



BULLETIN 2004

National Széchényi Library



BULLETIN 2004

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COVER 1: THE APPONYI ROOM OF THE LIBRARY
COVER 2: PELBARTUS DE THEMESWAR: POMERIUM DE SANCTIS
(AUGSBURG, 1502) App. H 1583
COVER 3: JANUS PANNONIUS: PANEGYRICUS IN LAudem BAPTISTAE GUARINI VERONENSIS
(WIEN, 1512) App. H 1613
COVER 4: THE SZÉCHÉNYI FAMILY'S COAT OF ARM
COVER PHOTOS: **JÓZSEF HAPÁK**

PICTURES ILLUSTRATING THE FEATURED ARTICLES ARE REPRESENTING THE ART OBJECTS OF THE EXHIBITION

“THE WORLD OF YESTERDAY”.

PHOTOS TAKEN BY **ÁGNES BAKOS** AND **BENCE TIHANYI (BTM)**



THE NATIONAL SZÉCHÉNYI LIBRARY IS SUPPORTED BY



MINISTRY OF CULTURAL HERITAGE

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NYUGAT KÖNYVTÁR

SZERKESZTIK
FENYŐ MIKSA ÉS
HATVANY LAJOS

6-7. sz. Ára 60 fillér

Schnitzler Arthur

AZ ÉLET
SZAVA

Fordította: Salgó Ernő

FALVS

NYUGAT KIADÁSA

Arthur Schnitzler was one of the best known representatives of Austrian literature among the Hungarian readers at the turn of the century. His play, *Der Ruf des Lebens* was first published in Hungarian by *Nyugat Könyvtár*, a considerable review being written on it by Zoltán Ambrus in *Nyugat* 1911. 23.

PLAN FOR THE ESTABLISHMENT OF A EUROPEAN CENTRE OF BOOK HISTORY



IN THE TASKS defined in the deed of foundation of the Hungarian national library and in the legal documents regulating its activity, scientific research is qualified as an area of special emphasis. The scientific research work is directed principally at the study of its own holdings and by its nature falls in the field of book history. The organised cataloguing and study of documents of Hungarian relevance not found in Hungary is also an important task of the library, one which cannot be carried out without close co-operation with members of foreign collections, research and higher education institutions. There is a growing demand among experts dealing with book history research in the European countries for research of a comparative nature and this is one of the reasons why the Hungarian national library has expanded its foreign relations. The heads of the National Széchényi Library and the Institute of Literary Scholarship of the Hungarian Academy of Sciences have therefore decided to establish a European Centre of Book History to provide a framework for the already existing research and co-operation. The proposed centre will operate in the library, and the HAS will support it not only through professional co-operation and the co-ordination of plans of work but also by placing an “academic research group” here.

¶ Aims of the centre, its members and management

THE MAIN AIMS of the centre are the following:

- research on Hungarian book history (publishing, binding, illustration, trade, libraries, reading, small prints, press); the co-ordination of Hungarian research, exploring sources, producing bibliographies and summaries,
- compilation of a retrospective bibliography of Hungarian books and periodicals,
- research on the European links of Hungarian book history,
- organised co-operation with European book history workshops and professional communities in Hungary and elsewhere,
- participation in European comparative book history research,
- creation and operation of a humanities literature database.

The head of the centre will be the director gener-

al of the National Széchényi Library or the deputy director general for scholarly affairs. An international board of trustees will ensure professional supervision of the work of the centre; its members will be nominated by the heads of the National Széchényi Library and the Institute of Literary Scholarship of the Hungarian Academy of Sciences after consultation with the HAS Working Committees on Book History and Press History, and appointed for a period of one year by the director general of the library. The board of trustees will meet annually or as necessary. The central research programme will be adopted by the general assembly convened annually. The presidents and secretaries of the HAS Committee on Cultural History and the Working Committees on Book History and Press History must also be invited to the general assembly.

Members of the centre:

- foreign invited researchers (who do not receive a remuneration),
- Hungarian invited researchers (who do not receive a remuneration),
- members of the HAS research group (remunerated by the HAS),
- researchers of the National Széchényi Library whose research area is related to the institutional aims (the library supports their activity with research days),
- employees of the National Széchényi Library given the assignment of attaining the objectives of the centre (remunerated by the library).

The head of the centre will be responsible for co-ordinating scholarly research carried out in all areas of the library; the following organisational units, either existing or to be created, belong under his/her direct supervision:

- HAS-OSZK Research Group on Early Bibliographic Relics,
- 16th–18th Century Book History Department,
- 19th–20th Century Book History Department,
- Press History Department,
- Humanities Literature Bibliography Department,
- special collections: Collection of Early Books, Manuscript Collection, Map Collection, Collection of Theatre History, Music Collection, Collection of Historical Interviews, Restoration Department, Cistercian Antal Reguly Historic Library at Zirc.

The work of the centre is assisted by the Special Library for Book History and Library Sciences, an organisational unit of the Library Institute of the National Széchényi Library. The book history holdings of the special library comprise Hungarian and European journals on book history, and Hungarian and European literature on book history. In addition to the holdings of the special library, there are also considerable holdings of handbooks and literature in the holdings of the National Széchényi Library and the reference libraries of its special collections. A generous gift from the Republic of Italy has helped to lay the foundations of the book history section of the special library.

¶ Publications of the centre

TYPES OF PUBLICATIONS:

- periodical
 - *Magyar Könyvszemle* [Hungarian Book Review] (the periodical was established by the national library in 1876, between 1956–2000 it was the organ of the HAS Institute of Literary Scholarship, published by Argumentum Publishing House),
- catalogues
 - reconstructed historical catalogues: *Libraries of the Early Modern Age in the Carpathian Basin* (the series founded by the Institute of Cultural History of the University of Szeged in 1996 has been published since 2000 by the National Széchényi Library),
 - still existing catalogues of old collections of books and manuscripts,
- conferences and volumes of studies
 - *Vernetztes Europa. Beiträge zur Kulturgeschichte des Buches* (a joint series of the École Pratique des Hautes Études and the École des Hautes Études en Sciences Sociales of Paris, the Universität Leipzig, the Institut für Höhere Studien and the National Széchényi Library, published by the Universitätsverlag Leipzig),
 - the *Libri de libris* series published since 2000 by the National Széchényi Library and the Osiris Publishing House,
- monographs (one of our most important goals is to cover the history of books and the press in Hungary),
- bibliographies, data banks,
- facsimile series: series of facsimile editions of items of Hungarian book history in joint series with the Balassi, Helikon, Kossuth, Pytheas and other publishing houses.

Planned internet expert systems:

- Bibliotheca corviniana digitalis,
- Bibliotheca eruditionis 1500–1750,
- Lectio (national shared catalogue of prints and manuscripts before 1850, with digitised versions of the documents),
- Clavis typographorum regionis Carpathicae 1473–1948,
- Data bank of typefaces and ornamentations used in early Hungarian prints,
- Catalogue of Hungarian watermarks,
- Hungarian book history Minerva,
- Database of Hungarian press history,
- Bibliography of Hungarian book history,
- Lexicon of Hungarian cultural history,
- Bibliographic database of Hungarian humanities.

¶ The special library of book history and library sciences

In 1959 THE NATIONAL LIBRARY established the Library Sciences and Methodology Centre, which now operates as the Library Institute on the basis of Act CXL of 1997 and the deed of foundation drawn up in 2000. The Institute's library has been keeping pace with the international literature of library sciences, including also the literature of book history, for close to fifty years. At the same time, the core collection of the National Széchényi Library devoted special attention to European book history (catalogues, bibliographies, monographs etc.), and placed these works mainly in the reference libraries of the special collections. The great advantage of the collection is that, thanks to the close contacts maintained with Central European, former socialist countries, it has collected more of the book history literature of the region than similar collections in Western Europe. Our book history holdings now amount to close to 12,000 volumes.

In 2004 the Republic of Italy very generously supplemented this library with several thousand volumes and at the same time recommended that the facsimile editions of manuscripts and prints of the Middle Ages and Early Modern Age be treated as a separate collection. In addition they began the electronic publication of now inaccessible bibliographies and book history monographs, as rare documents, in the form of a CD-ROM series. This latter solution also seems to be a good way of enlarging the book history collection.

We are planning to bring together 40,000-50,000 books, journals, reprints and electronic documents on European book history and make them available to readers and researchers on open shelves. It

is our hope that the different states, libraries, public collections and publishers will join the Italian appeal and as a result we will be able to acquire as many

publications as possible, as gifts, on an exchange basis and by purchases.

ISTVÁN MONOK monok@oszk.hu



Schnitzler's short stories reflect the literary modernity of the period in its wide complexity, from enthusiastic eulogy to utter rejection and even to scandals.

The proportion of Austrian authors in the *Modern Library* book series published between 1910 to 1922 is conspicuously high, with Schnitzler and Hofmannsthal leading the list. OSZK 17.834/156

NYUGAT

FŐSZERKESZTŐ:
IGNOTUS
SZERKESZTŐK:
FENYŐ MIKSA
ÉS OSVÁT ERNŐ



FALVS E.

The undoubtedly most important periodical of the age of the breakthrough, of the literary modernity and of the intellect middle classes: the *Nyugat* (1908-1941). OSZK. HB.1139

MOKKA-R: THE DIGITAL SHARED CATALOGUE OF EARLY PRINTS FOUND IN THE CARPATHIAN BASIN



THE HUNGARIAN National Shared Catalogue – Early Prints (MOKKA-R) digital project aims to carry out a complex system of tasks. The basic aim of the project is to create a national finding list of early prints, and also to promote the more efficient and speedier processing of such documents. It is very important for the history of books that in addition to the bibliographic description of books printed before 1850, the individual characteristics (e.g. possessor, binding, marginalia, etc.) should also be listed. There is currently no shared catalogue in Hungary listing such data to the desired extent, which is why there is a need to create a database with the specific purpose of meeting such special demands. This needs to be developed partly in independence from the shared catalogue of modern books (MOKKA) because some of the data on prints published before 1850 would be lost as a result of the automatic screening of duplicate copies in the shared catalogue. This means that on the basis of a few characteristics (author, title, publisher, year of publication) MOKKA allows into the system only one kind of bibliographic description of a document, while MOKKA-R does not perform such screening and records are not merged. In practice this system is a special version of MOKKA, and in its operation and function will be similar in many respects to the Hand Press Book Database (Hand Press Book Database, <http://www.cerl.org/HPB/hpb.htm>).

In Hungary and the Carpathian Basin there are many collections of museum value where library cataloguing has been carried out only to a limited extent or not at all. It must be the task of MOKKA-R to promote the processing of these holdings. This requires the provision of a cataloguing module accessible online and offline, with which records can be entered directly into the database. Such a module can be put into operation and maintained at substantially lower cost than an integrated library system because all it needs is a PC of average performance, broadband internet access and a search program. Naturally, this does not mean that this must be chosen by those collections where some kind of library software is already operating. Librarians with special knowledge are also needed to speed up the processing of early books. The possibility

must be created for MOKKA-R to be able to provide the human resources for its members.

The database structure of the shared catalogue will be designed in such a way that it can be linked and expanded with other data. On the one hand image files and URL addresses can be linked to any element of the title description (e.g. author, place of publication, printer, etc.). Moreover, it will also be possible to link digital versions of the entire documents (electronic critical editions, entire works stored as images) to the individual records. As a further possibility for expansion we are planning the operation of the database in such a way that the bibliographic descriptions found in the history of reading lists of the Eruditio project (Bibliotheca Eruditio, Budapest-Szeged, <http://www.eruditio.hu>) can be linked to the catalogue. It follows from all this that all digital publications, databases, and published texts of importance for the history of books can become a part of the program at any time as an external link from the given record.

The prints published before 1850 found in the Carpathian Basin constitute an entity from the viewpoint of cultural history. It is therefore justified to extend the project to beyond the borders. This can be achieved if the organisations of libraries and librarians in the different countries enter into a co-operation agreement. As far as possible, access must be created to the holdings of all collections in the Carpathian Basin which are linked to the history of books in the period between 1450 and 1850. This can make the study of the collections – which are already related historically – far more effective. The project covers all printed documents (books, journals, pamphlets, maps, etc.) produced between 1450–1850. Two considerations together determine the scope of collecting: one is the period, that is, documents printed between 1450–1850, the other is the geographical approach, that is, all printed materials to be found in the present territory of Hungary and in the Carpathian Basin. An exception to this are facsimile editions where the time period is not regarded as a limiting factor. Accordingly, the collecting scope is not only early books but all printed materials produced between 1450–1850 and now found in the Carpathian Basin. This is supplemented by the principle that only

library units in the holdings of a member library may be included in the database.

The data in MOKKA-R are stored in XML format. Data are entered into the database from the material received in printed and digital form. Bibliographic items can be entered in two ways. One is through the cataloguing module, the other is when the library concerned makes available the data and records in its possession. In the latter case the data can be entered in a single loading or through a continuous data supply.

It is essential to elaborate a legal frame of some kind for the operation of the national digital catalogue of early books. For the period of planning and testing, the following institutions are providing records for the database on the basis of an oral agreement: Debrecen University, University and National Library; Loránd Eötvös University, University Library; Ráday Collection of the Danube Region Calvinist Church Diocese, Library; National Széchényi Library; Szeged University, University Library; Library of the Hungarian Academy of Sciences. Later the co-operation will be set down in writing and must regulate the rights and obligations of the participants, the form of data supply, the way in which the database is to be developed and maintained. By December 31, 2004 we must define the form in which the co-operation is to operate (association, within the frame of the National Széchényi Library, consortium, as part of the MOKKA Association, etc.). For the period of planning a written agreement on the form of co-operation must be signed by the above institutions, while elaboration of the actual legal frames can only begin after completion of the feasibility study. This will also determine the budget sources.

The national digital catalogue of early prints will be operated not by an integrated library system but with the use of XML which is much easier to modify. It comprises two main parts: the OPAC module and the cataloguing module. The system is accessible online meaning that both the OPAC and the cataloguing module can be reached through the TCP/IP network. Independently of that, there is also a possibility of cataloguing offline. The search surface is open to everyone, while the editing part is password protected. The passwords allow specified access to parts of the database. At present the OPAC is operating (MOKKA-R, <http://www.eruditio.hu/lectio>), while the editing surface is expected to be ready by November 2004. The

system stores data in XML, but on both the input and the output side it is capable of receiving and supplying data in USMARC and HUNMARC formats without loss of data.

Like the integrated library systems, the national early prints catalogue will also have a cataloguing module. It appears as an editing datasheet accessible via the internet, appearing as a conventional html datasheet. A browser and JAVA support are needed to run it. Our aim is to make it possible to edit MARC in this way. It needs to be used only by those libraries which do not have library software or which do not wish to catalogue old prints in their own system. Cataloguing rules must also be drawn up in order to carry out the joint cataloguing. This work is in process with the participation of experts of the libraries listed above.

The most important part of the database is the searchable catalogue. This means an OPAC with various functions freely accessible on the Internet. It can be used to search the national catalogue of early prints, the Eruditio or the two together. The search can also be limited to the holdings of a given library. Free movement between the MOKKA and MOKKA-R search surfaces must also be ensured by navigation with a link between the two search surfaces. It is also a basic requirement that simple and complex searches can be made. Boole operators and regular expressions can be used. Basically, it offers not just a simple library retrieval but a search using complex criteria, e.g. by searching an author we can find out where books with his possessor mark can be found today and which persons read his works, for example, in the 17th century. The following elements can be searched: full text, author, title, place of publication, printer, year of publication, reference, format, subject heading, shelf number, language, possessor. The hits can be shown in different forms: printed, USMARC, labelled, XML. All this can be sent by e-mail if required. The OPAC Internet Explorer and Mozilla internet browser can be used.

To fully complete the project the processing work of the different libraries has to be co-ordinated, a programmer working continuously on development, and an independent budget have to be ensured. Once all these are available, the technical conditions for operation can be created within a year and this will ensure that the processing of early prints can be speeded up.

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The Calendar of the *Kéve Artistic Association* in Budapest, from 1911 shows the expertise of the Világosság printing house. OSZK. 1645

MAGYAR IPARMŰVÉS ZET

AZ ORSZÁGOS MAGYAR IPARMŰVÉS ZETI MŰZEUM ÉS ISKOLA
ÉS AZ ORSZ. MAGYAR IPARMŰVÉS ZETI TÁRSULAT KÖZLÖNYE

A VALLÁS- ÉS KÖZOKTATÁS-
ÜGYI MAGY. KIR. MINISZTER
MEGBIZÁSÁBÓ L SZERKESZTI
GYÖR GYI KÁLMÁN



XVII- IK ÉVFOLYAM 1914
BUDAPEST
KIADJA AZ ORSZÁGOS MAGYAR
IPARMŰVÉS ZETI TÁRSULAT

Magyar Iparművészet (1897-1944) the main journal of the Hungarian applied arts (edited by Kálmán Györgyi) was published by the Hungarian Association of Arts and Crafts. OSZK. HB 7.370

MAGYAR HELIKON.

SERIES OF FACSIMILES OF OUR BOOK TREASURES



THE MAGYAR HELIKON SERIES is a unique undertaking of exceptional quality in the history of Hungarian publishing. The National Széchényi Library established over two hundred years ago, in co-operation with the Alföldi Nyomda Rt printing house, and József Hapák a photographer of art objects, is launching a series of facsimile editions of books selected from the book treasures of the nation. The titles in the series are early books and luxury manuscripts, most of them existing in a single copy in the national library and never before published.

The publishers are launching this series because they believe that the survival of the Hungarian written tradition is a matter of importance. Up to now the masterpieces to be published in facsimile were accessible in their full physical reality only to a very narrow circle of researchers. Even if their texts were more widely known, their illustrations and ornamentations could be seen by the public only for a short time, during exhibitions. Today we not only need to know what our predecessors wrote, we also need to see the written form, the role of writing and illustrations and the relationship between the two. For this reason, examining facsimile editions provides an invaluable experience. It is only in this way that we can understand how people lived similarly or differently hundreds of years ago and the Hungarian written tradition becomes fully available to the public.

Preparing a facsimile edition is one of the most difficult printing tasks. On the basis of the art object photographs by József Hapák and using the most advanced printing methods available today, the Alföldi Printing House is able to capture as fully as possible the colours of the original manuscripts, their gilding, and the special individual features of the parchment sheets.

However, the *Magyar Helikon* series not only publishes facsimiles of book treasures that can be regarded as art objects, but also up-to-date scholarly essays on the volume, transcriptions of the foreign-language texts and translations in Hungarian and English. We recommend that readers follow the commentaries parallel with the original text.

The first three titles in the series: *Hírneves magyarok arcképcsarnoka* [Portrait Gallery of Famous Hungarians] first published in 1652 (with copperplate engravings by Elias Wideman), the *Képes Krónika* [Chronicon Pictum], a history of the Hunga-

rians, and the *Philostratus Corvina*, one of the finest items from the library of King Matthias. The volumes in the series will also be available in digital format (CD or DVD) and on the Internet.

¶ Chronicon Pictum

THE CHRONICON PICTUM is the most precious volume of mediaeval Hungarian historiography and book art. The richly ornamented and gilded luxury manuscript made for King Louis the Great covers the history of the Hungarians from the earliest times, through the holy kings of the Árpád dynasty, down to the time of Caroberto. Its aim was to serve the legitimisation of the Anjou dynasty. As an illuminated chronicle, in places it contains sets of illustrations portraying separate series of events departing from the text. The new facsimile edition uses the latest printing methods to capture the beauty of the original work as fully as possible. Besides notes and commentaries, the volume contains the Latin text of the chronicle, translations in Hungarian and English, art historical, historical and iconographical essays summing up the findings of the latest research on the Chronicle, in Hungarian and English.

¶ Philostratus Corvina

THE PHILOSTRATUS CORVINA is one of the most beautiful luxury manuscripts from the library of King Matthias. The manuscript contains the works of the Athenian Sophist Philostratos (born AD 3rd century) and his nephew, biographies of heroes and philosophers of Antiquity, letters and descriptions of paintings in a Naples gallery. Antonio Bonfini translated the work into Latin in 1487 for the royal library. The illuminations are the work of the Florentine master Boccardino il Vecchio. The manuscript was returned from Florence to Buda during the lifetime of King Matthias but the leather binding with architectonic ornamentation bears the arms of Wladislas. Among the manuscripts that have survived from the royal library, this luxury manuscript has the richest display of archaising ornamental elements, cameos, architectural elements, mythological scenes and a triumph. Some scholars believe that the person holding the triumphal procession is János Corvin, the natural son of King

Matthias. The young prince is portrayed as a victorious commander possessing the virtues of a ruler, which could have conveyed a political message at the time, clearly indicating Matthias's intentions regarding succession to the throne. On the left side of the double page a portrait of Matthias can be seen among medallion portraits of Roman emperors in the ornamental border. Besides the double title-page there are six other title pages in the manuscript – at the beginning of the different works – all with ornamental frames and figural initials.

¶ **Portrait Gallery of Famous Hungarians, 1652**
Copperplate engravings by Elias Wideman

ELIAS WIDEMAN, an artist born in Augsburg and working in Vienna, made copperplate engravings of leading figures in 17th century Hungarian his-

tory in the middle of the century. He recorded the features of one hundred prominent persons, among them the poet and military commander Miklós Zrínyi, his younger brother Péter Zrínyi, and a number of famous persons from the Pálffy, Esterházy and other families. Ambitious, high-ranking military men, aristocrats in the service of the imperial and royal court, provosts and church dignitaries gaze at us from the images in their contemporary costumes, with the insignia of their offices and their mottoes. The facsimile edition of the portraits in the album first published in Vienna also contains an essay by György Rózsa and translations of the Latin inscriptions and the Latin and, in a few cases French or Italian mottoes of the persons portrayed. The edition is based on the copy preserved in the Apponyi Collection of the National Széchényi Library.

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FRANZ MOLNÁR
LILIOM



DEUTSCH-OESTERREICHISCHER
VERLAG WIEN 1913

FALUSI.

Ferenc Molnár was one of the most popular Hungarian authors in Austria. His plays enjoyed tremendous success in Vienna. *Liliom* (1908) was one of these, which is shown by its several Viennese-editions. OSZK. 86.807



In the 1910s Schnitzler was widely published in Hungary often translated by such acclaimed writers of the period as Sándor Bródy, Zoltán Franyó, Frigyes Karinthy or Sándor Márai. OSZK. 15.954/10.

RETROSPECTIVE CONVERSION OF OUR BOOK CATALOGUES IN PROGRESS



THE RETROSPECTIVE CONVERSION of card catalogues, that is, the organisation into databases or OPACs of the data on the duplicated or handwritten card catalogues of works in the given collection began in the big European libraries in the 1980s. Numerous methods were used for this task which represents a major challenge and involves large costs. The best known of these methods are:

- direct data input (the data are typed into the selected format – generally MARC, machine-readable cataloguing) by the library’s own personnel,
- the same operation carried out by an external firm on contract,
- recognition of the data on the cards using an optical character-recognition program and transfer of the elements to the MARC format,
- scanning of the cards to image form and making the marked data searchable using suitable search programs,
- download the records from existing databases and supplementing them with local data,
- and various combinations of the above.

Users are rightfully demanding that the increasingly widespread online catalogues and integrated library systems should include not only the data of new acquisitions and those reaching back ten or twenty years, but that the full holdings of the libraries should be searchable on the web. However, it is clear that the costs of realising this are extremely high, the given internal processing capacities are limited and however rational the solution chosen, the whole activity requires extraordinary financial sources which cannot be generated from the customary annual library budgets. The big national library catalogue conversion programs applied for and received separate government supports for these programs.

The National Széchényi Library first elaborated its proposal for retrospective conversion in 1993 and every year since then it has drawn up studies and cost estimates. Finally in 2003 it elaborated a feasibility study evaluating all considerations and outlining optimal possible solutions, supplemented with rules, titled “Proposal for the retrospective conversion of the book catalogues of the National Széchényi Library” on the basis of which the Ministry

of Informatics and Communication undertook to finance the launching of this great task in the frame of projects covered by the National Digital Data Archives. A contract was signed between the ministry and the national library in December 2003. Under the terms of the contract, the National Széchényi Library is to “begin retrospective conversion of its card catalogue of books, digitally recording the data of around 400,000 cards from its shelf-list card catalogue, according to the description of the task, system plan and budget conditions set out in Annex 1 to the contract”. The work, the first stage of retrospective conversion had to be completed by the end of June and a detailed final professional and financial report had to be submitted by the end of July to the ministry providing the support. It must be observed that we had originally planned a whole year for implementation of the first stage!

¶ The initial steps, the methods and the co-operating partners:

- January 2004: tender invitations (public procurement tender), organisation, evaluation, announcement of results: the winner was Medea Services Ltd., the contract was signed on January 13, 2004. Arguments in favour of Medea Services Kft.:
- technical and professional compliance: bases in Budapest and Oradea, has over 130 workstations, its own software development;
- references: experiences in conversion in large libraries, e.g. Die Deutsche Bibliothek (4.8 million cards, 1999–2004), Staatsbibliothek zu Berlin (800,000 cards, 2002–2005), Universitätsbibliothek Basel (1.2 million cards, 2003–2004);
- favourable price offer made to the Széchényi National Library, data entry including authority data: 225 HUF/card.

¶ What is being done by the national library and what by Medea Ltd.?

National Széchényi Library:

- Rules to be defined precisely for the external partner, new rules to be drawn up, specification for transfer of records to and from MARC,

for the character set, the generation of shelf-number-files, etc.

- For the purpose of standardisation of authority data, work is being done in the library to create authority files, partly in advance and partly in the course of the conversion, with particular regard to personal names and names of corporate bodies; these will contain both the standardised forms and the differing reference forms, as well as name changes.
- It is the task of the internal working group to check the records delivered, using suitable programs and intellectual work.
- Administration and direction of the project and liaison with Medea Ltd. personally or by e-mail.

MEDEA LTD.:

- To remove and scan (convert into images) the 400,000 cards selected from the national library's shelf list catalogue.
- To draw up its own data entry rules (to be coordinated with the National Széchényi Library), then to make a trial entry of 200 selected cards (to be checked and corrected by the National Széchényi Library).
- To create its own control and conversion programs.
- To train the personnel (data recorders and revisers), to begin the large-scale data entry, then to continue steadily with the work while continuously holding problem-solving talks with experts from the national library.

¶ Working method at Medea Ltd.: double data entry

THE DATA RECORDERS work at large, divided screens or at work stations with two monitors. On the left side or the upper part of the screen they see the image of the catalogue card, while on the right side or the lower part of the screen is the datasheet to be filled in. They interpret and qualify the data elements on the card and enter them on the datasheet in conformity with the rules. Two recorders enter the same data for each card, a special program is used to compare the records created and any discrepancies found are corrected. In the case of uncertainty (the content of the card is difficult to interpret, a character or line is illegible) a comment is added to the record and the corrections are made by the national library's working group. On the basis of the rules, in the first stage of conversion the recorders recognise the authority data formats, the data elements belonging to the data groups of the description, the transliterated texts from non-Latin alphabets, and they are able to record these

uniformly in HUNMARC format using the ANSEL character set. Because of the short deadline the data recording has to be done extremely quickly (approx. 150 cards per day and per person), but at the same time this is not merely mechanical work since the data and symbols on the old catalogue cards have to be interpreted according to the rules of modern cataloguing. This means that retrospective conversion actually involves "intellectual conversion".

¶ Where are we now?

ALL THE PREPARATORY WORK has been done. The internal working group is continuously creating the authority records in AMICUS (the national library's integrated library system) at a steadily increasing pace following the training period. The scanning has been done. The Medea Ltd. is working at a rapid pace on the data entry. We expect the records in batches of 100,000; we first load them into a test database and check their quality, they are then transferred to the live database and can be searched in the online catalogue.

¶ What can be expected and what cannot?

THE DATA of 400,000 cards will be added to the online catalogue, the new records can be downloaded in HUNMARC format, and the authority data records become usable. Not all copy data will be visible for the time being because the shelf-list catalogue contains only the data of museum copies and, in the case of deposit copies, of the copy available to readers. In almost all cases foreign acquisitions are single copies. It is only in a later phase of the conversion that we will be able to supplement the items with the data of additional copies. It is important to know that the items that have entered into the online catalogue through retro-conversion are not records from the national bibliography, they contain merely the data on the card catalogues. At the same time it should be stressed that we expect the conversion to improve the quality of the national library's services in the following ways:

- remote users can now gain information on the part of the holdings involved through the online catalogue accessible on the web,
- the records are entered not only in the library's online catalogue but also in the MOKKA (Hungarian Shared Cataloguing System),
- access to the converted part of the holdings is easier, quicker and more efficient,
- on-the-spot supply is improving as well as the time required to meet requests for interlibrary loans,
- the number of access points is increasing,

- the internal library work processes are improving.

¶ What are our expectations?

WE EXPECT that users of the database will be satisfied with the results of the first stage of the project, that they will expect and demand its continuation, and that the financing body will evaluate the result in such a way that it considers it essential to carry out the further stages and will provide the necessary support for this.

¶ A few examples of the scanned cards

Figure 1: Card that is difficult to read, author's name followed by question mark between slashes, the original title in brackets, when entering Bp. must be written out in full, p. must be entered instead of l.

Figures 2-3: Collection without a common title proper, belongs in a series, multiple page card, description according to old rules.

Mrs. SUSANNE BERKE *berk@oszk.hu*

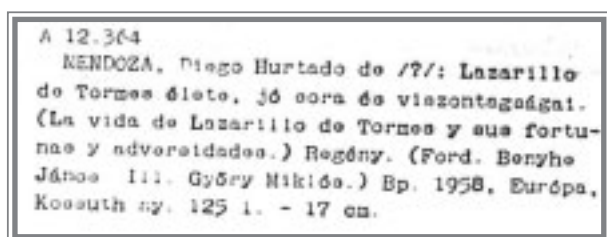


Figure 1

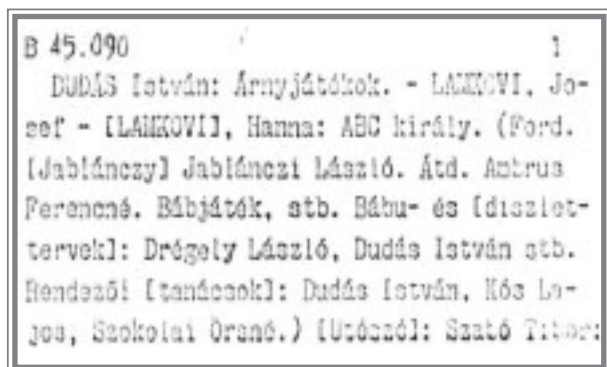


Figure 2

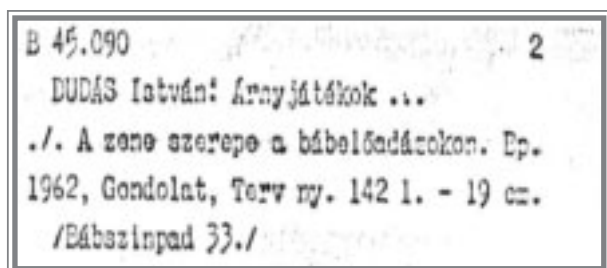
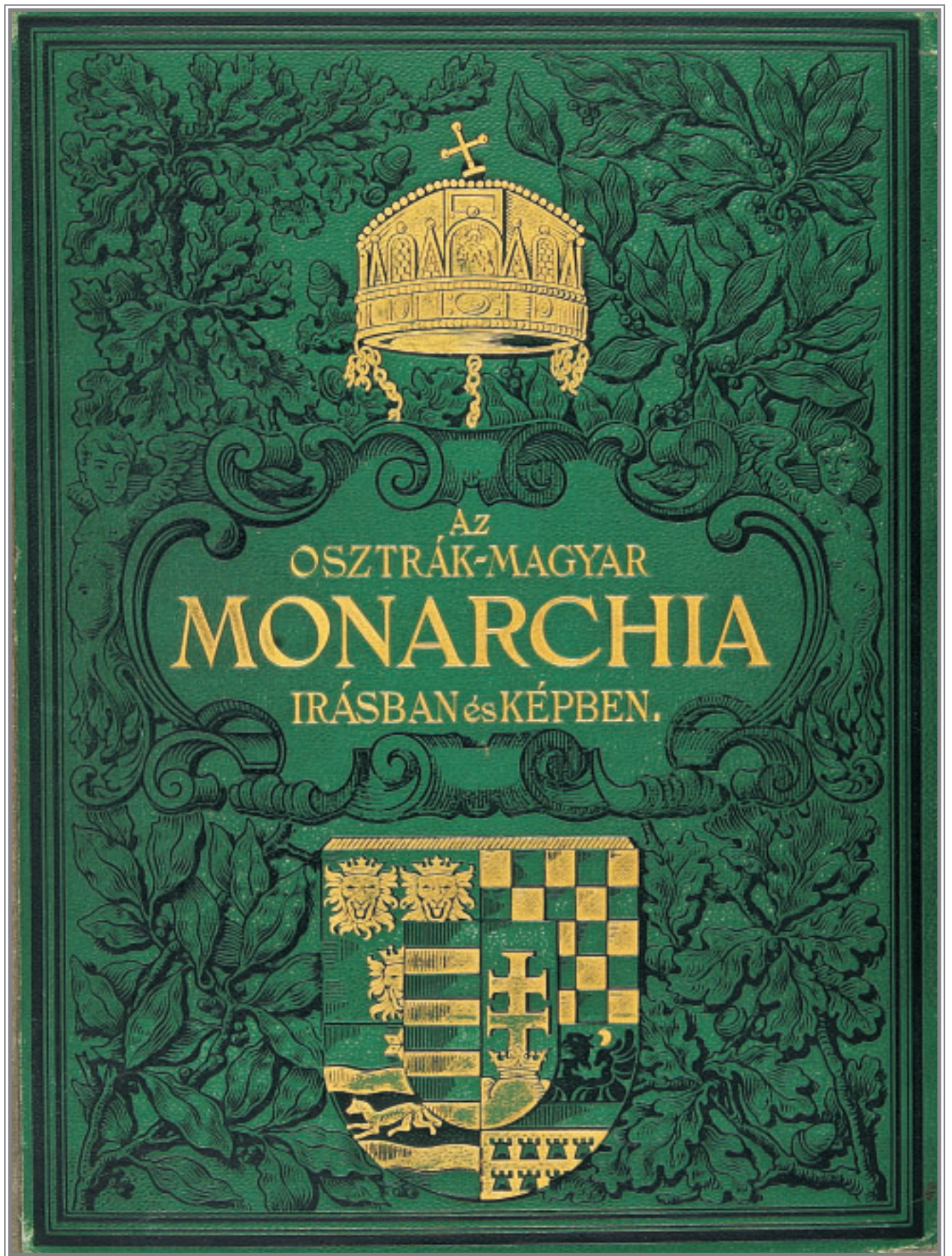


Figure 3



Jókai's popularity in Austria was partly due to the fact that in the 1880s he edited and wrote the monumental series *The Austro-Hungarian Monarchy in Writing and in Pictures* in association with crownprince Rudolph. OSZK. M 72.317

THE WORLD OF YESTERDAY.

LITERARY CONTACTS AND THE SPIRIT OF THE AGE FROM HISTORICISM TO THE AVANT-GARDE



THE MAJOR EXHIBITION called *Klimt, Schiele, Kokoschka and the art of Dualism – or The age of the breakthrough: Vienna and Budapest between historicism and the avant-garde* opened in 19th March 2004 in three main institutions of the Buda Castle. The event jointly organised on three locations, namely the Budapest Historical Museum, the Hungarian National Gallery and the National Széchényi Library has proved to be unique and unprecedented in all respects. It was unique firstly because the material displayed had been taken from forty-four lending institutions, and secondly because it was even richer than its predecessor, the exhibition held in Vienna last year. Laying the emphasis on connections between Austria and Hungary, each institution introduced the period, namely the last fifty years of the Monarchy from its own special angle. The Budapest Historical Museum demonstrated how Vienna and Budapest had developed into metropolises, introducing their architecture and applied art, while the Hungarian National Gallery concentrated on fine art, and our Library tried to recapture the social and artistic life of the age with its literature, music and theatre. As this was an enormous undertaking, and as space available was also limited, we made no attempt at presenting any kind of totality. The exhibition did not offer a historical overview, nor did it try to uncover the reasons for the Monarchy's success and eventual disintegration. Neither did it introduce any of its political, economic or technical development. Instead however, in full agreement with our declared aims, it did make the surface visible, with its most spectacular achievements and its shared culture, since perhaps never had culture been as important as in this period...

Looking back at his own life, in his last book, the autobiographical *The World of Yesterday* Stefan Zweig (1881–1942) introduced the ambience of Vienna at the turn of the century in a lyrical manner, at the same time applying a historiographer's skills of vivid description. He described a vanished world, secure, predictable and observing rules, a world in which the ideal is personified by the conscientious man responsible for his family, a world one of whose main evaluative criterion was familiarity with and love of culture. In this atmosphere following the

developments of literature, the theatre and fine art was considered a natural part of people's everyday lives. The period ranging from national classicism to the advent of avant-garde movements provided a breakthrough in many different areas. The knowledge and information we have about its decisive cultural phenomena and wealth seems to unquestionably prove the lasting values of the period, going from strengths to strengths and the kaleidoscopic variety that is hard to describe. Rivalling and complementing one another, between 1873 and 1920 the two capital cities grew into major centres of European culture, the birthplaces of a number of young artists and of the movements they were later to internationally represent. Makart, Klimt and Kokoschka, the painter Moholy-Nagy, one of the founders of Bauhaus, as well as the composers Bartók and Kodály may be excellent examples of all this. Bridging the themes of the theatre and music, literature in all its forms is the best reflection of this lively cultural atmosphere, ranging from breakthrough-trends to popular fiction. This is also the time when the new language of modernity, often shocking contemporaries emerged. And all this happening within a few decades! Consequently, in almost all branches of art, a single generation might have been exposed to numerous unexpected changes and to a considerably faster pace of life, finding that whatever they managed to introduce as unorthodox ideas were swept aside by their followers as outdated and highly conservative. The way Minister István Hiller said in his opening speech: "The organisers of the exhibition undertook no smaller task than to outline the artistic and cultural outcomes of this enormous transformation in Vienna and Budapest: introducing similar and dissimilar paths of art in the world of yesterday, in the happy years of peace."

Similar and dissimilar routes may also be grasped through change. They are not characterised by a general unity or uniformity, but rather by form-breaking dynamism, while there is always the artistic expression of the general feeling of life by the reserved monarchical Vienna keeping its distance on the one hand, and the frequently offended Budapest on the other, bursting with the ambition to catch up, while not infrequently building on its boldest dreams. The dualistic structure of the Monarchy stirred intense

political debates immediately from the time of the Compromise. While some Austrians felt the Hungarians had been given too many concessions, the leading motive of justified Hungarian concerns about the Compromise was that national independence and state sovereignty had been severely curtailed. Nevertheless, despite undeniable political difficulties, the period of Dualism is marked by an unprecedented economic and cultural upswing. Although their historical precedents and the circumstances were different, both Vienna and Budapest went through explosive development. The actual modernisation of both capitals took place in this period, clearly reflected by their outer appearance as well as their intellectual vibration. Vienna was regarded as a major political and cultural centre of Baroque Europe as early as the 18th century, while the actual realisation of the dreams of the Hungarian Reform Age could only start in the last third of the 19th century, following the unification of the three parts of present-day Budapest. In spite of these differences, since Budapest made every effort to catch up with the imperial capital, their 19th century development shows a number of parallels. Thus, the similarity of city structures and architecture, their elite and mass culture and forms of entertainment suggest a natural cultural exchange between the two capitals. Both Vienna and Budapest had grown into welcoming and encouraging spheres for art and various cultural trends. Due to the complexity of the age, it is natural that both cities were simultaneously trying to follow models and find their own identity, to co-operate and compete, to be independent and to assist each other. This unique symbiosis of art and culture within the frames of the Monarchy thus created an intricately varied system of relations.

The last half-century of the Monarchy was undoubtedly full of controversies in all spheres of life. Nevertheless, it still brought about parallels in cultural organisation. As the two capitals were gradually developing into metropolises, in both parts of the Empire culture was raised to unprecedented levels. Its equally important components were a positive multi-colouredness, a conservative over-maturity, an effort at the subjective and language-based revival open to modern information, as well as the emergence of the 'KaKania' poetic-artistic attitude and rhetoric accompanied by its more and more pronounced critique (K and K standing for 'Kaiser und König', namely the Emperor and the King). Looking back at the latter in the 1930s, the Viennese Robert Musil (1880–1942) was successful at representing it soberly and sarcastically, showing it as an organised maze of stupidity and futility. Therefore, in this far from uniform age, possible parallels and analogies are to be grasped in the reactions given to the prob-

lems raised in various art and literary movements. In the spirit of imperial Vienna and royal Budapest, there is the gradual strengthening of bourgeois society in Vienna, the city holding its world exhibition, as well as in the Budapest of the Millennium. Culture, style and the underlying spirit of the age were mostly formed by the new bourgeoisie's way of life. In turn, it was the life style of this urban citizen that provided the strongest link between the two capitals. In his reports about Vienna, Gyula Krúdy, a regular columnist of the *Vienna Letters* of the newspaper *Magyarország* summarised vividly his and his generation's Monarchy-experience. (For example, on Emperor Franz Joseph's death, Gyula Krúdy published a serious evaluation of the age he saw as declining in his "Autumn sunrise. At the white feet of the infanta and with a dead Hapsburg".)

As in other areas of life, the two capitals were characterised not only by similarities, but also by differences. Although on the Austrian side, there is ample literary evidence of the mostly late 19th century feeling which regarded the citizens of the two leading nations in the Monarchy as Austro-Hungarians (to some extent blaming Hungarians for thinking of themselves as having a separate nation and national conscience), it cannot be claimed that there was a widely accepted literary image based on mutual familiarity, appreciation, strict parallels and interaction. This understanding was lacking even at the level of literary movements because both Austrians and Hungarians fixed their eyes primarily on the phenomena of world literature and on their own developments, while paying attention to each other was of secondary significance. The links of joint ventures with a vested interest in introducing each other's artists and literature are found mainly in the Hungarian staging of Viennese plays and musical pieces and translating Austrian literature, while in Vienna in the placing of emphasis on some Hungarian fine art and literature. In *Modern Poets*, an anthology that has been prepared for ten years, Dezső Kosztolányi first attributed the "leading literary role" in the Monarchy to Rainer Maria Rilke (1875–1926), and later to Hugo von Hofmannsthal (1874–1929). Likewise, in Babits' evaluation too these are the two authors deserving special attention. Although born in Prague, Rilke was always associated with the intellectual life of Vienna, while his marked Hungarian influence is undoubtedly felt from Kosztolányi up to Ágnes Nemes Nagy. Kosztolányi, who in his Rilke essay saw the characteristics of the Viennese and partly of the new Hungarian poetry in Rilke's lyricism, chose Schnitzler as the second main author to be introduced to the Hungarian audience. A leading personality of the *Jung Wien* (Young Vienna) movement associated with the *Griensteidl Café*, Arthur Schnitzler (1862–1931)

was the most successful and one of the best known representatives of Austrian literature in Hungary. In the 1910s he was widely published in Hungary often translated by such acclaimed writers of the period as Sándor Bródy, Zoltán Franyó, Frigyes Karinthy or Sándor Márai. His popularity is attested to by Gyula Juhász's 1908 enthusiastic review of a new Schnitzler premiere in Nagyvárad at the time of the *Holnap*. And perhaps it is to be noted here that although opinions about the complexity of the period vary, ranging from enthusiastic eulogy to utter rejection, criticism in favour of new literature and art in general usually received well the various branches of modernity. Artúr Elek, for example, who was equally attached to the old and the new art and appreciated those talented artists as well whose world was otherwise alien to him, besides his regular exhibition reviews in the *Nyugat*, published a critique of Kokoschka in the *Újság*. In addition to Ignotus's glowing praise, in 1913 Ady also warmly recommended to Pest citizens Karl Kraus' (1874–1936) upcoming reading. The proportion of Austrian authors in the *Modern Library* book series published between 1910 to 1922 is conspicuously high, with Schnitzler and Hofmannsthal leading the list, but also featuring Freud's dream theory and Hofmannsthal's verse prologue translated by Kosztolányi introducing Schnitzler's *Anatol*. It also happened here in Budapest years before WW I. that Robert Musil's first novel *Young Torless* was noted by critics: Miksa Fenyő gave it a surprisingly positive review in the *Nyugat*. Although György Lukács did not particularly like the Austrian capital and was primarily focused on German literature, he too published essays both about Kassner, Beer-Hofmann and Schnitzler. Franz Theodor Csokor's (1885–1969) *Letzte Spiele*, a play marked by expressionism, was translated by Frigyes Karinthy and was one of the first pieces the newly established *Új Színház* put on stage. Also, it was through Milán Füst's writings that the public got to know the nervous character of Peter Altenberg (1859–1919), the "last bohemian in Vienna", to use the words of Jenő Mohácsi, as he published reviews of his works in the *Nyugat*. It was during his university studies in Vienna that the young Kosztolányi obtained his first experience of the turn of the century Austro-Hungarian worldview and perception of art from his beloved professor Emil Reich. These early impressions of Vienna can be traced in his later career as well, but what needs to be stressed here is that he as well as other representatives of contemporary literary modernity understood and evaluated objectively the European significance of Austrian literature.

It may be seen from the above that in comparison with other literatures, Austrian authors had a very considerable place in the literary orientation of Hunga-

rian modernity. The *Pester Lloyd* featured reviews of premieres in Vienna and Berlin almost simultaneously with Viennese organs, not to mention the decisive role of the *Nyugat* journal. By the same token, it may be stated that Jókai, Mikszáth, Herczeg and Ferenc Molnár were regularly published in Vienna, although perhaps because of a shortage of German translations, familiarity with Hungarian literature was more limited in Vienna. Jókai's better-known novels had several Budapest-Vienna joint editions after they had been published by the *Pester Lloyd*. It must be admitted though that Jókai's popularity in Austria was partly due to the fact that in the 1880s he edited and wrote the monumental series *The Austro-Hungarian Monarchy in Writing and in Pictures* in association with crownprince Rudolph, the heir to the throne. In addition, Mikszáth and Molnár too enjoyed tremendous success in Vienna. In Mikszáth's case the texts to be published were selected according to the ease of their translation rather than their aesthetic values. On the other hand, the phenomenal success of Ferenc Molnár, whom they treated almost as if he was an Austrian writer, was due to seeing him as the mouthpiece of Budapest citizens' perception of life, their ideas, acceptance and critique of modernity. Another reason was that his plays were the easiest to integrate into the Austrian literature and the theatre of the early 20th century. *Liliom* was adapted to the needs of the Viennese theatre by Alfred Polgar (1873–1955) in a way that the play originally set in the outskirts of Pest is transferred into the world of the Prater, thus masterly reflecting the Austrian version of the substandard style of its spoken language. Franz Werfel (1890–1945) translated Ady already as a young man, while the first encounter with Austrian literature for the translator of *Anatol*, Lajos Bíró, who happened to be a native of Vienna, was not at the time of his emigration, as several of his works had earlier been published in Vienna or jointly by Viennese and Berliner publishers. Karl Kraus, the owner and sharp-eyed critic of *Die Fackel*, one of the most prestigious literary magazines not only published Tömörkény's short-story *A combat with a soldier*, but also called the author – with a degree of exaggeration – the greatest living writer in the Monarchy. The journal *Die Wage* gave regular reports about cultural events in Hungary, although there is little justification for their exclusion of fields other than literature.

The Hungarian reception of the turn-of-the-century Austrian literature gives priority to this form of art. Although it was not completely free of problems, it must be noted that representatives of Hungarian and Austrian modern music reacted to literary developments in a similar manner. It was not only Bartók who would compose music to Ady's poetry and use texts by Béla Balázs and Menyhért Lengyel, but Richard

Strauss (1864–1949) too always worked with Hofmannsthal as his librettist, while Dohnányi gave musical form to Schnitzler's various works. Among the reasons for these co-operations, besides the common aesthetic views of the composer and his librettist, the immense strength of sharing the same feelings, philosophy or even the image of modernity are also to be listed. In addition to Géza Csáth's review of Gustav Mahler (1860–1911), calling him the Napoleon of Music, Jenő Péterfy's Wagner-critique may be given as excellent examples of common links between music and literature in the age. In Vienna, it is possible to pinpoint the birth date of literary modernism.

Die Moderne Rundschau (Modern Review), the number one organ of new Viennese literature is available from 1891, the year when its editor Leopold Weiß published the first major work of modern Austrian literature, the lyrical one-act play called *Gestern* (Yesterday) which he had produced with the teenage Hofmannsthal. In it his main point is that we cannot live solely for the present, as the past, the world of yesterday greatly defines our present. In 1891 the Linz-born Hermann Bahr (1863–1934) also moved to Vienna, where he was soon to become the main organiser and advertiser of the new Austrian literature, as well as editor of the liberal weekly *Die Zeit* (Time). The group name *Young Austria* was also coined by him. By contrast, in Hungary it would be hard to find such a landmark date. The example of Ernő Osvát, who ran short-lived journals like the *Magyar Génusz* (Hungarian Genius) in 1902–1903, then the *Figyelő* (The Listener) in 1905, and finally the *Szerda* (Wednesday) in 1906 indicates this uncertainty of defining a date of birth. Anyhow, the *Nyugat*, the journal that also published books after 1909, created a lasting organ for modern literature. It is interesting at the same time that while Pest had more than one quality literary magazine, in the turn-of-the-century Vienna no publication was able to survive for long. There were several attempts (*Wiener Literaturzeitung* 1890–1893, *Neue Revue* 1893–1898, *Die Wage* 1898–1902, *Ver Sacrum* 1898–1900, *Die Zeit* 1894–1904, *Österreichische Rundschau* from 1904), but none proved viable. For the sake of fairness and objectivity, it needs to be said that at that time Austrian authors would usually publish in prestigious German magazines. The only exception was *Die Fackel*, launched in 1899, as it had a very important role to play in Austrian literature. Apart from fiction, the magazine regularly featured reviews, and it was in this journal that the founding Kraus discovered Kokoschka, Trakl and Werfel for the general public. As mentioned earlier, in addition to a short story by Ferenc Herczeg, he strongly recommended Tömörkény to his readers, comparing him to Chekhov and Gogol.

Still rather than looking at their direct contacts, the literature and art of the two capitals may be examined in their common cultural background, in the Monarchy's historical and political definition, in the modernity efforts of the turn of the century, and primarily through philosophy and psychoanalysis. Members of the Jung Wien group, for example the writers and poets Schnitzler, Dörmann, Bahr, Altenberg, Beer-Hoffmann, Salten, Hofmannsthal and Kraus rejected naturalism as well as historicism, preferring and supporting instead the modern trends of symbolism and impressionism. The traditions of the trend were maintained and taken further by the representatives of twentieth century Austrian literature probably best known in Hungary (Stefan Zweig, Robert Musil, Ödön von Horvath and Joseph Roth). Such bilingual poets as Jenő Mohácsi (Eugen Mohácsi) or Heinrich von Horvath, Vilmos Karczag (Wilhelm Karczag) and others of Hungarian origin or with Hungarian connections (e.g. Marie Herzfeld, Theodor Herzl, Ludwig Hevesi, Rudolf Lothar, Ernst Mach, Felix Salten) were not just representatives of Austrian-German literature in Budapest, but with their view of literature they had a strong influence on similar efforts in Budapest. Beyond allusions at literature, it is at least as important to stress that the theory of psychoanalysis was also born in turn-of-the-century Vienna. Based on his medical experience and clinical case studies, it was here that Sigmund Freud (1856–1939) created such notions and schemes for describing the mechanism of the inner life that offered an excellent frame of reference for phenomena that had previously been hard or impossible to interpret. Thus he very fast acquired disciples and followers all over the world, and perhaps it is not coincidental either that they were most numerous in Budapest, where doctors (primarily Sándor Ferenczi), social scientists (e.g. Sándor Varjas), writers (Géza Csáth, Mihály Babits, Dezső Kosztolányi, etc.) were soon open to fertile Freudian thoughts. Through the depth and variety of its reception, up to the collapse of the Monarchy, after Vienna Budapest was the second seat of psychoanalysis. Therefore it is not surprising that the Fifth International Congress of Psychoanalysis was held here in September 1918.

One of the most important components that Vienna and Budapest share is their coffee-house culture. "In Budapest, where so many vitally important public institutions are missing, the coffee-house was almost like a people's academy or library. In their moments of relaxation, doctors, lawyers, judges, teachers and writers would leaf through the numerous dailies and masses of periodicals, and occasionally even encyclopaedias." These lines (from *Literary coffee-houses*) written by Gyula Szini in the 1917 first issue of the *Nyugat* introducing Europe's most famous literary

cafés (e.g. the Vienna Das Silberne Kaffeehaus and the Budapest Pilvax) throw light on the reasons why the literary coffee-house proved the most colourful slice of the world at the time and why it is going through its renaissance in our days. In the year of the millennium there were some one thousand cafés in the capital, that had a population of 800 thousand. Many of them would have their regulars and would usually concentrate people from specific trades. Mentioning the varied worlds of the 'Centrál', the 'New York' or the 'Japán' may only serve as random examples. The 'Centrál' in Egyetem Street was perhaps the most significant intellectual centre at the turn of the century, which was largely due to the proximity of the University Library, the Franklin Association and the Atheneum Printing House. This is also where the literary magazines the *Hét* and the *Nyugat* were edited. The head of the New York coffee-house Adolf Harsányi, who was a keen patron of literature helped create the atmosphere that made his institution so popular with writers and editors alike. Here both the *Pesti Napló* and the *Nyugat* had their regular tables for some time. Of all, the 'Japán' café in Andrassy Avenue had the most mixed set of regular customers ranging from the world of actors (e.g. the Latabár brothers), through painters and artists (e.g. Mihály Munkácsy, Ödön Lechner and Károly Ferenczy) to writers (Ady, Krúdy and Molnár). Everyone who was looking for an exotic atmosphere and stimulating company would turn up here. In addition to the similarities of their lively cultural life and bourgeois milieu, there are dozens of pulp publications witnessing the cult of the Hapsburg dynasty in the Hungary of the age of Dualism. The best known popular poets of the turn of the century devoted full series to the honour of the royal family, creating verses about the royal couple, Archduke Joseph's tour of Transylvania, the Gödöllő Castle or Queen Elisabeth's dream. These pulp romances, whose readers came mainly from a wide circle of the less educated masses, usually focused on three personalities. They introduced Queen Elisabeth as a lady of angelic goodness, Franz Joseph as a fair and just monarch, while Rudolph is depicted as an unfortunate prince. The numbers of such trashy books soared more than ever following the death of Queen Elisabeth, whom according to these works, the whole nation was sadly mourning. The same thing happened when Rudolph, the heir to the throne passed away, whose name was changed

to the more Hungarian sounding Prince Rezső by his Hungarian worshippers and who in his death became one of the undying heroes not only in pulp writers' imagination, but also in Hungarian popular tradition.

Introducing the similarities and differences of the artistic and cultural lives of the two imperial capitals of Vienna and Budapest can, in fact, never be complete, as not only is it very hard to outline Austrian and Hungarian cultural background factors but taking stock of the close relationships between artists and movements is almost impossible. There were such exceptional characters active in the period who were able to influence the whole of the cultural life and to act as authentic and reliable links between various branches and trends. The lifework of Gustav Mahler, Ödön Mihalovich, Miklós Bánffy or Max Reinhardt might be excellent examples of all this. The Harrach Palace exhibition last year (February 10th–April 22nd 2003.) organised jointly by the Kunsthistorisches Museum and Collegium Hungaricum was perhaps the first attempt at a comprehensive overview of the web of the many-sided contacts the two capitals maintained. The present exhibition, in which our Library took an important role as co-organiser had the purpose of showing the outstanding masterpieces of the Monarchy's art to younger generations at the time of Hungary's accession to Europe, as it is not only the average Austrian who has limited knowledge of Hungarian art and literature, but the opposite is equally true. However in the period evoked, there was an incredibly wide palette available to the interested public that actually experienced culture ranging from opera to operetta, from serious drama to cabaret, and from deep psychological novels to best sellers. One idea though is to be emphasised again, namely that at the turn of the 19th and 20th centuries everything seems to have changed. A period had come to an end, and a new one broke through. Largely because of technical developments, people's way of life had been radically changed, as sensed by artists who were trying to find new modes of expression to reflect new realities. This is why our nostalgic feelings for bourgeois culture in the best sense of the phrase and for the dynamism of the modernity of the age were undeniably reflected in our exhibition introducing the cultural life of Dualism...

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Queen Elisabeth, also known as Sissi among the Hungarians who considered her a lady of angelic goodness.
In Falk Miksa-Dux Adolf: *Koronázási-émlékkönyv*. 1867. OSZK. 220.647

SÁNDOR APPONYI THE BIBLIOPHILE AND HIS COLLECTION OF HUNGARICA



THE ONLY ROOM in the National Széchényi Library's building in Buda Castle that can be regarded as a museum is Apponyi Room on the 6th floor. The walls are lined with book cabinets with glass doors, above them ladies and gentlemen captured for posterity in oil paintings gaze down from the walls at the visitor. One of these portraits, done in the 20th century, shows an elderly man reading a book. He is the former owner and donor of the book collection in this room and of many other valuable rarities besides: Count Sándor Apponyi. The portrait bears witness to the talent of his faithful wife, Countess Alexandra Esterházy, who painted her husband engaged in his favourite pastime, reading.

For decades Sándor Apponyi devoted all his efforts to expanding his world-famous collection, and in a deed of gift dated September 15, 1924 he donated his library to the nation, specifically to the National Museum's National Széchényi Library. He died in 1925 and his widow subsequently topped the donation by setting up a foundation for the enlargement of the book collection, and before her death she donated their mansion, estates, all their fixed and movable property together with the furnishings of the library, to the Hungarian National Museum. Thanks to this noble gesture, the famous Hungarica collection is still kept in the original bookcases of the former big library room and the furnishings of the room evoke the Apponyi mansion at Lengyel.

Sándor Apponyi was born in Paris on January 19, 1944, where his grandfather, Antal Apponyi served as the ambassador of the Habsburg Empire. His father, Rudolf, was also in diplomatic service. Although the family's loyalty to the Habsburgs was well known, later, when his father was posted to the embassy in London, his son's tutor was Ferenc Elefánty who had fought in the War of Independence of 1848 and subsequently emigrated. Elefánty gave his student thorough preparation for the annual examinations he had to take at the Piarist school in Pest. The London years were an important period in the life of the young Apponyi. It was then, around 1857-1858 that he acquired his first books of Hungarian relevance: an incunabulum, *Biga salutist* by Osvát Laskai, printed in Hagenau in 1498, and a book in English published in London in 1664 on the occasion of the death of the poet and military commander Miklós Zrínyi, *The Conduct and Character of Count Nicholas Serini*.

He was a regular visitor to the library of the British Museum where he became acquainted with Thomas Watts, curator of the library's Hungarian collection, renowned for his knowledge of languages and his memory. He frequented auctions and antiquarian book shops and he also came into contact with the most prominent book collectors.

Following family tradition he studied law in Munich and made use of the years he spent there to add to his knowledge of cultural and religious history. After graduation a diplomatic career awaited him. He was appointed to the imperial embassy in Paris, under ambassador Richard Metternich. The years he spent there brought more friendships, acquaintances with scholars and purchases at auctions. Later he served under his father who has been appointed ambassador to London, and then again to Paris. In the 19th century these two cities played a determining role in the antiquarian book trade. Large and valuable collections were auctioned, giving discriminating collectors with the necessary means the opportunity to add new treasures to their libraries. Sándor Apponyi's favourite pastime was reading books and arranging his steadily growing collection of Hungarica.

When his father died in 1876 he decided to retire from diplomatic service and devote himself entirely to enlarging and publishing his collection. He chose as his collecting scope works about Hungary and the region published abroad in foreign languages, with special emphasis on those written by foreign authors. Since the items in his collection were written in different foreign languages, he also had to learn these languages because, as part of the acquisition process, he wrote an annotated description of the works to be used in a future printed catalogue. Together with his wife, Alexandra Esterházy, he made his home and installed his library in his mansion at Lengyel on his estate in Tolna County, and it was here that his Hungarian and foreign guests visited them to see his increasingly famous collection. He remained in contact with foreign and Hungarian booksellers and auction firms and was a regular buyer at auctions of valuable collections. In 1882 the Museum of Applied Arts held an exhibition of selected items from the most important private collections and Sándor Apponyi figured with 51 items.

Although the Hungarica collection was the most important part of his library, his collection of

engravings containing early rarities of source value for its rariora and its relevance for Hungarian history also represents inestimable value. In addition to his scholarly research and the enrichment of his library, he also devoted large sums to supporting archaeological research. He was inspired by Mór Wosinsky, the young parish priest of Lengyel who later became a renowned archaeologist, to begin excavations on his estate. These brought to light Neolithic finds of what is still known as the Lengyel culture. These were steadily expanded to other sites in Tolna County and produced many rich finds extending up to the period of the Great Migrations. The excavations brought international fame for the archaeological collection, and encouraged by the count as patron and the archaeologist, a joint national effort led to the opening in 1902 in Szekszárd of the Tolna County Museum, now known as the Mór Wosinsky Museum, presenting the rich finds of excavations that are still continuing.

Sándor Apponyi worked for decades on the annotated catalogue of his *Hungarica* library. The first two volumes appeared in German and Hungarian in 1900–1903 in Munich and Budapest (*Hungarica. Magyar vonatkozású külföldi nyomtatványok*. I–II. kötet. [Hungarica. Foreign prints of Hungarian relevance. Vols. I, II]). The scholarly aid was printed in a limited edition (180 copies) and sent by the count free of charge to collections with similar holdings. The publication covering the second half of the collection appeared in German only, in the year of Apponyi's death, edited by Professor

Lajos Dézsi (*Hungarica. Ungarn betreffende im Auslande gedruckte Bücher und Flugschriften*. III–IV. Bd. München 1925). The four volumes contain a total of 2509 items, including more than a hundred incunabula. The collection is especially rich on the period of the Turkish wars, the Zrínyis, and the period of the Thököly revolt and the Rákóczi liberation struggle. Sándor Apponyi always tried to buy complete copies including any attached engravings. Any copies that lacked a binding he had bound by the best French and English bookbinders of the day. As a result, his collection is not only valuable for its contents but also a delight to the eye.

In the course of his long life Sándor Apponyi gave much thought to the fate of his collection. He had no children and so he decided to donate the treasures he had collected with great dedication and knowledge to the nation, to the national library. The collection of *Hungarica*, rariora and engravings, the related manuscripts, and contents of the modern bibliographic and general aristocratic library together amount to almost 15,000 units which approaches the size of the donation made by Ferenc Széchenyi, founder of the national library. It can be stated without a doubt that the national library would be much poorer without the donation of Sándor Apponyi. It is the task of posterity to enrich and preserve this valuable collection and make it available for scholarly research.

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The Placard of the *National General Exhibition* from 1885



Costume schemes from the *Magyar Iparművészet* (Hungarian Applied Arts) OSZK. HB 7.370

MODERNISATION OF OUR MUSIC COLLECTION WITH JAPANESE GOVERNMENT AID



THIS YEAR the national library's Music Collection is celebrating the 80th anniversary of its formation as an independent collection. A fitting commemoration of the event was held on May 11, 2004 when an audio studio with the most up-to-date equipment was opened. The wealth of audio documents and the variety of media make this one of the most internationally renowned music collections. In addition to the music manuscripts and scores, the audio archive collects and preserves the historical legacy of Hungarian record publishing. It was a problem for both researchers and library staff that for years there had been no audio service in this collection of documents unrivalled in Hungary or internationally. The library was unable either to replace or repair the outdated, malfunctioning studio equipment.

The new studio, a gift of the Japanese Government, officially opened on May 11, marks the opening of a new chapter in the life of the collection. The new equipment, able to play a wide range of media, will be of inestimable value in processing, studying and preserving the holdings. The Japanese Government launched its international assistance programme (Japan International Cooperation System) in April 1989. It offered support and technical cooperation in a very wide field in the form of government aid to the developing countries. Some countries received assistance in improving the efficiency of production, in other cases countries struggling with economic difficulties or even defaulting on their payments were given expert advice.

In 2001 we were pleased to read that the Japanese Government had invited applications for Cultural Grant Aid under this program with the aim of strengthening international cultural relations through support for culture and education in the countries concerned. The Music Collection submitted an application for the modernisation of the music studio. After it was received a thorough investigation began with the participation of the Japanese Embassy with the aim of gathering a great deal of supplementary information on the operation, activity and purposes of the library and the collection, and on the operation of the studio. In the mean time, two Japanese sound engineers spent three days in the Music Collection to examine the usefulness and effectiveness of the technical equipment listed in the application, as well as the material and physical conditions for operation of the equipment.

The application was accepted and our Music Collection won the Japanese Government's cultural aid for 2002. The audio studio, reading room and working rooms of the Music Collection were equipped with the most up-to-date recording and copying system worth close to 45 million Yen. Research places were created in the reading room for listening to the audio documents, processing units were set up in the rooms and modern equipment was installed in the music studio. In addition to the mixing desk, the Studio Recording and Copying System comprises various (sound)recording, registering and playing devices, including equipment that can be used to transfer our old recordings. There are also speakers, cables and other auxiliary equipment. The Audio Library System comprises 24 units, 12 of which are found in the reading room and 12 in the sound-proofed studio on the gallery and the rooms of the Music Collection where they are used to process the audio material. This system is supplemented with switches, a cable system, stands and 24 stereo headphones. The Recording System comprises valuable equipment rarely found in public collections. The portable mixing desk, four very expensive microphones, stands and portable towers can be used to make concert recordings of excellent quality and to provide amplification in different venues.

The Japanese Government arranged for the transport of the equipment and the installation was carried out by Japanese experts. The library undertook to provide the operating conditions in the Music Collection. The correspondence between the Government of the Republic of Hungary and the Japanese Government concerning the provision of recording equipment for the National Széchényi Library was published in government regulation No. 20/2003. (II. 20.).

His Excellency Inogawa Terojusi, Japanese Ambassador to Hungary and Erika Koncz, Deputy State Secretary of the Ministry of National Cultural Heritage were present at the official opening of the studio. The guests were greeted by Director General István Monok and Mrs Pál Somogyi outlined the grant application. Katalin Szerző Szőnyi, head of the Music Collection then spoke about the exhibition of material from the 80-year-old collection. The participants heard a performance by pianist Deborah Kiszely, then inspected and tested the equipment in the new audio studio.

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Though *Stifters's* oeuvre had already finished before the time of the Compromise, his works played a significant role in the Austrian literature of the turn of the century. His first works, whose editor was *Gustav Heckenast* were published in Pest both in German and Hungarian. (*Der Nachsommer. Erzählung.* Pest. 1865.) OSZK. 326.235

OUR ILLUSTRIOUS GUESTS



¶ Margot Klestil-Löffler in the national library

ON FEBRUARY 26, 2004 Margot Klestil-Löffler visited the library. The wife of the Austrian head of state arrived at the National Széchényi Library in the company of Dalma Mádl, wife of the President of the Republic of Hungary. Our illustrious guests were received by Ferenc Rády, general deputy director-general who showed them treasures of the national library's special collections. In the Music Collection and the Collection of Theatre History the wife of the President of the Republic of Austria examined manuscripts and scores of Austrian relevance. Margot Klestil-Löffler was especially interested to read the certificate issued by the council of the city of Vienna in 1804 when it made Joseph Haydn an honorary citizen. She also showed special interest in the original copy of Franz Schubert's *Wandrer's Nachtlied*, a setting of a poem by Johann Wolfgang Goethe. The letter written by Ludwig van Beethoven in 1807 to Miklós Esterházy (II), and the draft of the prince's reply are excellent examples of the cultural ties in our common history. In the Map Collection the wife of the Austrian President examined an early 18th century map of Vienna covering an entire wall, locating historical sites on the giant map. This treasure was restored by staff of the Map Collection with the participation of Austrian experts who were guided by a similar map preserved in Vienna.

¶ Visit by Sun Jiazheng, Minister of Culture of the Republic of China

During his stay in Hungary, Sun Jiazheng, Minister of Culture of the People's Republic of China visited the National Széchényi Library on April 15, 2004. The minister was received by István Monok, director-general of the library, and Péter Dippold, director of the Library Institute of the National Széchényi Library. HE Zhu Zushou, ambassador of the People's Republic of China, was also present at the meeting. On behalf of the Chinese Government, Sun Jiazheng presented to the national library close to two hundred recent publications in English on Chinese culture, history and tourism. In his speech Sun Jiazheng stressed the need to cultivate Chinese-Hungarian relations, and at the same time thanked István Monok for the fact that in the autumn of 2003 the national library hosted the Ten Bamboo Studio exhibition presenting treasures of the National Library of China and providing a useful and interesting contribution to the study of the history of book printing. Speaking also on behalf of the director of the National Library of China, the minister emphasised the importance of co-operation between the two national libraries. Sun Jiazheng inspected also items of Chinese relevance in the Collection of Theatre History of the National Széchényi Library, and also visited the World of Yesterday exhibition on cultural life in Vienna and Budapest at the turn of the century.

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Die Fackel, one of the most prestigious literary magazines, launched in 1899, had 36 volumes altogether. It regularly featured reviews, even from 1911 on, when Karl Kraus the one-man founder-editor-critique wrote the journal alone

ZOLTÁN FALLENBÜCHL IS EIGHTY



ZOLTÁN FALLENBÜCHL'S CAREER features many of the traces of history. Coming from an old Austrian family of intellectuals on his father's side, while on his mother's side the grandson of the French-educated journalist and theatre director of Sacler origin called Zoltán Ambrus, when choosing a career he was driven by history and teaching, thus decided to enter the Budapest Faculty of Philology, where he later got a degree in History, Latin and Geography. Following his doctoral dissertation on the sociology of forms of settlements, supervised by István Hajnal, he joined the Széchényi Library as a voluntary trainee in 1947. A year later he obtained a permanent job there, first in the Map Collection, then from 1969 onwards in the Collection of Manuscripts. In 1984 he retired as chief scientific contributor.

He has always conducted his scholarly work at the highest standard. His initial interest in the history of cartography was naturally continued in doing research into archonology and historical statistical analysis. He is a regular contributor of *Könyvszemle* [Book Review] and *Levéltári Közlemények* [Archival Publications], as well as the National Széchényi Library's Yearbook and a number of specialist journals outside Hungary. As a member of foreign societies and associations, a conference presenter, organiser of exhibitions and by going on study trips he has enhanced considerably the international reputation of the Library. However, "harvesting the yield" of his scholarly career happened when he was

already retired: he received the title of "candidate" in 1992, and full professorship in 1996. As an outcome of gathering an enormous amount of material earlier, his volumes of archontology are published one after the other. These basic works fill huge gaps in government, local government, as well as social historical and genealogical research.

Although he never had a chance to become a university lecturer, his inclination to work with young people and to pass on his knowledge, the attitude he inherited from his teacher parents has always been felt by young colleagues he is always happy to assist. Even today he enjoys giving lectures, and beginner scholars often turn to him for advice. His academic activity is naturally extended to maintaining the cultural heritage of Ambrus Zoltán, editing his works and letters, and establishing and looking after the Ambrus memorial house in Gödöllő with loving care. On his eightieth birthday he was greeted in this environment, as the leaders of culture and sciences and the citizens of Gödöllő respect him also as an honorary citizen of the town and a researcher of the Grassalkovich family. Relatives, friends and students were flocking to the house all through the day. Joining the celebration, in the name of the National Széchényi Library we wish this excellent colleague and scholar, who is working on his memoirs these days, many cheerful, workful and healthy years to come on the side of his beloved wife Marianne.





A SZÉP MAGYAR KÖNYV 2003
VERSENYEN AZ
ORSZÁGOS SZÉCHENYI
KÖNYVTÁR

A TÍZ BAMBUSZ CSARNOKA

CÍMŰ KÖNYVÉVEL
A MŰVÉSZETI KÖNYVEK
ÉS ALBUMOK
KATEGÓRIÁJÁBAN
OKLEVELET NYERT.

BUDAPEST, 2004. JÚNIUS 3.

A FŐZSŰRI ELNÖKE,
A MAGYAR KÖNYVKIADÓK
ÉS KÖNYVTERJESZTŐK
EGYESÜLÉSÉNEK ELNÖKE

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Fotók: a Kínai Nemzeti Könyvtár munkatársai

SZÉP MAGYAR KÖNYV

The catalogue of our exhibition "The Ten Bamboo Studio" has won an award at the "Beautiful Hungarian Book 2003" contest