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*National Széchényi Library*



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## BULLETIN 2011

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**Cover 1:** The poster of the 2011 Rákóczi Exhibition

**Cover 2:** János Vaszary: Engaged Couple (NSZL Collection of Posters and Small Prints)

**Cover 3:** János Vaszary: Engaged Couple (NSZL Collection of Posters and Small Prints)

**Cover 4:** Mihály Munkácsy: Portrait of Ferenc Liszt (An excerpt from the 2011 Liszt exhibition with Mihály Munkácsy's Liszt portrait)

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# PRINTED HUNGARIAN GLOBES

## FROM THE BEGINNINGS TO OUR DAYS



The first exhibition introducing the history of the first Hungarian celestial and terrestrial globes was opened in the National Széchényi Library on 16<sup>th</sup> October 2010. Although cartographic documents, such as printed celestial and terrestrial globes are ruled by the prevailing provisions for mandatory deposit copies, to our greatest regret, the fullest editions of these works are found in private collections. This display of magnificent pieces was enabled through the generous support of the owner of the collection.

The history of producing globes in Hungary is given a brief overview here. The use of globes is closely related to schools. These documents did not only impart geographic knowledge to students about the Earth, but also enabled the demonstration of other events and phenomena of astronomy. Thus, it is not surprising that the pioneer of Hungarian education, János Apáczai Csere (1625-1659), who returned to Hungary after his studies at a Dutch university, recommended in his Hungarian Encyclopedia published in 1655 that “globes<sup>1</sup> or sheet maps<sup>2</sup>” should be used for teaching geography.<sup>3</sup> While the *Ratio Educationis* decree of 1777 for the reform of Hungarian school education only mentions the possibility and advantages of applying globes, in its 1806 revised form, law-makers already made them a requisite of any school’s equipment. For a long time their high price prohibited the widespread use of “man-made globes” in schools. A considerable drop in the printing costs of the globe segments was due to lithography, while the mass production of the actual spheres was built on the emergence of workshops and small factories that were able to cope with the task.

The wide use of printed celestial and terrestrial globes, or “spheres” as they were called in 19<sup>th</sup> century Hungary, was strongly related to more general, and eventually mandatory elementary education for all. This process is demonstrated by the NSZL exhibition, the first time that a comprehensive display of printed Hungarian celestial and terrestrial globes and their history has been shown to the public.

The first Hungarian celestial and terrestrial globe for schools is associated with Károly Nagy (1797–1868)<sup>4</sup>, funded by Count Kázmér Antal Ferenc

Batthyányi’s (1807-1854) contribution of ten thousand silver florins. One of the globes<sup>5</sup> was made in Vienna, while another one<sup>6</sup> in Paris. The Hungarian Scholarly Society was also actively involved in creating these “spheres”: On the author’s request, they willing-



Celestial globe made by Károly Nagy

ly undertook to render the inscriptions on the globes into Hungarian, thus laying down the basics of the discipline’s terminology. The contributors to this project were no less than the poet József Bajza (1804–1858), the physician and language reformer Pál Bugát (1793–1855) and the poet, writer and lawyer Mihály Vörösmarty (1800-1855).

Issue 77 of 1840 of the weekly *Hírnök* is pleased to inform the public that the first Hungarian spheres are ready, and thanks to Count Kázmér Batthyány’s generosity all Hungarian schools “that teach geography to a considerable extent will be given one as a present.” Thus within a short time, schools received as many as 128 globes. The noble manufacturers did not sell any

of them for money, but gave them away free of charge in order to demonstrate their respect.

In 1841 the creators' community of the first Hungarian globe donated to the Hungarian Scholarly Society the remaining prints and the fixtures for the spheres, stipulating that for educational purposes they should continue to be used free of charge. The possibility of launching the second edition of the "First Hungarian Celestial Globe..." with the help of the Hungarian Scholarly Society<sup>7</sup> and the outstanding publisher and printer Gusztáv Emich (1814–1869) came up as early as 1847. However, the actual publication probably happened only in 1850, after the defeat of the War of Liberty.

The first globe created by a Hungarian was printed and commercially circulated by Ferenc Elekes (1811–after 1868) of Szentkatolna<sup>8</sup>, who was promoted to the rank of major in the 1848–49 War of Liberty. His globes were issued in 1844<sup>9</sup> and 1851 in Vienna<sup>10</sup> by Franz Leopold Schöninger (1790–1877)<sup>11</sup>. According to contemporary newspaper advertisements, they were circulated both in German and Hungarian, although today we only know of one copy of each of the German editions.

Following the 1867 Compromise, Article No. XXXVIII of the 1868 Law was about elementary education, according to which celestial and terrestrial globes featured again in public schools. The quick implementation of the law was enabled by the 1869 state lottery<sup>12</sup>, which raised 201,500 forints for this purpose. Most of this amount went towards establishing new schools and modernising existing ones, but with some of the money various teaching tools (e.g. wall maps and celestial and terrestrial globes) and textbooks could be purchased. In addition to books, up to the year 1872, poor public schools received free wall maps of Hungary and Europe; 15,600 pupils were offered "manual sheet maps" of Hungary, and it was through this project that six thousand globes of various sizes were given to schools. These globes were rendered into Hungarian by János Hunfalvy (1820–1888) and Pál Gönczy (1817–1892), who were involved in the law-making process, while they were actually manufactured by the Prague company run first by Jan Felkl (1817–1887), later by Jan Felkl and his son, one of the major European producers of various globes for schools in Europe. For a long time, they were practically the only suppliers of tools for teaching geography in the Austro-Hungarian Monarchy. In 1893 the Minister of Culture asked the Hungarian Geographical Society to make recommendations for globes to be used in our schools. They suggested that there should be globes of two different diameters: the smaller with a diameter of 25.5 centimeters, the bigger one with a diameter of 51 centimeters.<sup>13</sup>



Terrestrial globe by Károly Nagy

In the 1895 Geographical Review Béla Erődi reported the followings: "We are witnessing laudable progress in the area of domestic cartography partly due to the generosity of the Ministry of Religion and Public Education, which supports the former Hölzel firm, and presently Manó Kogutowicz's company in their effort to publish wall maps in the Hungarian language. The numbers of the publishing company's maps have increased over the past year. There is progress also regarding globes to be published in Hungary, thus by the Millennium we are most likely to have our own domestic globes."<sup>14</sup>

About the events of 1896, the Hungarian Geographical Society's president reported the followings in the association's journal: "Special attention is due to the maps of the Hungarian geographical institute made by Manó Kogutowicz, their Hungarian representations and globes. At long last, we think that the problem of Hungarian globes is solved by the spheres of the Kogutowicz firm, produced in two sizes: with 25.5 and 51 centimeters in diameter. The smaller ones are available in three different qualities."

For his school maps, atlases and globes Manó Kogutowicz (1851-1908) was awarded the gold medal of the Millennium exhibition<sup>15</sup>, and we owe him the first globes designed and mass produced in Hungary. In fact, it is since his time that geographical and historical wall maps, atlases and globes edited according to uniform principles have been available.

The Embossed Mapping Institute founded in 1927 by István Turner (1900–1974) produced globes from 1931 onwards. They were planned by Károly Kogutowicz (1886–1948), the names were transcribed by József Takács (1901–1986) and the globes were designed and drawn by Ferenc Turner (1899–?), while the segments were printed by the Hungarian Royal State Cartography. The publisher of the globes was Lajos Kókai (?–?).

Using formerly printed globe segments, the NEON Cooperative of Budapest sold globes made by István Turner, occasionally corrected manually only, whose segments had still been commissioned by Lajos Kókai. From 1953 onwards, new globes edited by Lajos Füsi (1920–1999) were issued. From the 1960s the Cartographic Company produced globes on traditional spheres. Later this company also switched to more sophisticated and mass producible plastic spheres, although still sticking on the segments manually.<sup>16</sup> In our days, the Hungarian BELMA Company produces globes of various sizes, where both the map and its body are made of plastic.

**Katalin Plihal**, exhibition curator  
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1 terrestrial globe  
2 wall map

3 “[To my disciples] I would recommend that first they should study some easier part [of the Hungarian Encyclopedia], for example the image of the Earth, visually following a globe or sheet where the earth is depicted.” In: Magyar gondolkodók. 17. század. (Hungarian thinkers. 17<sup>th</sup> century) Selected and edited by Márton Tarnóc. Budapest, 1979. 670.

4 Pál Hrenkó: Az első magyar földgömb alkotóközössége. (The creative community of the first Hungarian terrestrial globe) In: Geodézia és Kartográfia. (Geodesia and Cartography) 1984. 268-274.

5 Globe: The first Hungarian sphere’ after the most recent sources / Cut by Biller. – [1:40 000 000]. – Vienna, 1840. – Diameter: 316.5 mm

6 [Celestial globe]; Positions of stars are for 1840. / Made by Dien Károly. – Paris, 1840. – Diameter: 316.5 mm

7 Hungarian Academic Report. Vol. 2. 1847. 19.

8 Gábor Bona: Tábornokok és törzstisztek az 1848/49. évi szabadságharcban. (Generals and officers in the 1848-49 War of Liberty) third revised edition, Budapest, 2000. 319.; For identifying Ferenc Elekes’s exact date and place of birth (Árapatak, 29 June 1811), I owe my thanks to genealogist János Kocs, who found them in the register of the Árapatak Reformed Church. Elekes’s father served as a reformed priest at Árapatak from 1809 to 1818.

9 with a diameter of 16 cm.

10 with a diameter of 12 cm

11 Modelle der Welt. Erd- und Himmelsgloben. Hrsg. Peter E. Allmayer-Beck. Wien. 1997.193.

12 <http://www.1000ev.hu/index.php?a=3&param=5337>;

<http://mek.oszk.hu/09500/09536/html/0016/7.html>

13 Földrajzi Közlemények (Geographical Issues). 1893. 315-316.

14 Földrajzi Közlemények. 1895. 223.

15 Földrajzi Közlemények. 1896. 279.

16 Mátyás Márton: A Kartográfiai Vállalat földgömbjei. (The terrestrial globes of the Cartographic Company.) In:

Geodézia és Kartográfia. (Geodesia and Cartography) 1988, 42-48.

## PASTELS FROM THE DRAWER

### NEWLY RESURFACED ORIGINAL DESIGNS OF TWO VASZARY TAPESTRIES IN THE NATIONAL SZÉCHÉNYI LIBRARY



#### Mislaid pieces resurfacing

Some of the best moments of an art historian's work are finding objects thought to be lost. It is especially surprising if a well-known artist's formerly unknown piece is discovered in a public collection. In the autumn of 2009 two original pastel tapestry designs by János Vaszary resurfaced in the NSZL Collection of Posters and Small Prints. In this case, attribution was not problematic, as Vaszary's curtains are widely known and the fine detail of the plans also clearly pointed in his direction. Provenance nevertheless remained a key question: we were curious to find out how the object ended up in our collection. The two drafts had probably been lying for decades in decaying condition in a metal cabinet's drawer full of poster designs. Because of their large size, they were folded, and their edges became tatty while moved. Gouache and chalk dust from other manual drafts under and over the sheets very badly smeared the pastels. Nevertheless, even the present day viewer can clearly make out the compositions of two of Vaszary's tapestries: the *Engaged Couple* and the *Fair*.

#### János Vaszary: *Engaged Couple* and *Fair*

The Hungarian János Vaszary joined the Europe-wide arts and crafts movement of the early 1900s. Within the approach originating from the English Pre-Raphaelites, the revival of handicraft ran parallel with building the institutional system of applied art. Besides the artists of the Gödöllő Colony, trends of the industrial design movement were present in the oeuvres of several outstanding artists, including József Rippl-Rónai and János Vaszary. The two artists' lifework may be compared in this respect, adding that Rippl-Rónai's industrial design output is much wider than Vaszary's:

Among other things, he closely cooperated with the Zsolnay factory on their ceramics and designed complete interiors (e.g. the Andrassy dining hall).

Vaszary's connection to applied art is primarily through the charismatic chief director of the Museum of Applied Art, Jeno Radisics, who was appointed in 1896. Devoted to Secession, Radisics added objects of this style to the museum's collection and also pointed Hungarian artists in this direction. Understanding the



Fair

Museum's role in forming people's preferences, he invited such modern thinkers as János Vaszary to contribute to his large-scale projects.

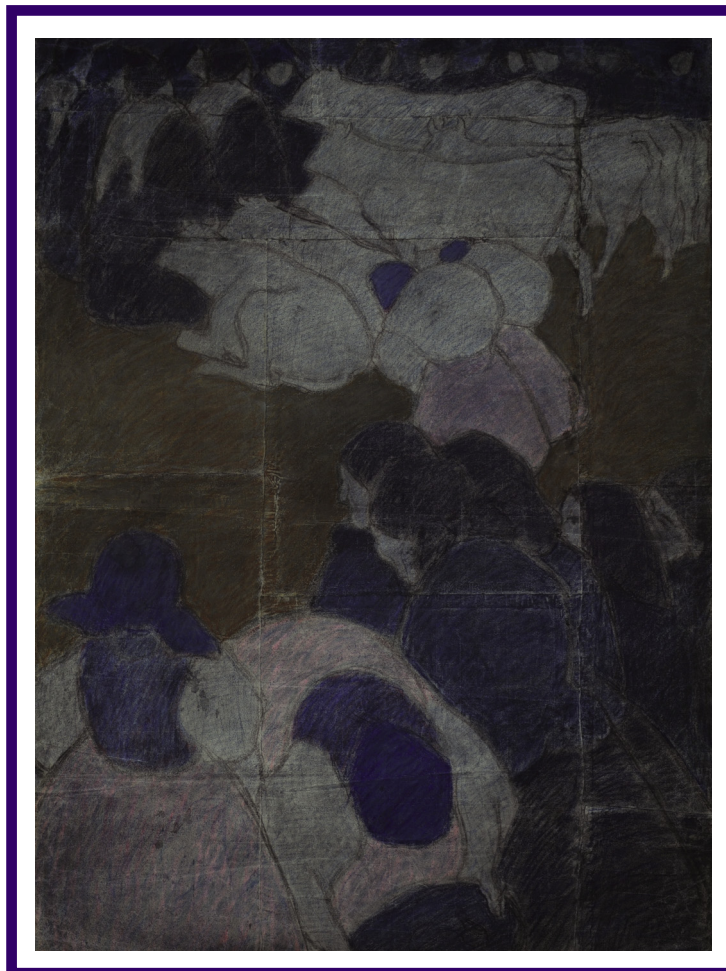
Vaszary's tapestries are characterized by the double alignment of Radisics's main objective: a parallel co-existence of the modern and national directions. On the one hand, the curtains reflect a secessionist-postimpressionistic attitude: compositions are built of huge patches and decorative, plane-like forms. On the other hand, they are fundamentally defined by going back to folk art, lending them a Hungarian character. The weaving technique of the tapestries is also in line with this double affiliation. The Scherrebek studio headed by the northern progressive artist of the applied art movement, Otto Eckmann developed this technique that was to spread all over Europe. They wanted to restore in school the traditional women's weaving techniques, for example, by using natural dyes and simple but decorative weaving work which gives the same texture on the face and the back of the carpet. Sarolta Kovalszky, the leader of the weaving studio set up in Németelemér in Torontál County, was encouraged to learn the method by Radisics himself. Moreover, the Museum even lent her a northern carpet as a model. Kovalszky notes that mastering the technique is easy because it is very similar to traditional Torontál carpet-making. The weaving technique has a strong impact on Vaszary's designs as well: when using the technique close to folk art, he takes the world of shapes in folk art as his source of inspiration for designing his drafts. Vaszary is related to folklore not only in techniques, but also in the choice of his themes. He depicts everyday scenes of rural life: the shepherd looking after his flock, the little girl playing with animals, the fair or the wedding. At the same time, dreamlike arcadic scenes also emerge in his tapestry designs as another topic. (e.g. the two versions of Spring, Ladies playing and Dance).<sup>1</sup>

The plane-like quality and large blobs in Vaszary's tapestries bring them close to the methods and topics of the *Nabis* group of artists, evoking especially Emile Bernard's and Gauguin's Breton women. It is well-known that Vaszary followed contemporary art (especially the French) with keen interest, connecting it to the forms and subjects of Hungarian folk art. Despite the rural topics and weaving technique (modern at the same time), his works are characterized by the modern decorativeness of the turn of the century.

The *Engaged Couple* shares the rigidity of old wedding photos, coupled with their sweet naivety. The artist makes no reference to any emotions: man and

wife appear as each other's natural complements, as an unquestionable unit despite their differences in age and attitudes. The decorative, almost abstract background made up of floral motifs hints at a new beginning, at the budding relationship.

The bold composition and depiction of space in the *Fair* stands out among Vaszary's tapestries. Conspicuous in comparison with the somewhat rigid symmetry of the *Engaged Couple*, the asymmetry of the work is worth noting. The frame cuts through the outlines of figures, while space is made tangible by



Fair

contours, patches and placing objects behind each other rather than by plasticity or perspective. The women and girls wearing headscarves in the foreground are seen from the side, as well as the cattle and the trading peasants in the back; the groups are connected by two bent figures in between the two segments. Objects closer and farther are contrasted by being at the bottom or at the top of the picture. In other words, it is as if we saw the scene also from above. The solution European painting borrowed from Japanese wood cuts was frequently applied by modern Parisian artists. It shows Vaszary's moderni-

ty that one of the Hungarian Fauves, Béla Czóbel, a member of the younger generation studying in Paris, used the same concept of space in his 1906 *In the Square* as the *Fair*: Czóbel presents a colourful urban crowd with children playing and ladies with parasols in the “spread out space”.

### Provenance

The *Fair* and the *Engaged Couple* were made for the Hungarian hall of the 1905 Venice applied art exhibition, designed by Zoltán Bálint and Lajos Jámbor and were hanging on either side of a door; in addition the upholstery for chairs in the hall was also Vaszary’s design. We have an original photo of the hall published in the Hungarian design journal *Magyar Iparművészet*<sup>2</sup>. The *Fair* and *Engaged Couple* tapestries are kept in the Museum of Applied Art<sup>3</sup>. As testified by the correspondence in the Museum’s archives, Radisics commissioned Sarolta Kovalszky of the Németelemér factory to weave it<sup>4</sup>. When the curtains were completed, the weavings and their designs took different paths: the drafts went back to Radisics, while the tapestries were taken from Venice to the Milan international exhibition in 1906.<sup>5</sup>

Several pieces in the poster collection of the Collection of Posters and Small Prints bear the stamp of the Library of the Applied Design Museum and School. It stocks some documents originating from the charismatic director Jenő Radisics: for example, a print, a beautiful blank calendar made by Guillaume de Dubufe in the Art Nouveau style, with a pencil note on the back saying “presented by Mr. Jenő Radisics.” A certificate has also resurfaced that Radisics received for attending the 1902 Torino exhibition (where he was the vice-chairman of the jury). The exquisite lithography, a fine example of the Art Nouveau style conquering the “first international exhibition of decorative modern art,” is identical with the one János Vaszary was also awarded there, and which featured in the 2007 Vaszary collective exhibition<sup>6</sup>.

The Museum and School of Applied Art had a shared library for a long time with a remarkable print collection, as well as everything else to serve the training of young applied artists: patterns, designs, ornament sheets and posters. The designs for the tapestries are also most likely to have ended up there. According

to a document preserved in the NSZL archives, it was transferred in 1945.<sup>7</sup> The library building was badly damaged in a bomb attack, and together with “war interns” the librarians were forming a chain, handing unscathed books to one another to salvage them. The Museum of Applied Art suffered a similar fate, from which the Poster Collection received not only Aladár Póka’s collection of posters and picture cards but also the Museum’s own stocks.<sup>8</sup>

### A matter of perspective

The relationship of the woven tapestries kept in the Museum of Applied Art and the recently resurfacing drafts is intriguing. It is obvious at first glance that their colour schemes are different: they are given a bluish grey basic hue by the paper, where dark and



Fair

light blue, white, brown and some pink appear. In the tapestries pink is dominant, while brown has completely disappeared, giving over to a light creamy colour. Probably due to the weaving techniques, in the

*Fair*, the women's scarves are grey and blue striped, and the contours are more pronounced.

Differences are natural if two different artists, namely the designer and the weaver, work together. It is surprising however that the *Engaged Couple* tapestry is turned to its side, as compared to the draft, the latter being the way the literature as well as the stock card has recorded it for decades. In the photo of the Hungarian hall of exhibition in Venice, published in the *Magyar Iparművészet* journal, the woman is on the right and the man on the left. What is even more puzzling is that the *Fair* tapestry is also the opposite of what we have thought. It seems that already in Vaszary's lifetime the curtains confused exhibitors with their completely identical two sides. The two newly found drafts provide conclusive evidence. Examining the compositions of the two curtains, the painter's original concepts are clearly reflected by the drafts: As the *Engaged Couple* was hanging on the left of the door, the dark central patch (the man) had to be on the left-hand side. Similarly, in the *Fair* hanging on the right of the door, the dark tones (women with scarves) had to be on the outer, or the right side. This is how the two works were – or could be – in balance on either side of the door.

It is unfortunate that because of its poor condition, the *Engaged Couple* would need much restoration before it could be turned round. Thus in the NSZL exhibition it featured again with its back to the public.

*The drafts and tapestries were shown together in the National Széchényi Library's exhibition entitled "Design*

*and Work - Applied Works of Art by János Vaszary" from 21st January to 10th March 2011.*

**Anikó Katona, exhibition curator**

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<sup>1</sup> János Vaszary's (1867-1939) collective exhibition: Hungarian National Gallery, 2007. October 18–2008. February 10. [arranged by Mariann Gergely and Edit Plesznivy] ; [catalogue ed. by Nóra Veszprémi] ; [... authors Gábor Bellák et al.], Budapest, HNG, 2007. 367.

<sup>2</sup> 1905. No. 4. 216.

<sup>3</sup> Registration No. 14.973, No. 14.972.

<sup>4</sup> Correspondence: IM Data, Reg. no 1905/69 reply: 1905/175.

<sup>5</sup> The two tapestries must have been destroyed in a fire there. Thus the designs were sent again, but this time to the weaving studio in Gödöllo, probably to Kovalszky again. The same year the National Salon held a collective Vaszary display, where they wanted to show the tapestries, but as they were in Milan, only the drafts were shown. They had to be requested from Gödöllo. The head of the studio, the painter Aladár Körösfoi-Kriesch promised to Lajos Ernst (director of the National Salon 1901–1909) in a letter to send back the designs as well as (the new) tapestries. The Salon catalogue lists the two designs as owned by the Applied Art Museum. Thus after the exhibition they must have returned to the Museum stocks.

<sup>6</sup> 106., HNG. Registration No. 21010/1981.

<sup>7</sup> A Library report of 1945 (NSZL Archive 1946/328)

<sup>8</sup> According to the collection curator, Piroska Munkácsi: "In June 1945 the History Museum's Applied Art Collection donated its poster collection (...) to us with the justification that it would receive more professional handling and processing here. The categorization by genre of the large collection/2205 posters (...) was done immediately."

# A CROATIAN CLASSIC WHO SPOKE HUNGARIAN

## MIROSLAV KRLEŽA

AN EXHIBITION IN THE NATIONAL RELIC SPACE  
23<sup>RD</sup> MARCH TO 30<sup>TH</sup> JUNE 2011

VIRTUAL CONTENT PROVISION



In the framework of the 2011 Budapest Spring Festival the National Széchényi Library held an exhibition to commemorate the 30th anniversary of the death of Croatian writer Miroslav Krleža (1893–1981). The staff of the Content Provision Department contributed a virtual exhibition

(<http://www.mek.oszk.hu/kiallitas/krleza/>), launched on the Night of Museums. The exhibition and the content provided introduce in an enjoyable manner Krleža, formerly also referred to as an honorary Hungarian writer.

The exhibition did not follow the linear fashion of narration, but introduced the great Croatian classic through junctions and marked intersections of major themes: his decisive experience of meeting Hungarian culture early on, the process of reflections spanning the entire Hungarian-Croatian shared past, the short-lived Hungarian Krleža cult, the Hungarian aspects of Krleža the encyclopedist, the rich reception of his lifework, emphasizing the first performances of his plays in Hungary – with special regard to the so-called Glembay trilogy (Glembay Ltd., Agony and Léda).

Besides the acquisition of the Hungarian language, the cathartic acquaintance with Ady's and Petőfi's poetry, Krleža's reactions to various issues of Hungarian literature, history and culture, including the Original Settlement, King Saint Stephen, Matthias Hunyadi, the Austro-Hungarian Monarchy, the Trianon phenomenon or the 1950s, several precious items of the National Széchényi Library were on display, including a copy of the autograph manuscript of Vörösmarty's *The Old Gipsy*, a poem Krleža found decisive, as well as picture postcards evoking the atmosphere of the Monarchy's last years and posters and leaflets recalling turning points in Hungarian history. Hungarian writers' evaluations range from Oszkár Jászi's 1922 diary entries, through reflections



The exhibition poster

by László Németh, Gyula Illyés, György Spiró, Ferenc Juhász and others, to Márió Papp's analysis with images of a chess match between Tito and Krleža.

The original exhibition displayed manuscripts, posters, photos, costume designs, volumes dedicated by and to Krleža and other interesting items from NSZL and other Hungarian and Croatian public collections, as well as excerpts of theatre productions, old newsreels, documentaries and television films. In addition to these documents, the virtual content provision, launched when the exhibition closed, also includes extracts from Miroslav Krleža's novels, short stories, essays and supplementary information, draw-

ing attention to further links available on the World Wide Web.

members of the *Söndörgő* band, as well as musicians Milosevits Mirko and Balázs Vizeli, the opening was celebrated by the first performance of the *Sanobor song*,

one of the two ballads. Interestingly, the artist who sang it in Croatian was Máté Török, the image designer and graphic artist of content provision (and a founder of the *Misztrál* music group).

Through an agreement with the **Croatian National Library**, copies of manuscripts were supplied from the writer's heritage. Photos and books Hungarian



The “Meeting Hungary” page of content provision

writers dedicated to Krléža were on loan from the Zagreb **Miroslav Krléža Lexicography Institute**, while the **Croatian Television** archive gave us permission to play excerpts from an unknown Gyula Illyés interview and from a 1982 Croatian documentary about Krléža's memories of Hungary.

The NSZL exhibition material was provided by the **Collection of Theatre History**, the **Collection of Posters and Small Prints**, the **Manuscript Collection**, the **Core Collection** and the **Collection of Historical Interviews**. The documents made available by the **Hungarian Theatre Museum and Institute** supplemented the material about Hungarian productions of Krléža's plays. The **Hungarian National Film Archive** enabled the showing of excerpts from unduly forgotten television films based on the *Glembay Trilogy*, directed by János Dömölky and acted by spectacular casts in the 1970s.

Of the original documents displayed at the exhibition, special mention is to be made of the ones provided by Marietta Vujsics, widow to Sztoján Vujsics, the writer's friend and admirer. They now form a part of the Tihamér Vujsics bequest, which was transferred to our library that year. We also owe our gratitude to Márta Jánoskúti for her active involvement in staging and filming Krléža's pieces and providing her original costume designs. By permitting us to publish documents digitally, the **Comedy Theatre's archive**, the **Radnóti Theatre** and the **Petőfi Literary Museum** also contributed to the exhibition's success.

Documents concerning the writer's schooling in Hungary, including the years spent at the Pécs Cadet School and the Ludovika Academy were provided by the **Hungarian Museum and Archives of Military History**, while the so far unknown scores of Krléža's two ballads composed by the Hungarian Tihamér Vujsics were digitized and provided by the **Institute for Musicology of the Hungarian Academy of Sciences**. Thanks to the Vujsics band and some

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# SUCCESS, QUEUES, CROWDS: FROM THE CORVINAS TO DIGITALIZATION

## MUSEUM NIGHT IN NSZL



The kaleidoscopic program of the 2011 Museum Night offered something exciting for every age group, giving a glimpse of the National Széchényi Library's varied activity from 6 in the evening to 2 o'clock at night.

A long queue was forming outside the main entrance to the library already before the opening. In the same way as every year before, one of the Museum Night highlights was the guided tour of the library. Our visitors and readers are always curious to see how we work, what our stocks contain, to admire the largest, the smallest, the oldest, the most valuable book... The most popular event was the mysterious midnight walk led by the library's chief director. The walks came to an end on the eighth floor with its Buda panorama.

As before, our program attracted all age groups: the oldest visitor was 82, while the youngest was eight months old. Naturally, our evening offer was more popular with young people: the library's own band, BAMB, played rockabilly, blues and country music, warming up people waiting in the jam-packed auditorium for the arrival of Csaba Vastag, the winner of X-Factor.

Visitors also enjoyed our exhibition in memory of the Croatian classic writer, Miroslav Krleža. It was on this day the writer moved into virtual space: we launched NSZL's Krleža web page with the participation of the writer György Spiró, the Comedy Theatre actor Béla Fesztbaum and the Kossuth Award winning costume designer, Márta Jánoskúti.

In the evening the "library was turned on": in our colleagues' presentations and using hands-on equip-





ment we demonstrated digitization in our age, showing how we can have as many as hundreds of books on our e-reader.

In the Collection of Posters and Small Prints exhibition, “*From the tool for buttoning shoes to the cast-iron stove*” posters, postcards, illustrated catalogues and everyday objects recalled the turn of the 19<sup>th</sup> century when they had a tool for buttoning up shoes, fridges ran on gas and beautiful stoves were made of iron. The Collection’s reading room also kept open, and showed other rare posters this night. At the other end of the corridor, familiar actors were smiling at visitors from pictures, as they wandered around enjoying the photo exhibition of the first Hungarian cinema that started 115 years ago.

There was continuous interest in the Map Collection as well, where old and new tools of position identification were on display. Besides high-tech equipment, there were fascinating 19<sup>th</sup> century instruments and some medieval tools could even be tried out: for example, a copy of the 15<sup>th</sup> century Regiomontanus quadrant could be applied for measuring time.

The bookbinders created a relaxing ambience in

their workshop, as during the night they not only demonstrated the actual phases of bookbinding – including gilding and painting the cover – but also the hidden court lit by oil lamps and exuding a Mediterranean atmosphere was pleasant to the soul and the eye. The little masterpieces created there could be bought as souvenirs.

Our Manuscript Collection was true to the title of our selective exhibition, “*Varietas delectat.*”

Indeed, the program was exclusive and delighting, as each rare manuscript was to be seen for one hour only; thus between six in the afternoon and two after midnight, eight different rarities were for delectation, coupled with witty and fascinating stories.

One of the bewildering items was a liturgical book written in medieval Ethiopian, or *Ge’ez*, that the British army looted in an 1868 punitive expedition



from the treasury of the bandit turned Ethiopian emperor, which the commander-in-chief of the expedition donated to a Hungarian officer in his service, who in turn presented it to the national library within the same year. A Corvina was also on display, purchased at the price of an elephant in the years of social-



in their content or form, including papyrus fragments, codex scrolls, a fan-shaped manuscript, secret scripts and visual puzzles.

In the *Do it Yourself Theatre* held in the reading room of the Collections of Theatre History and Music History, playful children and adults took part in activities testing their skills and abilities.

For example, they constructed mockups of the Globe and the new National Theatre; their puppets acted out

ism and last shown to the public in 1990. There was a vivid interest in the Manuscript Collection's mini display called "*Babits on the Beach*." Of the thousands of photos in the bequest, we compiled a selection introducing the poet's lesser known profile: swimming, rowing, sunbathing or sitting on a seesaw.

Needless to say, we did not forget about children arriving with parents. Therefore, we exhibited an original manuscript of Petőfi's poem "*My Mother's Hen*". On this special occasion, the Manuscript Collection "lowered itself" to presenting deception, revealing some of the "masterworks" of an early 19<sup>th</sup> century Hungarian forger. The hour when we showed several juicy pictures of a medieval codex was called "18+".

*In another room, we celebrated* Saint John the Baptist with the magnificent miniatures of a liturgical psalm book and the lines hinting at Saint John from the Érsekújvár Codex, one of our most valuable language relics. In addition, all through the night there was a representative compilation from the treasures of the Manuscript Collection to be seen: histories, historical relics from the beginnings to the end of the 18<sup>th</sup> century, as well as manuscripts unique

tales in a paper theatre and visitors could take home the pop-up figures and scenes they had made. "*Rákóczi on Stage*," the central thematic exhibition was related to the Rákóczi War of Independence, which came to an end 300 years ago. It revived some 19<sup>th</sup> and 20<sup>th</sup> century stage productions through their original scenery, costumes, photos, scripts and reviews.

The Collection of Old Prints offered a glimpse into the Apponyi collection, the remarkable stock of historical and geographical works donated to the Library by Sándor Apponyi in 1925. It is the largest collection of 15<sup>th</sup> to 18<sup>th</sup> century prints about Hungary in languages other than Hungarian.





The program *“This is how it happened – Europe’s image of Hungary in the 16<sup>th</sup>–17<sup>th</sup> centuries”* starting every hour discussed creepy plots, political assassinations, weird prophesies, the mysteries of Hamlet’s star and its Hungarian implications and unidentified flying objects in old books.

The aula on the sixth floor was busy with restorers, who enabled people to try binding techniques that

restorers apply in binding old books. The posters on the walls revealed some of the secrets of book restoration. Many adults and children made their own mini books and followed with awe the knack of bookbinding.

Dealing with the Monarchy’s battleships, our new exhibition on the eighth level, *“Reality, Dreams and Nightmares”* was launched on this night, peppered with film projections, a lecture and mockup ships for sale.

The number of visitors on this June night was over seven thousand, out of whom a thousand bought their tickets from us. Over 150 people subscribed to the library, taking advantage of the special rates on this occasion.

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# TREASURES OF THE ABBEY

AN EXHIBITION IN THE ZIRC MUSEUM LIBRARY



Following the Age of Turks, the Zirc Abbey was reestablished by the Silesian Heinrichau (today: Henryków). As the medieval building was destroyed during the occupation, a completely new monastery had to be built. Resettlement was first directed from the Order's property purchased at Pápa, and from 1726 from the temporary friary at Zirc. In 1733 four friars moved to the new Baroque building, which had

only one storey at the time. The Abbey Church was consecrated by the Veszpém bishop Márton Padányi Bíró in 1752. As the number of monks had reached twelve by the middle of the century, Zirc was turned into a convent. Of the 29 monks in 1792, twelve were of Hungarian descent. In 1802 the Royal Council of Governor suspended the Heinrichau Abbot's rights over Zirc, appointing Antal Dréta, a Hungarian monk as governing provost. In 1810 the Prussian government dissolved the Heinrichau Abbey, and when its abbot died, Franz I appointed Antal Dréta, who had

already been acting as the head of the Pilispásztó abbey, to be the abbot of Zirc, which became the Hungarian Cistercians' centre. Between 1844 and 1857 Abbot Ferdinand Villax had the second storey of the building and the whole northern wing added.

The history of the library is inseparable from the Abbey. The stock of books was growing with the numbers of monks and chores. The Baroque Abbey already had a separate library hall with ten cabinets for shelving some 2500 to 3000 volumes. Thanks to Ferdinánd Villax's construction work, the exquisitely furnished large hall was opened in 1857, where a part of the collection is still kept. At the beginning, books came directly from Heinrichau. The earliest annotated one dates back to 1710 and the temporary friary in Pápa. From the time of the independent convent starting in 1750, books were acquired independently, mostly through purchase. For example, it was through purchase that a large part of the dissolved Győr Jesuit friary's books was obtained. The library's ex

The first page of Johannes Herolt's bestiary





The Baroque abbeys of Heinrichau and Zirc. Fresco from the ceiling of the Heinrichau Abbey's reception hall

libris was made in 1795. The first catalogue dating back to 1815 contained 4167 volumes. Active involvement in secondary education necessitated major developments, adding to the stocks textbooks and other volumes related to teaching. Acquisitions also served the purpose of preserving value: that is how ten precious codices ended up in the possession of Zirc.

The **Treasures of the Zirc Abbey** exhibition, open from 1<sup>st</sup> April to 26<sup>th</sup> June, introduced this period of a hundred and fifty years. The highlights were the codices noted and the manuscripts dating back to Zirc of the 18<sup>th</sup> century, which had never been shown to the public and which are now kept in the NSZL Manuscript Collection. The most significant codex is the Latin piece from the second half of the 15<sup>th</sup> century, containing Johannes Herolt's preaching and a

bestiary. At the end of the 15<sup>th</sup> century, it was furnished with annotations in Hungarian and Croatian in a southern Hungarian cloister. Containing twenty Hungarian words, it is regarded as a language relic and is referred to as the "Zirc glosses." The most precious early prints and antique pieces, as well as contemporary liturgical vestments and chalices were also on display, leased by the Abbey to the exhibition organizers.

The exhibition was opened by Cistercian abbot Árpád Sixtus Dékány, following General Director Dr. Andrea Sajó's words of greeting. It was seen by almost six thousand visitors.

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# RABÍNDRANÁTH TAGORE DOCUMENTS IN THE NATIONAL SZÉCHÉNYI LIBRARY



In 1991 NSZL held an exhibition to remember the fiftieth anniversary of Rabíndranáth Tagore's death. Thus the exhibition between 4<sup>th</sup> May and 24<sup>th</sup> June 2011 was already the second time to introduce his work in the light of Hungarian-Bengali cultural relations, covering his Hungarian contacts, reception and his visits. The exhibition gave a brief overview of the outstanding representatives of the Bengali Renaissance and the Tagore family background, including his grandfather and father, who were active in the Bengali awakening.

We also selected some travel reports from the numerous Hungarians who have visited Bengal, primarily Calcutta, since the 19<sup>th</sup> century (e.g. Sándor Csoma Kőrösi, Manó Andrássy, Béla Széchenyi and Tivadar Duka). Hungarian journals reported Tagore's 1913 Nobel Prize. That is when the first evaluations of his work were made, among others, by Sándor Kégl, Dezső Kosztolányi and Mihály Babits, who translated for the *Vasárnapi Újság* periodical some poems from the *Gitanjali*, for which Tagore received the Nobel Prize.

Unfortunately, during his 1921 tour Tagore did not reach Hungary, but from 1920 to 1925 thirty of his volumes, mainly the ones translated into English,

Tagore at the Keszthely Premontrean Secondary School  
with Ottó Berkes and Rani Mahalanobis

were available in Hungarian, whereas previously, they could be read in English or German. Several Hungarians attended his talks given in European towns (e.g. Sándor Márai was present at Tagore's lecture on the Darmstadt estate of Count Keyserling in Germany, and subsequently reported the event in the *Kassai Napló* newspaper.) Thus, the great expectations concerning his visit to Hungary between 26<sup>th</sup> October and 12<sup>th</sup> November 1926 are not surprising. All leading dailies reported the event, of which we also tried to show a wide selection. At the end of the exhibition, we displayed some accounts, letters, paintings and photos of Hungarians visiting Santiniketan (Ferenc Balázs, Ervin Baktay, Erzsébet Sass-Brunner and Erzsébet Brunner, Károly Fábri and Mr. and Mrs. Germanus).

The exhibition relied primarily on documents, books and periodicals in the NSZL core collection. One of the unique volumes was Tagore's *Lékhan* (Writings), which he completed at Balatonfüred and published in Santiniketan in 1927. He wrote his Bengali and English poetry on special metal sheets, from which the print patterns were made in Berlin. In addition, we selected items from special collections as well: We displayed Tagore's letters to Umrao Singh Sher-Gil and Ervin Baktay, kept in the Manuscript Collection, as well as photos taken in the Keszthely Premontrean friary signed by Tagore, his signature

sent to Rikárd Margittay, with Bengali and English poems attached. The Collection of Posters and Small Prints provided the invitation cards to the Tagore talk at the Music Academy and to the Tagore evening at the Gellért Hotel, while the Music Collection gave us the song "Flower" composed by János Kosáry. Our exhibition was complemented by material leased from associate institutions. We owe the menu card of the dinner at the Gellért Hotel and Tagore's letter to the Balaton Writers' Week to the Ferenc Hopp Museum of Eastern Asiatic Arts, and a yearbook of the





An excerpt from the exhibition

Santiniketan University to the Oriental Collection of the Hungarian Academy of Sciences. The exhibition was enriched by Erzsébet Sass-Brunne's and her daughter Erzsébet Brunner's paintings and photos of Tagore and of the Santiniketan University, kept at the

Nagykanizsa Artists' House. Rám Kinkar's bust of Tagore cast in bronze was leased from the Balatonfüred Cardiology Hospital.

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# “...WE SHOULD REMEMBER OUR GREAT FOREFATHERS...”

NATIONAL SZÉCHÉNYI LIBRARY, 27TH MAY 2011



The above title connects the 2011 spring program of the Hungarian Librarians' Association's Bibliography Section with two preceding events: <sup>1</sup> On 12<sup>th</sup> January 2005 the Hungarian Librarians' Association's Bibliography Section and the Cultural History Committee of the Hungarian Academy of Sciences held a conference at NSZL<sup>2</sup>, remembering the National Press library established 120 years before. Although there were topical issues of press history research and the infrastructural services behind them, the gesture of recalling bibliographic forefathers was strongly visible in the talks about *József Szinnyei*, *Pál Gulyás* and *Sándor Kozocsa*. The presenters were István Gazda, Zita Kardos-Cseh and György Pogány. One of the organisers and the chairman of the session was László Ottovay, chief head of department in NSZL and the head of the Bibliography Section, who passed away shortly after the conference. His early death was the sad reason for not publishing the conference papers.

Five years later, the next anniversary and the wish to remember the former chairman created the need for a “remake”. On 8<sup>th</sup> October 2010 the Bibliography Section repeatedly held a conference entitled “*We should remember our great forefathers - In memoriam dr. László Ottovay.*”<sup>3</sup> Some of the earlier presenters and themes featured again, but the professional profiles of newly evoked press bibliographers, i.e. *István Kereszty* and *Béla Dezsényi*, outlined the history of an almost legendary organisational unit. Although we referred to this year's conference as “the second part of the press collection's commemorative session”,<sup>4</sup> this time the lectures covered a wider scope by looking at the entire history of Hungarian bibliography. György Pogány gave a fascinatingly rich and wide-ranging account entitled “*On Dávid Czvittinger: The Beginnings of Historia Litteraria*”. He analysed how the genre of bibliography developed organically

from writing literary history. Gabriella Rózsa-Pogány's talk “*The Beginnings of Hungary-related Bibliography: the Work of Károly Keribeny*” portrayed the cultured and widely travelled bibliographer who intended to bring home foreign experiences. Éva Szőnyi then recalled *Imre Barcza*, the chief librarian of the Chamber of Trade and Industry, who edited the early 19<sup>th</sup> century volumes of the *Magyar Könyvészet* publication (Hungarian Book Production) jointly with *Géza Petrik*. The last oeuvre that brings us back to the Press Collection and press bibliography is that of *Margit Busa*, who has left behind a unique lifework in, among other things, press bibliography. It is a strange feature of Hungarian bibliography that despite repeated efforts, this type of undertaking has not gained ground in institutional frameworks. Nevertheless dedicated individuals like Busa managed to collect and publish whatever they could in one lifetime.

Starting from a narrow field, the total of the three events has grown into the “gallery of Hungarian bibliographic history.” In line with László Ottovay's plans, the biographies thus compiled would deserve a volume of their own.

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<sup>1</sup> Apart from the common themes, as suggested in the title, their joint coverage is justified by the fact that the previous *Bulletin* failed to report the earlier events.

<sup>2</sup> The session entitled “*We should remember our great forefathers*” was reported in No. 3 of Vol. 14. (March 2005) of *Könyv, könyvtár, könyvtáros* (*Book, library and librarian*), by publishing the abstracts of three talks.

<sup>3</sup> A comprehensive summary was published about the event in No. 1 of Vol. 23 of *Könyvtári levelező/lap* (*Library's post/card*).

<sup>4</sup> The author is a member of the Bibliography Section's board.

## RESULTS OF PROCESSING THE MUNICH SECTION OF STOCKS

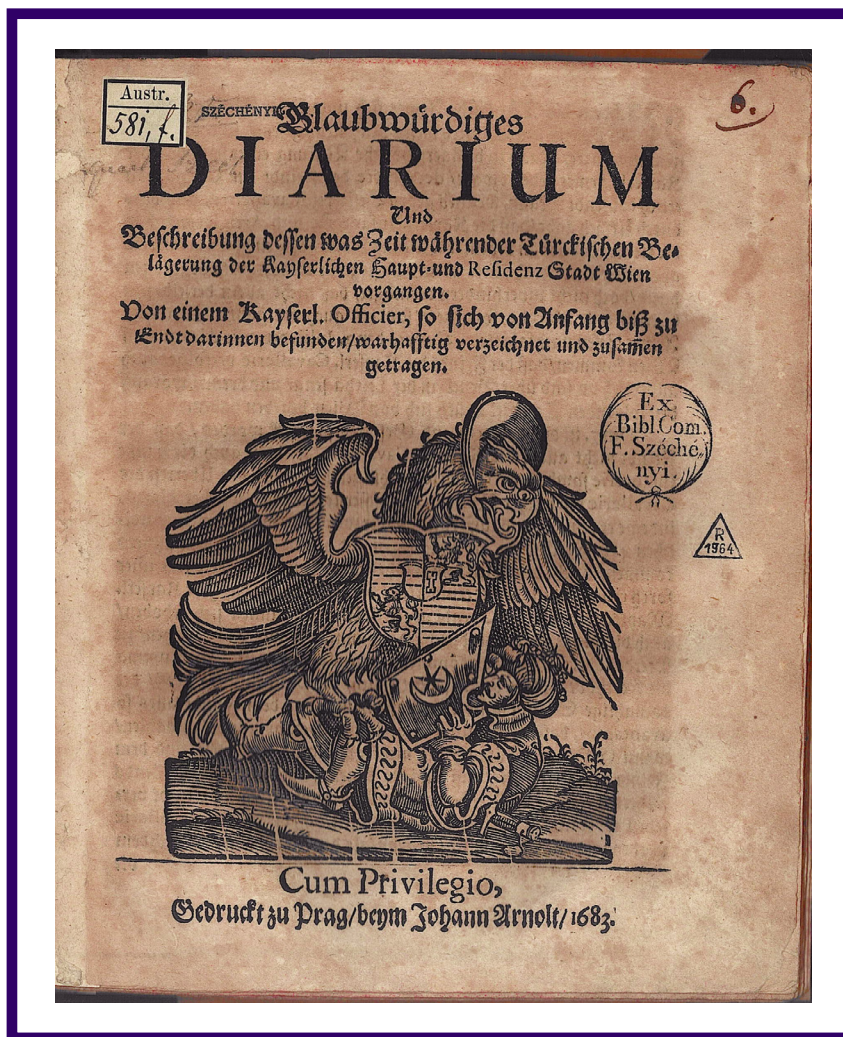


Following a preparatory stage in 2010<sup>1</sup>, the NSZL Retrospective Processing Department started re-cataloguing the “Munich collection”.<sup>2</sup> Based on autopsy, the Department’s mission is to process electronically the part of stocks that entered the core collection before 1926 and were catalogued according to the Munich principles. This section of our core collection has already been through several selection rounds. Early prints, antique pieces, items related to Hungary linguistically, geographically, personally and most of the ones related in content, as well as maps, cuts and manuscripts have been placed in the appropriate special collections. Nevertheless, the collection to be reprocessed is still rather varied in language, document types and dates of publication: The some 152 thousand items fall into 112 categories.

Our project proceeds by categories. So far we have processed Brit. (*Historia Britanniae*), Hung.j. (*Hungaria juridica*), Hung. o. f. (*Hungaricae orationes funebres*), Med. g. (*Medicina generalis*), P. o. angl. (*Poetae et oratores anglici*), P. o. hisp. (*Poetae et oratores hispanici*), P. o. it. (*Poetae et oratores italici*). In addition, special attention is given to certain collection sections. For example, the collection donated by the library founder is a priority (the documents stored in a closed cabinet on the fifth floor) and has been almost fully processed. It is another priority to restore the former private book collections of Miklós Jankovich, István Horváth, István Illésházy, Ferenc Kölcsey, Móric Sándor and others.<sup>3</sup> We started collecting and re-cataloguing Kölcsey’s books with Munich marks in February 2011.<sup>4</sup> It is a pleasure to report that descriptions of our

outstanding poet’s books are now searchable in the NSZL online catalogue.

In addition to a high degree of searchability and the attempt to reconstruct private collections, one of our vital tasks is to extend the Hungarian National



The title page of the pamphlet published in Prague

Bibliography. We hope to identify numerous works partly or wholly filled with national content, and we might happen on a few 18<sup>th</sup> century works by authors in Hungary published abroad and not yet known to the literature.

In the course of description, we should concentrate

on content as well as form. For example, among the books with parchment bindings there are some prints whose bindings use pages of codices, such as Justus Lipsius's work from 1607 published in Amberg (Munich mark: Brit. 275) and according to the original catalogue sheet, first possessed by Miklós Jankovich. In such cases, it is the Fragmenta Codicum workshop of the Res Libraria Hungariae research group that uncovers the content of codex pages, and their short description is filed in our record for the master book that contains it.

Occasionally, pre-1711 works with Hungarian implications crop up in the processing. As we are able to take the documents into our hands, we have found a copy of the so-called Cassell Bible<sup>5</sup>, published in 1704 whose possessor was our founder Ferenc Széchényi. Probably because by mistake the year 1774 is indicated on the spine, for long years it stayed in the core collection. Although the Collection of Old Prints already has a copy of the Cassell Bible, the discovery was a great pleasure, and the multiple copy of the valuable print went into the special collection.

We also collect pre-1718 Hungarian leaflets with Hungarian implications. So far we have found two that enrich our collection. Both came out in 1683 as two different issues with the same content, which is not at all surprising if we consider the features of this type of publication. The Collection of Old Prints already had another 1683 edition of the same.<sup>6</sup> One further version of the 1683 leaflet (Austr. 581b) without indicating its place of publication is available in the VD17 database. Another version came out in Prague (Austr. 581f) and seems to have stayed unregistered to this day.

In the year 2011 we processed nearly ten thousand items earlier stocked with Munich marks. In the course of our undertaking, we hope to get hold of further precious, occasionally unique, items. Last but not least, we express our thanks and gratitude to all orga-

nizational units and directorates that continuously assist us in our project.

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<sup>1</sup> About procedures, methods and goals, see Szabolcs Dancs: *Az Országos Széchényi Könyvtár müncheni anyagának rekatalógizálása*. [Re-cataloguing NSZL's Munich stocks] = *Könyvtári Figyelő*, 2011. No. 4, 721-732.

<sup>2</sup> This section of the stocks takes its name from the categorization developed for the Munich-based Hof- und Staatsbibliothek, whose adapted form was introduced in the National Library. See Gabriella Somkuti: *Az Országos Széchényi Könyvtár újraszervezése 1867–1875. A müncheni szakrendszer bevezetése [Reorganising NSZL in 1867–1875. Introducing the Munich system]* = *Yearbook of the National Széchényi Library*. 1986/1990. 221-276.

<sup>3</sup> For details see Rita Fucsik: *Kölcsy Ferenc könyvei a nemzeti könyvtárban*. [Ferenc Kölcsey's books in the national library] = *Könyvtári Figyelő*, 2011. No. 4. 741-746. and Zoltán Oszkár Szóts: *A Széchényi-gyűjteményhez tartozó dokumentumok azonosítása*. [Identification of documents belonging to the Széchényi collection] = *Könyvtári Figyelő*. 2011. No. 4, 733-740.

<sup>4</sup> The starting point for this was the work in the NSZL 'National Stocks' series: Zoltán Szabó G.: *Kölcsy Ferenc könyvtára és olvasmányai*. [Ferenc Kölcsey's library and readings] Bp, OSZK-Gondolat, 2009.

<sup>5</sup> Cf. Gáspár Károli *Szent Biblia. Az-az Istennek Ó és Új Testámentomában Foglaltatott egész Szent Írás*. [Holy Bible. Old and New Testaments] Translated into the Hungarian language by GÁSPÁR KÁROLI; The seventh edition in a larger size than the sixth but otherwise identical with it, with the Book of Psalms put to French tunes, printed in Cassel at the expense of János Ingébránd in the year 1704.

<sup>4</sup> Old Testament. 863. – Apocryphal books 221. – New Testament p.296. – Psalms of Saint David (with its own title page) 134 pages. – Front: title page for reader and 3 lists, back: content page unnumbered. (RMK I. 1685)

<sup>6</sup> In the leaflet collection of the Collection of Old Prints: *Glaubwürdiges Diarium und Beschreibung dessen was Zeit während der Türkischen Belagerung der Käys. Haupt- und Residenz-Stadt Wienn vorgangen, Nürnberg, 1683*. (Hubay Item 768)

## LISZT AND THE ASSOCIATED ARTS



Over the past three years commemorating musicians has given the National Széchényi Library a chance to introduce its documents concerning music to an ever greater public. In 2009 the chamber exhibition *Seven Times Haydn*, held in the NSZL Relic Space, and the large-scale event *Joseph Haydn and Hungary*, organised jointly with the Museum of Music History in the building of the Hungarian Academy of Sciences, celebrated the 200<sup>th</sup> anniversary of Joseph Haydn's death, who was in the Esterházy family's service for decades and was thus regarded as an honorary Hungarian himself. Last year, we commemorated the bicentenary of Ferenc Liszt's birth with the *Opera and Nation* exhibition overviewing the music and theatre of 19<sup>th</sup> century Hungary and by opening the continuously growing [erkel.oszk.hu](http://erkel.oszk.hu) web site. Cooperating with the Museum of Music History again, this year the 200<sup>th</sup> anniversary of Ferenc Liszt's birth was remembered in the *Liszt and the Associated Arts* exhibition, concerned not only with the composer's life and work, but also reflecting the characteristic interaction of various arts in the Romantic period (clearly visible in Liszt's compositions).

Looking back at these three major exhibitions in the Museum of Music History, we are pleased to note that the preparatory work was getting smoother each year. Naturally, in all three cases the main contributor on the NSZL side was the Music Collection, but colleagues in the Theatre Collection furnished the room for *Haydn and Hungary* about opera at Eszterháza and had a decisive role in the overall execution of *Opera and Nation*. As literature had an outstanding place in Liszt's life, in 2011 a large number of items from the core collection were on display. The unique value of the three events was perhaps the fact that the Museum of Music History did not show sources selected from the national library's rich collection in isolation, but they fitted organically into the cultural environment evoked by the large number of contemporary statues, paintings, coins, jewels and musical instruments.

The chief curator of the Liszt exhibition was Mária Eckhardt, Academic Director of the Liszt Museum and Research Centre, who was made a life member of the National Széchényi Library in November 2011. Her concept was that the first room should take stock of the cultural experiences defining the young Liszt's education. The visitor saw the child Liszt's mostly religious readings and a complete Parisian living room

set with a genuine Erard piano exuding the air of the Paris literary salon of the 1820s and 30s, which opened up new worlds to the young composer. Finally, there are a number of contemporary cuts and paintings of breathtaking sceneries that carried away the young musician, who eloped to Switzerland with Countess Marie d'Agoult.

As the introductory text on the banner points out, Liszt was the first "to set to music" actual works of art rather than scenes of nature or literary works. An especially nice example of this is presented in the second room, where among others we have the Italian pieces of *A Traveller's Album (Album d'un voyageur)*. Entering the double-winged door, we immediately set eyes on a large reproduction of Raffaello's famous *Ecstasy of Saint Cecilia*, while the banner gives the composer's own analysis of the painting and the showcases display the various musical sources of Liszt's *Legend of Saint Cecilia*. Further showcases recall several later ecclesiastical pieces, while the representations of Italy on the walls, including paintings by Miklós Barabás and Károly Libay, reveal that the experience so important for Liszt was general in his age: the grand tour of lands with antique ruins was part of most artists' formative years (practically irrespective of their creative genres).

The third room is in fact a passageway whose walls were filled with Liszt's 'faces and masks': copies of pictures where a figure is modelled on the composer, a few cover pages and parts of key novels where Liszt appears either as a literary cameo or as the more or less hidden model for a character.

The small passageway leads to the fourth and largest room overviewing Liszt's symphonic program music. His contemporaries were rather puzzled when the world famous pianist suddenly gave up his virtuoso career and settled in Weimar in order to devote his time to organising culture and composing music at the head of the court theatre – in a sense following in Goethe's footsteps. The good decade spent in Germany's 'literary capital' almost inevitably became Liszt's period of experimenting with new possibilities for connecting music and associated arts: The *Dante* and the *Faust Symphonies* and especially the symphonic pieces made a huge impact on contemporaries and later generations of composers. In addition to highlighting the primary inspirational sources of these compositions, the exhibition also shows the works of



The Paris salon

Documents reflecting the close connection between Liszt and the Zichy family associated arts drawing on the same inspirations: Gustav Doré's cuts for the *Divina Comedia*, Mihály Zichy's *Faust series* or Delacroix's *Hamlet illustrations* shed new light on Liszt's own personal interpretations.

At the farther end of the room, Mihály Munkácsy's famous Liszt portrait attracts attention – the more so because the two artists were friends and the composer dedicated one of his late Hungarian rhapsodies, the 16<sup>th</sup>, to Munkácsy.

The portrait leads to the fifth room, which maps out Liszt's Hungarian contacts in more detail. After his well remembered January 1840 Pest concerts, he regularly came back to Hungary, from the early 1870s even maintaining a permanent home in the capital. Thus he met almost all the eminent figures of culture and politics, from Miklós Barabás, Ede Reményi, Mór Jókai, József Eötvös and László Teleki to Albert Apponyi. These encounters had a strong influence on several of Liszt's compositions, as the characteristic elements of the Gypsy-Hungarian musical idiom are present not only in his folk-inspired works. The room also gives a good review of the Hungarian reception of



Liszt's volume in the late 1850s *About the Gypsy and Gypsy Music in Hungary* (originally in French), as its main argument that Hungarian music is in fact Gypsy music almost irrevocably damaged his relationship with leading Hungarian personalities.

The sixth room, smaller again, is divided into two parts: one part presents the lyricists who wrote the words of Liszt's songs, melodramas and choruses, while the other offers the numerous extant cartoons of the musician. The next room offers a glimpse of the comprehensive editions of the musician's full oeuvre, rightly emphasizing with pride that the current *New Liszt Edition* is just being prepared by Editio Musica in Budapest. The walls of the eighth or last room are covered by 16 tableaux of the anniversary poster exhibition (and in part

featuring documents from the National Széchényi Library) also managed by Mária Eckhardt; based on advance booking, groups of visitors may watch film excerpts about Liszt on the screen here.

Thus, the 2011 *Liszt and the Associated Arts* exhibition is the prestigious highlight of the fruitful cooperation between the Museum of Music History and the National Széchényi Library of recent years. After its closure in August 2012, and after the bicentenary celebrations of the three great musicians, the rooms will be given back to the museum's own permanent exhibitions. Nevertheless, when staging future displays of a different, non-cooperative character, the staff of both the museum and the national library will definitely benefit from the experience gained in the parallel display of library documents and associated art work.

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# RÁKÓCZI YEAR



“Iustam causam Deus non derelinquet”  
(God never abandons a just cause)

On the occasion of the 300<sup>th</sup> anniversary of signing the Szatmár Peace Agreement, 2011 was declared Rákóczi Year. NSZL contributed three chamber exhibitions to the commemorations by recalling the events between 1703 and 1711, the written documents of the cult and the return of the ashes, and by introducing the Rákóczi March through a display of its scores and musical transcriptions.

“We have fought our fight”  
(The memory of the Rákóczi War of Independence)

The chamber exhibition in the space outside the NSZL Collection of Posters and Small Prints entitled “We have Fought our Fight” (*The Memory of the Rákóczi War of Independence*) from 20<sup>th</sup> September 2011 to 30<sup>th</sup> March 2012 forms part of the national events held in various locations on the 300<sup>th</sup> anniversary of the defeat of the Rákóczi War of Independence. It concentrates on the sites of remembrance and personalities involved through presenting the materials of the Collection of Posters and Small Prints concerning the period. A wide range of documents are applied, including cuts, lithography, postcards, pulp, posters, ex-libris and other small prints. In addition to the historical level, a rich network of literary references enables the display to represent several voices through using quotations from Kuruc poetry and literary works about the Kuruc age. “We have fought our fight” selected as the overall motto comes from the title of Endre Ady’s first Kuruc poem.

Chronologically, the material starts with the out-

break of the War of Independence, moving to the time of inviting Rákóczi to return from Poland (1703), presenting the main sites of battles, the Kuruc-Labanc clashes between supporters of Hungarians and Austrians, introducing parliamentary sessions and the privileged settlements, and finally the Szatmár Peace Agreement (1711) and the subsequent years of exile. Portraits of outstanding generals and other emblematic figures include Ferenc Rákóczi II, Miklós Bercsényi, János Bottyán, Tamás Esze and Ádám Vay. A masterpiece of pulp fiction called *Rákóczi’s Homecoming* is József Rudits’s work. In the eyes of subsequent generations, Rákóczi became a cult figure. Petőfi, one of the leaders of the 1848 Revolution recalls him in a poem whose words roughly translate as “A saint of our homeland, leader of liberty, a guiding star in the dark night, Rákóczi, in whose memory we burn and cry!” (Sándor Petőfi: *Rákóczi* written on 21st April 1848)

The eminent castles (Árva, Huszt, Sümeg, Esztergom, Kassa, Marosvásárhely etc.) of the Kuruc Age come to life in the graphic cuts of the German painter L. Rohbock (1820–1880). Most of these castles were taken by the Kuruc troops already in the first years of the War of Independence, thus serving as bases for years, while there was heavy fighting with mixed results for the possession of such places as

Kassa (today: Košice) and Marosvásárhely (today: Tîrgu Mureş).

During the War of Independence, Eger was the centre of the liberated section of the country with Prince Ferenc Rákóczi II having his headquarters there. Although in 1702 the destruction of the castle was ordered, only the outer parts were taken down, and Rákóczi gave instructions for actually strengthening the fort.



Árva Castle: L. Rohbock’s cut

The view of the Castle of Eger on display is attributed to Georgius Houfnaglius but, according to an inscription in the right corner of the picture, he was only its publisher rather than its master. Whoever made the

drawing must have been working on site, as the view is rich in detail, accurate, and comparable with the digital reconstruction of the Castle. Underneath it, there is a part of the town with the Eger Stream. The copper engraving is dated 1617, but in fact, the picture must be older, as it reflects the 1588 state of reconstruction with bastions on the fort.

There are picture postcards of the scene of the first lost battle of Dolha (7<sup>th</sup> June 1703) and of the Tiszaújlak monument with the mythical bird, the *turul*, celebrating the first victory (14<sup>th</sup> July 1703) of the war, as well as of the sites of the main national assemblies (Gyulafehérvár, Szécsény, Huszt, Marosvásárhely, Ónod, Sárospatak, Szerencs and Salánk). The 1707 Ónod assembly stands out, which in fact happened in the field of Köröm, because this is where the deposition of the *House of Habsburg* from the Hungarian throne was declared. Rozsnyó (today: Rožňava) with the Rákóczi watchtower is depicted in a cut by Kálmán Tichy. For a long time, this town was the centre of military production for the War of Liberty, giving infantry soldiers, called *hajdú*, and their settlements privileges for their services, namely



The Charter of Gönc and its *hajdú* privileges

led to the loss of Transylvania for the Kuruc party. The Trencsén defeat on 3<sup>rd</sup> August 1708 already foreshadowed the ultimate fall. “Never has a defeat been more shameful and pathetic, never has a lost battle had more unfortunate consequences,” Prince Ferenc Rákóczi II moaned in his memoirs. Ocskay’s treachery happened after this, as well as his subsequent execution in the main square of Érsekújvár. (These events are recorded in the pulp novel entitled the *Traitor’s Atonement*.) There are also pictures of the losing battle of Romhány in 1710 and visitors get an insight into the points of the Szatmár Peace Agreement concluded on 30th April 1711, as well as into the text of the loyalty oath. Describing the years of exile, in addition to Rákóczi himself, Kelemen Mikes is given special emphasis, as well as the Turkish town of Rodostó (today: Tekirdağ), where a whole street was given over to the outcasts.

In a separate case, small prints, cards, ex libris and other miscellaneous items reflect the cult of the War of Liberty and the main years of remembrance (1903, 1906, 1935, 1953, 1976, 1985), with special emphasis on the 1906 reburial of the remains of Ferenc Rákóczi II and his fellow exiles in the crypt of the Kassa (today: Košice) cathedral.

A separate unit is formed of such memorial documents as the ex librises evoking Rákóczi and his age, most of which were made for the 300<sup>th</sup> anniversary in 2011 by the well-known contemporary artists Mihály Csiby, László Imets, László Kerékgyártó, Gyula Kőhegyi, Péter Ürmös, Edit Varga and Zsolt Vecserka (the ex librises were commissioned by Kornélia Tóth-Vas).



Ex libris for Kornélia Tóth-Vas, designed by Péter Ürmös

distinguishing Gönc (1706), Simontornya (1707) and Tarpa (1708). Displayed at the exhibition, the Charter granted to Gönc as a *hajdú* town clearly lays down the town’s rights and obligations.

Several scenes of lost battles are also seen in picture cards. Negotiations with foreign powers did not yield much success, the camp of supporters of the War of Liberty was thinning out, and there was gradually more and more treason and defeat. The 1705 defeat

A number of posters in the exhibition advertise the film *Rákóczi's Lieutenant*, its actors and scenes, while others represent various 20th century Rákóczi exhibitions and the program of the Sárospatak Rákóczi Museum or the Rákóczi memorial book. The poster featuring the title of the present exhibition replicates the poster of the 1903 Rákóczi relic exhibit at Kassa, which is also on display here.

By conjuring up the scenes of remembrance and emblematic figures of a past age, the present undertaking tries to contribute to cherishing the remembrance of the War of Independence and the national image of the Kuruc age through the perspective of present evaluations. The Rákóczi War of Independence formulated the actual questions of a Hungary falling prey to the absolutistic attempts of the Habsburgs, of which the most burning issue was the country's independence. Closing down the war by common assent, the Szatmár Peace Agreement was born out of a compromise between the Habsburg absolutistic dynasty in Vienna and the Hungarian feudal constitutional order. The Hungarian estates of the realm gave up the fight for independence in exchange for the court in Vienna giving up absolutistic governance in the territory of Hungary, thus acknowledging the country's independence of estates within the Habsburg Empire. Echoing the title of the exhibition, we may rightly claim, in Ady's words that "We have fought our fight..."

**Kornélia Tóth-Vas**

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**"We are willing to pay  
a pilgrimage to  
get your ashes back"**

(documents about the return of  
the remains of Ferenc Rákóczi II  
and his fellow exiles)

On the national library's seventh floor, outside the central information space of the catalogue area, a new exhibition area was launched on 23<sup>th</sup> September 2011. The goal is to have a permanent chamber exhibition drawing visitors' and colleagues' attention to marked days, memorable events and significant anniversaries. The theme of the first of these events was related to the closing program of the Rákóczi Year: the highly decorated train bringing home the remains of Ferenc Rákóczi II and his fellow exiles crossed the Hungarian border at Orsova 105 years ago, on 27<sup>th</sup> October 1906. Majestic mourning processions

were held in Budapest and Kassa (today: Košice). These outstanding milestones in history are recalled by contemporary prints, photos and film snippets. As the closing accord of the Millennium celebrations, the return of the ashes was the climax of the Rákóczi cult. In this context, it is worth observing the development of the cult.

During Habsburg absolutism it was forbidden to utter Rákóczi's name or to remember him in any way. In Act 49 of the 1715 Hungarian Diet, the *Kuruc* leader and his fellows were declared traitors. Thus, in the last years of the 18<sup>th</sup> century when the country was gradually freed from the Germanizing politics of Joseph II, the Great Prince's cult developed as a manifestation of the national consciousness. Later the enthusiasm permeating Hungarian public life diminished, only to return in the Reform Age's fine literature. Warning against forgetfulness and followed by keen censorship, in rough translation this is what Vörösmarty wrote in his poem *Mikes's sorrow*:

*Your poor country is not allowed to resound your  
forbidden name any more,*

*I wonder if you feel this underneath the heavy  
ground,*

*You shouldn't think that your princely ashes are  
not remembered:*

*Here I am as a live reminder, writing in sorrow.*

*If any Hungarian should ever be thrown to this  
mournful land,*

*I am telling him: "This is where your homeland's  
prince lies, an outcast, because was no liberty  
there."*

In the days of the 1848 Revolution Petőfi was already free to invoke the Prince's memory in his poem entitled *Rákóczi*, in which he moans the fact that Rákóczi's grave is unknown; nevertheless the poet looks optimistically into a freer future.

*The cause of which you was a soldier,*

*In a little while will celebrate its victory,*

*But you will not be here as a triumphant,*

*You cannot come from your abysmal tomb.*

*We are willing to pay a pilgrimage*

*To retrieve your ashes back to us,*

*But where you was buried in the earth,*

*Where is your long home? nobody knows.*

The title of the exhibition also comes from this Petőfi poem, hinting at the process from the wish to have the remains brought home to the actual realization of the plan. The period of easing tensions that led to the Compromise gave scholars the courage to venture to the graves in Turkey. In 1862, the first to travel to Turkey on behalf of the Hungarian Academy of Sciences were Ferenc Kubinyi, Imre Henszlmann

and Arnold Ipolyi, whose main goal was to find King Matthias's Corvinas that had been taken from Hungary. (The sultan gave a few of those copies back as presents in 1869 and 1877.) Encouraged by the Viennese consul, and interpreting the offer as official permission, Kubinyi and his colleagues made a one day trip from Constantinople to Rodostó, where because of strict time limitations, they made no more than exploratory research.

Following in the footsteps of these three scholars and building on their accounts and descriptions, in 1888 Kálmán Thaly set out to map out the scenes. In the Rodostó Greek church he described the tombstones of the noblemen Miklós Bercsényi, Antal Eszterházy and Miklós Sibrik. In Nicomedia (today: Izmit) he managed to identify Imre Thököly's grave in the Armenian cemetery. In 1889 Thaly returned to Constantinople at the head of a five-member Corvina research committee. Having obtained the permits, he and Vilmos Fraknói opened the graves of Ferenc Rákóczi II, Ilona Zrínyi, József Rákóczi and Krisztina Csáky Bercsényi in Constantinople's Saint Benedict Church of the Lazaristes. However, Thaly did not identify the remains in Rodostó and Nicomedia, but on his return to Hungary, he did everything in his power as a politician and a scholar to have the ashes brought home.

In 1903 Lajos Szádeczky managed to have Miklós Bercsényi's grave in Rodostó opened without any official permission.

In 1904 Franz Joseph gave the go-ahead for bringing home the remains of Ferenc Rákóczi II and his fellow exiles. Commissioned by Prime Minister István Tisza, Lajos Thallóczy went to Turkey to make the necessary preparations. He was joined by his private secretary Jenő Forster and Aladár Edvi Illés, an art teacher at the Academy. In the course of the preparatory work, they took the remains and tombstones from Rodostó and Nicomedia to the Lazaristes' Church in Constantinople.

On 17<sup>th</sup>–18<sup>th</sup> October 1906, members of the Hungarian delegation, Kálmán Thaly, Gyula Forster, Vilmos Fraknói, Lajos Thallóczy, Aurél Török, Jenő Forster and Ferenc Kolossa took over the ashes in a ceremony from Provost Francois Lobry in the Saint Benedict Church in Constantinople.

On 23<sup>rd</sup> October the Hungarian parliament annulled the sections of Act 49 of 1715 condemning Rákóczi and his followers, and the following day the monarch stamped the resolution. The ship set sail from Constantinople the same day, with the ashes of **Ferenc Rákóczi II, Ilona Zrínyi, Imre Thököly, József Rákóczi, Miklós Bercsényi and his wife Krisztina Csáky Bercsényi, Antal Eszterházy and Miklós Sibrik** on board. On 25<sup>th</sup> October the ship arrived in the port of

Constanta, where the coffins and tombstones were placed onto a highly decorated special train.

At 8.20 on the morning of 27<sup>th</sup> October the train reached Hungarian soil at Orsova, where members of the government, headed by Prime Minister Sándor Wekerle, took over the remains in a solemn ceremony. The train pulled into the Eastern Railway Station in Budapest at 8.34 the following morning and was received by Mayor István Bárczy. The coffins were placed on decorated carriages and the mourning procession walked down the Kerepesi Road (which has been called Rákóczi Road ever since) to reach Saint Stephen Basilica, while Imre Thököly's ashes were taken separately to the Lutheran Church in Deák Square. The train left for Kassa at 8 in the evening and arrived in the early hours of 29<sup>th</sup> October. The remains of Ferenc Rákóczi II, Ilona Zrínyi, József Rákóczi, Miklós Bercsényi and his wife Krisztina Csáky Bercsényi, Antal Eszterházy and Miklós Sibrik were then buried in the Saint Elisabeth Cathedral of Kassa. In accordance with his will, on 30<sup>th</sup> October Imre Thököly's ashes were taken to Késmárk (today: Kežmarok) and buried in the new Lutheran church.

There are some genuinely rare pieces among the documents in the four cases. There are two of the works of Kálmán Thaly, who had a lion's share in promoting the return of the remains. He dedicated to Lajos Kossuth *The Youth of Prince Rákóczi II*, published in 1881 in a decorative red cover with a gold frame. The dedication starts with a four-line verse in which the author draws a parallel between the two statesmen's careers:

*How grim the power of ill fortune,  
It is painful to know and torture to feel  
That the reward for your glorious career  
Was once Rodostó and is Turin today!*

The national library owns a copy of the 1983 *Rákóczi Relics in Turkey and the Discovery of Prince Ferenc Rákóczi II's Remains, in which there is the following note by Lajos Thallóczy, the man the government officially entrusted with bringing the ashes home: This is the copy I had with me on my journey to Constantinople from 4 Oct to 29 Dec. and this is what Archbishop Stepan Hovagnimian asked me to put before the ashes of Imre Thököly in the Ismidt Armenian church on the night of 22-23 Dec. 1904. Thallóczy.* Also on display is the galley of the travel diary he kept between 5<sup>th</sup> October and 7<sup>th</sup> November 1906, with the author's own corrections and signature.

A monograph about the Kassa Saint Elisabeth Cathedral, where the exiles' remains lie was published by Béla Wick. The cover page of the copy on display has the following dedication: *To the Mayor of Budapest, the*

*Right Honorable Károly Szendy with a grateful heart and warm feelings from the mayor of the municipal borough of Kassa, annexed to the motherland, dated on 21<sup>st</sup> January 1939.* Thus, in the turmoil of history, Rákóczi's ashes were returned to the homeland for a short time.

We owe the 1906 films of the Budapest and Kassa processions to the NSZL Collection of Historical Interviews.

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## The Rákóczi March

It is an NSZL tradition that every year the Music Collection holds a chamber exhibition to remember the year's main anniversaries, thus in 2011 the bicentenary of Ferenc Liszt's birth. However, as the national library was a co-organiser of the year's main Liszt event (see the report in our *Liszt and the Associated Arts*), we felt that the exhibition in the Music Collection's corridor would be self-repetition. Therefore, on the occasion of the Rákóczi Year the exhibition gives an overview of the history of the Rákóczi March, which is strongly related to Liszt himself. The development of the tune that can be traced back to the mid-17th century is in the focus, with special regard for the role of the military conductor Nikolaus Scholl, who probably noted down the famous Gypsy violinist János Bihari's performance and went on modifying it to produce the present melody of the march. Published in print as early as the 1820s, the "Rakoczy-Marsch" was also close to Erkel's heart, who was a pianist as a young musician: in the 30s he repeatedly played variations on the tune, and one of his adaptations was published by József Wagner in January 1840. The cover page of the latter print says *In memory of Ferencz Liszt*, as after the famous concert given in the Hungarian Theatre on 4<sup>th</sup> January, the censor prevented the publication of Liszt's own adaptation. Thus Erkel's work, partly imitating his virtuoso colleague's style, attempted to

"make up for" the former. The variation Liszt played in 1840 stayed in manuscript for ever (its autograph is a gem of our exhibition), but the composer made a number of further Rákóczi adaptations over the coming decades, of which in the cabinets we display the 1851 Leipzig "popular edition," known as the 15<sup>th</sup> piece in the *Hungarian Rhapsodies* series, as well as the symphonic transcript presented in Pest in August 1865. In fact, only in 1871, after Berlioz's death did Liszt publish the latter, as he considered it rude to compete with his friend's widely known symphonic transcript dedicated to no other than Liszt himself. (Our visitors can study the original Berlioz manuscript as well, as at the beginning of the 20<sup>th</sup> century this precious document went from Erkel's bequest to the National Széchényi Library. It needs to be added that Berlioz's still popular adaptation was banned in Hungary for a decade after the fall of the War of Liberty, and following the Austrian troops' defeats in Italy, when in the easing political tension the Philharmonic Association was again allowed to put it on its program in 1859, first it featured on posters with the deliberately misleading *Memories of Pest* title.

From the 1860s there was a chaotic abundance of adaptations of the Rákóczi March. Therefore in the two show cases in the reading room we concentrated on a single aspect of its later reception: the various lyrics later set to the tune (as a type of "encore" added to the exhibition). While the words dating back to the 1860s and 70s emphasize the ideal love of the homeland ("*Welcome, celestial light on our country, guard of nation, pure earthling.*"), the tone is more militant in the early 20<sup>th</sup> century ("*Come on Hungarians, the enemy is coming, defend the country and its eternal cause.*"), while the wish to seek revenge transpires strongly in the text born after Trianon: "*Hungarians' God, do harm the Labanc troops! The hour of the battle call is nearing so that the Hungarian will, iron and fight should save the sad homeland! Come on, Hungarians!*"

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In 2011 the Manuscript Collection launched a new series under the title of GOOD/READS (OLVASNI/VALÓ). In the breaks between major chamber exhibitions, we display manuscripts that are not only easy but also fun to read, being topical, entertaining and uplifting. The target audience is our researchers who can enter a very different world when amidst their deep study they stand up to take a break in the exhibition area. They could see Rudolf Mészáros's letter about Ferenc Liszt's visit to Hungary, an album by László Festetics, the translations of Kelemen Mikés, a poem by Demeter Lakatos, a parody called Jusuphias compiled by the editors of Magyar Szemle (Hungarian Review) and our collection's recently acquired so far unknown poetry of Sándor Reményik. Short summaries of displays are available on the national library's blog at <http://nemzetikonnyutar.blog.hu>. This is an introduction to the "youngest" contributor, more specifically, to Reményik's poetry.

## VISIONS:

### SÁNDOR REMÉNYIK'S UNKNOWN POEMS IN PROSE



Sándor Reményik died seventy years ago, on 24<sup>th</sup> October 1941. The Manuscript Collection remembered this anniversary in its June 2011 display of the Good/Reads series.

*"...there are poets who are stronger human beings than artists, who grab us within the first minutes with their nice and noble personality, with their monumental humanity, with the depth and sophistication of their inner lives and we are captivated even before we should think of the strengths of their art. Sándor Reményik is one of them."*<sup>1</sup>

Sándor Reményik was born in 1890 in Kolozsvár (today: Cluj) in a family from Upper Hungary. After the Lutheran elementary school, he did his secondary studies in the Reformed school of Kolozsvár. He started his higher education at the Law Faculty of the Franz Joseph University but, due to ill health, he was unable to pass his final exam. Thus he did not obtain a degree to provide him with a type of "middle class" occupation that was in line with his family tradition. As his mother noted in her diary, "rather than going out to work, he went through years of reflective and pensive moods." This was the hard and tortuous way of finding his way, burdened by vulnerability, shame and a serious lack of confidence. He was concerned with his mission in life, which according to his form teacher Sándor Imre, he described as follows: "In the seventh form they were to write about the tasks they saw ahead of themselves... Sándor Reményik did not mention a job or occupation at all, but gave strong self-criticism and something that struck me as a



Sándor Reményik's portrait

*dedication to serve the nation in any way it would need him."*<sup>2</sup>

Reményik's first poem was published by the *Új Idők* (New Times) periodical in 1916. His first volume of poetry came out in 1916 under the title of *Mistletoes*. Nevertheless, he did not have a straight route as a poet. He had to fight himself: he was full of moral responsibility and the dream of serving his nation, as well as a deep lack of confidence.<sup>3</sup> This is strange, as he was always aware of his talent and he wrote to his friend as early as 1913: "I can sense the gigantic forces rumbling inside me, and there is no ordinary buoyancy in my writing. Whatever I feel and plan in my head is expressed smoothly without any hitches and starts budding. When I write, it is like a virtuoso playing the piano..."<sup>4</sup>

Reményik had made attempts at writing before landing on the world of poetry. He produced studies, articles and reviews, and from 1910 onwards short prose pieces as well, some of which were published by the Kolozsvár-based *Erdélyi Szemle* (Transylvanian Review) and the Upper Hungarian *Dobsina és vidéke* (Dobshina and its Region). These pieces came out in a collection in Kolozsvár in 2009 under the title *Blood Drops in the Snow*. Most of his early writing however remained in manuscript, in his letters to Lajos Olosz or in the family's possession. Some of these have recently been purchased by the Library, from which a small selection was now put on display. Reményik himself entitled the group of his pieces in the 1918 *Erdélyi Szemle* as **Visions**. Thinking the name further, the poet and personal friend, Lajos Áprily interprets in a study (*The Redeeming Poem*) the

prose texts as already suggesting the later poet – mature in his ideas, content and internal growth. This is a decisive period in Reményik’s life: we can trace the road to developing into a poet. In the rhythmic prose of his visions, the richness of his imagination and the expressive strength of his style are often at extreme heights. The refined form suggests that the works were intended for publication, but his timidity and lack of confidence did not allow him to be contented.<sup>5</sup>

The young Reményik is not looking for moods, and does not think highly of beauty, but is forming a moral world view in himself and is trying to meet definite goals in each of his pieces. Therefore, he does not have the courage for long to give himself over to his dreamier, more emotional lyrical self. Formally, he feels he has to move on; finally he finds true harmony and peace in complete dedication to poetry.

“A year ago I would have laughed anyone in the face predicting that I would write poetry. And now, and this again might sound ridiculous, I feel that in all my efforts I was always searching solely for this form...”<sup>6</sup>

Sándor Reményik apparently developed into a poet from being a prose writer. ‘Apparently’ because even when he was producing his *Visions* he was a poet, a veritable poet. It was in those stories that his poetic breakthrough happened on a large scale. At the end of the crystallization process launched by *Visions*, the poem as a genre is born in 1916, and the first volume comes out as soon as 1918. He makes the happy announcement in a letter at the time, “from now on my intention is to give my whole self to literature, that is, to poetry... my conviction is that this is my life’s content and happily found redemption.”<sup>7</sup>

By acquiring the manuscripts, our library has obtained the following Reményik texts:

Prose texts:

Blood drops in the snow, Kolozsvár, 5 Oct, 1914; (published in *Dobsina és vidéke*, 1915/12); On a little girl’s death, Kolozsvár, 27 Jan, 1915; The old screen, Kolozsvár, 25 Febr, 1915; Butterfly in the dust, Dobsina, 11 July, 1915; Someone coming on the dead leaves, Kolozsvár, 3 Aug, 1915; Clock, clock, clock on the wall, Kolozsvár, 19 Dec, 1915; The one I celebrate, n. p., n. d.; Little girls, n. p., n. d.

Poems:

Silent cannons, Kolozsvár, 3 June, 1915; The endless cloak, n. p., n. d.; Midnight leaves, n. p., n. d.; Frost in May, n. p., n. d.; Near

sunset, n. p., n. d.; Papillons, n. p., n. d.; Serenade, n. p., n. d.; Final will, n. p., n. d. (a variation on the text in *Wooden beads*)

Our exhibition pays tribute to the memory of the poet through his two so far unknown texts: *Butterfly in the Dust* and *Papillons*. This is the rough translation of the former, “a poem in prose.”

## Butterfly in the Dust

*A few hours ago the storm came. The sun faded so quickly that the butterfly didn’t even notice. Its light wings were struck down by the heavy blast and they spread on the muddy ground....*

*The wet sand is already drying out in the faint rays.*

*Having fled their beds, young streams are returning, and the humiliated flowers are raising their attentive heads in slow movements.*

*Only the butterfly is not rising.... It’s motionless. It’s lying in the dust with its wings spread out.*

*Around it, pieces of stone chipped off, roots turned out, distant dross swept in a heap...sad and bleak...*

*But the butterfly’s dust is untouched: unmitigated and fresh.*

*It was not brushed away by the wind, not washed off by the rain, did not stick in the dust.....*

*There are some of us here who are not scared off by the butterfly’s fate, who would be willing to fall into the dizzying whirlwind when candles are blown out, when boughs break...*

*As virgins we could take no more than the untarnished colours of some unbroken dreams*

*to the other shore. Then it would be good to lie defeated...*

*To lie in the dust and with mute colours to beam proudly at the victorious wind and the conquering grey.....*

(Dobsina, 11 July, 1915)

**Ildikó Beöthy**

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<sup>1</sup> Sándor Sík, Shepherd’s fire, 19367

<sup>2</sup> Shepherd’s fire, 1940

<sup>3</sup> “Thus my old problem is uncertainty regarding myself... and my spirit.” (Letter to Lajos Olosz, 5 Dec, 1914) “I do not doubt so much the truths I feel but rather my own capacities.” (Letter to Lajos Olosz, 6 Febr, 1922 )

<sup>4</sup> Letter to Lajos Olosz, 26 July, 1913

<sup>5</sup> “Poetry that is trashy and insufficient, is unable to find an artistic form for itself...: this is my craft.” (Letter to Lajos Olosz, 26 July, 1913)

<sup>6</sup> Letter to his brother-in-law, Kálmán Imre, 20 July, 1916

<sup>7</sup> Letter to his brother-in-law, Kálmán Imre, 9 Aug, 1916

## “...ON DISPLAY IN THE READING ROOM OF THE HISTORY OF THEATRE COLLECTION AND THE CATALOGUE CORRIDOR...”

The minor jubilee exhibitions of 2011, following the major anniversaries of past years



The Collection of Theatre History's most spectacular and most popular activity is manifested in exhibitions of theatre art and history and various related publications. An exhibition or a published volume is always the outcome of serious research and archival work, as well as one objective of finding sources in theatre history.

The non-museum type exhibition spaces of the National Széchényi Library occasionally house exhibitions remembering outstanding events and marked

Ede Paulay as Rákóczi in Ede Szigligeti's *Kolozsvár* production of *The captivity of Ferenc Rákóczi II* (29 September 1861)



achievements of Hungarian cultural history and theatrical art and their greatest figures, enabling us to display visual and audio documents of varied forms and content. Grasping a creative moment (a performance) in the historical process or the stages of a fleeting career, we try to show what it is that survives of the theatre and of a production. We have to be aware of the fact that the production and its mortal creators are not enduring in the way the products of some other more fortunate artists are. Thus we have to rely on documents scaffolding viewers' memories, that with human involvement (that of the creator and the receiver) the essence will last ("what the eye cannot behold"), the effect and memory of the play will stay in the viewers' and the nation's memory.

In 2011 the professional staff of the Theatre Collection offered visitors several new exhibitions. After 2010, the year of the Erkel bicentenary and of the Emília Márkus jubilee (the actress was born 150 years earlier), this year themes of lesser significance but of equal interest were identified for introducing our exciting and rare items.

Hardly had the major Miroslav Krleža exhibition, which started in the spring, been closed coupled with the launching of the virtual web page on the Museum Night, in cooperation with the Collection of Theatre History, we opened our doors to night visitors with our own display as well. Our chamber exhibition remembered the theatre aspects of the Rákóczi War of Liberty, focusing not only on Rákóczi and the anti-Habsburg *Kuruc* men, the heroes. We explored outstanding drama and operetta writers and composers, actors and designers. The historiographer and cultural historian Dr. Domokos Dániel Kis, whose narrower research field is the Rákóczi period, discovered a large number of data and documents from the stage representation of Rákóczi and his contemporaries. As part



The poster of the Sándor Kertész exhibition

of the Museum Night program many people saw our chamber exhibition displayed in the Reading Room's two cases and in some tableaux (*Rákóczi on Stage*). The later drop in visitor numbers was due to our restricted summer schedule and also to being overshadowed by other events. In the autumn, we staged two new chamber exhibitions. The first commemorated the 100<sup>th</sup> anniversary of Sándor Kertész's birth and the Art Theatre he founded, which worked continuously in Toronto for 30 years. The event was compiled by Magdolna Both and Lujza Erdélyi with the cooperation of restorers Judit Papp and Pál Horváth. (*"Curtain at Eight / Dérnyé Voltam Kanadában" - Sándor Kertész, founder of the Art Theatre was born 100 years ago*)

Enthusiastic and critical about our work, Kathy Kertész-Millard, the daughter of the theatre founder-director-actor's daughter, an actress herself, did not only inspire us but also provided the family's invaluable donations when at the beginning of December she came back from Canada to visit Hungary.

The Kertész exhibition was realized under very dif-

ficult circumstances. Originally, it was planned to be offered to a wide audience in a theatre hall with lots of installation. However, because 2011 was the starting year of major reshuffles in the Budapest theatre world, rather than using the József Attila Theater, falling behind Kertész's birthday in the summer, eventually the exhibition was launched on 17<sup>th</sup> October in the catalogue corridor of the Collection of Theatre History and in some reading room cases. The seemingly accidental location, however, did not affect the material negatively. Thanks to the professionalism of my colleagues, who managed to combine their own vision with the visitors' perspective, the careful but unorthodox arrangement of theatre bills, letters, photos and excerpts from reviews and confessions in the display cases revealed even more exciting connections than what we had first envisaged.

Not much later, on 9<sup>th</sup> November we had the opening of another "mini chamber exhibition," related to the annual memorial session of the Dance Science Working Research Committee of the Hungarian Academy of Sciences. Remembering Karola Szalay, we introduced our selection under the title *Art and Science – Body and Soul*. The doctoral work of the outstanding dancer and actress,

who was born 100 and died 10 years ago, was evaluated by László Beke, the Director at the Research Institute for Art History of the Hungarian Academy of Sciences. The documents in the cases (photos, costume and scenery designs and letters) inform us not only of Karola Szalay's major roles, professional and private relationships and her scientific paper, but hopefully also of the age of high quality and the burgeoning trends of a modern dance theatre in the Opera House's ballet troupe. They also tell us of Karola Szalay's later period, when among other things, she was acting as a ballet master at the Milan Scala. We hope that the few lines of introduction, the numerous photographs and designs by Tivadar Márk, Gusztáv Oláh and Zoltán Fülöp will create deserved interest in the artist who has left behind a remarkable oeuvre. In addition to these, the Collection of Theatre History has provided documents for exhibitions outside NSZL: for example, for the commemoration of the birth of the independent Hungarian company of the Nagyvárad theatre (today: Oradea) and the 111 years of the building's life; for the large Liszt exhibition in the Musicology Institute's Museum of Music History; for the jubilee display called *Theatre and*



Karola Szalay in the 1935 production of *The Wooden Prince* at the Hungarian Opera House; Zoltán Fülöp's scenery design for Bartók's dance pantomime

*Magic*, which started at the National Theatre Festival at Pécs and remembered the greatest Hungarian magician Rodolfó, and the comic actress Manyi Kiss; as well as supplying the material for the event centred around the publisher Gusztáv Heckenast.

The Collection of Theatre History, the most significant collection of theatre-related documents in Hungary regards it as its mission to process as fully as possible and present to the theatre-loving and library-going public and to interested theatre professionals in the most enjoyable manner the precious design pages, photographs, manuscripts, scripts, papers, playbills and other small prints, as well as full personal bequests we receive and institutional fond. For this undertaking, expertise, experience, talent, dedication, ambition and readiness to work hard are all given. The staff of the thematic collection, turning 62 years old in 2011, are keen to show researchers, readers and exhibition visitors round the gems of a collection destined to preserve and pass on the wonders of the theatre. Behind the scenes, you should always see our colleagues and their invaluable contributions.

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## ANOTHER SUCCESSFUL SALVAGE MISSION



Following restoration by the NSZL staff, on 22<sup>nd</sup> May 2011 the documentation of the time capsule, placed there on 15<sup>th</sup> October 1900 at the time of laying the foundation stone, returned to the newly renovated building of the Nagyvárad theatre (today: Oradea). The documents in a fine casket were handed over on the closing day of the Festum Varadinum week of celebrations. Subsequently, they were displayed in a chamber exhibition. The leader of the salvage mission, NSZL Director of Research and Academic Affairs László Boka handed over the 110-year old salvaged pieces to deputy mayor Rozália Bíró in a ceremony, but as he emphasized, symbolically he was offering them to the Nagyvárad public, to civil society, thereby meeting the wishes of the theatre's founding fathers.

As reported in earlier NSZL press releases, the cylinder lined with lead foil, found during the restoration of the theatre building in the late summer of 2010, contained five rather tatty paper documents and a parchment charter, bound by a red-white-green thread and stamped with wax. As the insulation of the casket got damaged over the decades, the sheets were soaked, moldy and stuck together when they were found. In addition to the list of the financial and spiritual creators of the theatre, this is where on the inauguration day they had placed the 25-page minutes of the city's ceremonial assembly meeting, the most remarkable document in the find. As it transpires, besides recording the events and quoting the former mayor József Bulyovszky's words, it also includes two speeches verbatim: one by Géza Hoványi, the director of the Theatrical Commission, and the other by Ödön Rádl, the president of the Szigligeti Society. The former summarizes the background to constructing the new edifice, recalling the several decades of efforts going back to the early days of stage productions in Bihar County, or in other words, "*the nearly one hundred years of fighting with words and the pen for building a theatre*," the cultural significance of this special day, the role of the national theatre in cherishing national culture, as the Hungarian theatre is "*a tool of developing the national idea and the national language*".

The documents recovered from the foyer of the theatre building were taken to the NSZL restoration workshop in late August of 2010. Thanks to the dedicated work of special restorer Zsuzsanna Tóth, gradually the documents came back to life. Their letter-perfect transcript has been completed: the chunks missing from the original manuscript were supplied with the help of the version published in the *Nagyvárad* daily at the time. (The transcribing was done by Eszter Deák and Endre Attila Csobán.) The parchment charter has also been restored. From the documents thus obtained, digital copies were made using a special photo technique, as well as a so-

called fine copy was produced for the owner. Naturally, the NSZL Collection of Theatre History also received a facsimile of the documents in the capsule, ensuring that this landmark in Hungarian cultural history can be studied inside Hungary as well. The return ceremony of the restored pieces in May was attended by Romanian cultural minister Hunor Kelemen. As part of the events, a roundtable discussion was held with László Boka and Zsuzsanna Tóth from our library, deputy mayor Rozália Bíró representing Nagyvárad, local historian Béla Nagy and actor Vilmos Meleg. It was in the course of this discussion that the parties decided to publish a jubilee volume introducing the history and content of the documents with rich photo supplements, and to organise a chamber exhibition of NSZL's theatre history treasures concerning theatre in Nagyvárad and the history of the Szigligeti Theatre.

On the occasion of the 111th anniversary of opening the Szigligeti Theatre, on 15<sup>th</sup> October 2011, the precious documents were placed in the limelight again. This is when the volume *New Temple – Old Altar. The Chronicle of the Nagyvárad Szigligeti Theatre's Keystone (1900–2011)* was launched in the upper foyer of the theatre. The book about the documents and related issues was written by local historian and the Nagyvárad Hungarian company's former literary secretary Béla Nagy, literary historian and NSZL Director of Research László Boka and specialized restorer Zsuzsanna Tóth.

It was in the course of the same celebrations that Katalin Czvikker, managing director of the Szigligeti Company handed over this year's awards in the Hungarian theatre which has regained its independence after 55 years. The fact that two of our colleagues were among the awardees is a form of expressing gratitude to the whole of our institution. The chamber exhibition giving a glimpse of the 200 years of theatre in Várad was opened in the afternoon in a small room behind the upper box, and the ribbon was cut by Rozália Bíró and László Boka. The display elements were selected by Edit Rajnai, a colleague in the Collection of Theatre History, and as László Boka explained in his opening address, they give you the ocean in a drop: mostly through old playbills, scripts, photos and other relics from the times before the stone theatre and from the period of Károly Somogyi, the first director of the first permanent theatre. The photos recalled such classic stars as Emília Márkus, Sári Fedák, Mari Jászai, Lujza Blaha, Gyula Gózon, Gyula Kabos, Margit Dayka and Ilka Pálmay.

Following the memorable restoration of the Apor Codex in 2010, this time again our devoted specialists' salvage mission met with success and acknowledgement, serving our Hungarian culture and boosting our library's prestige.

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## RESCUING VALUES

AN EXHIBITION OF BOOK RESTORERS, 23<sup>rd</sup> SEPTEMBER–24<sup>th</sup> OCTOBER 2011



In 2011 The National Library was celebrating the 30<sup>th</sup> anniversary of the start of education in book and paper conservation and restoration. An exhibition revealing the secrets of this work and the specialised training course was created on this occasion.

In Hungary this is the only vocational training specifically for book restoration. Led by the heads of the restoration workshop at the time Ildikó Kozocsa Beöthy and Beatrix Kastaly, the program was launched in September 1981 and has been running ever since. Managed by colleagues with long years of experience, practical sessions are held in the well-equipped workshops of the Restoration and Bookbinding Department. This is why all Hungarian book and paper restorers see this studio in the National Széchényi Library as the “cradle” that they can always return to and find answers to their professional queries. Between 1981 and 2011 there were twelve special courses, with a total of 178 students receiving their diplomas in paper restoration and conservation. The comprehensive depth of the training is unique in Europe, therefore the graduates’ skills and knowledge are well acknowledged outside Hungary. We remembered the past years on 27<sup>th</sup> September 2001, greeting Ildikó Kozocsa and Beatrix Kastaly, who is responsible for the training at present. As part of these celebrations, the graduating year of students presented their diploma work, which was followed by a friendly reunion of Hungarian book restorers and their former instructors.

The exhibition was composed of two main units. One section covered the history of paper restoration and the training of book and paper restorers. The first course on the conservation of paper documents was launched by the Hungarian National Archives in the late 1950s, where in the 1956 Revolution much of the material had been damaged by fire and water. The Hungarian University of Fine Arts started its correspondence course on restoring artifacts in 1974, whose paper and leather specialization was completed by many of the students who had earlier obtained the NSZL diploma in book and paper restoration. Up to 1990, the evening course covering solely book and paper restoration was run jointly with the Training School for the Fine and Applied Arts, and since then it has been working independently under the auspices

of the Library Institute. Since 1994 there have been certain entry requirements and an entrance examination for the three-year course I. Following this historical overview, there were tableaux showing what students learn in the six semesters of their training. Using the work of recent students, the documents in the cases illustrated the tasks apprentices are given each semester and their solutions. The pre-conservation state was shown in photos, while the process of restoration was explained in a short written summary. In the three years of their education, our students did restoration work on the library’s documents to the value of about twelve million forints. Their curriculum includes professional theory, practical training, general and specialized art history and drawing. The syllabus is again made up of two main parts: over the first three semesters, students learn about the restoration and substance of such non-book documents as individual sheets of paper and parchment, as well as graphic and photographic pieces. Over the subsequent three terms, they learn about the materials, structure and binding techniques of books in different covers. For the purposes of teaching these theoretical and practical subjects, 24 course books have been issued by the National Széchényi Library. The apprentices’ diploma work is the restoration of a paper or parchment document or of a book bound in parchment, supplemented by detailed written, drawn and photo documentation. The restored diploma piece is demonstrated and defended in a public presentation. The second part of the exhibition was about the book restorer’s actual task, since outsiders often think that all he does is rewrite the letters...

While the librarian, the reader and the researcher are interested in content, the restorer focuses on the information carrier, in other words, he or she concentrates on the technical details of book bindings, their materials, such as the quality of the paper, leather, parchment, ink, dyes, stamps, glues and textiles. Having surveyed and recorded the extent of the damage to the documents, the restorer plans the process. Conservation is supposed to stop a piece’s chemical degradation, restore physical damage and recreate its missing sections. All this is to be done in a way that the final product should be as close as possible to the original state while, naturally, not hiding the ravages of

past years or centuries. The materials applied and the book binding techniques are to be identical with the original ones. It is critical that the restoration work should always be reversible. In other words, the glues and supplements built in should be easy to remove if necessary, and never cause any damage to the document. Therefore, book restorers should be familiar with all the substances and techniques that old masters used, as well as with the new materials, such as chemicals and glues that they may safely turn to without any risk of damage. Restorers look after documents also in the course of placing them into storage and putting them on display. They can tell what the right environment is for information carriers of varying sensitivity (heat, light and humidity) and what the ideal museum installation or storage facilities are for them.

The exhibition tableaux guided visitors along the subsequent stages of restoration, giving an insight into the “invisible” elements of the job, while at the same

time showing what each type of document may be like before and after restoration. The mock-ups placed in the cases reveal the numerous types of joints, headbands and hinges used over the past centuries for making books. Interesting tools and book restorers’ smaller lab equipment, as well as a number of leather and paper samples surrounded the graduating students’ diploma work, the books they restored. The guided tour on the last day of the exhibition met with great success, as at this point the cases were opened up, revealing details not seen earlier.

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<sup>1</sup>Excerpts on the NSZL Library Institute web page available at: <http://ki.oszk.hu/content/okjkepzesek>



## FROM BÓBITA, THE FAIRY TO THE BIBLE: GYULA HINCZ'S BOOK ILLUSTRATIONS



In memory of the Munkácsy Award winning painter, graphic artist and sculptor Gyula Hincz (1904–1986), the Vác Treasury's wandering exhibition was on display in the NSZL Relic Space from 26<sup>th</sup> October 2011 to the end of the year, presenting a rich selection of the master's book illustrations. As Balázs Mészáros, the director of the Treasury pointed out, in the Hincz Renaissance of recent years this second display of the 1700-item bequest they possess targeted younger generations. Hincz's illustrations of volumes by the great Hungarian poets Sándor Weöres

and Ágnes Nemes Nagy and the writer Zsigmond Móricz lead children into the world of fairy tales, while the associated events enable them to reinterpret the texts through the pictures. In his opening speech Hincz's former student, László Gyémánt emphasized that adult "children" were to find treasures as well, for example, in the graphic interpretations of the work of Alfred de Musset, Jonathan Swift, Frigyes Karinthy and Gyula Krúdy.

**Emőke Kötél**  
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Children among Hincz illustrations

Children drawing:  
A museum pedagogy session  
for young visitors



## CONFERENCE IN MEMORY OF TIBOR MELCZER (1945–2001)



Under the title of “*If everything is broken...*” on 2<sup>nd</sup> November 2011, a conference was organised jointly by NSZL, the Institute for Literary Studies of the Hungarian Academy of Sciences and the Hungarology Center of the Rome-based La Sapienza University in order to remember that Tibor Melczer, former colleague in the Information Department died ten years earlier. On the part of the Széchényi Library, Director of Research László Boka paid reverence to Melczer’s fantastic knowledge, deep culture and excellent memory. On the part of the Illyés Archive, Béla Pomogáts evaluated his contribution to literary history. It transpired from his words, that similarly to a number of other scholars, Melczer is seen as “one of the non-canonized literary historians,” whose insights and research findings are so important that in some cases they serve as guiding stars up to the present day. Academician György Szabad’s letter was also read out, whereby he expressed his great appreciation of his former student and personal friend.

The ten conference presentations were organized around the themes that Tibor Melczer himself was concerned with. In the area of old Hungarian cultural and literary history, academician András Vizkelety talked about Brother Julianus’s journey in search of Hungarian groups in the ancient homeland; Judit P. Vásárhelyi analysed Melczer’s research of Attila József, related to the translations of Psalms by Albert Szenci Molnár; Judit V. Ecsedy gave an overview of

the 18<sup>th</sup> century editions of Miklós Zrínyi’s works; related to Melczer’s observations concerning book illustrations, László Szörényi introduced the most recent findings of the Zrínyi scholarship.

It is inevitable, however, that our colleague’s main research area was the 20<sup>th</sup> century, the *Nyugat* period and the activity of the two great poets Mihály Babits and Miklós Radnóti. Tibor was active in producing the critical edition of Mihály Babits’s works. The excellent presentations given by Lajos Sipos, Ágnes Kelevéz and Gábor Albert dealt with this main theme. Béla Pomogáts assessed Melczer’s philological-based investigations of Radnóti, the research area that could only be issued in a comprehensive volume after our colleagues’ death. Péter Sárközi evoked the influential politician, editor and literary man Miksa Fenyő, who was Melczer’s uncle and passed on his love for Italy to his nephew.

On the occasion of this conference, the former close colleague and roommate Erzsébet Tokaji Nagy compiled and introduced the bibliography of Tibor Melczer’s academic publications, which also gives us information about his rich oeuvre in journalism, as well as his book, music and television reviews.

We hope that in line with the organizing institutions’ plans, the invaluable conference papers will soon be published in a separate volume.

**Judit P. Vásárhelyi**  
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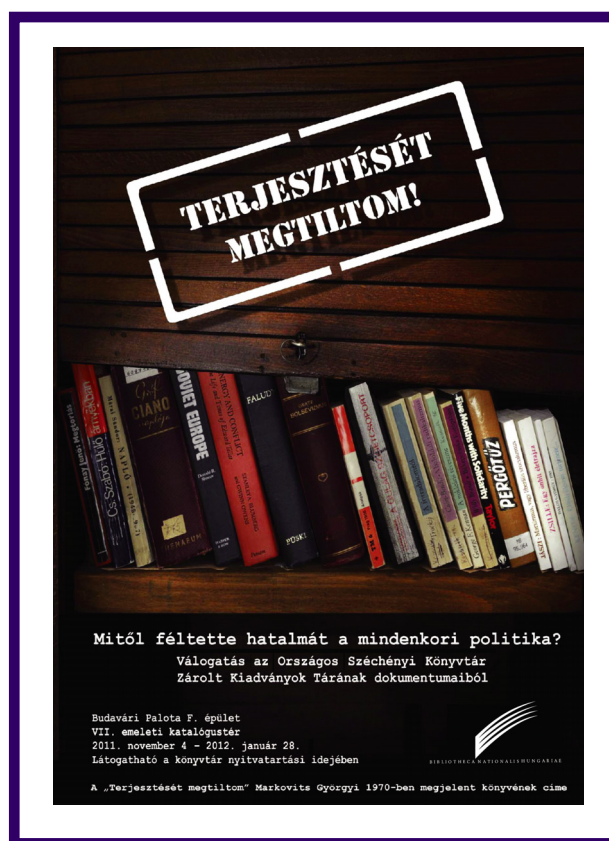
# “CIRCULATION FORBIDDEN”

WHAT WAS POLITICAL POWER SCARED OF?



Every society in history has had thinkers and opinion-formers with ideas different from the official ideology not tolerated by the ruling power. Therefore their works are censored, banned, confiscated or destroyed.

The items in nine display cases originating from the Collection of Blocked Publications bring back to memory the history of banned documents, which fortunately stopped to exist over twenty years ago. This Collection was set up in 1946 and worked up to the regime change, dispersed altogether in the autumn of 1989. The section of banned documents that were distributed in a strictly limited circle had existed before and was called Reserved Books Section. Besides erotica, this collection stored literary works that the Bolsheviks or the White Terror regarded as dangerous. The restricted stocks of the NSZL Collection of Small Prints included a large number of pamphlets, posters and other small documents. The forbidden items received the *Proletarian collection* stamp, while the deposit copies of political and legal publications arrived in the library after going through the prosecutor's censorship. The periodicals giving the lists of documents to be withdrawn from circulation were as follows: *The list of newspapers and pamphlets not to be*



Exhibition poster



Samizdats

*delivered by post; The list of press items banned from postal delivery or seized by judiciary authorities; Key to investigations by the Hungarian Royal Gendarmerie.* These lists helped decide what to withdraw from general circulation, as it happened during the war years. The names of Jewish authors whose works were not to be read or possessed were made public in the April 1944 issue of the *Budapesti*



Forbidden material in cases

*Közlöny* (Budapest Bulletin) and in the infamous index compiled by Mihály Kolosváry-Borcsa. According to decree 530/1945.M.E. in June 1945 this move was followed by the *Magyar Közlöny's* (Hungarian Bulletin) list of films, and in August, by the *List of fascist, anti-soviet and anti-democratic press publications*. The implementation of these orders was accompanied by strict police raids searching for illegal books and heavy sanctions. The main consideration was always whether the books were anti-soviet in character.

The events of the 1956 Revolution and War of Liberty were treated as taboo. The regime criminalised the uprising, and only outside Hungary, especially in the western world, was any objective information and writing provided about the Revolution. Hungarian emigré writers composed a large number of documents and memoirs, which came into the country in illegal ways or as Hungary-related documents directly to the restricted collection of the Széchényi Library. An interesting example of Cold War publications, or rather non-publications, is the Kossuth Publishing Company's confidential political series put out in very small circulations and numbered copies. It was translated and printed exclusively for supplying information to members of the Central Committee of the Hungarian Socialist Workers' Party. The individual volumes did not indicate any publication data or translator. Following the 1956 Revolution,

all material celebrating Rákosi or Stalin went to the restricted collection, which also stored writings about the Katyn massacre, the 1968 Prague Spring and the struggles of the Polish Solidarnosc movement.

A separate case contained a selection of publications that were printed in Hungary using the official procedure, but were not released into commercial circulation and had to be placed into restricted collections of libraries. For example, Gyula Illyés's volume of

studies entitled *Morals and Aggression* was banned for ten years, or the document *Drumfire*, commemorating the catastrophe of the Second Hungarian Army at the Don River was pulped. Politics did not spare sports either: in the same way as the volume of the 1936 Berlin Olympics was withdrawn after 1945, the album of the 1984 Los Angeles Olympic Games was also withdrawn from circulation.

Sensing the imminent failure of democracy, in 1947 many leading intellectuals and artists left Hungary, with Sándor Márai, László Cs. Szabó and Lajos Zilahy among them, and after the defeat of 1956 Győző Határ, György Faludy and many others were compelled to emigrate. The works of authors settling abroad could only be published by western companies, like the *Püski* Company in New York, *Griff* and *Aurora* in Germany or the *Fehér Holló* (White Raven) company in London. Encouraged by Polish contacts, the first samizdat came out in Hungary in the early 1970s. Some of them featured in our exhibition, including the first illegal issue of the *Beszélő* (*Talker*) samizdat periodical.

Local colour is added to our exhibition by the 1945–1947 correspondence between NSZL directors József Fitz and József Györke and representatives of the ministry of religion and public education in two display cases, as well as some documents about the 1988–1989 dispersal of the Collection of Blocked Publications.

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# SZÉCHÉNYI MEMORIAL DAY: CELEBRATING THE BEGINNINGS

25<sup>TH</sup> NOVEMBER 2011



Unlike in previous years, in addition to events offered to a limited circle, the 2011 Memorial Day provided a rich program for the general public as well. For NSZL staff the celebrations started in the sixth floor auditorium at 9 in the morning by handing out the Ferenc Széchenyi Medals and the awards for long-term service. First, General Director Dr. Andrea Sajó greeted the 100-year old Jenő Berlász.

Outlining the excellent professional's career, she pointed out that he had started his first job within the National Library in 1936 and contributed to its prestige all through the long years of his service. At the time of the 1956 Revolution, he was a member of the Revolutionary Committee of the Academic Library, and after the Revolution came back to NSZL where his immediate boss was Dezső Keresztury, an academic also transferred from the Academy Library. From 1969 Berlász was the head of the historical information provision of our Readers' Service, staying with his much loved national library up to his retirement in 1976. After the

introduction, Jenő Berlász's letter of thanks was read out by his daughter Piroska Berlász. The exceptional historian emphasized that today the NSZL is Hungary's greatest and best known collection as a result of several generations' conscientious professional work.

After greeting Jenő Berlász, the 2011 Széchenyi Medal was handed over. This year the acknowledgement of an outstanding contribution to the library was given to Gábor Németh, the head of the Antal Reguly Museum Library at Zirc. As stressed in László Boka's laudation, the awardee's main ambition has been to bring his institution up to the standards of the 21<sup>st</sup> century. This goal is very well reflected by the considerable technical development in electronic processing, by the numbers of temporary exhibitions supplementing permanent displays, the talks for professionals and for wider audiences and museum pedagogy workshops. Gábor Németh is a determined, innovative and demanding director, consistent in his requirements

towards himself and his colleagues. Afterwards, in line with our traditions, last year's awardee Ágnes Pusztai gave a presentation, talking about the birth and historical background of microfilming. It transpired that NSZL had regularly used this technique as soon as the early 1960s, initially putting mainly manuscripts and old prints onto this carrier. Because of the sad state of press documents, since

1963 more than half of microfilm stocks produced have been of periodicals.

Today microfilm is still very important for stock protection in our library.

As it is already a tradition with us, awards for long-term service

were also handed out on this day, with the help of General Deputy Director Péter Szemerei and Trade Union Head György Lukács.

For ten years of service awards were presented to Imre Balogh, Éva Bartos, Gyöngyi Bíró, Mónika Borbély, Katalin Csonka, Eszter Deák, László Drótos, Miklós István Fehér, Judit Gyórfi, Róbert Horváth, Annamária Kulcsár-Szabó Ernőné Gombos, Judit Katona, Gábor Kazsoki, Mária Kazsokiné Kalcsu, Dorottya Moldováné Szabados, Endre Pastyik, Barbara Payer, Ferenc Rácz-Fodor, Rita Ráczné Radó, Edit Rajnai, Katalin Bászler Ribán, Miklós Rimár, Szabolcs Schmiedt, Anita Szarka, Andrea Tóth, István Varga and Kornélia Vlahosz.

For twenty years of service awards were presented to Imre Bocz, István Elbe, Luca Győri, Dániel Kiss, András Sobor,



Andrea Sajó is handing over the award to Gábor Németh



László Boka is congratulating Gábor Németh

Anna Sóti Mucsi, Júlia Zsuzsa Szendrei, Enikő Szijártó and Erzsébet Tokaji Nagy.

For twenty-five years of service awards were presented to Márta Béky-Halászné Nagy, Lujza Erdélyi, Ferenc Földesi, Péter Kajkó, György Lukács and Marianna Subiczné Huszák .

For thirty years of service, three awards were presented: recipients were Veronika Erdős, Tiborné Gazdag and Erzsébet Kundi.

The morning celebrations in a closed circle were followed by the event *Generations holding hands – or the value of a mission*, starting at 11 o'clock, hosted by Zoltán Nagy, former head of the Microfilm Collection. Recollections of the characters and paths of predecessors and masters and their decades of arduous work within the Széchényi Library were followed by informal group discussions. Márta Sebestyén, one of the giants of Hungarian folk singing also had contributed.

The public celebrations started at 12.30. As from this day onwards all young people over the age of sixteen can subscribe to the National Széchényi Library, many secondary school students arrived before noon. Dr. Miklós Réthelyi, Minister of National Resources handed over the reading cards to the first ten subscribers. Young readers, their teachers and other visitors coming to the event were first greeted

by General Director Dr. Andrea Sajó, who stressed the significance of the day on which the National Library opens its gates to the youngest generation, and subsequently handed over the floor to Minister Réthelyi. In his address, he emphasized the Library's unique significance as the only location of a number of invaluable documents. He also remembered the library's founder, Ferenc Széchényi the enlightened aristocrat, to whom we owe this fundamental institution of our national culture. Quoting the words of Jorge Luis Borges, he called the library a tool that extends our memory. The closing of the opening session was taking group

photographs. Finally, the ten newly subscribed students, arriving from the Ferenc Rákóczi II and the Lónyai Street Reformed Secondary Schools, were taken on a library tour in the company of Minister Réthelyi, Director Andrea Sajó and the Director of the Information Provision Department István Elbe.



Miklós Réthelyi is greeting the newly subscribed 16-year-olds

The events of the Memorial Day were very popular, attracting large crowds. We had two exhibition openings as well on this day: In the sixth floor Manuscriptorium display area, under the title of *Please enter, the gods are present here*, the versatile art historian and ethnographer Arnold Ipolyi's first years were introduced, while the Collection of Maps showed *Items from Ferenc Széchényi's map collection*. The



Concert by Márta Sebestyén  
and Ferenc Sebo

exhibition tours at two different times of our *Enterprise, culture and the middle class* focusing on Gustav Heckenast, the 19<sup>th</sup> century publisher were very well attended. Visitors had a chance to operate the Columbia hand press on which the *Twelve Points* of the Hungarian Revolution were printed on 15<sup>th</sup> March 1848. In addition, 19<sup>th</sup> century costumes could be tried on, and computer games and puzzles were available.

Meanwhile, in the sixth floor auditorium, the first stage of NSZL's annual conference was starting under the title of *Tradition and revival: The future of reading and writing in the light of communication technologies*. The opening address was given

Getting acquainted with restricted stocks



by László Boka, NSZL Director of Research and Academic Affairs, followed by the keynote speech of psychologist and linguist Csaba Pléh, head of the Department of Cognitive Science at the Budapest University of Technology and Economics, entitled *The future of reading and writing in the NET world*. Rita Péterfi then talked about the relationship between teachers and books, while Attila Nagy about the cornerstones of reviving reading development. Apropos of a "not quite classic" manuscript, Ferenc Földesi investigated the conditions and possibilities of publishing texts on the web that are not easily accessible and cannot be produced as books. Theatre historian Ildikó Sirató, head of our Theatre Collection discussed drama theoretical and aesthetic reception problems of written and staged versions of dramatic texts.

It was already late afternoon when the most persevering could attend the *Patriotism in the romantic*



A library tour

age conference of the POLIS International Cultural Association, organised to commemorate the 150<sup>th</sup> anniversary of Italian unity.

Overall, the Széchényi Memorial Day on our 209<sup>th</sup> anniversary was successful on several levels, and was very well attended due to our colourful program. Over two hundred people bought yearly reading cards, 145 of them as first time subscribers. Of the under-eighteens 108 young people subscribed for the first time and another 42 purchased daily passes. The popularity of our exhibitions is reflected by the 261 tickets sold on the day. We owe sincere thanks to all our colleagues who made every effort at making the Memorial Day a veritable success.

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## LOOKING BACK A THOUSAND YEARS...

### THE “APOLLONIUS PROJECT” – THE FACSIMILE OF THE *HISTORIA APOLLONII REGIS TYRI* MANUSCRIPT AND THE ACCOMPANYING VOLUME OF RESEARCH PAPERS IN ENGLISH AND GERMAN



One of the oldest manuscripts in the National Széchényi Library (Cod. Lat. 4) contains a late antique adventure novel, *The Story of Apollonius, the King of Tyre*, which enjoyed great popularity in the Middle Ages and the early Modern Age. Among others, the rich plot inspired Shakespeare's *Pericles*. The text preserved in the manuscript is one of the oldest and most significant relics of the novel's variants. Although the manuscript deserves special attention for several reasons, it has been practically unknown even to professionals.

The manuscript written on parchment dates back to around 1000, the year full of expectations, and reflects a colourful Europe and the duality of tradition and revival in the sense that it adapts the antique traditions to the spirit of Christianity. It was copied in a Benedictine monastery: in Werden an der Ruhr in the area of the Cologne archdiocese. The manuscript contains 38 uncoloured pen drawings, making it the earliest extant illustrated copy of the novel that we know of. The drawings carry several features of the already lost late antique illustration cycle, while having a special place in the history of secular narrative cartoons, as well as in the book culture of the age that served primarily ecclesiastical purposes.

As far as the history of the manuscript is concerned, next to the drawings there are the German names of a number of former users, given in 11<sup>th</sup> and 12<sup>th</sup> century transcriptions. They are invaluable not only in

informing us of the history of the document, but also give us insights into language history, and the reception, use and function of the manuscript. Up to the second half of the 15<sup>th</sup> century, the manuscript is most likely to have been kept in the Werden monastery, from where it went into the possession of a professor in Cologne. By the 18<sup>th</sup> century the latest, it was already owned by the Sopron Evangelical Convent, which in 1814 donated it to the National Széchényi Library.

The manuscript is a shared cultural treasure of the united Europe. Therefore, in order to offer the interested public a picture of the whole piece, a volume of commentaries and studies accompanies the facsimile edition of the eight-page manuscript. In addition to issuing the variant of the text preserved in the manuscript, there are papers by six renowned authors from different disciplines, with acknowledged foreign scholars among them, introducing the history of the document, its significance in art history and the linguistic peculiarities of its text. The papers in the supplementary volume in English and German supported by plenty of visuals ensure that the book will find the place it deserves in the professional world and that it will eventually be a lasting part of our collective European memory.

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# SOCIAL RENEWAL OPERATIONAL PROGRAMME (TÁMOP) RESOURCES – PRIORITIES AND LARGE-SCALE DEVELOPMENT POSSIBILITIES



In 2011 the National Széchényi Library received considerable EU funds for library development within the “Knowledge Depot” projects. The grant contributed to the content development of the AMICUS catalogue, enabling us to enter 250 thousand new records into our web-based catalogue. This is in itself a major step forward, but its importance is heightened by the fact that the completed records checked by experienced cataloguers immediately went into MOKKA, the shared library catalogue, thus offering other library explorers high-quality downloadable records.

Our project had a national component as well: the revival of the full system of the MOKKA shared catalogue; uniting it with the earlier database of the National Document Provision System (ODR) had also been managed by the national library. Development was seen as a high priority, demanding extensive cooperation with partner libraries and with the consortium of the two development groups that had won the tender (*eCorvina* Ltd. and *Monguz* Ltd.). The entire operational system of the shared catalogue is thus renewed, ranging from the reception of records, to their processing and the building of a many-sided search system. The catalogue has been extended in content as well: on the one hand, a number of libraries with Social Renewal Operational Programme (TÁMOP) resources have added their data to the system, and on the other, the group of partners has been extended to all the ODR libraries. It is another novelty that from now on, in addition to the bibliographical

data of books, we can receive data of other document types as well, and that, unlike before, we store data of individual items as well. The latter function is significant because of the relationship with ODR, as this is how the data for lending can be acquired. The shared database of MOKKA and ODR services stops the former parallels and simplified the libraries’ operation.

The third large part of our project has been realised in cooperation with the Library Institute. By ensuring considerable media publicity for reading and books, we have supported related library events and have organised the national campaign called *The year of family reading: 2010*.

In addition to having its own project, NSZL has contributed to the success of national library development through its coordination and advisory function in the comprehensive development package called *Knowledge Depo Express*. Both in the preparation phase and in designing and implementing the projects, we have assisted libraries in several locations. As another part of our coordinating activities we have assisted in every way we could the harmonised planning and realisation of the four high priority programs: the development of MOKKA and ODR, the building of an articles archive and finally the concept of a lending system of electronic documents. All of them have enabled national level developments for the sake of modernising document provision.

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## THE NEW NSZL WEB PAGE



The National Széchényi Library made great headway by launching its new web page in June 2011.

A year earlier a project had been set up for changing the activity of web content provision in order to assist a successful implementation of shared institutional objectives, as well as high-quality and effective professional work. The portal makes available the whole range of the library's electronic services, and collects all information, documents and services of possible interest to various users' groups.

The revival of the web page meant not just the replacement of old static pages, but the creation of a new institutional portal based on up-to-date technology, organised around a logical structure, balanced and pleasant in appearance and focusing on building better public relations.

The main changes are as follows:

- user-friendly functional introductions to the library and its services rather than following the old introductions that followed the hierarchy of the institution;
- including new content: regularly updated news and information, details of upcoming events, orientation for visitors complete with maps,

descriptions of reading rooms, catalogues, databases and related service;

- a functional grouping of menu points, clear page structure and navigation, menu points in footers, related information concentrated in one place;
- redesigned main page: priority space given to the latest news, reports about recent events and direct access to NSZL's web 2. services;
- added functions: site map, roadmap to navigational routes, blind-friendly version, events calendar, picture gallery, and complex search options.

The technological background to revising the web page is ensured by a community-developed, open source code PHP and MySQL technology based modular structured web content handling and portal engine (Drupal).

Naturally, we are aware that a web page is never "complete", as it requires continuous maintenance and development. One of the tasks ahead of us next year is switching to Drupal 7, as well as further refinement of our search surface and the application of the eXtensible Catalog search tool.

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## NEWS IN BRIEF



On 13–14th October 2011, the Warsaw Polish National Library housed the international digitalization conference attended by colleagues from the national libraries of the Visegrád Four (Hungary, Czech Republic, Slovakia and Poland), as well as experts from other Central and Eastern European countries. The National Széchényi Library was represented by General Director Dr. Andrea Sajó, Director of E-services Dr. Lajos Vonderviszt and Director of Collection Management Szabolcs Dancs. Participants formulated recommendations for the process of digitization, for long-term preservation of digital content and for related marketing activities.

### Visits by foreign delegations

On 16<sup>th</sup> February, US ambassador Eleni Tsakopoulos Kounalakis and her husband, the well-known journalist Markos Tsakopoulos Kounalakis came to the library to get their reading cards. The seemingly unusual step was far from being a pre-negotiated diplomatic move: both the ambassador and her husband wish to become library regulars. For them, culture is part of their everyday life. In addition, as a professor and journalist Markos Tsakopoulos Kounalakis knows the region very well. They arrived at the library in the afternoon, where General Director Dr. Andrea Sajó met them at the entrance and guided them through the reading rooms. They visited our exhibitions, the map collection and the Apponyi Hall, where they were shown precious old prints. Ambassador Eleni Tsakopoulos said she was amazed at the number of valuable items the national library has managed to save in the turmoil of wars and revolutions.

On Monday, 9<sup>th</sup> May, a South Korean delegation of three visited the National Széchényi Library. The **Embassy of South Korea** had earlier contacted the library to request help in some cultural and specifically library related issues. Before arriving, they had sent us a letter asking about NSZL's role and significance, as well as about Hungarian libraries and our reading programs in general. They wondered how many Korean volumes we possess. (Since the 1990s we have had 96 items translated and stock another 65 in the

original Korean edition.) On behalf of the South Korean delegation, Sung Woo Yang, president of the Ethical Commission of Korean Publishers offered assistance with our digital library building program.

On 1<sup>st</sup> June, our library was visited by Dunja Seiter-Šverko, General Director of the *Croatian National and University Library* and Vlaho Bogišić, Director of the *Miroslav Krleža Lexicography Institute*. The guests were received by Director of Research and Academic Affairs László Boka and shown round the *Miroslav Krleža – A Croatian Classic who Spoke Hungarian* exhibition and were given a brief introduction to our institution.

On 5<sup>th</sup> December 2011, a delegation from Kosovo visited the *National Széchényi Library*. *Representing the Republic of Kosovo, the guests were Ambassador Shkendije G. Sherifi, Deputy Head of Mission Delfin Pllana, the General Director of the National Library Dr. Sali Bashota and the international secretary of the embassy Durim Hasaj.* The main goal was to establish professional cooperation between the Kosovo National and University Library and NSZL for exchange of experience, information and scientific results. Agreement was reached on launching inter-library loans and on future joint exhibitions and contributing to international projects.

### WANDERING IN THE WORLD OF CULTURE AND SCIENCE

On June 8<sup>th</sup> the National Széchényi Library and the Count Kuno Klebelsberg Foundation launched a joint series of lectures under the title of *Wandering in the World of Culture and Science*. NSZL General Director Dr. Andrea Sajó pointed out in her opening address that it is the National Library's mission to whole-heartedly support all quality cultural initiatives. Bearing the name of the former Hungarian minister of culture and public education, the Foundation is also famous for standing behind activities in line with Klebelsberg's value system. President of the Foundation, Countess Éva Klebelsberg also welcomed the joint program and briefly introduced Professor József Makovitzky, who then gave a lecture

entitled *The Bauhaus – An Overview of Hungarian and European Art History*.

On 20<sup>th</sup> September, we launched *A Dog's Comedy*, a book by János Kemény, the writer who had a truly adventurous life and happened to be former NSZL colleague Zoltán Kemény's grandfather. The novel was introduced by series editor Péter Sas and literary historian Béla Pomogáts, with the participation of the chair of the "Helikon János Kemény Foundation",

Gyula H. Szabó and followed by a mini concert given by violinist Gergely Györffy and actress Zsuzsa Turek Belányi.

On 6<sup>th</sup> October the guest of the lecture series was Marcell Jankovics, Kossuth Prize winning cartoon film director, cultural historian and book illustrator. He talked about his recently completed animation film *The Tragedy of Man*, screening a few of its excerpts.

**Consultation sessions within NSZL** Under the title of *Professional consultations in the reading rooms*, on 11<sup>th</sup> November 2011 the NSZL Information Department launched a new project, in the framework of which university lecturers and other specialists provide professional information and advice about literary science, history, linguistics, ethnography and art history for one or two hours each week.

It is an open secret that the aim of the project is to promote the library. Therefore, the dates and themes of sessions are advertised in several forums, including our own web page, universities, community pages, public channels and publications of cultural recommendations. The consultations have been run as informal discussions in groups of ten to fifteen, where after introducing the given topic the consultant would answer visitors' questions, or in

case of more participants, give a presentation. The first session was a lecture by Géza Balázs on *The Hungarian Language in the 21<sup>st</sup> Century*; next István Fried led a discussion on the theme of Hungarians and Slavs. Various areas of history and ethnography were handled by János Poór, László Kósa and István Simon, ranging from the debate on the Hungarian Jacobins, through the introduction of cultural and civilisational changes in 19<sup>th</sup> century Hungary, to the theoretical and practical aspects of genealogy.

Next term, the themes will be extended to cover almost all the fields of social sciences. Participants may attend the consultations using free daily tickets.

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## AWARDS IN 2011



**Bibliotéka Memorial Medals:** (on the Day of Hungarian Culture, 22<sup>nd</sup> January 2011)

*Dr. Erzsébet Tokaji Nagy* – a member of the Information Department

*Katalin Csillag*– head of the Photography Department

*Katalin Kovács*– member of the Library Institute’s Specialised Library on Book History and Library Science

**Hungarnet Award:** *László Drótos, a member of the Széchényi Library, was awarded this prize at the Networkshop Conference for over two decades of pioneering work in Internet-based content provision and for being one of the founders of the Hungarian Electronic Library.*

**József Szinnyei Award:** (at the time of the Founding the Hungarian State Celebrations, 20<sup>th</sup> August 2011)

*Dr. Éva Bartos*, head of the Library Institute

*Dr. Edit Madas*, head of the *Res libraria Hungariae* Research Group of the Hungarian Academy of Sciences and the National Széchényi Library

*Olga Somorjai*, a member of the Theatre History Collection

*Ferenc Levente Hervay*, a retired member of NSZL, at present head of the New Library of the Zirc Cistercian Abbey.

**Ferenc Széchényi Memorial Medal:** The award was given to *Gábor Németh*, head of the Antal Reguly Museum Library at Zirc on the Széchényi Memorial Day (on 25<sup>th</sup> November 2011).

**Eternal Member of the National Széchényi Library:** The award was given to *Jenő Berlász* on the 209<sup>th</sup> anniversary of the library’s foundation on the Széchényi Memorial Day (on 25<sup>th</sup> November 2011).

### Outstanding events

*Greeting the hundred-year old Jenő Berlász.* (Jenő Berlász, the distinguished scholar in librarianship, doctor of historiography, awardee of the 2000 Bibliothecarius Emeritus title, holder of the József Szinnyei Award and the Hungarian Heritage award, as well as the Eötvös Wreath, was celebrating his 100<sup>th</sup> birthday on 28<sup>th</sup> August.)

*Éva Lakatos*, a retired but “ever active” colleague, the dame of press history and press bibliography celebrated her 80<sup>th</sup> birthday on 17<sup>th</sup> December 2011.

On the occasion of *Judit Vizkelety-Ecsedy*’s 65<sup>th</sup> birthday, the 4<sup>th</sup> issue of the Magyar Könyvszemle and MOKKA-R association’s booklets came out with the title *Crescit Eundo* containing papers in her honour.

On the occasion of *András Vizkelety*’s 80<sup>th</sup> birthday, NSZL and the Publishing House of the Holy See published jointly the Ad fontes collection of Professor Vizkelety’s papers.

### Doctoral defenses

*Edit Rajnai: Formation of the system of Theatre Districts (1879-1905)* (Eötvös Loránd University Faculty of Humanities, Doctoral School of History Economic and Social History)

*Zsolt Vesztróczy: The question of mother tongue and teaching language in the Slovak school network in Upper-Hungary. Chapters from the history of the nationality school policy in the age of dualism.* (Eötvös Loránd University Faculty of Humanities, Doctoral School of History Modern and Contemporary Hungarian History Program)

