes an epistemological factor, suggesting the inevitable humility of the individual aiming to get familiar with the created world, the modesty of his profession.

The first display cabinet of the exhibition contained some documents related to the beginnings of EME. Without aiming at completeness, the primary focus was to evoke the ceremonial atmosphere of the Association's foundation.

The various formal regulations, standing orders, lists of names documenting the formal and organizational changes and the Section of Philosophy, Linguistic and Historical Sciences, which was the largest EME unit until the voluntary ceasing of the association after WWII, were shown in a separate cabinet. The Medical Section, which is the most populous unit at present, also featured in a separate cabinet. The other old sections, namely law, natural sciences and mathematics, were presented together in one cabinet.

The early occasional EME publications (*Yearbooks of Transylvanian Museum Association; Transylvanian Museum; Newsletter for Medical and Natural Sciences;*



General Director István Monok greets visitors and press representatives

president Ákos Egyed about the recently launched Digital Database of EME, and next by special collections director János Káldos's report on the NSZL and EME digitisation projects. Finally, one of the exhibition curators, Sándor Perjámosi briefly outlined the concept of the exhibition in the seventh floor catalogue space, which was followed by a guided tour of the display.

The opening poster of the exhibition in seventeen display cabinets and several wall tableaux represented

*Museum Booklets*) were also in a separate cabinet. Emphasizing continuity, next to the old documents the latest issue of the *Transylvanian Museum*, as well as new volumes in the *Museum Booklets* series were displayed. Above the cabinet introducing travelling conferences, that initially spread scientific findings and later became more professional meetings, there was a copy of the first traveling conference's poster in Marosvásárhely (Târgu Mureș) in 1906, the original of which is in the NSZL Collection of Posters and Printed Ephemera. There were three separate collages



Guided tour of the valuable exhibition

paying tribute to three early EME officials: Imre Mikó, the founder and first president of EME; Sámuel Brassai the guardian of the Natural Science Collection and first director of the Transylvanian Museum and thirdly Károly Szabó, EME's first librarian. There was the first volume of the *Transylvanian Historical Data* with Imre Mikó's own dedication to the Széchényi Library, Brassai's books covering several disciplines of science, his papers, pamphlets and his often reprinted primary school arithmetic book called *Socrates Calculating*, which was based on practical examples. Besides Károly Szabó's publication of sources related to Székely history, the Hungarian settlement and the age of Árpád, there was also the second volume of the *Old Hungarian Library*, which the author presented at a reading session of the EME Philosophy Section on 19th October 1883.

EME publications for professionals and the wider public were displayed by discipline in three cabinets. The first two were devoted to humanities and social sciences: philosophy, literature and linguistics, librar-

ianship, bibliography, the theory and history of literature, history, cultural history, ethnography and theatre history. The third cabinet contained natural sciences, especially the most up-to-date professional publications in medicine, mathematics, materials engineering, botany and agriculture. Together with the original documents shown in the cabinets, the photos and texts on the wall introduced the visitor to the history of the *Transylvanian Scientific Booklets* launched by Lajos György and the *Transylvanian Rarities* series edited by Elemér Jancsó. The last cabinet tried to

present the work of Professor Attila Szabó T., who

in the decades of the forced stoppage in a way replaced the whole linguistics institute by establishing his own school at the University of Kolozsvár primarily through his monumental series, the *Historical Dictionary of Hungarian Language in Transylvania* and also through his early papers on the history of place names, the dedication and hard work on which eventually led to the *Dictionary*.

Approaching from the

Transylvanian character of research into humanities in the interwar period, the "data millionaire" linguist's open perspective is almost symbolic. He breaks with the purist concept of earlier language history dictionaries and records numerous contemporary Latin, Romanian and German loan words as well in his *Dictionary*, acknowledging that our picture of the development of the Hungarian language in Transylvania would be incomplete and unprofessional without them.

Finally, it is to be noted that the series of wall tableaux with accompanying biographies introduced the famous scientists, scholars and public figures who contributed in diverse ways to the Association's intellectual wealth in the ninety years between 1859 and 1950.

The curators of the chamber exhibition were Sándor Perjámosi and the author of the present paper. The exhibition and the press conference were coordinated by NSZL's Directorate for Research and Academic Affairs and the Public Relations Department. We also owe our thanks to colleagues in the Photo Laboratory and the Storage Department.

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## “EVERYTHING YOU NEED TO KNOW” ABOUT THE ÖRKÉNY WEB PAGE



In the early spring of 2009 the national library launched the web page paying tribute to István Örkény (<http://orkenyistvan.hu>) as the outcome of an agreement between the National Széchényi Library and the Örkény family. It was introduced on 8th April, a date close to István Örkény's birthday, as he was born on 5th April 1912. In the finals of the eFestival multimedia contest in November 2009, the service was awarded the winning digital media application qualification in the “Digital preservation of Hungarian cultural heritage” category.

In the early summer of 2008 Zsuzsa Radnóti, István Örkény's widow contacted General Director István Monok with the news that the family would like to publish some of István Örkény's outstanding pieces on the pages of the Hungarian Electronic Library (MEK). Subsequently, as a result of the agreement with the Palatinus Publishing Company the national library digitized four volumes. For the sake of enriching our virtual collection, these texts covered by copyright suggested the idea that the national library should develop a multimedia web page with cooperation and strong support from the Content Provision Department, the Collection of Theatre History, the Informatics Directorate and the family. In the course of negotiations, NSZL was licensed to make public not only the most popular Örkény pieces (*Selected One Minute Stories*, *The Tóth Family*, *Catsplay*, etc.) but also several other texts and excerpts (*Pisti in the Bloodshed*, *The People of Lagers*, *From the Secrets of the Trade*, etc.) with the proviso that these works should be available only through the web page and should not be included in the MEK collection. In addition to the Örkény pieces, as added intellectual value, the page includes five lists: the selected bibliographies of translations of his works, literature about him, lists of fiction inspired by Örkény and the best known theatre performances of his plays in

Hungary and abroad. Thanks to the Internet, several elements of the lists and bibliographies can be clicked and thus directly accessed via the home page. Relying on the collections of the library and the family, several photos of stage productions and of Örkény's life, playbills, theatre and film posters, manuscripts, excerpts from newspapers and journals have been digitized. In addition, the service gives István Örkény's career details, his biography illustrated with pictures, photos of him and of items of fine art that his work inspired. Under the *Interesting bits and pieces* heading, a bunch of widely used words, quotations, stories, texts and other curious details originating from Örkény's works have been collected. Besides the 350



visuals, the web page contains a number of multimedia elements as well. Thanks to the Mojzer Publishing Company, Kossuth Radio and Hungaroton, István Örkény's voice (his own pieces and reports) can be heard and, several of his one-minute stories are presented by Pál Mácsai. In the film section, there are excerpts from Zoltán Fábri's *The Tóth Family* and Károly Makk's *Catsplay*, as well as the televised version of Péter Valló's *In memoriam Ö. I.* and József Pacskovszky's film, *The Real Death*.

The web site has a summary in English, supplemented by the bibliography of English translations, a number of texts and some English reviews. The find function makes the web site more reader friendly, guiding your way in the 400 virtual pages and several



The eFesztivál certificate

hundred documents. The provision is operated by the free and open source code Drupal content provision system. In designing the profile of the web page, inspiration came from photos taken in István Örkény's flat. When you enter, you hear the sound of his Continental typewriter. As a special exception, NSZL refrained from having the national library in the Internet domain name, as it was bought by István Örkény's family and made available to the national library.

The continuously growing service is a good example of how the combination of the national library's rich collection and the opportunities offered by virtual space can create new values and encourage further ideas. In cooperation with the Association of Hungarian teachers, the National Széchényi library advertised a competition for teachers of Hungarian under the title of *Learn Örkényese!* The contest was motivated by the desire to bring István Örkény's writing closer to readers and to promote the sophisticated application of computer technology in education. The award-winning submissions are available on the Örkény web page.

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The introductory page of the web site



## THE ARTISTIC BOOK: EXHIBITION IN THE NSZL ANTAL REGULY MUSEUM LIBRARY



Relations between books and arts from exquisite codices to contemporary art books can be analysed from different perspectives. As the Zirc manuscripts are in the NSZL Manuscript Collection today, the time frame for the exhibition was defined as ranging from the beginnings of book printing to our days. Our stocks contain works dealing with different branches of art. This is where we selected the main themes for the first section of our exhibition, namely books about art. One of the oldest items was Étienne Du Pérac's first edition of "*I vestigi dell' antichita di Roma*", in which the 16<sup>th</sup> century French architect was introduced the antique Rome in line engravings. Joachim von Sandrart's eight-volume series, "*Teutsche Academie der edlen Bau-, Bild-, und Mahlerey-Künste*" is one of

the main theoretical work and source of German art history; our exhibition featured its second edition dating back to the 18<sup>th</sup> century. Johannes Kip's highly significant "*Nouveau theatre de la Grande Bretagne*" (London, 1727) demonstrates the architectural gems of 18<sup>th</sup> century England in beautiful elaborate engravings. Among the art history albums, special attention is due to Karl von Lützow's "*Die Kunstschatze Italens*", the book from which we introduced a Madonna relief by Michelangelo in a beautiful engraving. With its high-quality typography and binding this volumes represents the German book art movement as well. Hungarian bibliophilia is represented by two works of Dezso Malonyai. "*The Pioneers of Hungarian Visual Art*" (Budapest, 1905) is especially noteworthy with its handmade paper and magnificent woodcut Art Nouveau ornaments

Írisz Balogh: *Pop-up Chronicle* (2009)  
János Thuróczy: *Chronica Hungarorum*.  
Augsburg, 1488, Erhardt Ratold

The second section of our exhibition displayed art books from the masterpieces of the "Hungarian





*Meisterwerke der Holzschnceiekunst...* 1879, J.J. Weber.  
 Dezső Malonyai: *The Pioneers of Hungarian Visual Art.*  
 Budapest, 1905, Franklin Society

Artists' Society of Books as Art Objects" and the local secondary art school's teachers. We managed to win well-known artists for the event, with one piece by András Butak, Ilona Kiss, Tibor Pataki, Krisztián Stroe and Wanda Szyksznian and others. Next to contemporary books, we placed old ones matching either in their theme or their binding, thus creating exciting new installations. One of the most successful pieces on display was produced by Írisz Balogh, whose "*Pop-up Chronicle*" was inspired by János Thuróczy's "*Chronica Hungarorum*."

The third stream of the exhibition presented the relationship of books and art from an interesting per-

spective, looking at books as models for fine arts: collages by Piros Hegedus B, montages by György Szeifert, lithographs by Attila Szabadvári and paintings by Vera Balogh, Barna Földesi and András Lengyel were all visual realizations of the book as such. These pieces were hung on the walls of the museum library's corridor.

Within the framework of the Night of Museums series of events, General Director István Monok opened the exhibition on 21<sup>st</sup> June and by the end of September it had been visited by over 6400 people.

The organizers of the successful exhibition were Gábor Németh, Attila Szabadvári and György Szeifert.

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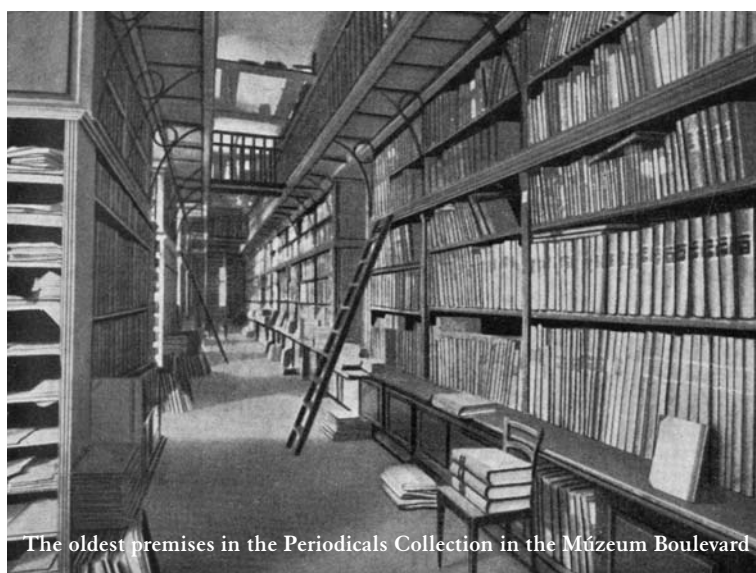
# 125 YEARS OF THE PERIODICALS COLLECTION



Today at the time of anniversary packages and other one-off compilations, few of us think of the enormous effort our predecessors made in the careful, systematic and forward-looking enrichment of the collection which József Szinnyei senior so doggedly fought for. His lobbying of two decades led to education minister Ágoston Trefort's decree on 2nd July 1884 to establish the National Periodicals Library within the Hungarian National Museum. Naturally, the execution of the decree was placed into Szinnyei's hands, who was still in the employment of the University Library, therefore worked part-time for both libraries. With his assistants István Kereszty and János Váczy (two colleagues paid by the day) and a servant, he immediately started arranging and, processing the National Museum's stocks, and later also supplementing them with periodicals from the University Library, the Academy Library, the National Casino and the Transylvanian Museum. This effort was unique and progressive even by international standards, as apart from the Bibliothèque National and the British Library there was no such institution or an equally rich collection in the whole of Europe. The National Museum and its library seemed appropriate for the grand project for two main reasons. Firstly because it possessed the largest collection of newspapers, and secondly because, according to the founder Count Ferenc Széchenyi's intentions from its very start the museum was an institution with a national mission of preservation. In order that it should meet this responsibility, a decree was passed as early as 1802 that besides the University Library the National Museum should also receive deposit copies. Entrusted by the government, between 1885 and 1887 Szinnyei called on all the publishers of periodicals in the country to personally convince printers of the importance of sending in the papers, something that Act XVIII of 1848 had already ordered them to do. Szinnyei's 'tours' proved successful and the collection was steadily growing and becoming better and better organised. Because of the reduced binding capacity during WW I, the stock was almost 'unmanageable':

processing slowed down and the number of unbound papers started going up again. Nevertheless, the library's management and staff tried very hard to acquire war publications, with newspapers among them. The library's leaders addressed diplomatic bodies and other offices asking their staff to monitor and preserve war documents. A number of private persons (teachers, priests and scientists among them) did voluntary collection work to supply the publications missing because of the war. After the peace treaty, many printers and publications were released from the obligation of supplying deposit copies. Thus in 1920 periodicals sent in reached no more than 20-25% of the previous level. The National Library's staff and supporters then again tried to replace the missing pieces by new purchases and generous individual contributions.

The 'quiet' life of the Collection was again disturbed by WWII. During the siege of Budapest, stacks



The oldest premises in the Periodicals Collection in the Múzeum Boulevard

of periodicals were sent to the National Museum's cellars, and only after the fighting had died down were they replaced on their shelves. This implied moving some twenty thousand volumes of periodicals twice, requiring heroic efforts from the staff. After the war, the library's collection scope was modified. Earlier, from beyond the new country borders the library had collected only Hungarian periodicals. Later, however, the literature and the main periodicals about the culture, land, peoples of historically and diplomatically important regions were also included. Because of the

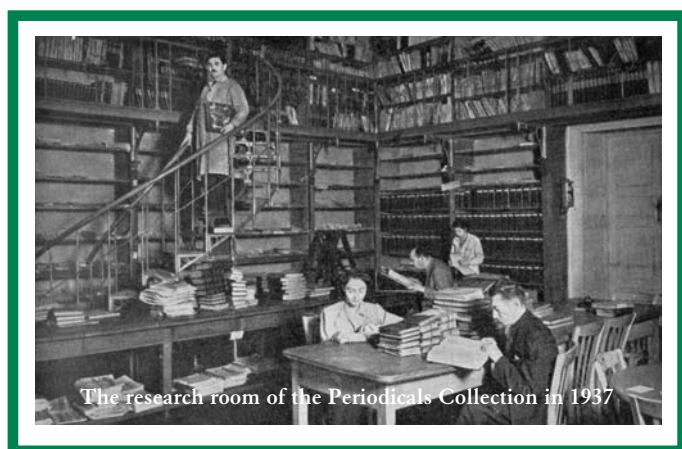
growing numbers of emigrants, publications of Hungarians living on distant continents were gaining more significance. In addition to extending content, between 1945 and 1957 there was also a typological rearrangement. Szinnyei's Periodicals Library was limited to press products issued more frequently than once a month. As categorization according to periodicity was becoming harder, the collection scope of the Periodicals Collection was extended to less frequent journals as well.

One could say that the Collection had its heyday under Béla Dezsényi's direction. Dezsényi took over the unit already called Periodicals Collection in 1943 and led it up to 1962. The twenty years was not without certain difficulties. Despite the problems (or perhaps exactly because of them), he created an excellent group, and through hard and dedicated teamwork they produced impressive results. He claimed that the Periodicals Collection "*had an increased scientific responsibility in addition to the general obligation of preservation and processing...*"<sup>1</sup> Dezsényi shared this responsibility with his colleagues. On top of their daily routine tasks, he expected them to be familiar with the latest professional literature, to improve their expertise, to do research into press history and to publish regularly. Under his leadership in 1946 they began the repertory building of journals, the construction of an article catalogue and, sponsored by the Academy of

cial collections on the acquisition-exploration-application model and to attach them to the appropriate section of the library. Due to the special features of documents in these collections, this idea was abandoned in most cases, but not in the case of the Periodicals Collection. In 1971 the first function to be separated was acquisition, then readers' service (and the associated information provision) as well as storage. At that time, reorganization simply meant setting up new units. The real separation took place at the time of moving into the Buda Castle in 1985. This was then justified by the size of the Periodicals Collection, as it seemed in the new building there was not enough space for all of it. Thus, the former tasks were divided among by different units physically very far from each other. Seeing the negative consequences of the decision, a few years later the Director General's College put the question of the Periodicals Collection on its agenda. On 4<sup>th</sup> November 1988 the General Director established a team to explore the possibility of reestablishing the Periodicals Collection. Katalin Illyés tabled her "*Recommendation for organizing and operating the Periodicals Collection as an independent organizational unit*", which was evaluated by the team. Relying on team members' opinions and recommendations, with regard to local conditions, the library's management rejected the idea. Consequences are obvious: the collection of papers and journals is no longer a special collection, but due to its nature, it has not become an integral part of the core collection either. The protection of the rights of periodicals is hard to realize and is not seen as a priority, in the same way as it has become impossible to train specialists who are familiar with all sides of the 'disorderly nature' of periodicals. We trust however, using the words of General Görgey (of the 1848 War of Independence against Austria), "*that the true cause cannot be lost forever.*" The present and future staff of the library will look after the Periodicals Collection with the same care and dedication as our predecessors did.

The Press History Department set up in 2009 and the academy press history research group will fill the gap left behind the National Periodicals Library, the Periodicals Department of the Széchényi Library of the Hungarian National Museum, and more recently the Periodicals Collection and their competent and dedicated staff.

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The research room of the Periodicals Collection in 1937

Sciences, internal and external colleagues started collecting material for the missing period bibliographies. The first outcome of this project was *The Bibliography of the Hungarian Press 1945-1954*<sup>2</sup>, published in 1956. Unfortunately, the Periodicals Collection could not fulfill the mission of being a 'research laboratory' for long. Dezsényi was removed as director, and a few years later the issue of functional work management was raised. Accordingly, they intended to divide spe-

<sup>1</sup> Béla Dezsényi: *Periodicals in the library*. [Bp.]: [OSZK], 1954. p.7

<sup>2</sup> *Bibliography of the Hungarian Press 1945-1954* / Béla Dezsényi, Zoltán Falvy, Judit Fejér. – Bp. : Művelt Nép, 1956. – 159 p.

## THE REINCARNATED APOR CODEX

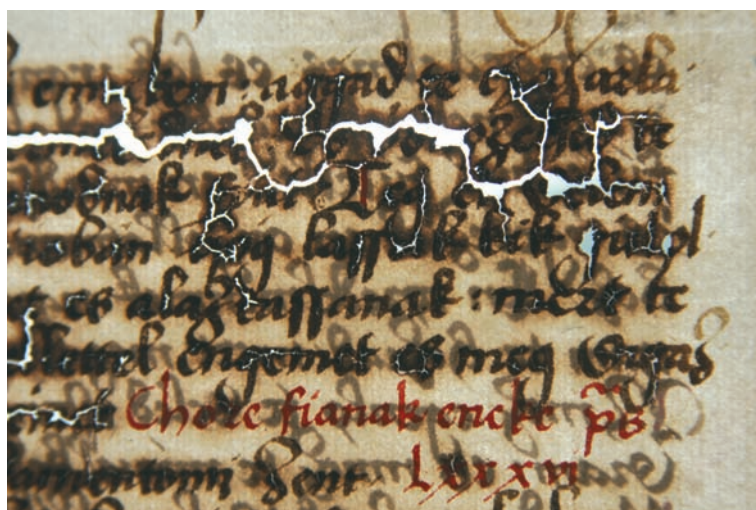


The five hundred year old codex is in the possession of the Székely National Museum (Sepsiszentgyörgy or Sfântu Gheorghe). Its lease, restoration and preservation came as a result of major diplomatic and professional efforts.

The medium-size octavo is considered the fourth oldest Hungarian literary work, a part of the first Hungarian Bible translation, the so-called Hussite Bible. (The codex contains the psalms of the Bible translation; however despite its name it probably bears the marks of Franciscan monks, while others suggest that Premontrean, Benedictine and even secular origins are not impossible.) Supplemented with a few ecclesiastical texts they copied, nuns made its binding on the Island of Hares in Buda in the early 16<sup>th</sup> century. The name was given by Áron Sziládi in honour of the owner, Baron Péter Apor. The book materialized again in 1877 when a late member of the family, Baron Zsuzsanna Apor donated it to the Székely National Museum in Sepsiszentgyörgy.

The codex issued in a facsimile edition in the early

1940s survived WW II in Budapest. (We know little of whether restoration was attempted at the time, but it is a fact that later many people thought the codex had been destroyed. As during the war the delivery train taking rare books and other valuables from Transylvania to the West was hit by a bomb, it was supposed that the Apor Codex was among them.)



Finally, the most precious item in the Székely institution returned to Romania in 1953, but has been deteriorating ever since because of its high acid-content ink. In order to avoid final destruction, restoration was vital but not easy. The guardian museum tried to organize restoration several times after the political switchover, but the actual project could never be launched. The Sepsiszentgyörgy party was always on the side of professional restoration in Hungary, as it was in their interest not to let its precious treasure be wasted even though their own efforts were doomed to failure. The National Széchényi Library repeatedly offered to help, but unfortunately for a good decade it came up against walls. From the second half of the 1990s the Romanian party used mostly diplomatic excuses disguised as professional arguments against



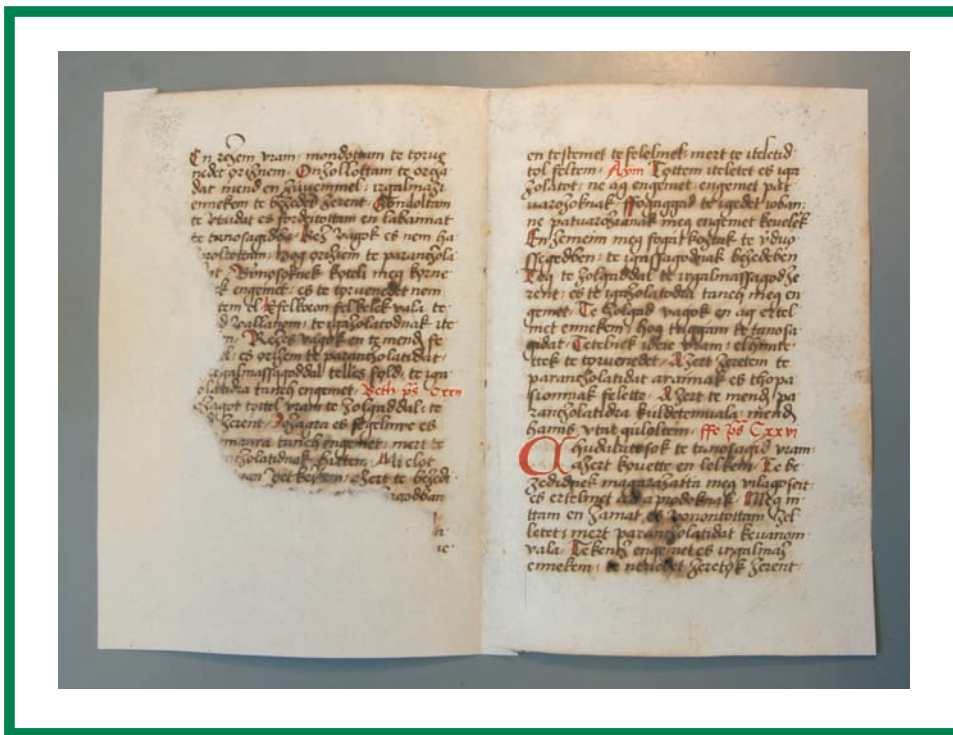
restoration outside their country, while in the meantime letters were literally falling out of the 500-year-old book kept in the museum's safe.

In connection with preparations for the 2009 exhibition of Hungarian language relics, the idea of combining a lease with restoration and preservation came up again. Coordinated by NSZL's Directorate for Research and Academic Affairs, professional and diplomatic moves were successful, and with Romania's EU accession things have also become easier. Thus the possibilities of inter-institutional professional cooperation were better outlined, and in the framework of a trilateral agreement (involving the two national libraries and the Székely museum) NSZL managed to lease the codex for over a year in exchange for complete restoration and digitisation. Leasing involves the possibility of a joint facsimile edition as well. The lengthy and rather delicate process of



*Language Relics from the Beginnings to the Early 16<sup>th</sup> Century*" opened in October 2009 featured not only the renewed *Apor Codex*, but, as one of the highlights, all three codices preserving the parts of the Hussite Bible, displayed together for the very first time in their long history. The oldest among them, the *Vienna Codex* is the property of NSZL, while the *Munich Codex* containing gospels from the Old Testament was lent by the Bayerische Staatsbibliothek, and the now saved *Apor Codex* will from now on be a worthy presentation of the psalms of the so-called Hussite Bible translation.

When the reincarnated book is returned to the Székely National Museum, it will have a separate exhibition in its honour, demonstrating its history and the stages of restoration. In the meantime, the National Széchényi Library is making an authentic copy and an exhibition version of



restoration was started at the end of 2008 with the support of the Balassi Institute. (The *Apor Codex* contains ink from three unknown hands. Thus one of the fundamental problems was the different levels of acid content and the related different degrees of loss of paper underneath the letters.)

The exhibition "*Behold O brethren...: Hungarian*

*the Apor Codex.*

We owe our thanks to all who have helped the noble cause, with very special thanks for the excellent work of leading restorer Zsuzsanna Tóth.

László Boka  
boka@oszk.hu

In the 2009 series of events marking the Year of the Hungarian Language, the National Széchényi Library organised a major exhibition from medieval Hungarian language relics under the title “Behold O Brethren...”: *Hungarian Language Relics from the Beginnings to the Early 16<sup>th</sup> Century*” where virtually all of our outstanding relics were displayed. The unique exhibition was opened by President of Hungary László Sólyom. The display was accompanied by a detailed representative catalogue and a file of two facsimile sheets, the latter primarily for general educational purposes. Since the opening day the public may get acquainted with our written natural treasures as well as with the related content (audio materials, pictures, interactive and media connections, etc.) through a scientific and a more general web site, both of which apply a number of user-friendly techniques. With cooperation from the

Research Institute for Linguistics of the Hungarian Academy of Sciences, the National Library’s website intends to act as the long-term central point of research into Hungarian language relics.

Details of the 2009 NSZL series of events (exhibition, conference, web page and others) related to the Kazinczy Memorial Year of the Hungarian Language will be reported in the 2010 Bulletin. The President’s opening address and the description of the chamber exhibition in the exhibition space of the Manuscriptorium are below, as the National Library commemorated the Kazinczy anniversary with another display as well. Under the title “*Language. Memory. Creation. Kazinczy*”, using Kazinczy-relics the Manuscript Collection introduced the background to the period from the beginnings of the written Hungarian language to the great revival, as well as Kazinczy’s relationship to language relics.

## LÁSZLÓ SÓLYOM’S OPENING ADDRESS AT THE ‘BEHOLD O BRETHREN’ EXHIBITION

Dear General Director, Curator, Esteemed Guests!

I have often visited the exhibitions of the National Library with great pleasure as a visitor and occasionally also giving opening addresses. As a former librarian myself, I feel at ease and don’t insist on formalities. By way of introduction, let me recall two of my memories. As a young boy, probably still in lower primary school, I used to take Zsolt Beöthy’s literary history out of my father’s bookcase, mostly because the two volumes were in very beautiful leather bindings. At the head of one there was the *Funeral Sermon* in two columns in a letter-perfect form, as well as in its present-day reading. I never got any further, but always returned to this. I liked the solemnity of the prayer, but I was even more intrigued by the differences between the two texts, or as I would put it today, the rules governing the two texts.

Almost sixty years on, we were celebrating Saint Stephen’s Day in the village of Deáki by the Vág River in Slovakia, where the Funeral Sermon had been found and had probably been in use. In the village whose majority is still made up of Hungarians, an eighty year old retired engine-driver stood up and recited the Funeral Sermon. It was thrilling. No actor would have done it any better. Moreover it was as if we were all standing by an open grave and listening to the priest in awe. Would you ever think that this could be a present-day function of a language relic?

Dear Guests,

This exhibition presents Hungarian texts from Hungary’s first five hundred years in a totality never seen before. We can follow the development and spread of Hungarian literacy. This is an important cultural historical process. The entire background of the written language switch is involved, from the expansion of content to the sites and actors of the sources and their technical execution. We can trace how we got from Hungarian names of places and offices inserted into a Latin text to fully Hungarian pieces, who the scribes were, where and how they worked, what we can read out of the certificates and codices containing the relics, ranging from their style to book-binding, from their economic, legal and other environment. Naturally, these are the only available sources for us about the old Hungarian language, changes in its grammar, vocabulary, dialects, and even about differences between the literary and the spoken language. In addition, we can see how difficult it was to record spoken Hungarian using the Latin alphabet and how long it took to establish its own script.

The beautiful catalogue with a study amounting to a separate book included in it, reveals this wealth to us, raising our awareness of the various messages of the language relics. We should thank both the authors and the catalogue designer, but primarily the curator and the organizers of the exhibition.

Will old parchment, and perhaps ornamental but hardly legible pages of books keep people in the halls? And what lessons do visitors take away? The exhibition designers used all possible techniques, from displaying contemporary objects to applying electronic devices and even ideas for children. I will be subjective again: you can enjoy an exhibition the way you appreciate a piece of music: concentrating on the whole or on its details. In this exhibition, the resulting general impression is not due to the overall visual impact, but rather comes from each page, each line and each Hungarian word, from their inseparable direct and indirect implications. Because we should not for a minute forget that these are sacred relics, the roots of Hungarian history, our culture and national identity. Let me open the exhibition by paying due respect to them.

# LANGUAGE. MEMORY. CREATION.

## KAZINCZY: –EXHIBITION IN THE MANUSCRIPT COLLECTION

26th October 2009 - 28th February 2010

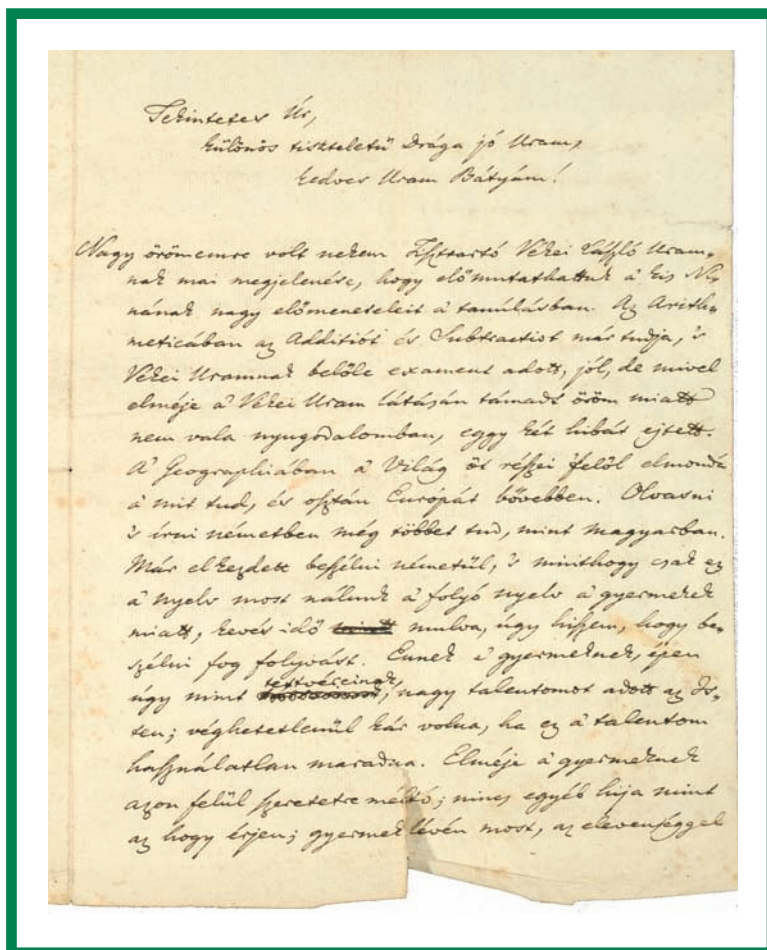


The Ministry of Education and Culture declared the 250th anniversary of Ferenc Kazinczy's birth the Year of the Hungarian Language and Communication. However, unlike with the Renaissance Year, this declaration was not associated with a comprehensive and somewhat restricting strategy. As a positive result, institutions could handle the issue quite flexibly.

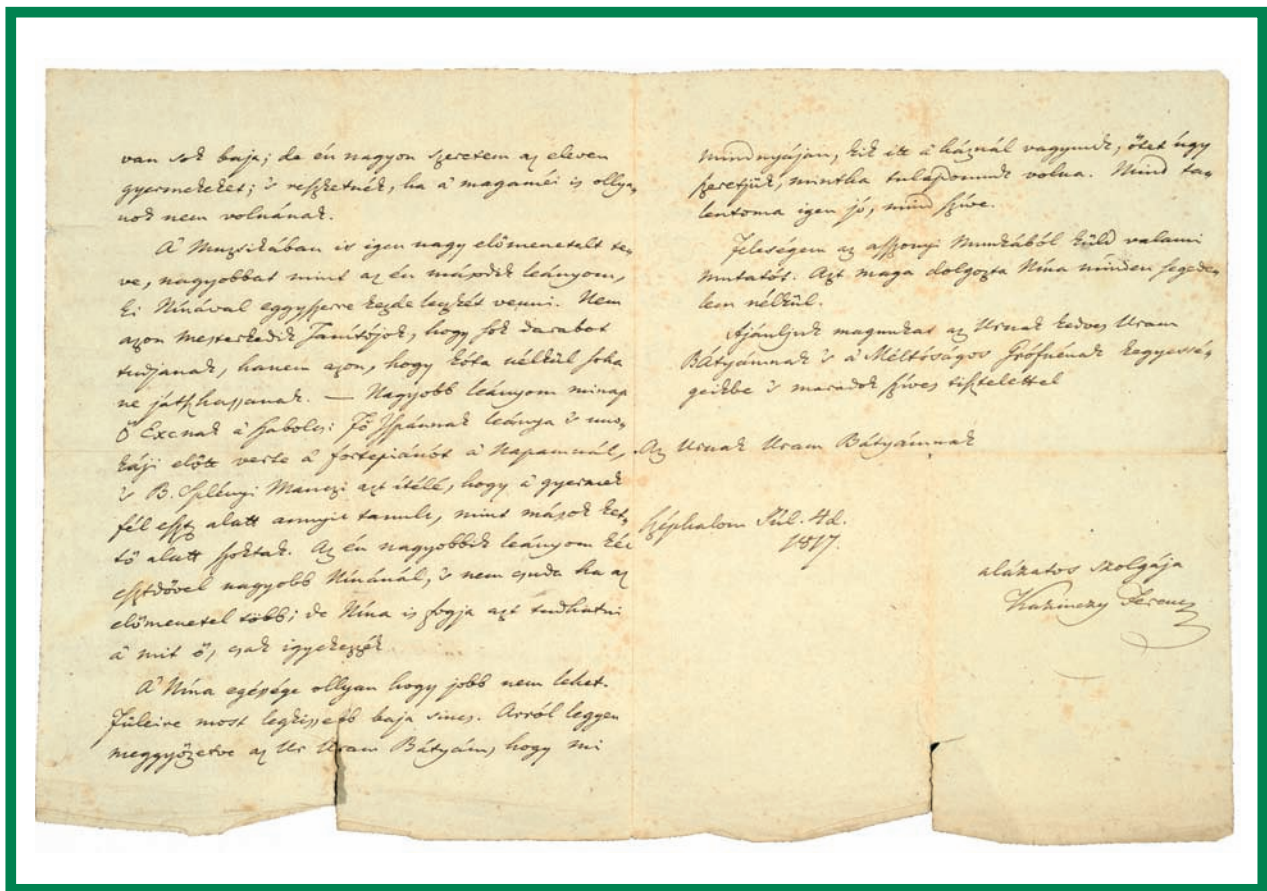
The Kazinczy anniversary has a cultic history, similarly to almost all historical and literary anniversaries. But this is somewhat different because already in his own life time Kazinczy was a cult figure in Hungarian literature. He constructed his books, portraits, objects and his whole world in a way that enabled the circle that respected him and, after his death, the whole nation to pay cultic respect to the “Sacred Sage” Cultic devotion to him has characterized all the commemorations so far, always leaving space though for interpretation and analysis. Gábor Halász, a former colleague in the Manuscript Collection, had the motto “the greatest acknowledgment is commentary” at the head of his 1931 groundbreaking Kazinczy essay. Despite the rich literature about him, certain points of Kazinczy's vast lifework still require interpretation and further exploration.

The Manuscript Collection's exhibition is intended as a contribution to these efforts, focusing on the relationship between Kazinczy and old Hungarians, on the bibliophile, the publisher and the “investigator” exploring Hungarian language relics, which in Kazinczy's career was an integral part of digging into the written sources of the Hungarian past. He was not a historical linguist; in the few pieces related to this field he relied on Miklós Révai's unquestioned authority. However, we owe Kazinczy a lot for exploring our old texts and making them available to the educated public. Assisted by Kölcsey, he worked for years in

order to have a copy of the *Debrecen Codex* produced from the original in the College. His efforts met with success. The copy we have displayed was produced in several stages, as it had to be stolen out of the



College, and accomplices were repeatedly at risk of losing their positions. Eventually, he gave the copy to István Horvát, his “student” in Pest, who had it published. It was equally difficult to obtain the unique copy of János Sylvester's *Grammatica Hungaro-Latina* from Miklós Sinaï's library (Sárvár-Újsziget, 1539) in order to have it copied. Kazinczy published it himself in the first volume of his planned *Old and Rare Hungarian Pieces* series. Unfortunately, this was the only volume that materialized, although we know from his letters that he intended to have at least



Kazinczy's so-far unknown letter to György Molnár

six volumes and that he had the table of contents for the second.

Kazinczy was also the first to publish Miklós Zrínyi's *Syrena* (apart from its 1651 edition), one of the most notable works in old Hungarian literature. The idea had been born as early as 1803, but because of his other commitments and function in literary life, he was unable to work actively with the text before the mid-1810s. Finally, *Syrena* appeared in 1817. Having no introduction, no critical comments, no biography, from a philological point it leaves much to be desired. Nevertheless, it is important that the book became accessible. Because of this undertaking and his general interest in the Zrínyis, Kazinczy managed to prevent the eruption of a minor cultural scandal which may have been caused by the Viennese court painter Peter Krafft's historical canvas, *Zrínyi's Outburst*. Initiated by Palatine Joseph and relying on public donations, Krafft started an enormous tableau for the Hungarian National Museum. However, he made a serious iconographic mistake: he depicted the Szigetvár hero based on the portrait of his great-

grandson, the poet. Kazinczy spotted the mistake before the public display of the painting and turned to the Palatine for help. Owing to his determination reflected in his letters and, naturally, to the Palatine's authority, eventually, Krafft portrayed the authentic Zrínyi.

In the booklet accompanying the exhibition, Kazinczy's correspondence gives a step by step introduction to the Zrínyi edition and the story of the painting. In addition, visitors to the Manuscriptorium can pick up another booklet as well: a copy of Kazinczy's letter addressed to György Molnár with a transcript of the text. The so far unknown letter was found in an unprocessed fond of the Manuscript Collection.

The National Széchényi Library could not have paid tribute to Kazinczy's memory more appropriately than by presenting the newly discovered letter.

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## RECIPIENTS OF AWARDS IN 2009



Library Memorial Plaque:	<b>Katalin Lovászné Vona</b>	(22.01.2009.)
	<b>Valéria Szeli</b>	(22.01.2009.)
Hungarian Republic's Order of Merit (civilian) Officer Cross:	<b>István Monok</b>	(15.03.2009.)
Bibliothecarius Emeritus Award:	<b>Gabriella Somkuti</b>	(30.04.2009.)
Ferenc Széchényi Memorial Plaque:	<b>Katalin Plihál</b>	(30.04.2009.)
Ferenc Széchényi Award:	<b>Judit Vizkeletyné Ecsedy</b>	(20.08.2009.)
József Szinnyei Award:	<b>Péter Dippold</b>	(20.08.2009.)
István Füzéki Memorial Plaque:	<b>Éva Bartos</b>	(22.10.2009.)
	<b>Attila Nagy</b>	(22.10.2009.)

### DOKTORAL DEFENCES

**Zaynab Dalloul:** *Sándor Kovásznai, the Forgotten Janus Commentator. /University of Szeged, Faculty of Arts/*

**Péter Ekler:** *George of Trebizond's Latin Grammar on the Basis of Priscian's "Institutiones". (Text and Analysis). /Loránd Eötvös University, Faculty of Arts/*

**Eszter Kovács:** *Hungarian Jesuits and the Czech Order (Bohemia, Moravia and Silesia) to 1773. /Péter Pázmány Catholic University, Faculty of Arts/*

**Ágnes Pap:** *The Philosophy and Ritual of the Pâúupata Sect (With special regard for the Pâšupata Sutra and Ganakarika). /Eötvös University, Faculty of Arts/*

**László Pászti:** *The Hungarian Army's Warfare in the 1848-49 War of Liberty. /Zrínyi Miklós University of National Defence/*

**Zsuzsanna Rózsafalvi:** *Variants of the Portrait in Aladár Shöpflin's Lifework. /Loránd Eötvös University, Faculty of Arts/*

### APPOINTMENT

**Edit Madas** - University professor of the Péter Pázmány Catholic University from 1st September 2009.



TROIS  
QUATUORS  
pour  
deux Violons Alto et Violoncelle

Composés et dédiés

à Son Excellence Monsieur le Comte

**JOSEPH ERDÖDY DE MONYORÓKERÉK**

Chambellan et Conseiller Intime Actuel d'Etat de S. Maj.  
l'Empereur et Roy, Suprême Comte du Comitat de Neuttra.

par

**JOSEPH HAYDN.**

Oeuvre 75. Liv. I

à Vienne chez Artaria et Comp.



# FIUME

## MAGYAR EMLÉKEZETE

Skultéty Csaba gyűjteménye

