
BULLETIN 2010
National Széchényi Library







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Cover 1: Kriza Codex, p. 27. (1532, Manuscript Collection of the Library of the Hungarian Academy of Sciences, K 47)

Cover 2: Top: Károly Markó snr: Appeggi landscape. (1848, Hungarian National Gallery)

Bottom: Barnabás Földesi: Markó No 1. (2007, “adaptation” of Markó’s painting)

Cover 3: Special Prime Minister Award in “Beautiful Hungarian Book” competition

Cover 4: Alajos Györgyi (Giergl): Ferenc Erkel (1855, Hungarian National Museum)

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TABLE OF CONTENTS



	5	RELICS OF THE OLD HUNGARIAN LANGUAGE FROM THE BEGINNINGS TO THE EARLY 16 TH CENTURY
OPEN DAY ON HUNGARIAN CULTURE DAY	10	
	11	LANGUAGE RELICS ON THE INTERNET
FACSIMILE EDITION OF THE PÉCS MISSAL	13	
	14	ANNUAL ACADEMIC CONFERENCE OF NSZL 2009/2010
DENMARK, OUR GUEST, 2010	15	
	17	RETURN OF THE RESTORED APOR CODEX
SZÉCHÉNYI MEMORIAL DAY	19	
	20	SEVEN CENTURIES OF THE SECRETS OF PAPER – AN EXHIBITION OF THE HISTORY OF PAPER AND WATERMARKS –
WORKSHOP DISCUSSIONS	23	
	26	90 TOWNS – EXHIBITION AND LITERATURE COMMEMORATION –

WHAT PAPER CAN DO – NIGHT OF MUSEUMS IN THE NSZL –	28
	30 AUTHOR NO LONGER UNKNOWN – MAKER OF THE NSZL'S 16 TH -CENTURY NAUTICAL MAP –
MESSAGES FROM WILLIAM SHAKESPEARE	34
	37 “...AND I SEE MYSELF, NOT AGED, BUT REJUVENATED”– EMÍLIA MÁRKUS COMMEMORATIVE EXHIBITION –
“A CURIOUS MARRIAGE” – MIKSZÁTH AND THE RÉVAI PUBLISHING HOUSE –	39
	41 HISTORICAL WITNESSES – ON FILM
SELECTION OF THE NATIONAL LIBRARY'S THEMATIC ONLINE SERVICES	42
	44 NEWS FROM ZIRC
DIFFICULT LOVE – ONE HUNDRED YEARS OF ISTVÁN VAS –	46
	48 OPERA AND NATION – ERKEL BICENTENARY –
15 YEARS – 15 BOOKS – 15 TH ANNIVERSARY OF THE HUNGARIAN ELECTRONIC LIBRARY –	51
	52 AWARD-WINNERS IN 2010

RELICS OF THE OLD HUNGARIAN LANGUAGE FROM THE BEGINNINGS TO THE EARLY 16TH CENTURY

EXHIBITION IN THE SZÉCHÉNYI LIBRARY

29 OCTOBER 2009 - 28 FEBRUARY 2010

(Retrospection)



The Hungarian government declared 2009, the 250th anniversary of the birth of writer Ferenc Kazinczy (1759-1831) who was a leading figure in the movement to renew the Hungarian language, to be the Year of the Hungarian Language. On this occasion, the National Széchényi Library organised a representative exhibition of written relics of the old Hungarian language, whilst the Manuscript Department presented Kazinczy's relationship to the old Hungarian language (*Language. Memory. Creation. Kazinczy*) in a smaller exhibition. The number of visitors exceeding eleven thousand was indicative of the success of the exhibition.

The exhibition covered a period of about 500 years (1000-1526), from the first Hungarian words written with Latin letters to the complete Hungarian language codices of the late Middle Ages. The quantity of such relics was minimal compared to the spoken language of course; moreover, only a small fraction of the original number of written texts has survived. However, this collection of documents is not only significant for linguistic history; it is the sole source of the history of Hungarian literacy and the history of medieval Hungarian literature as well. The general public is only aware of the most important of them, but there they were able to see and understand them in their real historic context, whilst for specialists, from any discipline, this was a unique experience to see all these valuable resources together.

The exhibition borrowed its motto from Kazinczy: "... and our duty is to love this language, even if it was not as beautiful as it is, because it is ours." Scientific interest in the past of the nation and the language and, parallel to these, in written relics of old Hungarian emerged at the end of the 18th century. Almost all of the major documents known today were discovered within a few decades at the beginning of the 19th century, and their copying and publication started immediately. The 15-volume *Nyelvemléktár* (*Treasury of*



The Last Judgement
The Érsekújvár Codex, f. 146r
Hungarian Academy of Sciences Library, K 45

Relics of the old Hungarian Language) is one of the rare cases of a completed series in Hungary at the beginning of the 20th century. The history of research of these relics was presented in text and image by Ágnes Stemler on display boards leading to the entrance of the exhibition. On a long "timeline" between the entrance and the exit doors, the photographs of the major documents were placed in chronological order, giving a strong visual impression of the fact that while only one or two records survived per century to begin with, the number of documents increased in the 15th

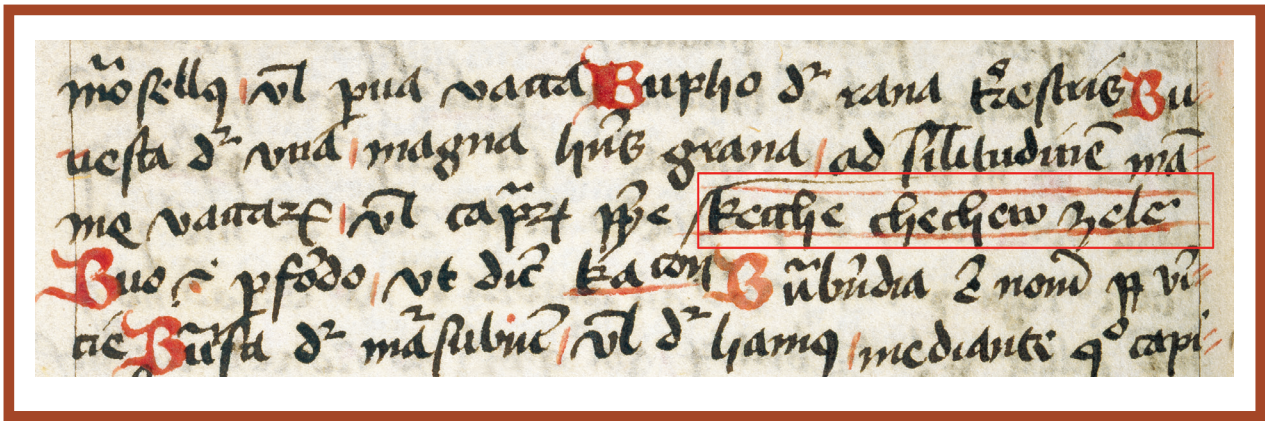
century, and documents from the beginning of the 16th century had to be carefully selected from a much wider range. At the end of the exhibition, the same chronological line provided a summary overview of the manuscripts with which visitors were now familiar. Posters on the walls of the corridor to the left and computers in the entrance hall introduced contemporary scientific workshops specialised in the work on language relics. (The texts can be found on the www.nyelvemlekek.oszk.hu website.) Placed in the Renaissance window-holes designed by Pál Héjjas were modern publications of old Hungarian manuscripts that could be handled, and opposite this there was a monastery's manuscript-copying, painting and bookbinding workshop for young schoolchildren.

The outside world ceased as one entered the twilight of the first hall. In the centre stood the fine statue of the Madonna composed of the fragments from the Gothic find in Buda Castle (1974). In the background stood the half-figure of an apostle holding a “hooded” book, from the same set of statues. The most valuable documents were in display cases around the room: the *Letter of Foundation of Tihany Abbey* (1055), the earliest Hungarian charter surviving in the original, and the earliest surviving historical work, the *Gesta Hungarorum* by an anonymous notary (roughly 1210/1250), as examples of the Hungarian word sporadically appearing in Latin texts; a *Funeral Oration* (roughly 1200) as the first continuous Hungarian text and the *Lamentation of Mary* (roughly 1300) as the first poem in the Hungarian language. Beside them were Latin codices – schoolbooks, volumes of sermons, legal codices – with simple marginal or inter-linear notes in Hungarian, traces left by Hungarian-speaking users up to the end of the Middle Ages. As a written language, Hungarian was born within the framework of and closely linked to medieval Latinity. St. Stephen committed to the Latin Church, and this brought with it the introduction of the Latin script as well as the assumption of written Latin literary genres used in the running of the church and state. Some Hungarian words had to be written from the start, e.g. names of places and individuals in charters and historic works. During sermons, school lectures, and the administration of justice, members of the congregation, pupils, or litigants who did not understand Latin had to be addressed in the Hungarian language, although the model-sermons and the schoolbooks were themselves in Latin, as were documents issued in connection with trials. For centuries, Latin literacy co-existed with this spoken Hungarian tradition that was dependent on Latin, and words and short texts crossed the borderline between the two languages from time to time. During the Árpád era (1000-1301), extensive



1. The Gyulafehérvár Lines, f. 125r
Gyulafehérvár (Alba Iulia) Bathyaneum, R. III. 89.

Hungarian texts were only written down in certain clearly-defined cases of an exclusively personal nature; everybody who could read knew Latin anyway. The *Funeral Oration* became an integral part of the Latin funeral rite. The *Lamentation of Mary*, as good sermon material, became part of the *Leuven Codex*, which contained Latin model-sermons. The *Gyulafehérvár Lines* were easy-to-memorise Hungarian rhyming divisions that were connected to Latin sermons. Latin-Hungarian glossaries like the *Schlägli Glossary*, the *Hortularium Schlägi*, which was exhibited here for the first time, and the *Esztergom Schoolbook*, were made for use in schools. Hungarian words can be found in the main text of the 15th century *Sermones Domicales*, which contains Sunday Sermons. One of the sermons at first sight looks as if it used the *Lamentation of Mary* as its source, but the similarity is actually explained by the fact that they drew on a common prototype. Together with the *Königsberg Fragments*, this was the third text devoted to Mary in the Madonna room. It was not possible to display the original of the *Königsberg Fragments* because of the high insurance premium. To compensate for this, Péter Tóth found photographs by Emil Jakubovich in the Academy Library, which provide the only documentation of the now lost codex, though the fragment was discovered in its binding in the 19th century. Péter Tóth's study appearing in the catalogue provides convincing evi-

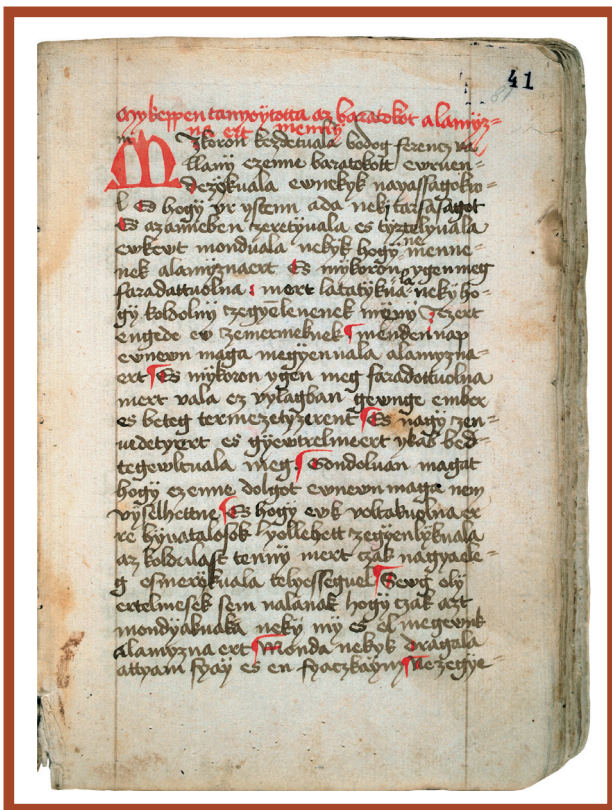


2. "goat-teat grape" Schlägli Hortularium, f. 38v
Schlägl (Upper Austria), Prämonstratenser Stiftbibliothek, Cpl. 156.

dence that this fragment, which was used as book-binding material in Poland, was originally part of the Codex. The fragmentary nature of the text on *Angelic Greeting* has so far prevented the identification of the genre that it represents.

The atmosphere of a convent was created in the second room with decorations depicting a cloister and a courtyard garden. Most of the codices on display here were prepared in convents for nuns and lay sisters who did not know Latin. About 50 codices of Hungarian language have come down to us from the period

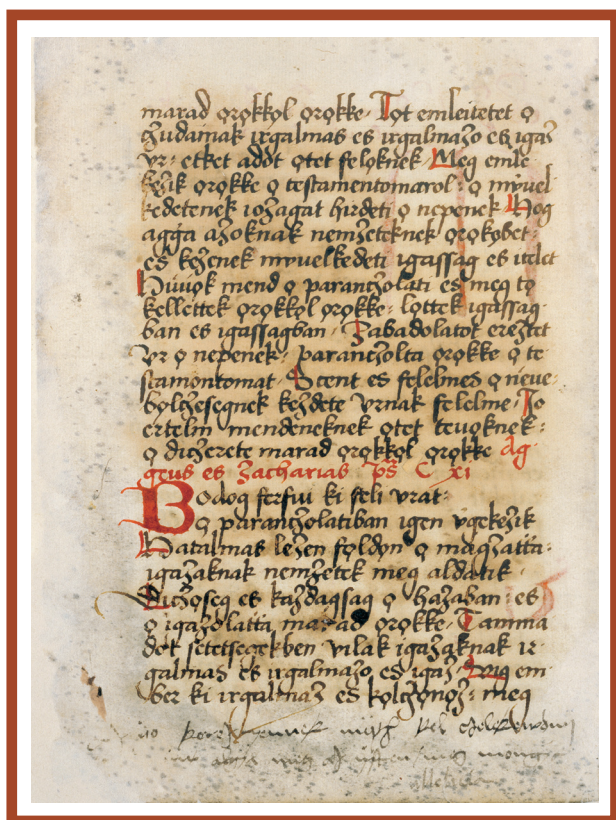
The Jókai Codex, f. 41r
National Széchényi Library, MNy 67



between 1440 and 1530, but mainly from the beginning of the 16th century. The significance of these modest-looking manuscripts is enormous: they played a defining role in the development of literature in the Hungarian language.

The oldest surviving book in Hungarian, the *Jókai Codex*, is a series of short accounts of the lives of Saint Francis and his companions, and of his miracles (c.1380/1440). Bible translations were displayed in the courtyard garden. Systematic bible translation began within the spoken language with the interpretation of gospel pericopes in the frame of preaching. In the 15th century, the ability to read slowly began to separate from knowledge of Latin, and this is when the first written *Bible* translations appeared. No complete Hungarian language bible has been saved from the Middle Ages. In the first half of the 15th century, the so-called *Hussite Bible* was written. Its parts are preserved in copies of different ages: the *Vienna Codex* (c.1450) contains the smaller books of the Old Testament, the *Munich Codex* (1466) is the translation of the four gospels and the *Apor Codex* (end of 15th century) contains the book of Psalms. One of the great merits of the exhibition was that it actually brought the three texts together for the first time. A more lasting result than that was that the National Széchényi Library had the opportunity to restore the *Apor Codex* (Székely National Museum, Sepsiszentgyörgy [Sfântu Gheorghe], Romania), which was in very bad condition. Zsuzsa Tóth performed outstanding work, and an exciting documentary about the process and the result of the restoration can be found on the www.nyelvemlekek.oszk.hu website.

The sudden increase in the number of Hungarian language codices was closely linked to the reforms in the mendicant orders of the end of the 15th century: common reading and private devotion played an important role alongside Latin liturgy in religious life.



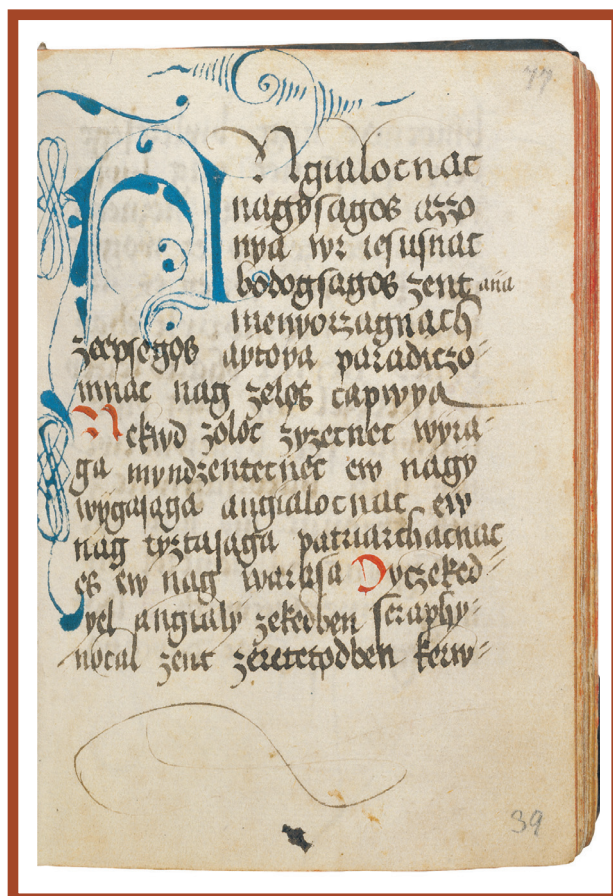
4. The Apor Codex, p. 84.
Sepsiszentgyörgy (Sfântu Gheorghe),
Székely National Museum A. 1330

Among the nuns who did not know Latin, there was an increasing number who could read and write Hungarian. It was for them that a relatively extensive collection of writings was produced: legends, parables, contemplations, prayers. The texts were translations that had been written by friars, but there were many nuns among the copyists. The Dominican Convent of the Blessed Virgin on Margaret Island and the Convent of the Poor Clares in Óbuda (both within the boundaries of modern-day Budapest) had the most codices and they gladly lent these to each other. The nuns were strongly attached to their books, and they took them along when they fled from the Turks to Upper Hungary (today Slovakia). For this reason, many of them survived the storms of history. Lea Ráskay who came from an aristocratic family was the most important codex copyist soror and a cultivated and dedicated guardian of the island convent's books. Five of these codices have survived: the *Legend of Saint Margaret* (1510), the *Book of Parables* (1510), the *Cornides Codex* (1514–1519), which contains legends and sermons, the *Life of Saint Dominic* (1517) and the *Horváth Codex* (1522), which contains prayers. The quality of writing is high, with clearly legible “bastarda”. The books were written for public use such as reading aloud. Her name was immortalised in

Codex Cornides (f 184v). The other copyist from the convent who is known by name is Márta Sövényházi. The *Érsekújvár Codex* contains gospel pericopes, contemplations, prayers, sermons, legends and parables. Particularly worthy of note in the codex is the 4074 line legend in verse of Saint Catherine of Alexandria.

The third room was dedicated to the work of the end of the period. From within the homogenous religious literature emerged writings by the first independent creative individuals who, with defined goals, compiled works of their own. An example of this is the *Érdy Codex*, an enormous collection of sermons and legends edited by Anonymous Carthusian. Besides nuns, there were also some secular women who learnt to read. The prayer book of Benigna Magyar Kinizsi, the richly decorated *Festetics Codex* (c.1492) primarily differs from the modest-looking convent prayer-books in its appearance. What have also survived from the end of the 15th century and the beginning of the 16th century

6. The Song of András Vásárhelyi
The Thewrewk Codex, f. 39r
Hungarian Academy of Sciences Library, K 46



are the first independent poems. This does not mean that there was no earlier poetry, but since they were only preserved orally we do not know about them. Now that they could expect readers, there was reason

to write them down. The *Szabács Battle* written in 1476 is the earliest extant example of secular poetry, and, according to Iván Horváth's latest research, might have been the work of someone whose mother tongue was German. *Mary's Song* by András Vásárhelyi was the first Hungarian language poem, the author of which, although he was a Franciscan friar, recorded his name at the beginning of the verses and wrote the time writing (the city of Pest, Saint Peter Street, fifteen hundred and eight) in the colophon. The use of written Hungarian penetrated everyday life at the end of the 15th century. András Vér issued a receipt in Hungarian in 1493, and husbands who were on military service often added personal closings in Hungarian to their Latin letters to their wives.

The number of Hungarian language documents quickly increased as literacy spread, but the chances of their survival (in the middle of the country at least) decreased. What has survived is enough for us to follow the broad developments, but the number of items are limited enough to make each one of them an invaluable treasure. At the exhibition, 68 manuscripts and 42 valuable artefacts were on display. Substantial contributions to the success of the exhibition were made by József Hapák with his photography, Olga Imre with her visual planning, and the exhibition organiser, Kiáll Ltd.

Relics of the old Hungarian language require the cooperation of experts from many fields. Linguists, historians, literature historians, codex specialists, an art historian, and a bookbinding historian all took part in the preparatory work and the writing of the catalogue. The exhibition had to be dismantled after it

closed in spring 2010, but the catalogue contains many valuable studies and a precise description of every exhibited record accompanied by a photograph („*Látjátok feleim...*” *Magyar nyelvemlékek a kezdetektől a 16. század elejéig*. Az Országos Széchényi Könyvtár kiállítása. Szerk. Madas Edit. Budapest, OSZK, 2009, 400 p., ill.) The other lasting result is the website mentioned above, www.nyelvemlekek.oszk.hu, produced by Annamária Sudár, Jolán Mann, Máté Török, and Balázs Kertész, which provides a treasury of relics of the old Hungarian language and thus carries on the work of the exhibition.

Many individuals worked selfishly and devotedly together to provide the exhibition with adequate finances as well as ensure permits, domestic and foreign loans, the opening ceremony with President of the Republic, László Sólyom, open days, and dozens of guided tours.

Edit Madas
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Year of the Hungarian Language Memorial Medal for the National Széchényi Library

In December 2009 the Ministry of Education and Culture and the Balassi Institute awarded our library with the Year of the Hungarian Language Memorial Medal for its part in the series of events during the Year of the Hungarian Language, the “Relics of the old Hungarian Language” exhibition and the restoration of the *Apor Codex*. The medal had been placed in the Library's museum. (The editor)

OPEN DAY ON HUNGARIAN CULTURE DAY



22 January has been Hungarian Culture Day since 1989 in commemoration of the day in 1823 when – according to the manuscript – Ferenc Kölcsey completed the final manuscript of the National Anthem in Cseke. The commemorations connected to the anniversary give us the opportunity to devote more attention to our millennium-old traditions, our roots, the strengthening of our national consciousness as well as demonstrating and communicating the physical and spiritual heritage that evokes our past.

In this spirit we organised a library open day on 21 January 2010 on the occasion of the Hungarian Culture Day. The open day this year was organised around our *Relics of the old Hungarian language* exhibition, as what can express a nation's culture more faithfully than its language.

According to feedback from visitors, the exhibition presenting the history of Hungarian writing with Latin letters was a special experience for every age group. The younger generation could familiarise themselves with language relics by means of various games and educational museum activities, whilst older visitors could simply immerse themselves with the help of the installation evoking a monastery cloister, expressive background music and the sound of texts read out as they passed the showcases.

Guided tours proved to be very popular, and besides the five advertised times we organised two further tours in response to demand.

Alongside the public programmes we also arranged an academic conference chaired by Jeno Kiss, academician of the Hungarian Academy of Sciences and Professor of Linguistics, in which four outstanding researchers from the field of language relic studies presented the results of their latest research. István Hoffman outlined a comprehensive method of examining sporadic language relics, while Lea Haader summarised her conclusions drawn from an analysis of scribal errors. Iván Horváth gave a captivating lecture entitled *Hungarian Poems: What has been Lost?*, in which he explored the boundaries between linguistic and literary history. This was followed by a summary



Guided tour of the exhibition.

lecture by the curator of the exhibition, Edit Madas, entitled *Adaption, Translation, Compilation*.

In the second part of the afternoon, visitors were able to enjoy a website, CD, and book presentation combined with a press conference. Jolán Mann and Máté Török from the Content Provision Department introduced the Language Relics website to the press and the general public, which was launched in connection with the exhibition.

Following this, Klára Korompay presented the Old Hungarian Codices series, emphasising the importance of the results of new research, and at the same time also providing a glimpse into the future of the series. Special collections director, János Káldos commended the NSZL's "*Digital Library*" CD series to the audience's attention. Among other items, several language relic codices appeared in the series (the *Festetics Codex*, the *Legend of Saint Margaret* and the *Jókai Codex*). Finally, restorer Zsuzsanna Tóth gave an illustrated talk about the process of restoring the *Apor Codex*.

The library tours presenting the institute as well as the programmes outlined above, each of which took place in one of two successive afternoon sessions, were extremely popular. The public welcomed the discounts offered for the open day, and more than two thousand readers and visitors came to the library that day.

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LANGUAGE RELICS ON THE INTERNET



Parallel to opening its large-scale exhibition on the relics of the Hungarian language, the National Széchényi Library also launched a multimedia service entitled **Old Hungarian Language Relics**. During the planning of the website the idea was raised of employing the same service to reach both researchers and wider groups of users, taking advantage of the opportunities provided by the internet. Alongside more than 130 language relics in the academic section we also highlighted 16 texts of particular importance in the exposure section. We added special captions to the names of some the language relics, giving concise statements as to why the document is of particular value to everyone who understands Hungarian. Apart from our two oldest and most quoted texts – *Funeral Sermon and Prayer* (the earliest known continuous Hungarian text relic) and the *Old Hungarian Lament of Mary* (the oldest surviving Hungarian language poem) – the list includes items such as the first Hungarian language voucher (*András Vér's Safe Conduct Pass*), the oldest song surviving in the original (the *Szabács Encounter*), and the oldest Hungarian book (the *Jókai Codex*). The compilation also contains the first map printed in Hungary, the *Tabula Hungariae*, also known as the *Lázár Map*. We hope that putting this into our exposure section will help it become public knowledge that this work won the *UNESCO Memory of the World* title in 2007, and as such is unique among Hungarian language relics.

On the website we planned two sections which although graphically separate are interconnected. The two markedly different worlds of colour – the exposure section in burgundy and the academic in silver – are bound together by a ribbon of the well-known text, the *Old Hungarian Lament of Mary*, winding down the spiral of time, and the stylised tulip from the treasure of Hungarian motifs. And in the silver background, a part of the text from the *Funeral Sermon* shows through. Every page of the website offers an opportunity to move between the two sections. The connection between the content demonstrates our conviction that we should offer both scientific researchers and schoolchildren or other interested people the same level of quality and a format that encourages them to take a look at the other section.

The data sheets are at the heart of the service in the *Drupal* content management system. Their design and the definition of each data field was the combined work of researchers, web designers, and programmers. Every

language relic was assigned its own data sheet which, along with the most important information (name, place and date of writing, material of relic, number of pages, size, location, writing mode, information about the binding, etc.) also contained an academic description of the language relic, and, in certain cases, the digitalised version, stating the time and place of the digitalisation. Every description was originally prepared for the exhibition catalogue and written by researchers, before being adapted for the website.

Scrutinising the data sheets reveals evidence of the ongoing academic study and remaining digitalisation of the texts, because in many cases the description of the language relic is missing from the data sheet as the text has not yet been academically studied. This creates the theoretical possibility of having a well-defined content service with its own information fields, the status of which can draw attention to and define the direction for further work to be done. Given the lack of capacity the processing of “raw” digitalised pictures (in some cases codices of several hundred pages) is progressing slowly. At the same time, several virtually unified codices and documents have been completed since the website was launched.

Publishing the text of the language relic, compiling the list of technical literature, researching the digital content and organising the continued digitalisation were major tasks for the editors. Over the last century and a half several “text publication series” have been issued. Of the two series in the 19th century, an electronic version has been prepared of the six volumes of the *Old Hungarian Language Relics* with the cooperation of the *Hungarian Electronic Library* (MEK), whilst the links for the fifteen volumes of the *Treasury of Relics of old Hungarian Language* lead to the *KlimoTheca*, the digital collection of the library of the University of Pécs. In terms of the 20th century text publications, four of the nine volumes of the *Codices Hungarici* are available in the system at the time of writing, while the digital version of the remaining 5 volumes can be read as part of the *Old Hungarian Codices* series, which is currently being published and now has 31 volumes. Alongside the summary series we have published lists of publications of the documents, broken down by language relic. These lists contain both the items of text publication series and the separate entries for individual language relics. Many of the texts prepared for displays at the exhibition were included in the compilation too. In

these downloadable compilations wellknown linguists and literary historians have summarised the latest research results and theories (e.g. *Analysis of the Historical Sources of Place Names in the Árpád Era at the Department of Hungarian Linguistics of the University of Debrecen*).

Research for the lists of technical literature on language relics in general and certain language relics in particular as well as for content available on the internet was perhaps the greatest challenge. We collected the relevant pieces of literature and arranged them under the headings of the language relics they deal with, before linking the versions of the summaries, studies and articles already available on the internet. Researchers have yet to check and complement the lists, but at the same time the lists are continuously being expanded with new items as a result of the work of the NSZL's Content Provision Department.

During discussions with researchers it was decided that audio materials and multimedia elements would primarily be available in the exposure section. For this reason, in the academic section the only recitals available are of the four language relics whose texts could previously be heard at the exhibition. Other items of interest include several works of literature inspired by language relics, e.g. a rendition of Dezsó Kosztolányi's *Funeral Sermon* by Zoltán Latinovits and László Ménsáros. In the exposure section we have published other multimedia elements: nearly forty audio items and ten film excerpts are available to help those

involved in public education and other users who may be interested. Some of the audio pieces were provided by *Hungaraton Records Ltd*, while we received the films from the collections of the *Hungarian Television Corporation* and the *Hungarian National Film Archive*. Most of the audio material was prepared for the website in the NSZL's own studio. The voices of well-known artists can be heard on the 32 recordings, including that of late actor Tamás Végvári, reading a modern version of the *Funeral Sermon and Prayer* in one of his last recordings.

*

Since its launch in autumn 2009 the website has been expanded with various content. We have completed all the data sheets and uploaded the available material, whilst also checking the accuracy of the information. A map of the locations where texts are kept has also been prepared, and this in itself demonstrates the unity of Hungarian culture transcending borders and centuries. In this context the translation of data sheets for language relics kept outside Hungary has also started. The Czech, Croatian, Polish, German and Romanian language data sheets for the twelve Hungarian language relics kept outside Hungary and appearing on the website will be published in the first half of 2011. We also plan to publish transcriptions and interpretations as well as digitalise specialist literature and expand the series of literary works inspired by language relics.

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THE PÉCS MISSAL

OFFICIAL PRESENTATION OF THE FACSIMILE EDITION



The four surviving copies of the Pécs Missal (1499) together with the two editions of the Esztergom Missal (1495 and 1498) are particularly valuable items in the series of 15th century mass books that were used in Hungary. Both missals were compiled in Venice with the fonts of Johannes Emericus de Spira. Experts were delighted that Schöck Ltd. – in cooperation with the National Library – brought out a facsimile reproduction of the Pécs Missal at the end of 2009. This bibliophile edition designed primarily for collectors was based on the Pécs Episcopal Library's parchment copy, the missing pages of which (CI and CXII) complemented the NSZL's parchment copy (Inc. 989).

Singer Beáta Müller opened the book presentation held in the assembly hall on the sixth floor of our library on 2 February 2010 with a performance of Catholic folk-songs from Moldova and Csíksomlyó. László Boka, Director of Academic Affairs at the National Library, gave a short opening address, highlighting the decisive role of the facsimile reproduction for both cultural history and education in general. The

high-standard publication with brass-studded leather binding was

presented in a decorative box by István Monok, President of the Cultural History Committee of the Hungarian Academy of Sciences and former Director General of the National Library. Thereafter the liturgical background to the missal was explained (making reference to symbols of the feast of that day, The Presentation of Jesus at the Temple) by Gábor Sarbak, researcher of the HAS-NSZL Res libraria Hungariae research group.

The study volume that is part of the ornate publication relates about the career of Zsigmond Ernuszt, Bishop of Pécs (financial supporter of the Missal's publication), the local peculiarities of the liturgical instructions in the Pécs Missal, and the history of the surviving copies, as written by Tamás Fedeles, József Török and Éva Pohánka respectively.

This intimate and welcoming event was rounded off with an informal discussion, where those in attendance were able to handle and examine several copies of the valuable publication.

Attila Endre Csobán
acsoban.at.oszk.hu



The presentation of the valuable reproduction ensued in a pleasant atmosphere.

ANNUAL ACADEMIC CONFERENCE 2009/2010



According to a decision by the Academic Committee, the timing of the Conference that closed 2009 and opened 2010 was “both a break with tradition and the creation of a tradition” in that the conference days fell on both sides of the turn of the year. The cause was simple and prosaic (but at the same time very gratifying): many colleagues expressed their desire to present the results of their latest research and new methods and viewpoints to our academic audience. And because the invited panel chairmen could barely have decided on a single overall theme that would be suitable for every topic, lecturer and point of view, more than forty lectures remained after the initial review of the topic proposals made by the applicants. In the end, the lectures were organised into five panels and over the two days of the conference we tried to bear our original goal in mind as far as possible that the panels should not take place at the same time, so that (almost) everybody would have the opportunity to listen to their colleagues’ presentations. Besides this, the Annual Conference was also enhanced by well-known guests and panel chairs, and plenary lectures by visiting speakers: in connection with the afore-mentioned decision, in January we had the privilege of hearing Professor Mihály Szegedy-Maszák’s impressively extensive review regarding the temptations of and obstacles to producing inter-art studies.

So what are we talking about? Science or art? The science of the arts and the art of the sciences... The National Library with its collections and experts made a step towards presenting classical perfection during the conference at the turn of the year in an original and complete sense of *Ars Scientiae et Scientia Artis*.

On the December day there was a panel chaired by Péter Kulcsár entitled *Book culture in the Middle Ages and the Early Modern Age*, which was followed by the *Cultural History through the centuries* panel presided over by Mihály Zichy. The experience provided by both panels ranged from enjoying the introduction of

sources to collectively contemplating questions connected to profound (or difficult) questions of philology, history of reception and effect, cult philology and micro-philology. On the second conference day there were three panels: *Music – Theatre – Private Literature, Research in Science of the Arts; Renaissance and Ancient Hungarian Literature*; as well as *Book History* and *Library Science*. László Szelestei Nagy, Lídia Ferenczyné Wendelin and the author of this article also acted as

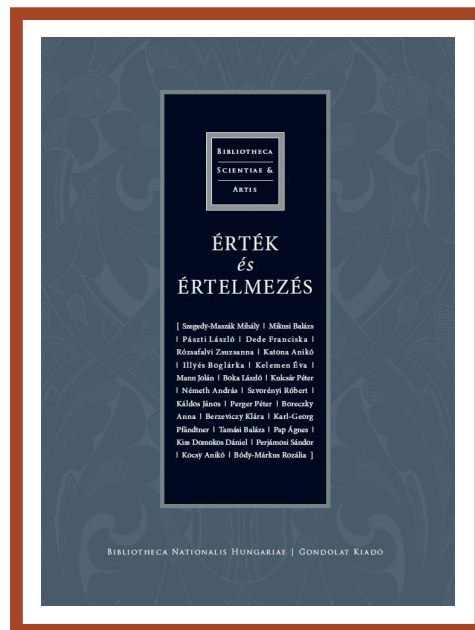
the chair, leading rich and varied lectures illustrated in different ways. The audiences were presented with a very wide variety of academic methods, approaches and results, and the limited length of the lectures created an opportunity to raise serious interest in these academic topics, stimulating a real desire to find out more.

Every colleague who spoke at the conference proved to be thoroughly prepared and performed the tasks they had set themselves with great success, for which we are grateful.

We are glad to say that many came to hear the lectures during the conference and we hope that both the wider intellectual public and our colleagues arriving from partner institutions will show a lasting interest in the academic life, work, and achievements of the national library.

In 2010, for the first time, a study publication with a selection of the lectures given was compiled and edited under the coordination of the Directorate for Research and Academic Affairs in light of the results and experience of the Annual Conference, now in its tenth year. This volume is the first in a new series for which we have chosen the title *Bibliotheca Scientiae et Artis* on the basis of the previous year’s academic and organisational experience, thus expressing the openness and richness with which we would like to present our work and values not only to the National Széchényi Library’s internal community but also to its external audiences.

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DENMARK OUR GUEST, 2010



In 2010 – after the very successful *Bohemian Bohemia* exhibition in the previous year – we took part in the Budapest Spring Festival programme for the second time. Our event, entitled *Denmark, our Guest*, was an exhibition that presented old and new Danish cultural creations.

The goal of the book exhibition entitled **MASK-GAMES** was to present volumes of Danish literary works translated into Hungarian. At the exhibition visitors were able to examine works found in the NSZL collection published from the 19th century to the present day, including writings by three Nobel Prize winning authors: Henrik Pontoppidan (1917), Karl Adolpg Gjellerup (1917) and Johannes Vilhelm Jensen (1944).

One item of interest at the exhibition was the first Hungarian language collection of the fairytales of Hans Christian Andersen (Pest, 1858), which was translated into Hungarian by Júlia Szendrey. Alongside the small original volume there was a reprint published by the Danish Cultural Institute in 2000, with a foreword by András Simonyi.

The exhibition commemorated the work of Hans Christian Andersen in separate showcases. Over the years, all of the Hungarian publishers of Andersen's works have produced attractively presented versions of Andersen's 19th

century books – both those he wrote for adults and those he wrote for children. The 21st century was represented by volumes such as the publication illustrated by Günter Grass (*The Shadow. Hans Christian Andersen fairytales seen through the eyes of Günter Grass*. Bp., Európa, 2005) and the wonderful storybook boasting the translation of Judit Kertész (*Fairytales*, Budapest, Park, 2005). A further highlight was author Søren Kierkegaard, from whom the collection got its name. Many of the Hungarian editions of his works were presented in their own display case.

The Mask Games collection, which we organised in the catalogue room on the seventh floor of our library, featured recently published books and the works of modern best-seller writers.

Closely related to the Danish book presentation we organised a separate memorial exhibition entitled **A SALUTE TO KAREN BLIXEN**, on the occasion of the 115th anniversary of the author's birth. In setting up the exhibition we were helped by colleagues from the Danish Cultural Institute in Kecskemét, who provided us with the 16-piece poster series depicting Blixen's life, and also the author's typewriter. At the exhibition, we presented every Hungarian edition of the autobiographically inspired *Out of Africa* novel, the articles written about it, screen versions based on it, as well as all her works that had been translated into Hungarian. These included the attractively bound series of the complete works of Karen Blixen as published by Polar Publishers. One of the interesting items from the

series and the collection was *Ehrengard*, straight off the printing press and not yet available to the public, which was brought to the exhibition personally by Judit Kertész. The memorial exhibition was rounded off by posters of the author's African-themed paintings and documents from the Karen Blixen Museum.

Alongside the two literary exhibitions we organised a collection of 117 creations by contemporary Danish graphic artists entitled **THE IMPRINT OF OUR**

Part of the exhibition.



AGE/TRYK PA TIDEN. This exhibition was prepared for the 30-year jubilee of the Association of Danish Graphic Artists (Danske Grafikere). The travelling exhibition presenting over a hundred works by graphic artists appeared in Latvia, Russia, Poland, Germany and Estonia before arriving in Budapest from Vilnius, from where it moved on to China.

The graphic material was divided into three parts. One group of works was designed to present the means of expression of graphic techniques, where the effect on the viewer is the prime factor (indtryk=impression). The second group presented graphic art as a means of communication, where the message to be conveyed is the key factor (udtryk=expression). Finally, the third group presented graphic art as creation (aftryk=imprint).

The rich exhibition of graphic art was presented in the National Relics Exhibition Room and also, in view of the large amount of material, on the huge walls of the connecting corridor which was specially adapted for this purpose.

*

In accordance with the conditions set by the Festival Centre, the series of programmes officially remained open until 10 April. However, an agreement was reached with the Danish Cultural Institution to keep the exhibitions open beyond that date, with the exception of the travelling section.

The opening ceremony was organised on 20 March, and the exhibition was opened by Dr. Per Stig Møller, Cultural Minister of Denmark. The minister, who is a literary historian himself, was delighted to discover all his beloved Danish authors translated into Hungarian. The opening ceremony was attended by Mr. Finn Andersen, Secretary General of the Danish Cultural Institute in Copenhagen, Mrs. Hanne Tornoe, Director of the Danish Cultural Institution in Hungary and President of EUNIC (European National Institutions of Culture) in Hungary, and the two hosts of the event: Dr. Andrea Sajó, Director General, and Dr. László Boka, Director of Research and Academic Affairs. Besides welcoming the distinguished guests, László Boka as a literary historian gave a thorough analysis of the popularity of Danish literature in Hungary, as illustrated by the exhibition. The opening ceremony was enriched by a performance by the *La Caffetteria Stioppeta* Choir, who even learned a Danish folksong in its original language for the special occasion. Karina Hoerlyk also provided flute music for this event. Our library's participation in the 2010 Budapest Spring Festival received adequate coverage and was well received by the national press.

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Dr. Per Stig Møller, Minister of Culture, with Danish guests in front of Karen Blixen's typewriter



RETURN OF THE RESTORED APOR CODEX

FORMAL RECEPTION AND SUBSEQUENT ACADEMIC
SYMPOSIUM ON 22 APRIL 2010 AT THE SZÉKELY NATIONAL MUSEUM
IN SEPSIZENTGYÖRGY (SFÂNTU GHEORGHE)



Among the programmes for the Year of the Hungarian Language the National Széchényi Library presented the *Vienna*, *Munich* and *Apor Codices* together as an academic curiosity at the highly successful Hungarian Language Relics exhibition. These three codices preserve independently made copies of parts of the first Hungarian Bible translation, the so-called *Hussite Bible* (c.1416-1435). The *Vienna* and the *Munich Codices* were so named from the cities where they are now kept, whereas the *Apor Codex* is named after its first known owner, the writer Baron Péter Apor (1676-1752). The *Apor Codex* was formed by binding three independent manuscripts together. It contains the *Hussite Bible* psalm book in a later copy (late 15th to early 16th century) together with hymns from the Divine Office and biblical canticles. The copy was presumably written for Premontrean nuns but was definitely used by them to understand the psalms recited in Latin during the Divine Office. The psalm book was complemented by the two parts with Premontrean origins, which were attached later: the *Three Excellent Services* for members of the order, a listing of times of prayer for its benefactors, and a Lamentation of Mary in dialogic form - the Saint Anselm Passion dialogue.

The renaissance binding of the *Apor Codex* is identical to the binding of the *Lányi Codex* written for the Premontrean sisters, which was made in Buda in a workshop that was perhaps Dominican. It is likely that Premontrean nuns from Szeged based in Somlóvásárhely had the two volumes bound together in Buda. Buda nuns fleeing from the Turks took both the codices with them to Bratislava or Trnava. The *Apor Codex* later came into the hands of the Cserey family as a gift. In 1875 it was placed in the Székely National Museum founded in Imecsfalva by János Cserey's widow, Emilia Zathureczky, and then in 1880, together with the museum, it found its way to its current location in Sepsiszentgyörgy. This codex, which contains valuable language relics but was in very bad condition, was subsequently taken to Budapest, where it was prepared for the exhibition after months of meticulous work by Zsuzsanna Tóth, restorer at the National Széchényi Library.

On 22 April 2010 the Székely Nemzeti Museum in

Sepsiszentgyörgy celebrated the homecoming of the restored *Apor Codex*, one of the most valuable items in its collection. Mihály Vargha, the institution's director, received the Codex from László Boka in the Bartók Room of the Székely National Museum, thanking the director of academic affairs for the invaluable work of the NSZL. Mihály Vargha passed on the greetings of Elena Tîrziman, director of the Romanian National Library, a partner in the lending and restoration programme. Sándor Tamás, leader of the Kovászna county council, read out greetings from Hunor Kelemen, Romanian Minister of Culture.

After the public handover in front of the media, the event was enhanced by a series of lectures. The first speaker to address the audience was László Boka, Director of Academic Affairs, who highlighted the great importance of knowledge of Hungarian language relics to those who wish to fully understand our past. By way of introduction to the exhibition arranged by curator Edit Madas, he outlined the process over many centuries by which the written form of the Hungarian language developed. This process started with the first Hungarian words found scattered in Latin texts and continued up to the birth of the written literary language, including the parallel increase in use of written Hungarian for everyday purposes. At the end of his highly successful lecture he presented the referred language relics exhibition in a virtual tour of each exhibition room. The audience, the majority of whom had not been able to see the original exhibition, greatly appreciated this gesture and gave the lecture a hearty ovation.

The lecture by restorer Zsuzsanna Tóth, in which she gave a richly illustrated presentation of the process of restoring the Codex and the discoveries she had made relating to the history of bookbinding, with the aid of a slideshow, was a great success. The lecture entitled *The Restoration of the Apor Codex* gave a detailed account of the damage to the book – especially by water – which occurred over the centuries. The most striking damage was the buckling caused by a space left by missing pages which had been ripped out. The most dangerous damage, however, was caused by badly mixed ink. The ink corrosion led to the fading of the letters, and the paper at the edge of the



Mihály Vargha received the restored codex from László Boka with words of profound gratitude, thanking the NSZL for their invaluable cooperation.

letters broke up and split open. Whole rows and letters fell out of the written text of the Codex. It was possible to stop this destructive process during restoration, and, with very meticulous work on each individual letter, most of the damage could be reversed. The audience made up of people unfamiliar with restoration listened to the lecture with great enjoyment and rewarded it with thunderous applause.

In their joint lecture entitled *The Apor Codex and genres found in late Medieval Hungarian Codices* Csilla Gábor and Ágnes Korondi, teachers of the Department of Hungarian Literature at Babeş-Bolyai University, approached the psalms of the oldest surviving Hungarian Bible translation and the literary history problems associated with them by examining them in comparison to late Medieval Hungarian Codex literature. In their enjoyable lecture rich with data during which even the so-called Hussite origin theory was questioned, they gave their audience of academics a comprehensive view of the relationship between the *Apor Codex* and other codices in the context of Hungarian Bible translations.

Finally, University of Cluj professor, Emese Egyed, in her fascinating lecture entitled *Shocking Hungarian Language Relics of the Enlightenment*, analysed how a community comprised of those who saw themselves as patriot-

ic, identifying with the traditions of Hungarian nobility, and were educated or more or less uneducated, received the language relics that were put into print in the 18th century. Behind the objections expressed in private correspondence and in pamphlets there were not just reactions against the new science but also a defence of the symbols of Hungarian nobility and the prestige of the Hungarian language. The latter was threatened by the Germanising imperial politics of that time, and the still strong traditions of Latinity in the region. At the same time, the growing interest in the origin of the language and the roots of national identity led to an increase in the amount of linguistic, literary, and historical research. The study of old texts became well-known among an increasingly wide public, which raised a series of new questions of a literary, philosophical and even legal nature.

At the reception organised to celebrate the homecoming of the *Apor Codex*, Hunor Boér, the leading librarian of the collection preserving the codex, announced that the National Széchényi Library had not only restored the volume, but also digitised it, thus creating an opportunity for our valuable language relic to appear in a critical edition as part of the series of Hungarian Codices, and opening it up to a wide audience.

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SZÉCHÉNYI MEMORIAL DAY



This now long-established tradition took place in 2010 in an informal and intimate atmosphere in the assembly hall of the library. After the collective singing of the National Anthem, Director General, Dr Andrea Sajó, gave the opening speech in which she pointed out that this was now the 22nd occasion the memorial medal named after the founder Ferenc Széchényi was to be awarded. On 28 April 2010, Ágnes Pusztai, head of the Collection Protection Digitalisation Department, was presented with the medal.

During the presentation Marianne Érdi, head of the Restoration and Binding Department, informed the audience that the laureate had worked as a librarian since the age of twenty, and since May 2007 as the head of the mentioned department. Open-minded to the introduction of new technology she took on a significant role in the smooth transfer of data from microfilms to digital records. In her work she effortlessly combined a service-centred attitude and a desire to satisfy readers' requirements in full with her focus on protecting museum inventories. She was always professionally prepared and led her team with humanity, never with force of authority.

After Ágnes Pusztai's acknowledgement speech, Katalin Plihál, winner of last year's Széchényi medal award, gave a lecture about the cataloguing of the National Library's collection of old maps. This work was started in 1805, but the catalogue could only be published in print and on CD on its two hundredth anniversary. The lecturer emphasised that most of the maps in the collection were not special Hungarian creations, but they nevertheless have significant value from an international perspective as well.

This was followed by the customary presentation of service recognition awards, with the help of György Lukács TUC chairman.

10-year service recognition awards were presented

to Viktor Aitner, Attila Béres, Péter Dippold, Ágnes Farkas, Ágnes Hangodi, Hajnalka Hanvay, Szabolcs Gyorffy, János Káldos, Klára Kis, Eniko Korláth, Katalin Lénárt Bencsikné, Györgyi Mátrai Michnainé, István Mohácsi, Annamária Mozsolics, Zsuzsanna Németh, Erzsébet Horváth Páandiné, Gabriella Pechlof, Márta Kordics Redlné, Balázs Szabó, Lászlóné Szabó, Zoltánné Takács, Zsolt Vesztróczy and András Zaják.

20-year service recognition awards were presented



This year's winner of the Széchényi Medal, Ágnes Pusztai, with the Director General, Dr Andrea Sajó.

to Antal Ábrahám, Gergely Ballagó, Éva Csirmazné Rezi, Zoltán Dvornitzky, Éva Gyevi-Tóth, Péter Márius Magyar and Katalin Kovári Pásztóyné.

25-year service recognition awards were presented to Tibor Bojtos, András Drevenka, Eszter Fazokas, Gábor Fegyó, László Hegyi, András Juhász, Csabáné Kiss, Zoltán Major, Tibor Miklós, József Patócs, Péter Schertlin, Beáta Kutor Reisingerné, Mária Rózsa and Éva Kelemen Rózsáné.

30-year service recognition awards were presented to three colleagues, Rózsa Szelesi, György Ūrge and Tibor Weeber.

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SEVEN CENTURIES OF THE SECRETS OF PAPER

AN EXHIBITION OF THE HISTORY OF PAPER AND WATERMARKS



On the seven hundredth anniversary of the beginning of paper use in Hungary, The Hungarian Paper and Watermark History Association (MAPAVIT) organised a jubilee exhibition entitled *Seven Centuries of the Secrets of Paper* between 9 April and 17 July 2010 in the National Széchényi Library. This retrospective and interactive exhibition was opened by László Sólyom, President of the Republic. The compilers of the exhibition material wanted to commemorate the rich intellectual and material heritage of the 200 Hungarian paper mills and 100 Hungarian paper factories by presenting the most interesting chapters in the history of paper. The centuries of Hungarian paper use abound with special, unique, and valuable artefacts, which weave through every area of life. This comprehensive selection provided an opportunity to view rarely seen and jealously guarded paper secrets discovered during the last 200 years of paper and watermark history research. The world of watermarks, which personalise and identify paper, was represented with about five hundred reconstructed watermark drawings, original watermarked paper illuminated from behind, and a historic watermark cylinder mould and dandy roll.

The exhibition consisted of eight main parts: the *historical exhibition* in the Corvina rooms on the sixth floor; *display workshops* (paper shop, antique shop, printer's, engraver's, paper dipping and restoration bookbinding workshops); the *computer presentation*; the *Digital Hungarian Watermark Database*; the *portrait gallery*; the *exhibition of the work of fine artists* in the library's entrance hall; and the *exhibition of children's drawings* on the main entrance level.

Part of the exhibition



In one part of the first room of the historical exhibition there was a presentation of the definition of paper and watermarks, the preparation of watermarks, types of watermarks, the chronology of the use and preparation of paper, the route by which paper entered Europe and Hungary, paper mill construction, structure and workshops, the stages of paper production, and the history of the first two hundred years of Hungarian paper use. Paper reached Hungary at the beginning of the 14th century, before many other European countries. The first paper charter was issued by Cardinal Gentilis de Monteflorum, papal legate, in Bratislava on 2 May 1310. By the end of the century the use of paper had become widespread in the offices of chapters, convents and counties. For 200 years, paper traders brought these good quality papers from abroad, primarily from Italian, Bavarian, French, Swiss, Austrian and Polish paper mills. The glass cases of the exhibition room also contained interesting extracts from specialist literature relating to the first 200 years of paper preparation and use, alongside various paper and watermark preparation artefacts.

In the second part of the first room visitors could see the tools, materials and work stages of the two branches of paper restoration – document and book restoration. Alongside this, the final displays presented a short history of watermarks and the famous Hungarian paper-based relic included in the Memory of the World List, János Bolyai's brilliant mathematical work, the *Appendix*, along with the watermarks on the paper used.

The central exhibition room accommodated a display of the main events and rare paper and watermark artefacts of the first great period of the five hundred year history of *independent Hungarian paper production* – the age of the paper mills. At the beginning of the 16th century, it was not only bales of paper that arrived in the town of Locse in Upper Hungary from German Silesia but also a paper manufacturer named Master Thomas; under whose leadership the first Hungarian paper mill began to operate in the town. Showcases, tableaux, and maps guided visitors through the history of 16th century Hungarian paper mills to the end of the paper mill era. Each glass display case contained relics related to particular periods of the history of paper. They included the first map of Transylvania, the first runic book, pictures of Hungarian towns, the first Hungarian travel guides, illustrated books on the history of Hungary, Mihály Apafi I's translation of theological writ-

ings, a fine portrayal on paper of *Patrona Hungariae*, one of the most beautiful Baroque tower verses, the first work on heraldry in Hungary, the first Hungarian newspaper (*Mercurius Veridicus*), the first Hungarian scientific journal, the first Hungarian botany book, the first medicinal plant book, etc.

Sixteenth century paper production in Hungary started in a particularly tragic period of its history because the country was ridden with wars, and the uncertain geopolitical situation that followed the defeat at Mohács did not favour the development of the Hungarian paper industry either. In a country divided into three parts, it



Diósgyőr dandy roll from the beginning of the 20th century

was in the relatively more peaceful Transylvania that the “white art” was revived in 1546 in the Vidombák paper mill. Thereafter, paper production was launched again in two other Transylvanian paper mills, Kolozsvár (1564), and Talmács (1574), and then in two in Upper Hungary, Körmöcbánya-1 (1576) and Liptószentmihály (1577). In the showcase that evoked the 16th century paper mills, one of the rarest artefacts from the era was on display: the only surviving copy of the *writing paper ream mark* of Gáspár Heltai’s Kolozsvár paper mill, which has been

preserved among the Todoreszku material in the NSZL Manuscript Collection.

In the 17th century, 26 new paper mills were established. The 18th century was the golden age of Hungarian paper mill foundation, with 100 Hungarian paper mills being put into operation. In the second exhibition room, showcases, tableaux, and illuminated boards displayed the history, watermarks and surviving artefacts of the most well-known of these mills. Visitors were able to admire, among other things, a scale model of the Diósgyőr paper mill along with its Hungarian and German language ream marks, a historical watermark sieve that still works, and a valuable Rejto paper checking and tearing machine. Also to be seen was a classic wire watermark dip mould, large-sized original dipped paper with paper-manufacturer Mária Gyürky’s wreath monogram watermark, an ornate ream mark printed on Murány paper mill watermarked paper, a “sorrowful letter”, a sample copy of a banknote, an exchange board, an advertisement against paper forgery and a three dimensional children’s game made of paper. For blind and visually impaired visitors *embossed watermark figures* were set up on columns to enable disabled people to have a sense of the great variety of motifs used in Hungarian watermarks.

Two members of the Digital Literary Academy (DIA), poets István Csukás and Ferenc Juhász, sent a message to the people of the 21st century. In honour of the 700 year jubilee, they wrote poems by hand on dipped, watermarked paper, saying what paper means to them. Gyozo Libisch did the same in a verse in runic script. Also on display were *a series of watercolours depicting Hungarian paper mills* by István Pankaszi and Erzsébet Mózer, a symbolic wall of sheets of paper set up in memory of Hungarian paper makers, the first Hungarian shaded portrait watermark (depicting Franz Joseph I), watermarked writing paper from 19th century institutions with unique drawings, art nouveau paper trade placards, and well-known pressed name-watermarks (János Arany, Károly Szentiványi).

By the middle of the 19th century, the conversion of the bigger paper mills into factories had already begun. The techniques operating at different levels of performance and quality coexisted for a while, and then at the beginning of the 20th century, industrially produced papers, which were cheaper and of better quality, gradually marginalised the dipped papers of the paper mills. The third exhibition room contained displays about the era of paper factories, the Hungarian paper trade at the beginning of the 20th century, specialist journals, trademark watermarks, stamp watermarks, environmental protection issues connected with paper, plants used to make paper, the activities of the Paper Industry Research Institute, and paper industry education. Large illuminated boards displayed the biggest Hungarian art nouveau pressed watermark, the Hermanec paper factory water-



Rigler advertising placard, 1914

mark, the ornate writing paper watermark by Béla Szénágy and Viktor Hornyánszky, the first Hungarian shaded writing paper watermark, the financial securities paper shaded watermark from the Diósgyőr paper factory (depicting a tiger, the Parliament Building, the Fisherman's Bastion, and King Matthias), and a sheet of historical stamp watermarked paper from the same factory. The National Museum loaned a special salt print photograph prepared on vellum paper. The Museum of Fine Arts provided a freeman's charter, art nouveau envelopes, a gilded gift box and rare pressed watermarks. Three historical dandy rolls were provided by the Diósgyőr Paper Factory for the duration of the exhibition.

The Stamp Museum provided the exhibition with a selection of the most interesting Hungarian stamp watermarks, and Hungarian books of stamps with the latest laser-produced watermarks. A separate showcase displayed information from the Ministry of Environment and Water about environmental issues connected to paper, the potential of recycled paper, the European paper projects, and information and green centres. Visitors were able to view video films on the screen in the



ZBORO paper mill symbol watermark, 1771

room about modern environmental procedures, the latest office printing technology, and the operation of an antique sheet mould paper machine model belonging to the Paper Industry Research Institute.

Stepping out of the historical exhibition into the Ars Librorum area, on the right-hand side visitors were able to see a portrait gallery with depictions of well-known personalities from the history of paper and the Vinczemill paper-dipping workshop. On the left in the Epson printer workshop it was possible to try out the latest home and office printers with their brilliant array of colours. Next to this in the interactive paper area for educational activities visitors could put together and draw watermarks, paint, make dry stamp prints, read environmental protection publications and children's stories, colour in pictures and play paper bingo. In the NSZL restoration and bookbinding workshop interesting tools and materials from these crafts were on display. Orientation when moving between the display workshops was assisted by a computer presentation where films about the work of the exhibitors were continuously shown to inform visitors about the latest technology and products. On the screen of the *Digital Hungarian Watermark Database*, visitors could browse among thirty thousand items of information about 1250 Hungarian watermarks. The final section on this floor was a display of paper items and artist's books.

The exhibition of children's drawings was on the fifth floor. The winning creations and the hundred most beautiful and interesting drawings and paintings sent in during a competition for young artists were on display.

During the four months that the exhibition was open the visitors covered nearly every age-group. The number of visits peaked on the *Night of Museums* when many thousands of adults and children were drawn into the exhibitions by this great opportunity. Experts from MAPAVIT and the NSZL gave several guided tours and organised educational activities. The general opinion of visitors is reflected by an entry written in the visitor's

book on behalf of the Hungarian Association for the History of the Handicrafts Industry: "Congratulations to the curators on this exhibition for connoisseurs! Just a shame there is no similar large-scale permanent paper and watermark history exhibition in either the capital or around the country."

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WORKSHOP DISCUSSIONS



The conference on the history of the press on 10 December 2004 in the National Library, organised by the HAS Cultural History Committee, was the prelude to research work into press history which has been carried out partly by an academic research group and partly within departments of the library, and to work aimed at developing thorough disclosure of the full range of retrospective bibliographies of the Hungarian press. The teams involved in the work held their introductory events on these subjects on 17 May 2010 and 8 July 2010, launching at the same time a new series entitled *Workshop Discussions* with the purpose of bringing the academic work carried out in the library before expert public opinion. The two events in the first half of the year took place with great success, and we hope similar ones will follow soon.

Building a source database about the long 19th century

However we approach the matter, there is nobody who now denies that the book and the press were the main media of the history of modern and contemporary eras in Europe up to the 20th century, and an integral part of European cultural history. Uncovering their past is a branch of research which has been practised now for 70-100 years, above all in France, Germany, and Great Britain, and enjoys a special priority.

As far as historical research in Hungary is concerned, we can say that the study of the history of books, the press and reading was of good quality up to a certain point. Handbooks and book series covering several centuries of book culture have been published, some issues have been thoroughly analysed in studies, and several aspects of the press during the Enlightenment era have been analysed. Nevertheless, the same cannot be said at all for the disclosure of the 19th century as a whole. There are numerous reasons for this, but it suffices to say that up until 2007 there was no independent institutionalised academic workshop for research in this discipline. For many decades, research on the history of books and the press took and continues to take place in the traditional con-

text of literary, cultural, and library science departments. A new phenomenon has been the mushrooming during the past decade and a half of university and college departments undertaking to teach the history of media and communications over the last two centuries. The primary function of these institutions, however, is to prepare journalists and editors for the written and electronic media, and so-called public relations experts. Historical questions are continuously pushed into the background, and the emphasis is shifted towards empirical communication and media research.

At the same time and besides the literary and political history approach, it is essential to bring into the research the insights gained from so far unexploited archive and manuscript collection resources because of the relevant aspects in the fields of economic, social and cultural history. Recognising the above-mentioned contradiction and the lack of content underlying it was the motivation behind a project which undertakes a systematic examination of the long 19th century history of the written word (books and the press). Within this period the HAS-NSZL Res libraria Hungariae Research Group's 19th century workshop concentrates primarily on the 1850-1920 era, because with the arrival of mass production this is where the greatest shortcomings are found in Hungarian research. The workshop began its research activities in 2007.¹

The developed concept sets up two basic theses. One of our fundamental principles is that we understand book and press history as a part of social history in the widest sense, embracing every aspect of social life. That is to say, we consciously want to break with the practice still found in Hungary that runs counter to the general international trend, where the history of books and the press only rarely become an integral part of general history.² Our view is that contrary to this, the territory of the book and press historian, as Frédéric Barbier put it, touches on nearly every area of historical thought that is studied. In the future, books and the press should be approached with a global perspective, as joint products expressing social structures and networks and as objects of complex social practice. Our other basic thesis is that we need to examine both books and the press from the comprehensive perspective of seeing them as systematic communication processes. This approach leads to the revisiting of

¹ <http://www.fragmenta.oszk.hu/docs/liptak.htm>

² And if so then it is exclusively and primarily connected to literary history, political history and intellectual history. The press, though, most often appears as a source and illustration to highlight certain historical processes.

numerous questions, generates a huge number of new ones, and also necessitates their thorough analysis.³

Due to the relevant aspects of economic, social and cultural history, one main task of our workshop is the systematic research and evaluation of archive sources relevant to the book trade, book publishing, and the history of the press and reading. The work takes place simultaneously in two locations, the Budapest City Archives (BFL), and the National Archives of Hungary. Until now, the examination and organisation of documents relating to the 1850-1873 period took place in the BFL council and presidential document section. The selection of sources from the so-called council and presidential document material for 1873-1901 belonging to the Budapest Mayor's Office is proceeding according to plan, as is the examination of the relevant documentary material belonging to the MOL Chamber of Commerce and Industry.

The colleagues working in the workshop were aware from the outset that as the research moved forward in time the number of documents would grow exponentially in proportion to the flourishing of the book and press industries through capitalist mass production. For this reason, the vital first step was the creation of a working database available far into the future for the widest specialist audience. The database should contain the following information: the name of the institution, (the place the document is stored), the access details (archive and registration number), a description of the subject of the document, the document year, the type (e.g. statute, duty, etc.), the individuals (with their occupations) and associations involved, place names found in the document, the type of document and a photograph of the document. With a view to looking into this work process, the Res Libraria Hungariae research group's 19th century division initiated and launched the NSZL *Workshop Discussions* series with the support of the Academic Directorate, at the opening of which in May 2010 we gave an account, in four lectures, of the current phases of the database construction. The head of the 19th century workshop expounded on the theme that her colleagues' lectures had followed. In her lecture entitled "Budapest City Archives, President's and Presidential Department of the Mayor's Office 1874-1901 – the processing of sources connected to printing and press history", Rozália Márkus Bódyné presented the main types of sources from the 1874-1901 period in the BFL, as well as the approaches and methods used to process them. In her lecture entitled "The Process of Constructing the Database in Practice – Work Process", Franciska Dede shed light on the uncovering and processing of sources found in the

BFL 1850-1873 council and presidential document material, as well as solutions to problems arising during the work. At the end of the lecture, she used data which had already been uploaded to present the various functions of the database and the amount of work done, as well as to indicate what work phases still had to be completed. After this, Szabolcs Gyorffy, who constructed the database, used some concrete examples to show how to access information for a given research subject, look for data using the flexible criteria system, and how to categorise items of data and form connections between them in terms of the individuals, institutions, documents, etc. involved.

We are convinced that the database provides us with a useful context for historical political, economic history, cultural history, book and press history, and biographical studies. The lines of research indicated above, along with the other databases being constructed at the National Library and the retrospective national bibliographies being prepared for the period, are expected to open up new routes and provide a well-founded knowledge base for research at any time for many decades to come.

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Disclosure of Retrospective Hungarian Press Bibliographies

In the second series of *Workshop Discussions*, colleagues from the NSZL Press History Department initiated a constructive discussion about Hungarian retrospective press bibliography work and basic principles, and also introduced their work, aspects of planning to date, and the results which could already be presented. As expected, questions, problems and attempts made to address them were also discussed.

In the introductory lecture, Johanna Vass touched upon the aspects of planning which have the greatest influence on the durability of the project, and its effective long-term usability. Planning does not begin with the definition of data content, but with decisions about questions such as the choice of data exchange standards, and the application of current rules on library document-description standards, keeping in mind the rapid succession of paradigm changes characteristic of libraries and information technology nowadays, which imposes the need for ever more frequent system switchovers.

However, using the same standards for the entry of data (to ensure certain identification) the results of a retrospective press bibliography will also be usable for

³ The leader of the workshop described the detail research programme at numerous foreign and domestic conferences. Dorottya Lipták: Zum Konzept einer historisch-sozialwissenschaftlicher buch-und pressewissenschaftlicher Forschung in Ungarn.(Paradigmenwechsel, Problemfelder, Perspektive) In.: Contribution à l'histoire intellectuelle de l'Europe: Réseaux du livre, réseaux des lecteurs. Edité par F. Barbier et I. Monok. Universitätsverlag Leipzig 2009. Bd. 5. S. 253-268.; Dorottya Lipták: The Status of Modern Book and Press History Research. In: The History of Communication. The István Hajnal Circle Study Volume. Editor: Gábor Gyáni, Budapest, 2010 (awaiting publication).

current projects such as the formation of a national document location registry and various digitisation projects. If every library were to enter its collection of a particular title, there would have to be a reference registry providing credible data about whether the stock represented by the entry includes every issue of the publication. Moreover, the bibliography could not only induce the investigation necessary to resolve the lack of certain units, it could also detect the one-time existence of and/or current lack of cover sheets bearing important data, and other “accessories”. It is clear to see that the digitisation of some publications is only worth planning and beginning when we are sure that we have information on their whereabouts and that they are complete.

The colleagues from the department dealt with a randomly selected but characteristic aspect of the press bibliography planning, which had not yet been discussed from the point of view of retrospection. Sándor Perjámosi showed that the demand to fit in with the content structure of other library databases unavoidably raised the question of the treatment of yearbooks as periodicals and of their belonging to the field of press bibliography. Hilda Turai implicitly proved the need to apply the descriptive regulations, relating our experience that various sources often describe and approach the same publication in different ways – whilst one of our most important tasks is to look for addresses and publications from press bibliographies printed to date with which we can expand the amount of title material available for use. I would like to emphasise that we are in an exceptionally favourable situation because with respect to the title material that is available and can be expanded – the National Library’s index card catalogue – “retro-conversion” has taken place and we can start from a database of records. However, the differences between descriptions of documents which are the same or thought to be the same can only be resolved via an autopsy or standardised data entry. This is the case even if we add that when the database records were created during the retro-conversion of the NSZL periodical catalogue, the standard rules were used on index-card material which had not been prepared with the same approach. What then can our growing bibliographical database offer to press history researchers? The questions discussed so far are barely related to the catalysing requirements of researchers mentioned in the preamble. Afrodité Kürti presented results that dispel the nearly two century long bibliographical uncertainty connected with, for example, the closing year of the *Neues Ungarisches Magazin*; and also cast light on the existence of further editions of the *Wegweiser und Anzeigeblatt im Gebiete der Literatur, Kunst, der Industrie und des Handels*, not registered until they were handled. If we are talking

about press bibliography, we must not leave unmentioned our illustrious predecessors who worked in this field before us. Institutional initiatives launched in the 20th century were not completed, despite having the adequate background and support, and so in 1990 at the Second National Biography Conference, Endréné Ferenczy, in her overview of the retrospective bibliography situation in Hungary, alluded to the obvious lack of a press bibliography – whilst at the same time praising the many results that had been achieved.⁴ This was in part a warning that only a firm decision on the part of the National Library to take on the press bibliography issue could ensure the achievement and presentation of further results; it was also encouragement to seek new recommendations for optimal solutions. The key topics of today include the sharing of tasks between libraries, shared work carried out on the network, etc. It is obvious that the National Széchényi Library is not capable of successfully completing this long called-for undertaking by itself – not only because of its limited resources but also because of real stock deficiencies – and that professional co-operation both at national level and in the longer term with the involvement of libraries outside Hungary must be organised. There are examples of this on the international scene: CONSER (Cooperative Online Serials Program) is a shared American online cataloguing program, and the professional experience and achievements of this program would definitely be of great use to us when we are producing the retrospective press bibliography. The community work indicated by the model is not enough though, and from this point of view it will be useful to study the cataloguing training documents organised by CONSER.

Finally, we cannot conclude without mentioning that we envisage our database, planned services, and indeed the whole of the retrospective press bibliography as part of the Hungary National Bibliography (MNB). The issues now raised include those – periods covered, document typology – where the managers responsible for the editorial teams building the MNB system must arrive at a common position, and they must also plan the services of the national bibliographical portal-website, which are under construction, in accordance with these decisions. In short, if the complete retrospective Hungarian press bibliography were finally to be realised then besides providing a long-awaited research basis for the social sciences, it would also result in substantial progress for library science and connected fields of library practice. The keys to the success of the project are up-to-date library description rules, a suitably flexible data exchange format, the autopsy that has been delayed until now and, of course, the co-operation of the experts involved.

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⁴ Cf. Endréné Ferenczy, *The General National Retrospective Bibliography: Achievements, Tasks and Techniques*. In: *The Library Observer*. Year 36, No. 5-6 (1990) pp.453-464.

90 TOWNS



Commemorating the ninetieth anniversary of one of the saddest moments of modern Hungarian history, an exhibition called *90 Towns* was organised on the seventh floor of our library between 11 May and 12 June 2010. The panoramic view of ninety annexed towns on postcards placed in the showcases and quotations from the writings of famous writers and poets helped us remember the tragedy when the country lost a significant part of its architectural cultural heritage and a third of its Hungarian citizens.

In connection with the exhibition, art historian Dr. László Lisztóczy, president of Jenő Dsida Circle of Friends in Eger, gave a lecture entitled *Trianon in Hungarian Poetry*, at 11am on 4 June, the anniversary of the peace dictate. He quoted poets who gave heart-rending voice to their feelings about the loss of their homeland, and the places attached to favourite memories of their youth. Gyula Juhász mourned Szabolca (*Szabolca*), Máramarossziget (*Sighetu Marmatiei*) and Nagyvárad (*Oradea*), where “an Ady sang. And Hungarians

announced a tomorrow.” Dezső Kosztolányi painfully remembered Szabadka (*Subotica*), “where the train will not take you anymore.” The lecturer also talked about those who wrote poems of survival in the annexed territories, and proclaimed reconciliation on a higher spiritual level, “on the summit”, while “they called to a gentle war, always for ourselves, never against others” (Áprily, Dsida). The solemn atmosphere of the event was enhanced by a recital of the above-mentioned poems by actor Tamás P. Ungvári.

The curator planned the exhibition with the intention of contributing to replacing the superficial image of Trianon in the minds of the public, which is often based on empty words, by encouraging empathy in the people of today with what was seen in the exhibition, so that instead of forgetfulness, indifference, or, in the worst cases antipathy, the sense of national togetherness would get stronger. The ninety towns shown by the postcards represent an integral part of Hungarian cultural history, and the cradle of our intellectual heritage. The sentiment guiding the

Annexed towns on postcards. Silent Memento





Kiállítás az Országos Széchényi Könyvtár VII. szintjén
2010. május 11 - június 12.

90
város

„Szeretnék néha visszajönni még,
Ha innen majd a föld alá megyek,
Feledni nem könnyű a föld ízét,
A csillagot fönn és a felleget,
Feledni oly nehéz, hogy volt hazánk,
Könnyek vizét és a Tisza vizét,
Költők dalát és esték bánatát;
Szeretnék néha visszajönni még...”
Juhász Gyula



exhibition was expressed in harmonious lines by László Cs. Szabó and Sándor Márai: “Say Várad, I say Janus Pannonius. Say Kolozsvár and I say Gáspár Heltai, Misztótfalusi Kis, and Apáczai Csere. Say Enyed and I say Pápai Páriz, Ferenc Benko, and Sándor Szilágyi. Say Vásárhely and I say Bolyai. Say Brassó and I say Honterus.” (Cs. Szabó: *Transylvanian Towns*) “We say ‘Kassa’, and we see young Kazinczy in the Main Street walking hurriedly with Bacsóányi and Baróti Szabó to start a review. ‘Kassa!’ we say again, and Déryné’s silver voice jingles. [...] ‘Lőcse!’ we say, and Gábor Dayka comes to mind. ‘Eperjes!’ we say, and Henszlmann, Pulszky,

Kerényi and Albert Berzeviczy answer this secret call.” (Márai: *Eternal Upper Hungary*).

In a letter to his son, Frigyes Karinthy formulated the following basic thought still valid today: “One day you will hear about one of the painful wonders of the world – somebody whose arms and feet have been cut off will feel the pain of the fingers and toes that are no longer there for a long time. When you hear “Kolozsvár”, “Transylvania”, and “Carpathians,” you will know what I mean.”

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WHAT PAPER CAN DO

NIGHT OF MUSEUMS IN THE NSZL



Continuing a tradition started last year, we organised our programmes around a central topic again in 2010. This time, it was paper ...

The now traditional guided tour of the library, starting every half an hour, was our most popular programme on the June night when visitors were given an opportunity to get to know the history and the work of the library, were allowed to look around the depositories, and were given an insight into paper dyeing and bookbinding techniques. Since we organised additional tours besides the scheduled ones, around 650 people were able to enjoy the rounds of the library. The night was crowned by Magdi Rózsa's booming theatrical concert at 7pm, which was an even greater success than expected. All of those present, from 3-4 year-old children to adults of grandparent age,

immersed themselves and moved with the music. The concert was held in a fantastic atmosphere – and those who could not get into the auditorium because of the very high level of interest were able to follow the performance on the screen in the entrance hall.

Happily for us, our thematically organised series of programmes entitled **What Paper Can Do** was popular with both children and adults browsing the exhibitions enthusiastically. Several educational activities connected to the exhibition entitled *Seven Centuries' Secrets of Paper* awaited young and old alike: paper dipping, watermark assembling and drawing, recognising and printing watermark drawings. Our smaller exhibitions also proved to be refreshing and colourful events. One of them was the exhibition of the Posters and Printed Ephemera Collection entitled the *Thousand Faces of Paper*, while the other on the fifth

The many visitors were also able to watch the Magdi Rózsa concert on an external screen.



floor was called *PORTION – 100 CARICATURES*, a selection of the works from Székelyudvarhely caricaturist Elemér Könczey. Alongside the diligent users of the reading rooms, visitors to the seventh floor could see a selection from the richly illustrated 18-19th century album material from the National Library's main collection, entitled *Mushrooms, Plants, and Animals*, as well as an exhibition called *Adventures in Paper* organised by the Hungarian Philately Scientific Society. Last but not least, The Special



Visitors in the Map Collection room



... and in the depository.

Library for Book History and Library Sciences invited visitors to a creative and interesting poster exhibition called *Buses, Bookworms, Books and Libraries*, where we could get a taste of posters published by foreign libraries popularising reading and libraries.

In the past few years, our library has been trying hard to organise programmes connected to our exhibitions and events that give people the opportunity to progress from being passive onlookers to active participants. At the Night of Museums for example adventurous visitors were able to participate in various interactive programmes. During the programme entitled *These are Music Scores Too!* visitors could get to know unusual scores. The Theatre History Collection organised a very colourful programme entitled *Theatre and Paper – Paper Theatre*: besides looking at scale-models and playbills made of special materials, they

had a chance to assemble their own scale-model scenery as well.

In the Map Collection department, intrepid visitors were given the chance to try out old and modern surveying equipment during an interactive programme entitled *Where can I be?* There was also a steady flow of visitors bustling around the *origami* desk; members of the Hungarian Origami Circle enthusiastically initiated visitors into the art of folding paper. Many also took advantage of the opportunity to have themselves depicted in a distorted fashion by caricaturist Péter Temesi.

Among the continuous flow of visitors a large number of people took the opportunity presented by the event to read and do research in our reading rooms until 2am. Under a special offer that has now become a tradition a great number registered as members or renewed their membership at discounted rates – many of them had just arrived as visitors, but influenced by their experiences during the interesting and colourful night they left as members. Overall we welcomed more than ten thousand visitors, which is a 30% increase on last year's figures. Particularly pleasing for us was that an increasing number of children and young people came to visit and looked around our library with great interest, participating in various educational programmes as well as in other events designed for them.

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AUTHOR NO LONGER UNKNOWN

MAKER OF THE NSZL'S 16th-CENTURY NAUTICAL MAP¹



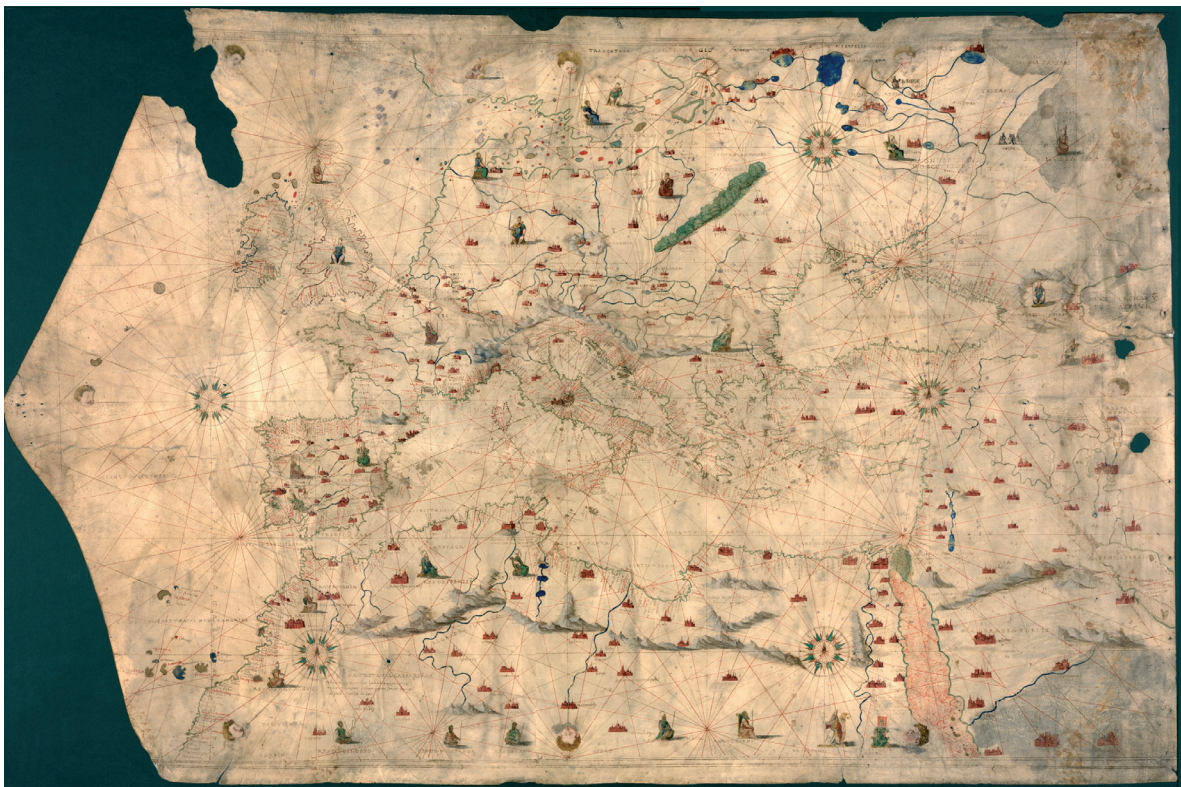
The social and economic changes that started in the Mediterranean region in the 13th century led to a general boom in production. Various goods and products were transported in increasingly large quantities between regions, with the consequence that transport and the movement of goods started developing rapidly. Maritime shipping played a growing role, but the increased demand required ships which were both safe and capable of bearing large loads. Furthermore, there was a need for techniques and equipment to provide orientation at sea.

A new aid appeared alongside innovations in ship-building techniques: the navigation map (portolan chart). The goal of these special maps was not just to facilitate sea travel, but also to assist in the planning of nautical journeys. Precise knowledge of the geographi-

cal environment required a depiction that corresponded to reality, and for this reason portolan charts, unlike other 13-14th century cartographic productions, were made with geographical accuracy resembling that of modern maps. The sea-coasts were drawn in an extraordinarily detailed fashion, whereas areas of dry land with no relevance for navigation were generally left empty. Richly decorated portolan charts which in contrast to those previously mentioned also depicted areas of dry land, were used during journeys of exploration and related economic activities, rather than for nautical navigation. These were already considered to be valuable works of art when they were produced, and usually became the property of rulers or rich ship-owners.

Work of an unknown author. Considered to be milestones in the development of the scientific approach to mapmaking, there are a few examples of portolan charts in the National Széchényi Library collection. One prime example in terms of its beauty and

Cod. Lat. Medi aevi No. 353, unnamed, 70.5 x 106.8 cm,
mid-16th century, NSZL.



mysteriousness is the piece prepared in the middle of the 16th century which, in the absence of the author's name, was given the designation Cod. Lat. Medi aevi No. 353.

What is known of the history of the map is that the Hungarian National Museum bought it in 1889 at the time the National Széchényi Library's collection was expanded. This large map is in good condition, its rich labelling is still readable over a large area, and it is decorated with artistic miniatures prepared with particularly fine strokes.² Despite all this, only Count Pál Teleki published a brief description of it in 1906.³ In the article, published in the seventh issue of the *Geographical Gazette*, he briefly summarised everything that could be gleaned from the so-called nameless nautical map "at first glance". The map depicts almost all of Europe, North Africa, and the Middle East. On its west side we find the British Isles, two imaginary islands (*brasil* and *las maidas*), two of the Azores (*lupo*, *corvo*), Madeira and the Canary Islands. The west coast of Africa south of Rio de Oro down to Terra Darena is portrayed. To the north the Scandinavian Peninsula, the Baltic Sea and north-eastern Europe appear with minimal detail, but Livonia and the Moscow region are depicted in great detail. The map is bordered to the south by all of North Africa (including Morocco and Mauritania), most of the Red Sea and the Arabian Peninsula, to the east by the Caspian Sea and Persia, and to the south-east by the northern part of the Gulf of Arabia. The coverage of the Mediterranean is the most detailed, and the reader is given extra information by the use of explanatory labels, images, and drawings in several places.

To this day there has been no attempt to uncover the origin and identify the author of this map, even though it is extremely rich in both mapping and decorative features, while the base material has remained undamaged and clean over a large area. Teleki considered identifying the author to be impossible, and thus paid it no attention. He determined the date it was made based on the drawings of rulers that appear on the map. Of the 19 European and 11 African rulers only the names of Philip II King of Spain (*Philipus R Hispanie*) and Turkish Sultan Suleiman (*Suleymanssac Imperator Turc*) are noted. Since Philip II ruled from 1556 to 1598 and Suleiman from 1520 to 1566, it is obvious that the map was prepared after 1556, and no later than 1566/68.

Life and work of Battista Agnese. Some of the elements of the map, for example the characteristic compass roses and the miniatures of rulers are peculiarities of nautical atlases originating from the workshop of Battista Agnese. Despite the fact that Agnese (c.1500-1564), born in Genoa, could be considered Italy's most important 16th century mapmaker, surprisingly little information about him survives. What is certain, however, is that he started his career in Venice, where he

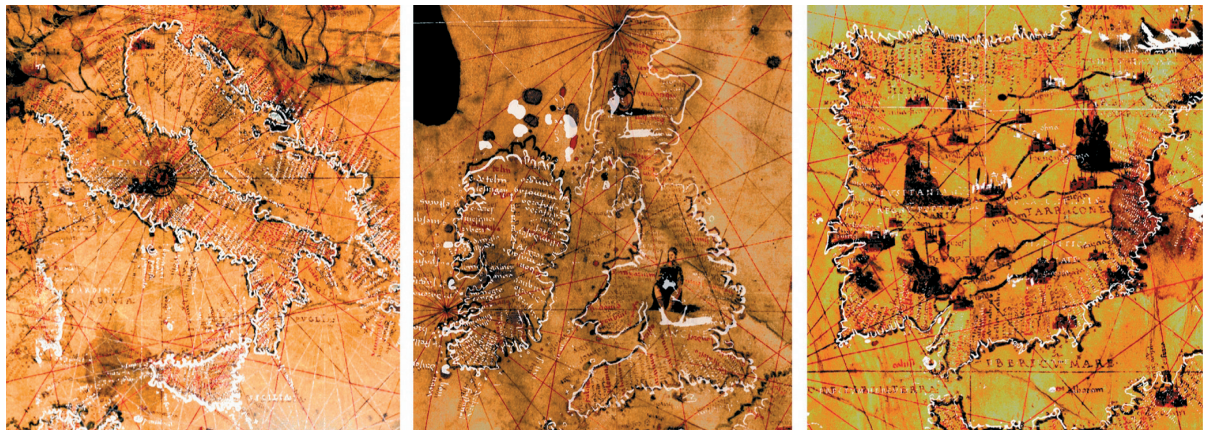
later established a mapmaking workshop. His works were primarily nautical maps, of which a substantial number survive to this day, but only a few copies of traditional portolan charts are known. In public collections around the world there are 73 atlases and eight maps attributed to Agnese, but it can be assumed that many currently unnamed maps and atlases come from his workshop too.⁴

Based on the coats of arms found at the beginning of the atlases, we know that Agnese's productions were popular among the nobility. His high-ranking patrons included Charles V, Holy Roman Emperor, Henry VIII, King of England, and Philip II, King of Spain.

Similar strokes. In the case of a map for which there is no information known about the author, the year of preparation or anything else, we can only draw conclusions about the mapmaker and the approximate time of issue from data on the map which is both visible and can be interpreted. The more information and detail are visible on the map, and the more the base material has remained in good physical condition, as far as circumstances have allowed, the greater chance there is of achieving a useful result. For the comparison I used reproduced editions of atlases made by Agnese in 1546 and 1553.⁵

In the analysis of labelling used on the Cod. Lat. Medi aevi No. 353 manuscript map the list of geographical names consisted of the names which had survived in a legible and easily interpretable condition. Only in one or two cases were there differences in content between the three maps for the regions of central and southern Italy and the Iberian Peninsula, and only in a few places can differences be noted in the form of the writing used for the names. The names used for German, Austrian, Polish and Czech territories also match nearly perfectly. As far as Hungarian names are concerned, all three maps include the names of Hungary, Transylvania, Esztergom, Buda, Belgrade, and Várad, as well as of the Danube, Drava and Sava rivers. The city of Pest can be seen on the 1553 map and is also featured on the NSZL map.

When comparing the drawing of coastlines, I removed the size differences caused by the difference in scale, and then highlighted the contour lines visible in the reproduced atlases and placed them above the unnamed map. The coastlines for all territories, except for one sub-territory, corresponded. Because of the almost perfect correspondence, it can be assumed that all three maps were prepared using one and the same template. The territory where a difference can be seen is Scotland on the 1546 map, which with its rough outlines still appears as an island. This conclusion is supported by the distortion network drawn using 201 checking point pairs with MapAnalyst software, which indicate only minimal differences caused by deformation of the base material.⁶ The depiction of rivers and islands in rivers is draft-like when com-



Comparison of the depiction of the coastlines of Italy, the British Isles, and the Iberian Peninsula. The base is Cod. Lat. Medi aevi No. 353, but the white outlines originate from Agnese's 1553 atlas.

pared to that of the sea-coasts. Despite this, the distinctive course of the Danube and its estuary corresponds, with slight differences, on all three maps, and the four islands that are depicted appear in the same places. The change in the way Lake Balaton is presented is interesting. The lake is named and depicted on the 1546 map, but is completely missing from the 1553 version of the map; it appears again on the unnamed map but only as a drawing without the name next to it.

Settlements are represented on all three maps by red coloured city drawings decorated in gold. The various arrangements of spires, gates and windows do not reflect the real appearance of the cities. These are actually schematic drawings that give a unique appearance to each settlement by repeating and varying distinct graphic elements. The 1553 map and the map without a name also have imposing domes in their city drawings. The approach to depicting settlements on these two maps is visibly the same, and this can be seen in various elements of the maps. Certain cities on the unnamed map (Buda, Pest, Belgrade, Várad, and Nuremburg) are extraordinarily similar to those seen on the 1553 map, and can be considered as almost identical.

In Agnese's works the mountain ranges and the swathes of forest running north-east to south-west between Lithuania and modern-day Ukraine were given a characteristic form. These elements appear with minimal variations on the map without a name too.

Portraits of rulers constitute a spectacular group of ornamental elements. The figures can be seen on their thrones and carpets in front of their cities or tents. These miniatures had a role in making the political situation known, though in some cases it is possible that the maps displayed information that was out-of-date. Less strict rules applied for the portrayal of rulers than in the case of relief or other ornamental elements. The draftsmen did not attempt to produce realistic

depictions when preparing the miniatures, and for this reason each ruler appears with a unique background, different features, and their own colours. However, the features of Sultan Suleiman are exactly the same on the 1553 and the unnamed map, which clearly shows that the two maps were produced in the same workshop.

The most well-known element of portolan charts, the compass rose, was usually in a decorative style. The mapmakers always tried to decorate their work with unique compass roses which were characteristic only of themselves, and because of this we can consider these elements as a sort of signature. Looking at the three maps it is clear that the compass roses were prepared with the same geometrical structure and using the same colours. On ornate portolan charts it was customary to depict the main directions with four wind-blowing heads. The heads are located on the edge of the map on an appropriate line of bearing and looking towards the inner part of the map. Faces can vary within one map, but were always drawn in the same style. By examining the wind heads, which are portrayed as those of children on the unnamed map, it is obvious that they correspond to those seen in the 1553 atlas. The fact that the drawings of compass roses and wind heads correspond does not provide unequivocal proof of the identity of the producer of the map, but it does confirm the opinion formed during the comparison of other elements of the maps.

*

The comprehensive comparison unequivocally proved that the National Library's unnamed portolan chart was prepared on the same map structure and ornamentation principles as the two examined map sheets from Battista Agnese's atlas. Based on these results, we can assert that the Cod. Lat. Medi aevi No. 353 map originates from the workshop of Battista Agnese, the 16th century's most important Venetian master mapmaker.

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Notes

¹ The research results summarised in the articles are part of the author's doctoral dissertation entitled "A Digital Analysis of Portolan Charts." First published as Krisztina Irás: Anonymous Portolan Chart in Hungary: A Possible Agnese work. Poster A 23. International Conference on the History of Cartography publication (2009), p. 124.

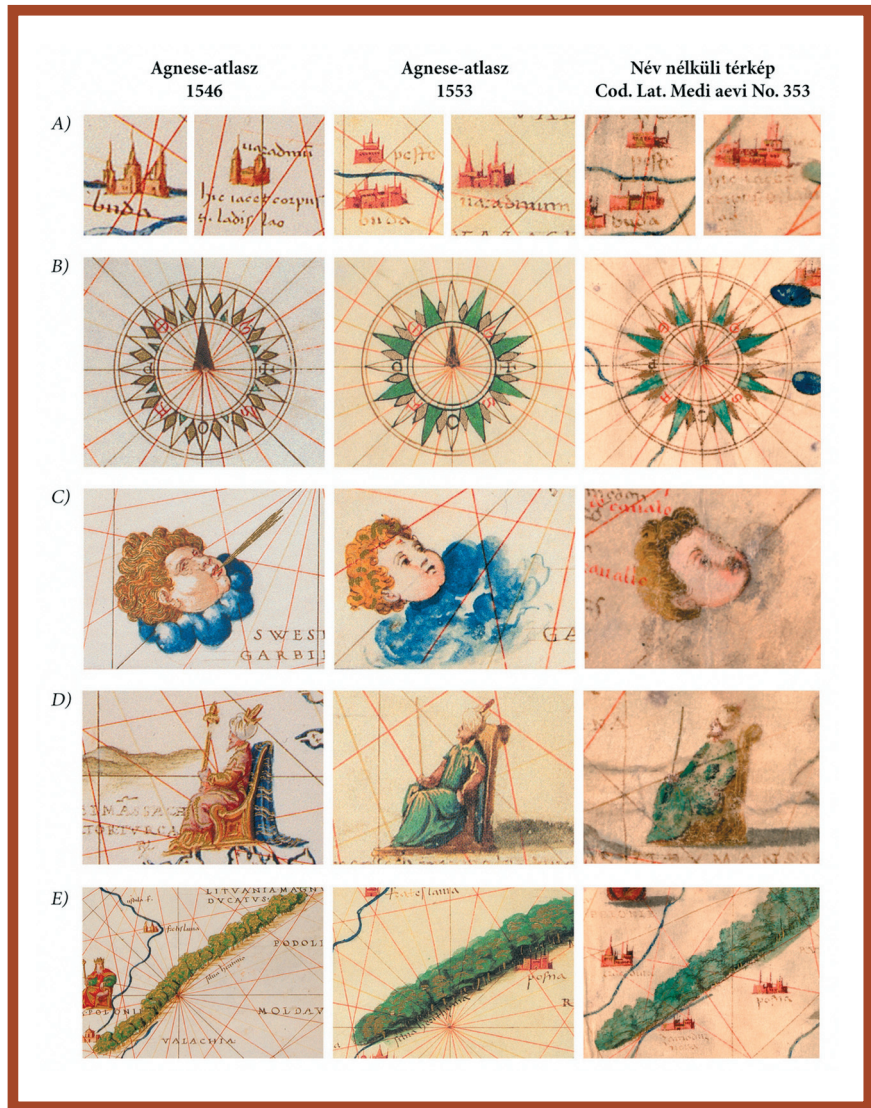
² The dimensions of the map are 70.5 x 106.8 cm, and by my calculations the scale is 1:7,000,000.

³ Pál Teleki: A few artefacts of 15th and 16th century cartography in the National Museum. Geographical Gazette, 1906, volume 7, pp. 281-287.

⁴ Corradino Astengo: The Renaissance Chart Tradition in the Mediterranean. In D. Woodward (ed.): The History of Cartography, vol. 3, Cartography in the European Renaissance, Chicago, 2007, The University of Chicago Press, pp. 238-259.

⁵ Battista Agnese: Nautical atlas, 1546. Reproduction: Portolan Atlas von Battista Agnese (1546). Graz, 1993, Desertina (Switzerland), Akademische Druck (Austria), Verlag Autor (Russia). Zentralbibliothek, Zurich (Atl. 3349). Map sheets used:

Europe (No. 8), Italy (No. 11), Iberia and North Africa (No. 9), Africa and the Indian Ocean (No. 7). The dimensions of the sheets are 29 x 43 cm. By my calculations the scales of the maps vary - 1:5,000,000 (e.g. No. 11) and 1:7,000,000 (e.g. No. 9). BATTISTA AGNESE: Atlante Nautico di Battista Agnese 1553. Reproduction: Venice, 1990, Marsilio Editori. Zentral-bibliothek Zürich, (Atl. 3328). Map sheets used: Europe (No. VIII), Italy (No. X), Iberia and North Africa (No. IX), The Black Sea (No. XII). The dimensions of the sheets are 36 x 51 cm. By my calculations the scales of the maps vary, 1:5,000,000 (e.g. No. X) and 1:3,000,000 (e.g. No. XII).



Other map elements compared:
a) cities and labels, b) compass roses,
c) wind heads, d) Suleiman, Turkish sultan, e) forest.

⁶ During the comparison of the maps Agnese (1553) No. X and Cod. Lat. Medi aevi No. 353, the distortion-free grid was drawn on the basis of control points placed on the Agnese 1553 map and the distortion network was drawn on the basis of the location of control points on the unnamed NSZL map. Other map elements compared: a) cities and labels, b) compass roses, c) wind heads, d) Suleiman, Turkish sultan, e) forest.

MESSAGES FROM WILLIAM SHAKESPEARE



An exhibition inspired by Shakespeare's sonnets, which presented the paper collages of textile artist Erzsébet Katona Szabó, and the verse collages of Gyula Kodolányi, was put on in the Ars Librorum display area of the National Library's sixth-floor assembly hall. This unique high-quality collection was a valuable attraction among this year's smaller-scale exhibitions at the national library. Our library supplemented the exhibited works with items of decorative art, Shakespeare publications in the Hungarian language, hand-written notes, and a genuine relic from the Kossuth legacy, in three valuable display cabinets. Many attended the opening of the exhibition by poet and graphic artist István Orosz, which was preceded by László Boka, literary historian and Director of Academic Affairs, speaking about Shakespeare's sonnets and praising the history of their reception, the thought-provoking works of the two exhibiting artists, and the tremendous event itself. In October a closing event, a so called finissage was dedicated to the exhibition, where, in addition to recitals, sociologist Gyula Tellér had an interesting public discussion with translator István Orosz and actor Sándor Lukács about the exhibited works. What follows is the speech given at the opening of the exhibition.

Messages

"The faces of great poets reflect differently in the mists of different eras, and great works of art change continually with time. If they cannot change, they are not great works of art, because change is the test of vitality and viability for life." – as wrote Sándor Hevesi a hundred years ago in his book about "the real Shakespeare".¹

Ladies and Gentlemen, these lines bear witness to the fact that once we recognise the normative and temporal nature of so-called great literary works of art as one of the features that define what the classics are, it is quite difficult not to speak about Shakespeare in a cultic fashion and continually look for the "real Bard". In 1994, the very successful work by Harold Bloom called *The Western Canon* was published, a highly respected and authoritative summary, in which the sublime author undertook no less than to establish the so-called Western Canon in 567 pages. This is the essential canon that western civilisation wanted to set up as a foundation stone in the realm of literary works.

Even from the perspective of the attempt to preserve the treasures of literature, it is clear how little nuance there is in the picture that is drawn in this way – which, in principle, was only willing to assert anything, even in an international perspective, by reference to the works and literary productions available in the author's own language – when the list was deemed complete at around thirty-odd works. For Bloom the writer standing in the centre of the circle of ideals conceived in this way is obviously William Shakespeare, "who wrote both the best poetry and the best prose in the Western tradition".² It is no wonder then that



Gyula Kodolányi and Erzsébet Katona Szabó at the opening ceremony.

at one point our author states that the most important book to take to a desert island would be the complete works of Shakespeare, and only after that could come, say, the Bible. Péter Dávidházi, in his excellent book about literary cultism research (*Isten másodszületje [The Second Begotten of God]*, Gondolat, Budapest, 1989) wrote about precisely this stance when he stated that both English and Hungarian academic literature about Shakespeare abound with examples of cultic attitudes, though when he wrote this in 1989 he obviously could not have read Bloom's book.

It is conceivable that for this reason, thirty years before the publication of Bloom's book, at a celebration at Columbia University to mark the four hundredth anniversary



Part of the exhibition

(Fotó. Tóth Péter)

sary of Shakespeare's birth, Frank Kermode, in his convincing but at the same time humorous style, felt it necessary to emphasise that Shakespeare was a human being and not a god or a saint: he was a poet – at most a first among equals.

Rather than introducing this outstanding exhibition inspired by the sonnets of Shakespeare with the bowing and scraping associated with the cult worship of literary "revelation", I would like to follow today the example of István Géher,³ and speak above all about the internal features of the sonnets and the strength of their language.

Shakespeare wrote sonnets between 1592 and 1596, and left one or two miniature masterpieces for his circle of friends and confidants to pass between themselves, but – as Géher also correctly comments – he only intended a few carefully chosen erotic poems for the public, but no intimate sonnets! His well-known collection of 154 sonnets was eventually published in 1609, probably without the approval of the author. The sonnets did not perpetuate the Petrarchan tradition, but rather took a psychological form and can be read "as psycho-dramas with several characters": a man and a woman, or even two men, and a third person who disturbs their harmonious and sensitive relationship. For centuries, philology has, of course, painstakingly sought to find the main characters of the story and has claimed success in this task. However, the true story is to be sought in the inner realm of inspiration and not in the precise description of personalities. It is to be sought in the way that we see ourselves in Shakespeare's mirror even today. The lyrics of the dramatic poet are indeed a "drama of the soul: densely and profoundly passionate, with masterly and painful intelligence."⁴ The stirred-up mind sometimes breaks feeling into fragments, insatiable sensuality devours flavours, and tastes sweetness in the bitter, whilst in the same line sweetness itself becomes bitter. Extreme contrasts

swish, press against each other in an uncertain and sometimes chaotic whirl until greed is followed by surfeit, lust by self-hatred, and blessing by curse. Passion thus becomes ecstasy and agony, sin and catharsis at the same time.⁵

The sonnets occupy a prominent place in the history of the reception of Shakespeare's life works and, as Anna T. Szabó reminded us:⁶ it is perhaps only Hamlet about which critics have written more. Because of the subject matter of the sonnets (love triangles, explicit sensuality, and even possible references to homosexuality) for a long time only positivistic criticism tried to approach this important lyrical part of Shakespeare's

works, launching into exhausting speculations and disputes about the order, chronology, and dedications of the poems. Although, by Hungarian standards, the *history* of the sonnets was mainly an unexplored territory in our translated literature until recent decades, in connection with certain pieces the relative abundance of translations also reflects the approaches of literary movements over the past one hundred years. (We should not forget that the first two Shakespearean sonnets, 46 and 47, were published as long as 150 years ago on 27 March 1859 in the *Novilág* (Women's World) magazine, translated by Károly Szász). Interpreting the sonnets (in their entirety) is one of the hardest tasks of literary translation: the harmony and restlessness, the factuality and unreality, the sentimentality and "intellectual" objectivity, and the virtuosity of the sonnets is so compelling that it is rare for the source and target text to harmonise. All this was nevertheless achieved in Vilmos Gyory, Lorinc Szabó, Pál Justus and even Dezső Mészöly's interpretations, and, moreover – as Katalin É. Kiss pointed out⁷ – Lorinc Szabó sometimes indeed approached perfection.

Who could forget, for example, the opening lines of the 75th sonnet (in Lorinc Szabó's second series of translating the Sonnets from the 1940s, In: *Örök barátaink* [Our Eternal Friends]): "Az vagy nekem, mint testnek a kenyér / S tavaszi zápor fuszere a földnek." "So are you to my thoughts as food to life / Or sweet-season'd showers are to the ground", so runs the original.

Above all, it is not possible to overemphasise – something that, following the positivist approaches, was also pinned to the flag of New Historicism – that Shakespeare's lyrical poetry uses countless plays on words, which does not simply mean that the words have or might have several meanings but that the plays suggest several different readings of the text. (This is the reason that Booth's 600 page sonnet publication – *Shakespeare's Sonnets*. Edited with analytic commentary by Stephen Booth, Yale University Press, New Haven, 1977 – analyses the text of the poems sonnet

by sonnet and offers several different interpretations for each word and collocation.) The several readings, and ever more layers of possible meanings, revitalise Shakespearean poetry again and again, and sometimes the interpretations of the whole oeuvre seeking the real Shakespeare referred to.

Ladies and Gentlemen, in this exhibition we can observe the inspiring nature of the multi-coloured search for the real interpretation, in an inter-art environment. Gyula Kodolányi's poetry collages are profound, thought-provoking pieces. It is not simple translations or texts taken from



Part of the exhibition

(Photo: Péter Tóth)

everyday life that become part of a work; the original lines by Shakespeare give productive inspiration to Kodolányi's bilingual poetry-workshop. Traces of translations and texts from everyday life can clearly be seen, but still they desire an ever-new appearance, a new chain of thought, light-flooded lines to be drawn in ink. The collages are on the boundaries of what really shows the process of creation and its essence, on the level of inspiration, sketches, and collages on the one hand, and a new, ready, independent artwork on the other. Erzsébet Katona Szabó's gripping works demand time and visual immersion – just like the inspiring poetry collages with their own need for slow, attentive reading. Here the goal is not the simple reflection and interpretation of the mental and visual content, but generation at two distinct levels and creation, truly bringing something into being. It is also to fix the borders between the self and the world for the occasion, and maintain an undisturbed process of contemplation. Only in this peace can artworks come into being and separate themselves from the chaos of everyday life which, since they are collages, show the deep current of human creativity, tradi-

tion, and novelty at the same time. Whether they come from the hands of a poet or a textile artist is now a matter of minor importance, and, I would point out, is beyond the artists' control anyway. They are two people with pens, brushes, ink, and paper.

The artworks exhibited here touch us and make us contemplate art, translation, and the artistic environment, as well its universality and necessary peculiarities. Of course, about moods, sufferings and catharsis too, which, with the help of eternal feelings, inspire us to examine ourselves, in the same way as the above-mentioned sonnets by Shakespeare. This is essential and I might say extremely important when we search these works not for a puzzle awaiting a solution, but for the success of poetic expression in uniting and maintaining contrasts.

The language of poetry – as Cleanth Brooks stated – is the language of paradox. As I have already indicated, several meanings that complement each other may be associated with every single word or sonnet line, and this axiom of literary science is clearly understood by the two artists exhibiting their work here today. Above all else, however, philo-

logical competence, amazing creativity, intellectual discipline and an empathetic emotional approach are required to bring to light the richness of the original artworks in a stimulating and inspiring way, in the case of such a spiritually distinctive model of a poet as Shakespeare of the sonnets, which is, after all, unsurpassable in its emotional and imaginative value.

László Boka

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¹ cf. Sándor Hevesi, *Az igazi Shakespeare és egyéb kérdések [The real Shakespeare and other questions]*. A Táltos publication, Budapest, 1919.

² cf. Harold Bloom, *The Western Canon: The Books and School of the Ages*. N.Y - San Diego - London. Harcourt, Brace and Co. 1994. 10.

³ cf. István Géher, *Shakespeare*. Corvina, Budapest, 1998. 3rd revised and expanded edition

⁴ cf. Géher, *ibid*, p389.

⁵ In his Shakespeare reader, Géher gives as an example the compelling linguistic strengths of the giant compound of the 129th sonnet, which is compressed into only two sentences. cf. Géher, *ibid*, p389

⁶ cf. Anna I. Szabó, *Shakespeare szonettjei Szabó Lőrinc fordításában [Shakespeare's sonnets translated by Lőrinc Szabó]*. (Doctoral dissertation, ELTE, 1994.)

⁷ cf. Katalin É. Kiss, *Shakespeare szonettjei Magyarországon [Shakespeare's sonnets in Hungary]*. Akadémiai, Budapest, 1975. *Modern Filológiai Füzetek*, 22. 208.

„...AND I SEE MYSELF, NOT AGED, BUT REJUVENATED”

EMÍLIA MÁRKUS CHAMBER EXHIBITION IN THE THEATRE HISTORY COLLECTION



Emília Márkus, the actress revered as the Blond Wonder by her audience, was born on 10 September 1860 in Szombathely according to both of her biographers, Mihály Cenner and Kinga Mária Nijinsky-Gaspers (whose 1993 family-based biography manuscript can be found in the National Library's Theatre History Collection). However, in the National Theatre payroll compiled in 1917, her date of birth appears as 8 September 1862, and this date followed Emília Márkus all the way through the various administrative channels of the institution. Was it the vanity of a woman and an actress or rather the lapsus calami of an administrator? Possibly both, but either way, it was surely neither the first nor the last time such a thing happened. In any case, posterity celebrated the 150th anniversary of Emília Márkus' birth in 2010. Márkus entered the National Drama School in 1874 with special dispensation regarding her age, since the lower age limit for women was 15. Her first public appearance on stage was not an exam performance, but as a stand-in in *Monsieur Alphonse*, a comedy by Alexandre Dumas Jr. Her next appearance in the National Theatre as the heroine of Shakespeare's *Romeo and Juliet* – by then she was a contracted member and armed with all the skills an actress needed – was in 1877 and made her a household name. Her partner in the play was Imre Nagy, one of the real star actors of the era. Emília Márkus belonged to the National Theatre Company until her death, becoming a life member in 1928. During her 75-year long career, she played 350 roles. Having appeared in classical and contemporary plays by both Hungarian and foreign playwrights, she had a varied life on stage as an actress; she portrayed all kinds of characters and feelings in various situations and stories. At the beginning of her career she played ingénues; later, in the 1880s, she started to appear in a new kind of role: she became the drama heroine of the theatre; the actress who played the part of characters created by Alexandre Dumas Jr, Victorien Sardou, José Echegaray, Henri Bataille, Henrik Ibsen and Maurice Maeterlinck –

feminine characters who were passionate and sometimes temperamental, but emancipated in their feelings and desires, and sometimes in their actions. She was contemporary and modern, an actress who transformed even classical plays into contemporary social dramas. She metamorphosed the heroines of dramas in the same way as Maeterlinck hid the problem of adultery in a modern marriage in his *Monna Vanna*, set in the 15th century. Emília Márkus achieved one of her most outstanding successes in the main role of this play as Giovanna. Whether the task was veiling a modern conflict behind a fairy-tale-like story, or expressing contemporary sentiments through a classical text, it was achieved in an exciting way in the performances of this interesting actress, who was an irregular beauty according to the ideals of the 1890s and 1900s. Her critics and her audience united in their admiration of her; there were legends about her great mass of amazingly shiny blond flowing hair, which always fell onto her shoulders at the right moment to create dramatic effect. In 1911 Sándor Bródy highlighted the fact that the glance of her dark blue eyes had expressiveness and a gripping force with which she attracted the attention of the audience. He also mentioned her voice, which “never cracks and never quivers, but is always bright and uniquely sensual” (we also enjoy its wide amplitude and girlish tunefulness too from a radio recording made in 1937(!)). Emília Márkus used the acting skills and devices at her disposal to form characters the tormented turn of the 19-20th century liked to describe as femmes fatales and deadly women. In one of his early reviews in 1901, Ady enthused of her as personifying the eternal woman: “the great Emília, who wants to uncover the most hidden secrets of the ‘eternal woman’ and womanliness in such a way that not even our grandchildren will be able to say anything new or more about women after what Madame Emília told us.” The next generation – for whom the thrills of modernity at the turn of the century and the 19th century realistic school of acting already seemed to be a thing of the past –



Emília P. Márkus in Alajos Stróbl's studio in 1896.
(From the Theatre History Collection)

appreciated above all the force of her acting. In 1920 and with regard to her personification of Mathilde (in Echegaray's *Try Who Washes*) which she acted out continuously from 1898 onwards, one of her most successful roles, Dezsó Kosztolányi defined her place in the style history of Hungarian acting with great accuracy. "The pale, blond and nervous little girl" – as an old Hungarian encyclopaedia describes her – appeared when the mysterious lights of western literature of the end of the century had already arrived in Hungary, and Sardau and Dumas had already affected us like revitalising rain. However, her connection with romanticism became a vital factor throughout her career. She was the heroine of the peaceful and quiet Hungarian golden age after '67. By then, the old-fashioned 'great style' of Vienna Burgtheater had faded, but neither purifying naturalism nor new and stylised romanticism had yet appeared. She moved between two eras without representing any particular school of acting or literature, only her own inborn talent." We should also mention the principle of Ede Paulay, her mentor and the leader of the National Theatre's drama section, according to which: "The main rule for actors: comprehend characters as ideals,

which means that we should regard the role to be performed as the representation of an ideal [...] the audience should see a general conception that has become clothed in an individual form appearing on stage." The foundation on which the creation of a harmonious balance in drama between the ideal and the individual is based is imagination, and one of its most important tools is the human voice. This is not a conversational tone, but a kind of stage speech that causes the

text to resound, and can also convey the "frame of mind". Emília Márkus started out with these role-formulating principles, kept them throughout her career, and eventually grew into the modernity of newly appearing themes and feelings rather than the style of acting that was slowly changing at the turn of the century. She lived a long life, dying on 24 December 1949. For the motto of the exhibition we chose the words that Emília Márkus used in her letter to Paulay when she was 28 years-old. The collection, which evoked Emília Márkus' faces and figure with the help of a number of photos, costume designs, artistic portraits, and other documents was the remarkable work of Edit Rajnai, and commemorated the actress, born 150 years ago, in such a way as to acquaint visitors with her art and roles and to give us the opportunity to contemplate for ourselves the issues of our 21st-century life – through the figure of the woman, the actress, the woman with roles in society, the young girl, the mature woman, and then the elderly lady. This kind of remembrance is what we later generations need in order to connect the chains of history and culture by comparing ourselves to the great figures of the past.

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“A CURIOUS MARRIAGE”

MIKSZÁTH AND THE RÉVAI PUBLISHING HOUSE



The exhibition held in our library's Manuscriptorium Exhibition Area between 3 July and 25 September 2010 was to celebrate the 100th anniversary of Kálmán Mikszáth's death and the 150th anniversary of Mór János Révai's birth.

These two outstanding public and cultural figures from the turn of the century were vastly influential in the development of literature and book publishing. The fame of Mikszáth as a writer is well-known, being considered not only as one of the greatest prose writers of his time, but maintaining this reputation throughout succeeding generations. He was Theodore Roosevelt's favourite author, and many contemporary prose writers – for example Peter Esterhazy – looked upon him as their master. He was the innovator of prose at the turn of the century, and he can be thanked for implementing live speech as a legitimate literary language, to replace the rhetorical language previously used. His novels and short stories have been translated into most languages of the world, and his oeuvre is massive. Perhaps Mór János Révai, the publishing businessman, is less well known, although he not only published the works of many of our writers, but was often there at the birth of a piece, encouraging and supporting the author. Mór János Révai was one of the most important publishers for Mikszáth and Jókai, and the main mentor of their jubilees. Besides publishing the works of literary figures, we also owe to Révai the publications of several encyclopaedic works, amongst others the *Révai Lexicon*, the *Austro-Hungarian Monarchy in writing and picture*, and the *Corpus Juris Hungarici*. Révai's career and his ancestors would be fitting for one of Mikszáth's novels: from the family of a poor bookbinder then “guild-sized” book trader to selling books first in Eperjes then in Pest; and within a few decades becoming a fully-fledged capitalist enterprise under the leadership and prosperity of its intellectual engine and majority owner, Mór János Révai – who chose not to fulfil the dreams of his father, Samuel Rosenberg-Révai, of becoming an expert of literature. He achieved all of this whilst remaining focused on the interests of Hungarian book culture and science popularisation supporting his writers both financially and artistically.

The exhibition spread to nine display cabinets, and whilst it concentrated on the working relations of Mór János Révai and Kálmán Mikszáth, it could not ignore the

main events of the writer's career or the development of the Révai Publishing House. The exhibition first presented the biographical documents of Mikszáth's life prior to beginning his career as a writer: both past and present day pictures of the house in which he was born, of his childhood localities, of his schools; the handwritten letter to János Mikszáth describing his financial difficulties at the beginning of his career; the wooing lines to Ilona Mauks and the documents of their twice-consecrated marriage all get a place in the introduction to this double-portrait exhibition.

Alongside the tapestry dividing the exhibition in two, visitors were able to discover the parallel life histories of Révai and Mikszáth via displays documenting their working relations from 1881 onwards. On the tapestry you could see the



The Manuscriptorium exhibition area

bookcase given to Mikszáth in 1910 by the Révai Publishing House, to celebrate his 40th anniversary as a writer and “as a token and symbol” of their work together. This bookcase can today be seen in its original place at the manor house in Horpács.

The history of their relationship was preceded by – and sprouted from – the development of the bookbinding company established by Samuel Rosenberg-Révai in Eperjes, the Rosenberg-Révai family's book trading business in Egyetem (University) Street and the resultant Révai Publishing House founded in 1869, the histories of which could be traced through the documents, contracts, correspondence and personal documents in the Manuscript Collection, and also through the three business registration certificate copies obtained from the Capital Archives. Mór János Révai became the head of the publishing company,



Part of the exhibition

first informally in 1879, then formally in 1885, and his personal documents – including his university certificates from Hungary and Leipzig and his later passport – drew the intellectual portrait of a well-educated, internationally experienced, and well-connected businessman.

The 1880s were the years that led Mór Révai to commit fully to the book trade: the young man, only in his mid-twenties, won Jókai and Mikszáth over to the *Regényvilág* (Novel world) and *Magyar Ifjúság* (Hungarian Youth) papers, and later he also published their works in volumes. From his oft-quoted memoirs that give a glimpse of his life and publishing history, from his *Írók, könyvek, kiadók* (*Writers, books, publishers*) articulation of ‘ars poetica’, and from the exhibited letters and contracts, it is clear that he took great care not only of the quality of the content but also of the presentation of the volumes, by employing the best graphic designers and bookbinders. His main goals were to ensure quality book publishing, and to educate readers to be sophisticated.

The working relations of Kálmán Mikszáth and Mór Révai were incredibly productive, but were not conflict free. Mór Révai – who from the eighties was the main publisher of Mór Jókai – also wanted to purchase the exclusive publishing rights to the works of Mikszáth. The exhibited contracts clearly illustrate that the Révai Publishing House paid the highest fee of the era to Mikszáth, and published his work in exceptionally beautiful volumes. The operators of the larger journals – Wodianer, Singer and Wolfner, Legrady Publishers, and later the Franklin Society, who also employed Mikszáth as a publicist, providing him with steady income – had an advantage over perhaps his only conceptual publisher Révai, who by the turn of the century did not possess a journal. However, Mór Révai systematically bought from the writer and rival publishers the rights for multiple editions and contributions. Hence, in 1910 he was able to publish the writer’s entire oeuvre to celebrate the author’s 40th anniversary as a writer – with the exception of 5 volumes which the Franklin Society did not sell, and which led to a court case.

In addition to their working relations, our exhibition also reflected on the scenes of their friendship and private meetings: the card games at Hotel István and in the Casino, the public readings, the grand social dinners which the publisher organised on more than one occasion out of respect for the writer. The two most important events in the collaboration of Mikszáth and Révai were the creation of the Jókai biography and the writer’s jubilee. Révai asked the writer to prepare the biography with the significant

assistance of the publisher, who in the office of his new book house collected the letters containing information on Jókai’s life, processed them with his staff, and provided Mikszáth with the results in order to further his writing. The documents of this correspondence, the design of the book house, and also the past and present photographs of the country house in Horpács – which was bought out of the royalties for the biography – can be viewed in a separate glass case. The other important station of the “curious marriage” is the 40th jubilee of the writer and the documents of the special edition of his works, which are the last steps in the history of their relationship. The meeting minutes of the celebration committee led by Albert Apponyi and Zsolt Beöthy; the subscription template; the distribution proposal for agents; the invitation to the series of jubilee celebrations; and the special edition series published by Révai closed this double portrait, emphasising the fact that their working relations became a national cause and a monumental publishing enterprise. This also signified the end of the oeuvre, since Mikszáth died within a few days of the celebrations.

Finally we remembered the charity, social, and representative events of the Révai Publishing House and the events of the years after Mikszáth’s death: the invites to various clubs, author’s nights and charity gatherings, and also the documents of the lexicon publication closed the Manuscript Collection’s exhibition held to celebrate the anniversaries of Mikszáth and Révai.

Among the many valuable items, two could be regarded as particularly significant: one of the manuscripts written for the competing publishers; and the type-set copy, including the corrections of both the author and the printer, of Mikszáth’s writings that appeared in the *Pesti Hírlap* between 1885 and 1891. The philological speciality of the exhibition was an as yet unpublished letter: a letter of condolence from Mikszáth to Mór Révai in 1908, in which he applauded the human and creative stature of his deceased father, Samuel Révai. The exhibition was organised by Gábor Szita and the writer of this article.

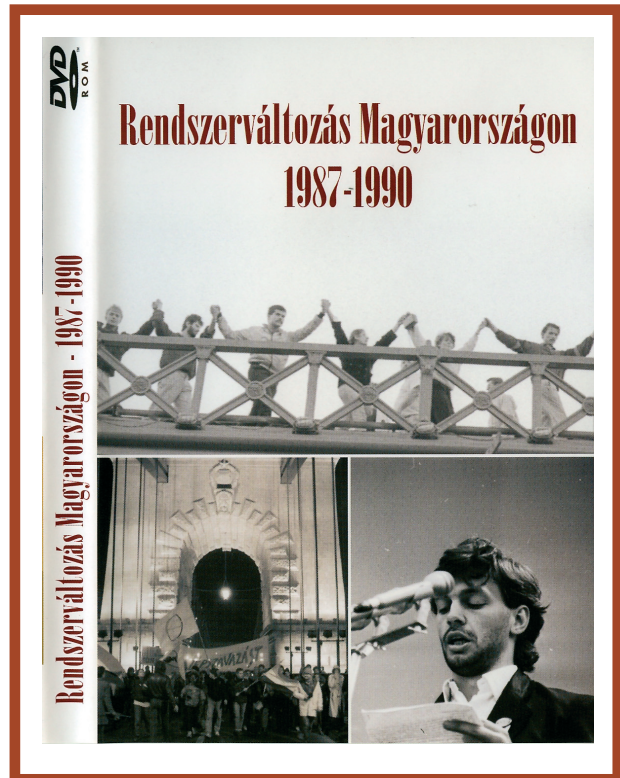
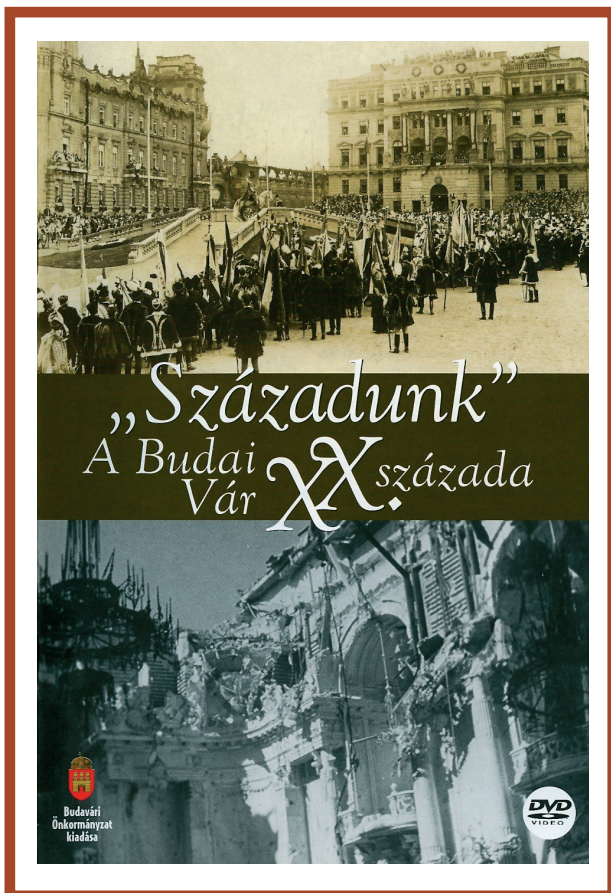
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HISTORICAL WITNESSES – ON FILM



In November 2009 the Budavár (Buda Castle) local government brought out an 80-minute DVD film evoking the important moments of the castle's 20th century history, and featuring compilations from the National Library's Collection of Historical Interviews. Entitled *'Our centenary – the 20th century of Buda Castle'*, the DVD inherited many special moments from ancient film recordings; amongst them the Lumiere brothers' recording of the millennium procession and the Chain-Bridge from 1896, Artúr Görgey's visit of Budapest in 1908, the coronation of King Károly (Charles) IV, the Holy Right Hand (of King Saint Stephen) processions during the war, pictures of the siege, and the international press conference of Cardinal József Mindszenty two days after his release from prison in 1956.

Half a year later, and to commemorate the 20th anniversary of the first free elections after the change of regime, the multimedia DVD *"Change of Regime in Hungary 1987-*



1990" was published by the National Archive, with contributions from the National Széchényi Library's Collection of Historical Interviews. This DVD is primarily aimed at scientific researchers, teachers, lecturers, and students in secondary and tertiary education. Besides the summative study, the detailed chronology and the index, the DVD presents documents from these years of change that were barely explored until now, along with audiovisual archives that the general public hardly knew existed. The DVD contains an interview with János Kádár that was prepared by Finnish Television after his resignation – an interview completely unknown of until now – and his final public speech can also be heard. Alongside the audio recordings made during the sittings of the Political Committee of the Hungarian Socialist Labour Party (MSZMP), the voice of this period's opposition can also be heard via the recordings, interviews, and reports of the BBC and the Free Europe Radio station.

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SELECTION OF NATIONAL LIBRARY'S THEMATIC ONLINE SERVICES



Over the past four years a number of thematic installations¹ have been created by the National Széchényi Library. Below, we provide a short introduction to some of the multimedia web-pages, and also to the virtual exhibitions that generally deal with smaller-scale topics. The common characteristic of these services is that they are all based primarily on the collections of the National Library.

FERENC ERKEL - WEBPAGE

<http://erkel.oszk.hu>

The content dedicated to Ferenc Erkel was created in 2010 to celebrate the 200th anniversary of the composer's birth. The website will be fully completed over the next few years and aims to become a reference point both for scientific research and education. The prime objective of the initiative ("Research Room") is to promote the digitization of important documents; to make much of the *Erkel estate* accessible online and to be a collection site for the various academic publications and conclusions regarding these works. Each piece of Erkel's oeuvre is shown individually on a separate sheet, processing not only information from *Dezso Legány's* useful list of Erkel's work, but also incorporating results from other new and important research of recent decades. In this way, the launching of the webpage brings about a fresh and constantly renewable list of works, with free and instant access. In addition, the constant uploading of information makes many pages of manuscripts, the most important contemporary editions of Erkel's works, and the librettos of theatrical pieces accessible. Our goal is to assist scientific research by simplifying the accessibility of high-quality digitized copies of national treasures. The "Study Room" is an installation which serves as a continuously growing collection of materials to support providers of education and all interested users.

ISTVÁN ÖRKÉNY - WEBPAGE

<http://orkenyistvan.hu>

The webpage paying homage to the oeuvre of István Örkény was created in spring 2009 following an agreement

between the *Örkény family* and the National Library. In addition to the most important texts from Örkény's works, this continuously expanding website contains multimedia elements, bibliographies, pictures obtained from the Örkény family's and the National Library's rich collections (manuscripts, posters, private photos, etc), audio-recordings, parts of films, and many other items of interest. The website – with the support of the Theatre History Collection – gives an account of the history of the reception of Örkény's works, of the career of the playwright, and of his premiers both in Hungary and abroad.

TALES OF MÁTYÁS (MATTHEW) –

<http://matyasmesek.oszk.hu>

Close to 200 folktales – the collections of Ildikó Kriza and Rozália Kóka – and *Galeotto Marzio's* stories of Mátyás can be read on this multimedia webpage, which is not exclusively aimed at children. The inspirational motives of the digital collection's design originate in the Corvinus decorations and initials, which are housed in the National Library. In addition to the bibliography of selected literary works and the historical study on Mátyás Hunyadi, you can also listen to several tales as performed by actor *László Helyey* or by the finalists of the tale recital competition for schools outside of Hungary. In the galleries you can find miniatures and cuttings relating to Mátyás Hunyadi as well as *Marcell Jankovich's* illustrations of the tales.

NYUGAT (WEST) JOURNAL, 1908 –

<http://nyugat.oszk.hu>

This steadily expanding anniversary website (2008) presents the history of the legendary literary journal with the aid of rich textual context and multimedia elements. It introduces the oeuvres of the creators (editors and authors) who chose the journal as their forum, providing a short biography and description of their career, in addition to a selected bibliography of their works and various literary pieces discussing them. The website's images are mostly sourced from the Manuscript Collection's archive and listed photographs, first edition volumes, and sections of prin-

¹ The 'Significant Dates' content and the Bálint Balassi virtual exhibition were launched by the Neumann-House; since January 2007 they have been managed by the National Library.

ceps editions and manuscripts digitized, including unique documents and the title pages of several issues of the journal. The recordings available on the site include archive audio recordings of the authors, recitals by famous performers of the so-called 'Nyugat' poems, and even the musical versions of these poems. Also of interest are the performances by the finalists of the poetry recital competition, held for secondary schools in 2007 to pay tribute to the Year of Nyugat.

SIGNIFICANT DATES – <http://jelesnapok.oszk.hu>

This impressive service provides useful information and fresh ideas relevant to a broad range of educational fields. It refers to noteworthy dates from the calendar, national celebrations, global and religious festivals, important dates from folk customs, historical and literary anniversaries, world celebration days, and other significant Hungarian and international days. The website supplies its wide range of users with practical knowledge about the history of civilisation via more than 1500 feast pages containing nearly 16,000 items – including literary and scientific texts, references, pictures, and multimedia materials.

SEVEN TIMES HAYDN: VIRTUAL EXHIBITION <http://haydn.oszk.hu>

This website is the virtual edition of the memorial exhibition held in the National Relics Hall in the early summer of 2009. The compilation, illustrated with pictures and music scores, guides the visitor through Haydn's oeuvre and is centred around seven topics: the innovator, the musical conductor of the court, the humorist, the believer, the private man, the celebrity, the collector and, finally, the encore.

THE VOICE OF KOSSUTH: VIRTUAL EXHIBITION <http://mek.oszk.hu/kiallitas/kossuthangja/>

This virtual exhibition was organised in 2008 to celebrate the public release of the rare recordings from two phonograph-cylinders, which are housed in the library's Music Collection. The cylinders were used to record Lajos Kossuth's speech when unveiling the monument dedicated to the martyrs of Arad. Alongside the study on the website you find not only the transcribed version but also Kossuth's personally handwritten script of this speech. In addition, amongst many ancient photographs, you can view the Kossuth's portrait photograph from the time of the famous recording.

BÁLINT BALASSI: VIRTUAL EXHIBITION <http://mek.oszk.hu/kiallitas/balassi>

This multimedia service was prepared with state-of-the-art, paper-based text transmission, and aims to facilitate the comprehension of 16th century texts, remembering that melody and text formed a tight unit in old Hungarian literature. The sung versions of certain poems, bearing in mind that many of Bálint Balassi's poems are texts composed for the tunes of 'hit songs' of the age, can help us prepare for a deeper understanding. The menu point entitled 'Poetry of Bálint Balassi as an Inspiring Source' offers 30 poems, including some which can be a basis for observing the phenomenon of evocation.

ERVIN LÁZÁR: VIRTUAL EXHIBITION <http://mek.oszk.hu/kiallitas/lazar/>

This virtual exhibition was prepared in cooperation with upper primary and secondary school pupils. It is commemorated to the memory of the author who died in 2006, and uses the already digitized works of Ervin Lázár together with the illustrations prepared by the students using various techniques.

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NEWS FROM ZIRC



In 2010 the historical Antal Reguly library in Zirc again awaited its visitors with a colourful variety of programmes. Alongside library research, a range of diverse events, museum programmes, quality exhibitions and professional presentations greeted those making the journey to Zirc.

“painting & landscape”

Between 1 April and 1 June 2010, the foyer of this historical library held an exhibition of selected works by young painter Barnabás Földesi. Földesi dressed classic landscape paintings in new coats, thus attending to the questions articulated by classical ancestors, yet giving his own interesting perspectives through independent and separate creativity. Földesi expressed his feelings and the exhibition's concept thus: “I paint classic landscapes and also abstract paintings. In my interpretation, ‘classic’ means a defined and finished language of painting, a style with certain preservable elements which I don't refer to, I don't quote, but rather I use to redefine the problems of painting. These preservable elements are in some ways the problems themselves, with which the Dutch landscape painters, Károly Markó, or the smaller masters of the 18th century were engaged. They are suitable motives for the pictures' titles, light, stereotypical themes, and canonical sections. Evoking these elements is not my primary goal, rather they function as a familiar background for my works - in front of which,

if you like, I re-enact the most important moments from the history of painting. With this I do not mean to say that classic design elements are necessary to deal with the major problems of painting, but rather that at present this is where I feel the most comfortable – it is my task for the future to discover what they can be replaced with. In addition, it is not only designs that I borrow from the old masters, but also specific qualities such as the routines of handling materials, the usage of tones and harmonies of colour, and highlighting the brilliance of light through colours. I am not working to develop a unique trademark, I am interested in discovering the possibilities that are hidden in the classical forms of classical landscape paintings. Having said that, the parts of this vast wealth of material that come my way, and are spontaneously selected by my personal interest and admiration, may well create a unique style for me.”

This successful exhibition presented the artist's creations and experiments of the last seven years, and was the first time they were exhibited in one collection.

Presentations in the Baroque Room

The series of lectures in the historical library entitled “Presentations in the Baroque Room” sought to promote scientific and quality literature, primarily targeting locals with an interest in culture. The programmes presented by famous invited lecturers focused on anniversaries and exhibitions. The overall programme title derives from the library's baroque room, where the presentations are held. This room comfortably accommodates 50 people and is regularly filled. In 2010 – in connection to ‘Poetry Day’ and also to his own exhibition – local artist Barnabás Földesi discussed his relationship with classical paintings, while Péter Baksa, a local historian from Győr, acknowledged Poetry Day by presenting a valuable lecture on the Catholic poets of the 20th century. Erzsébet Schiller, lecturer of the Humanities Faculty of the Lorand Eötvös University (ELTE) and József Jankovics, the Deputy Director of the Hungarian Science Academy's



Installation from the Count István Széchenyi memorial exhibition.

The autographed copy of ‘About Horses’, dedicated to the National Library, and the coins of Antal Ilyés and Ferenc Lebó.

History of Literature Institute, presented the latest volume of the collected works of Pál Ányos, the 18th century poet born in Nagyesztergár, near Zirc.



Wine evening in the baroque room of the historical library.

Count István Széchenyi Memorial Exhibition

As part of the commemorative year for the 150th anniversary of István Széchenyi's death, a noteworthy exhibition was opened on 21 September in the historical library of Zirc. This was made possible thanks to the cooperation of a public collection – the National Library – and a private collector, Dezsó Egerölgvi. The former enriched the exhibition with the first and second publications of the works of István Széchenyi, contemporary journals, and valuable documents; the latter with his rich collection of statues, coins and posters, all contributing to the exhibition's success. The organisers' intentions were two-fold: firstly, they wished to represent the vast career of the Count with the aid of his works and articles; secondly, they sought to give a broad representation of the cult that developed after his death, which was supported by posters, statues, plaques and coins, including the works of Zsigmond Kisfaludy Stróbl, Miklós Borsos and Róbert Csíkszentmihályi. For one section of the display the works of Széchenyi were represented in thematic order, but his most significant works were shown individually and separately, accompanied by coins and artefacts. The exhibition had three unique volumes from the primary collection of the National Library, which were autographed by the Count himself: the first being dedicated to the National Library – founded by his father – and the other two to Pál Eötvös respectively András Fáy. Other unique items on display included the series of coins commemorating the founding fathers of the Hungarian Academy of Science, and also the statue of Béla Domonkos. The exhibition was opened by László Boka, Director of Academic Affairs, who discussed the life achievements of Széchenyi, acknowledging not only the

well-known and well-respected creator, politician, and author, but also reflecting on the individual who professed and felt responsible for his own beliefs, and who very deeply experienced the doubts and anxiety of human nature. This opening was followed by Dezsó Egerölgvi, who introduced to the large audience the organisers, including the author of this article and his concept for the exhibition. László Boka mentioned in his speech that, among the many virtues the Count possessed, his belief in education, his persistence for maintaining principles, and the importance of having personal conviction to overcome the impossible and its limitations should definitely be emphasised. With this praise he

announced the exhibition's motto to the audience, with words that can be found in the admonition written by István Széchenyi to his son, Béla: "...patriotism is in making sacrifices". The exhibition was open to the public until 31 December.

Wine and Literature

To celebrate the Autumn Night of the Museums, the institution welcomed the public with an exciting evening of viniculture. The evening fell on Márton Day (Martin) – when tradition dictates that new wine is to be first tasted – and this year it was celebrated in style and in the spirit of István Széchenyi's thoughts on viniculture. The event welcomed the Borbély Family Winery of Badacsony, who provided high-quality wines for tasting, as befitting the thoughts of Széchenyi. Badacsony has long been connected with Zirc, since the founders of the Cistercian order – who also established the historical library – had their largest vineyards in this region. The winery's chief winemaker, Tamas Borbély, introduced the region and the rules of wine tasting. During the tasting – and in relation to the exhibition – the director of the historical library and writer of these lines quoted Széchenyi's thoughts on Hungarian wine, the production of wine and the commerce of wine. Just as with other topics, the Count was able to share enduring thoughts on this subject too; in the 'Világ' (World) journal he wrote many pages on the topic, in his diary there are amusing entries recalling his adventures with wine, and he also refers to the precious nectar in his admonitions to his son Béla. Those attending the evening once again proved that moderate wine consumption and literary thoughts go perfectly hand in hand.

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DIFFICULT LOVE

ONE HUNDRED YEARS OF ISTVÁN VAS



In October 2010, the 100th Anniversary of the birth of István Vas was commemorated with the opening of this exhibition in the Manuscriptorium Exhibition Area. The celebration revisited the important moments of the writer's life, using the biographic documents of his estate and the letters and photographs of the characters of his autobiographical novel, *Difficult Love*.

The book-loving child was transformed into a conscientious reader and faithful enthusiast of Hungarian literature – and above all of poet János Arany – by László Vajthó, the excellent teacher of literature at Berzsenyi Secondary School. István Vas came from a middle-class Jewish family actively practising their religion (his grandfather was a rabbi in Bátaszék). His father was a gifted businessman, who valued two things above all others: rationalism, and money. The father's wish to educate him to become a merchant and a businessman met with protest and rebellion from the teenage boy. Yet, the promise of independence and escape from the family environment led him to accept the idea of going to Vienna to learn to become a merchant. There, the foreign city and its libraries allowed him to broaden his literary knowledge.

His first literary attempts in Hungary were published in the poet Lajos Kassák's *Munka* (Work) journal. Very soon, however, he moved away from the avant-garde, partly due to personal reasons, partly due to the hardened dogmatism of Kassák. In Vienna he met his future wife Etel Nagy, the adopted daughter of Kassák who was learning dance art. On returning home he became a clerk at Standard Electronic Limited's factory in Újpest in order to start an independent life with Eti; both the Kassák and the Vas families vehemently opposed the relationship. Besides being a clerk, he wanted to become an "old-fashioned conservative" poet, writing his lines on the back of bills. His first volume of poetry was published in 1932, under the title *Autumn Destruction*. Soon he became a contributor to *Nyugat* (West), the famous literary journal of the age, first by writing poetry, later by publishing critical reviews. He was a personal acquaintance of Kosztolányi and Babits, which brought fresh inspiration and opened new horizons for him.

In the 1930s he established relations with other contemporary literary figures, becoming a regular author in his generation's anthologies. He frequently appeared at literary evenings of the János Vajda Society, and also on Hungarian Radio's poetry programs. By now he was an acknowledged poet among the so called 3rd generation of the poets of *Nyugat*.

Living under the constant threat of the 1940s was made bearable by escaping into the world of literary translation. Together with poet Miklós Radnóti he translated the poems of Apollinaire, which helped to reduce their uneasiness with each other. The intensity of their work created an unfortunately short but nonetheless intimate friendship between the two of them. Under the pressure of the anti-Semitic regulations and later the harassment of call-ups for forced labour, they buried themselves in their work. Radnóti did not want to escape, and his fate is well known. István Vas' surroundings, and first and foremost the courage of his partner Mária Kutni, helped him through the most critical moments. Following the German occupation, the months of the siege saw him sheltered in Géza Ottlik's flat in Riadó Street. These days fraught with danger were immortalised in his spiral notebook (*Siege Diary*), and in the string of poems *From March to March*. His first ominous words after the siege („Pest felszabadult romjai / Jaj nem tudok ujjongani” *Februári jegyzetek*; “The liberated ruins of Pest / Oh, cannot make me cheer” *February Notes*) were soon followed by the hope that a new social world would be built, which he had dreamt of since his early youth. He joined the Communist Party and became the principal accountancy advisor in the new government's Ministry of Home Affairs, a profession which was alien to him but was necessary to earn a living. Later, he was invited by Endre Illés to become the literary adviser and editor of the Révai Publishing House. In 1947 he published *Double Whirlpool*, a volume of poetry reflecting the previous decade's personal and emotional ordeals. It describes the struggle between two women; to one he connects responsibility and gratitude, to the other new love.

Until 1948 he frequently published in periodicals such as *Magyarok* (Hungarians) and *Válasz* (Answer). In 1947, with the aid of a scholarship, he travelled to



Ferenc Földesi evoked the figure of István Vas with pertinent words

Italy where his attraction to antiquity was enhanced by new impressions; the poetic harvest of this journey is the volume *Roman Moment*. In 1948, prior to re-nationalisation, he was one of the final recipients of the Baumgartner prize. The new establishment strictly censored the opinion and freedom of authors, and having been denounced in various critical controversies, Vas stopped publishing. He requested to leave the party, but only succeeded in doing so after long months of threats and quarrels. („Ha milliók lépése dobban is / Nem turórnok el, hogy zárt rendbe tereljen, / Szabad leszek, ha kell magamban is” – *Kérdező idő*; “Even if there are millions of steps / I will not suffer being driven into a closed system / I will be free, if need be alone” - *Questioning Times*)

He retreated to editorial work and translations. His oeuvre of translations covers the authors of ancient times through to modern foreign contemporaries. („Köszönöm nektek, nyájas óriások / Hogy elnémulva sem hallgattam el / Hogy tiltott hangom hangotokon át szólt / Schiller és Goethe, Shakespeare, Molière” – *A fordító köszönete*; “I thank you suave giants / That with my lips sealed I was not silenced / That my forbidden voice echoed in your voice / Schiller and Goethe, Shakespeare, Molière” - *The Gratitude of the Translator*)

The display cabinets of the Manuscriptorium Exhibition Area shed light on the partners of István Vas' life: the never-forgotten dancer wife, Etel Nagy, who died young; his life-saving second wife, Mária Kutni; and finally the painter, Piroska Szántó, his partner of many decades, supporting each other's artistic endeavours.

The stream of autobiographical novels (*Difficult love; Why does the bearded vulture screech?; Afterwards*) all try to explain the decisions made over the course of his life, examining the impressions experienced in different circles, student years, the emotions of friendships and relationships, and literary discussions assessed from many angles. The self-confession, however, remained unfinished. *The Absolution* found in his estate could have become the chronicle of his years after 1945, but the five completed chapters only deal with the events of the first few months after the war. (*The Absolution* was published in the journal *Holmi* in 1992.)

The exhibition is enriched by the paintings of Piroska Szántó, radiating her sparkling zest for life and within which every sign reveals her partner, hidden amongst the flowers. The paintings were made available by the kind permission of the Picture Gallery of Szombathely.

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OPERA AND NATION



Last year the world commemorated the 200th anniversary of the death of Joseph Haydn, the famous composer for whom the National Széchényi Library holds the world's greatest collection of manuscripts. Consequently, during the memorial year the Music Collection of the library not only organised its own "7 Times Haydn" exhibition, but in collaboration with the Hungarian Academy of Sciences' Institute for Musicology it also played a central role in presenting an exhibition dealing with Haydn's relationship to Hungary.

This year, another important anniversary is being celebrated by the library and its staff: the bicentenary of the birth of Ferenc Erkel. The core of the National Library's unique Erkel collection was established in the first decade of the 20th century, when it purchased the estate of the composer's manuscripts, including the original manuscripts of his most important works such as the *National Anthem* and the operas *László Hunyadi* and *Bánk bán*. In 1954 the collection was significantly

enriched with the acquisition of the former Peoples' Theatre collection of musical scores, and the 1980s saw the archive of the Opera House incorporated into the Music Collection, resulting in it becoming the guardian of the central collection of the almost-complete musical sources of Erkel. This extremely rich archive is complemented by the National Theatre's library and fragmentary archives – which are today housed in the Theatre History Collection – and also by the many written documents from Erkel's estate, which are housed in the Manuscript Collection.

With the aim of introducing this unique and important collection of sources – and as with last year's "Haydn and Hungary" exhibition – the Institute for Musicology asked the National Library to help organise and co-direct the central exhibition of the series of bicentenary commemorations. This year's co-operation is on a larger scale than in 2009 due to the fact that, whilst for the Haydn exhibition the leading role was understandably taken by the Music Collection, Erkel's activities as a composer and conductor also demanded the expertise of the staff of the Theatre History

Part of the exhibition, the enlarged stage-setting in the background.



Collection, and especially that of Olga Somorjai, who was key to designing the exhibition.

The Director of the Institute for Musicology, Tibor Tallián, prepared the script for the exhibition which opened on 1 October at the Museum of Music History (Táncsics Mihály st. 7, Budapest, 1014). The title of the exhibition, *Opera and Nation*, reveals that his ambition was much more than simply describing the career and compositions of Erkel: rather it was to extend from the central oeuvre of Erkel a survey of Hungarian opera culture in the 19th century. The first of the four exhibition rooms explores the process of Erkel acquainting himself with the most significant traditions of contemporary musical theatre, and how he both sustained and redefined the genre. Erkel became familiar with the remnants of the aristocratic ‘castle-theatre’ during his childhood in Gyula, and also with urban German opera performances during his student years in Pozsony (*Bratislava*). Visiting the first permanent Hungarian theatre in Kolozsvár (*Cluj Napoca*) appears to have awakened him to the importance of composing music in the Hungarian style, which he set out to achieve in the middle of the 1830s as conductor of Buda’s National Theatre. From January 1838 – after a year at the German City Theatre – he conducted at the Hungarian

Whilst the first room – as with the full exhibition – is titled *Opera and Nation*, the second room broadens the horizon and examines the notion of *Opera and World*. This is also strongly connected to the personality of Erkel as the musical leader of the National Theatre between the end of the 1830s and the beginning of the 1870s. His taste and judgement was most influential in the shaping of the theatre’s international repertoire. Here visitors can find one of the exhibition’s most memorable spectacles: a full orchestra pit including all of the relevant instruments. Moreover, the illusion of being in the theatre is completed by the stage-setting that covers the background wall, and by the painting of the boxes on the side walls. (It is even more exciting when the visitor discovers that the scene is a reproduction of a contemporary impression, the tiny original of which can be seen at the other end of the room.) The display cabinets reveal not only the popular opera composers of the age – from Rossini to Verdi, Meyerbeer to Massenet, Weber to Wagner – but also we meet the characters of the National Theatre’s most significant singers, and through a few documents we catch a brief glimpse of the everyday life of Erkel’s “opera factory”.

We approach the next room through a short passage, at the centre of which we find Alajos Stróbl’s bust of



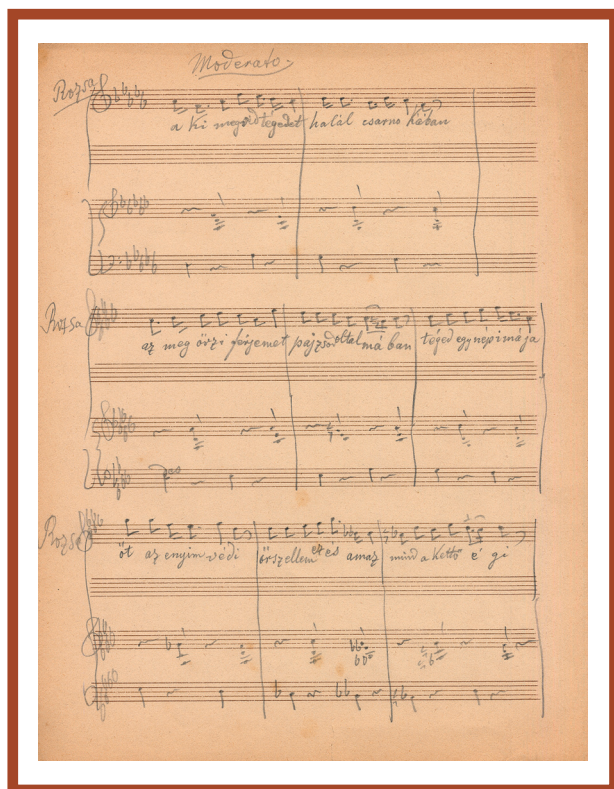
Part of the *Opera and Folk* room.

(later National) Theatre in Pest, where he established an orchestra who could perform the most demanding operas of that era, together with his own compositions. The exhibition’s great variety of pictures present not only the locations and their related repertoire, but also introduce the heroic characters of the ‘Opera War’, who fought for the emancipation of national opera, long treated as being second rate to drama.

Erkel, while the walls are covered with copies of programs from the many performances of Erkel’s operas. This third thematic station is called *Opera and History*, and as such examines the main stream of Erkel’s works, from the pioneering *Mária Bátor* (1840), through the incomparably successful *László Hunyadi* (1844) and *Bánk bán* (1861), all the way to *György Dózsa* (1867) and *György Brankovics* (1874), which his contemporaries found increasingly difficult to comprehend, and even on to *King István* (1885), which was to a great extent composed by Erkel’s son Gyula. As the brief introduction at the entrance recalls, the Hungarian artists of the 19th century “regarded the birth of the nation as the programme for the revival of the ‘old glory’”, thus the political message behind the actions of the Middle Ages was immediately understood by the contemporary audience. The original manuscripts of Erkel’s operas, borrowed from the Music Collection, are on display alongside the Theatre History

Collection's abundant range of documents: posters, stage-sets, design plans and portraits. The exhibition's most famous paintings – one called *The Genius of Ferenc Erkel* by Sándor Ipoly and generously lent to the exhibition by the Hungarian National Gallery, and the other, the portrait of Erkel by Alajos Györgyi (Giergl), supplied by the Hungarian National Museum (the third organiser of this exhibition) – can also be viewed here. Finally, also worthy of a mention is the important group of sources which at the opening ceremony needed to be introduced as the “estate deposit of Gyula Erkel”, but which now – thanks to the support of the Balassi Institute, one of the sponsors of the exhibition – has been purchased for the Széchényi Library. This part of the collection provides ample novelties amongst the exhibited manuscripts from *Simon Kemény* – Erkel's last, unfinished opera – to an opera plan that was until now completely unheard of. We are hopeful that with the detailed processing of the estate, yet more similarly important discoveries will be made.

Sketch for the *Simon Kemény* opera, from the estate of Gyula Erkel.



Alternative suggestion for the enlarged stage-setting and the orchestra.

Two of Erkel's theatrical pieces not discussed within the topic of *Opera and History* are acknowledged in the fourth and final room, inscribed with the title *Opera and Folk*. It is striking that the plot of both opera buffas *Sarolta* (1862) and *Nameless Heroes* (1880) are set amongst the people, and both include a sub-plot involving the army – as such these comedies can also be connected to the previous room's historical theme. At the same time the background of these two operas makes them comparable to earlier examples – András Bartay's or Ferenc Doppler's works with similar settings – and warrants comparison with typical examples of the lighter genre, primarily folk theatre plays based on adapting popular tunes of that age.

This spectacular exhibition is open until 28 August 2011, and is undoubtedly one of the most important contributions of the Széchényi Library to Erkel's commemorative year. Just as significant is that on 4 November, a few days before the birthday of the composer, and as a result of the co-operation between the Content Provision Department, the Music Collection, and the Theatre History Collection, the Erkel webpage (erkel.oszk.hu) was launched. Thanks to the continuous uploading it is expected that by the end of next year it will almost completely mirror the abundance of the Erkel collection as found in the National Library. The tasks of the Music Collection staff in relation to the anniversaries will not, however, be over, as 2011 brings the bicentenary of Ferenc Liszt's birthday – and, according to the already advanced negotiations – amongst other celebrations there will be a new exhibition, prepared in collaboration with the Institute for Musicology.

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“15 YEARS – 15 BOOKS”

CELEBRATING THE 15TH ANNIVERSARY OF THE HUNGARIAN ELECTRONIC LIBRARY



The Hungarian Electronic Library (MEK) is one of the oldest and most popular internet services in Hungary. It began 15 years ago with the aid of the National Information Infrastructure Development Program (NIIF), a service which still operates today at mek.iif.hu. In 1999 the National Széchényi Library supported the program by creating a new department to maintain and develop program services. Also in 1999, the MEK Association was created: a non-profit civil service organisation that supports MEK's content services and online publications, promotes the social equality of the underprivileged, and gives Hungarians living outside of the country digital access to their cultural heritage. In 2003 the program underwent a major renewal in terms of content, appearance, and service, simultaneously redirecting to mek.oszk.hu. In time, electronic journals were added to MEK's services, resulting in the 2004 launch of the Electronic Periodicals Archive and Database (EPA). The EPA aims to provide full access to online and offline digital journals, as well as archiving selected journals in a similar manner to the MEK, offering them to the public at epa.oszk.hu. In 2007 a third database, the Digital Archive of Pictures (DKA), was added to complement the services relating to books and journals. This stores a selection of online photographic journals and collections at keptar.oszk.hu.

Over the years the growing number of librarians responsible for maintaining and developing the MEK made significant improvements in providing customers with a highly valuable internet library service, as well as increasing the popularity of the world wide web. The long-standing services of the MEK reflect the values of libraries and their importance to society on the internet. As well as collecting and providing documents, a large number of contacts have been established between supporters, research institutes, universities, civil organisations and libraries. The MEK also continuously provides customer care and support services to those who need it.

The “15 Years – 15 Books” program was initiated by the MEK Association (mek.oszk.hu/egyesulet) as part of the MEK's 15th anniversary celebrations. The original concept was to persuade 15 Hungarian authors – including those living outside of Hungary – to donate one or more of their volumes to the MEK in order to make them accessible on the internet. The driving force behind the idea was to promote the availability of quality contemporary Hungarian writing on the internet in digital form. The painful truth that there are hardly any contemporary, home-produced books on the internet

was clear to all of us: librarians working with the electronic database, customers of e-books and users of e-libraries alike. This void is particularly noticeable when comparing the Hungarian situation to that of other European and overseas countries. Naturally, there are hundreds of real or imagined causes making it difficult to solve this problem. One of the main limiting factors is copyright law – or at least the shadow thereof – which can make it harder to establish relations between the authors, publishers, and the services of internet libraries. The current initiative therefore also aimed to unravel the myth that only documents with expired copyrights should be considered eligible for reproduction on the internet. Success is at hand, especially given that the works of contemporary authors also strive for new formats of publicity. In the case of these 15 works, the intentions of the authors and publishers merged successfully with the desire for electronic publicity without any major difficulties. We intend to repeat this anniversary program annually, steadily increasing the number of contemporary authors and their works available in the electronic database, and keeping alive the belief that everything is possible when intention, respect, and goodwill are present on both sides. The works donated to the MEK can be found at mek.oszk.hu/html/15.html.

The 15 books:

Author	Title
Attila Bartis	11 Short Stories (Tizenegy novella)
Judit Berg	Tales From Beyond the Milky (Mesék a Tejútton túlról)
Zsigmond Bődök	Hungarian Inventors in the History of Transportation (Magyar feltalálók a közlekedés történetében)
Vilmos Csányi	Malion and Thea (Malion és Thea)
László Darvasi	Underneath the Line (A vonal alatt)
Ágnes Heller	The Radicalism of Philosophy (A filozófia radikalizmusa)
Ottó Hévízi	The Rites of Deliberation (A megfontolás rítusai)
Zoltán Kenyeres	Established Words (Megtörtént szövegek)
László L. Lorincz	The Little Ones (A kicsik)
István Nemeskürty	Requiem for an Army (Requiem egy hadseregért)
Kristóf Nyíri	On the Intellectual Life of the Monarchy (A Monarchia szellemi életéről)
Szabolcs Szilágyi	The Warsaw Chronicle (Varsói krónika)
Mihály Vajda	Tales of Sunset (Mesék Napnyugatról)
József Vekkerdi	Folk Tales of Gipsy Dialects (Cigány nyelvjárási népmesék)
Vera Zimányi	Lepanto, 1571 (Lepanto, 1571)

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AWARD WINNERS IN 2010



As a result of the decisions of the main panel of judges for the **Beautiful Hungarian Book 2009** competition, the following winners – volumes published together with Kossuth Publishers – received an award certificate:

Educational Category: **Katalin Plihál:** The Finest Illustrated Maps of Hungary 1528-1895.

Scientific Works, Professional Textbooks, Higher Education Publications Category: **László Boka – Lídia Wendelin Ferenczy** (eds.): Collectors and Collections.

Prime Minister's Special Award: **Katalin Plihál:** The Finest Illustrated Maps of Hungary 1528-1895.

The awards for The Finest Illustrated Maps of Hungary were received by the book's author, **Katalin Plihál** (on 3 June, 2010, the opening day of the Book Week Festival).

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Library Commemorative Medal: **Ferenc Szabó** (22 January 2010, on Hungarian Culture Day)

Ferenc Széchenyi Commemorative Medal: **Ágnes Pusztai** (28 April 2010, on the Széchenyi Memorial Day)

Academic Award: On 3 May 2010 **Edit Madas**, doctor of the Hungarian Academy of Sciences and Head of the National Széchenyi Library's 'Res libraria Hungariae' research team, received the Academic Award for organising the exhibition "Relics of the old Hungarian language from the beginnings to the early 16th century – prepared on the occasion of the Year of the Hungarian Language – and for editing this exhibition's catalogue.

József Szinnyei Award: **Ágnes Hangodi** (22 October 2010)

The **National Szechenyi Library Life Membership** award was received by **Mária Eckhardt** at the Celebration of Foundation on the 208th anniversary of the founding of the library (25 November 2010).

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Doctoral defences

Bernadett Baumgartner: *Minority within the minority. The Germans in Szatmár County between the two World Wars.* /PTE BTK/

Anna Boreczky: *The Budapest Concordantiae Caritatis.* /ELTE BTK/

György Danku: *Cosmography and cognition.* /ELTE TTK/

Balázs Mikusi: *From Convivial Pastime to Nationalist Propaganda: A History of the Secular Partsong in Germany c1780-c1815.* /Cornell University, Ithaca, N.Y./

András Németh: *Imperial Systematization of the Past Emperor Constantine VII and His Historical Excerpts.* /CEU/

Péter Perger: *Gaps in the history of the Tótfalusi scripts.* /ELTE BTK/

Máté Tóth: *The semantic web. Libraries in a semantic paradigm.* /ELTE BTK/



A SZÉP MAGYAR KÖNYV 2009
VERSENYEN A
KOSSUTH KIADÓ – ORSZÁGOS
SZÉCHÉNYI KÖNYVTÁR
PLIHÁL KATALIN
MAGYARORSZÁG LEGSZEBB
TÉRKÉPEI
1528–1895

CÍMŰ KÖNYVÉVEL
BAJNAI GORDON
MINISZTERELNÖKI KÜLÖNDÍJÁT
NYERTE.

BUDAPEST, 2010. JÚNIUS 3.



BALÁZS ISTVÁN
A FŐZSŰRI ELNÖKE



BARNA IMRE
A MAGYAR KÖNYVKIADÓK
ÉS KÖNYVTERJESZTŐK
EGYESÜLÉSÉNEK ELNÖKE

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SZÉP MAGYAR KÖNYV