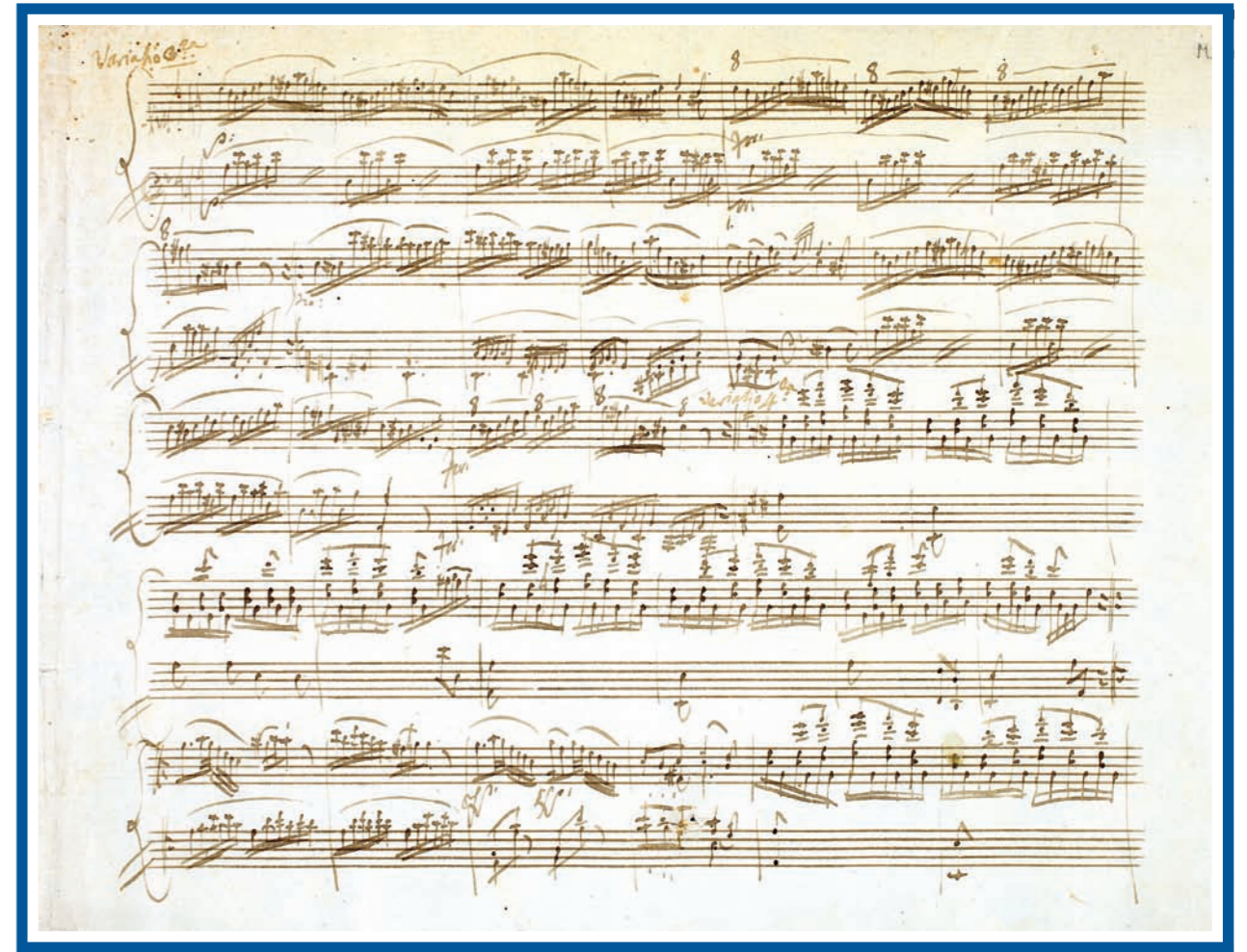




BULLETIN 2014
National Széchényi Library







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Cover 1: Inside initial from the *Saint Augustine* Corvina (Budapest, NSZL, Cod. Lat. 121., f 404v)

Cover 2: Original copies of saved books in the exhibition entitled *Suppressed*

Cover 3: The first page (the third page of the one-time complete manuscript)
of the recently discovered Mozart-autograph

Cover 4: The famous *Palma* poster of Róbert Berény reflects cubist and futurist marks



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EDITORIAL PREFACE



It is unusual to start with an editorial preface since the 2002 launch of the Bulletin... But the year ending now was also unconventional in the history of the NSZL, and most probably it will be remembered as such in more than one sense. The institution is drawing the balance of a complex and challenging, but also extremely successful, year abounding in spectacular results achieved by the national library and its whole staff. The reason why I mention the staff separately is because the institution was in an almost hopeless financial situation and in a troublesome, transitory institutional-political environment, adrift for long months as a ship „without a captain,” when neither an assigned director general nor a responsible financial manager was available to head it. While at the beginning of the year we thought this situation temporary, the crisis persisted for several months on end, and the „crew”, seemingly, remained without captain and partly without „upper deck-ratings.” There were assigned managers, but as far as their daily tasks were concerned, they were left to their own devices. This provisional state ceased only in the second half of the year, when a period of new planning could finally begin.

Now, when summarizing the year, we realized that we were closing a very rich period, for during these long and trying months we completed many colorful and complex assignments. Our institutional messenger is giving account of all these, since the goal of the publication (as its title indicates) is to report the events of the NSZL, to present the last year of the institution, and to offer an insight into the rich cultural life of our library. The periodical illustrates that the NSZL, besides its basic function as a library and research center, is also a significant museum space and a successful publishing house, as well the synthesis of these – in accordance with 21. century demands and expectations. We think it justified and modest to mention with some pride the rich program

the NSZL offered to guests, readers and visitors, who besides our regular librarian services could participate in spectacular and memorable exhibitions, exciting conferences, innovative, community-building and character-developing lectures, round-table discussions, book presentations, literary-cultural program series, delivered mostly to packed houses. This year also saw plenty of successful institutional collaborations and scientific discoveries. We commemorated important anniversaries, as always, and celebrated a range of events. Our guests included such personages as Zoltán Kocsis, Kati Lázár, Tamás Vásáry, Ernő Marosi, Péter György, Ignác Romsics, István Margócsy, Pál Mácsai, Zoltán Rockenbauer, Miklós Szinetár, Ági Szalóki, and many others.

You may read about all this, and more, in this publication.

Finally, I think there are two reasons why all these achievements became possible: the rich collections of the NSZL on the one hand, and its expert teams on the other. In other words, the abundant, unique collection, and those who handle it, guard it, preserve it, research it and present it, including their assistants – the *Collective*, with a capital initial, of the NSZL. That the imaginary ship was able to proceed between the Scylla and Charybdis of financial and professional insecurity during the best part of the year; that the crew knew what to do and did it; it is due to this happy conjunction – the collections and all those who connect to these on every level: the complete staff of the library. Let this publication be a promising sign of the collaboration reflected in the efficacy of the institution. We hope to make use of these favorable auspices in the year 2015 also, when we will need to gather our strength for the execution of the „double move” as our director general termed it, and the maintainer expects us to do.

Christmas, 2014

The Editor

TOGETHER AGAIN THE ONE-TIME VOLUMES OF THE KÖLCSEY LIBRARY



With the occasion of the Day of the Hungarian Culture, a chamber exhibition opened on the 22nd of January, 2014, in the National Széchényi Library, which presented the library of Ferenc Kölcsey. The exhibition was located in the National Relic Exhibition Area, and was open between January 22 and May 10, 2014.

The library of Ferenc Kölcsey was incorporated in the national library almost 30 years after Kölcsey's death, in 1867. 1158 volumes arrived to the building on the Museum Boulevard from Kölcsey's house in Szatmárcseke. The family wanted to sell up the more or less untouched collection, but the Academy made them renounce the idea, and they entrusted the legacy on the Academy of Sciences. In the mean time, the National Museum also showed interest in the collection. The two institutions came to an agreement according to which the manuscripts went to the Academy and the collection of books from the abandoned study from Cseke went to the former Library of the National Museum.

During cataloging, the librarians didn't think necessary to keep the collection together, thus the storage of the books happened according to contemporary methods, based on professional areas. They processed the books and the readers could access the descriptions of the books in the Munich alphabetical catalogue of

the time. Most of the headings existed only in this form until today. The electronic processing of these, as well as the publishing of Zoltán G. Szabó's book, entitled *The library and readings of Ferenc Kölcsey*,¹ published in the NSZL book-series few years ago, motivated the Retrospective Processing Department to reconstruct the collection, and once completed, to present through an exhibition the abundance of languages and genres that was characteristic to the one-time library. Besides masterpieces of world literature in original languages, important Hungarian, especially contemporary works, and the most relevant Hungarian periodicals, general and professional lexicons, language books, travel logs, works in philosophy, linguistics, art-theory, science of history, law and political science were also present in the studio-library of the poet, who read in Latin, Greek, French, German, English, Italian and Spanish languages also.

A few classical Greek and Latin works, highly appreciated by the poet, were also on display in the exhibition, for example a Livius Titus volume, which was made in the press of Johann Frobenius, in 1535; as well as works by famous representatives of the contemporary French, German, and English literature,

¹ Szabó G. Zoltán, *The library and readings of Ferenc Kölcsey*, Bp., OSZK-Gondolat, 2009 (Nemzeti téka) [National Bibliotheca]



The opening of the exhibition

philosophy and esthetics, like Walter Scott, Byron, Goethe, Schiller, Herder, Kant; the first edition, from 1821, of *Grundlinien der Philosophie des Rechts* by Hegel, or the play entitled *Angelo, tyrant de Padoue*, from 1835,



The one-time study of Kölcsey

written by Victor Hugo, who was twelve years younger than Ferenc Kölcsey.

One could see in the show-cases books by contemporary Hungarian authors, like Gábor Dayka, Sándor Kisfaludy, Vörösmarty, Ferenc Toldy, or the today less-known Lajos Bitnitz, as well as the most important Hungarian periodicals of the age. From the latter, special attention received the *Life and Literature*, published by Kölcsey and Pál Szemere, founded in 1826. Many writings of Kölcsey were published for the first time in this periodical, like *The Iliad Suit*, *Fore-speech*, *Critics and Anti-critics*. The collection included many works in science of history, political science and jurisprudence also. The visitors could look at, for example, the *Kleine Weltgeschichte*, written by K. H. Ludwig Pölitiz, published many times, as well as a work by a famous professor of Göttingen, A. H. Ludwig Heeren, or a work by the Heeren-disciple János Keresztély Engel, preoccupied by Hungarian history, entitled *Monumenta Ungrica*. The first volume of the liberal-spirited *Staatslexicon*, published by C. Rotteck and K. Th. Welcker, considered a novelty at the time, was exhibited also. From publications in natural sciences, popular sciences and travel logs, the exhibition presented the Hungarian edition of the abundantly illustrated *Universum* by Joseph Meyer, and the historical geography of János Mátyás Korabinszky, presenting Hungary.

The organizers of the exhibition, the writer of these lines among others, exhibited few of Kölcsey's letters also besides his books. The author writes in these letters about the difficulties of acquisition of certain volumes, about other authors and about his reading experiences. With

the exception of a few books inherited from his family, the poet himself acquired all of his books. He started to collect them during his schooldays in Debrecen. His one-time schoolmate, Ferenc Kállay remembered this period in the following way: „His main concern was the enlargement of his library, as far as he could afford it. [...] The small cob house with thatched roof, without lower hoarding, on the corner next to the college towards Mester Street, concealed in itself the child and then teenager Kölcsey for almost ten years. He lived in a small, barely one-and-a-half feet wide side-room, which hosted, as the sole moveable, a writing desk and a bed frame besides the books. [...]”²

The poet's collection is a remarkable private collection compared to other collections owned by contemporary Hungarian writers and scientists, and if we also take into account its location in Szatmárcseke, in a hidden part of the Hungary of the beginning of the 19. century, far away from literary and scientific life – this collection can be rightly considered quite exceptional.³ Sándor Lukácsy, who reviewed his library for the first time, rightly calls Kölcsey the most erudite Hungarian of his age.⁴

The collection-organization routine of our library paid no regard to smaller private collections for many decades. Due to deaccessioning of the collection, many publications belonging to valuable private collections were cleared from the collection. Ferenc Kölcsey's collection was not exempted either, and a few dozen of his books are outside of the institution's walls. Most of the volumes which remained in the Széchényi Library are part of the basic collection of the library, but some were included in the Collection of Early Books, in the Map Collection and in the Theatre History Collection.

Herewith, we would like to express our gratitude for the help of our colleagues from the Special Collections. We would also like to thank the Manuscript Collections of the NSZL and of the Library of the Academy for making it possible to exhibit few of Kölcsey's original letters. Last but not least, we thank the Somogyi Library of Szeged for lending us a one-time Kölcsey volume, and the Museum of Applied Arts for the help in the setting up of an interior in the exhibition space.

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² KÁLLAY, Ferenc, *The childhood and youth of Kölcsey and a few of his original letters*, Pest, Trattner-Károlyi, 1839, 17-31.

³ We know from surviving book directories that József Péczeli's library numbered 1400, Sándor Kisfaludy's library 2149 and János Batsányi's library consisted of little more than 1000 books. Cf.: Szabó, op. cit. 19-22.

⁴ LUKÁCSY, Sándor, *Kölcsey's library*, Könyvtáros, 1963, 477-478.

SIR SECRETARY – SZIGLIGETI 200

– VOLUME, EXHIBITION, PUBLIC DISCUSSION –



The National Széchényi Library organized a whole series of events during 2014 in order to salute in an honorable way the famous playwright, theater director and theater organizer, Ede Szigligeti, with the occasion of his 200th birthday. Remembering the one-time director of the National Theater, we published a jubilee volume of four plays of the author in collaboration with the Szigligeti Theater from Nagyvárad (Oradea), making use of the treasures of our Theater History Collection: copies of the director and prompt-copies.

The handwritten theatre scripts of Szigligeti's plays are safe kept in the script library of the Theater History Collection (in the shelfmark of the library of the National Theater). The volume of plays was a result of a selection from here and of the collaboration with the theater that wears the name of Szigligeti, in Nagyvárad (Oradea), the birthplace of the author. Here was also

published the book in March 2014, for the bicentenary. (*The Reign of Woman* – edited and preface written by Ildikó Sirató; contributor Edit Rajnai) The festive publication contains besides the title salon comedy the popular legend treated also by János Arany, *The Gypsies of Nagyida*; the rhymed tragedy of a historical theme: *Nadányi*; and finally another comedy, *The Pentecostal Queen* – presenting also the versatility of the author. To quote from the preface: „Szigligeti's talent as a playwright, his productivity and theatrical experiences make him an outstanding representative of the 19. century playwrights. He is situated in the middle of that series which starts with the old Hungarian drama and through Károly Kisfaludy, the most illustrious theatrical representative of the Reform Era, continues with the successes of those 20. century authors who made it to the world-stage, like Ferenc Molnár, Jenő Heltai, Ferenc Herczeg and others.”

The twenty year old man, József Eduárd Szathmáry arrived to Budapest from Nagyvárad in 1834, after paying no attention to the fatherly warning and giving up on the career in law, and became an actor. In August 1834, after he had changed his name to Szigligeti, he played his first role in the Castle Theater of Buda. But his love of theater did not exhaust in acting. Seven month later, on March 24, 1835, the theater company of Buda presented Szigligeti's first tragedy. His writing career was soaring and overtook the otherwise promising acting career (including his good dancing skills), but the latter one always served him in other ways. The author Szigligeti was a born organizer, he knew the theater inside out, had a good sense of order and was able also to maintain the order. In 1840, he received the award of the Hungarian Learned Society for his historical comedy entitled *Rose*, and the society elected him as corresponding member the same year. At this time, he was only twenty-six years old. Szigligeti, who by the end of the 1840's had tried himself in almost all of the drama genres with success, created a new musical genre, the folk play (his play entitled *Fugitive Soldier* is memorable). He brought all these to fruition in a time when the political climate was not favorable at all. His career as a playwright was extremely productive. He wrote more than one hundred plays! He was quick in

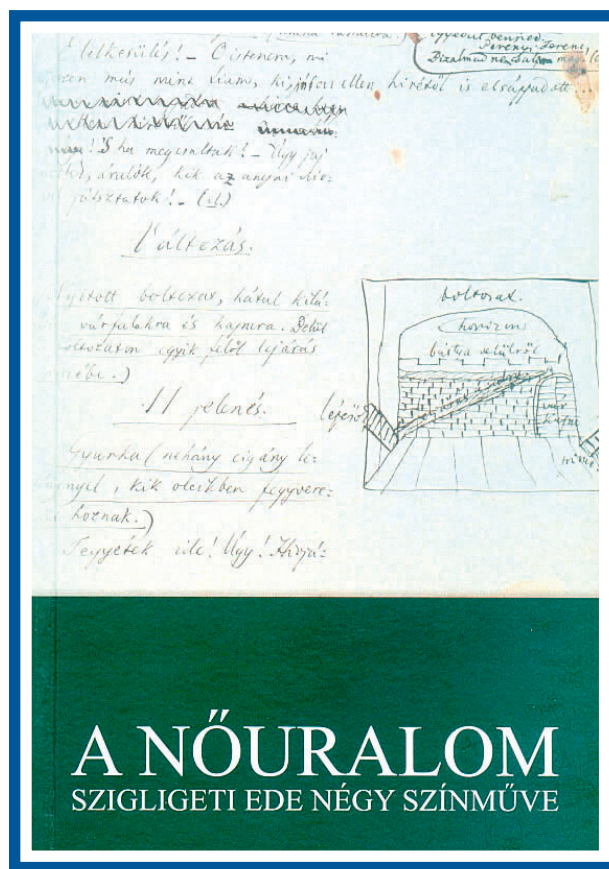


The sculpture of Ede Szigligeti in the front of the theater of Nagyvárad

creation and could change around things in time, in the case of some less successful plays and genres. If the whole oeuvre seems somewhat uneven, his play entitled *Young Lily* is rightly constantly successful since 1849. Besides playwriting, Szigligeti was good at organizing the whole process of the theatrical work. He had a good overview of the work and by the end of his life, he started to reorganize and reform, with a good sense, the whole Hungarian theater. He became the secretary, stage-manager and librarian of the National Theatre in 1845, later on became its director and five years before his death, the artistic director. The theater was his life. With his unusual creativity as a playwright, he represented permanence in the history of the Hungarian Theater from the Reform Era to the Compromise.

The theater of Nagyvárád dedicated a whole season to Szigligeti's memory in 2014. As part of the art festival entitled *After Tomorrow*, the book launch was on March 8th, (which is not only the women's international day, but Szigligeti's birthday also), so its title was a double hit. There was a public discussion also, and László Boka, director of Research and Academic Affairs discussed with Ildikó Sirató, theater-historian, editor of the volume, about Szigligeti's role, the value of the oeuvre today and, of course, about the process of selection.

The successful premier in Nagyvárád was followed by two premiers in Budapest: first at the National Theater, on March 13th, for which the theater company of Nagyvárád prepared a play written specifically for this occasion, entitled *Szigligeti*. The show was preceded by a round-table discussion and book launch, where László Boka literary historian (NSZL), Piroska Ács theater historian (Hungarian Theater Museum and Institute) and István Szabó K. art director (Szigligeti Theater) praised Szigligeti's importance, his local and international influence as well as they analyzed his somewhat fading stage-presence today. The book was launched in the NSZL also, on May 22nd and Márton Szilágyi literary historian, professor and head of department at Eötvös Lóránd University, asked Ildikó Sirató, editor and director of the Theater History Collection, about the book. This was supported by a



Cover of the book entitled *The Reign of Woman*

substantial background provided by the beautiful chamber exhibition opened in the cases of the catalog-corridor of the reading hall, in the first days of April. (*Sir Secretary* – curator Edit Rajnai).

Most of Szigligeti's works have never been published. They wait in the forms of director copies and prompt-copies for the researchers and theater historians of the future to evaluate the enormous oeuvre, and prepare for the press such a selection, what Szigligeti deserves for a long time now, since, despite his mistakes, he is one of the most important representatives of our history of theater. NSZL contributed to this also in the spring of 2014.

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FACING AND FORMING THE TRADITION

– ILLUSTRATED TEXTS ON THE WAY FROM LATE ANTIQUITY
UNTIL THE ROMANESQUE TIME.

INTERNATIONAL CONFERENCE AT THE NSZL –



On March 18-20, 2014, our library (more precisely the HAS-NSZL Res Libraria Hungariae Research Group belonging to the Directorate of Research and Academic Affairs) together with the Department of Art History of the Péter Pázmány Catholic University organized a prestigious international, interdisciplinary conference. The aim of the symposium was to establish a forum which discusses questions related to the reception, metamorphosis and bequeathing of illustrated texts from the late antiquity.

The subject matter of the symposium, in accordance with the interest of the organizers, was the process and mechanism of bequeathing, and the possibilities of *textual* and *visual* expressions in dialog with each other. The languages of the conference were Hungarian, English and German. The participants discussed the changing role of the illustrated text and of the story told by it – played in the cultural self-identification of different social groups. While talking about continuity and renewal, we taught about those conflicts also, which influence the prevailing society and accompany the process of preservation, re-thinking, transformation and bequeathing of knowledge. We also discussed the different aspects of the text-image relationship; the bequeathing of the textual and visual knowledge, and tried to understand that transformative process that took place regarding the complex relationship between text-image-meaning in the 4-12. centuries.

13 lecturers and 3 section leaders, acclaimed national and international experts of medieval art and book culture participated in the three days long conference. The conference had started with the plenary presentation by Professor Xavier Barral i Altet (Université Rennes 2; Inversità Ca'Foscari, Venezia). The following days we hold a morning and

an afternoon session. We completed the program on March 19 with the exhibition of art-historically exceptionally interesting medieval codices from the Manuscript Library, and the next day we closed with a round-table conversation. The conference provided an insight into the contemporary issues of the research field, methodologies of approaching them, and the latest results, for participating colleagues, university students and PhD students. It is important for us also that the symposium provided occasion for professional dialogs and vivid discussions following each lecture.

Probably the most important professional finding of the conference was that the illustrated texts did not necessarily result from the bequeathing through centuries of texts and images that belonged to each other; this is only one kind of interpretation. It is also possible that the surviving images and text had their own, independent trajectories; that they met at some point of time then later on they separated, and then they met again in a new constellation. The transformation of copies of images that illustrated the same text or the other way around, the migration of images through texts that can be illustrated with the same compositions provided us with broader perspectives regarding the process of the changing of the meaning, as well as the transformation of the one-time interpretation of texts-and-images – and in conclusion, placed our quest in the context of the metamorphosis of culture. We are proud to announce that the lectures will be published in the „*Convivium: Exchanges and Interactions in the Arts of Medieval Europe, Byzantium, and Mediterranean*”, in 2016.

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THE GIFT OF THE SULTAN FOUR CORVINAS FROM THE LIBRARY OF THE SERAI

– EXHIBITION IN THE NATIONAL SZÉCHÉNYI LIBRARY –
APRIL 24, 2014 – MAY 6, 2014



One of the highlights of year 2014 was the exhibition organized by the National Széchényi Library in cooperation with Yunus Emre Turkish Cultural Centre and the Embassy of the Republic of Turkey in Budapest between April 24th and May 6th 2014.

The XXI. International Book Festival in Budapest, with Turkey as its honorary guest, provided the occasion for the exhibition. The National Széchényi Library organized the exhibition as a tribute to the excellent representatives of the Turkish cultural life who visited Hungary, and to salute the Turkish-Hungarian cultural connections. High ranking representatives of both, the Turkish and the Hungarian government participated at the grand opening – between others, Sakir Fakili, the Turkish Ambassador to Hungary. The professional

opening speeches were held by Pál Fodor, President of the Philosophical Research Institute of the Hungarian Academy of Sciences, and Géza Szőcs, ministerial counselor and president of the Advisory Board of the National Library.

The central pieces of the exhibition constituted those four Corvinas which sultan Abdul Aziz donated to Franz Joseph in 1869. This important diplomatic gesture took place when the emperor paid a salutary visit to the sultan in Istanbul with the occasion of the opening of the Suez Canal. Continuing the diplomatic gesture – because only two years have passed since the Compromise with the Hungarians – Franz Joseph donated the four magnificent Corvinas to the National Széchényi Library, an event mediated by Count Gyula Andrassy.



Detail from the exhibition



Plautus Corvina

The volumes are priceless, but the fact that they were the first ones to be returned to Hungary from abroad since the 16. century destruction of the library, makes them even more special. Furthermore, it is the first time that the public was able to see these presentation copies in this context.

From Buda to Istanbul

By the end of Matthias Hunyadi's reign (1458-1490), the magnificent library located in the Buda Castle, consisting of approximately 2500 volumes, the first humanist royal bibliotheca in Europe beyond the borders of Italy, was established as substantial part of the Hungarian regal representation. According to contemporary cultural understanding, the library was also a sign of the king's legitimacy. This tendency was strengthened by the conscious development of the library lead by the Italian humanists serving the king; by the constant demand for editions of lux; and by the representative location allotted to the library in the central part of the palace, close to the throne-chamber. The library was furnished with inlaid shelves-system and decorated with the coat of arms of the ruler and an illustrative mural of the constellation ruling at the time when Matthias was elected king of the Czechs, in

1469. The visual elegance of the books was provided by the uniform silk-, velvet-, and gilded leather binding. The library became the precious stone of the crown and the Hungarian Kingdom, indeed. Contemporary humanists traveling to Buda transmitted its fame, generations to come passed on to each other.

But the decline of the library had started right after Matthias's death. Since its main reason, its legitimacy-provider and representative role have ceased to exist, its development and protection lost their importance also. Furthermore, King Vladislaus II. (1490-1516) and King Ludovic II. (1516-1526) did not possess the necessary means for the development of the library. Vladislaus II. has made some attempts in this direction, codices were still made in the first years of his reign, and he even inquired in 1498 about the codices ordered by Matthias which remained in Florence, but his efforts were far less intensive and energetic than the late Matthias's. Mostly Viennese humanists on diplomatic travel to Buda, as well as members of the Czech chancery started to „carry off” the collection, but the rulers also liked to gave away codices as diplomatic presents.

The Ottoman conquest caused the sudden destruction of the library. Soldiers of Sultan Suleiman devastated the Buda Castle after the battle of Mohács in 1526, and,

most probably, they carried away the remnants of the library (or part of it) together with other Hungarian materials to Istanbul. According to another view, the complete destruction of the library happened when the Turks had captured the Castle of Buda in 1541.

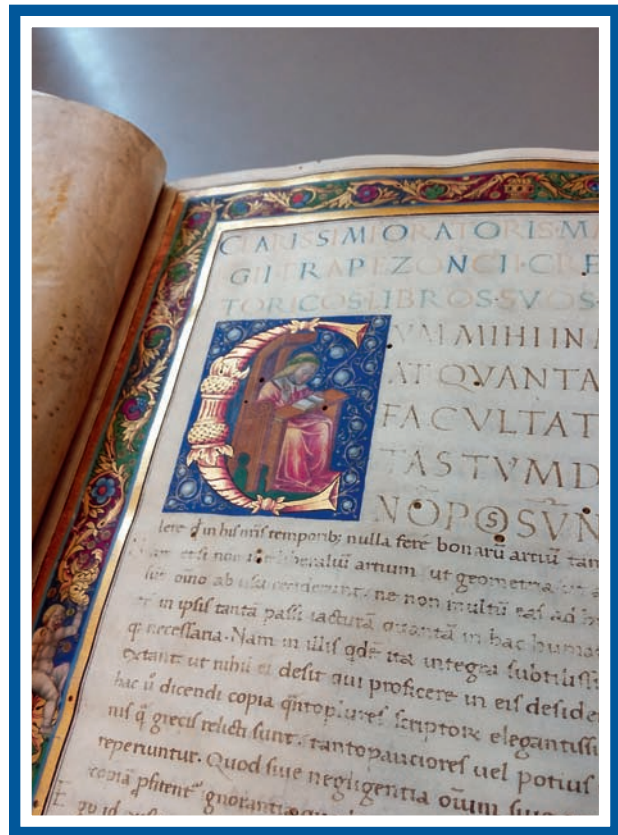
Nevertheless, the legendary memory of the library did not disappear. The Hungarians knew that part of the collection went to Istanbul, and they also assumed that some of the volumes remained in the castle, occupied by the Turks. Thus, the surviving codices of the Corvina Library became symbols of the sovereign Hungarian state, as well as means of the periodically reviving Matthias-cult – like in the time of Transylvanian rulers: Gábor Bethlen (1613-1629) and György Rákóczi I. (1631-1648). Therefore, their recuperation transcended all actual political or cultural-political tendencies, and always had a symbolic meaning.

From Istanbul to Buda

Since the middle of the 18. century, researchers of the Hungarian national past had put more and more efforts into the compilation of written relics and other historical artifacts also. The scattered Corvina Library constituted an emphasized part of this process. Furthermore, the Corvinas, which ended up in Istanbul, acquired a special importance in the almost one-and-a-half century long struggle to find and bring back the Corvinas. Their return to Hungary was the only real success in this endeavor.

There were no Corvinas in the collection of the National Széchényi Library at the time of its founding, in 1802, and only three or four of them altogether circulated in the country. In the same year, the orders turned to King Francis I. (1792-1835), to make attempts at the recovery of the Corvinas kept in Istanbul. But their request gained hearing only in the 1830's, when Chancellor Metternich (1821-1848) – who, under the influence of the European revolutionary movements, wanted to make gestures towards the Hungarians – entrusted count Ottenfels, the court's internuncios in Istanbul, to gather information about the Corvinas. But according to the count's report from 1836, there were no Corvinas either in the Sarayi, or in private property.

In the 1860's, they started to deal with the question of the Corvinas in a more scientific manner, and the slowly recovering Academy also took it up. Flóris Rómer, Benedictine teacher and archeologist, art historian, and later provost-canon of Nagyvárad (Oradea) (1815-1889) had brought into attention the importance of the studying of the individual volumes in the process of the reconstruction of the Corvina collection. In consequence, three academicians, Ferenc Kubinyi



Rhetorica of Trapezuntius

historian (1796-1874), Arnold Ipolyi historian-prelate (1822-1888) and Imre Henszlmann archeologist, art historian (1813-1888) went to Istanbul in 1862 to survey the codices kept in the Sarayi. The scientists were able to look up sixty codices in the Sarayi library, and they identified eleven of them as authentic. This was a unique discovery in the areas of both, science and politics and influenced even international politics. Thus, when Emperor Franz Joseph visited Istanbul in 1869, with the occasion of the opening of the Suez Canal, sultan Abdul Aziz (1861-1876) offered as a gift to him four, carefully selected Corvinas. Perhaps the sultan didn't even realize that he made one of the oldest Hungarian dreams come true.

The donation represented not only a cultural event, but also an important symbolic gesture between the Austro-Hungarian Empire and the Ottoman Empire. The diplomatic contacts between the two of them had intensified, and the collections of the Sarayi became available for the scientist of the Monarchy.

The four plus one Corvinas

The four exhibited codices, Saint Augustine's *City of God* (Cod. Lat. 121.), Polybios's *Roman History* (Cod. Lat. 234.), the complete oeuvre of the comedian Plautus (Cod. Lat. 241.), and the humanist Trapezuntius's *Rhetorica* (Cod. Lat. 281.) are

outstanding representations of the one-time Corvina Library, regarding both, their content and their form. Especially since, besides the three Italian manuscripts, the fourth one, the Trapezuntius codex was crafted in the copying and illuminating studios in Buda, founded during Matthias's reign. Their style of illustration was very close to the style of the leader of the workshop, Francesco Castello d'Ithallico. The master came from North-Italy and brought with himself the Lombardy style of book painting, and naturalized it in Buda. Thanks to him, this style of a specific modeling and somewhat abstract character became the leading trait of the illumination studio of Buda, and its influence

intriguing story: the owner of the Corvina was a certain Ibrahim Maczar for a while in the 16. century. The Plautus-Corvina is exceptional also because it contains János Vitéz's own margin notes, which indicates a strong relationship between the Corvina Library and the library of János Vitéz.

The proximity of the Turks has triggered curiosity besides fear in Europe, at the end of the 15. and the beginning of the 16. century. The so-called Petancius-Corvina, also part of the exhibition, documents this in a fascinating manner. This scroll of an exceedingly subtle workmanship contains Felix Petancius's (d. before 1522) opus entitled *Genealogia Turcorum*



Rhetorica of Trapezuntius



Saint Augustine Corvina

was felt for decades not only on the Hungarian but on the Central-European book art, in general.

The three codices kept their original, magnificent velvet-binding, which show the professional knowledge of the binder from the Buda studio, who created a unique binding type for Matthias's representative library. The brilliant crimson velvet-binding of the Saint Augustine- Corvina is simply the most beautiful surviving velvet-binding of a Corvina, and few of its original, gilded silver-buckles have survived also. The restaurateurs of the NSZL are to be honored for the current beauty of the Corvina.

The Polybios-Corvina made in Florence has an interesting possessor-notice, which tells us of an

Imperatorum, describing the history of the Turkish Empire, dedicated to Vladislaus II., and executed in the first half of the 16. century, in the Buda studio (Cod. Lat. 378.). According to certain scientists, this author is the same with that Felix Petancius Ragusinus, who was the leader of the Buda copying studio from 1487, and he himself illuminated the *Genealogia*.

Connections between collections from Istanbul and national collections

A copy of the *Antiphonary from Istanbul* was on display also as a demonstration of the two book cultures' influence on each other. The original is kept in the Topkapi Sarayi of Istanbul. The codex, made in the

second half of the 1350's, is one of the most important relics of the Medieval Hungarian liturgy and of the Hungarian book culture from the Anjou period. The codex had lurked for centuries in the collection of the Topkapı Sarayı, it was „discovered” only a few decades ago. The restoration of the codex and the production of the facsimile-edition in 1996 constitute a remarkably beautiful phase of the cultural collaboration between Turkey and Hungary. In accordance with both presidents' express wishes, the codex was restored also. Experts of the NSZL executed it in Istanbul, and the Turkish state covered the work.

Medieval codices and original Turkish manuscripts from the collection of the NSZL were also on display, among them the only defter that was discovered in our country, in the castle of Nógrád, which subsisted since the years of subjection, and was kept safe here.

Interactivity, conclusions

The attendance at the exhibition was as high as we expected. Besides individual visitors, many groups participated in professional guided tours lead by our well-prepared colleagues (László Herendi, Endre Liptay, Ferenc Földesi and Edina Zsupán). László Herendi presented an interesting collage from contemporary coverage of the „gift of the sultan”, published by daily papers. Liliána Reich and Lilla Sebestyén compiled an exercise book for museum educators dealing with two different generations, which were downloadable from the website of the NSZL. Many groups have arrived with these printed out already. A special treat was that the visitors could thumb through the facsimile-editions of the original Corvinas displayed in cases, and they could look at the whole, digitized versions of the Corvinas. Furthermore, there were bilingual labels and guidelines, in Hungarian and English language.

Beyond its content, the exhibition was exceptional regarding its complexity and its good construction. Besides the traditional promotion, Péter Tóth conducted a large scale, online campaign, which drew attention to the Corvinas in the virtual space well before the actual exhibition. Also, short YouTube movies were made about the Corvinas, with additional professional content.

The closing event, entitled *Without a Veil* attracted a huge audience. With this occasion, the curator of the exhibition, the writer of these lines, presented the four codices in a way only professionals were able to see them until now: outside their cases, leafing through their invaluable pages, and interpreting them. We repeated three times the presentation due to the good turnout. The media covered with special attention the exhibition; many cultural programs, conversations,

interviews done by the most various television and radio channels were dedicated to it.

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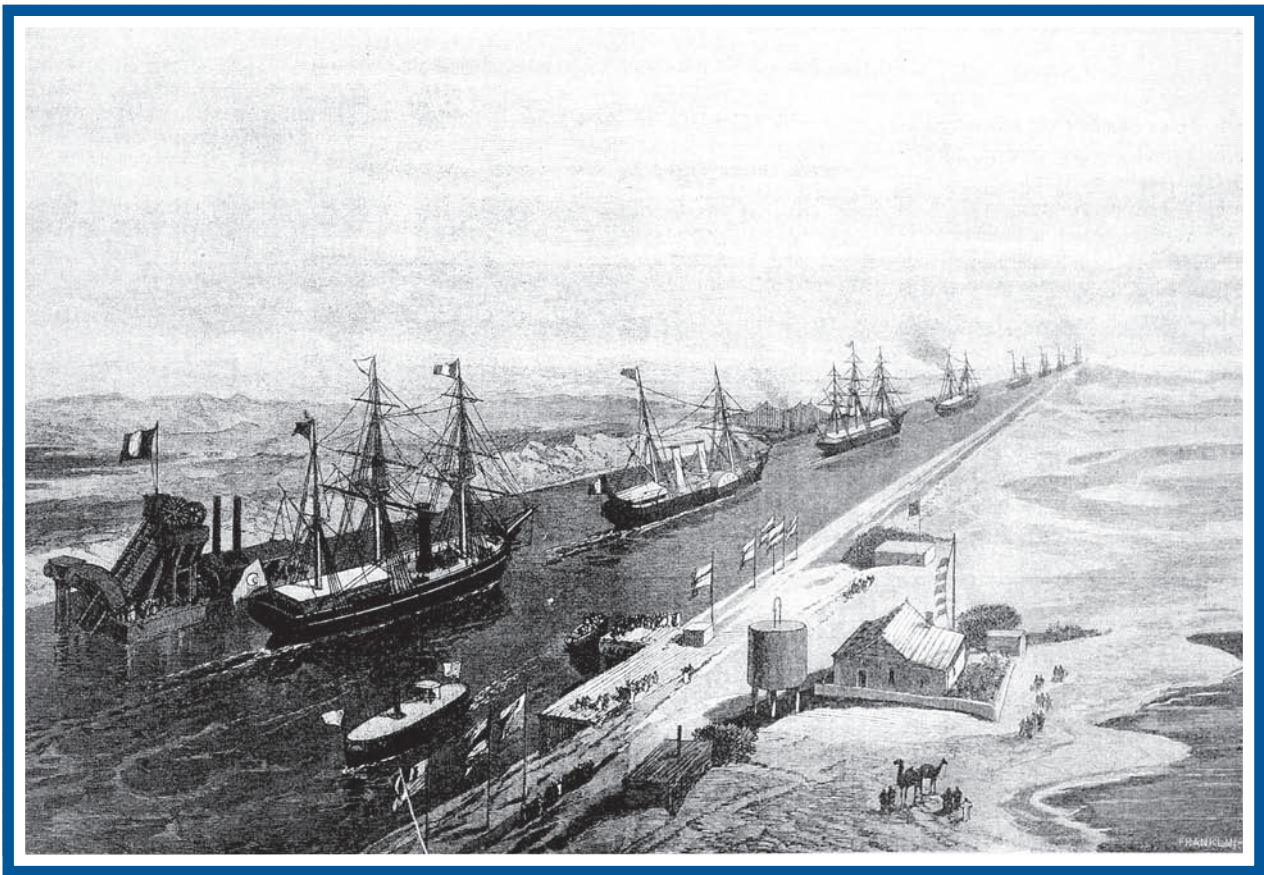
With the occasion of our Corvina-exhibition and of Turkey being the honorary guest of the Budapest Book Festival 2014, two additional, smaller but rich exhibitions were put together in our Library. One of them documented the opening of the Suez Canal, as the occasion with which sultan Abdul Aziz restituted the four Corvinas to the Hungarians, through donating them to Franz Joseph, who visited him at this event. The other exhibition aimed at presenting the history of the Turkish literature from the beginning until today, as a tribute to the contemporary, illustrious representatives of Turkish literature visiting Budapest.

THE GATE OF ORIENT – A NEW INTERNATIONAL ROAD

– THE SUEZ CANAL HAS OPENED 145 YEARS AGO –

„The attention of the whole world is focused on East, where a great spirit has decided to change geography. He broke away two continents in order to connect two seas. Everybody who can afford it is off to see this wonder, which made an heir and an object of gratitude out of the name of Lesseps. Rulers, high nobility, scientists, tradesmen and writers are going there. The Hungarian king is going also, in order to be the first king after Endre II. who saw Constantinople and Jerusalem. If it were only a pleasure trip, we would be sighing while thinking about the money it costs, but this a business trip as well, because the Suez Canal is close enough to the Adriatic Sea in order for us to benefit from it, if we care to. The problem was until now that the Hungarian kings living in Vienna were traveling to Frankfurt instead of looking in the direction of east. Count Gyula Andrassy is accompanying the king, and since the viceroy of Egypt sent him five tickets, few state officials and writers (supposedly Aurél Kecskenéthy and Emil Pongrácz) are traveling with him, too. They will visit Egypt, where so many people wish to go now and so few can make it, on the expense of the viceroy.” The journalist of the magazine entitled *Hazánk s a külföld [Our Homeland and Abroad]* wrote these lines on October 25, 1869.

The scientists of the Antiquity were already preoccupied with building a canal which would



The gate of Orient

connect the Red Sea with the Mediterranean Sea. But these scientist-engineers came up with the plan of an east-west bound canal, instead of a north-south one, which thus became a new fork of river Nile, in the eastern part of the Nile-delta, across Vadi Tumilat. The ancient canal had silted up and was spoilt many times, and attempts were made at its recovery. According to the sources, they used it more or less until 767, but it took a long time after that to come up with the idea of building a new canal.

Baron Ferenc Tóth of Nyitra or Baron de Tott, as the French used to call him, had brought up in the 18. century the idea of building a north-south bound canal to sultan Mustafa III., whose trust he won earlier with the fortification of the Bosphorus and Dardanelles. Tóth traveled to Egypt in 1771, mentioned the Suez Canal in his Memoires also, and possessed an extensive topographical knowledge of it. He proved that Darius's engineers were wrong when they stated that the Red Sea is higher than the Mediterranean Sea. Unfortunately, the sultan's sudden death put an end to Tóth's plan.

In 1798, during his Egyptian expedition, Napoleon instructed his engineers to create an artificial waterway. But they rejected the plan based on his surveyor's, Jacques-Marie Le Pere's wrong calculations, according to which the Red Sea was 10 meters higher than the

Mediterranean Sea. In 1846, an international team of scientists researched again the executability of a north-south bound canal, and discovered that it was possible to build one, according to the new calculations. One of the team-members, the Italian-born Austrian Luigi Negrelli elaborated a detailed plan, but he died before they started the work, in 1858. Finally, the constructions begun in 1859, after Ferdinand de Lesseps had persuaded the Egyptian viceroy Muhammad Said in 1854, and had received from him the concession. It had taken ten years of hard work to build the canal, and they opened it on November 17, 1869, accompanied by bright festivities. When it was built, the canal was 164 m long and 8 m deep, and soon enough problems had arisen because of its depth. Bigger ships could move only slowly and even so had often foundered. According to the Big Lexicon of Pallas „in 1882, in the case of 3198 ships, 416 had foundered which resulted in 21.643 hours of waste.” Thus, in a very short time, the enlargement of the canal became unavoidable. By today, according to data from 2010, it is 193.30 km long and 24 m deep.

Franz Joseph, Hungarian king was present at the ceremonial opening of the canal. The domestic newspapers covered in detail his eastern travels. Thus, the newspapers wrote about his stop in Istanbul, where

he was sultan Abdul Aziz's guest. Also, as mentioned by the newspapers, Franz Joseph was the first Hungarian king after Endre II. to visit the Holy Land. After participating at the opening festivities of the canal, he traveled around in Egypt, visited some ancient monuments, and climbed the Pyramid of Cheops. We can read about the opening of the canal, besides newspapers, in travel logs and memoirs of writers and journalists accompanying the king.

The opening of the Suez Canal made the headlines of the newspapers not only because it was a sensational and splendid event. Besides the facts regarding the engineering feat, pragmatic questions and the analysis of the prospective profit were also followed by great interest. Right after the beginning of the constructions, in 1860, the Revoltella-Committee from Trieste had started to make plans for an Austro-Hungarian East-Asian expedition with the aim of researching the advantages and possibilities of the export in connection with the opening of the canal. The expedition took off finally in 1868 and it was made up of two frigates (a smaller and a bigger one), the „Donau” and the „Friedrich”. Manó Cserei, Ivor Kaas, and János Xántus were on board. Besides studying commercial possibilities, they planned to institute diplomatic relationships, to set up consulates, and last but not least, to gather scientific data which was János Xántus's assignment from the Hungarian National Museum.

In addition to documents from our main collection, we selected Suez Canal maps from our Map Collection and exhibited them.

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TURKEY, OUR GUEST

Due to its specific geographical location, at the dividing line of the Islamic and western civilization, and due to its past as an empire provide a particular feature to contemporary Turkish novels, short stories and exotic poems. The whimsical trajectory of the Turkish history – from the old times until the modern European state of the 21. century – can be traced back through human destinies presented in old and new literary works.

The first written records of the Turkish literature are from the 8. century. However, the classical European

literary genre turned up in Turkey only in the beginning of the 19. century. Before that, they didn't write in European genres, but mostly in ritualistic, symbolic style characteristic to the diwan-poetry, which influenced history-writing, folklore, but even the poetry of Bálint Balassi. The social reforms initiated in the second half of the 19. century had affected the literature also, renewed the written language and new genres had started to emerge. The literature of the Republic of Turkey, established in 1923, wasn't very different from the National Literature promoted by a nationalistic movement, but made use of the values of the Turkish folklore and of the western, modern trends also. A huge step forward was that Kemal Atatürk abolished the Arabic writing and introduced the Latin alphabet. Realism and naturalism dominated the contemporary prose, the so-called social and village novels had appeared (Orhan Kemal, Yasar Kemal). In poetry, they continued to follow the Ottoman Turkish traditions, the traditional syllabic poetry flourished. A follower of Mayakovski and well-known in Hungary also, poet Nazim Hikmet was the one who introduced the free verse in Turkish literature.

The strength of Turkish literature is the prose, the short story, though. *Török elbeszélők* [Turkish storytellers] (1974), *Van, akit a sólyom karmol meg* [Some are scratched by the hawk] (2004), *28 török novella* [28 Turkish short stories] (2011), are collections of prose which were published in Hungarian language. Of course, the post-war, socialist Hungary published mostly those works which depict the misery, the exploitation and the backwardness of the peasantry and the working class. Novel-reading Hungarians of the last decade have been able to read about exciting stories which venture back into the Islamic history, besides the familiar world of the globalization. The fact that Yasar Kemal was nominated repeatedly to Nobel Prize in literature, and Orhan Pamuk received the Nobel Prize in 2006, adds to the international recognition of the Turkish literature.

The National Széchényi Library paid tribute with its small exhibition to the contemporary Turkish literature, displaying that modest segment of works which is available to Hungarian readers also, hoping that their number will increase in the near future.

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„BOLDER THAN PAINTING” THE MODERN HUNGARIAN COMMERCIAL POSTER 1924-1942

– COMMON EXHIBITION OF THE NSZL AND
THE MUSEUM OF APPLIED ARTS –



On April 24th, in the Museum of Applied Arts, opened a large-scale exhibition based on the exceptional graphic poster-collection of our Collection of Poster and Small Prints.

One of most prosperous period of the Hungarian poster art had started in the middle of the 1920's, with the event of modernism. The many times corny, sentimental and comic scenes of the Art Nouveau



Detail from the exhibition

posters on the streets were replaced by truly modern, constructivist compositions almost overnight. One of the reasons of the change was the appearance of a new art group. In 1925 amnesty was granted to those artists who participated in the Soviet Republic, which meant that the most important representatives of the Hungarian avant-garde could return home. During the 5-6 years long exile, many of them had been travelling in the centers of modern art: Lajos Kassák in Vienna, Róbert Berény in Berlin, Sándor Bortnyik in Weimar. Thus, the strongest influence was that of the Bauhaus with its constructivist mentality.

What does it mean „modern poster”? The art of the Bauhaus starts with function, which, in the case of the poster, it means understandable, transparent and effective communication. Objects were represented as simply as signs; the modern block letters succeeded in

typography; and the achievements of the modern art prevailed in composition. It belonged to the Bauhaus concept that they aimed at the unity of life and art; in other words they preferred those genres which had an important role in social life also. For example applied graphics, which was not important for artist only as a good source of income. The modernism represented by Berény, Bortnyik, Kassák and their students, who were politically improper and because of this had limited possibilities of exhibition, realized their new ideas in commercial advertising. And the renewal was welcomed in this field also. This is the source of Kassák's emblematic remark that, in this age, the advertising is „bolder than painting.” When, around 1930, the modernist graphic came to a halt, a new grand master arrived home from Palestine: István Irsai. The artist, who accomplished half of his oeuvre in Israel, was an important representative of modern Hungarian and Hebrew typography, and excellent posters were signed by him, like the Nor-Coc or Lampart products'. His works were exhibited at the same time as the main exhibition also at the Israel Cultural Institution, in a chamber exhibition.

Kassák sent home his first modernist poster in 1924 from Vienna (Magyar Hírlap) [Hungarian Newsletter], and this was followed by an almost explosive change. The Modiano cigarette paper factory was the first brave contracting party who employed Bortnyik. This was followed by different companies like: Tungsram, Flora, Standard, or Frutti. The modern poster connected first of all to the novelties of modern life. A new metropolitan life-style was about to be formed, which was beyond the previous world of the salons. New products and new activities showed up: electric appliances, house wares, mobile and comfortable furniture, livable and clear apartments, and new forms of activities appeared, like the sport.

Many things had preceded the exhibition, and it was not an easy task to accomplish its present success. The selection of the 101 posters was exhibited in Spain,



Róbert Berény's poster for the Art of Book and Advertising Exhibition from 1930, which was also organized in the Museum of Applied Arts



MAGYAR HIRLAP

HÉTKÖZ NAP

1000K

VASÁRNAP

2000K

EGY HÓNAPRA

30 KORONA

KIADÓHIVATAL

ANDRÁSSY-ÚT 47

The poster of the *Magyar Hírlap* (Hungarian Newspaper) created by Lajos Kassák was the first modernist poster in Hungary

for first time, in 2009. The Modern Art Museum of Valencia (MuVim) presented it. From here, the selection went to a presentation in Seville. The curator of the exhibition was Katalin Bakos, the art historian of the Hungarian National Museum, and Balázs Tamási, then director of the collection, organized it. Ildikó Csillag restored the posters. The international fame of the exhibition is well demonstrated by the fact that 20 posters were borrowed from the collection for a large scale exhibition of poster-history in Malaga. This collection of about 170 posters was meant to present the first blooming period of the history of universal poster-art between 1898 and 1938. The fact that 20 out of the 170 posters were Hungarian is a great recognition of the Hungarian poster art.

After a lot of waiting, a long institutional complication and after looking for a proper place, finally in 2014, we were able to present the collection at home, too. We could draw in the project as partner the Museum of Applied Arts thanks to the Directorate of Research and Academic Affairs, which provided a perfect location also, even symbolic. They presented here the „Exhibition of Book and Advertising Artists” in 1930, which was the greatest introduction of modernist graphics at the time. Two posters announced the exhibition (created by Berény and Bortnyik), and enlarged photos of the one-time interior brought to the attention the identity of the location. The main curator was Katalin Bakos once again, and from the Museum Dóra Reichart, while from the library the writer of these lines helped as co-curator.

We wanted to compile a richer exhibition for the audience from home than the Spanish one. The posters represent the metropolitan life between the two world wars, and this is what we focused on. We tried to find as many object as possible from those present on the posters, thus we borrowed radio, wash-machine, stove from the Electrotechnical and Technological Museum of the Hungarian Traffic Museum; swimming dress, Modiano cigarette paper, Flora soap from the Hungarian Commercial and Catering Trade Museum and so on... We projected in a separate room the

newsreels of the Manda Collection; here the BNVs and other items evoked the past. We used the collections of the Museum of Applied Arts also: the furniture of Lajos Kozma represented the modern home; the pavilion- and cigarette store-plans of Zsuzsa Kovács the modern urban life. Original design-plans of Kató Lukács were on display also, as well as the catalogs of swimming caps and shoes of Tihamér Csemiczky, from the Collection of Posters and Small Prints. One could leaf through the digital versions of catalogs and magazines. Our goal was to draw attention to the one-time professional and art-world working with posters and graphic design. Thus we presented school publications, professional magazines, for example Bortnyik’s magazine entitled *Poster*, which we borrowed from a private collection, since it is so rare that we cannot find them in public collections. We emphasized the process of poster-making from hand painting, through printing, to posting. Here György Konecsni’s and Gyula Macskássy’s original poster-plans could be seen borrowed from the National Gallery.

René Grohnert, art historian, director of the Poster Museum from Essen, held a speech at the opening, highly evaluating the Hungarian art of poster of the age. The exhibition was open from the end of April to the end of August, and had more than 23.000 visitors. There were interactive museum-pedagogical occupations, systematic guided tours, and professional workshops also. On the 2014 Night of the Museums, a huge crowd was present. Herewith, I would like to thank all those who helped us: in the organizational work Edina Szilárdi and Ágnes Kopcsay; the support of László Boka director of Research and Academic Affairs and Zsombor Jékely, assistant director of the Museum of Applied Arts, and all the coworkers at the Poster and Small Prints Collections; and for the perfect and prompt work of the restorers, Orsolya Koppán, Pál Horváth, the photographers, Ádám Ackermann and Lajos Karasz.

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BOOK AND MAN SUPPRESSED. THE PERIOD OF DISASTER AND THE NATIONAL SZÉCHÉNYI LIBRARY

– PROGRAM-SERIES AT THE NSZL
BETWEEN MAY 28 – SEPTEMBER 30, 2014 –



In the series of programs organized at the Széchényi Library in 2014, a special status was assigned to this exhibition and conference, which presented, at the 70th anniversary of the period of disaster, the efforts of the National Library, as real and symbolic institution, to save book and man.

Perhaps neither the visitors nor the organizers realized that the exhibition took place, due to fortuitous or predestined circumstances, in the so-called National Relic Area of the library. The Relic Space gained its name a decade and a half ago because the extremely important values of the national past are being planned and exhibited here since then. Here were exhibited the Philostratus Corvina, the Festetics Codex or the manuscript of Kölcsey's Hymn. The symbolic meaning of the space had placed – in accordance with the aim of the organizers – the oeuvre of Gábor Halász, who was a victim of the period of disaster, the 3500 volumes saved from annihilation and last but not least the attitude worthy of a scientist humanist in these trying times of the contemporary director-general, József Fitz, between the unavoidable building blocks of the national past.

The exhibition follows the process of how the life and work of writers of Jewish descendents became

impossible after the German occupation on March 19th, 1944. A whole wall of decrees, selected by Gábor Hanák and Bea Lukács, as particular mementos of the almost completely obscure tendencies which still pointed in the same direction, crippled the life of Jews living in Hungary. Memories of witnesses and victims showed through moving images, completed with the respective episodes of the television series called *Our Century* presented in a tangible way the unfolding tragedy in the background of the MTI news and the contemporary coverage in movie newsreels.

Most probably static laws made necessary to build, during the postwar restoration of the fortress-castle, a huge pillar in the middle of our exhibition space, obviously to support the ceiling. This supporting pillar acquired multiple meaning now. Réka Pintér scenic designer covered this pillar exactly with those three thousand and five hundred volumes which the contemporary, unmanageable politics of culture condemned to annihilation. As a result of Mihály Kolosváry-Borcsa's activity, the national library received lists of Jewish writers' names and it was his job to prepare detailed descriptions of their published works. The library was supposed to give the selected works, as did other collections, publishers, book-sellers, to the brigades specialized on annihilation. But general director Fitz found the only solution to save the books. He instructed the authorities that he cannot comply to this, on one hand because he is a law-abiding officer and the effective law obliges the national library to acquire and preserve every book that was published in Hungary, on the other hand, even if he was entitled to such thing, he could not execute the decree because the complete stock of the library were carefully wrapped, according to rescue plans at war times, and, besides, it is physically impossible to go through the collection at this time. As a result of Fitz's brave and creative attitude, none of the national library's volumes ended up being pulped.



Visitor at the exhibition

Saving people was even harder and not less important as saving books for the one-time general director. The second part of the exhibition presented the career of the excellent essay-writer and impeccable librarian officer, Gábor Halász – organized by Erika Nemeskéri and Ferenc Földesi. Halász started to work in the Manuscript Collection of the Széchényi Library in the fall of 1927. According to his superiors, he was one of the best prepared and highly conscientious employees of the library. The exhibition showed his career as a literary historian and a librarian officer, integrated into his barely documented private life. General director Fitz had to step up in the interest of Halász in the summer of 1943 for the first time. After long correspondence, he succeeded in convincing the authorities to make an exception in Halász' case based on his irreplaceable scientific knowledge, and thus, Halász could return to the national library from forced labor service, at the beginning of the fall. It seems that Fitz had intuited the approaching danger and tried to set up a defense system around Halász. He promoted Halász in the fall of 1943, and put him in charge of the Manuscript Collection, then commissioned him with the organization of the grand, jubilee Kossuth-exhibition of the library. The exhibition opened on March 15th, but had to be shut down soon after the 19th of March. In a few months, Halász' Calvary had begun. He was drafted in forced labor service again at the beginning of the summer. Fitz tried everything, alluding again to Halász' scientific exceptionality,

talked to everybody from ministerial officers to the Minister of the Interior, Andor Jaross. He tried to save his colleague, who was more than an employee for him, who was a real friend. Exhibited letters from the record office of the NSZL document this hopeless struggle from week to week. Finally, the Ministry had pensioned Halász off, and took away the last tools of the general director, with which he could have helped. One of the most exceptional literators of the age, died together with György Sárközi and Antal Szerb, in the camp of Balf, on an unknown day in February, 1945.

The program series started with a conference on May 28th, 2014, where outstanding lectures of Ignác Romsics, András Szécsényi and György Haraszti presented the age. On September 30th, 2014, during the closing of the exhibition, after the lecture of the curators, there was a round-table discussion with László Boka, Erika Nemeskéri, Szilvia Szilágyiné Bánfi and Gábor Hanák as participants. They discussed the activity, the role and the possibilities of the national library during the period of disaster.

Connected to the program series, our institution published a smaller monograph, entitled: *Being suppressed. The period of disaster and the National Széchényi Library – Essays about the period of disaster and its historical preliminaries*, ed. Gábor Ujváry, Bp., NSZL, 2014.

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Guiding at the exhibition

THIS IS HOW IT WAS LIKE THE NIGHT OF THE MUSEUMS IN 2014



This year our programs were entitled Night of the Guardians – the Book is Imperishable. We had the most visitors on this night, when we tried to present the fragility of the letter and of the soul, and the rescuing and safeguarding of the values carried by them.

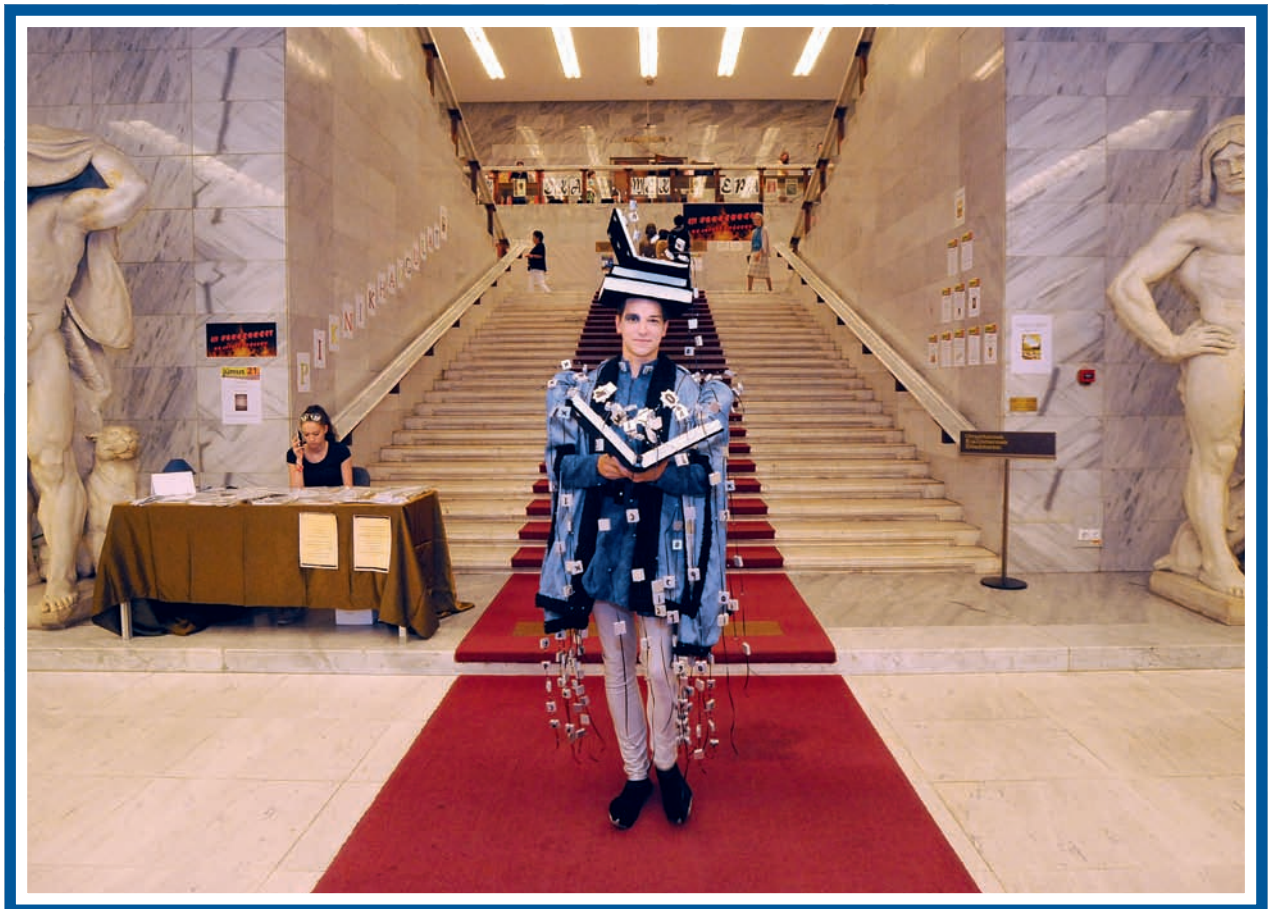
On this night, our knowledgeable colleagues, researchers of the Manuscript Collection guided the visitors through our emphasized exhibition, presenting the most cherished rarities of our library from the 12. century poems of the knight of Kürenberg to the light of Mihály Babits' study. [For details see next article – ed. note.]

We had more than twenty programs, in which the visitors could see the first Hungarian poem, which was bombed around; the Corvina, which was never shown before; books that were forbidden and doomed to be

pulped in 1944; our restorers presented burnt, ragged and moldy works before and after restoring; and the absolute unique piece was that X-ray film, used already once by physicians, that held a recording of Bartók's music, so one could listen to Béla Bartók's piano-play, while looking at a man's spinal column.

We started on the balcony looking at the court with lions with a concert at six o'clock. At seven thirty Al Ghauí Hesna was talking with Évi Fábíán photographer about the conservation of the moment, and at 10 o'clock the uplifting Villon-evening crowned the program, with the participation of Péter Huzella and Pál Mácsai, which filled the house. The Chameleon Jazz Band played forgotten songs at midnight.

We posted up games, with midnight prizes! We started our „book-saving action” entitled *Fahrenheit 451 – (Don't) play with fire! – Save what is savable!* on



Gutenberg, as alive costume-phantasy

the most well-known community portal, and during the night, one could vote on the spot, too. On the community site of the national library more than 700 votes arrived, referring to 98 works; on the spot also more than 300 participants wrote on the wall the title of their favorite „savable” book. From very serious considerations (Bible, the poems of Attila József, Crime and Punishment, One Hundred Years of Solitude, Orwell’s 1984) to lighter, more entertaining works (The Lord of the Rings, Chronicles of Narnia), to volumes known from education also (The Little Prince, The Boys of Pál Street, Winnie the Pooh) countless titles had been written on the four, huge pieces of paper – at first we counted two walls, but they were quickly filled and had to be doubled.

The list:

1. Bible
2. The complete poems of Attila József
3. García Marquez: *One Hundred Years of Solitude*
4. Saint-Exupéry: *The Little Prince*
5. George Orwell: *1984*
- 6–7. The complete works of Radnóti;
Tolkien: *The Lord of the Rings*
8. 777 Hungarian folktales

9. Bulgakov: *Master and Margarita*
10. Antal Szerb: *Journey by Moonlight*
- 11–12. The complete works of Shakespeare;
Madách: *The Tragedy of Man*
13. Adams Douglas: *The Hitchhiker’s Guide to the Galaxy*
14. Ervin Lázár: *The Rectangular Round Forest*
15. Milne: *Winnie the Pooh*
16. Daniel Keyes: *Flowers for Algernon*

Besides the ten lucky players, we rewarded those works also which received the most votes, with a small memorial plaque: „This work received the most votes in the *Fahrenheit 451 – (Don’t) play with fire!* book-saving game of the Széchényi Library.” The works were stored and hopefully will carry the memories of this game for another 212 years.

The quiz entitled *Game in one sentence – 10 sentences from 10 novels* was very popular also. Many players gave correct answers, and the ten winners received their half-a-year-long library cards at midnight. There was a book auction this year, too, where 97 books were sold from 103, which is a very good proportion. The most wanted are still the maps, posters, children’s books and freemasonry related documents. Some well-known



Fahrenheit 451 – (Don’t) play with fire! game of saving books



Klára Csernók and her orchestra

collectors participated in the auction, too. The sum we made we will spend on retrospective enlargement of our collection, so, we also will spend them on auctions.

We offered scenery digitalization, weird collectors' items, saved music scores, Klári Tolnay-memories, „victory and destruction” locations in the Map

Collection; in the retro exhibition we could try out our memory; we could try line drawing techniques at the fashion-exhibition; and we could make photos of ourselves under Babits' lampshade.

Those programs were very popular also which let our visitors into spaces which are very rarely accessible for them. The line-numbers for the guided tours were quickly gone. Our restorers had no brake either; they were teaching adults and children continuously how to bind books, or fold paper-flowers; the reading hall of the Map Collection was filled all the time, too, where visitors of all ages made countless globes.

We took care for our visitors to be able to rest and refresh themselves also – on the terrace on the VI. floor, in the middle of the castle, under the starry sky, where Gutenberg was among us, too, as a living costume-phantasy.

We had more than 4000 visitors on June 21st, to have an insight into the secrets of our Guardians – it was a wonderful night!



Walk in the storage area

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GUARDIANS

– THE CENTRAL EXHIBITION OF THE 2014
NIGHT OF THE MUSEUMS ORGANIZED BY
THE MANUSCRIPT COLLECTION –



„GUARDIANS: guardians of letters and soul. The collections and workshops of the Széchényi Library are guardians of the complete Hungarian written culture for more than two hundred years. On this night, the visitor may not only look at the most interesting pieces of the collections, which preserved for us besides the letters also the soul of their creator throughout the ages and across chance, destiny and the storms of history, but also will be introduced into the collecting, preserving and scientific work of the GUARDIANS, of the co-workers of the national library.

Every exhibited piece carries the marks of the fragility of letters and soul. The aim of our work is to show the timelessness and magnificence in the fragility of this culture.

We expect the visitors with love, in order to become GUARDIANS together with us!”

The director of the Manuscript Collection, Ferenc Földesi introduced with these words to the public this special exhibition in June 2014. The exhibition presented pieces saved from the middle of destruction, and through them showed the complexity of the process of „safe-guarding”. The displayed documents talked about the fortuitous escape, preservation and scientific exploration (reconstruction and construction); the exciting methods of inheriting (disappeared manuscripts surviving in quotations, in copies or reproductions, etc.). There were two main parts of the exhibition: an interesting section of the Babits-legacy and the so-called medieval exhibition. Unique rarities were on display in both; they survived in the most exciting ways the ages of destruction; and appreciative eyes and hands integrated them into collections of the most recent time.

The crown-piece of the medieval hall was the Leuven Codex, „home” of the *Lamentations of Mary*, which survived wars and bombings, and such specialties surrounded it like the world-famous Minnesänger-fragment of Budapest, which survived as sleeve, or the psalm book of Orbán Nagylucsei, one of the chief

persons of Matthias Hunyadi. The Corvina binding of the psalm book was covered with velvet until the 1900's. Other works on display were the three fragments from the original version of Bonfini's Hungarian history surviving also as a sleeve; and the enormous gradual of Kassa, which got half burnt. A Corvina was exhibited also, Battista Mantuano's *Parthenice*, which preserves the marks of the heroic age of restoration on the once subtly decorated cover of the book, which can be seen today only in the black-and-white photo-supplement of the *Könyvszemle* (Book review). Thus, the overall image of the exhibition, its fragmentedness, gives us a more authentic view of the forms of preservation, the character, the style and the condition of the memorial material that survived, than an exhibition of only „beautiful”, abundant material.

Not only the experts of the Res Libraria Research Group of the NSZL, but also the experts of the Restoration and Binding Department had participated in the realization of the exhibition. One of the reasons why the latter had participated is that the freshly restored Prague Calendar was also on display.

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PRESERVATION AND SURVIVAL: RARITIES FROM THE BABITS LEGACY

„I was always filled with devotion in the room of the Babits' [...] and the surroundings had their important role in this. If I arrived in the early afternoon, the Vérmező [Meadow of Blood] was still bathed in sunlight, but in this room, where the editorial consulting hours were kept, the floor lamp was already turned on. It stood in the middle of the room, like Pythia's vaporizer, and lit only the middle of the room, and let the rest of it in darkness. The following, medieval-looking letters flamed on the big parchment lamp-shade: „NIHIL VINCIT NISI VERITAS, NIHIL SALVAT NISI CARITAS.” Two leather armchairs - reminding one of his own set from home - surrounded the

lamp, and there were books around and below and above us. [...] (István Vas: Lost Homes - fragment)

The Manuscript Collection wished to present barely-known or unknown rarities from the rich Babits legacy to the public at large. The apropos and title-source of our exhibition was Babits' lamp-shade, which was found recently, and which is mentioned by István Vas also, citing the well-known Saint-Augustine quotation: „ONLY TRUTH WINS, ONLY LOVE SAVES.” Our colleague, Miklós Förster donated the

valued object to the Library of the Nation. We tried to place into context this unique and uniquely subsisting object. The context has three layers: the surrounding of the lamp or the apartment; the maker of the shade or the wife; and the preserver of the lampshade, the adopted daughter or Ildikó Babits.

Thus, we could form an image of Babits as a private person, besides the image of the poet, while we tried to present that interior which integrated the lamp, as several photos illustrate. In the second part,

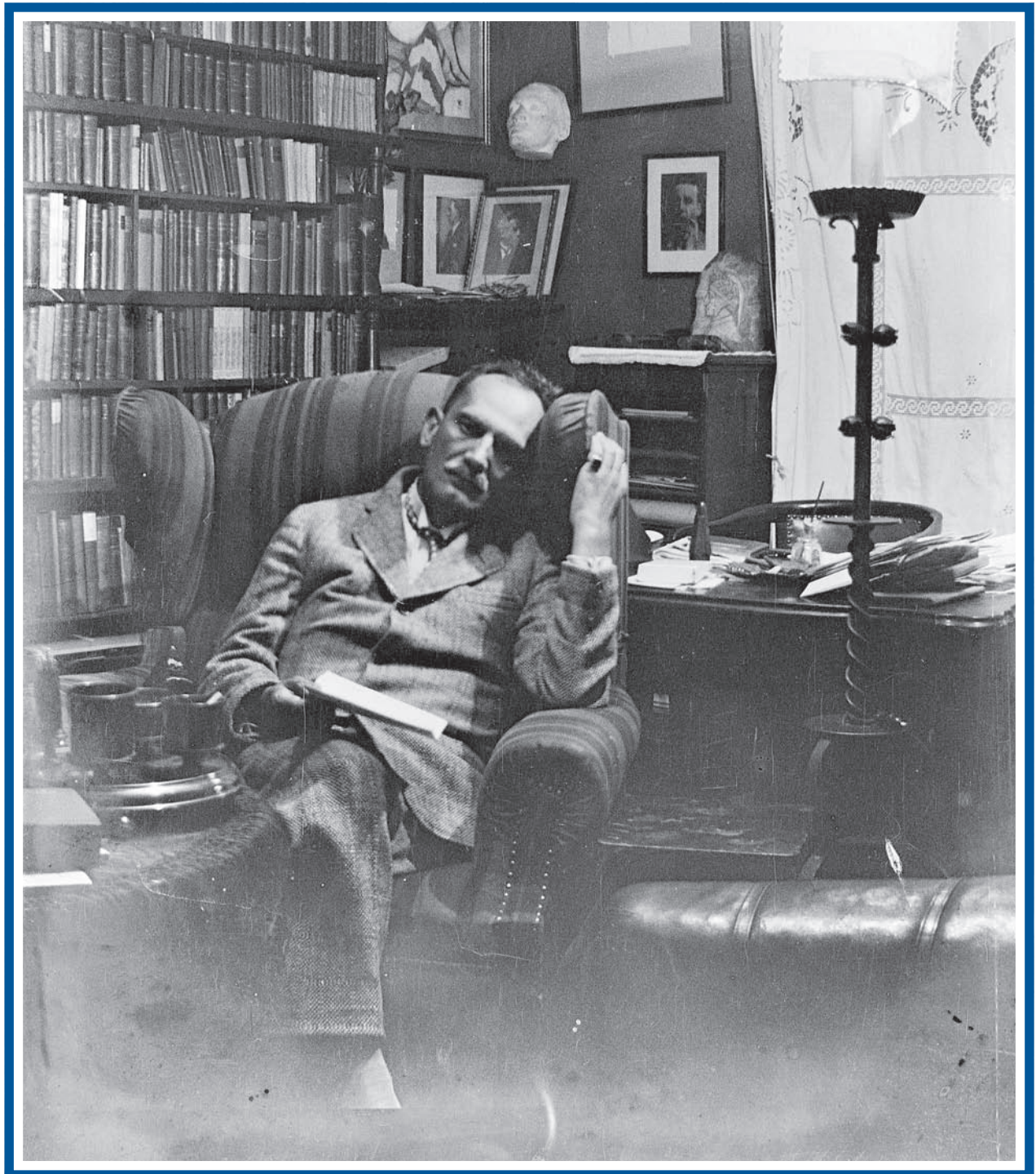


Photo of Mihály Babits with the surviving lamp shade



The lamp shade



Making photos with Babits' lamp shade on the Night of the Museums

Sophie Török, the maker appeared to us, since Babits' wife was a passionate photographer and collector of different notes and other memorabilia. Thanks to Ilonka Tanner, the internal milieu of the Babits family is richly documented. „I was recklessly making notes in my invisible booklet and collecting all that material which belongs not only to me, but to everybody, and about which I will have to report one day.” – wrote in her diary. She painted and draw also besides making photos – she was the maker of the lampshade as well as of the cover of the collection of handwritten materials known as the „Book of Angels”, exhibited here also.

Many photos give us insight into intimate moments of the Babits family, which are parts of the photo-collection – mostly unpublished as of today yet – that is the legacy of the wife and the adopted daughter. We can witness the intimacy of the family life, happy moments of the childhood of Ildikó Babits; and see photos of

friends, artists, philosophers belonging to the editor's circle of friends, and of our best writers and poets. We tried to present from the unknown part of the legacy few, small objects, like the solitaire cards, with which Babits loved to entertain himself; different drawings; small toys from Ildikó's childhood world. There were audio documents on display also, like a radio emission from the 1930's, a recording of the poems read by the poet himself; and that exciting collection of x-ray films, which preserve the voice of Babits and Sophie Török.

In the last unit of the exhibition, we could have a look at the studio of our colleague, Judit Papp, who is working on the long-term project of the conservation of photos and negatives belonging to the Babits legacy.

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THE VALUE-RESCUER

– JÓZSEF FITZ MEMORIAL EXHIBITION –



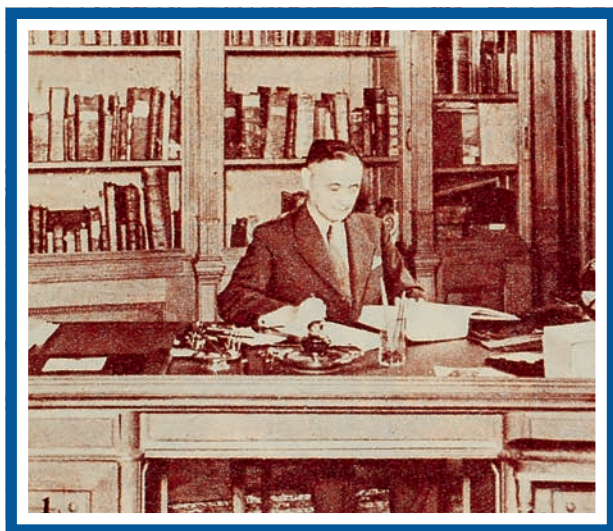
József Fitz (1888-1964) librarian, book- and typography-historian was the director general of the National Széchényi Library for more than ten years. The Library belonged to the Hungarian National Museum at the time, but was an independent organizational unit. He contributed to the establishment of a modern, European-level Hungarian national library that corresponds to 20. century demands. In 2014, at the fiftieth anniversary of his death, our library organized three exhibitions dedicated to József Fitz's memory: two pertaining to his firm resistance during the period of disaster and a summarizing exhibition about the high level expertise he provided as the leader of the national library.

There was a chamber exhibition entitled *The book is imperishable* (curator Szilvia Bánfi), organized in the Manuscript Collection of the NSZL, which connected to the exhibition entitled *Suppressed. The period of disaster and the National Széchényi Library* [regarding this see article written by Ferenc Földesi and Bea Lukács! – ed. note]. This one was paying respect to the Holocaust Memorial Year and opened in May. The chamber exhibition was dedicated wholly to József Fitz, who protected his colleagues and the collection of the national library displaying deep humanism and moral resistance in the face of war and other hopeless circumstances. At the end of the year, in November the Library Science Library of the Library Institute

organized a chamber exhibition in memory of József Fitz, former director general of the National Széchényi Library, entitled „...service to the last breath”. The aim of the chamber exhibition (curators: Ilona Hegyközi and Eszter Fazokas) was to present the complete life of József Fitz, according special attention to the years spent as the director of the National Széchényi Library. The exhibition could offer only glimpses into Fitz's extremely rich life as man, as library organizer and as scientist. We exhibited excerpts, documents, fragments to show in which fields acted he successfully, but we should not forget that his initiatives had a serious impact on the life of the National Széchényi Library that is felt, has a serious continuation, an afterlife today too.

József Fitz had started to work in the NSZL in 1934, and he had been the director general of the library between 1935 and 1945. We could say that his years spent in the libraries of the universities from Budapest and Pécs served as previous studies to his work in the NSZL. He was the initiator of important technical innovations; introduced different reforms and a major structural reorganization (the organization of the special collections); and made a series of significant professional decisions (about the catalogs and the national bibliography among others). His critics always emphasized that he was an exceptional expert in both, theoretical and practical fields. He had a good sense of proportion regarding pragmatism and modernism. As president of the Association of Hungarian Librarians and Archivists he did a lot for the organized librarian training in Hungary. His work as book-historian and specialist is known from his university lectures, treatise and books written in an enjoyable style. As leader, he always taught important to motivate and support librarians to do scientific work.

The title of this last exhibition from this year, „... service to the last breath” came from József Fitz's closing words from a lecture at the association. He gave the lecture in 1943, entitled *Libraries in the war*, about how can we prepare the library to the tribulations of the war, and what is the most practical way to do it, and it illustrated with foreign examples. As the director general of the NSZL, he remained true to his motto, and did everything possible during the Second



József Fitz

World War to save his colleagues and the collection of the library. Through the title, the organizers tried to express his firm resistance during the war, his service as a librarian and his commitment to readers.

As we mentioned before, the chamber exhibition entitled *The book is imperishable* presented previously Fitz's moral courage during the most tragic period of the 20. century history of Hungary, in 1944-1945. The national library was forced twice to protect its collection, when the totalitarian regime wanted to destroy part of it due to political reasons. Thanks to József Fitz's firm resistance, who opposed first the German then the Soviet power in their cleansing endeavor (destruction of books) this didn't happen, and the library was able to perform its duty, namely to save its collection for future generations. He was saving human life and cultural values exposed to mindless destruction. He opposed bravely the deformed decrees of the *withdrawal of the works by Jewish authors from circulation*, and he acted with responsibility when it came to the protection of the Hungarian spiritual values left behind in the unattended homes of the deported. Due to his intervention, Imre Kner's invaluable library of history of typography, with its 9000 volumes was saved; as well as Gábor Halász's library of 1000 volumes of history of world-literature; and the devotional objects and an illuminated manuscript from the 18. century belonging to the Jewish denomination of Nagykanizsa. He accommodated during the siege of Budapest from the National Music School a letter of Ferenc Liszt written in Hungarian, and offered protection to the Apocryph Codex which could not be returned to Sepsiszentgyörgy because of the war. He safeguarded the 16 volume Jókai-manuscripts owned by Jánosné Révai and the two autograph Ady-manuscripts (*God grant it* and *Covered with my embroidered cloak*) belonging to Dr. Ottó Fleschmann, lawyer from Szekszárd, who was deported, and when he returned, received back the manuscripts on August 8, 1945.

According to decrees from 1945, civil servants had to go through a political screening in which they had to account for their activities in the previous period of time. The Political Screening Committee of the Hungarian National Museum found József Fitz unfit for his duties as director general – in spite of many of his colleagues having witnessed for him –, but he could stay in the library as an employee. After his undeserved dismissal, he unwaveringly and effectively continued his scientific work.

Fitz achieved great results as researcher and specialist also¹. His pupils continued his work in the

1 His main works: *The History of the Book*, Hungarian Review Association, 1930 (*Treasury of Hungarian Review*, 53.); András Hess,



Opening of the chamber exhibition

history of book. His colleagues used his results and improved them and became themselves internationally acclaimed representatives of the profession. Thus, the results of his work are alive today too; people read his publications; the Hungarian librarians keep his memory; and his professional reforms became part of the service system of the national library. This was also represented by the works on display in the November exhibition and his works are accessible in the reading room of the specialist library of the Science of Library, today.

In the fifty years that has passed since József Fitz's death, the community of librarians commemorated several times József Fitz and his oeuvre. The commemoration and exhibition held on the 100th anniversary of his birth in 1988 was outstanding. Since then exists a József Fitz book-prize, commemorating his name, which is awarded every year by the cultural ministry to the most interesting book from the previous year, selected by librarians; and it is our honor that three times the publications of the NSZL won this prize.²

Through the above-mentioned exhibitions, the library commemorated in an honorable way József Fitz's work, life and memory, and presented him as a role model for the contemporary co-workers of the national library and its readers.

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the ancient typographer of Buda, Hungarian Bibliophil Association, 1932; Gutenberg, Hungaria, 1940 (*Hungaria books*, 7); *The History of the Hungarian Typography, Publishing and Book-trade 1-2*, Akadémiai Publishing, 1. Volume: Before the Disaster of Mohács, 1959, 2. Volume: In the Age of Reformation, 1967.

2 cf. *Treasures from the Library of the Nation*, ed. István Monok; photos József Hapák, Bp., Hungarian Book Club, 2002.; *The Illustrated Book of the Hungarian Bibliophilia*, ed. István Monok, Attila Buda; photos József Hapák, Bp. Korona-NSZL, 20016.; *Inform me in letter, Contemporaries about the Establishment of the Library* by Ferenc Széchenyi, ed. Eszter Deák, Edina Zvara, Bp., Kossuth-NSZL, 2012.

THE NSZL AT BOOK FESTIVALS



The NSZL through its service as library, museum and research area makes important contributions as publishing house also. In the last decade, the library published an average of 25-30 publications each year thanks to its reference libraries in social sciences and uniquely rich collections.

The main concern of the politics of publishing of our library is the high level publications regarding content and form, offering a wide palette of publications from reference books of civilization- or book-history to bibliographies, from valuable facsimiles to volumes of treatise and gala albums. Our prepared experts and researchers, the professional experience of our colleagues make possible to us to present to our readers

high standard, scientific and popular publications in the fields of history of book, literature, theater, music and of civilization, and science of history as well as science of library. Some of the publications are published independently, and some jointly with national and international prestigious publishing houses. Our aim is to present our publications in as many forums as possible and to draw attention to the preserving, research and publishing activities also of the NSZL. Thus, our library was present at the important festivals in 2014, and presented and sold successfully its publications.

On May 17-18, 2014, the Hungarian National Museum organized the May Picnic of the Museums the 19th time. Here, we advertised our exhibition



Publications of year 2014



At the May Picnic of the Museums

entitled *Suppressed. The Period of Disaster and the National Széchényi Library* to be opened on May 28; and propagated our other, large exhibition and its catalog, entitled *Bolder than Painting. The Modern Hungarian Commercial Poster 1924-1942*, organized together with the Museum of Applied Arts, already open. We presented Zoltán Oszkár Szóts' book entitled *The First World War Collection of the NSZL*, published in our *Nemzeti Téka* [National Bibliotheca] series.

The National Széchényi Library participated for the first time this year, between June 12-15, in the Festive Book Week, organized for the 85th time. It was an outstanding event of the Book Week the dedication of three of our publications published for this occasion: Zoltán Oszkár Szóts dedicated his above-mentioned volume; Szilvia Bánfi, Ilona Pavercsik, Péter Perger and Judit V. Ecsedy signed their *The letters and ornaments of old Hungarian presses from the XVII. century*; and Ildikó Sirató dedicated her bicentennial book: *The Reign of Woman. Four plays by Ede Szigligeti*. Besides these, we offered to the public previous publications of the library, like the thriving book series of the lectures of the Scientific Sessions; the volumes

of the *Bibliotheca Scientia et Artis* series, like the new collection of treatise *Springs and Visions of Tradition*; and a previous representative of our *Nemzeti Téka* [National Bibliotheca] series, entitled *My Books, my Sons*. From our previous publications the one studying relics of language, entitled *Látjátok feleim... [Do you see, my fellow...]* was successful, as well as Alajos Hauszmann's facsimile publication: *The Hungarian Royal Castle*.

In accordance with the last years' tradition, we participated in the program series entitled *Celebration of the Hungarian Language and Book* organized in the castle, where we marketed our popular publications, and invited the participants to our exhibition of the Babits relics, and offered a registration-action.

Countless buyers and enquirers visited our stands on all three events. Besides advertising our publications, programs and services, the library's scientific degree and value as a publisher got publicized on these spirited „field-works”, and our income was considerable, too.

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VAIN MEMORIES – THE ATMOSPHERE OF THE SIXTIES

„DO YOU REMEMBER THAT, TELL ME MY DEAR FRIEND?”

– EXHIBITION IN THE POSTER AND SMALL PRINTS COLLECTION –



„The sixties got associated in the mind of the public with the decade of relief, of loosening up, of hopes, with a period of more freedom. In Hungary, the gradual increase of the standard of living, the possibilities of material gain, the political climate which was much more liberal than that of the surrounding socialist countries' legitimated the dictatorship for the most of the people; the life-security became the most important value; democracy and rights of freedom lost their position in the hierarchy of values.”
(Bernadett Morsányi)

Our chamber exhibition was meant to express the atmosphere of the sixties, characterized in the above quotation, presenting documents that pertain to the sphere of collection of the Poster and Small Prints Collection, like graphic and textual posters, advertising tags, bills, invitations, catalogues, flyers, programs etc.; and presenting objects characteristic to the age.

We did not want to get involved in history and politics, into the whys, and we did not want to get nostalgic,



Detail from the exhibition

since we know today that the sixties were, in many ways, „vain sunlight.” We wished to revive the memories of those people who were children and teenagers at that time, through „trifles” from our Collection, which many times reveal more about the quotidian life than history books. Also, for the smallest ones, we wanted to show from a special point of view the youth of their parents and grandparents.

The curators of the exhibition, Zsófia Györgyné Borsa and Bea Reisingerné Kutor grouped the objects in the cases according to the songs of the disc entitled *These youth!*. The songs of the pair of authors: Szörényi-Bródy and the songs of Illés Band appeared for the first time on the disc of the film score of the movie with the same title, premiered in 1967. The movie was a sweeping success throughout the country. Many people know and remember them today, too, regardless of them being from 1967. In some cases it is easy to discover the connection between the song and the exhibited object. For example, in the case entitled *The Crazy Girl*, we exhibited documents connected to fashion, dressing and cosmetics. The connection was obvious in the case of *Mister Alcohol* also, where consumers' goods were on display, as well as in the case of *This is that House*, where household items and pieces of furniture were presented. The display cases entitled *See, don't Just Look!, I'm Tired* and *You Came* were a little more layered.

Our exhibition was so successful, that it surprised even us. We participated in several cultural radio shows, and many times happened that a visitor knocked on our door to share his or her memories revived by the exhibited documents.

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ELDORADO – ELECTRONIC DOCUMENT TO EVERYBODY!

– THE RENEWING SYSTEM OF LIBRARY SERVICES –



Several and in many ways outstanding projects of year 2014 became known under the name of ELDORADO. The complex, digital system of service that supposed to configure the integrating modules of new or more precisely renewing library services have arrived to the end of the preparation period.

At the end of the spring of 2014, the national library tendered for the development of a national, electronic document-sending system. This meant that the library committed itself to create such a uniquely

The ELDORADO, supported by the EU, under the TÁMOP-3.2.4.B-11/1-2012-0002¹ tender identification number, is the development of a complex digital service system, with the aim to secure electronic access to documents from collections of libraries, regardless of their copyright and digitization status. ELDORADO is an acronym that stands for National Archive and Document-storage for Electronic Documents and Services.

The objective of the ELDORADO (its former name was National Electronic Document-sending System) according to the 30/2014. (IV. 10.) EMMI decree², is



complex service, which will be a trailblazer even on international level, and it meant that the complete national library system, most probably, will be renewed. This initiative is uncommon also in the sense that it is much larger than the usual tender executions, because besides the so-called traditional elements (preparation of development study, instrument acquisition, system planning and development, etc.) it involves also cooperation with book-industry stakeholders; motivation of a comprehensive cultural collaboration; as well as the creation of an appropriate legal environment, including close cooperation with the legislators.

a task of the National Széchényi Library, and it is the following:

„8. § (2) in order to accomplish the emphasized objective the following basic tasks pertain to the national library in accordance with Kultv. 61. § (4) [...]

b) The national document sending system will be connected to the National Document-Providing System, in the frame of which

¹ TÁMOP-3.2.4.B-11/1 „KnowledgeDepo-Express” – broadening and development of national library services in order to support education and training – the contractor of the tender is the National Széchényi Library.

² c.f. 30/2014. (IV. 10.) EMMI decree about emphasized objectives of the national museum, the national specialist museum, the national library, the national specialist library and the national university library.

ba) will provide electronic versions of copyrighted material

bb) will take into account the limitations regarding the service of the electronic documents, as well as

bc) will execute the electronic document-transaction instead of the libraries, based on an agreement [...]"

The pioneering pursuit will include the offering of copyrighted material in electronic format (see point ba) of the decree). Also, its sphere of service is very wide: from electronic copy-sending through online reading to electronic borrowing. The copyrighted material will be accessible in accordance with the copyright stakeholder permission, provided with DRM-protection.

The legal service of older, out of commerce publications is supported by state of the art, automated process of legal clearing, while that of copyrighted works that are in market, is secured by license managing tool used by the copyright stakeholders. ELDORADO is different from the present national library systems first of all in that, that it aims directly the user: we do not necessarily have to be a library reader in order to use it. Anybody can use the system, who has access to internet, including users across the borders.

ELDORADO is more than a common catalog, although its searchable database of monographic publications is based on the Hungarian National Common Catalog [MOKKA]. It has particular

functions which exceed the frames of common catalogs, for example, it makes possible digital content-providing, supported by infrastructure and system that follows the complete process of work; offers solutions to the process of legal clearing, making accessible the legal service of the copyrighted digitized materials. Thus, it provides relief to libraries and through the „single service environment” is a good source of saving of resources: human resources, energy-investment, time and money).

The digital age made possible to the wide public the easy – faster and simpler than the previous – access of information. The aim of the digitization process of the public collections is to make accessible the objects of the cultural heritage to as many users as possible, supporting thus the creativity of the society, and to contribute to the development of a cultural identity, which is based on collective education and the sharing of spiritual values. ELDORADO wishes to contribute to these noble aims and to assist the evolution of culture and science through the support of the creative application of information³, in accordance with international tendencies.

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³ c.f. ELDORADO – an intelligent system in the service of creativity.
– Delivered at: the 46. Peripatetic session of the Hungarian Librarians Association, Sopron, July 18, 2014.

„UGLY BOOK IS A SACRILEGE”



The National Széchényi Library paid tribute to the life and works of three printer-typographers, Imre Kner, Andor Tevan and György Haimann through a smaller memorial exhibition in 2014. The occasion was the 70. anniversary of Kner's death, the 125. anniversary of Tevan's birth, and the 100. anniversary of Haimann's birth.

Imre Kner, Andor Tevan, György Haimann – three names that changed the Hungarian book-art tendencies of the beginning of the 20. century, three typographers who had been colleagues, relatives and friends. Imre Kner and Andor Tevan had been colleagues and friends, who besides meeting personally often exchanged letters; György Haimann was himself a Kner pupil, he grew up in Kner's press. Their expectations towards themselves, the high standard of quality, proportion and harmony manifested in the work of all three book-artists, from official printed matter and advertising material through series of books to the beautiful bibliophil publications.

We borrowed the title of our exhibition from a gift bookmark of the Kner Press. The exhibition presented the very first publications of Imre Kner, the model-collection entitled *Flying Pages*; typographical creations made in different styles; his award-winning opuses; his outstanding series of world literature: *Literarum Hungaricum*; his portfolio containing the letter- and book-ornament model kit, dedicated to the NSZL and engraved by Lajos Kozma; and his model pages made in the press school of Leipzig. The display cases of the two typographers were connected by letters, photos, model pages, special bookmarks illustrating their relationship and the small collection of letters of Krisztina Voight: *100 letters*. The materials presenting the beginning years of Andor Tevan's oeuvre were also a representation of the literary life of the time, happening in the New York coffeehouse. It was exhibited his successful and still outstanding work: every piece of the bibliophil series called *Amateur*, and the volumes of

the Tevan-library which counted 213 books. The rich oeuvre of György Haimann was represented by many award-winning bibliophil volumes; few exceptionally beautiful publications published in one or several copies; gifts, meant to family members or friends, which contained poems (for example Sándor Márai's *Wolfmeadow*) or fragments of literature. Besides many other publications we could look at the specialties of the minibook presenting the beauties of the profession of typographer; and the bibliophil publications of the Hungarian College of Applied Arts.

Imre Kner was physically annihilated by the unfair and cruel regime; Andor Tevan could not continue his profession; they nationalized his press of a big past, and soon enough expelled him, too. Only György Haimann was given the chance to unfold his talent in book art, writing and typography, and to commemorate in an honorable way his masters.

Besides the presses of Kner and Tevan, several smaller presses (for example Amicus, Farkas Ferenc Bisztrai, Genius, Hungarian Review Association, Officina, Rózsavölgyi, Sacelláry, Táltos) had contributed also to the establishment of the modern Hungarian book art. They did not attend only to the needs of the few looking for amateur publications, but paid attention to make their books of a higher standard accessible to the wider and less well-to-do public too. They published also facsimile editions. Besides the external form the content was important also: they presented contemporary Hungarian and foreign literature and supported the efforts of modern art. The Hungarian Bibliophil Association, established in 1920, had served the art of book besides its publishing activities also through the systematic organization of thematic exhibitions in order to present bibliophil publications.

Etelka Somogyi – Ágnes Pap

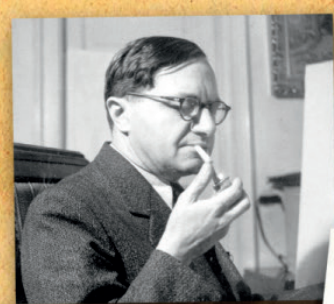
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SZENTSÉGTÖRÉS A CSÚNYA KÖNYV,

MEGTAGADJA HIVATÁSÁT,
ELEVE LERONTJA AZT A
HANGULATOT AMELY A
TERMEKENY, ÉLVEZETES
OLVASÁSHOZ SZÜKSÉGES
AZONA KÖNYVÖN AMELY
NEK ROSSZ PAPIRJA NYO
MÁS A CSÚNYA KÖTESE MEG
LÁTSZIK MESSZIRŐL HOGY
NEM KEDVES GYERMEKÉ
IROJÁNAK, CSAK FEJŐS
TEHENE KIADÓJÁNAK.
NE BÍZZ BENNE NE HIGY
NEKI NE VEDD MEG AZ
ILYEN KÖNYVET, I
MAGYAR OLVASÓ!

Pevan
NYOMDA



SZENTSÉGTÖRÉS A CSÚNYA KÖNYV

KIÁLLÍTÁS AZ ORSZÁGOS SZÉCHÉNYI KÖNYVTÁRBAN
A VII. SZINTI KATALÓGUSTÉR BEN

2014. JÚNIUS 13 – 2014. SZEPTEMBER 13.

BELÉPŐDÍJ: 400.-FT, BEIRATKOZOTT OLVASÓKNAK INGYENES

A KIÁLLÍTÁS A KÖNYVTÁR NYITVATÁRTÁSI IDEJÉBEN LÁTOGATHATÓ



CURIOSITY IN THE HISTORY OF BINDING FROM THE LIBRARY OF HUNGARIAN WOMEN

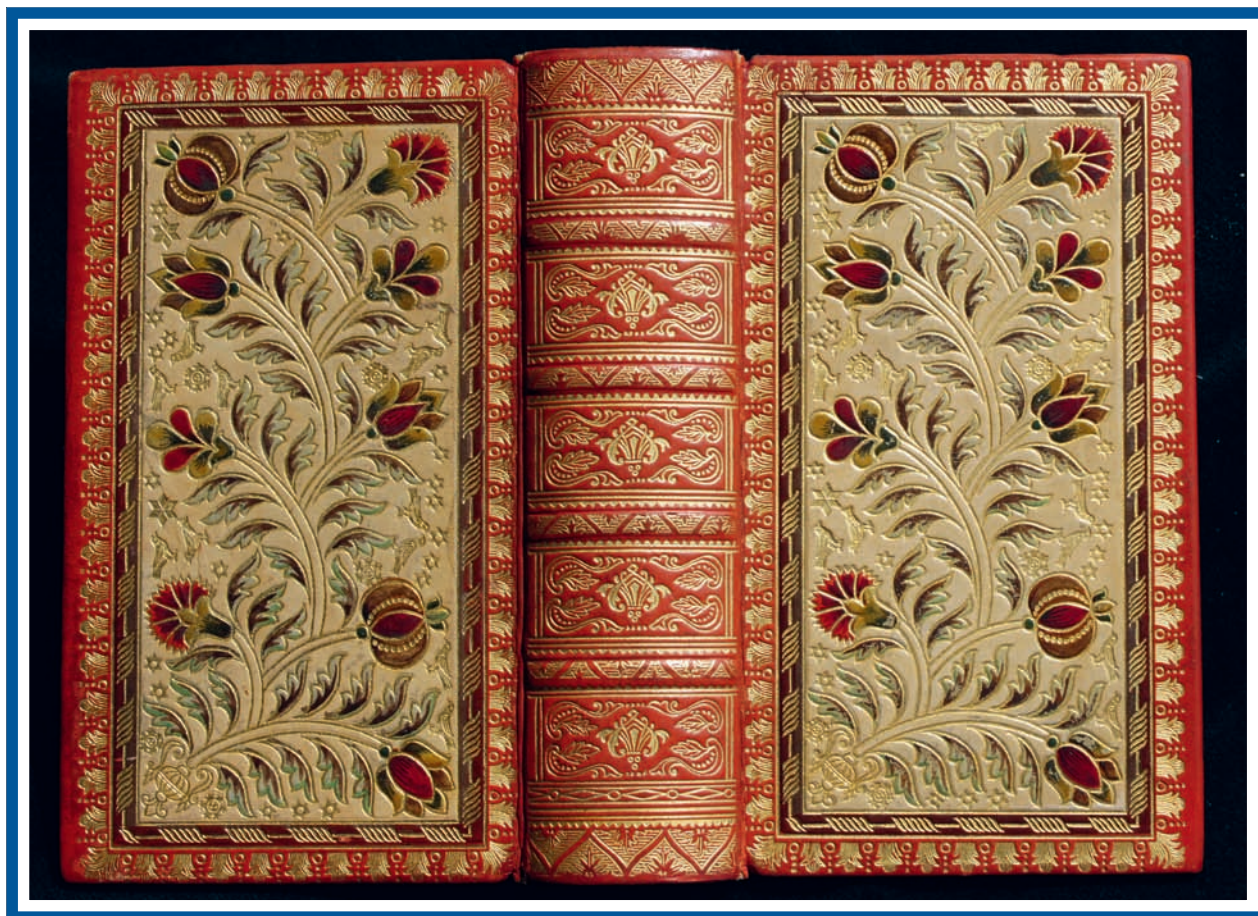


During the Fall Festival of Museums we presented a real curiosity from the library of Kata Piroška Boldizsár, commemorating her.

Kata Piroška Benczúr Gyuláné Boldizsár was born 160 years ago, in 1854, and she donated exactly 90 years ago her library founded in 1888 to the National Széchényi Library, as a „gift from an anonymous Székely woman”. The collection entitled Library of Hungarian Women is a separately handled, valuable, thematic collection of the NSZL as of today. The collection has started out as a Hungaricum library, and it aimed to present, in the most complete manner, everything that was created by Hungarian women and what was written about them. We can find many books in the collection written in German, English and French languages also. The collection is unique in

Central-Eastern Europe; its pair can be found only in France.

The peculiarity of the exhibited, beautifully bound book is that the publication was designed by Kata Boldizsár herself, who was the wife of the already world famous painter. She used a psalter as model for the binding and for the ornaments of the gilded edges of the pages. The psalter was bound in Debrecen, in the 18. century, and was in her possession. But the similarities of the two volumes are obvious only to the careful observer, because of the raggedness of the smaller volume. But what are these two volumes, and why do they resemble each other? One of them was published by János Margitai in 1747, in Debrecen, and it contains „one hundred and fifty psalms of king and prophet David.” According to the red, heart-shaped ex libris glued to the end-paper, it belonged to Klara Margitai, in 1754.



The restored Petőfi Almanach

The other, bigger volume was published in Budapest, in 1909, and it is entitled the Petőfi Almanach. The book was published by the women committee of the Petőfi-house, presided by Albertné Apponyi, born countess Clotild Mensdorf Pouilly. Kálmán Dávidházi binder-master bound the book in Debrecen, in 500 copies. We can see a handwritten note above the colophon: „Designed and assembled by K.P.B.”, that is Kata Piroska Boldizsár. Furthermore, we can see another note in the beginning of the volume, under a picture opposite to the title page: „After the original painting of Gyula Benczúr...” Thus we know that the connection between the two volumes is Kata Boldizsár and, not accidentally, the city of Debrecen. Most probably, she was inspired by the small, beautiful psaltery in her possession while designing the binding for the Petőfi Almanach; and the reproduction of the painting carried an emotional value also.

It is worthwhile to mention the bindings themselves, also. The psaltery belongs to the so-called painted parchment bindings of Debrecen, despite that its binding is not made out of parchment, but of leather. Its world of motifs has multiple sources. The binding synthesizes renaissance, Turkish and baroque elements in a uniform style. Its creation is closely connected to the bourgeois culture blooming in Debrecen. These motifs survived not only on bindings, we can see them on table-cloth in protestant churches, on tin pots, on painted wooden ceilings, embroidered dresses and leather objects. We have to mention another source of the motifs on the bindings. Similar bindings, that integrated Eastern motifs also, had appeared even earlier in Netherland. Probably, typographers studying there brought the books to Debrecen. The ornament on the mirror of the binding-plate of the psaltery is a flowery tendril ornament which shoots out of a tilted Italian vase. The mirror is painted white, and serves as a base for gilded ornaments. The motif was built up by a multiple of smaller stamps, then the flowers and leafs were painted later, borrowing an embroidery appearance to the plate.

They painted not only the mirror of the originally brown leather binding, but painted bright red the plate too, living a narrow brown frame between the two of them. They painted red, curlicue lines on the spine, imitating marble surface. The spine was gilded also, but it peeled off almost completely by today.

The Petőfi Almanach closely follows the motifs of the psaltery, but because of the little more elongated shape of the volume, the designer added an extra tendril to the ornament. The ornaments were not made with stamps as in the case of the psaltery, but they were carved on plates. The 500 copies made it possible financially and asked for the simplification of the process. The motifs can be applied much more precisely on the plates, thus the ornamentation will show much more orderly than on the psaltery, where the small inaccuracies, the unevenness of the printing and painting provides the charm of the volume. Kata Boldizsár did not choose accidentally these ornamental motifs on the book. At the time of its creation, the search for the Hungarian, folk past was fashionable, and they connected to this Petőfi's already existing cult also.

The techniques of binding of the two volumes are different in many ways; they carry the marks of their time. The psaltery was stitched on three real ribs; its plates were fixed by gluing to the ribs; and then they were covered with leather. The leather sticks tightly to the spine; it moves together with the spine when the book is opened. While binding the Almanach, they stitched the book also on three ribs, but they sunk the place of the ribs into the sheet, and cut off the endings. They stitched together the binding-plates with a paper board as wide as the spine, with the help of the cover-leather, then they glued into the covered binding the separate body of the book. They imitated the ribs with ribbons of paper glued beneath the cover. Because of the more elongated form of the volume, four „ribs” were placed on the spine.

It is a rare coincidence that three more volumes are in the collection of our library, with very similar bindings. But all three of them can be connected to the two exhibited pieces: one of them belonged also to Klara Margitai, we can see on the inside of the binding panel the same heart-shaped *ex libris* as in the psaltery, with same year, 1754, on it. The other two volumes stand proof of the fact that they did not let the cliché made for the Almanach go to waste, and they used it to adorn other bindings.

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RADNÓTI MEMORIAL YEAR

– RADNÓTI-WEEK IN THE NATIONAL LIBRARY OF FOREIGN LITERATURE IN
COLLABORATION WITH THE NSZL –



As part of the Hungarian Holocaust Memorial Year, the Radnóti-Week was organized in the National Library of Foreign Literature in collaboration with the NSZL, between November 3-7, 2014. The program series consisted of a series of five conversations in the evenings, and a sweeping exhibition presenting the complete Radnóti oeuvre. The themes of the evening-conversations covered Radnóti's work as a translator; his love poems; and his relationship with other, associate fields of art, like the art of photography and theatre. There were literary historians, critics and poets between the lecturers, like Béla Vilček, Béla Pomogáts, Ágnes Gergely, Tamás Ungvári, and three coworkers of the NSZL participated in the programs-series also. Our director of Research and Academic Affairs, László Boka literary-historian opened the series with a comprehensive essay; Ildikó Sirató was the specialist and moderator of the evening-program about the adaptations of a Hubay-play, entitled: Three nights of love; and Zsuzsanna Rózsafalvi was the curator

and presenter of that extensive exhibition, called „In the wake of Orpheus” – Radnóti, the translator-poet, which was open in November, and constituted the overture of the whole program-series.

Radnóti's life was well documented thanks to his comrades and contemporaries – his legacy, thanks to his widow, Fanny Gyarmati, is one of the most complete legacies of contemporary poets. Thus, the Manuscript Collection of the Hungarian Academy of Sciences organized a large exhibition at the one-hundredth anniversary of the poet's birth, and the Petőfi Literary Museum evoked the life of the poet and its age, presenting the destiny of the artist under the crushing weight of history. The aim of present exhibition was more modest; primarily, we draw a portrait of the poet and translator Radnóti, calling attention to the eternal opuses of his carrier as translator. Furthermore, the ten cases of the show provided rich



Full-house opening of exhibition in collaboration with Béla Pomogáts, László Boka, Zsuzsanna Rózsafalvi

background material for the programs of the Radnóti-Week, through unique pieces – autographs, photos, agreements with publishers among others – rarely seen by the public at large. Thus, there were on display all of the first editions of Radnóti's works, six of which were dedicated to László Szemere translator and two letters. We placed next to the books their autographs also, so one dozen handwritten poems were exhibited also (*Reckoning, Between New Year's Eve and the New Year*), from the Manuscript Collection of the NSZL. We exhibited in separate cases the magazine- and anthology-publications, and in the case of the latter, the editorial work (*Korunk [Our Age], Mai magyar költők antológiája [Anthology of Contemporary Hungarian Poets]*). In connection with the approximately 80 Radnóti-texts published in *Nyugat [West]*, we presented the ambivalent, varying relationship between Babits and Radnóti. We also selected few letters from their autograph correspondence. We draw attention to Radnóti's less known forums of publication (*Tükör, Új idők, Argonauták, Színpad [Mirror, New Times, Argonauts, Stage]*), and works published in them.

We put special emphasis on Radnóti's translations, since according to his contemporary, István Vas, he was the best translator of their generation. Besides the first editions of multi-authored, multi-translated anthologies (*Three poets*) and of independent volumes (*La Fontaine tales*), we also selected from contemporary

reflections regarding them. For example, the *Don Quijote*, adapted for youth by the poet, was exhibited together with a letter written to Vas, in which the process of adaptation is mentioned. We presented the antecedents and the after-life of the works which remained fragmented because of the undeserved, tragic death of the poet. For example, the history of translation of the *Twelfth Night*, which he put together for Franklin, was finally finished by György Rónay, and we reconstructed it based on the publisher agreements found in the Franklin Fond of the NSZL.

For the conversation-series, closing the Radnóti-Week, we collected in a separate case documents connected to the Miklós Hubay-play inspired by the poet, entitled *Three Nights of Love*, including documents of its film-adaptation. We exhibited, for example, the short novel *Lost homes* written by István Vas, which inspired the play, and the Vas-manuscript of the essay on the birth of the play; photos from the rehearsal and the poster of the musical, premiered on January 12, 1961, directed by Miklós Szinetár; the photo-documentation of the shootings of the movie directed by György Révész, in 1967. One of the curiosities of the exhibition was the photo dedicated to photographer Tibor Inkey, signed by the protagonists of the movie.

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OUR PAULINE MONKS, THE WHITE FRIARS

– EXHIBITION IN THE MODERN HUNGARIAN GALLERY OF THE
JANUS PANNONIUS MUSEUM –



The NSZL and the Hungarian Pauline Order organized a monumental multimedia exhibition about the history of the order and history of civilization celebrating a joint anniversary: the 80th anniversary of the re-settlement of the Pauline monks and the 25th anniversary of the restart of the order. The location of the exhibition was the Modern Hungarian Gallery of the Janus Pannonius Museum in Pécs. This was the second, large exhibition organized by our specialist-colleagues outside of the premises of the library, and it is a continuation of the successful collaboration between the NSZL and the Hungarian Pauline Order, started in 2012.

The exhibition, presenting the almost 800 years long history of the only Hungarian-founded and still existing order, was opened on October 17, 2014, and it

will end in February, 2015 with a day-long conference on the history of the order, held in the Department of Social Studies of the University of Pécs. The spectacular assemblage, rich in creative solutions, presents several elements of the history of the Pauline monks – almost unknown by today to the public education and public knowledge – based on the results of the archeological, literary-historical and historical research from the last decades. The preliminary works had started in November 2013, and resulted in the collection of objects and documents owned by the Pauline monks, as well as original documents kept in public collections of the NSZL, the Hungarian National Museum, the Hungarian Academy of Sciences, the Hungarian National Archives and other institutions. Several paintings and other curiosities arrived „as guests” from Czestochowa, the center of the order today.

The exhibition revived the activities of the order organized by Blessed Eusebius of Esztergom after the Tatar invasions. Their activities determined the culture and the spiritual life of the Hungarians. We tried to capture the figure of Saint Paul the First Hermit, the name-giver, through the presentation of the one-time center of the order at Budaszentlőrinc. Here was also Matthias Hunyadi’s „place of pilgrimage”. The ruins can be seen in Budapest, next to the road to Budakeszi. Besides the few fragments which survived from the one-time monastery and are now kept in the Budapest History Museum, the exhibition gave an insight into the cult of Saint Paul the First Hermit, which was based on the body- and head-relic of the Hermit safeguarded here, thanks to King Louis the Great.

The „blooming period” of the second half of the 18. century was presented also in the exhibition, when the spirituality and the schools of the order, through Pauline poets like Pál Ányos, Imre Kreskay, Benedek Virág and Ferenc Verseghi, among others, had contributed to the spiritual prosperity.

Our exhibition placed special emphasis on the connection of the Pauline Order to Pécs, but also on the most important effect of the medieval and early modern age emanation of the order, the settlement in today’s Poland and Croatia. After the dissolution in



Part of the installation, with the digitized version of the Festetics Codex in the foreground



The cross from the pre-war fitting of the Rock Church. Our Pauline monks, the white friars, Janus Pannonius Museum, Modern Hungarian Gallery, Pécs

1786 – which concerned 312 monks – the Polish monks played an important role in sustaining the order, and in the recommencement of the Hungarian order 80 years ago. The Pauline monks had settled in Croatia,

too, in the Middle Ages, and they are not only part of the Croatian national identity, but they constitute an important link in the many-centuries-long Hungarian-Croatian coexistence.

The history of the Rock Church in the side of Gellért Hill was also an important part of the exhibition, including the 16 years following the return in 1934, and the recommencement after 1989. The exhibition paid tribute to those Pauline Monks, who were prosecuted by the communist regime, especially to Ferenc Vezér, who was executed in 1951, and laid to rest in an honorable way in 2012, in the presence of high ranking officials, in Pálósszentkút, the service place of the order from the plain.

Last time in the spring of 2012, an exhibition of the history of the order had opened in Márianosztra, with the support of the NSZL. This happened in a smaller place, and in more modest conditions, but in an important location, (in an annex of the one-time Pauline monastery that functions as a jail since the 1850's), and what is even more significant, it is a permanent exhibition. Strengthening the good relationship between the library and the order, the curators and assistants of the present exhibition were the same as the last time: curators Gábor Sarbak (HAS [Hungarian Academy of Sciences] – NSZL Res Libraria Hungariae Research Group) and Annamária Sudár (NSZL), the editor was Jolán Mann (NSZL) and Tamás Szentirmay (Hungarian Pauline Order), and the graphic designer was Máté Török.

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*The Scientific Symposium organized annually in two panels and several sections has started fifteen years ago, and it takes place successfully every year ever since. Since 2000, the conferences wanted to give account consistently of the achievements of the scientific research happening in the library. In the last five years, we collected the best of these in volumes and published them in the series called *Bibliotheca Scientia et Artis*, maintained by Gondolat publishing house together with the NSZL. We invite every year prestigious international lecturers to the conferences, because we consider it important to pay attention to state-of-the-art challenges connecting different fields of sciences, as well as to collaborations with the illustrious academicians and representatives of universities.*

Space relationships, space formations

The annual Scientific Symposium held in the National Széchényi Library on January 27, 2014 studied the subject matter of „space” and „place” through materials safeguarded in NSZL collections and through tendencies of the institutional research. The choice of the subject matter was legitimized by the recently intensified interest of the Hungarian scientific community in the matter of interdisciplinary trends of the space theory. This resulted in aspects of multilayered approaching in the fields of art-history, science of literature, science of theater, psychology, as well as architecture and urbanism.

Thus, the Scientific Symposium from January approached the subject matter of space from different angles, accentuating artistic, cultural and literary spaces and places, respectively studying space presentations and representations in works of art. The symposium included lectures about fictive or real locations, geographical territories, cities, streets, (mental) maps, institutions as locations, as well as art criticism which utilizes findings of the literary-scientific discourse regarding space-theory and approaches the interpretation of works of art from the point of view of space and time.

The first section [*Space relationships and literature*], reflecting on the program of the scientific consultation,

applied the theoretical results and view points of the „space revolution” to authors or to literary works, analyzing the motifs and components of closed spaces, urban space, traveling, movement in space and landscape as space-composition. The section was opened by the discourse of our invited plenary lecturer Kornélia Faragó, professor at the University of Újvidék (Novi Sad). The lecture emphasized the dominant, determining aspect of spatial thinking as opposed to temporal experiences. The second section started with the guest lecture of Péter György [*Expanding space formations*] had examined space in interdisciplinary, geo-cultural contexts, in connection with the themes of different forms of art and fields of science. Lectures in library-science, book publishing, historical representation, small graphics, digital cartography, science of music and theater described the accentuated role and validity of space-theoretical and space-poetical approaches in contemporary thinking.

The success of the first part of the Scientific Symposium is due to the unitary theme, which strengthens common thinking: lecturers, themes of lectures, raisings of question and answers constantly and sometimes in masterly manner, completed and inseminated each other.

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Interpretation of interpretations.

Savant bibliothecarius, savant predecessors

The National Széchényi Library organized on November 24, 2014 its Scientific Symposium for the academic year of 2014/2015. This was part of the program-series called *The Celebration of the Hungarian Science*, organized by the Hungarian Academy of Sciences. This time also the program was focused around one theme: the sources or the examination of interpretations and chains of interpretations originating in the primary processing (librarian work) of sources.



Detail from the conference in November

The conference was successful and a good turnout. Many participants came from the library and from outside also because the theme is an eternal question for experts of public collections and researchers working directly with sources. It was a great pleasure that the lecturers presenting case-studies took their examples from the materials of the NSZL, furthermore from the complete spectrum of the collected periods, from medieval times until today. As a curiosity, the participants could look at the original Lossai Codex dated from the beginning of the 16. century. Anna Boreczky presented the codex in her lecture.

The plenary lecture of our guest lecturer, literary-historian, Géza Szentmártoni Szabó opened the conference. He presented an excellent example of source-identification done using different methods, in connection with his recent Janus Pannonius-discoveries.

The guest lecturer of the afternoon symposium was Márton Szilágyi, literary-historian, who presented the problematic of different interpretations originating from ordering. He used the Kazinczy legacy as example.

The written, edited version of the lectures of the conference will be published by the NSZL and the Gondolat publishing house. This year the seventh volume will be published. The last three volumes of the series were presented by Attila Buda literary-historian, as the closing event of the conference. The high standard Symposium achieved its goals successfully, giving us a vivid and versatile image of the connection between sources and interpretations, regardless of time.

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MEK 20. – EPA 10.

– BIRTHDAY MEETING –



The Hungarian Electronic Library [MEK] celebrated its 20th birthday and the Electronic Periodical Archive and Database [EPA] its 10th birthday on November 14, 2014, in the reception hall of the National Széchényi Library.

The „Recommendation” which can be considered the article of association of the MEK gained its last form on November 1, 1994. It determined the collection sphere of the first national digital library and other details of its functioning. The EPA, which records and archives the electronic periodicals and other periodic publications, became an independent special collection and received its own server in August 2004. It is also the 15th anniversary that the project, which had started out as a private initiative, was incorporated by the NSZL, where it achieved a stable, institutional background as an independent department in September 1999.

Invited by the MEK Association, former and present co-workers, staffers and contributors, directors and volunteers, members of the association, authors, publishers and supporting organizations gathered at the birthday meeting. After the suitable toasts, they listened to a report regarding the conference entitled *Digital medieval age?*, organized on November 7, 2014, as part of the Book Salon in Győr. Here lectures were given about the unsolved status of the national web archiving; about the preservation of scientific publications; about the Hungarian participation in the

Europeana 1989; about the collection of digital contents of local knowledge in public libraries; and about the national aggregation of meta-data from museums. This can still be reached on <http://mek.oszk.hu/joomla/index.php/rendezvenyek/214>. The memorial-website created for the double birthday was also presented: <http://mek.oszk.hu/mek20-epa10>, where the enquirer can follow the development of the two digital collection; they can look at their composition, size and attendance on infographics; they can read interesting quotations and stories about the utility and utilization of MEK and EPA; and they can look at pictures and lectures recorded on videos. We can find here flyers and posters created through the years, and the press material written for actions prepared for the jubilee in 2014. The last menu-point is the long but by far not complete list of developers, helpers and supporters.

The friendly reunion was made more colorful by the revival of countless memories pertaining to the beginnings, as well as a literary compilation. The program ended with a tasty snack and conversations – many times between people who, although work together on the widening and the preservation of the Hungarian digital culture for years, they never met before.

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THE DISCOVERY OF THE YEAR

– UNKNOWN MOZART-AUTOGRAPH IN THE MUSIC COLLECTION –



The Music Collection of the NSZL is considered an important station by the international Mozart-research for decades: at the end of the 1970's the national library bought a previously unknown manuscript of a prelude-fragment by the composer (afterwards this was included in the Köchel-record with the number 269c). Two decades later, the library added to its collection a very early copy of the Magic Flute, in addition, made for the Theater auf der Wieden, where the premier took place. But the discovery of last summer became even more famous. The director of the Music Collection (the writer of these lines), identified between the uncataloged fragments of the collection an autograph fragment of Mozart's most famous composition for the piano, the sonata in A major (K. 331). The public could look at the manuscript during Night of the Researcher, on September 26, 2014, in the reception hall of the national library. With this occasion, Zoltán Kocsis performed the complete sonata on a fortepiano copy.



Zoltán Kocsis performs the complete sonata on a contemporary copy of a fortepiano

The newly discovered bi-folio contains four pages from the Mozart autograph, which was nine pages long originally. It contains the segment from the 3. variation of the prelude of the sonata to the 10. beat of the Trio-section of the 2. movement. Thus, it is obvious that the newly discovered fragment was slipped into another bi-folio. The beginning of the prelude (the theme and the first two variations) was on the first two pages of the bi-folio; on the third and fourth pages was the continuation of the recently discovered fragment: the end of the Trio from the 2. movement, as well as the beginning of the famous alla turca finale (in our country it is known mostly as the „Turkish March”). Since the complete sonata did not fit on the eight pages prepared by Mozart, the composer noted the last beats of the finale on a separate page – this well-known fragment is kept in the Mozarteum in Salzburg, since 1991. Most probably the recently-discovered bi-folio, the fragment from Salzburg and the still latent „external” bi-folio got separated already in Mozart's life. Since there is not any kind of sign regarding the provenience of the source found in the Music Collection, except for the stamp of the NSZL, the path of the fragment to the national library has yet to be cleared.

As far as the musical content goes, the newly identified four manuscript pages contain very few differences compared to the first edition of the sonata, published in 1784, in Vienna. But exactly for this reason, the analyzers of the sonata can draw important conclusions from them. The autograph reinforces those fragments of the first edition, which were arbitrarily „corrected” by previous score-publications. Researchers and performers will be able to decide for themselves soon which solution they choose based on the knowledge of the most authentic sources, since the NSZL will post on the Internet the digital pictures of the autograph, and it will create a facsimile edition of the manuscript together with the Stiftung Mozarteum Salzburg.

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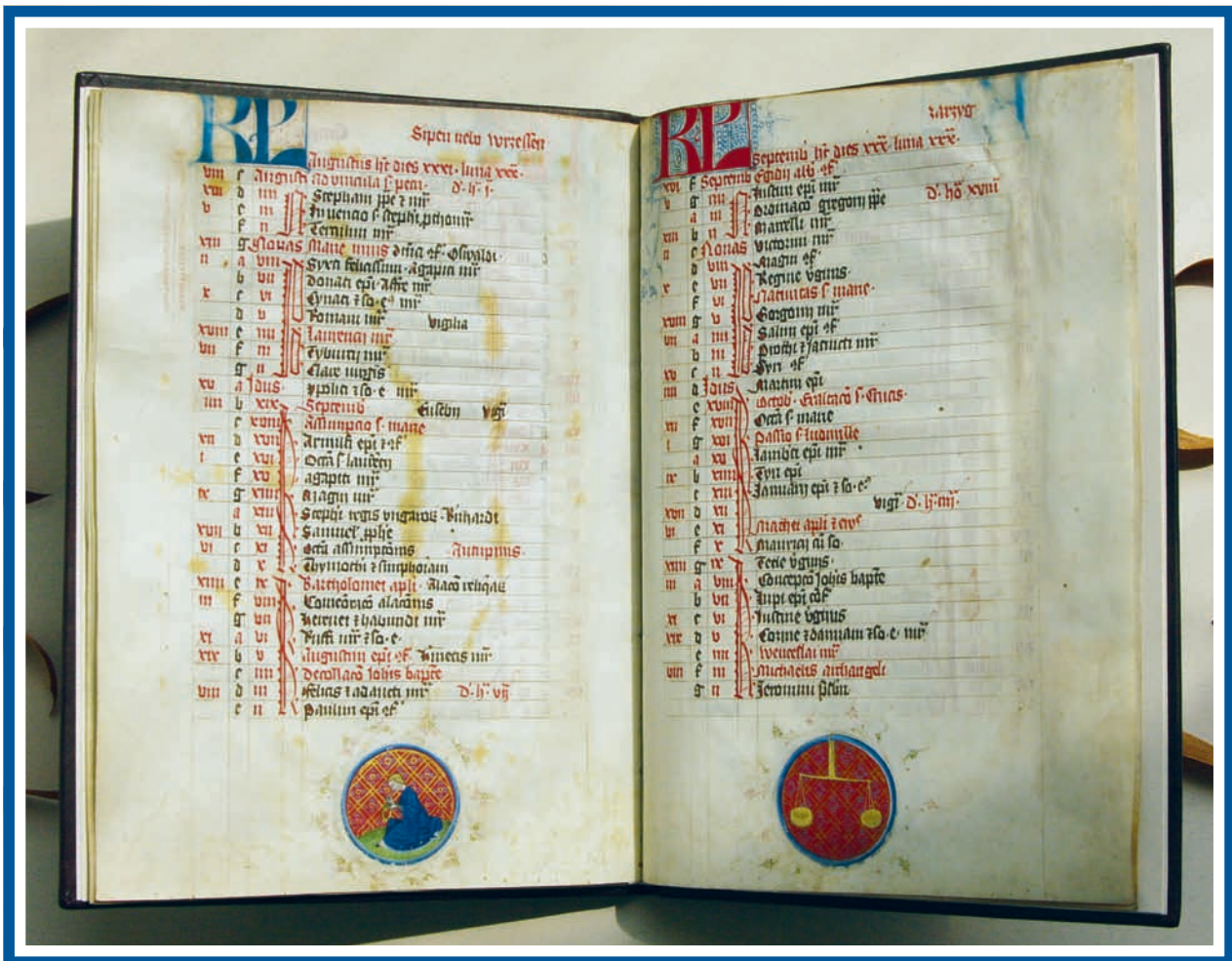
THE PRAGUE CALENDAR HAS BEEN RESTORED

– NSZL, COD. LAT. 555 –



The parchment manuscript from the 15. century, consisting of six leaves, contains a calendar with the celebrations of saints corresponding to different days. The feast days of more significant saints were written in red, thus the feast-days of Saint Wenceslaus also, as one of the most important Saint of the Czechs. Interestingly, we can find in it Saint Stephan, Hungarian King's feast-day on August 20, and Saint Elisabeth's on November 19, which was emphasized with red paint also. The list of the saints included in the calendar is usually characteristic to that region, where the calendar was made and used. Lacking other data, the names of the saints often helped determining the place of the manufacturing of the calendar.

In Medieval Ages, they used these types of calendar in liturgical exercises, as well as in private worshipping. The calendar helped in remembering the feast-days of the liturgical year. Most probably this calendar was once part of a prayer's book (perhaps breviary) or of some kind of liturgical codex. They painted the respective signs of the horoscopes beneath the months in the luxuriously executed, richly gilded manuscript. Perhaps the calendar was separated from its carrying codex, exactly because of its ambitious execution. The now independent booklet was rebound sometimes in the modern age, and they provided it with hard cover and parchment-binding. This binding, though, became heavily worn, the pages of the codex soiled. A complete



The restored Prague calendar

restoration became inevitable. Emőke Baranyai, co-worker of the NSZL, restored the codex, and equipped it with leather binding in the first months of 2014.

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Short account of the status of the codex and its restoration

Since the body of the book was several times cut around, the codex is truncated. Humidity reached its upper part previously, thus the pages got wavy; the paint blurred in some places. The parchment pages were extremely soiled and dusty.

The task was to clean the parchment pages, to iron them, to provide them with a leather binding and to make a shielding box in which the old binding can be kept as well. After the decomposition of the old binding and the disassembling of the parchment sheet, we

cleaned the pages on dry, with different kinds of erasers. Because of the solubility of the paint, the pressing of the parchment pages happened with indirect humidifying: I placed on the pages dry suction-papers, I put on the top of them lightly humid felts and I pressed them slowly. The new endpapers of the parchment booklet were made out of acid-free paper. After the assemblage of the sheet, followed the tacking with flax yarn, using the original traces of stitches, covered by parchment strips on both sides. Finally, I made a new binding from entire pieces of leather, which can be locked with two pairs of silk ribbons, to protect the parchment pages. I used wheat starch for gluing.

For the storage of the codex, we built a proportional wooden box. The external wrapping is linen and hand-painted paper, the inside is acid-free paper. The box is divided into two cases, thus the codex and the old binding both can be kept in it.

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SZÉCHÉNYI MEMORIAL DAY, 2014



The celebration of the founding of our library, that became a tradition, happened this year also in a loving and intimate atmosphere, on November 25th, starting at 11 o'clock, in the sixth floor reception hall of our library. (After the two so-called „open days” from January and June, the anniversary of the founding of the library is primarily the co-worker's celebration.) After the tunes of the hymn, János Káldos, assistant director greeted those present in the name of Dr. László Tüske, director general. It was today, 212 years ago – he reminded us – that the founder of our library, Ferenc Széchényi handed in his declaration of grant in favor of the Hungarian nation in front of József Lányi, official in charge of the court chancellery of Vienna, into the archives of the chancellery. King Francis I. reinforced the declaration by dating it on November 26. The original version of the founding deed was on display this year also with the occasion of the celebration.

After the short opening speech, in concordance with the traditions, last year's winner of the Ferenc Széchényi Memorial Medal presented his/her customary lecture. Ágnes Rácz, head of the Collection Organization Directorate gave an extensive lecture entitled: *Building plans of the Széchényi Library in the Palace District of Józsefváros, in the first part of the 20. century.* The lecture started with the official observations of the national committee regarding the tightness of the place, in 1880; then presented Imre Szalay's suggestions and István Nyírő's building plans; after that described the plan of using the three buildings located near the National Museum (National Riding Hall, the Festetics- and the Esterházy-palace) as well as the possibility of buying the Károlyi-palace; then mentioned the new construction plans from 1954, which was also cancelled, and instead the library got supplementary buildings.

After the very informative and well-illustrated lecture, János Káldos announced that the Ferenc Széchényi Memorial Medal winner of 2014 is Dr. Balázs Mikusi, head of Music Collection. After the festive announcement, he expressed his appreciation of the award-winner as great colleague and hard working specialist doing important scientific work. He was born in 1972; he absolved the Dániel Berzsenyi Gymnasium; he graduated in the Ferenc Liszt University of the art of Music in 1998; and he obtained his PhD here also

in 2009. The same year he became head of the Music Collection at the library. He started to study the collection, spending hours in a row, every day in the storage area. Under his management, the Collection got richer in the last years with valuable pieces, organized important anniversary exhibitions regarding, for example, the Haydn-legacy and the Erkel-legacy. The digitization of the sound-material is an on-going project, and we build important scientific relationships. The Music Collection cultivates a good relationship with national and international fellow institutions, again. It was emphasized also the fact that our young director of Music Collection discovered and presented to the world an unknown, original Mozart-fragment which lurked in our library. Balázs Mikusi underlined in his acknowledgments that the discovery was not a one-person achievement, but of the whole community of the Music Collection, and this important award is the gratification of the work of the whole Collection. The NSZL Choir, directed by Mária Eckhardt, performed three Mozart-nocturnes in honor of the celebrated.

Following this, Ádám Ackermann, secretary of the NSZL Union presented the prizes for the co-workers of the library based on the length of their service: 10 years of membership prize was given to Eszter Amberg, Csilla Bíró, Péter Ekler, Tünde Zita Herczeg, Beatrice Lillin, András Nagy, Gabriella Szabó, Judit Szabó, Csilla Szepesi and Zsolt Zachár. 20 years of membership prize was offered to Barbara Péterné Ekler Kiss, hostess of the celebration, Domokos Dániel Kis, István Hovánszki and András Székely. 25 years of membership prize went to Erika Havasi, Eörs Kállay, János Paizs, Ildikó Türmer, Márta Szmrtnik Szilasiné and Gergely Vitányi. 30 years of membership prize was presented to Ágnes Honffyné Felhő, Cecília Jossáné Tóth, Ágnes Marosán, Ágnes Pap, Tamásné Schirilla and Irén Zádóczy. Three of our colleagues received 35 years of membership prize this year: Andrásné Barnás, Zsófia Borsa Györgyné and Gáborné Kovács. The celebrations ended with the singing of the *Szózat*, then János Káldos together with a few members of the direction, laid a wreath on the Ferenc Széchényi sculpture in the reception stairway.

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PERSONALIA 2014



Széchenyi Award: Gedeon Borsa bibliographer, doctor of the Hungarian Academy of Sciences received this award on March 14, 2014, in the Parliament, as a tribute to his work in the field of domestic and universal book- and printing-history, as well as his work regarding the widening of the Hungarian studies.

Academy Award: The Presidency of the Hungarian Academy of Sciences awarded twelve researchers for outstanding scientific work, among them Krisztián Ungváry, the scientific associate of the 1956 Institute and Oral History Archive of National Széchényi Library for his excellent contributions to the knowledge of the 20. century Hungarian history and for the complex system of economical, social and politico-historical aspects of his monograph entitled: *The balance of the Horthy-system – Discrimination, social-politics and antisemitism in Hungary.*

Bence Szabolcsi Award: On March 14, 2014, in the Palace of the Arts, Zoltán Balog, Secretary of the Ministry of National Resources presented this art

award to music-historian and former head of the department of Music Collection, Katalin Szőnyiné Szerző for her outstanding activities in the fields of science of music, critics of music and circulation of musical knowledge.

József Szinnyei Award: On August 20, 2014, at the celebration of the Foundation of the State, Gábor Szita, associate of the Manuscript Collection of the National Széchényi Library received this award.

Ferenc Széchényi Memorial Medal: On the Széchényi Memorial Day, 25th of November, 2014, the award was presented to Balázs Mikusi, head of the department of Music Collection.

Our PhD graduates: Kornélia Vasné Tóth successfully defended her PhD dissertation entitled *Concourse of culture, science and civilization in the ex libris themes of the XX. century. Hungarian ex libris in the Rudomino Library of Moscow, in a national and international context* (Doctoral School of History of ELTE Faculty of Social Sciences).

Éva Botka Ferencné Lakatos, Szinnyei-award laureate press-bibliographer, compiler of countless literary and theatrical bibliographies, Bibliothecaria Emerita of the NSZL passed away on November 1, 2014. Her memorial service took place on November 17, 2014, in the Kismaros cemetery. We will remember her!