

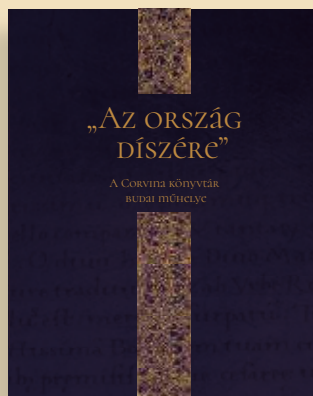
BULLETIN 2018–2019  
*National Széchényi Library*



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**BULLETIN 2018–2019**  
*National Széchényi Library*

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BULLETIN 2018–2019  
Editor-in-Chief: **LÁSZLÓ BOKA**  
Editor: **FRANCISKA DEDE**

Editorial Staff: **LÁSZLÓ HERENDI, BORBÁLA MARISKA**  
Layout: **JUDIT VINCZE**  
English Translation: **ZSÓFIA HUTAI**



Contact:  
National Széchényi Library  
1014 Budapest, Szent György tér 4–5–6.

<http://www.oszk.hu>  
<http://www.oszk.hu/konyvkiado>

phone: (+36-1) 22 43 700  
fax: (+36-1) 20 20 804

Orders can be placed at:  
[kiadvanytar@oszk.hu](mailto:kiadvanytar@oszk.hu)  
phone: (+36-1) 22 43 878  
fax: (36-1) 22 43 744



**Cover 1:** Excerpt from the Corvina codex including the work *Naturales quaestiones* (Questions on Natural Sciences) by L. Annaeus Seneca. Buda Venerabilis: *De natura rerum* (On the Nature of Things), Buda, c. 1490, München, Bayerische Staatsbibliothek

**Cover 2:** An advertising poster of the illustrated albums published within the NSZL's Publishing Programme

**Cover 3:** Cover of the exhibition guide *Comics as Narrative*, NSZL, Bp., 2018

**Cover 4:** A portrait of Endre Ady dedicated to Duci Zöllner, 1915.

Photographer: Aladár Székely, NSZL, Manuscript Collection



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The Government Controlling Authority for the National Széchényi Library is



Published annually since 2002.

Publisher: The Director-General of the National Széchényi Library

Printed and bound at Nalors Printing House

CEO: **GÁBOR SZABÓ**

ISSN 1589-4738

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# FOREWORD FROM THE EDITOR



Jorge Luis Borges' well-known, almost 80-year-old masterpiece *The Library of Babel* conceives the existence of a world library consisting of an infinite number of hexagonal rooms, the book collection of which is unimaginably large, identical to the size of the universe. The identical binding, length and format of the volumes lining on the shelves in the short story are not meant to depict uniformization in Borges' fictional world (in these library rooms, despite the identical punctuations and orthographies, the items are very different, and those who seek it tenaciously enough will find among them the story of their own life). Instead, the infinite amount of knowledge accumulated in these volumes stand as a synonym for flows of information and neural pathways similar to the human brain, in fact for the multitude of versions. These versions (everything that was ever thought of and written, or will ever be thought of) form a vast universe, whose rooms, units, in principle, may be once be connected, shown and explored with the post-encyclopedic need for wholeness. The national collections of European countries can also be considered as such library rooms, acting as components of the emblematic whole. Care, preservation, qualitative exploration, its conscious dissemination from time to time, categorization and, indirectly, the identification base of the individual and the members of a given nation of the cultural heritage accumulated in these simultaneously assign both specific and universal tasks to the caretakers entrusted with this, which in principle can be attached to an international universe through the technological development of digitization: they can be connected to each other, and shown, but – as Borges, who later became a national library director himself warns us – being aware that we ourselves are already active parts and special constituents of this universe. Yet one of the most enduring allegories of this short story, however, is that behind every meaningful line, processed content, act of interpretation manifesting outwards, there is a multitude of verbal rummage, incoherent or worthless works put into meaningful, valuable catalogues by the hard work of experts and their library guides. In addition, the grouping and dissemination of the most valuable contents and treasures stand for a multitude of professional filters, that is, not just the collection and preservation of everything. How and in

what form are these periodically displayed also constitutes a cardinal question. Therefore, the responsibilities of national libraries require complex programmes, national and international collaborations, systematic scientific explorations, and a series of events demonstrating value in which the coordination of diverse fields and expert work is of cardinal importance.

In the NSZL's life, the years 2018 and 2019 were both difficult and successful in many respects. The first and second parts of this sentence do not stand in sharp contrast to each other, nor do they exclude each other, they merely refer to the ambivalent situation that the nation's first and oldest public collection, founded in 1802, has been forced to face in the last decade. The *Bulletin*, the herald of the library's life (giving account on major events, national and international collaborations), shows these successes in its content, but the fact that it is forced to be published as a double issue, reflects mostly on the first half of the sentence, i.e. financial difficulties and budget deficits.

According to the usual structure of thematic sections – selected by Franciska Dede this year as well –, it reports on the most important results of the last two years, memorial anniversaries and related events (in 2018 our corvina codices came under the spotlight in connection with the King Matthias Memorial Year, while in 2019 primarily the 100<sup>th</sup> death anniversary of Endre Ady provided an opportunity to present relevant treasures from our collection). Moreover, it gives account of academic findings, conferences and series of events, the recent successes of our publishing activities regardless of its many difficulties and, of course, all the transformations of the recent years behind the successful outward image, which have determined the inner life of the NSZL from two perspectives. On the one hand, the processes related to the major national project of the OKR (National Library System) launched after the expiration of term of the office of Director-General László Tüske, and, indirectly, the years of reconstruction within the framework of the Hauszmann Plan in the vicinity of the NSZL's main building, which in many cases has prevented the institution's professional work. 2018 was a particularly important and successful year regarding internal developments and professional events, but 2019 was

already quite unbalanced: successful series of events dating back many years and decades have ended, we could not organize the Night of Museums and could not continue the series of events Library Salon (partly because of lack of space, partly lack of resources). In addition, simultaneously with ideas for the partial renovation of the internal infrastructure of the F building, in the autumn only a temporary, Acting Director-General was appointed as head of the respected institution. The perpetuating financial insecurity, the inability to function in various ways (as a library, research institute, museum, publishing house, etc.) and, above all, the danger of organizing a possible institutional move at a fast pace did not do any good for the ongoing international and national professional collaborations. In addition, in the second half of 2019, the institution had to face severely high rate of resignations.<sup>1</sup> However, as we have repeatedly emphasized on several platforms, the unique staff of the respected institution and the knowledge of its experts were the foundations on which we have built and leant upon all the time also on the international scene. Nevertheless, we can report beautiful results and joyful processes in this issue: successful exhibitions and events, conferences and internal celebrations, academic collaborations and professional projects related to anniversaries supplementing the daily operation of the library, in addition we have also reported about web archiving workshops and primarily about the phases of the major project OKR. As it is well known, the comprehensive, long-term goal of the latter is to integrate the hitherto fragmented library services, databases and catalogues, and the service of digital documents

into a unified, national system. The new digitization centre set up on the eighth floor of the main building of the NSZL by the end of 2019 is in fact the first spectacular result of the project. In line with the above-mentioned Borges example, all this will create a unified 'format' in the world of flat screens and cloud services, which will make the contents of various documents and media available to the world library of Babel, hopefully in the foreseeable future.

Traditionally, in the personalia section at the end of our double issue, in addition to our awarded staff, we have the sad duty to enlist our colleagues who passed away, which has turned to be very long this time. In the life of the employee community of the main guardian institution of Hungarian cultural heritage – beyond the sad decline caused by the heavenly gears – large-scale changes began in 2017, which will continue after 2019. Therefore I closed the foreword of the last issue with the idea that, despite everyday difficulties, reorganizations and struggles, the library community had plenty of achievements on which it could always look back proudly and draw strength from it. After all, as Béla Hamvas writes, for the dedicated librarian and the researchers working in the library, the book, the document is at once nourishment, passion, fate, love, pleasure, rapture, adventure and destiny.

The circumstances might change, the goal will not.

**László Boka**  
*Editor-in-Chief*

<sup>1</sup> By the time these lines come to light, the library already has a newly appointed director general, but due to a radically different, pandemic situation the institution's employee community has faced new, hitherto unknown difficulties.

# MEMORIAL YEARS, MAJOR PROJECTS



## CORVINA EXHIBITION AT THE NATIONAL LIBRARY

### The Corvina Library and the Buda Workshop

If we accept the supposition as a fact, namely that the Corvina Library, as one of the old Hungarian relics, exceeds among the cultural Hungarikums due to its international fame and reputation, this alone justifies the repeated public exhibitions of the extant pieces of Matthias' library, organized in the national library, home to the majority of these corvinas. It is a fortunate case, when the popular demand meets that research objective of giving account of the newest findings, which either alter, or recreate or put into different context the current picture about the royal library.

In 2016, the Széchényi Library initiated an exceptional development with the aim of constructing the Hungarian National Library Platform (hereafter HNLP) that would incorporate all the formerly separated library services into one unified system, focusing on catalogues, databases and digital document services. According to the plans, the accomplishment of this IT reform would help meeting the requirements put up for the libraries of the 21<sup>st</sup> century, and apart from the traditional library services, it would come into view as a social space, an institution providing various services. After considering these, the NSZL decided to take advantage of the newest technological opportunities and present to the public in its complexity the most essential problem of the Corvina Library, the book copying, illuminating, and bookbinding products of the Buda workshop.

The exhibition of 65 codices and several other artefacts welcomed the public between 6 November 2018 and 10 February 2019. Apart from the library's own collection, selected pieces were borrowed from Hungarian collections (Eötvös Loránd University Library, Diocesan Treasury and Library of Győr) and foreign libraries (National Library

of Austria, National Library of France, Leipzig University Library, Vatican Library, Klosterneuburg Monastery Library), mainly corvinas, but also codices that were partly or entirely made in the Buda workshop and once belonged to the bibliophile prelate living and working in the royal court. Even though this series of problems cannot be examined here, it must be emphasized that this is the most complex aspect of the history of the Corvina Library, therefore – although the existence of the workshop itself has been accepted as fact in Hungarian scholarship for more than 100 years – the NSZL's exhibition happened to be the first scientific venture that, based upon the new research findings of the 20<sup>th</sup> century, the past one and a half decades and those collected during the two-year-long preparation, has drawn a new and complete picture of the operation of the workshop, starting from the identification of the masters working here to the refinement of chronological data, through the exploration of the workshop's internal and external relations up until the most essential focus point, namely the interpretation of style imitation as determining creative technique and the exemplification of this. Nothing describes better the work of Edina Zsupán and the advisory board (Marianne Rozsondai, Árpád Mikó, Dániel Pócs) who consulted in different fields during the preparation than by the consensual statement of the podium talk – attracting more than 200 students – closing the three-month long exhibition: the exhibition is a milestone in corvina research, and its magnitude will only be seen in 10–15 years. Namely, apart from the findings, it has pointed out with great sensitivity those main ideas that will point out the directions of further research, and as per the nature of the subject, not only the research of the royal library, but that of Hungary's book culture in the second half of the 15<sup>th</sup> century. The copious and nuanced written material of the exhibition was made available both in Hungarian and English, therefore foreign researchers,



codicology experts and art historians could also gain sight into this important European collection. Our Austrian, German and English guests have recognized the exhibition as a unique accomplishment and those, who visit the world's great exhibitions as part of their profession, have claimed that such a significant and spectacular exhibition is realised once in a decade.

The truly grandiose design praised the work of Mária Gazdag from Lulla Interiors and the installation by Expo Veres. In addition, the use of the audio-visual tools mentioned above also expanded the exhibition experience, not only was it possible for the public to 'flip through' the corvinas, but they could also emerge into the artefacts with the help of analogies, the introduction of the Italian origin of the corvinas

and with the 'macro footages' of corvina bindings. Moreover, they could give account of their knowledge with solving the likely interactive quiz. The exhibition was made even more exciting for the youngest age group with museum education programmes by Erika András, where they could interpret what they had seen via traditional and manual activities.

This exhibition was a short chapter but one of the most successful ones in the history of the NSZL. More than twenty thousand visitors were given an experience to be remembered for years or probably for a lifetime, who were not deterred not even by queues of one and a half or two hours. All the souvenirs were sold out by the closure of the exhibition and the visitors will definitely keep them as nice tokens, but it is even more significant that all the copies of the more than 250-page-long bilingual (Hungarian and English) *Exhibition Guide* sold out, too. This guide follows the structure of the exhibition and the content, being put together according to the highest academic standards but without details only concerning the narrow circle of scholars of the given field, presents the Buda workshop in the light of the newest findings and it also discusses the Corvina Library in general. As feedback suggests the volume became part of the visitors' private library, but it can now also be found on the shelves of school libraries. This means, therefore, that the *Exhibition Guide* will determine for decades the knowledge of the learned Hungarian public about the cultural life in the royal court of King Matthias.

According to all above, it cannot be highlighted enough that there are special fields of research where, due to our collections and professional colleagues, the national library can rightly claim the position of a research centre, but it also plays a key role in the research itself. Thus, it fulfils the responsibility of letting the public know about its findings in different forms, like exhibitions, lectures, publications and by getting involved in academic education.

**Ferenc Földesi**  
*framanus.at.oszk.hu*



## Bibliotheca Corvina Virtualis

On 5 November 2018, simultaneously with the opening of the exhibition *The Corvina Library and the Buda Workshop* – as part of the NSZL’s decades-long Covina Programme and led by the Department of Web Content Coordination – the new Covina webpage was launched: Bibliotheca Corvina Virtualis (<http://corvina.hu>). The service revised in its design, content and technological background has the long-term goal of virtual reconstruction of the Bibliotheca Corvina, the royal library established by Matthias de Hunyad, King of Hungary (1458–1490).

The surviving pieces of the former Corvina Library – approximately 220 corvinas – can now be found in the libraries of Europe and the United States. 55 of these belong to 5 Hungarian public collections, 37 are found at the National Széchényi Library. (The figure 35 known so far in general was raised by the corvina copy of Johannes de Thurocz’s chronicle [Inc. 1143b] and by the fact that the fragments of Bonfini’s Hungarian history are carded under separate numbers [Cod. Lat. 434, Cod. Lat. 542] and have

separate data sheets.) The service comprises a total of 235 corvina titles, as we have enlisted those codices, which, as convincingly confirmed by Angela Dillon Bussi a few years ago, were made for Matthias in Florence, however, they had not been sent to Hungary following the king’s death, and later were taken to the Medicis’ library.

In the first phase of our renewal of the Hungarian and English services, besides all the corvinas having been supplied with *data sheets*, with *narratives* written by Edina Zsupán and with continually thriving *bibliographies*, with *book descriptions* composed by the colleagues of the Restoration and Bindery Department and numerous interesting facts – such as Matthias portraits, emblems depicting him, corvina aquarelles made by Gyula Végh – all the corvinas kept in our country and those from Wolfenbüttel (Herzog August Bibliothek) have been made available. We have also collected the digitized versions – around 120 items – that have been published on the personal web pages of foreign keeper collections and institutions.

As far as the following years are concerned – in cooperation with the members of international and Hungarian corvina research, and with the keeper collections – we are



continuously updating the information and data shared on our page and as part of our services and we would like to display as many virtual versions of corvina codices kept in Europe and the United States as possible.

**Annamária Sudár**  
*sudar.annamaria.at.oszk.hu*

## **Pupils at King Matthias’ Corvina Workshop**

In the first half of 2018, activities regarding the exhibition of the 200<sup>th</sup> birth anniversary of poet János Arany were still available among museum education programmes offered by the National Széchényi Library. A great number of pupils even from outside Hungary attended these programmes, and apart from examining original manuscripts, they could learn about the history and operation of the library, as well. The castle tour also proved to be a popular activity, where visitors could learn about the most significant eras of this historical location through documents of the Special Collections related to the castle from. The pupils – in addition to their prior knowledge – could gain more information regarding the

turning points of our past by holding the facsimile editions of various publications in their hands.

Upon this year’s major exhibition, museum education programmes were prepared for three different age groups. This large-scale exhibition entitled *The Corvina Library and the Buda Workshop* opened up an outstanding opportunity of presenting both King Matthias and the Renaissance culture, therefore numerous school groups registered to see it. This was the first time we arranged a programme for kindergarteners under the title *The Quests of the Scribe Apprentice*. The youngest visitors learned about King Matthias and his scribe’s numerous duties through fabulous stories. They could also get closer to the culture of the people living in those old days with the help of various melodies, shapes, colours, and tiny but even more interesting characters. The activity *The Corvus in His Coat of Arms!* addressed children of the age of 8 to 12. They could explore the history of the exhibited codices and their tiniest details through attention controlling activities, then by following different hints throughout the exhibition, they could explore the mysteries of the manuscripts ornamented with the coat of arms depicting a raven. Children belonging to the third age group, ages 12 to 18, were invited to the programme *My Profession: Codex Illuminator*. In the form of a role-playing game, they could meet the codex illuminators who first



paid a visit to the royal court, then later – as outstanding members of the workshop of Buda – illuminated the pages of the codices presented at the exhibition. By visiting the rich collection, the children could gain an insight into the intellectual and artistic life of the Renaissance. Being prepared for large groups too, we also offered additional castle tours for the visiting classes. These groups could individually explore the building remains of the Buda Castle district built in the times of Matthias, old street names and the ornaments of the medieval houses with the guiding booklet called *Castle under the Wings of the Raven*.

The exhibition was also accompanied by a complex series of events: apart from the above mentioned, around one-hour long activities, we advertised a children's drawing contest and educational open days and invited families to a masquerade ball. On 19 January 2019, our guests were dressed in Renaissance attire and celebrated together with the winners of the drawing context at an outstanding party. We were very pleased that we received entries for the contest *ILLUMINATOR WANTED AT BUDA!* dedicated to pupils in 3<sup>rd</sup> and 4<sup>th</sup>, respectively 5<sup>th</sup> and 6<sup>th</sup> grade. Apart from the artworks, another requirement for the entrants was to look up Matthias' kingliest deed; this activity proved to be a valuable pastime according to the feedback from teachers and parents.

Apart from pupil groups, adults were also invited to the programme *WORKshop after Work* on the educational open day. Guided exhibition tours were also held at every event, each focusing on different techniques presented by our restorer colleagues. Here the participants could learn about the corvina-creating techniques, various materials and tools, and they could make their own 'masterpieces', as well.

**Erika András**  
*andrasi.erika.at.oszk.hu*

# ADY MEMORIAL YEAR

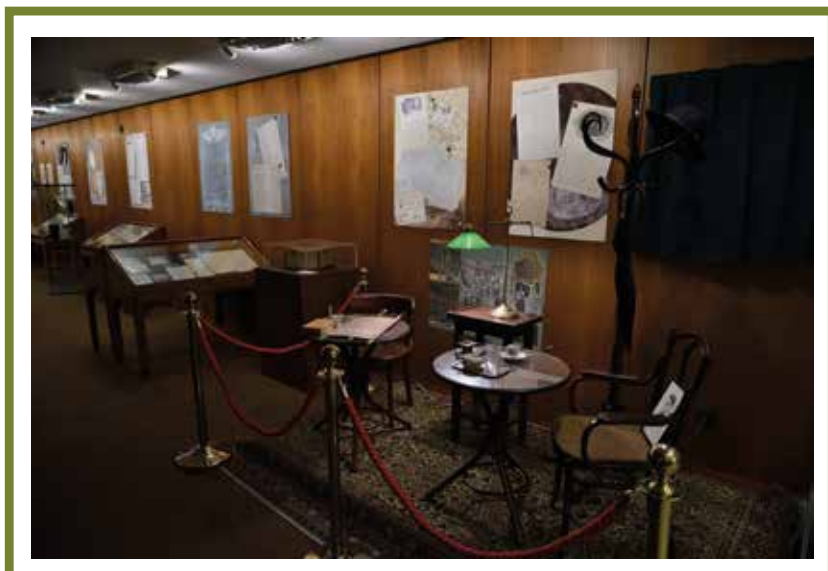
## Someone Has Taken a Different Road... – ADY 100 Centenary with Series of Events, Illustrated Album, Exhibition



In 2019, we commemorated the centenary of Endre Ady's death. Being one of the most influential poets and publicists of the 20<sup>th</sup> century, he brought a completely new poetic diction and forms of expression to the Hungarian literature and he is still considered a pioneer of Hungarian classical modernity. The National Széchényi Library, as one of the most important keeper institutions of the poet's legacy and as a special library in literary history and thus an active participant in Ady research, prepared various programmes for the anniversary. During these events unexplored or little known aspects of the oeuvre emerged, even though we would think that every detail of it has already been discovered in its large specialized literature. Guided by the Scientific Directorate of the NSZL, a rich professional programme was outlined, and we even managed to bring forward a topic that had received little attention in research, although it is of great importance for the entire oeuvre. Furthermore, many treasures preserved in our Manuscript

Collection have now been called attention to and made known to the general public for the first time, including ones that are not necessarily known even to literary experts or whose location was partly identified as unknown in the critical edition. The keywords of the series of programmes were 'travel', 'being on the road' and 'locations', through which we highlighted their role in shaping the identity and their significance in the tragically short life of only forty-two years, more precisely Ady's twenty years of creative work. We rarely think of how much Ady had travelled during these two decades (from 1899, the year his first volume was published, to his death, the end of January 1919) and how long he was on the road, spending months or even years away from his homeland. On the one hand, such frequent travel, domestic and European 'wandering' was not common at the time, while on the other hand, 'home' as such had not been present in Ady's 'toilsome life' for long, as he himself confessed in one of his autobiographies

in September 1913. Apart from his village and childhood home in Érmindszent (Ady Endre), home would only become reality for him after his marriage to Csinszka, partly in Csucs (Ciucea), but most of all in the apartment in Veres Pálné Street in Budapest. In light of the above, we outlined a commemoration in the framework of the memorial year that would focus on a new narrative on the figure of the poet on the road, wandering and searching for a way out, reflecting on all his external and internal tensions, this being one of the essential motives of Ady's universe of poems, too. The ways in which Ady experienced travelling, his inner searches for ways out, fears,



loneliness, struggles and longings, and then his return home influenced his personal life, as well as their effect of the history of ideas, offer a new side of interpretation to both literary experts and readers. In order to present the oeuvre from the aspect of topography and special poetics, we used the relics of the NSZL's Ady collection, as well as the literary historical reflections and his contemporaries' recollections based on these relics.

### Oeuvre – in relics

After the poet's death, the documents and artefacts related to his oeuvre were mostly taken to three public collections in the capital (the Manuscript Collection of the NSZL, the Manuscript Collection of the Library of the Hungarian Academy of Sciences and of the Petőfi Literary Museum), while a smaller part of these sources could be found around the country, for example in Nagyvárad (Oradea) and Debrecen. The NSZL has nearly 1,200 unique documents that are directly related to Endre Ady's life, poetry of and his journalistic activities. Most of the documents of various provenances kept in the Manuscript Collection (beyond the documents of the General Collection) was treasured by Ady's close friend and later one of his biographers, the former editor of *Népszava* [People's Voice], Béla Révész, who had been systematically collecting materials to explore the poet's life. Révész had amicable relationship with Léda (his muse) and her sister, Berta Brüll, from whom he also purchased several primary manuscripts, letters and photographs, and such rarities as the so-called relic box kept in the Léda's apartment in Paris. The items of this collection of documents had eventually ended up in several places. In 1936, our library purchased a 115-piece correspondence from Révész, which is the core of Léda and Ady's exchange of letters in Nagyvárad, Western Europe and Budapest. Another important source was Henrik Nádor, a well-known collector who also purchased material from Révész, and through whom a rich collection of newspaper clippings cut out and preserved by the poet himself was received by the NSZL, comprising selected press debates emerging around him. Another collection consisting of approximately 600 items originated from the family itself, primarily from Lajos Ady's widow, who, being afraid of these getting perished, during the Second World War in 1941 donated several documents (including a valuable collection of photographs) and smaller artefacts to the national library in hope of the establishment of an Ady memorial room. In addition, the national library also bought important pieces from the collections of Ady's contemporaries and friends,

including the widows of Aladár Schöpflin and Lajos Biró, and the heirs of Ady's secretary and friend, Nándor Steinfeld. Between 1919 and 1979, materials arrived in several waves through donations or purchases, but starting from the 80s, we could rarely count only on a few manuscripts of poems. Most recently, in 2015, we received the autograph of the poem *After a May Shower (Májusi zápor után)* from the United States as a gift. We have been organizing various events to present all these treasures. The rich series of professional programmes implemented with the support of the NKA (National Cultural Fund of Hungary) lasted until the end of the centenary year, and extended even beyond that.

### Series of events

After extensive phase of preparations on more than six months, the series of events began in September 2019 and lasted until the 101<sup>st</sup> anniversary of Ady's death. On 27 September 2019, at the Researchers' Night, the Ady programmes of the National Library began with two lectures and interactive programmes. In her lecture entitled *From My Rushing Train I Glance Out Tremblingly*, Zsuzsanna Rózsafalvi talked about places that can be connected to important stages of Endre Ady's life and career, and she also drew upon the junctions of internal searching for ways and identity formation. The world of Érmindszent, Zilah (Zalău), Debrecen, Nagyvárad, Paris, Budapest, Venice, Rome, Monte Carlo, Kolozsvár (Cluj-Napoca), Csucs, Rheinfelden, Ótátrafüred (Starý Smokovec) came to life through written postcards, messages, photos, dedicated works. The visitors could take a closer look at them not only in pictures projected during the presentation, but also at the accompanying mini exhibition. In her presentation *Journey to the Manuscript Collection*, Beatrix Visy discussed photographs taken of Ady belonging to the national library's collection, highlighting the moments perpetuated and locations frozen by these, the poet's surviving photographs, contemporaneous photography traditions and occasions, the meanings of the fashionable settings of the time and Ady's relation to photography. Those ready for further activities could take a selfie with Ady, have a picture taken in identical settings to contemporaneous photographs, and test their knowledge in an interactive game.

The second programme of the series of events, entitled *'Every Flame Has Split in Half' – Ady and the Half Moon* was connected to the founding anniversary of the national library at the end of November: those interested could listen to the presentations *Foreword to A Holnap* [The Tomorrow] by Ákos Herczeg and *The Sunken Roads – Success, Loneliness*



and *Searching for a Way Out in Ady's Poetry* by László Boka, which were accompanied by a screening, followed by a joint discussion. The first lecture gave a brief overview of Ady's early life and those processes partly from the aspect of literary and press history and partly from culture and society that allowed Ady to become the well-known, controversial figure he was by 1908, the time when the literary journal *Nyugat* [West] was launched and the *A Holnap* [The Tomorrow] anthology were published. The second presentation actually started from this point and built it further, aiming at the internal struggles that occurred in parallel with the successes, Ady's intensifying self-analytical attitudes, his desire and failures of seeking 'the Allness', the moments of experiences of fragmentedness that filtered into his poetry, more precisely how the inner paths of the self, self-seeking attempts, failures, desire for freedom manifest themselves in the existing verses, in the reflections attached to these, and most importantly in certain letters. Prior to the two lectures and the upcoming discussion, the participants were invited to give an account of their knowledge of the poet and the era in an Ady quiz. The game was compiled by Eszter Fekete and Krisztina Kádár, staff members of the Manuscript Collection.

The last event of the 2019 programme series on Ady took place on 10 December, when art historian Csilla E. Csorba

gave an exciting presentation entitled '*Give Me Your Eyes* – *Ady's Muses and the Seduction of Photography*' where she showed photographs of lovers who played a significant role in the poet's life (mainly Léda and Csinszka, but also other 'little female pikes'), including the question whether the character and identity of the person in the portraits could be captured, what the gaze seeking for the viewer, the other reveals. The discussion was led by literary historian Beatrix Visy.

The closing event of the series was scheduled for January 2020, combining the Day of Hungarian Culture and the end of the centenary year. For this occasion we inaugurated our exhibition '*I Race upon a Wobbly Car!* – *ADY 100/101*' (curators: László Boka and Zsuzsanna Rózsafalvi), which primarily aimed at displaying the unique Ady relics kept in the national library's Manuscript Collection. The exhibition's main attraction was the illustrated album published at the end of 2019 '*Valaki útravált... Az úton lévő és kiútkereső Ady Endre* [Someone Has Taken a Different Road... Endre Ady on the Road and Seeking a Way Out]. The volume, which was published in collaboration with the publishing houses of the NSZL and HAA (Hungarian Academy of Arts), was based on the idea and script of the author of the present lines. On the same day – also as part of a series of events – Krisztina Rita Molnár's writing workshop *Get Up and Be Free* took place and Zoltán Rockenbauer held the

lecture accompanied with a screening *'Paris, Paris' Ady and the Painters* drawing upon artists, painters and their works related to Endre Ady and his stay in Paris as well as artist networks in the early 20<sup>th</sup> century.

### **External and internal roads, locations of a path of life.**

#### **Illustrated album and exhibition opening**

Our volume and the exhibition closely related to it were created with a double purpose. We aimed at displaying a group of document treasures, mostly undisclosed to the general public, which are of unparalleled source value, but at the same time we approached the oeuvre from the perspective of Ady's external and internal travels, various locations, scenes and stations. Spatial experience played an essential role in the development of Ady's personality, identity and oeuvre, as he himself perceived it accurately. He had spent much of his life on the road, traveling, away from his homeland. This is why the notion of home and the long-awaited certainty of having been arrived had remained alien for a very long time in his poetic manifestations. Transience became more powerful, along with the experience of temporary accommodations and guest rooms, and through them the so-called experience of living out of a suitcase.

Ady's travels and wanderings around Europe and the Carpathian Basin, his frequent physical relocations are a symbol of something more, a search resulting from dissatisfaction, a losing of the self, an individual who is out of place, and partly also that of eternal hope. Ady was notoriously longing to leave behind his close environment, the realities of his society, but he was never able to break completely away from it. In the first decades of his life he was attracted to everything new, to Life with capital L, to the Allness he desired to experience, often his individual happiness, his future, the worldly raptures, the fulfilment of Love with capital L towards Léda he believed to be destined, his tranquillity and connection with God despite his shaken faith, calmness in his troubled life; in short: he expected the achievement of his professional and private goals from these travels, from relocation itself. These travels, however, were often escapes as well: departures of the fighter and polemicist Ady 'pursued' by his enemies, but also projections of the longings of an individual often struggling with not being understood by his narrower circles of friends and private relationships. However, the 'lad drifted apart from the Muddy Ér River' who, as he himself wrote in the lines of *Élet helyett órák* [Hours Instead of Life], received and experienced only happy moments could not help but get disappointed at the end of most of his travels. He did not find the relief he expected, became increasingly solitary, and often





felt that he was unable to find a way out of his destiny. In spite of his professional successes flourishing in the middle of his life, he often spoke of a life running aground in his self-reflections. Meanwhile, a possible reversal or a hypothetical change had also become impossible, and through these internal dispositions, the paths leading to the formerly sheltering childhood home finally 'sank' in his poetical universe as well. However, in this dual space and in Ady's self-analysis after 1908, transience and uninterrupted search stayed even more pronounced. Thus, this is how in his poetry, the initially attractive journey full of tempting novelties turned into wandering and condemnation to eternal search.

Real or indirect travel motifs are especially important in Ady's world of poetry because in his images expanded into visions, in his vividly descriptive lines, and later in symbols that became his trademark, the audience of his own times had already thought that the lyrical subject speaking in the poems was directly identifiable, and even identical to Endre Ady. As mentioned at the opening ceremony, according to his contemporary and paternal friend Aladár Schöpflin, Ady instinctively expressed everything that had impression on him in poems, 'every line, every word written by him stemmed directly from the experience, every image was an aspect, a memory, something he indeed went through', thus 'his biography is only important to the reader if it relates to

his poems, if it conveyed material to the poetic intellect living within.'

Certainly, the inner dispositions of the self can hardly be displayed in an exhibition, the identity-forming effect of the spaces could be emphasized instead. Especially in the case of Érmindszent, Nagyvárad, Paris and Budapest, where the poet returned to multiple times, we were able to draw from these 'oscillating' movements, from the reflections on them, and to record the inconsistent attitudes and moods of the self. 'According to geography, I came from Szilágyság (Sălaj), the old Partium, so neither from Transylvania nor from Hungary. As my family is concerned, neither from above, nor from below, but from a struggling, noble, modest family that had solely survived for a thousand years,' – Ady began his recollection for the *Nyugat* in 1909. Just like here, in his recollection of 1913 the *Az Érdekes Újság Dekameronja* [The Decameron of the Interesting Newspaper], he based his autobiography on a list of dwelt and visited locations that offered human and poetic enrichment, although – after important personal, health and professional changes – Ady concluded it as follows: 'I travel less in the locations of my earlier wanderings: in the triangle of Vienna, Paris, and Rome, but unfortunately I have to go to a sanatorium more often to patch up my health. [...] I am almost thirty-six years old, still bachelor, I have been writing a volume of poems every year for nine years,



The participants of the roundtable discussion: Zsuzsanna Rózsafalvi, László Boka, Csilla E. Csorba, Zoltán Rockenbauer, Györgyi Pécsi, Márton Falusi

I mostly live in Budapest and in my village, and it is natural, as well as a little sad, that I do not really own a home or an apartment.’ Therefore, in addition to specific locations, we also paid attention to other rather important places, schools, editorial offices, cafes and inns, temporary accommodation and hotel rooms, and from the 1910s onwards to the more and more frequently visited sanatorium sites.

The exhibition, also supported by the NKA, featured not only the poet’s manuscripts, photographs, letters, dedicated volumes, autobiographies and postcards, as well as smaller artefacts related to his person and travel motifs, but we also invited the audience to enjoy Béla Reinitz’s Ady songs and Ady poems performed by Tamás Cseh and János Novák. Visitors could also gain insight into a footage about the poet’s last journey, his funeral procession held one hundred years ago. Many staff members contributed to the creation of the exhibition, but it would be impossible to list all of them here, thus, it is necessary to name Gábor Szita, Lilla Sebestyén, Szilvia Kóbor, Judit Vincze and Borbála Mariska, the latter of whom provided enormous help as graphic designers and proofreaders in the realisation of the illustrated album. Judit Hammerstein, Acting Director-General of the NSZL, and Gergely Tamás Kucsera, Secretary General of the HAA, delivered greeting words at the opening ceremony, accompanied by actor Bálint Jaskó and the curators of the exhibition.

The launch of the illustrated album was a significant segment of the opening. The roundtable discussion was attended by

photography historian Csilla E. Csorba, poet Márton Falusi, art historian Zoltán Rockenbauer, Györgyi Pécsi, head of HAA Publishing House, and the two editors of the volume, literary historians László Boka and Zsuzsanna Rózsafalvi. The invited experts regarded the work as a significant volume and milestone in nuancing our current image of Ady, which raises our attention to the poetic role of travel and spaces, as well as to the psychological motivations behind flinches and fears in parallel to external successes. So, everything that Ady’s

impressions infiltrated into his poetic language express, that can nuance our fixed, strongly canonized image of him – as Zoltán Rockenbauer put it – that of a ‘macho Ady’. The visual material selected for the album, like the exhibition, provided a rich glimpse into the most valuable section of the above-mentioned Ady collections owned by the NSZL, that were, to a little extent, completed with items from other public collections. The editors also enriched the volume with two professional studies and a chronology of the poet’s travels, the typographical sophistication of which praises the work of Judit Vincze.

\*

With the exhibition, the series of events and the decorative album, the national library honoured condignly the memory of Ady, the great poet about whom László Németh noted the following: ‘While Hungarian literature can have great representatives, Hungarian self-knowledge has hardly a deeper source than him.’

**László Boka**  
*boka.at.oszk.hu*

# A NEW LETTER BY JÁNOS ARANY ENTERS THE MANUSCRIPT COLLECTION



In the spring of 2019, the national library received an especially valuable donation, a letter by János Arany from the descendant of Sándor Ercsey, the famous poet's brother-in-law, György Fráter living in Switzerland.

After János Arany's death, his family donated his manuscripts to several public collections, but the most famous manuscripts, such as the *Toldi* trilogy, *The Death of King Buda* were received by the national library. These were the manuscripts that established an estimable János Arany collection of the Manuscript Collection that was later enriched with further donations from legacies and commissioned pieces. We treasure almost twenty autograph poems, such important ones as *Family Circle*, *The Ceremonial Opening of the Bridge*, *Vörös Rébék* [Beckie Scarlet] or *A dalnok búja* [The Minstrel's Sorrow]. Another group of manuscripts valuable from philological perspective consists of administrative documents. Arany served as the secretary of the Kisfaludy Society starting from the 1860s, then of the Hungarian Academy of Sciences and in his

office hours he served the administrative cases of both societies. This is how many documents signed by him have survived, like invoices, book orders, and correspondence exchanged with the members. We own slightly more than 100 letters – many of them addressed to Sándor Petőfi, and responses addressed to Arany belong to the collection – however, this is the first one that is related to family matters.

Following the Arany exhibition of 2017 organized in the library as part of the János Arany Memorial Year and in the simultaneously happening exploration of the legacy found in the poet's hometown, György Fráter, the Ercsey descendant living in Switzerland contacted us requesting an expert opinion about the authenticity of a letter owned by him. After taking a look at the letter's digital copy, I was convinced that we can talk about an important, missing piece of the correspondence between the family members from Szalonta and Nagykőrös, which was dated on 12 November 1851, in Nagykőrös, the response by Sándor Ercsey to which I could have a look at



during my examination of the legacy kept in Nagyszalonta. The Arany critical edition recorded the existence of this letter and marked it as belonging to a private collection.

György Fráter – after making sure that this is not a copy, but an original autograph – brought the letter to us. At the personal meeting the manuscript itself proved the assumption: the text written on a two-folio ivory paper was indeed typical of Arany: the style and form of the letters, the black ink, the paper – that were identical to the messages written in Szalonta – proved unquestionably that this is an original document. After the examination, the owner – as he had indicated previously – donated us the letter.

An important source document was received by the national library from the point of view of Arany's career, as well. After the defeat of the Revolutions of 1848, the poet could not return to his earlier profession of notary, so he became the private teacher of Domokos Tisza in Geszt, than he moved back to Nagykőrös as he obtained a job as a teacher here. The donated writing was his first letter written from Nagykőrös, in which he reported about the living conditions of the Arany family and about his own work to his brother-in-law living in Szalonta. Many other messages followed this one which are essential documents of the poet's life and important sources for the research of his career.

This donation is significant for the library from multiple perspectives, as on the one hand, manuscripts from great classics of the nation turn up only rarely, and even more rarely are we able to purchase them. On the other hand, we obtained almost nothing from the correspondence of the

Arany family, therefore it is a gap-filling piece as far as its content is concerned.

The manuscript obtained based on a contract of donation was already handed to the restoration laboratory in the spring of 2019, as the manuscript bore smaller tears and signs of moderate ink corrosion, which was testified through the examination of the material as well. Ink corrosion is an often-occurring phenomenon in case of manuscripts written with iron gall ink, as a consequence of a long and slow process which was probably accelerated by inadequate storage conditions (fluctuating humidity and temperature). In order to prevent this process, the manuscript underwent a conserving, calcium-phytate treatment carried out by two staff members of the restoration laboratory, Éva Benke and Orsolya Koppán.

Afterwards, the letter was included into the collection of the Manuscript Collection, where the storage conditions meet the requirements and it is available for researchers. György Fráter could still see the beginning of the restoration process, but could not live up until it was finished as he passed away in the summer. We think of him with gratitude, and it is our pleasure that the letter could enter the Manuscript Collection, as according to the donator's explanation: his children do not speak Hungarian, so they could not even comprehend the worth of the Arany autograph. There is a good chance that the manuscript would have vanished completely.

**Zsuzsanna Rózsafalvi**  
*rozsafalvi.zsuzsanna.at.oszk.hu*

# FURTHER EXHIBITIONS



## Comics as Narrative

Our exhibition took place in the Corvina Exhibition Rooms between 14 May and 26 July 2018 (curators: Anikó Ágnes Patonai, Eszter Szép, Rita Szűts-Novák) and it reflected on two chapters of the history of Hungarian comics: comics as literary adaptation between 1957 and 1975 and contemporary comics. Apart from presenting the different comics principles of these two periods, we have also considered the beginnings of Hungarian comics and the afterlife of comics based on literary adaptation.

We aimed at exhibiting such treasures from the library as the volume including the well-known *The Siege of Sziget* by Miklós Zrínyi presented next to its comics adaptation in the first display case. Its inner title page is an excellent example of the attitude towards the unity and interaction between picture and text specific of Baroque emblems, which later characterized the comics as well. Without claiming to be comprehensive, our concept of organizing the exhibition cases was led by the selection of literary works adapted into comics. We have also presented different editions of these books: publications decorated by illustrators like Miklós Borsos, Álmos Jaschik, Róza Jókai, János Kass, Erzsébet Wojnich or Ádám Würtz. Further original drawings could be seen by courtesy of kArton Gallery and the Korcsmáros family.

Among the works adapted by comics artists we can find: outstanding pieces from the literary canon (Miklós Zrínyi: *The Siege of Sziget*, Mihály Vörösmarty: *Csongor and Tünde*, János Arany: *Toldi* trilogy, *A nagyidai cigányok*

[The Gypsies of Nagyida], Sándor Petőfi: *The Hammer of the Village*), works by canonized writers (Mór Jókai: *Szeretve mind a vérpadig* [Loved up until the Scaffold], *Pretty Michal*, *A löcsei fehér asszony* [The White Woman from Lócse], *The Nameless Castle*; Kálmán Mikszáth: *The Siege of Beszterce*), gems of young adult literature and historical novels (Emil Kolozsvári Grandpierre: *A törökfejes kopja* [The Lance with a Turk's Head], Ferenc Móra: *The Gold Coffin*, Géza Gárdonyi: *Eclipse of the Crescent Moon*, *Slave of the Huns*) and miscellaneous works (Jenő Heltai: *Az ezerkettedik éjszaka* [The Two Thousand Second Night], László Passuth: *Tlaloc Weeps for Mexico*, Ferenc Karinthy: *Spring Comes to Budapest*, Gyula Krúdy: *Ál-Petőfi* [Pseudo-Petőfi]). The last in line are Jenő Rejtő's representative pulp fiction works which have turned into classics, illustrated by Pál Korcsmáros' and Sándor Gugi's original drawings.

Apart from the two periods examined thoroughly, some works from the beginning of Hungarian comics were exhibited. From Mór Jókai's and János Jancsó's co-authored works we could see *Gömböcz és Csukli* [Gömböcz and Csukli], and the momentous volume about Jozef Pulitzer from the early period of comics history. The visitors could see simple stories with captions from the magazine *Áller Képes Családi Lapja* [Áller's Illustrated Family Magazine] and Károly Müllbeck's booklets containing characteristic headings drawn for early magazines that would resemble comic strips. The tradition of Hungarian versions of American comics with speech bubbles was carried on by the comics magazine *Hári János* first published in 1936. The Anti-Jewish Acts introduced put an end to the publication of many magazines and the employment of talented illustrators. After 1945, illustrated stories with captions were published in *Hüvelyk Matyi* [Tom Thumb], *Képes Úttörő Gyermekekújság* [Children's Illustrated Pioneer Magazine] and *Pajtás* [Mate]. From 1948, the Hungarian term for comics 'képregény' became generally accepted and used. The most significant event in the history of Hungarian comics was the launching of *Füles* magazine (Füles is the name of the magazine's iconic figure, a donkey) in 1957, the exhibition displayed the cover of the first issue featuring the donkey designed by





Pál Korcsmáros. The visitors could take a look at the adaptations of the novels *Les Misérables* by Victor Hugo (Cs. Horváth – Pál Korcsmáros, published in *Füles*) and *Winnetou* by Karl May (Cs. Horváth – Ernő Zórád, published in *Pajtás*). The latter was the first of those adaptations which consistently used text bubbles for the dialogues. Next to the works of Pál Korcsmáros, Ernő Zórád and Imre Sebők, the adaptation of *Csongor and Tünde* could be seen.

After the end of state socialism, American and French comics became available in Hungary, too, their influence being detectable first in reader experience, then later in page layout, character creation and genre. As early as in the 1970s, comics were published in the journal *Mozgó világ* [Moving World] which defined themselves as going against the tradition of adaptation. The contemporary comics presented at the exhibition are characterized by specific visual approaches and messages, literature not being the foundation, but only a point of reference. Artists and readers today look at comics as an individual and flexible medium of self-expression and storytelling, and it is in this spirit they resort to literary legacy, namely to the texts of János Arany, György Petri or István Kemény. The ‘graphic novel’ – comics in form of a book – is differentiated from the works indicated as ‘comics’ and due to its form, it can be separated easier from the pejorative associations related to comics, which brings it closer to literature. The first graphic novels were Dániel Csordás’ *Nocturne*

(2008), Miklós Felvidéki’s *Némajáték* [Pantomime] (2011), Márton Hegedűs’ *Slusszkulcs klán* [Car Key Clan] and the exhibitions’ main attraction *Nyugat + Zombik* [Nyugat + Zombies] (2017) by Olivér Csepella.

Whereas during state socialism comics were mainly published in periodicals, after the political changes the genre became characterized by a constant search for new formats and distribution models. Examples for this are the works by Balázs Gróf and Dániel Csordás. As presented at the exhibition, today both the printed and the online versions of literary journals (*Műút* [Hard Road], *Szépirodalmi Figyelő* [Literary Observer]) publish comics. Earlier, half of the content of the satirical magazine *Kretén* [Cretin] (1994–2009) was made up of comics and *Pinkhell* (2005–2012) only published comics in Hungarian. *Roham* [Stroke] (2005–) is a platform of literature and experimental comics, while *Epicline* (2013–) reflects the influence of American booklets. As comic magazines struggle hard to stay alive, today most of the comics are available in author’s editions.

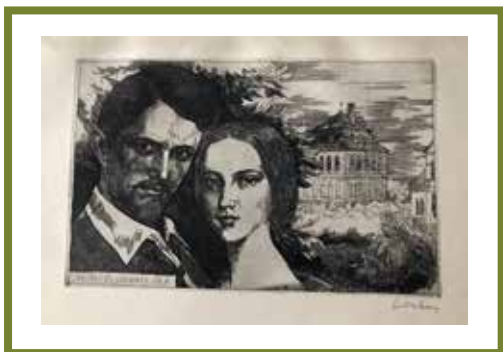
In the exhibition we presented the contemporary Hungarian comics with books, comics booklets, magazines, posters, video footages and original pages, highlighting the diversity of compositions and storylines and the variety of visual techniques applied.

**Anikó Ágnes Patonai**  
patonai.agnes.at.oszk.hu

## Eternally Júlia – Faces and Question Marks



The exhibition based on the National Széchényi Library's abundant material – complemented with relics belonging to the collection of the Petőfi Literary Museum – was dedicated to present Júlia Szendrey's roles in literature and her private life. It was open between 20 November 2018 and 9 March 2019.



Zoltán Lenkey: *Petőfi and Júlia Szendrey*. In: 150 éve született Sándor Petőfi, Budapest, 1972.

This exhibition (curators: Anikó Ágnes Patonai, Rita Szűts-Novák) was connected to multiple anniversaries and in order to present Júlia Szendrey's oeuvre, it displayed documents (letters from and to her, diary fragments, editions of books, among others her own poems and her translations of Andersen) and contemporaneous newspapers with their supplements which offer a glimpse into the fashion and social history of the time. The fragments from correspondence between Júlia and her beloved sister, Mária, displayed in the exhibition cases were abundant in interesting historical facts of the time like a reference to a concert conducted by Ferenc Liszt, the contemporary fashion, and the touching letter written before the birth of her daughter in which she asked Mária to become the guardian of her child in the event of her death.

On the one hand, the exhibition aimed at introducing how Júlia presented herself to her contemporaries, how her contemporaries, other authors and literary historians saw her as a writer, a poet, a daughter, a woman and a mother in her own time and afterwards; and on the other hand it focused on raising the possibility of new questions, approaches and interpretations with the help of recent reflections and rarely exhibited documents (the majority of them being diary entries and letters kept in the Manuscript Collection of the NSZL).

The contemporary artistic interpretations reflecting on Júlia Szendrey's versatile personality, her literary legacy and her image were represented through five installations made by the students of the Fashion and Textile Department of MOME (Moholy-Nagy University of Art and Design Budapest). One of these was the work by Beáta Tringer and Ágnes Varjú, entitled *Szendrey Júlia skatulyája* [Júlia Szendrey's Pigeonhole]. The artists attempted to present the various opinions about the poet through an open 'pigeonhole' containing several 'layers'. When going around the installation, different layers come to the surface whilst when viewed from the front, these 'fragmented' pieces merged into one, forming Júlia's shape and character. According to the artists, every individual associates different feelings and interpretations to this visual representation, and they considered it very significant to show how the all-time public opinion presents a complex and layered picture about Júlia Szendrey.

**Anikó Ágnes Patonai, Rita Szűts-Novák**

*patonai.agnes.at.oszk.hu, szuts-novak.rita.at.oszk.hu*



Mrs. Árpád Horvát, née Júlia Szendrey and her children (photograph), (NSZL Manuscript Collection)

# The First World War on Maps – Border Disputes



The fourth and last part of the exhibition series presenting the First World War maps of the Map Collection concentrated on territorial disputes, pursuits of independence and nationality issues of the time. The border disputes in Europe which had already been going on for decades – like the reversion of the Alsace-Lorraine territory to France or that of South Tyrol and Trento to Italy – had always been in the centre of attention of propaganda and politics. This increased even more during the Great War, similarly to the internal tensions of multinational empires and the aspirations for independence. Many people of countries not existing yet or any longer aimed for independence, for example the three divisions of Poland or the Baltic countries. The foundation of independent nation-states had only become possible by the end of the war, when many empires, such as Russia, the Ottoman Empire and the Austro-Hungarian Empire collapsed. As the exhibition focused on presenting a more complex picture about this topic, it covered a longer period than the 5 years of the war and it displayed cartographical works made between 1909 and 1920, the majority of them being nationality maps. Each of the three exhibition cases was dedicated to a specific geographical territory: the first one contained maps of the Balkans, the second displayed maps of Poland, the Baltic region and Italy, and in the third one maps of Western Europe and Hungary could be seen. Apart from these some lesser known maps of temporary borders drawn during the ceasefires and peace treaties were also included. Many cartographical documents presented side-by-side were issued by opposing countries and emphasized how they aimed at distorting statistical data, illustrating the distribution of nationalities or underlining the sparsely populated areas according

to their actual interests. Similarly to the previous exhibitions, visual documents from other special collections elevated the material on display: copies of contemporaneous photographs from the Photo Collection and graphic posters from the Collection of Posters and Small Prints were borrowed and included as well. Among the maps worthy of mentioning was the Polish national atlas which in the year of its issue (1916) presented a not yet existing, unified Poland and a German wall-map depicting the new European borders in November 1919. The visitors could also explore the map often referred to as *Carte Rouge* by Count Pál Teleki and its lesser known counterpart, the map of Hungary's nationalities by Károly Kogutowicz.

The exhibition was open between 11 September 2018 and 27 April 2019, located on the 6<sup>th</sup> floor of the library, on the corridor of the Map Collection.

**Botond Gergő Samu**



# Si Deus Pro Nobis Quis Contra Nos – The Treasures of the Széchényi Family Chamber Exhibition in the Manuscript Collection



Childhood drawing by Dénes Széchényi (NSZL Manuscript Collection)

In Hungary, the name Széchényi sounds familiar to everyone. Who would not know that István Széchenyi had the Chain Bridge built, or that in 1825 he donated his one-year income to the founding of the predecessor of the Hungarian Academy of Sciences? Fewer people are aware of the fact, however, that other members of the great, historical family whose members are active even today, have contributed to the enrichment and development of Hungarian culture and other specific fields. 2018 was the Year of the Family, so this was a great opportunity to present the Széchényi family, too. The staff members of the Manuscript Collection organized a chamber exhibition displaying the document of the special collections and the general collection, this also serving as the quiz game's last stage at the Night of Museums. The exhibition organized into nine display cases presented seven members of the family and due to the high number of visitors, it remained open for three more months, until the end of October.

The Széchényi family has a great history. Their motto – Si Deus Pro Nobis Quis Contra Nos (If God is with us, who can be against us) – summarizes appropriately their attitude

towards development and improvement, transmitted submissively through generations. The family's prestige and wealth were primarily established by György Széchényi (1592–1695), Archbishop of Esztergom, the count title was received by his nephew of the same name, György Széchényi (1656–1732) in 1697 from Leopold I for his gallantry. His great-grandson is our founder, Count Ferenc Széchényi (1754–1820), from whom all the still living Széchényis descend from. The chamber exhibition begins with him as well, and follows the life of his descendants through five generations. The number of family members whose career could be displayed was limited by the narrow space and by the parts of legacies found in the NSZL.

Observing the underdeveloped cultural and intellectual life of the country, Count Ferenc Széchényi of Sárospatak paid great attention to the development of Hungarian literature, language and education in general. His donation of greatest influence is undoubtedly the national library named after him that he founded in 1802. As a patron, reformist thinker and collector, his ideology had

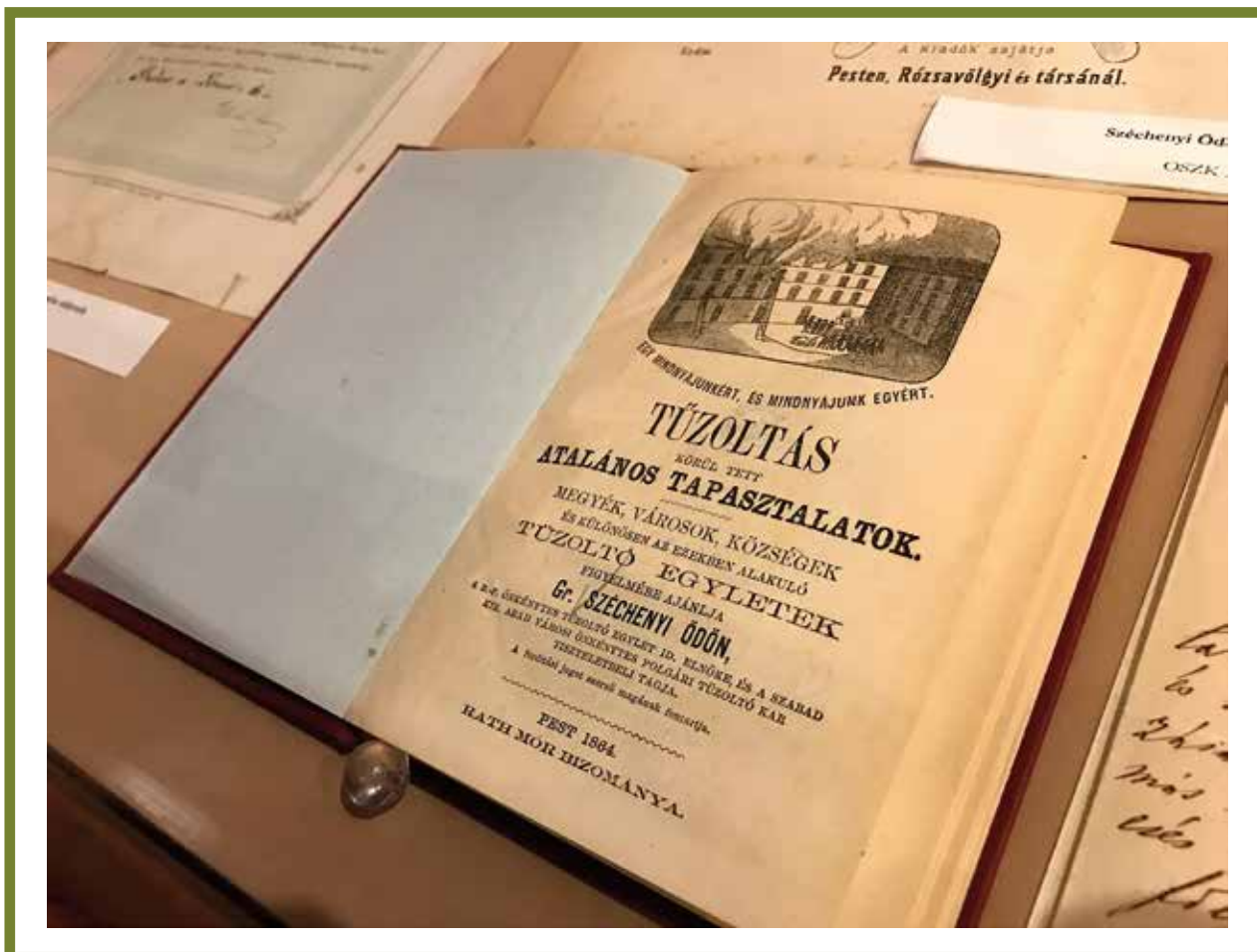


great influence on his descendants as well. He had three sons and two daughters who lived to be adults. The dedication towards the development of Hungarian culture defined the career of his sons significantly. The letters of István Széchenyi and his older brother, Pál, written in Hungarian in their childhood to their father kept in the Manuscript Collection also prove that the count found it important that apart from languages considered as *lingua franca* in the era – German, French, English – they should know their native language as well. The most famous representative of the language reform, Ferenc Kazinczy remembered with respect that during a visit paid to the Count, his sons greeted him in Hungarian.

The youngest of his sons, István (1791–1860), was involved in almost every large-scale innovation during the Hungarian Reform Era. He found the public limited company a suitable form to make his enterprises successful. This was rarely a profitable means at that time, however, all his initiatives met with success. This also proves his tendentiousness and good turn for business. He founded the Theatre of Pest and initiated the regulation of the lower Danube with exemplary

diplomatic sense. The first steamboat was launched on the Danube by his initiation in 1831, and later, in 1842, on Lake Balaton, as well. He took part in the founding of steam driven roller mill of Pest and the Commercial Bank. Thanks to his rich field of interest and modern way of thinking, improvements of European level were implemented in our country in economy, sciences and sports. He became a statesman, who imagined the changes thoughtfully as part of the Monarchy, keeping in mind circumstances, this generating many conflicts between him and Kossuth, who claimed for much more radical economic and social changes. In the exhibition, we primarily focused on the circumstances of the construction of the Chain Bridge, the historical background and the hardship of the work – as it is widely known that the first permanent bridge linking Buda and Pest can be credited to him, but it is still little known that the idea was met serious resistance. This decade-long persistent work also depicts István Széchenyi's character.

The son of the greatest Hungarian, Count Ödön Széchenyi (1839–1922) carried out his activities with the same persistence as his father. Many of his ideas outpaced his times, some



Ödön Széchenyi: *A tűzoltás körül tett általános tapasztalatok*. [General Observations on Firefighting] 1864 (NSZL General Collection)

of his innovative ideas only took shape half century after his death. Similarly to his predecessors, his primary aim was to embrace the opportunities for development. In 1867, he sailed solely on rivers to the World Exhibition in Paris with his steamboat *Hableány* [Mermaid], raising attention to the opportunities of developing riverside economy within the continent. He had the popular Funicular of the Buda Castle built in order to make the transport to the Buda Castle much convenient. His most outstanding activity was the organization of the fire department. He established the first voluntary fire department after the firestorm in Cenk in 1860, then continued with a professional one. With the help of the equipment acquisitioned from England and based on the trainings experienced there, great results were achieved in a very short time in the field of extinguishing fires. This mission was so successful that he was invited to Turkey, to carry out the same project, which he accepted, and as a consequence he had than been living in Constantinople until his death. As a reward for his achievements, he received the honorary title of Pasha from the Sultan, this making him to be the first

person of such a high military rank who could maintain his Christian faith. In order to present his wide range of interests, his shipmaster certificate, his book on firefighting, his letters and the sheet music of minor dances composed by him kept in our Music Collection were displayed.

The activities of the other members of the Széchenyi family are even less known, although their role is rather important. Count Imre Széchenyi (1825–1898) was Lajos Széchenyi's son, Ferenc Széchenyi's grandson and István Széchenyi's nephew. Starting from his twenties he travelled around Europe as a diplomat, serving in the Vatican, Stockholm, Rome, Brussels, Paris and Saint Petersburg. In 1861, during Garibaldi's siege of the castle of Gaeta, he was in there with Francis II, up until its occupation. During his diplomatic career, he became friends among others with Bismarck and Emperor Wilhelm II, who later visited him on his estate. Between 1878 and 1891, he served as the ambassador of the Monarchy to Berlin, where he played an important role in the cooperation between the two great powers. As a recognition of his excellence, he was awarded with the order of chivalry of the Distinguished



Selected item from Viktor Széchenyi's family photo album – Csokonya, November 1906 (NSZL Manuscript Collection)

Order of the Golden Fleece by Emperor Franz Joseph and with the highest merit of Prussia, the Order of the Black Eagle by Emperor Wilhelm II. He had been passionate about music since an early age, he composed and played the piano. He was friends with both Franz Liszt and Johann Strauss. He composed mainly songs and dances, his polka-mazurka was one of the works that were dedicated to the wedding of Emperor Franz Joseph and Princess Elisabeth. The exhibition case primarily focused on the sheet music of his works.

Imre's brother, Count Dénes Széchenyi (1828–1892) had been passionate about horse riding since his childhood. He studied law, and at the age of twenty-one, he served in the national defence during the Hungarian Revolution of 1848. He took an active part in public affairs but did not hold office. He was an outstanding sportsman, he received acknowledgement as equestrian and charioteer of special talent. Later, due to his lower back pain, he could not ride the horse anymore, but he refreshed the methodology of horse training so successfully that his reforms were adapted worldwide. His book *Adalékok a lovaglás tanításához* [Addendum to the

Education of Horse Riding] was published in 1871 in Pest, in which he raised attention about the horse-riding culture of the time with two novelties, and his method proved to be especially successful. The so called Széchenyi-strap soon became popular among charioteers, with the insertion of which the driver was able to control the horses separately. Based on his proposal, the 'Association for Well-Trained Horses' was established in 1872, and the world's first show jumping competition was organized, which was a milestone in the launch of modern equestrian sports. Our exhibition displayed his drawings and letters on horse riding, and the first edition of his book.

His son, Count Viktor Széchenyi (1871–1945) started his career in the military, then in 1902 he demilitarized and apart from dealing with the family's estate, he was the president of the Hungarian National Firefighter Association. He soon became the lord-lieutenant of Fejér County, the office which – due to shorter interruptions by the military service he carried out in the First World War – he had until 1936. During his office, the health situation of the county improved significantly, the Tuberculosis Sanatorium of Székesfehérvár

established by him was opened in 1913. During the First World War he did everything in order to protect the poor families of Fejér County, the veterans and the injured soldiers. He tried to take care of those he was responsible for in the most appropriate manner even among harsh political and economic circumstances. Keeping the history of his family was important to him, so he commissioned the work from László Bártfai Szabó, who wrote the three-volume work *Sárvár-felsővidéki Széchényi család története* [The Story of the Széchényi Family of Sárvár-Felsővidék]. The count himself also contributed to making the family's life widely known: he edited into a volume his great-grandfathers correspondence with his first and second wife, and compiled the portraits of the family members. Starting from 1941, he lived in the Buda Castle, in Úri Street and he witnessed Siege of Buda Castle in 1945 from there with his wife. After the siege he was captured, then he passed away in 1945 after escaping, being weakened by the injuries suffered there. The visitors could see his diary written during the Siege of the Buda Castle, his letters, and selected photos of the family album compiled by him.

His son, Count Zsigmond Széchényi (1898–1967) was primarily famous for his diaries on hunting, his works being sold in a huge number of copies nationwide. In 1916 he got enlisted, he served in support units in the First World War until 1918. Following this, he attended famous European universities, then he managed the family estates. His expeditions abroad led him to Africa, and he wrote a successful novel about it called *Csui!*. Between 1927 and 1964

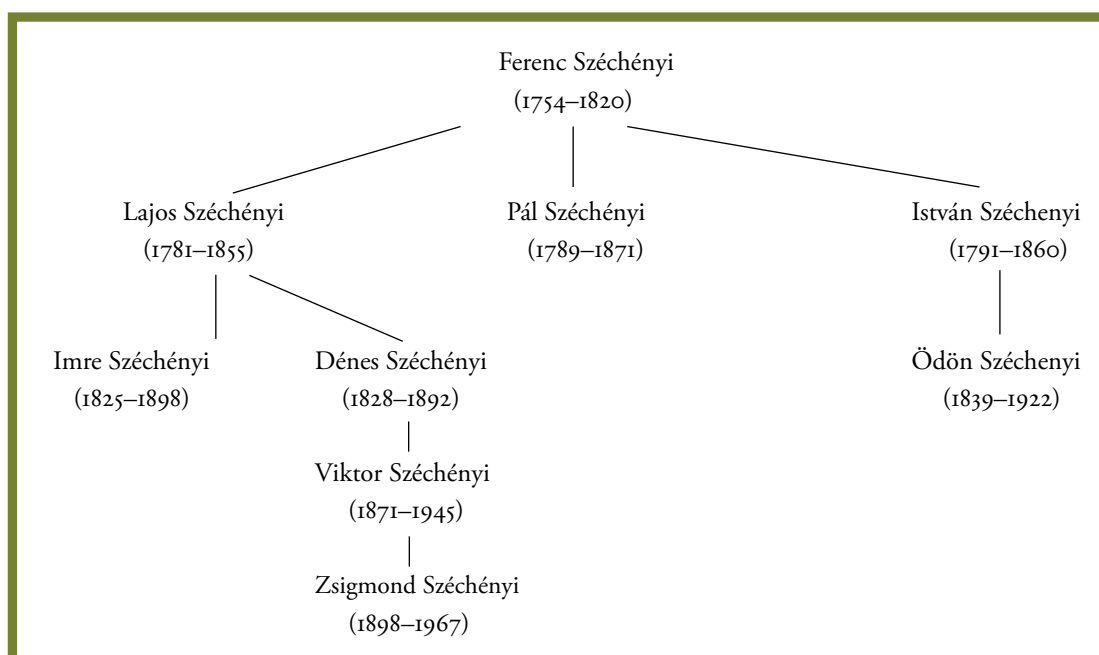
he travelled around Europe, Africa, India and Alaska. In 1951, he was relocated to Balatonyörök and he was employed in the Helikon Library of Keszthely as a 'contingent' worker. His items collected during his journeys enriched the collection of the Natural History Museum, however, his valuable collection of trophies was lost during the Second World War, when his mansion on Istenhegyi Road was hit by a bomb. Ten of his works were published during his lifetime, those being the most famous Hungarian books on hunting even today. The exhibition introduced the visitors to contemporaneous newspaper articles, his letters, photographs and books.

Among the exhibition's aims were to present the diversity of the family and the way they inherited the commitment to the nation, arts, profession through generations. Apart from this, the visitors could gain insight into the everyday life of the historical family, for example through the personal belongings of the family kept in the NSZL, like photographs from the album by Viktor Széchényi unexhibited so far. Many other treasures were also exhibited for the first time, like the sheet music of Imre Széchényi, Dénes' drawings of horses, Ödön's letters, and Viktor's diary written during the siege of Buda Castle in 1945.

The exhibition and the adventure game were the work of the staff members of the Manuscript Collection: Ildikó Beöthy, Eszter Feké, Katalin Fülep, Krisztina Kádár, Tünde Méry and Zsuzsanna Rózsafalvi.

**Eszter Feké**

*feké.eszter.at.oszk.hu*



# Memories '89 – At the Border of a New Era

## Virtual Exhibition about the Heritage of the Regime Change



As member of Photoconsortium, a European professional association of photography, The Photo Collection of the National Széchényi Library was invited to set up a pop-up exhibition. The relevance of the exhibition displayed the Manuscriptorium (curator: Katalin Fűri, graphic design: Szilvia Rebeka Tóth) was the European Year of Cultural Heritage, as well as the application of crowdsourced collection and elaboration of photographs as a method of presenting a shared European cultural heritage. Through the exhibition, we wanted to underpin that the material collected by society courtesy interpreted as a special method of heritage research is suitable for constructing a self-standing exhibition. The exhibition was experimental, its implementation was sponsored by the European Commission within the framework of the programme *We Are the Culture for Europe*. Throughout the year, 10 cities have joined the initiative altogether, these including similar exhibitions in Sofia, Helsinki, Kraków, Pisa, Basel, Vilnius, Amsterdam, Girona, Nicosia, and Brussels. All of them had crowdsourcing as a mutual element, and the accompanying mobile phone application developed for visualization of it. We chose the change of the regime as topic, an area of collective memory not yet explored to a greater extent, another motive being its 30th anniversary this year.

We entitled the exhibition *Memories '89 – At the Border of a New Era* and tried to evoke personal memories related to the change of the regime. The fall of the one-party system in 1989 transformed not only the political environment and brought democracy to Hungary after many years of dictatorship, but is also changed our everyday life: the appearance of the city and the village, fashion styles, leisure activities, consumerism – basically everything. However, this historical turning point did not mean a positive change in every aspect: the monuments, symbols and street names reminding us of that era have indeed vanished, although the ruins of still-standing abandoned and unexploited buildings, factories, one-time corporate holiday resorts, barracks and clubs still mark this change. We were curious about which of these elements are still related to the regime change in the collective memory, what kind of memories have survived in family archives and personal recollections.

With the help of the app developed for this exhibition, we gave voice to the collected digital images: one could listen to interview and personal reminiscences while browsing through the photographs. The virtual exhibition was enriched with 'tangible' items in order to generate a more comprehensive experience. We also set up a bulletin board where visitors could place letters written back to the past on contemporaneous postcards. During its opening, more than 100 messages were added by the visitors of the exhibition. The majority of these was humorous, but surprisingly numerous honest and painful messages could be found, addressed to lost parents, estranged friends, one-time teachers and lost communities. The meticulous study of the postcards' content is a task yet to accomplish.

Those sending in the pictures through the crowdsourcing method took active part in shaping the galleries. This took place in a workshop organized by the National Széchényi Library on 23 April 2019. The collection was also enlarged with documents from the Collection of Posters and Small Prints and with artefacts from communal contribution.

During collecting, three different exhibition groups were formed:

*Memories from the family.* The most exciting group of photographs consisted of private material based on personal experiences sent in for the exhibition: family photographs, views of cities, hikes, pictures taken during celebrations, an abandoned Soviet barrack, memories of everyday life in primary school, pioneer camps, vanishing cinemas and department stores and the malls replacing them, the transforming lakeside of the Balaton and its clubs and bars.

*Then and now.* The Photo Collection of the National Széchényi Library invited the students of the Pázmány Péter Catholic University and the University of Theatre and Film Arts to take part in a mini research in the framework of which the students had to examine and document the later life of monuments, buildings and locations. The phases of change and transformation could be seen through «*then and now*» photographs. The students set in contrast the current state of these works with that from the end of the 80s, and in the lack of these with earlier archive photographs. This



The crowdsourced collection was completed with photos originating from Fortepan ([www.fortepan.hu](http://www.fortepan.hu)) and with the photographs of Piroska Nagy depicting key protest marches and events of the regime change that documented the political turnaround. Copies of contemporaneous postcards and posters were also borrowed from the NSZL's Collection of Posters and Small Prints and set up in the Manuscriptorium Exhibition Space. A large amount of the received

so-called method of rephotography also happened to be an important tool of research regarding collective memory and we wanted to grab the opportunities of this.

*Objects' 89.* Thanks to communal contributions, we received personal items evoking the change of the regime. Many of the contributors were colleagues of the National Széchényi Library but others joined as well, after getting informed about the collecting from radio and television shows. These objects were categorised in three thematic groups. In the first exhibition case we presented the tangible memories of cultural life and entertainment: a treasured Santana concert ticket, music records, posters and a train ticket with the fare price on it and passports. In the second exhibition case the objects evoked past 'movements'. A huge number of objects were received related to the compulsory one-party system mass movements: membership booklet of young pioneers (drummer-boys) and other requisites, awards, badges of the KISZ (Hungarian Young Communist League) and also a membership booklet of the MSZMP (Hungarian Socialist Workers' Party). The third exhibition case provided place from the documents of 'resistance': copies of samizdat, Duna Körös pamphlets, the 12 points read on 15 March 1989, flyers of the alternative music scene and other memories worth of 'pennies' that have also been kept in the memory for the past 30 years.

items that could not be exhibited were presented via a short footage that ran continuously. Taking advantage of the exhibition space's features, we set up small discussion corners decorated with contemporaneous pieces of furniture and other objects: cups, toys, weekly papers, vases and an original frame backpack, that was donated only after the opening of the exhibition. Covers of records and floppy disks were hanging from the floor in order to allude to the technological paradigm shift that occurred in the meantime.

The content of the mobile app was displayed on three screens and the visitors could connect to these via their phones. They could browse in two different ways. First they could select from the galleries on the two monitors right next to each other on the corridor, while the third monitor placed at the end of the corridor perpendicularly displayed three independent pictures, and by choosing one and navigating to the dots they could listen to essential information regarding the origins of the given photo. According to our observations, not all of the visitors used these technological opportunities, many obtained a comprehensive experience of the exhibition only by observing the exhibited objects.

**Réka Sárközy**  
[sarkozy.reka.at.oszk.hu](mailto:sarkozy.reka.at.oszk.hu)

# Red Stars – Entertainment Industry and Socialist Revues in the Rákosi Era

## A Chamber Exhibition of an Unusual Atmosphere in the Theatre Collection



The chamber exhibition displayed in the Catalog Space of the Theatre Collection was open between 19 March and 12 October 2019. The external curator of the exhibition was the young researcher and creative artist Dániel Molnár, who had been carrying out research in the library for long and had been also contributing to many popular events organized here. The topic of the exhibition was based on his PhD dissertation and his book published at the beginning of the year by Ráció Publishing House.

The almost forgotten era and topic belonging to the so-called incomplete past of cultural history arrived to the focus of Dániel Molnár's scientific interest probably in the last moment from the 'perspective of theatre history and philology'. He could still interview those witnesses from the stage and from the audience of the shows before the war and of the transforming entertainment industry between the years 1945 and 1951, and he was able to explore the documents found in our collection of this almost one-decade-long period. During his PhD work, Dániel's own collection has also been enriched with numerous pictures, playbills, personal documents, manuscripts and letters given to him as gifts or obtained from legacies.

After examining the topic from a scientific perspective, the curator had the aim of (partly propagating his book) establishing a popular exhibition that would (again) link the memories of performers with those of the audience's by satisfying the audience's interest in history and the history of the theatre by displaying the results of academic and archive research. The chamber exhibition fulfilled this aim successfully.

The graphical elements were designed by the young curator, who also implemented the design digitally and took predominant role in presenting and popularising the topic and the exhibition in the media. The scenery using the spacial elements of the Catalog Space was also implemented according to his imagination, and complementing it with three exhibition cases of uniform design was also his idea. The elements evoking the atmosphere of the 1940s and 1950s – red banners and drapes, the advertising

pillars welcoming the visitors – and the displayed originals and copies of photos, playbills, documents, letters reminded us of the Rákosi Era effectively and authentically. This given era centred around the stage entertainment differentiated earlier (according to the audience's demand and various stage genres) found itself face to face to the (cultural) political moral and economic requirements so it had to build new methods of operation and find new artistic tendencies. Even though the institutional experiments failed after a couple of years, the new, modern forms of entertainment and humour that played out the aim of political interference infiltrated into the next decades of cultural life of the country's 'existing socialism' – starting from the new waves of political cabaret through the television revues, from musical comedies to the quality operetta.

At the opening of ceremony, Zsolt Gyököcssy, entry assistant at the time and later director of entertaining plays and television shows, now retired, guided the audience back to the past. On 9 May 2019, Dániel's book was presented, and during the last day of the exhibition a vernissage was organised which was accompanied by a special curatorial guided tour, presenting documents unseen so far.

**Ildikó Sirató**

*sirato.ildiko.at.oszk.hu*



## Sándor Sára Memorial Exhibition



In order to pay tribute to the artist one week after his death, three Collections of the National Széchényi Library (the Photo Collection, the Collection of Posters and Small Prints and the Collection of Historical Interviews) organized an ad hoc exhibition in the Catalog Space. Commemorating him was a question of moral duty as we are the keeper institution of many interesting art objects of his oeuvre that the artist himself donated to us, these including not only well-known pieces from his activity as a filmmaker but also his lesser known works of photography. Apart from his many other roles, he was the president of curators of the Foundation of Hungarian Photography Collection of Film History, the whole collection of which (consisting of 1100 film still albums of Hungarian feature film production and 250 000 negatives) is kept in the Photo and Filmstrip Collection. These albums of film history served as the core of the exhibition, we selected the most important stills of the artist's career as director and cinematographer. We did not strive at presenting this in its entirety as

that would outgrow the limits of a chamber exhibition. Our aim was not a comprehensive presentation of the oeuvre, but paying tribute to the excellent artist. Therefore, we chose such artworks that were not only important stages of a lifetime but also became representative movies in the history of Hungarian motion picture. The Sándor Sára portraits exhibited were the works of Magda B. Müller and Gyula Szóvári. We turned the original-scale film stills into posters to decorate the walls with them, and under them photo albums containing the originals of these were presented in display cases. Sándor Sára was a cinematographer and director, so we aimed at presenting both of these roles simultaneously to the same extent. Apart from many other movies, we chose from film stills of the movies *Szindbád* (*Sinbad*) and *Árvácska* (*Nobody's Daughter*) by Zoltán Huszár, *Apa* (*Father*) by István Szabó and *Tízezer nap* (*Ten Thousand Days*) by Ferenc Kósa he contributed to as cinematographer. From his directed movies we displayed the albums of *Feldobott kő* (*The Uproven Stone*) and *80 huszár*

(*80 Hussars*) and regarding his documentaries, in one of the exhibition cases we put the album of film stills of the documentary series *Krónika/Pergőtűz* [Chronicle/Barrage], and in another one the letters written to him by those actors applying for the documentary could be seen. Here were exhibited those handwritten notebooks that he kept during the production of the documentaries *Krónika* [Chronicle], *Sír az út előttem* [The Road Before Me Weeps], *Magyar nők a Gulágon* [Hungarian Women in the Gulag]. The original movie posters selected by the colleagues of the Collection of Posters and Small Prints constituted an individual unit in the exhibition.

Sándor Sára left to the National Széchényi Library not only valuable documents, but also a beautiful task. The Collection of Historical Interviews keeps the uncut recordings of many of Sándor Sára's emblematic documentaries. This is an irreplaceable collection of interviews and a primary source of information for those researching the 20<sup>th</sup> century. Only a fraction of the interviews was included into the final version of the documentaries, so the collection kept here had never been studied or released before. The easy access to the material was also supported by the artist Sándor Sára as well. The digitization of the more than 1000 audio-visual material was launched two years ago with his permission. At the exhibition we played films fragments on two television sets.

One of the most important works of Sándor Sára's oeuvre is the documentary series *Krónika* [Chronicle] conveying the tragedy at the Don River. One of its episodes, *Hadtudósítás* [War Coverage] – an interview with Ferenc Gallyas (episode 15) was one of the showed clips, the other was Géza Pörös' biographical film about Sándor Sára from 1996 entitled *Bekezdések – Egy óra Sára Sándorral* [Paragraphs – One Hour with Sándor Sára].

Contributors to the organization of the exhibition (27 September – 31 October 2019):

Staff members of the Photo Collection: Katalin Fűri, Ádám Kovács, Blanka Nagy, Réka Sárközy, Kristóf Szabó, Szilvia Rebeka Tóth

Staff members of the Collection of Historical Interviews: Gergely Ballagó, Mrs. László Hajdu, Luca Hanák, Bea Lukács, Gergő Szűcs

Staff members of the Collection of Posters and Small Prints: Mrs. Elbe, née Magdolna Mester, Ágnes Kopcsay, Anita Szarka

**Réka Sárközy**

*sarkozy.reka.at.oszk.hu*



## Guest Exhibitions



2018

The exhibition *Zipsers and the Reformation* was arranged by the Department of German Studies of the Faculty of Humanities and Social Studies of Pázmány Péter Catholic University and the German Reformed Church of Budapest with the support of the Memorial Committee of Reformation. The exhibition was open between 12 January and 14 February 2018, and it presented the Zipser Germans in three thematic sections. In the first, general historical section several well-known Zipser cities were primarily included. The next one outlined the role of Zipser people in reformation, with particular attention given to the city of Lőcse (Levoča). This section was accompanied by the presentation of the renowned Brewer (Breuer) Press in Lőcse and the introduction of the Zipser peregrination. The third section discussed famous Zipser people and individuals of Zipser origin. The exhibition consisted of several colourful display cases, and in three of them original documents from the NSZL's collection were installed. The curators were Klára Berzeviczy and Péter Lőkös from Pázmány Péter Catholic University.

On 22 and 23 January, as part of the celebration of Day of Hungarian Culture, the library organized a photo exhibition in order to commemorate Béla Bartók's 125<sup>th</sup> birth anniversary. In 2006, the artists of the Musical Department of the National Association of Hungarian Creative Artists took new footages for their thematic exhibition entitled *Bartók's House*. Béla Bartók's former home, the house on Csalán Road (at present Bartók Béla Memorial House which now houses concerts and performances) was presented through the photos of eleven artists. The memory of the composer was evoked on the photos that recorded his personal belongings, his office room, furniture, room interiors, musical instruments and sheet music. The vision and the reinterpretation of the elements of reality strongly reflect the artistic perspective of the particular photographers and their relations to the discernible objects of the surrounding world and to music, as well. The displayed footages have only been available to the Hungarian public three times: in 2006 in the Flag Hall of the Palace of Arts, in 2008 in Farkas Ferenc Art School in Dunakeszi, and in 2011 in Klebelsberg Cultural Centre, so in this respect, this exhibition could be considered as a curiosity.

By courtesy of the artists, the photographs of the exhibition now enrich the NSZL's Photo Collection.

In January 2018, the Institute of Visual Communication of Budapest Metropolitan University also inaugurated an exhibition at the National Széchényi Library. The visitors of the exhibition could see a compilation of posters and illustrations sent in for the graphics competition entitled *Food Chain*. These were accompanied by the works of the university's bachelor and master students of graphic design. The announcements of the results and the award ceremony took place at the opening event, on 27 January. A greeting speech was delivered by Gyula Július, head of Visual Communication Institute and the exhibition was opened by artist Sándor Pinczehelyi, holder of Munkácsy Mihály Award.

Between 6 March and 7 April 2018, the Ars Librorum Space on the 6<sup>th</sup> floor housed the travelling exhibition *Southland Hungarian Golgota 1944-45*. The exhibition of the Keskenyúton Délvidéki Tragédiánk 1944-45 Alapítvány (On Narrow Road – Our Southland Tragedy 1944-45 Foundation) presented on twenty-one display boards the history of the tragic genocide of Southland Hungarians. The lucid captions summed up in concise and informative texts were completed by a rich array of powerful images. The tragic events on the turn of 1944-45 were presented with the help of historical facts highlighted and inserted into reminiscences, serving as a frame for the exhibition.

The traditional exhibition displaying the best works received for the *Beautiful Hungarian Map* contest in 2017 took place between 24 March and 7 April 2018 in the Ceremonial Hall of the library. The competition has been organized since 1996 by the Department of Cartography and Geoinformatics of Eötvös Loránd Science University (formerly Lazarus Cartographic Foundation) in cooperation with the Map Collection of the National Széchényi Library. The aim has been to raise the quality of Hungarian map culture and help beautifully made maps gain more ground. The entries provided an overall picture to the public about the mapmaking community's achievements in the last year. The companies and organizations making cartographic works provided the opportunity to draw the attention of

not only professionals but also of the general public to new developments in this field. For the competition arranged in 2018, 27 entries were received from 12 contestants that were evaluated and awarded by a jury including both experts and non-professionals. At the ceremonious event the awards were handed by the chairman of the jury János Káldos, head of the National Library System Project of the NSZL.

As part of the series of events of the Night of the Museums 2018, the public could visit the exhibition *Dream Painting* by children's book illustrator Eszter Nagy. The exhibition consisted of a plethora of colours condensed into cheerful paintings of animals and it could be visited between 23 June and 16 July. The works of the artist were products of her imagination, some recurring motifs being small animals held in hands, almost coming to life and portraits inspired from oriental fairy tales.

The exhibition *Changing Spaces. The Danube Region on Historical Maps* took place between 2 August and 13 September 2018 in the Ars Librorum Space. The inauguration speech was delivered by László Tüske, Director-General of the NSZL and Volkmar Wenzel, Germany's Ambassador to Budapest, and curator Josef Wolf M. A. introduced the exhibition to the public. The 70 valuable maps of the exhibition depicted the cartographical development of the Danube region between 1650 and 1800. This material was based on the rich collection of maps and landscapes which had been collected by the Margraves of Baden for military and strategic purposes. The exhibition was enriched by pieces from the Institut für donauschwäbische Geschichte und Landeskunde and private collections. The chamber exhibition *The First World War on Maps: IV. Border Disputes* organized by the Map Collection, which presented around 30 maps, contemporaneous posters, postcards and photographs of the maps created between 1909 and 1919 was also connected to exhibition. Their peculiarity laid in the fact that they represented the temporary situations of the First World War, prior to the permanent borders having been shaped up. The visitors could also attend two accompanying events: on 31 August, György Danku discussed the maps of Hungary during the Ottoman rule, referring to selected valuable items of the Map Collection; on 1 September, Dóra Kerekes presented an exciting lecture on imperial diplomats and spies of the early modern period. Two publications related to the exhibition have been launched: the exhibition catalogue *Változó terek. A Duna menti térség történeti térképeken, 1650–1800* [Changing Spaces.

The Danube Region on Historical Maps, 1650–1800] and the essay collection *A kései török háborúk. Megtapasztalás – tudás – emlékezés* [The Late Turkish Wars. Perception – Knowledge – Remembrance].

In September 2018, those interested in ancient Chinese culture could attend the series of exhibitions *Centenary of Xiling, the Chinese Seal* launched in 2008 by the Xiling Seal Engravers' Society, hosted in the Relic Space of our library. The exhibition showcased around one hundred Chinese paintings, the seal engravings created for the Beijing Olympic Games and creations from classic Chinese poetry in order to present the ancient traditions of Chinese painting and seal engraving. Prior to its arrival at Budapest, the exhibition has already been a great success in Los Angeles, Paris, Rome, Madrid, Ankara, The Hague and Colombo. The opening ceremony on 3 September 2018 was enriched by a spectacular seal engraving performance. The host of the exhibition was the Xiling Seal Engravers' Society and the European Society of Chinese Associations; the organizers were Sino – European Foundation for Chinese Culture and Education and Zhongbo International Cultural and Arts Centre. Further support regarding the arrangements was provided by Nanyang Cultural and Arts Centre and Xin Ziluolan Cultural and Arts Company. Further sponsors were the Cultural State Secretariat of the Ministry of Human Capacities and the Embassy of the People's Republic of China in Hungary.

In order to commemorate and honour the Hungarian caricature on its 170<sup>th</sup> birth anniversary, the exhibition *Graphig* took place between 9 and 27 October 2018, organized in cooperation by CAFe Budapest Contemporary Arts Festival and the National Széchényi Library. Many satirical magazines from the second half of the 19<sup>th</sup> century belonging to the NSZL's collection were displayed, among them the





first illustrated edition of *Charivari* (*Dongó*), and *Üstökös* [Comet] or *Bolond Miksa* [Fool Miksa] published by Mór Jókai. These satirical magazines flourished around the Compromise of 1867, therefore many papers from this period were exhibited, like *Borsszem Jankó* [Johnny Peppercorn] and *Pikáns Lapok* [Juicy Papers]. Humorous magazines like *Az Ojság* (a satirical magazine based on Jewish humour), *Pesti Posta* (magazine of political humour), *Szabad száj* [Loose Tongue] and *Pesti Izé* (satirical weekly) and their caricatures from the interwar period and the years after 1945 were also displayed. The visitors could discover the most famous paper of the 20<sup>th</sup> century, *Ludas Matyi* ['Mattie the Goose-Boy'] which had run almost 50 years, up until 1993. Apart from the satirical magazines of the library's collection we could also see a broad selection of drawings from four excellent contemporary artists: László Dluhopolszky, Tibor

Gaál, Judit Prihoda and Krisztián Takács. The title of the exhibition was coined by comedian and poet János Kemény: the term 'GRAFITYISZ' (coined from the expressions graffiti and fig sign) expresses fantastically the main idea that the exhibitioners show the finger to the problems and shortcomings of life through their illustrations, drawings and caricatures.

At the opening event of the exhibition András Szőke, Sándor Badár and László Dluhopolszky entertained the large audience with a 'sit-down' comedy. Furthermore, two additional guided exhibition tours were organized in October 2018, held by the curators: László Dluhopolszky, Tibor Gaál and Ágnes Szemerédi. On 16 October a roundtable talk was held featuring literary museologist Gergely Thúröczy, literary historian Lajos Szokolczay, graphic designer László Dluhopolszky and writer Csaba Urszinyi Fehér.



## 2019

The first guest exhibition of 2019 offered an insight into the mysterious world of Armenian culture and religion. At the exhibition *Unity and Variety – The Armenian Bible and Religious Tradition* the first three complete Armenian Bible editions (Amsterdam 1666, Istanbul 1705, and Venice 1733) were displayed, together with numerous family relics, and the audience could encounter art objects related to the religious practices of Transylvanian Armenians. One could learn about the microhistory of a few Ottoman-Armenian families from the treasures that are more than one hundred years old. Several personal items of those surviving the Armenian genocide were also displayed, which mirrored the social, cultural, linguistic and religious diversity of the Ottoman-Armenian society. In the exhibition cases we could also find documents serving as examples of Armenian cultural memory. The exhibition taking place between 25 March and 11 May 2019 in the National Relic Exhibition space was organized with the cooperation of the Institute for Armenian Studies of Pázmány Péter Catholic University, the Leibniz Institute for the History and Culture of Eastern Europe (GWZO), the Bavarian State Library and the National Széchényi Library.

In 2019, the *Beautiful Hungarian Map* contest was organized for the 23<sup>rd</sup> time by the Department of Cartography and Geoinformatics of Eötvös Loránd Science University and the Map Collection of the National Széchényi Library. Every Hungarian workshop also from abroad making and

publishing cartographic works could enter the competition with unlimited number of printed or digital original works published in 2018. The aim of the contest was to deepen the Hungarian map culture and present maps of high standard quality and elaboration not only to the experts of the field but also to the wider public. The 25 contest entries were displayed in the Ceremonial Hall of the NSZL between 29 March and 13 April 2019. The opening ceremony taking place at the end of March was attended by István Klinghammer, member of the HAS, and László Zentai, leader of the Department of Cartography and Geoinformatics of Eötvös Loránd Science University and General-Director László Tüske, who awarded the winners.

The national library organized the interactive photography exhibition in the Manuscriptorium, entitled *Memories' 89* within the framework of the series of international photo exhibitions by Photoconsortium and joined the other ten European cities, which also took part in it by processing a unique and local theme. The pop-up exhibitions centred around crowdsourced photo collections and those sending in their items actively participated in forming virtual galleries. The exhibition focused on the regime change and on presenting its influence on our lifestyle through personal photographs and objects. The collection was completed with photos originating from Fortepan, as well as with period picture postcards and posters borrowed from the NSZL's Collection of Posters and Small Prints. Photos by Piroska Nagy, taken from the photo database of 1956

Institute enriched the exhibition with items related to the key protest marches and events of the regime change, and documents witnessing the political turnaround.

The audience could visit the exhibition entitled *The Image of Hungary in European Fiction* in the Ars Librorum exhibition space between 18 and 25 October 2019. The exhibition organized with the cooperation of the Research Centre for the Humanities of the Hungarian Academy of Sciences illustrated the changes of the image of Hungary and the Hungarian people as featured in the flourishing literary world starting from the European Modernity up until the 20<sup>th</sup> century which was made vibrant and reachable by the media revolution of modern times. Hungarian prehistory, the legends from the Middle Ages, the news and memory of the Ottoman wars and the anti-Habsburg revolutions were interpreted and conveyed to readers of other nations in European literature. The visitors could look at various illustrations of Transylvanian and Hungarian locations, real and imaginary characters, and all these demonstrate that the modern literary tradition viewed Hungary as both European and exotic. The exhibition's concept itself was special among the NSZL's exhibitions on literary and cultural history. The national library, as the largest collection and primary keeper institution of written Hungarian cultural treasures, usually exhibits the significant artists, memories, topics and processes of Hungarian literature and history to the wide public. This time, with the help of the researchers of the Research Centre for the Humanities of the Hungarian Academy of Sciences (hereafter HAS) we could learn about the period and the intellectual medium from an inverse perspective, together and next to which the modern Hungarian literature was born. 'One of the necessary sources of national self-understanding and Hungarian studies is the image of Hungary and the Hungarian people in foreign literature. Fiction has completely different, but not less significant opportunities of forming the general opinion, than historiography, journalism, political

agencies or films' – formulated in his opening speech professor Gábor Tüskés, head of the Department of Research Centre for the Humanities.

The exhibition entitled *Hungary – Malaysia 50! – Five Decades of Diplomatic Relations* opened to the public on 11 November 2019 in the Catalogue Space on floor 7. The exhibition celebrated the year 1969, when Hungary and Malaysia first entered into diplomatic relations and since then, in the past five decades the cooperation between the two countries has been characterized by mutual interest and respect towards each other. The favourable political relation still standing provides a solid basis for strengthening the cooperation in the fields of commerce, education, culture, technical development, tourism and sport. In 2019, the Hungarian and Malaysian governments celebrated this anniversary with a chamber exhibition, the main organizers of which were the Embassy of Hungary in Kuala Lumpur, the National Széchényi Library, the Ministry of Foreign Affairs and Trade and the Embassy of Malaysia in Budapest. The exhibition gave visitors an insight into the history of the relationship between the two countries and how they became acquainted with each other's culture, a process hallmarked by royal, as well as mutual presidential and prime ministerial visits. Visitors could see relics documenting the relation between the two countries, such as old manuscripts, maps, photos, newspaper articles and books, all of which are part of the General Collection, the Map Collection, as well as the Manuscript Collection of the National Széchényi Library, moreover, photos originating from the National Archives of Malaysia and owned by the Embassy of Hungary in Kuala Lumpur were also displayed.

**Ágnes Szemerédi**  
*szemeredi.agnes.at.oszk.hu*

# CONFERENCES AND COLLABORATIONS



## The Unravelling of a Precious Collection of Legacies

### On the Newest Volumes of the Series

### *Collected Works of Aladár Kuncz* and the Conference Organized in the Light of Recent Research Results

In 2014, the NSZL's Directorate of Research and Academic Affairs and the Kriterion Publishing House – in cooperation with university departments and the Institute for Literary Studies of the Hungarian Academy of Sciences (HAS) – decided that by involving fellow and independent researchers of the Aladár Kuncz oeuvre, would start discovering and publishing with critical meticulousness the main texts and works of the prominent writer that were influential in terms of the Hungarian literature of the first decades of the 20<sup>th</sup> century (more precisely the literary life of Transylvania between the two World Wars). The research group that was formed (with the leadership of Tamás Gusztáv Filep and László Boka) had marked in advanced for 8+1 volumes the publication of the uniquely varied oeuvre (of the writer, editor, monographer, literary critic, translator, professor), including in addition to his basic writings the not yet processed and diverse correspondence, and the professional reception of the works of the writer passed away almost 90 years ago. We planned to do one volume per year, and we have been managing to carry out this rather large amount of work for six years now, even though newer and newer research results have emerged throughout the work, which made it necessary to change these plans. For example, in the previous years, primarily during processing the Elemér Jancsó legacy kept in the NSZL's Manuscript Collection, the colleagues of this small research group and the responsible editors of the certain volumes discovered such documents that have fundamentally nuanced, added to or overwrote the knowledge regarding Kuncz gained until now. (The mentioned legacy arrived at the library thanks to Kuncz's niece, Magda Máthé Szabó's husband, a renowned professor of literature from Kolozsvár (Cluj-Napoca), who apart from his own legacy took good care of the documents obtained through his life. This consists

of more than 28 boxes of documents, a part of which has already been processed.)

The series entitled *Kuncz Aladár Összegyűjtött Munkái* [Collected Works of Aladár Kuncz] (hereafter CWAK) obviously began with the author's literary works: among these was the best known work entitled *Black Monastery* – completed with those parts that had been censored in the previous decades and the original photographs –, published in 2014, on the centenary of the First World War. This was followed by the so-called novel of the city of Kolozsvár, *Felleg a város felett* [Cloud over the City] – including fragments unknown until now, and new fragments of the second and third volumes of the trilogy considered unfinished – and his lesser works like shorth stories, vignettes and an early play. After his literary works, we continued the series with the major documents of his non-literary works, the publication of which turned to be gap-filling indeed: these were all known by Hungarian academic literature, but they were either forgotten (like an early short book about Ferenc Toldy from 1907), or worse, they were not available. Kuncz's larger work of literary history synthesis probably written around 1909 (entitled *A magyar irodalomtörténet elméletének és módszerének fejlődése Toldy Ferenc óta* [Developments of the Theory and Method of the History of Hungarian Literature since Ferenc Toldy]) were merely touched upon even by such basic works as the Kuncz monograph by Béla Pomogáts, as the original work had remained a manuscript for almost 110 years, up until 2018. Therefore, during the exploration of the oeuvre, our series could come up with completely unknown texts completing those not or only partly known, and this is true for all of the essays and articles on literature and arts written by the writer, literary historian and critic Kuncz published in the volumes of 2019. Through this, the last three volumes of the oeuvre draw up an authentic picture of the essayist and theorist Aladár Kuncz.



### Monographs

The early minor monograph by the very young doctor of philology Kuncz, attending simultaneously the University of Pest and the Eötvös College, about the ‘father’ of Hungarian literary history, Ferenc Toldy became a gap-filling work already in its time, as Toldy’s figure and his work had already been forgotten by 1907, the time this work was being written. The recently republished and professionally footnoted work summarises Toldy’s work and impact in six chapters, primarily in line with the features called *faculté maitresses* highlighted primarily by Hippolyte Taine. This way of expression still following rather teleological and development-principled practices of the time turned into a much more nuanced one in Kuncz’s later work, therefore in his major summarizing work on the history of science as well, to which the Toldy monograph served as a forerunner. This synthesizing work entitled *A magyar irodalomtörténet elméletének és módszerének fejlődése Toldy Ferenc óta* [Developments of the Theory and Method of the History of Hungarian Literature since Ferenc Toldy] originally written as a contest entry, has been kept in the NSZL’s Manuscript Collection up until now. It aimed at summarizing everything that occurred and it is considered to be important and worthy of knowing in Hungarian literary historiography since Toldy’s operation as literary historian until the end of the first decade of the 20<sup>th</sup> century – and touching upon the European ideas as well – was written with good sense of ration and comparative approach. The work originally consisting of 354 handwritten pages is also an outstanding document mirroring its own time, providing a clear picture of those major approaches that were known after the turn of the century from Hungarian non-fiction prose, and critical and literary history discussions. The language and style of Kuncz’ early monographic works is predominantly essayistic, in some

parts, however, is ironic as well, while the author provides a full picture about the Hungarian literary history writing of the past half century (and its limits and white spots) and approaches some of its elements with harsh critical manner. The publication of Aladár Kuncz’s early works on literary history and academic history edited by Zsuzsanna Rózsafalvi and the writer of these lines – as the fourth volume of the series – has honourably put together the two pieces of the career torn apart by the First World War which are further strengthened by the newest volumes of CWAK published in 2019.

### Studies, portraits, essays, critiques

The smaller, but rather important writings by Kuncz organically continued the results of the early synthesizing works on literary history were collected into two volumes, edited by Tamás Gusztáv Filep and Andrea Juhász. The writings included in the volumes 5 and 6 draw the clear arch of the complete but tragically short career of 45 years’ critical and non-literary segment and their topics, dates and locations of writing, forums of the original publication and handwritten inscriptions help us to pay attention to punctual and authentic ratios when evaluating the whole oeuvre. Of course, the two volumes published in the summer of 2019 are organically correlated, and apart from the limits of the length, the caesura between the two volumes is the year 1932, when Kuncz moved back to Transylvania, as the career expanding until 1931 is clearly made up of two stages, the period in Budapest and the one spent in Kolozsvár. In his work, Kuncz, the writer departing from the circles of the literary journal *Nyugat* [West], later becoming the editor of the literary journal *Erdélyi Helikon* [Transylvanian Helicon], promoting simultaneously the ideology of Helikon,

the Transylvanian concept, Europeanism and regionalism, demanding for the principle of quality but also having good diplomatic sense, gives proof of open-mindedness towards the world, professional accuracy and a sense of critical attitude. Obviously, the volume also takes into account Kuncz's translations never examined before, and those who open it would easily see the fact that the perspective and interest of the author did not change even after 1923: he dealt in the same manner and to the same extent with those literary phenomena from Hungary and from the world just like with the best and recent works of Transylvanian literature which was forced to become independent (within Romania).

Like the other volumes of the oeuvre series, the editors publishing the critiques, portraits, studies, essays and reviews aimed at being exhaustive and have added a system of notes to the works listed chronologically, and of course, every single primary text is introduced by a comprehensive accompanying study. Furthermore, as it had been already made a tradition by the so-called *Monográfiák* [Monographs] volume, it is an important feature of the critical publication of non-literary works that every volume is completed at the end with a valuable, often chapter-long index and explanation of names which not only lists every name found in the volume but is also adds entries similar to encyclopaedias articles. Thanks to this, the volumes provide a meticulously complete picture not only of the works critically read, analysed and examined works and periods, but also about the predecessors and contemporaries of the writer, representatives of Hungarian and world literature, and last but not least referenced secondary literature and Kuncz' readings.

### Memorial conference

The findings of the past years' research and new documents that came to light proved that it is necessary to partly update and partly nuance the picture painted earlier by literary history about Aladár Kuncz. The already published works also pointed out the fact that the predominant part of the writer's diverse and valuable oeuvre consists not only of literary fiction. Moreover, the best novel of the oeuvre, and the artist's work as literary organizer in Transylvania, editor and translator – recognized and highlighted by many with good reason – somehow puts slightly in shade his critical and essayist work prior to 1923. In the light of these, an academic conference was organized on 4 October 2018 with the sponsorship of the Hungarian Academy of Arts (HAA), in order to discuss various questions regarding those documents that have emerged during the preparation of the oeuvre series. The lecturers of the memorial conference held in the NSZL's Ceremonial Hall and the participants of the closing

round-table undertook the task of finetuning scientifically the creative work that was interrupted by the First World War and then broken in two to some extent, nuancing the values of the oeuvre and analysing from psychoanalytical perspective Kuncz's colourful personality. During the one-day-long event, we evoked the different stages of Kuncz's life, works and network of connections, identified in what lies the true significance of his activity, and it also searched the answer whether in the light of all these he only has a place in the pantheon of Hungarian literature as the author of the *Black Monastery*. Imre Lakatos' line was evoked already in the opening speech of the conference, which says 'he expressed averseness against those limited by their own worldviews [...] he was not willing to yoke his sober critique because of them. However, he could be amazingly understanding towards opposing opinions, as well.' Therefore we, the organizers of the conference thought that we would honour the valuable work of Aladár Kuncz in the most appropriate manner not by building an embellishing cult any further, but by recognizing his open-mindedness, critical rigour, humbleness and professional erudition instead.

This event was also the first significant collaboration between the workshops of the NSZL and the Hungarian Academy of Arts, therefore it seemed to be logical to have the edited lectures of the conference published as a mutual book of the NSZL Publishing House and the HAA Publishing House. The book launch of the volume published in the spring of 2019 took place in the new building of HAA on Bajza Street, with the attendance of Tamás Gergely Kucsera, chief secretary of the HAA, László Boka, literary historian, head of the NSZL's Directorate of Research and Academic Affairs and head of the NSZL Publishing House, and Györgyi Pécsi, CEO of the HAA Publishing House and corresponding member of the HAA.

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Starting from the publication of the first volume of the oeuvre in 2014, we had been organizing successful book launches for all the volumes of the series (and in 2019 complemented with the volume of studies of the memorial conference) both in a number of locations in Transylvania and in Budapest. According to our plans, in 2021 and 2022 the CWAK series will be continued with volumes of correspondence that is a huge task for the tiny research group, and for the realization of which the scientific and comprehensive discovery and processing of multiple legacies found at local and Transylvanian institutions will be necessary.

**László Boka**  
*boka.at.oszk.hu*

# Web Archiving Workshops at the National Library



In 2017, the preparatory phase of a national web archive was launched at the NSZL. The Department of Electronic Library Services has been dealing with the collection of internet documents since the beginning of the 2000s, but this activity only covered books downloadable as individual files, issues of periodicals and images. Web archiving makes it possible to save and search of webpages containing high number of files, blogs, and other types of websites. As this is still a new activity in our country, apart from setting up the archive, the members of this work team find it important to raise awareness of this and initiate professional dialogues. The cooperation of memory institutions is necessary in this field, as there are already much more documents in the Hungarian web space than those that have been published earlier on traditional storage mediums and only a fraction of this has been received as legal deposit. In order to preserve a representative part of our culture taking shape digitally for the future generations, professionals will be necessary in our public collections, who are familiar with online contents, and with its most important medium, the web and its archiving. In addition to informative lectures, articles published in specialized journals, the wikis dealing with the topic and the trainings organized by the Library Institute, the workshop entitled *404 Not Found – Who Keeps the Internet?* organized on a yearly basis serves the same purpose. Around 70-90 people attend the half-day-long event, where following the formal programme, they can carry out a debate with the lecturers. The recordings of these lectures are uploaded to the Videotarium, where anyone can access them. Given by the novelty of this topic, many traditional and online media reported on these events.

The first professional forum of this kind took place on 13 October 2017. The opening presentation was held by Miklós Lendvai, the Director of Information Technology at the NSZL, entitled *The Web as Part of the Cultural Scope of Collection*. Next, the Hungarian-born Kees Tszelszky introduced to us the Dutch web archive lead by him. Further, two presentations introduced earlier projects: Miklós Peternák, director of C3 Cultural and

Communications Centre, talked about the preservation of digital artworks, while György Kampis, professor of Eötvös Loránd University, Department of Social History and Social Philosophy presented the first serious attempt of founding the Hungarian Internet Archive: he presented the results of the web harvesting carried out between 2013–2016 on the webpages of the academic relevance and some news portals. Finally, an expert of this topic, our colleague László Drótos, and web librarian Márton Németh summarised the first few months of the research and development project launched in the national library: the experiences regarding software tests, errors occurring during saving processes, the intentions regarding knowledge sharing and networking. The already planned tasks for the future were also outlined, including the formation of a public collection illustrating the opportunities and limits of web archiving.

On 15 November 2018, those interested in the topic gathered for the second time in the Ceremonial Hall of the NSZL, where Director-General László Tüske greeted the attendants, then Csaba Latorcai, State Secretary of the Ministry of Human Capacities delivered a speech about the internet as the future of cultural heritage. László Drótos reported on the achievements of last year, the thematical and webspace harvests; he further presented the user interface of the public collection and the metadata records, then he announced that starting from 2018, the Hungarian national library had become member of the organization dealing with preserving online contents called IIPC (International Internet Preservation Consortium). István Moldován, head of the Department of Electronic Library Services continued the retrospective presentation by outlining a large-scale Hungarian web archive, enlisting its legal, technical, systematic and other conditions. Annamária Halász, the NSZL's legal expert, first presented the EU's references and brought examples from abroad, then she talked about the Hungarian regulation that was being prepared. Károly Kokas, deputy director general of the University of Szeged, Klebelsberg Library raised attention towards a new professional field that is taking shape. Web



historiography, i.e. the research of archived web contents started to become an independent auxiliary science of history just like archaeology, diplomatic or heraldry, as both great global processes and the proofs of everyday life can be found on the web. Finally Ádám Parti, team leader of the Library of the Hungarian Parliament presented the foreign practices of preserving the state and governmental online contents and highlighted that the Australian PANDORA archive, apart from the webpages, preserves the public Twitter posts of the members of the government and also collects the videos recorded at the sessions of the local councils. The event was closed by a roundtable discussion, where professionals from museums and archives carried out a discussion with librarians and the audience about the opportunities of preserving the digitally-born contents.

The third workshop was held on 14 November 2019, the audience was welcomed by Judit Hammerstein, Acting General-Director of the NSZL, then in his opening speech State Secretary Csaba Latorcai talked about the history of the web, its role in culture and about the aspirations of the national library in web archiving. The first presentation was again held by László Drótos regarding the novelties of the NSZL's web archiving. In the introduction he expressed that the web is not only a hypermedia file anymore, but instead it already contains more and more software elements that complicates its saving and long-term preservation. Then he talked about the most important subtask, that of the archiving of online periodicals and presented graphic charts and screenshots about it, then he touched upon the collection made for the Memorial Year of Francis II Rákóczi prepared within the

tender entitled KDS (Digitizing Strategy for Public Collections), in which saved webpages and other digital or digitized documents can be browsed simultaneously. Károly Kokas talked about web archiving of local concern, about the plan of a regional 'Szegedicum' collection. Deputy Director-General of informatics and technology of Library and Information Centre of the Hungarian Academy of Sciences, András Holl mentioned examples in his presentation entitled *no-Webarchive*, regarding primarily scientific material, in the case of which web harvesting is not the

most appropriate method. Two more presentations took place after the break: Balázs Indig computational linguist gave a presentation about his work at the Digital Humanities Center of Eötvös Loránd University, in the framework of which they generate text corpuses dedicated for research by harvesting Hungarian news portals. Szabina Ilácsi, librarian of the NSZL, talked about the problems regarding generating metadata of active and archived websites, and how could these be described based on RDA (Resource Description and Access) and LRM (IFLA Library Reference Model). The event ended with a discussion between the lecturers and the audience this time as well, considering primarily the cooperation within the framework of KDS.

According to the current plans, presenters from neighbouring countries will be invited to the session of 2020, and the main topic will be building network between the Central European web archives. The presentations, videos and media articles about the previous 404 workshops are available on the new webpage of the web archive: [webarchivum.oszk.hu/404\\_workshop](http://webarchivum.oszk.hu/404_workshop).

**László Drótos**  
*drotos.laszlo.at.oszk.hu*

# ‘European Culture – National Heritage’ An Account of the 8<sup>th</sup> World Day of Hungarian Librarians



Two days, 487 participants, more than 100 institutions represented, 15 countries, 22 speakers and 21 lectures. Additionally, conversations, consultations, get-together and cultural charging! This is the best possible way to describe the 8<sup>th</sup> World Day of Hungarian Librarians organized on 6–7 November 2018. Its success lied in the help received from AHL (Association of Hungarian Librarians) and ALII (Alliance of Libraries and Information Institutes), the professional support of LIC HAS (Library and Information Centre of the Hungarian Academy of Sciences) and FSZEK (Metropolitan Ervin Szabó Library); it was organized by the Library of the Hungarian Parliament and the Library Institute of the National Széchényi Library, sponsored by EMMI (Ministry of Human Capacities), the National Assembly and the NKA (National Cultural Fund of Hungary). The organizers and the participants had the chance to celebrate together within the frame of this prestigious event the 150<sup>th</sup> anniversary of the Library of the Hungarian Parliament and the Corvina exhibition that opened the previous day, on 5 November at the National Széchényi Library, a prestigious exhibition on national book culture and the national library it displayed.

Even the venues were selected with eye on the double celebration. The events of the first day took place in the former chamber of peers of the Parliament, and they were hosted by OGYK (Library of the Hungarian Parliament). The second day was housed by the National Széchényi Library, its host being the Library Institute.

The librarians gathering in the Parliament were greeted by a marvellous concert of Pro Kultúra Male Choir from Fülek (Filakovo), Central Slovakia. This musical collection representing the European and national culture helped the participants to immerse into the dignified mood of the events that followed. The guests were welcomed by István Bellavics, Director of the Public Collection and Education of the National Assembly, then József Horváth, Secretary General of the National University of Public Service was awarded for the first time this year with the Nagy Miklós Award, given to people who contribute to the operation of the Library of the Hungarian Parliament with their excellent work. Further on, István Hiller, Deputy Speaker of the National Assembly, summarized the history of the Library of

the Hungarian Parliament in an informal speech and he also appraised the indefeasible role of libraries in the preservation and mediation of knowledge and culture. Péter Fülöp, spoke on the behalf of the Ministry of Human Capacities, State Secretariat of Culture, highlighting the importance of the role of libraries in their endeavors to unify the nation on the fields of culture. The series of greetings was ended by Károly Redl, Deputy Director of Library of the Hungarian Parliament, who discussed the library’s 150 years long history, the conditions of its establishment and its current aspirations.

The title lecture of the conference was held by István Monok, Director-General of the LIC HAS, in which he analysed the nature of European culture, the role of human literacy in past and present, and the place of libraries responsible for its transmission. By continuing these ideas, László Tüske, Director-General of the NSZL, discussed those phenomena which reveal the transformation of European culture and the presentation of the Hungarian legacy as the history of a different nation. This is why it is necessary to promote the value, achievements and existence of our national culture on the platforms of European culture as soon as possible. Afterwards, the guests could hear eighteen more lectures and presentations, ten of which were held by colleagues of workshops and libraries from abroad, in which they analysed and evaluated their activities regarding the preservation and transmission of national culture. Besides theoretical approaches, a high number of exemplary presentations were given on applied practices. In this sense, the conference has accomplished its triple mission: it established a forum for the cause of the national library by strengthening and advancing respect towards the librarian profession; it provided opportunity for establishing and strengthening relations; and last but not least, by the handover of practical knowledge and activities, it inspired and encouraged the innovation of given institutions in the enrichment of their activities, in widening their cooperation, in the establishment of integration between libraries.

According to the participants’ feedback, this conference has accomplished its mission, it had an encouraging effect on the work achieved by the cooperation among the librarians handling the European cultural heritage and presenting the Hungarian cultural memory through it.



8<sup>th</sup> World Day of Hungarian Librarians, 6–7 November 2018. The participants could visit the NSZL's Corvina exhibition opened on 5 November 2018



Sándor Darányi delivering his lecture *Information Technology in Libraries and the Trends of the World Wide Web* on the second day. In the background (from left) the two chairmen Szilárd Markója, Director of the Library of the Hungarian Parliament and László Tüske, Director-General of the NSZL



Dóra Hicsik's presentation *The Services of Szabadka (Subotica) Municipal Library* on the second day, 7 November 2018



Miklós Fehér, Director of Library Institute, is sharing some technical information



Péter Fodor presents on *Library Supply Model in Large Cities*

**Miklós Fehér**  
[mfeher.at.oszk.hu](mailto:mfeher.at.oszk.hu)

# NSZL'S ANNUAL RESEARCH SESSION



## Memory – Memorial – Monument (2018)

When arranging the NSZL's traditional November Research Session (which took place on 22–23 November 2018) the organizers always face the serious task of selecting a theme as central subject, which reflects on the current concerns of the academic public life, simultaneously being suitable for integrating the library's various researches that would diverge due to the nature of the collection. In 2018, the organizers (László Boka, Anna Boreczky, Franciska Dede, Iván Szegő) chose the exploration of the recurring construction and reconstruction of the past. The simple statement that served as a starting point was that the picture constructed about the past, the memories and objects regarded as worthy of being preserved, the patterns to be followed or the ideas to be repudiated and the events and people had faded into oblivion testify the nature of a smaller or larger society, socio-

political entity and ideological trend of a given period. We wanted to gain a deep understanding of the operations of collective memory, history writing and the occurrence of historical narrative not only in writing but in other genres like documentaries and feature film or of the modifying factors that can be traced in the practice of erecting a *memorial*. Moreover, we wanted to present the process through which (either by conscious or by random selection) the surviving written, visual, audio or tangible *memory* becomes *monument*, a symbol gaining the power of identity formation and condensing the history of a society in itself.

It seems that the topic was relevant and of current importance for many. Much more people had responded to our invitation than the time at our disposal would allow for the audition and discussion of the lectures, so we had

**Országos Széchényi Könyvtár – Tudományos Ülésszak**  
**Emlék – Emlékmű – Műemlék**  
 2018. november 22., csütörtök – november 23., péntek

**2018. november 22., csütörtök**  
 9.00–9.30 Előzetes  
 I. szekció: Múlt a múltban. Szekcióelnök: Boreczky Anna

9.30–9.40 **PLENÁRIS ELŐADÁS**  
 Vokonyi András: Újkorlátok, nejtárlatok, személytörténet a könyvtárban

9.40–10.00 Kőrösi Agnes: Szent János, az auctor a kódok alapján magyar nyelvű kódexekben

10.00–10.20 Farkas Gábor Farkas: Az ephémérisz Thucydész nyomában

10.20–10.40 Kivicsk Eszter: Václav Hájek a Lúdasban emlékezve a II. századi magyarországi keresztény missziókról

10.40–11.00 Vita és kávézó

11.00–11.20 Antalfi Péter: Műemlék, jelölés, hegycsúcsok – az éka kódexről emlékeztet struktúrája

11.20–11.40 Jászai Miklós: Arék filozófia reneszánsz köntösben. A Talala Dehrets humanista kommentárja

11.40–11.50 Szabóné Kozma Katalin: A Riantopusus megjelenéséről egy 20. századi kézirati kódex kézirati előzményében (Szentmiklósi Csopcsy Lilla: Értékelésmenetből beszéljünk)

11.50–12.10 Venczky Zoltán: Egy hanyatló kor? (Egy „áthétkönyv” az 1880-as években Magyarországon. 18. századi előzmények)

12.10–12.40 Szécsényi László: A múlt újra és újra jelen! Szegedi újság-igazgatók (László) Makk Károly: Hírnév (1994) az a Sztálin Csoport világhírű (2009)

12.40–13.00 Vita  
 13.00–14.00 Ebédozó

**II. szekció: Múlt a jelenben. Szekcióelnök: Szegő Iván**

14.00–14.30 **PLENÁRIS ELŐADÁS**  
 Erdős Péter: Történelmi nézőpontok a kulturális örökség kutatásában

14.30–14.50 Kőrösi Zsuzsanna: Személyes emlékek narratív identitásokról

14.50–15.10 Somlai Katalin: A Századoktól Rügyfakadásig: Mester Miklós emlékezete

15.10–15.30 Lőrincz András: Sztálin

15.30–15.50 Vita és kávézó

15.50–16.10 Takács Gábor: Az állambiztonsági alkotmányos képviselet (1990–2011): Historiográfia, jelszavak és problémamegoldás

16.10–16.30 Eörsi László: 1957: meghátrálás a rendszerváltás idején

16.30–16.50 Kallós Miklós: A hatvanas évek mentemlékezési helye

16.50–17.10 Ráner M. János: Válságból emlék, avagy mi marad (a esztétikáról a „socializmusból”?)

17.10–17.30 Vita

**2018. november 23., péntek**

**III. szekció: A múlt mint forrás. Szekcióelnök: Dede Franciska**

9.00–9.30 **PLENÁRIS ELŐADÁS**  
 Rika Enikő: A múlt újraforrása: Tények és jelentés az emlékező térben

9.30–9.50 Nagy Blanka: A frissítő mint a megemlékezés eszköze

9.50–10.30 Sulics Franciska: A második világháborús magyar jómókkal a múlt és jelen reflexiói

10.30–10.50 Sárközi Rika: Negyvenöt és negyvenhat – dialógus emlékeztetőnként két magyar dokumentumfilmből

10.50–11.10 Tóth Péter: Adatok a frissítő, vagy a frissítő fel a II. világháborús sebekről? Oral history Csepelről

11.10–11.30 Vita és kávézó

11.30–11.50 Somogyi Szabolcs: Fővármesterek és városok. Quarta Hung. 17000–171000: Hermin báróné naplójáról 1700–1710

11.50–12.10 Ifjúsági Rika: Egy zenei levél analízise. Szent-Salva magyarországi turizmus, előzmény és jelen

12.10–12.30 Liptay Endre: Emlékeztető könyvek, emlékeztető könyvek

12.30–12.50 Fekete Eszter: A Széchényi család története könyvekben

12.50–13.10 Sánta-Sára: Széchényi Ferenc életrajzától

13.10–13.30 Vita  
 13.30–14.30 Ebédo

to compile a selection. During the composition of the programme we kept in mind that the lectures should be able to connect through multiple points to generate a foundation for discussion. Finally, the session was divided into three sections, led by Anna Boreczky, Iván Szegő and Franciska Dede respectively, entitled: *Past in the Past*, *Past in the Present* and *Past as Source*. As it used to be in the previous years, each section was introduced by plenary speakers, renowned researchers from outside the NSZL, namely: András Vizkelety (member of HAS, professor emeritus of Pázmány Péter Catholic University, former staff member of the NSZL's Manuscript Collection), Péter Erdősi (professor of Eötvös Loránd Science University) and Enikő Róka (Director of Municipal Gallery). Their lectures were: *Salvation History, Folk History, Individual History in the Middle Ages* by András Vizkelety, *Historical Viewpoints in the Research of Cultural*

*Heritage* by Péter Erdősi and *The Recreation of the Past: Objects and Meanings in Museum Space* by Enikő Róka. Twenty-four NSZL staff members gave lectures, many of whom were younger colleagues who had the chance to give account on their research for the first time in front of the NSZL's academic plenum. The selected and edited material of the lectures is made available in the next volume of the series *Bibliotheca Scientiae et Artis*, published by the NSZL in association with Gondolat Publishing House.

**Anna Boreczky**  
*boreczky.anna.at.oszk.hu*

## Fragment by Fragment (2019)

The annual scientific conference of NSZL focused on the expression 'fragment' and tried to explore its various meanings and fields. This effort was successfully accomplished. Twenty-seven of the library's researchers and colleagues presented at the annually organized event.

The Research Session traditionally linked to the founding anniversary of the library explored the keywords – fragment, diaspora, montage – mainly in the sense what the fragment would show of the whole, be that a codex, a manuscript, a scanty piece of a publication, a photography, a footage, or a piece of music or art object. The unfinished, lost, or only partially surviving objects indeed inspired the lecturers to investigate and explore the correlations, to unravel certain facts.

The keynote of the first day was held by Ida Fröhlich, professor emerita of Pázmány Péter Catholic University. In her lecture she presented two fragments from the Qumran Caves Scrolls related to magical incantation against trouble. Scientific research has categorized these texts as foreign from the given society's ideology and practice and considered it a curiosity, but the historian explored it convincingly how these are linked to the traditions acknowledged and known by the society and to the books of the Bible, primarily to the texts of the Psalms.

In his comprehensive plenary lecture entitled *Does a Poetics of the Fragment Exist?* Zoltán Z. Varga, researcher of the Literary



History Institute, offered an examination of the topic from the perspective of literary history and aesthetics on the second day of the research session. In the art philosophy of romanticism, the fragment gained a significant role in aesthetics and epistemology as a mode of cognition and form of knowledge offered by arts and the artistic implementations of these. The conceptualization of existence and arts had a great impact on modern understanding of arts, so in the 20<sup>th</sup> century the concept of fragment became important in new theoretical frameworks as the criticism of artwork being interpreted as a closed phenomenon. The lecture about Ottó Tolnai's volume of poems entitled *Világpor* [World dust] reflected on these theoretical ideas from lyrical and poetical approaches.

One pillar of the two days long research session consisted of the lectures of the members of the Fragmenta Codicum Research Group. Gábor Sarbak's theoretical approach addressed the question of the limits of a fragment and a complete codex, as the researcher has to make a decision about this when working. Edina Zsupán examined a fragment crossed over from Johannes Vitéz's *Leveleskönyv* [Book of Letters] from the perspective of writing development, reflecting on the role that Vitéz had in adapting Italian humanism in Hungary. Anna Boreczky aimed at investigating the circumstances of how a so far unidentified fragment of *Speculum Humanae Salvationis* came to existence, by examining its illustrations with the help of iconographic examination, the original place of the page in the codex, the typological correlations with other works from the same period. By 'piecing together' the fragments of a missal kept in two different institutions (the National Széchényi Library and the National Archives of Hungary), Fanni Hende's lecture successfully discovered the history of the one kept in the NSZL by comparing the two pieces and interpreting them in the light of each other. Ágnes Korondi chose to elaborate on the old Hungarian texts preserved in codices of only a few folios and codex fragments, which were not predominantly part of the main content but appeared in the form of short inscriptions, recipes, spells and prayers on flyleaves or empty pages. Klára Kisdi started to study the supralibros 'PAZL 1671' found on a codex fragment, and arrived as far as the library of the Benedictian Monastery in Lambach, Austria.

Eszter Konrád's lecture was closely related to this research field and period of time, in which she examined the codex that contains the revised Italian version of the Latin tract written in 1460 by Georgius Peuerbach to Johannes Vitéz. The lecturer undertook the task of answering multiple questions regarding this illustrated manuscript probably originating from the 16<sup>th</sup> century. Márton Szovák, colleague of the Collection of Early Printed Books Department, examined the source documents of Venetian patrician Marin Sanudo's diary entitled *Világkrónika* [World Chronicle]. This collection of various texts, such as diary fragments, letters of credence and their summaries, minutes of council seats serve as a unique source document to the history of the turn of the 15<sup>th</sup> and 16<sup>th</sup> centuries. Zsuzsanna Tóth introduced us step-by-step to the results of the research regarding the bounding techniques of the corvinas kept in the NSZL's collection and presented this with an especially rich and vividly descriptive set of photographs.

Bernadett Varga, specialist of the researches of the early modern period carried out in our institution, presented a

so far unknown and fragmented text of a sermon by Pál Kereszturi and its location. The text is the edited version of the sermon uttered at the christening of Francis I Rákóczi, and despite its fragmentedness, it still serves as a significant source document.

The lecture of both afternoons approached towards present times. Ildikó Sirató presented us with various Hungarian drama fragments from the era of Romanticism, keeping in mind the dramatic texts and the contemporaneous acting style. Moreover, other colleagues undertook the examination of fragmented works from the given period as well. Zsófia Rétfalvi P. convincingly pointed out the impact of Petöfi's poem *Tündérlalom* [Fairy Dream] on Madách, the traces of which can be seen in Madách's other works, not only in the form of textual allusions. Nonetheless, Madách used as a source of inspiration Petöfi's *Tündérlalom* [Fairy Dream] from structural point of view in his drama fragment of the same title. Zsuzsanna Rózsafalvi talked about the subtle fragments and manuscript variants of János Arany's Hun trilogy, and she touched upon the philological twists and turns of the editing process of this text corpus.

Edit Rajna examined from the perspective of theatre theory the two endings of Sándor Bródy's play *A tanítónő* [The Female Teacher]. Apart from the happy ending the play premiered with in 1908, there is a less optimistic conclusion the play being performed with since 1954. As a result of the examination from the perspective of theatre history, there are at least five different endings, and the lecturer studied the correlation between these texts and the reason why all of them were written.

Another direction that proposes a great material for examining information fragments as a research field are the subjective documents of biographical relevance. Memories are also fragments, the pieces of our past and history vanish in the fragmentedness of remembrance and oblivion, while new methods of science of history show how the individual recollections and fragments of memories (flashbacks, interviews, diaries, letter) can help building up larger narratives. This theoretical idea was corroborated by the demonstrative lectures of Rita Szűts-Novák about Sándor Imre, educator and minister of education, Bernadett Simon of the overall picture of the World Exhibition of 1896 reconstructed from diary fragments or Piroska Szabó on the tragic diary of 1940–46 of Erzsébet Bicskey interpreted as the proof of personal historical trauma.

Slightly diverging from texts, the fragmentedness of visual depiction and footage has also become an object of research. Judit Sebő presented the origins and significance



of photographic facsimiles of the Photo Collection, keeping in mind throughout the whole lecture the context of reproduction and fragment. Franciska Dede presented the photographs published in the weekly journal *Új Idők* [Modern Times] between 1903–1914 and through them she explained the tools and methods used for representing Hungarian writers. The photographs taken in the writers' homes, in saloons or in their workrooms were meant to depict the characteristics and creative methods of these artists by involving parts of these interiors, and in this respect the missing and hidden elements are as much revealing as the interiors displayed in the weekly journal. Fruzsina Sulics' lecture took place on the second day, in which she tried to draw a conclusion about the circumstances and operation of the propaganda and media in the Second World War based on the surviving descriptive texts of lost newsreels and documentaries. What can a researcher do in case of studying the film as a visual source without the picture being available? On the contrary, Réka Sárközy's lecture revolved around available photographs. By joining the international research studying the everyday life of the 50s, its architecture and consumerist society, the photographs representing the Eastern European perspective of this era can be contrasted on several levels with the 'profile picture' of the western part

of Europe. Apart from those differences that are obvious for the first sight, primarily stemming from the economic and political situation, they showed many similarities and parallels after all, moreover, they showed how the two parties on different sides of the Iron Curtain reflected on each other.

I think that our general thoughts and ideas from the calling were reflected in the concrete examples and parts of the lectures. During the Research Session of 2019 we found the way from one fragment to the other, arriving from the ancient Qumran through medieval codices, findings from the closer era, faded dreams of Romanticism, the montages of technical picture to the personal impressions of the breaking points of the 20<sup>th</sup> century or to 20<sup>th</sup> century poetry in which traditional poetics vanished.

**Beatrix Visy**  
*visy.beatrix.at.oszk.hu*

# EVENTS



## LIBRARY SALON

### Library Salon VII – Playful Season

With the sponsorship of NKA (National Cultural Fund of Hungary), in October 2017 the National Széchényi Library released the seventh season of Library Salon, the literary and cultural history series of events, this year entitled *Playful Season*. Similarly to the previous seasons, the central topic was explored by renowned guests, and the sessions were variegated by colourful art performances. Traditionally, exhibition cases were set up displaying pieces from the collection, which were presented by our colleagues.



The opening event was based on the playful nature of language to which we invited linguist and associate professor Ágnes Veszelszki, who gave a talk on the phenomena of media and the online world. Following this, Gyula Bodrogi, bearer of the title Actor of the Nation, presented the playfulness of our language in a performance of the poems by József Romhányi, nicknamed 'Rhyme-Pourer'. At the end of the event several

manuscripts by Sándor Weöres were presented for the audience by literary historian László Boka.

The next event was the captivating lecture entitled *Translation and Delusion* by linguist, poet and literary translator Ádám Nádasdy in which he dealt with the relationship between the translator and the language, and with the use of language as an opportunity to play when translating, based on János Arany's Shakespeare translations. This flow of ideas was carried on by the Teatro Company in their poetic performance called *All and All is Gold, that...*, which followed the poet's path of life. As a closure, treasures from the Manuscript Collection regarding the poet's oeuvre were presented by literary historian Zsuzsanna Rózsafalvi.

The event in December brought musical topics under spotlight. The lecture held by Szilveszter Ókovács, General-Director of Hungarian State Opera – and perfectly completed by the performance of opera singer Orsolya Sáfár – dug into questions like how musical humour can be made perceptible and what acting adds to music. The mini exhibition of the event was led by culture historian Boglárka Illyés and it revolved around the manuscript of Haydn's oratorio *The Creation* found in the NSZL's Music Collection.



The first episode of the new year featured the role of games appearing in media. Tamás Vitray, who has been present



in the national media since the first years of Hungarian television, entertained the audience with funny stories about the world of television quiz shows. These games discussed by him were later embodied in the improvisation show by Grund Theatre. Lastly, Attila Sárosi, expert of periodicals from the Acquisitions and Stock Registry Department presented the first crosswords published in Hungarian press, the letter and number puzzles released by the newspapers of the Hungarian Reform Era and the most popular crossword magazines of the socialist era.

In February, the audience could enjoy an event of literary and musical dialogues by writer and poet János Lackfi and the Sebő Band, entitled *Hammer Made of Seagull Feather*. The poet provided poems and pictures, the band added music and with a little improvisation these were turned into a show through which (as worded by János Lackfi) the audience could gain an insight into an authentic 'lyrical workshop'. This time, the exhibition case displayed Albert Szenci Molnár's visual poem, included in the volume *Lusus Poetici* published in 1614. The curiosities of these special works were explored by literary historian Beatrix Visy.

We opened the first session of spring by dealing with theatre. Our guest was actor Péter Rudolf, bearer of Kossuth and Jászai Mari Award, who discussed the opportunities of acting through playing, shaping and bringing a character to life. This was followed by the astonishing performance by



pianist Misi Boros and the final part was held by Edit Rajnai, researcher of the Theatre History Collection, who presented more than one hundred-year-old photographs depicting the mimic play of early legendary Hungarian actors.

When it comes to playing, we obviously could not leave out fairy tales. Our guest for this occasion was singer and story-teller András Berecz, bearer of Kossuth Award, who entertained the audience together with cimbalom artist and Young Master of Folklore Dániel Szabó with a collection of songs, tales and anecdotes. After the show, literary historian Franciska Dede provided insight into the tale illustrations of the artists of the Workshop of Gödöllő.

The closing event of our season concentrated on sports. The guest of the event was professor and honorary doctor Lajos Mocsai, rector of the University of Physical Education whose presentation was *Healthy Play? Playful Health!*, and he was accompanied by a guest, Mercédesz Tóth (member of the Talented Youth Workshop). The skilled youngster enriched the programme by performing elements of rhythmic gymnastics. At the end of the event the audience had the chance to have a look at the social sport life of the turn of the century through selected newspapers from our collection.

Like in the previous season, our events were recorded this time as well, therefore those who could not attend have the opportunity to watch them retrospectively. The events of the 7<sup>th</sup> season of Literary Salon are available on the NSZL's YouTube channel.

**Lilla Sebestyén**  
*sebestyen.lilla.at.oszk.hu*

## Playtime, Halves, Overtime Library Salon Extras in the Playful Season



Playing is sometimes hard to break off. The seventh, so called *Playful Season* of Literary Salon was prolonged with extra events owing to our successful tender. As the diversified meaning of 'play' and the thousand-year-long 'activity' of homo ludens allows for an infinite number of approaches, we did not repress our playful nature and the only rule of the game was that the topics had to relate to contemporary literature. Therefore, we had widened the playfield, this interdisciplinary and artistic spaces, by adding four more events.

Under the title *Play and Comics*, a roundtable talk was organized on 31 May in connection to the ongoing exhibition *Comics as Narrative*. The talk featured the curators of the exhibition, Anikó Ágnes Patonai, Rita Szűts-Novák, comics researcher Eszter Szép and comics critic Antal Bayer and they were being asked by literary historian Bianka Zsigó about the comics adaptation of literary works and contemporary comics.

Our most extraordinary event entitled *Enrolling Rumini!* was scheduled to International Children's Day. This event took place on 4 June and school-children visiting our library could choose two out of three special subjects. This day of literature of natural sciences not only brought the well-known characters from Judit Berg's novels and the sciences together, but it also let us present some curiosities and rare

pieces from the library's collection. The biology class was held by Csilla Bíró covering the animals of the Rumini novels and the characteristics of animal species while old engravings and meticulously illustrated books were also presented. Betti Varga held a natural sciences class in an especially active manner. Natural phenomena were evoked through various dynamic group activities. A geography class took place in the Map Collection room, coordinated by Beatrix Visy, where the participants could create the maps of the locations of Rumini's newest adventures. In this way, after examining and describing the locations of the Rumini adventures, its islands, maps and naval tools, new worlds could be born on the children's maps. After this, the children could take a look at two rare treasures of the NSZL from 1621: Europe's nautical chart and Hessel Gerritsz's hand-drawn nautical chart of the Indian Ocean. The most significant attraction, however, was the 'form master's class' held by writer Judit Berg in the Ceremonial Hall. The participants were instantly enchanted by her openness, delightful stories, honest confessions and her questions awakening the attending children's curiosity. The list of the questions addressed to the writer seemed to be never-ending similarly to those of the children's and their books to be dedicated. However, the anguish of queuing was made easier by food and refreshments served to the little sailors.

On 13 September the programme *Our Illustrious Hands* took place. The discussion centred around the recent and contemporary position of children's book illustration and it was carried out by experts of the field: Emőke Varga, college professor, long-time researcher of the text-image relation and the visual world of Hungarian children's books; Nikolett Szekeres, literary historian, leading member of the Hungarian Children's Book Forum (HUBBY), discussed the





publishing and visual trends; András Dániel, author of the successful *Kufli* series and several other works, joined the discussion not only as an illustrator but as a writer. The talk was led by Beatrix Visy and it touched upon the standards of children's book publishing, the tawdry publication around the regime change, the transformation of the relation towards visual aspects and the unity of text and image. In order to represent ourselves as well, a mini exhibition was prepared for this event including works of Hungarian contemporary artist like Katalin Szegedi, András Baranyai (b), Mari Takács, László Herbszt, Jacqueline Molnár, Sarolta Sulyovszky and Tibor Kárpáti. Illustrator Írisz Agócs was creating illustrations 'live' to the poem *Szörnyszomszéd* [Monster Neighbour] by Judit Ágnes Kiss using aquarelle technique. Through the pictures gaining shape in the presence of the audience, we could track down the evoking scenes and imaginary figures

novels, short stories. During the talk the answers and possible solutions to the question concerning the connection between screen adaptation and contemporary literature were examined through a particular work by Kossuth Award Winner writer Ádám Bodor, director Péter Gothár and aesthete Gábor Gelencsér. They discussed how a sentence from a literary work can be transformed into an utterance on screen and what can be made of the literary text in the visual aspect of the film. During the conversation short clips from Péter Gothár's movie *A részleg* (*The Section*) (1995) were shown, which was inspired by the world depicted in Ádám Bodor's *The Sinistra Zone*. The host of the programme was László Boka who closed the successful season and commended the next season, entitled *Streams of Memory*.

**Beatrix Visy**  
[visy.beatrix.at.oszk.hu](mailto:visy.beatrix.at.oszk.hu)



# Hydrographies and Streams of Memory – Library Salon VIII



The eighth season of Library Salon entitled *Streams of Memory* began to flow around the entire Carpathian Basin in November 2018. The events focusing on the relationship between memory and our waters also embraced several fields of art and related disciplines. On the one hand, they were connected to our cultural memory related to our waters, hydrography, watersheds, and regions bordered by bodies of waters, since water itself (the river, the stream) can be understood as a symbol of the layers, flow and drifts of memory. Hungary's hydrography also transforms all those monuments, branches of arts, works of art and disciplines into a cultural water network, some junctions and areas of which we were able to present in the series of six events.

On 8 November 2018, at the first event, writer Lajos Ambrus and literary historian Károly Alexa discussed the literary monuments of Lake Balaton – Füred, Badacsony, Szigliget, Sümeg – and the writers and poets connected to Lake Balaton. During the evening, the long list started from Károly Kisfaludy, through Berzsenyi, Jókai, Lőrinc Szabó, to Péter Hajnóczy. We evoked poets and writers who were inspired by the landscape of Lake Balaton and the many stories and legends connected to this region. Literary historian Dede Franciska, the host of the evening, presented selected items from the library's collection entitled *Balaton Papers*. The audience could also enjoy a fragment from the silent film from 1918 based on Mór Jókai's novel, *The Man with the Golden Touch*, accompanied by piano improvisations by composer Ferenc Darvas.

The second event of the eighth season was held on 13 December. During the evening we recalled various 'Memories of Kolozsvár (Cluj-Napoca)' connected to the Szamos River. Our guest was Andrea Tompa, writer and theatre expert, whose highly successful novels bring to life the troubled history of Kolozsvár in the 20<sup>th</sup> century. Literary historians Imre József Balázs and László Boka had a discussion with the author of many popular novels like *A Hóhér háza. Történetek az aranykorból* [The Hangman's House. Stories from the Golden Age], *Fejtől s lábtól. Kettő orvos Erdélyben* [Head to Toe. Two Doctors in Transylvania], as well as *Omerta*. The main themes and questions of the evening resulted in a profound conversation. The participants touched upon how a city or a region appears in the intertwined or even diverging fates of people. Is it possible to discuss its history, fate, memory during the time of the monarchy, between the

two world wars, and then during the communist dictatorships other than in segments? Is there a continuity of memory between a fictional story and genuine people and events? The evening was enriched by the performance of Csilla Albert and Áron Dimény, actors of the Hungarian Theatre of Cluj, who recited from Tompa's novel *Omerta. Hallgatások könyve* [Omerta. Book of Silences], the story of which takes place in and around the suburbs of Kolozsvár in the 1950s. László Boka, the host of the evening, presented a selection of legendary journals once published in Kolozsvár/Cluj-Napoca

On 24 January 2019, the third event of the series invited the participants to the Danube and the Szigetcsúcs. We chose this region because in Kisoroszi, located in the Danube Bend, at the northern tip of Szentendre Island, more and more writers had settled starting from the 1960s, in weekend houses or sometimes as permanent residents. One of the firsts was Miklós Mészöly, who always had close ties to the Danube, as he was born in Szekszárd and then lived in Kisoroszi for decades. Péter Nádas, Vilmos Csaplár for a while, then Péter Balassa and Endre Kukorely also bought or rented a house there. Kisoroszi had also become a kind of literary and political pilgrimage site, as many writers, especially younger ones, regularly visited the masters working there – including our lecturers, writer László Márton and Endre Szkárosi, poet, literary historian and university professor.

The conversation centred around Mészöly and Polcz as a married couple, as they had been spending the period from spring to autumn in Kisoroszi for decades, and they formed the centre of literary life. And also because the 'place' – be that hometown, permanent residence or the location of recurring visits – had always played a central role in Mészöly's writing and public thinking.

As the main attraction of the evening, actress Andrea Bozó and theatre director László Bagossy read excerpts from the correspondence entitled *A bilincs a szabadság legyen* [Let the Handcuffs be Freedom], and then we played an excerpt entitled *Two and a Half Minutes about Kisoroszi* from Miklós Mészöly's life interview, which had never been screened before. Then discussion about the work and life of Miklós Mészöly and Alaine Polcz led by writer László Márton and poet and literary historian Endre Szkárosi followed, recalling

their personal memories too. At the mini exhibition, we presented some special pieces related to the topic from the Mészöly legacy preserved in the Petőfi Literary Museum and from the collection of the NSZL.

On 28 March 2019, we arrived at the southern part of the Danube's riverbed inhabited by Hungarians, and the evening entitled *At the Danube – Sand and Water, Images of the Vajdaság (Vojvodina)* was organized with the participation of Ottó Tolnai and Katalin Ladik. The Danube is a river flowing across borders. It connects, transports, treasures and driftwood 'chatter on its surface' or 'remain utterly silent'. At the same time, the great river divides and separates time and space, cultures, communities, past and present. Thus, during the evening, we tried to catch the 'memory of the water' in the act. Two creators, boundless in knowledge, sensitivity and genres, made 'confessions' to the audience about the past and present of border existence, minority existence and art coming to the surface from waters and layers of driftwood: Ottó Tolnai, poet and writer and, Katalin Ladik, poet, performer and actress. Both of them are connected with several ties to Géza Csáth, the 'orphan', a writer and doctor born in Szabadka (Subotica), who had a tragic fate, and in whose short stories the dreamlike landscape of Bácska (Bačka) comes to life. From the collection of the National Széchényi Library, we showed the audience a particularly beautiful Art Nouveau volume of Géza Csáth's *Délutáni álmom* [Afternoon Dream]. The evening was hosted this time by literary historian and critic Visy Beatrix. After her conversation with Ottó Tolnai, Katalin Ladik performed from her poems (of sounds) connected to water, river and the Danube.

The title of our event on 11 April was *Consciousness Streams on the Tözsér-Árpád Continent*, and our guests were Árpád Tözsér, poet, literary historian and literary translator from Felvidék (Upper Hungary), and Tamás Korpa, poet. The event held on the Day of Hungarian Poetry sought to examine the lyrical geography of Tözsér constantly taking a new shape, the essence of which was summarized in the poet's diary entry of 4 December 1993: 'I do not feel that I am looking outwards, but that the world is looking inwards, at me, and that those things that I have once experienced gaze back at me'. What role does the geography of world culture play in this basic statement of thought and perception, this time primarily its great rivers (Styx, Lethe, Eridanos) and the specific rivers and mountains of the homeland like Garam (Hron), Rima (Rimava), Sajó (Slaná), Vág (Váh) and the Carpathians? Does Gömörország (Gemer) have an emblematic river, and what does the Danube mean in Pozsony (Bratislava)?

During the evening, fragments were read by Éva Veronika Kalapos from the works of Árpád Tözsér, as well as from the



works of Sándor Petőfi, Andrej Sládkovič and Mihály Tompa. The other prominent guest of the event was Katalin Szvorák, a folksinger and performer who gave an insight into the masterpieces of Palóc folklore.

The central items of the mini exhibition selected from the treasures of the national library were Árpád Tözsér's volumes *Genezis* [Genesis], originally published in 1979 and then re-published in 2006.

The closing event of the Library Salon's season entitled *Streams of Memory* took place on 30 May 2019, having Krisztián Grecsó, writer, poet, editor, and Róbert Hrutka musician and composer as guests. *The Stories of the Tisza and the Körös* were told and sang by the poet.

The poems and prose of Krisztián Grecsó are interwoven with the memory of the Tisza and Körös regions, which record the stories of the previous and present generations, their relation to time that is changing or standing still. During the evening, the author read from these texts, including his recently published novel *Vera*. We could also witness the exciting dialogue between music and literature: our guests performed songs written by Róbert Hrutka, inspired by personal and collective memory and literary texts.

The central artefact of the items selected for of the mini exhibition from the treasures of our library was the manuscript of Sándor Petőfi's *The Tisza* from 1847, which was examined and presented by literary historian Zsuzsanna Rózsafalvi.

For those who followed the waterlines we offered, the events of the 'Hydrography of the Carpathian Basin' could really illustrate the relationship of our contemporary authors to the past, present, homeland, and literature as the hydrographic map of memory preserved in volumes, texts, songs and performances.

**Beatrix Visy**

*visy.beatrix.at.oszk.hu*

# ORIENTALISTS AT THE NATIONAL SZÉCHÉNYI LIBRARY

## Lectures on the Results of Hungarian Oriental Researches



In 2018, the successful series of events organized in cooperation with the most renowned representatives of Hungarian Oriental Studies continued, launching already its third season.

The main goal of the monthly lectures, discussions and book launches taking place on Wednesdays at 5 PM, is to convey recent knowledge to the interested audience of various areas, historical periods and the newest research results with the help of Hungarian experts renowned in the international academic world as well.

The season of 2018 has conveyed the recent, internationally acclaimed findings of Hungarian experts regarding the nomadic societies and cultures of the Inner Asian steppes. Through the analysis of *Dzsingisz-náme*, a late 17<sup>th</sup> century Eastern Turkish record originating from the Volga region, Mária Ivanics presented how the ideal leader was imagined in the societies of the steppe, which, instead of developing into empires, had remained at the level of tribal alliance. András Róna-Tas reported about the decoding of the script of a lesser known conquering nation from Inner Asia, that of the Khitans, a research still being carried out by Hungarian scholars. István Vásáry has explored the survival of Turco-Mongol tradition in the Persian and Ottoman chancelleries of Timur and the Timurids (1370–1506) in the latter period of the Mongol Empire. Ágnes Birtalan introduced to the audience the works of the undeservedly neglected 19<sup>th</sup> century researcher, Gábor Bálint of Szentkatolna, who had carried out one of the earliest linguistic fieldwork studies of the Mongolian language in Inner Asia.

The next season taking place in 2019 presented the newest research results of Hungarian Oriental Studies from Southeast Asia to Pannonhalma through various topics. The lecturer of the first event was Róbert Simon, translator of the *Quran* and several other Arabic historical and literary, presented the historical context of the genesis of Islam, pointing out those powers and factors that have



finally transformed it into a world religion. Through the results of his anthropological fieldwork, Zoltán Szombathy shed light on how the local Islamic syncretism emerged when getting in contact with local tradition in present Indonesian communities. Gyula Wojtilla presented the origins of another world religion, Buddhism from a new perspective, and studied the history of origins of Buddha by taking close look at the Pali Buddhist texts and the achievements of Indian social history and archeology. Éva Jeremiás' topic was geographically closer to the Hungarian audience, as she elaborated on the European reception and representation of the works of Hafez (1315–1390), the most influential Persian poet of the Middle Ages, through an eastern paper codex discovered in the Library of the Archabbey of Pannonhalma. The season's closing lecture was delivered by Géza Dávid, who by studying newly-discovered Turkish records, managed to reinterpret the country's decay after the Battle of Mohács and the history of the agricultural activities and everyday life of the Hungarians under the Ottoman rule.

**Péter Antalffy**  
*antalffy.peter@oszk.hu*

# THE REMEMBRANCE OF A MUSEUM

## European Heritage Day at the NSZL



The National Széchényi Library joined the national event called European Heritage Day for the third time. The programmes organized in the library revolved around the 120<sup>th</sup> anniversary of Queen Elisabeth's death and evocation of her cult.

On 15 January 1908 the Queen Elisabeth Memorial Museum was opened in the Krisztinaváros wing of the Royal Castle of Buda (the NSZL's present building). The space made of three rooms operated as an off-site division of the Hungarian National Museum and it accomplished the role of 'national pilgrimage site'. The exhibition spaces on the 2<sup>nd</sup> floor received their visitors up until 1919. According to recent research results, it is known that during the Hungarian Soviet Republic the museum was closed, and later, due to the setup of the governor's seat here, the museum was moved to the wing above the Danube of the Buda Castle (the Hungarian National Gallery's present building). The visitors could take a look at the displayed relics here up until the siege of the Buda Castle in 1944–45. As the fight had become more and more threatening, the artefacts of the museum were stored in chests and carried to the Silver Chamber of the Krisztinaváros wing. During the siege, the chamber suffered a mine blast, many objects being destroyed by it or disappearing due to loots following the fights. The surviving artefacts were taken back to the National Museum.

On the occasions of tours of building history in the NSZL during the European Heritage Day we dedicated special emphasis to the rediscovery of the spaces of the former museum. For this occasion, Krisztina Hegedűs, head of the Cataloguing Department of Periodicals organized a mini exhibition displaying the former object of the museum now kept in the library's collection. The events regarding the Queen's death and her cult were evoked by pages of contemporaneous newspapers.

As the closure of the programme, the visitors could attend lectures about the cult of Elisabeth and the history of the museum. Art historian Dániel Bovory offered a presentation entitled *The Remembrance of Queen Elisabeth in Hungarian Fine Arts of the 1900s*, while Eszter Virág Vér delivered the lecture *The Forgotten Cult Site of the Buda Castle: The Queen Elisabeth Memorial Museum*.

**István Elbe**  
*elbe.at.oszk.hu*



Queen Elisabeth Memorial Museum – exhibition hall  
(contemporaneous postcard from  
the Poster and Small Prints Collection)



Queen Elisabeth Memorial Museum – the Queen's desk  
(contemporaneous postcard)

# NIGHT OF MUSEUMS 2018



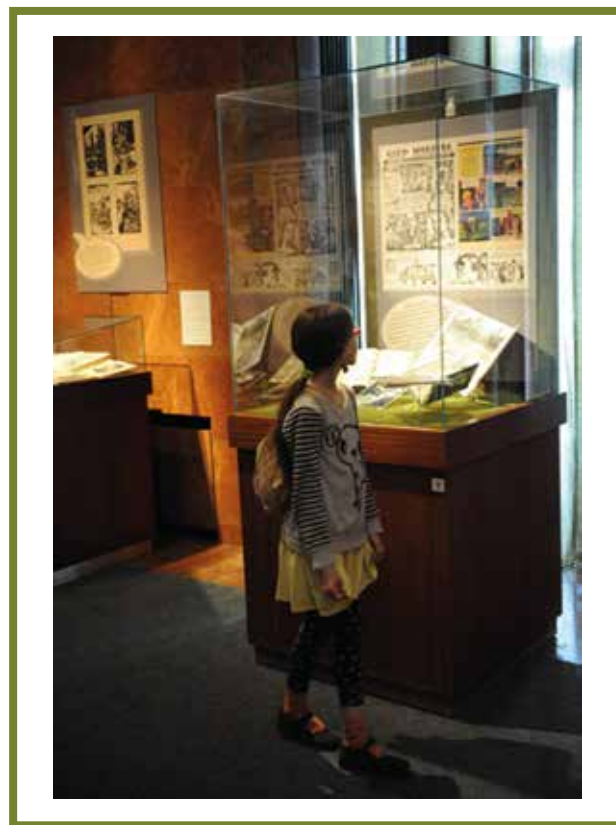
On 23 June 2018, the National Széchényi Library held a series of programmes organized for the Night of Museums entitled *Playful Museum Night*. 2018 was the Year of the Family, so our various events followed this topic announced by the Ministry of Human Capacities.

When planning and organizing this series of events, we aimed at creating various and rich cultural and artistic programmes that would be built around the keywords *play* and *playfulness*, as these concepts are able to bring together families, relatives, friends of families and acquaintances. By choosing this title and the topic, we tried to shape up a list of events mutual in their concept – also taking into consideration the NSZL's other programmes held throughout the year – in order for the National Széchényi Library to transmit the substantial message that the library, apart from the institution's basic tasks as a library and museum, is a cultural and community space ready to offer colourful experiences. This essential idea matched also the Library Salon's literary and cultural series of events entitled *VII. Playful Season* which was realized by the Directorate of Research and Academic Affairs during the season of 2017/2018.

The series of events began at four o'clock in the afternoon in the Lion Court, in front of the national library's main entrance, with a mood-enhancing jazz concert entitled *Buzzword* performed by the Youth Brass Band of Vác. The delightful ear candy music and delicious handmade ice cream served at the main entrance attracted the passers-by and tourists, as well. The interested audience was welcomed at the main entrance by the book stand where the publications of the NSZL Publishing House could be purchased, offering further useful information and an opportunity to browse through various books and periodicals. Those who went further could learn about why and how web archiving takes place, they could gain an insight into the first public archive of Hungarian webpages and we invited the visitors to solve crosswords and puzzles related to this topic. These activities were provided by the Department of Electronic Library Services. Parallel to this, the process of library digitization could be followed with the help of various documents, the most modern equipment and special methods presented by the staff members of the Digitizing Department.

Our first and foremost mission as the national library is to promote reading, so in the National Relic Exhibition Space a cosy reading corner was set up in cooperation with an enthusiastic book publisher of children's books of high standard. Apart from reading, the visitors could immerse into the colourful drawings with animal motifs of children's book illustrator artist and painter Eszter Nagy. A playing corner was set up here as well, and the visitors could try out less known board games, including original puzzles designed and developed by our colleague Gábor Gondos. Right next to the reading corner, children's books, cookbooks and books on lifestyle of the Kisgombos Bookshop and Publisher could be purchased, so both children and adults could find the most engaging readings for themselves.

During the planning phase, it was an important aspect that apart from offering a pastime full of interesting content, we also wanted to transform every inch of this research space into a visually attractive venue. In order to create a visually appealing interior and atmosphere, we were looking





for partners who could contribute to ideas and the milieu of the given topic of the series of events offered by the national library. The ceiling of the main entrance was decorated with hanging spring toys depicting fairy tale characters from Fakopács Online Toy Store and some toys by Rubik's Cube Toy Store and – with the contribution of the Restoration and Bindery Department – celestial bodies that evoke the image of the night sky were also added to the decoration. On the southern corridor of the fifth floor, visitors could get an insight into the art of book bindery with the contribution of the Restoration Department, and next to the craftwork corner skill-developing toys could be tried out and purchased in a playful atmosphere evoking fairy tales.

In order to present every aspect of the national library's activities, we literally opened every door from the basement to the attic. First, an 'adventure tour' took place in the repositories, organized by the corresponding department. The guided tours had been fully booked days before the event. An event of similarly great interest was the programme entitled *Széchényi Code*, organized by the Manuscript Collection, an interactive game during which visitors could learn about the history of the Széchényi family. Then the Collection of Early Printed Books presented through mini exhibition called *Kiddo, Shirt Dress, Whirligig* through which they let the audience imagine what it might have been like to be a child in the early modern period, what kind of toys children had and how they participated in the everyday life of the family. In addition to the showcased early books, we invited the children to play with dress-up paper dolls, seal figures inspired from the illustrations of old books and a resting corner was also set up for them.

The main exhibition available during the Night of Museums was *COMICS AS NARRATIVE. The Ninth Art and its Icons in Hungary* organized in collaboration by the library and the Hungarian Comics Association with the aim of presenting the connection between this independent genre and literature, and displaying the treasures of the library's collection connected to this topic. The exhibition introduced to the visitors what a good comics is, enlisted the masters of this genre, gave an insight into the creative process of a work, made it visible how much work is carried out until a piece of art is born and it also showed where and how this genre is used. The exhibition shed a light on the characteristics of the Hungarian socialist comics starting from the periodical *Füles* (*Füles* is the name of the magazine's iconic figure, a donkey) through the adaptations of classic literary works, moreover, it raised the attention to Hungarian pieces of literature which served as basis for adaptation. Next to the work of contemporary artists, pieces from legendary illustrators like Pál Korcsmáros and Ernő Zórád were also displayed.

As part of the comics exhibition we could see a collection of short comic strips entitled *Fritz's Strips* by Zoltán Fritz published in the periodical *Filmvilág* [World of Movies]. The curators of the exhibition were literary historians Anikó Ágnes Patonai and Rita Szűts-Novák from the library and Eszter Szép representing the Comics Association. During the *Fritzinger's Comic Jam* event, our visitors could make comics themselves with the help of experienced artists.

Another event among the offered programmes was *TOURNAMENT* during which a historical swordplay was presented and the most courageous ones could take part in an auction, and bid on old or new books, fairy tales, newspapers, maps, posters and other interesting documents thanks to the courtesy of the library's colleagues and friends. Furthermore, a so-called 'book flea market' was also set up where people could browse books freely.

*Moving and Not Moving – What is it?* was the title of the filmstrip projection event held by the colleagues of the Library of Book History, Library and Information Science, who selected pieces from the largest filmstrip collection of Hungary. These included pieces from fairy tales to library science. Children were invited to engage in activities like glass painting, film strip puzzle and colouring sheets, while the adults could look for the favourite strips of their childhood. The organizers set up a 'kid care' as well, so parents could attend programmes organized for adults. The last FIFA World Cup took place in 2018, so the visitors could follow the day's events on large-screen televisions in the 'daddy care' established on the eighth floor.



or Péter Máté were performed in an unusual adaptation, since the songs of Hungarian popular music have not been played as jazz standard. The show intended to entertain all generations, from grandparents to grandchildren.

In 2018, the Night of Museums attracted a record number of visitors (approximately 4600 people) to the national library.

<http://www.oszk.hu/rendezvenyek/muzeumok-ejszakaja-2018-jatekos-muzej>

**Zita Szatmári-Lévai**

*szatmari-levai.zita.at.oszk.hu*

One of the major highlights of the evening was the two-hander play entitled *'Too Much of Women...'* (*Life Duet*) featuring the Jászai and Kossuth Award Winner Teri Tordai and Lili Horváth. This was a mother-daughter story about how a parent becomes a grandparent, and how a child becomes a mother. What happens to us when we wake up one day and see that we have grown old in the eyes of society, but we do not feel it inside? According to the author, Éva Pataki, one grows old on the outside but there is an inner core, the self, roaming freely, regardless of one's body. From this show, one could learn to dare say if something has gone by; not to be afraid of new situations and that one of the most important things in life is humour. This event accompanied the mini exhibition by the Theatre History Collection entitled *Theatre Families, Theatre Dynasties* on the apropos of which we managed to enlarge the stage of the Ceremonial Hall on minimum budget.

Those who like wine could get to know the Villány Wine Region's latest, 'Y-generation' community bistro wine. 'A Portugieser-based blend of the wine region, Villány's REDy is light bodied and fruity, but also promises plenty of fun and partying, while still being exciting and simply cool. It doesn't want to be more than it should be. It is just like its makers: the eternally young Villány winemakers.'

Those fond of Hungarian pop music were entertained by the concert of Farkas Gábor & his band. The visitors could listen to songs close to their hearts, performed by Gábor and mixed with his anecdotes. Gábor Farkas and his jazz trio selected from popular cabaret pieces, dance songs and major hits of the period starting with the 1920s, via the 1950s, right until the 1980s. Most well-known melodies once sung by Éva Mikes, Ilona Hollós, Pál Szécsi, Zsuzsa Cserhádi



# RESEARCHERS' NIGHT



2018, 2019



It has become a tradition for the past years that the national library takes part in the event called Researchers' Night, organized countrywide on the third Friday of September. In the past years, we aimed at presenting the work of different collections and workshops and organizing events, some of which were linked to the current exhibition(s).

In September 2018, the audience could get to know the colourful work and research regarding old texts, codices and books through a mini exhibition accompanied by a mini conference. In their brief presentations, the four lecturers tried to address questions like what message the centuries-old surviving pages of volumes convey to the experts and to the wider public, what can we find out about their history, how they became part of the national library's collection and how they can be further preserved and kept for the next generations. In the first lecture, Judit Lauf – regarding a recently discovered old text – talked about whether old texts can be still found today and whether the identity of those monks, who wrote the early Hungarian text fragment that was found among the lines of an early Pauline missal in a decorated bound made in Buda, can be revealed. The colleague of the Székely National Museum delivered a lecture about a volume that adventurously survived the Second World War and was transferred back to the Székely National Museum after having been restored by the experts of the national library. Professor of the Eötvös Loránd Science University, Farkas Gábor Kiss elaborated on the Csereyné codex that perished at the middle of the past century, and

on the poems it included, its authors and scribes, addressing the question what we could learn about how historical songs were sung and who they were sung by in the 16<sup>th</sup> century. Finally, head of the Restoration and Bindery Department of the NSZL, Marianne Érdi presented the restoration process of the *Chronica* through displaying photographs of the different steps, phases, while the audience could compare its condition before and after the restoration.

The next year, two of the Special Collections, the Manuscript Collection and the Theatre History Collection made their debut during this event. In relation to the Ady anniversary, two of our lecturers displayed numerous relics, approaching the oeuvre from different perspectives, while the staff members of the Theatre History Collection let the audience gain an insight into the collection's work and research by presenting various types of documents in interesting lectures. A few days prior to the event – due to its sad relevance – the programme was expanded with a mini exhibition set up by the colleagues of the Photo Collection to pay homage to the recently deceased film director and cinematographer Sándor Sára.

As a commemoration of the 100<sup>th</sup> death anniversary of poet Endre Ady, literary historian Zsuzsanna Rózsafalvi held a lecture entitled *From My Rushing Train I Glance Out Tremblingly* about the life and career of the poet and important stages of his inner travels presenting some original pieces and digital copies of the Ady legacy (postcards, notes, photographs, or the handwritten CV of the poet). Literary historian Beatrix Visy focused on the photographs taken of Ady, the captured moments and the frozen locations. She discussed contemporaneous photography and Ady's habits of getting photographed. Finally, the audience could take part in an interactive game, they could also take a 'selfie' with Ady and they could have a picture taken of themselves in one of the famous poses of Ady's and Babits' mutual photographs. The colleagues of the Theatre History Collection presented their researches via independent presentations, which altogether exemplified not only the colourful duty of the experts and researchers but also the unique richness of the collection. Their programme was



The Székely Chronicle before restoration

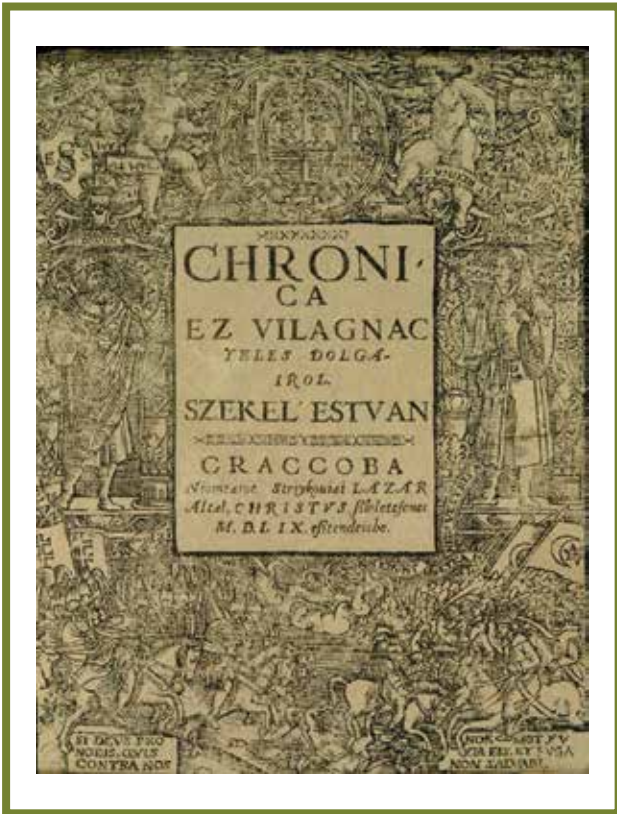
launched by the introduction of their temporary exhibition that provided insight into the entertainment industry of the Rákosi Era. The world of socialist revues was evoked by different types of document or their copies. In her lecture entitled *Róza Laborfalvi Went on a Holiday*, Edit Rajnai unveiled some inside information about the everyday life of the theatre in the 19<sup>th</sup> century. Based on the judiciary records of the National Theatre between 1841 and 1843, she tried to explore how many days of leave had the actors had, what the fine was in case they did not know their part or left the scene earlier, what the figurants' role was and who was responsible in case the stage collapsed. Domokos Dániel Kis introduced the plans of scenery designed for Zoltán Kodály's and Béla Bartók's dramas; he tried to provide a glimpse of what the contemporaneous audience could see at the beginning of the 20<sup>th</sup> century by presenting visual and costume designs, photographs, playbills and other small prints, moreover, contemporaneous descriptions, critical reviews and reports. Ágnes Bessenyei prepared to present another type of document, the playscripts. The playscripts of the National Theatre and its legal predecessor, the Magyar Theatre are peerless treasures, as each copy is unique, the majority of them being handwritten and bearing different notes (from authors, directors, actors or prompters). The lecture brought not only examples, but also touched upon the challenges of cataloguing these unique items. Beyond the overall presentation of the Theatre History Collection, Ildikó Sirató aimed at answering question like how does the memory of theatre history work and how documents of literary history can be processed and categorized. The

colleagues of the Photo Collection commemorated Sándor Sára director and cinematographer and holder of the Artist of the Nation Award, who had died a couple of days before this event. The exhibition displayed stills of the films directed or cinematographed by him, various photo albums, excerpts from footages and documentary about him, these belonging to the Photo Collection. A guided tour on the Researchers' Night was held by Réka Sárközy.

**Franciska Dede**  
*dede.franciska.at.oszk.hu*



# The Székely Chronicle Returns Home



István Székely's chronicle on the world's significant deeds has been preserved in numerous copies. The note that has emerged during the book's restoration reports about the tragedy of the Székely National Museum's treasures in Zalaegerszeg and the survival of this copy. In the dawn of 28–29 March 1945, 52 chests containing the collection of the museum of Sepsiszentgyörgy were destroyed or lost after an air strike while being stored in a train that got stuck at Zalaegerszeg train station. Multiple decisions that later turned out to be catastrophic led to the decay of the unique treasures of the Székely National Museum. Considering the military conditions, in 1944 the National Inspectorate of Public Collections had already ordered that the artefacts of highest value to be transferred to the Appony castle in Tolna County (Sándor Apponyi's former residence in Lengyel, which had housed the renowned library until 1925). However, the material evacuated on 2 September – due to the circumstances changing in the meantime – arrived at

Keszthely after an evasion partly to Lengyel and to Kolozsvár. During Christmas, the treasures could have still been found in the museum of Keszthely, and in January 1945 the valuable load was transferred to Zalaegerszeg where it suffered a disastrous assault in spring. The amazing load contained documents such as the manuscripts of Péter Apor, Péter Bod, József Benkő and Mihály Cserei, and also Bálint Balassi's Machiavelli book with Rimay's inscription at the beginning of it, the book which the poet had sent from the Jesuit College of Braunsberg to János Rimay in 1591. In addition, many Transylvanian families' (Szent-Iványi, Dálnoki Gál, Csíkszentmártoni Szabó) archives, numerous diplomas from the Zsigmond, the Hunyadi, and the Jagiellonian Eras and rare coins (from the Árpád and the Anjou Eras and Transylvania), pictures, paintings and photographs were destroyed or lost. The emergence of the Székely chronicle is gratifying from multiple points of view. This is the first intact book found 70 years later that belonged to the material believed to had been completely vanished. Moreover, once the Székely copy did contain not only Péter Giróthi's 16<sup>th</sup> century copies that included the poem about the widowed Transylvanian Ilona Horváth and one version of Bálint Balassi's poem, but also the complete Csereyné codex, meaning the adaptation of the Jászón Saga by Sebestyén Lantos and the historical songs of György Enyedi, András Szegedi, György Pesti. It is due to a fortunate serendipity that railwayman János Kis Böndi found the severely damaged book and donated it to the national museum somewhat after 1945.

After more than seven decades of careful treasuring and conservation carried out by the NSZL, in the autumn of 2019, the volume was ceremoniously returned to its rightful owner, the Székely National Museum.



**Gábor Farkas Farkas**  
*farkas.gabor.at.oszk.hu*

# FOUNDING CELEBRATION

## The Founding Anniversary of the National Széchényi Library (2018)



On 25 November 1802, Count Ferenc Széchényi donated his library and his collection of numismatics and Hungarian history to the nation, by this laying the foundations of the Hungarian National Museum and the National Széchényi Library. At that time, the founder called the institution *Bibliotheca Regnicolaris*, referring to the fact that the collection constitutes the national library of the people living in the countries of the Lands of the Holy Hungarian Crown (at the time of the foundation these being: Hungary, Croatia and Transylvania). As early as 1802, many people expressed the idea that if the Kingdom of Hungary had not fallen victim to the policy of European great powers in the early 16<sup>th</sup> century, so if Matthias Corvinus could have remained independent, the *Bibliotheca Corviniana* would have constituted the basis of the Hungarian national library.

Most of our national institutions were founded in the 19<sup>th</sup> century, which was achieved through the creation of a civil society of culture, thanks to the strengthening of nation-states and national self-consciousness.

The National Széchényi Library commemorates the anniversary of its foundation every year around 25 November, paying tribute to the founder, Count Ferenc Széchényi. The two-day founding celebration usually includes professional gatherings for experts of library sciences as well as entertaining, educational programmes for the general public. We welcome those interested with open gates, the current exhibitions of the library and the programmes organized for this occasion are available to the visitors free of charge or with a significant discount. In 2018, as an annual tradition, on this day we provided a 50% discount of the fee of the annual reader pass.

Starting from 2018, we are promoting the founding celebration of the National Széchényi Library under the

title *Open Book*. In addition to our events free of charge, we held thematic guided tours for children and adults for the exhibitions *The Corvina Library and the Buda Workshop* and *Eternally Júlia – Faces and Question Marks*. Our exhibition entitled *The Corvina Library and the Buda Workshop* presented the codices and corvinas that once enriched the library of King Matthias, while in our exhibition *Eternally Júlia – Faces and Question Marks*, those interested could get acquainted with Júlia Szendrey's poetic career. Apart from the exhibitions, at the Ramazuri Puppet Theater's tale performance *Here is the King, Where is the King? – or Matthias, Truth in Disguise*, even the youngest could dive into the life of a royal court. Furthermore, in Uncle Lóri's fairy tale workshop, those interested could listen to other exciting adventures about the legendary king, while we offered additional experiences with the collaboration of the Csíki Family Handicraft Workshop. The restorers of the National Library showed the secrets of their craft through handmade codex bindings.

We addressed the children through the drawing competition *Illuminator Wanted at Buda* in which we looked for the most talented young illuminators who would illustrate the ruler's most royal deeds. 250 drawings were received for our call from more than 60 locations of the country from Mátészalka to Kaposvár, from Bonyhád to Szombathely; works being sent in even from Serbia.

Our open day was concluded by the concert of the Hungarian Culture Award-winning pianist Zoltán Thurzó entitled *Mysteriousness, Secrets, Visions*.

**Zita Szatmári-Lévai**  
*szatmari-levai.zita@oszk.hu*

# Open Book – The Széchényi Code and Ady Open Day in the NSZL (2019)



The annual founding celebration is always of great importance in the life of the Library. In addition to the already traditional Research Session and the internal ceremony held exclusively for the staff members of the library, the open day of the National Széchényi Library usually takes place along a major exhibition or event. In 2019, it was held on 23 November, and the visitors and guests were welcomed all day long with a series of programmes.

The programmes were organized around three main themes: the first was a lecture and a roundtable discussion as part of the series of programmes organized in honour of the centenary of Endre Ady's death, the other was – certainly, related to the Széchényi family – an exhibition and a unique movie screening, and the third consisted of traditional guided tours in the library, featuring various curiosities.

The founder of the library, along with famous and lesser-known members and descendants of his family, played a decisive role in the history of Hungary, and they had been building the family's reputation in many fields and in many ways for centuries. In 2019, on the occasion of the autumn open day, the audience could visit the exhibition entitled *The Széchényis in Play* organized by the staff members of the Manuscript Collection. In connection with the exhibition, the visitors were invited to participate in a quiz game including questions related to sports, arts, economy, politics and travel. The participants were rewarded with valuable books.

As part of the museum pedagogy activities, the participants could discover the kinship between the different members of the family with the help of a cardboard game depicting the main building of the Széchényi Castle in Nagycenk. In the morning, a unique movie screening took place in the Ceremonial Hall. The 120<sup>th</sup> birth anniversary of hunter, writer Count Zsigmond Széchényi (1898–1967) who travelled around Afrika, was celebrated in 2018. His adventurous life was adapted into a monumental nature documentary. The premier of *WILD WORLD – In the Wake of Count Zsigmond Széchényi* took place shortly before our event, on 10 October 2019 at the Uránia National Film Theater. Thanks to the courtesy of the movie's leading producer and distributor, we could also screen the documentary at the notational library during the celebration of the founding anniversary. As our guest of honour, we welcomed the ninety-three-year-old Countess Zsigmond Széchényi, née Margit Hertelendy, who actively helped the creators of the documentary from the beginning. The screening was also attended by János Lerner, the director of the film, and Bence Vágvölgyi, who came up with the idea of this movie. They presented the creative process to the audience who filled the Ceremonial Hall and revealed interesting details about how the movie was made. Another curiosity was a fallow deer trophy killed by Zsigmond Széchényi displayed in the exhibition space, which was lent to the library by the Hungarian Natural History Museum

specifically for this occasion. In addition, a mini exhibition was set up to present the main stages and residences of the life of the famous world traveller, hunter and writer and some of his thoughts that have become mottoes. He was born in Nagyvárada (Oradea), travelled around the world and before the Second World War he lived in Úri Street, located close to our library. Anyone who looked through the pictures and read these texts could easily answer the list of quiz questions and the efforts of the participants were also rewarded.

At the open days the popular guided tours in the library and the repositories are indispensable, which this time bore the title *Ferenc Széchényi's*





Countess Zsigmond Széchenyi, née Margit Hertelendy (centre) at the screening of the documentary

*Heritage in Today's NSZL.* The participants registered for these tours were guided by István Elbe and Tamás Mészáros. One of the main attractions of the guided tours was the Perczel Globe located in the Ars Librorum exhibition space. The copy of this globe was restored and reconstructed through digital restoration and it was first introduced to the wider public. The last segment of the guided tours was the presentation of the high technology that greatly facilitated the digitization processes in our institution, which, thanks to major developments, was acquired by the institution only recently. Szabolcs Györfly and the staff members of the Digitizing Department provided insight into spectacular digitization processes to the visitor groups.

Pál Horváth, our restorer, who has been working in the library for more than forty-five years, held an unconventional tour. He presented his collection of postcards, the topic of which was reading and books illustrated in the most various ways – lithographies from the turn of the twentieth century, as well as beautiful hand-painted French postcards.

Certainly, the admission to all of the programmes was free of charge and we offered a 50% discount on the annual library registration fee, too.

**Réka Albert Gálffy**  
*albert.reka.at.oszk.hu*



## Széchenyi Memorial Day – 2018, 2019



On 26 November 2018, from 10 am, the already traditional celebration on the 216<sup>th</sup> anniversary of the library's inauguration took place in the Ceremonial Hall on the 6<sup>th</sup> floor. After the national anthem, in his opening speech Director-General László Tüske greeted the attendees and gave a presentation on the achievements of last year. He also remarked that these achievements should be better communicated to the public, and he also pointed out the problems regarding KIFÜ (Governmental Information Technology Development Agency) and the hardship of the planned and ongoing building operations.

Then, Erzsébet Tokaji Nagy, the awardee of last year's Széchenyi Medal, held a lecture on Zoltán Szabó, Hungarian writer, sociography expert, editor and publicist, who started his career between the two World Wars. The lecturer's motivation behind discovering this ambitious career path was the fact that Zoltán Szabó's handwritten legacy has been kept in the NSZL's Manuscript Collection since 1989. The manuscript material of 127 kilos and 26 407 folios was categorized by János Kenedi, an expert of Zoltán Szabó's oeuvre; this work was sponsored by the Soros Foundation. The detailed lecture covered this oeuvre from the years spent at Piarist Grammar School, through the various roles at magazines (*Képes Világ* [Illustrated World], *Valóság* [Reality], *Látóhatár* [Horizon]) up until the emigration to New York and Bretagne after 1956.

After the lecture László Tüske festively announced that the awardee of the Széchenyi Medal in 2018 is János Heltai, academic researcher, university professor, doctor of philology of the HAS (Hungarian Academy of Sciences). When expressing his gratitude, the laureate recalled his career and told that he started working in the Early Hungarian Prints workgroup as a student in 1972. He was employed by the national library in 1975. He thinks of Béla Holl and Ferenc Hervai as his mentors and also of Gedeon Borsa, with whom he built up a closer relation when working on the third volume of Early Hungarian Prints. He learned it from him and embraces it up to this day that the only thing worth doing is quality work. He continued his speech by quoting Judit P. Vásárhelyi: 'in the team of Early Hungarian

Prints everyone has the right to correct the other. This is why we can carry out quality work'. Finally, he reminded the participants that the retrospective national bibliography has had and still has a great role in keeping the national identity awake.

In his laudatory speech, László Boka also recalled that the awardee has been working continuously in the editorial staff of Early Hungarian Prints since 1975. Following the path of his own mentors, he also excels in mentoring young researchers. As a professor of the University of Miskolc, he is also popular among students. His work as a teacher can be characterized by enthusiasm towards the profession, correctness, helpfulness, elaborateness, accuracy and a good sense of humour. He has worked with László Boka for the first time in 2008, in the Bible Memorial Year, through the occasion of the Bible exhibition. Apart from the exhibition, a prestigious conference was also organized by the curators (János Heltai and Botond Gáborjáni Szabó). In 2017, he was requested to be one of the curators of the exhibition *Ige-Idők* [Sermon Times] at the National Museum. The NSZL contributed with a large body of lent material to the major exhibition celebrating the 500<sup>th</sup> anniversary of the Reformation. The speech praising the excellent professor and philologist was closed by the words of Péter Pázmány 'about the virtues of language': 'underneath good language there is honey and milk hidden: the language, if educates, it frees of ignorance: if sings, it rejoices: if rebukes, it improves: if encourages, it graces: if heartens, it solaces: if threatens, it impedes.'

Finally, Director-General László Tüske handed over the long-service awards of 2018 in cooperation with István Moldován, Secretary of the Employees' Trade Union of Public Collection and Cultural Institutions. The 10 years' award went to Erika Bayer, Ildikó Beöthy, Anna Boreczky, Attila Csobán, Tünde Duchonné Kálmán, Edina Faragó-Sebestyén, Gábor Farkas Farkas, Zoltán Fazekas, Erika Földi, Mónika Gorács, Petra Harkainé Perhócs, Petra Havas, Orsolya Koppán, Bence Kovács, Anna Nagy, Lajos Nagy, Péter Paulik, Gábor Raffai, Bernadett Simon, Jennifer Simon, Katalin Szabóné Kozma, Zsófia Szádeczky-Kardoss, Katalin Tengerdi, László Tercsi, Eszter Tóth, Ágnes Varga

and Kornélia Vasné Tóth. Awarded colleagues of 20 years were János Benke, Kinga Fehérné Gaál, Éva Galambos, Imre Héder, Boglárka Illyés, Péter Perger, Zsuzsanna Rózsafalvi and Loránd Tóth. The award for 25 years' service went to Bálint Baráth, László Beyer, Diána Horváth, Krisztina Lendvai and István Molnár. Colleagues receiving the 30 years' award were: Andrea Bogláriné Soponyai, Zoltán Dobó Kocsis, Lászlóné Gyoroki, Marianna Kocsisné Szakács, Balázs Koós and Iván Rohács. The 35-year-long service awards were given to György Danku, Ferenc Takács and Mihály Zichy. And last but not least, the colleague receiving 40 years' award was Gábor Szita and our two colleagues celebrating their 45<sup>th</sup> year at the library now were Attila Borsos and Judit P. Vásárhelyi.

On 25 November 2019, the festive event was traditionally organized in the Ceremonial Hall. Following the national anthem, Acting Director-General Judit Hammerstein expressed in her festive greeting words that she finds this celebration to be a beautiful tradition, an important occasion and part of our organizational culture, which plays an important role in building our community and she expressed her gratitude for the work of the colleagues in the past year.

Following this, János Heltai, the recipient of Ferenc Széchényi Memorial Medal in 2018 held a lecture. He first talked about his almost 40-year-long career in the national library, then he remembered with love, respect and gratitude about his masters and about those who took part in the professional work of the editorial board of *Early Hungarian Prints*: Jenő Berlász, Ferenc Hervay, Gedeon Borsa, Béla Holl and Judit P. Vásárhelyi. Secondly, he presented our institution based on Jenő Berlász's book entitled *Az Országos Széchényi Könyvtár története* [The History of the National Széchényi Library], primarily focusing on the circumstances of the founding and the main sources of acquisition.

At the end of the lecture, Judit Hammerstein announced that the recipient of this year's Széchényi Memorial Medal is Edit Rajnai, academic researcher, staff member of the Theatre History Collection.

In her laudatory speech, Ildikó Sirató, Head of the Department, expressed that Edit Rajnai had spent more than 20 years in service of the national library. She started her career as reference librarian. Now she oversees the collection of theatre-related small prints; fulfils a leading role in the handling of the whole collection and in the organization of various workflows. Her research of theatre history has sources primarily in our collection. Her knowledge and methodological preparedness are accompanied by a precise language use: she prepares the next generation of philologists. Her last major publication which appeared in 2018, was the edition of the first part of the diary of theatre director Gyula Miklósy (1886–1888). She also took part in the organization of many exhibitions: she is known by many for her creditable knowledge and work, and she is a respected and loved representative of her field.

The choir of the NSZL lead by Mária Eckhardt performed Michael Haydn's Christmas responsorium in the honour of this festive event.

Last but not least, Judit Hammerstein and Krisztina Szabó, Secretary of Public Collection and Culture Employees' Trade Union handed over the long-service awards of 2019. The 10 years' award went to József Bakos, Boglárka Bán, Ágnes Bessenyei, Attiláné Csaba, Marianna Führlingerné Gál, Éva Kaposváriné Dányi, Eszter Kovács, Anikó Masudné Bogár, Antalné Mánfai Miklós, Balázs Mikusi, Róbert Nagy, Krisztina Szabó, Róbert Szvorényi and Hilda Turai. 20 years' awards were handed to László Boka, Andrea Góczán, Péter Kelemen, Ildikó Nagyné Varga, Szilvia Nick, István Moldován and Kincsó Tamás. The award for 25 years' service went to István Hovánszki, Domokos Dániel Kis and András Székely. The 30 years' awardees were: Erika Havasi, Eörs Kállay, János Paizs, Márta Szilasiné Szmrtnik and Gergely Vitányi. The 35-year-long service awards were given to Ágnes Honffyné Felhő, Cecília Jóssáné Tóth and Ágnes Pap. Finally, the colleague receiving 40 years' award was Zsófia Györgyné Borsa.

**Endre Attila Csobán**  
*acsoban.at.oszk.hu*

# INSTITUTIONAL ACADEMIC COLLABORATIONS



The national library participates in a wide range of institutional collaborations each year, these including long-term as well as short-term, or even one-time partnerships in the fields of academic or library sciences, book publishing with national and cross-border or foreign institutions. With regard to these institutional academic collaborations, we should first mention the permanent ones that are determined and documented by a framework agreement or active membership.

The national library is the representative of Hungary within CERL (Consortium of European Research Libraries) – and since 2018 is partly EKE (Association of the Ecclesiastical Libraries) –, but a proposal has been currently formulated according to which the NSZL would initiate collaborations regarding CERL material with other university libraries, because this would serve as an important manifestation of representation of our country. We have already contacted the major university libraries along with the LIC HAS (Library and Information Centre of the Hungarian Academy of Sciences) in order to make our data visible in the European databases in the long run, which partly affects the MKDNY (Heritage Library Documents Register) programme as well. In September 2018, the traditional annual CERL General Meeting was held in Venice where, in the light of the events mentioned above, the scientific director representing the institution was already accompanied by the new leader of EKE, Róbert Oláh. In May 2019, an English thematic work-

shop greeted and supported by the conference was held in the NSZL entitled *Digital Technologies in the Investigation of Printed Heritage* with the participation of several CERL leaders and representatives of many national institutions. Unfortunately, in the autumn of 2019 – due to the institution's unstable financial background – the national library could not be represented in person at the annual meeting.

Just like in the previous years, at the CDNL (Conference of Directors of National Libraries), a conference for the directors of the national libraries, organized in 2019 in Athens within the framework of the annual IFLA Congress (International Federation of Library Associations and Institutions), the NSZL was represented by László Boka, head of the NSZL's Scientific Directorate. The annual meeting began on 27 August and the main topic was "The next generation and knowledge transfer". At the end of the meeting, the leaders of the national libraries and their delegates have formulated in a mutual statement their observations of aims of professional disciplines regarding the sustainable development programme of UN running until 2030. Thanks to its European location, many of the NSZL's colleagues participated in both the IFLA World Congress of 2019 and the following work of the group of standardization supervision.

We also have to mention it here as a long-term international and cross-border collaboration the various researcher



exchange programmes within the framework of which the national libraries of two countries receive researchers from the other institutions. These researcher exchange programmes provide possibility to explore, collect and scrutinise documents of Hungarians relevance in the libraries of different (especially neighbouring) countries. Given that it is a basic principle of the national library to compile the national retrospective bibliography (15<sup>th</sup>–18<sup>th</sup> centuries) and based on the criteria of modern scholarship it is indispensable the description of hungarikums to happen based on autopsy. Currently, the NSZL takes part in active collaborations with libraries of several countries, which support this project (based on reciprocity and correlation) and make regular professional dialogues possible and the presentation of mutual research results at academic conferences.

The long-term bilateral partnerships are often supplemented with occasional (even medium-term) collaborations that serve for the materialization of a certain event, conference, project, publication, joint webpage (these sometimes taking up even years).

Among the national institutions, in December 2018 the director-general of the national library signed a cooperation agreement with the rector of PPKE (Pázmány Péter Catholic University). It is of high priority for both institutions to treasure the surviving memories of handwritten book culture of enduring value found in Hungary, to process and research this material professionally, and to ensure the quality of accurate and modern study-aids of knowledge transfer. In order to promote this, the NSZL and the International Canon Law History Research Centre of PPKE has undertaken within the frameworks of a cooperation agreement to publish – in Hungarian and foreign languages – through professional catalogues, academic publications, online media and professional events (Hungarian and international exhibitions and symposiums) the findings and knowledge resulting from or connected to the professional processing of the source and academic history materials of medieval canon law.

Since 2017, but starting from 2019 strengthened by a framework contract, the national library collaborates with the HAA (Hungarian Academy of Arts) and its certain departments. This collaboration is primarily of academic nature, including the organization of conferences and the publication of joint books, often on different memorial years. The success of this collaboration is underpinned by the volume of studies delivered at the Aladár Kuncz conference, and the illustrated album published in honour of Endre Ady's death anniversary: both were published in 2019 as a joint publication of the NSZL and HAA Publishing House.

In 2020, a theoretic agreement of cooperation was born between the two institutions regarding the 100<sup>th</sup> anniversary of the Treaty of Trianon and a conference on interwar period.

Book publishing collaborations and joint publications could be listed at length. Apart from the long list of works published jointly with various publishers, it is worth mentioning (without being exhaustive) among our partners the Hungarian Order of Saint Paul the First Hermit, the Ministry of Foreign Affairs and Trade, the Székely National Museum, the Teleki-Bolyai Library, the Research Centre for the Humanities of the Hungarian Academy of Sciences and the Institute for Literary Studies and for Musicology. In 2019, we collaborated on an ad hoc basis with the Transylvanian Museum Society, the Department of Romanian Philology of Eötvös Loránd Science University and the Embassy of Romania in Budapest.

In case of various exhibitions and salons, the range of cooperating partners is even wider, be it different public and private collections, libraries, museums, archives and various scientific institutes. Among the exhibitions realised in 2018 and 2019 – without being exhaustive – we should mention the exhibition entitled *Comics as Narrative* created in cooperation with the Hungarian Comics Association or the exhibition *Graphig* organized together with the CAFE Budapest Contemporary Arts Festival. The exhibition dedicated to the oeuvre of Júlia Szendrey featured installations by the students of the Moholy-Nagy University of Art and Design. Moreover, the exhibition *Unity and Variety – The Armenian Bible and Religious Tradition* was organized by the NSZL, with the cooperation of the Institute for Armenian Studies of Pázmány Péter Catholic University and the Leibniz Institute for the History and Culture of Eastern Europe (GWZO). In addition to the chamber exhibition entitled *The Image of Hungary in European Fiction (16<sup>th</sup>–20<sup>th</sup> Centuries)*, organized jointly with the Institute for Literary Studies of the HAS Research Centre for the Humanities, it is worth highlighting the Beautiful Hungarian Map competition, a chamber exhibition organized annually since 1996 by the Department of Cartography and Geoinformatics of the Eötvös Loránd Science University and the Map Collection of the NSZL in order to raise the standard of Hungarian map culture.

Among the events, it is worth mentioning that the presidency of the IAML (International Association of Music Libraries, Archives and Documentation Centres with more than one and a half thousand members) held its regular mid-year meeting in February 2018 at the National Széchényi Library. In addition to drawing conclusions from last year's congress, the agenda included the development of

the organization's electronic archive, the further operation of international repertoires under the aegis of IAML, and the discussion of the organization's strategy for the coming years.

In 2019, as a member of a consortium of ten countries, the Photo Collection of the National Széchényi Library participated in a research and education project. Its aim was to present the way of life of the time by researching the shared things and differences in the content, artistic compositions and visual structures of the photographs of societies built around different political ideologies. In addition to the Italian, Dutch, Belgian, German, Greek, Spanish and British partners, the only Central and Eastern European participant in the research was the Hungarian national library.

Among the occasional collaborations, the joint project of the PLM (Petőfi Literary Museum) and the national library launched in 2017 should be highlighted, the aim of which was to save the document collection found in Nagyszalonta (Salonta) consisting of about four thousand items and to set up a new exhibition in the Truncated Tower. Within the framework of the cooperation, the museum's specialists carried out the tasks related to the exhibition, while the NSZL restored the collection of documents consisting of books, manuscripts and other documents. After the restoration, the documents were ceremonially returned to Nagyszalonta in June 2018, where those interested were welcomed to explore them through a temporary exhibition (a bilingual album of the documents edited by Zsuzsanna Rózsafalvi was also published for this occasion). In addition to the NSZL and PLM, the cooperation expanded to a broader scientific framework and, through a joint consortium of the LIC HAS (Library and Information Centre of the Hungarian Academy of Sciences) and the Institute for Literary Studies of the Hungarian Academy of Sciences, János Arany's autographs (beyond his literary works) were collected into a single academic website. The website was completed by 2019, for which, in addition to its own manuscript documents, the NSZL also took care of the manuscripts of Nagyszalonta.

The renewed MKDNY (Heritage Library Documents Register) was created as the first completed module of the HNLP (Hungarian National Library Platform), which was presented by the national library at a full-house professional event on 31 October 2019, and which will be able to unite Hungary's treasured historical documents in one single online space. The system already contains more than 243,000 records and it will expand further. Gábor Farkas Farkas explained at the presentation that they are working to map out where heritage books, manuscripts, maps, sheet music and other documents are to be found in the country, how many of them are in each institution, what condition these are in and how much they are worth. In addition, it is of the utmost importance to exhibit these treasures and make them accessible to all via the new system. This new system can be accessed at the following internet address: <http://mkdny.oszk.hu/>.

In parallel with institutional scientific collaborations, the national library has also established digitization collaborations with cross-border libraries and museums and in the last two years NSZL staff members and researchers have participated in – and held presentations at – many academic and library science conferences abroad and at home.

Finally, it is worth noting that within the framework of the Mikes Programme, the NSZL was able to enrich its general collection with thousands of volumes. This consisted of offerings of Hungarians living in the overseas diaspora, and thousands of documents were added to the special collections – especially the Manuscript Collection, the Music Collection and the Collection of Posters and Small Prints. Within the framework of the programme, it was also possible to register and provide access to documents of Hungarian relevance that were previously unknown to Hungarian readers and researchers.

**László Boka, Franciska Dede**  
*boka.at.oszk.hu, dede.franciska.at.oszk.hu*

# ALBUMS, FACSIMILES, COLLECTIONS OF ESSAYS

## Works Published by the NSZL

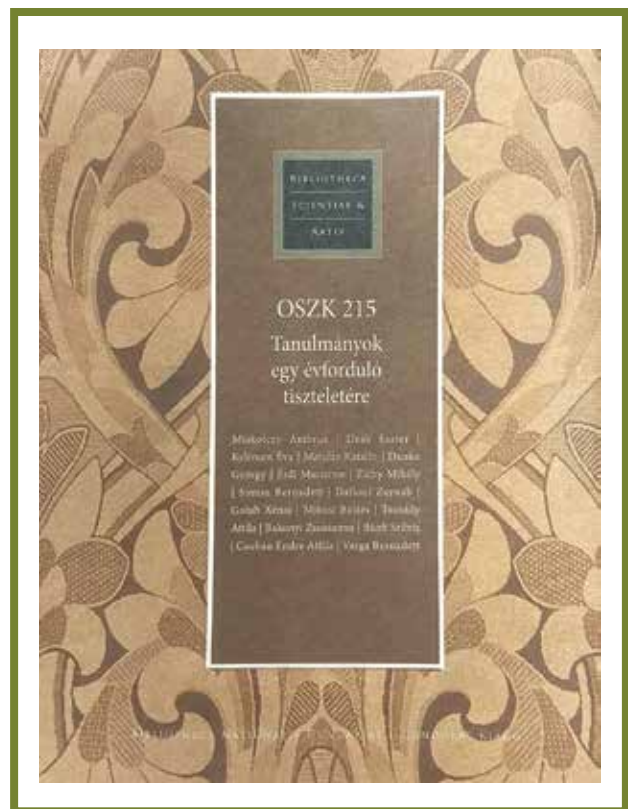


*Nemzeti Téka* [National Collection], *Bibliotheca Scientiae et Artis* (*BScA*), *Studia Theatralica*, *Mokka-R*, the *Kuncz Aladár Összeüjtött Munkái* [Collected Works of Aladár Kuncz], *Magyar Könyvszemle* [Journal for the History of Book and Periodicals in Hungary] and *Irodalmi Magazin* [Literary Magazine] – to mention just a few titles of the (joint) publication of book series issued on a yearly basis and periodicals. Apart from these, we also serve with a wide variety of illustrated albums, collections of essays, monographies, facsimile editions, yearbooks, catalogues, collections of correspondence and reference books. This variety of content and genre meets with the high professional preparedness and of our colleagues involved in their production: authors, editors, proofreaders, graphic designers, typesetter, and occasionally translators, the high quality of these publications being guaranteed by their work. This is confirmed not only by the readers' interest, but also by the awards and recognitions obtained almost every year. This was not otherwise in the year 2018/2019 either, as the 10<sup>th</sup> volume of our *BScA* series, the volume of collected conference lectures entitled „*Volt a hazának egy-két énekem.*” *ARANY 200* [‘I Had One or Two Songs for My Nation.’ *ARANY 200*] published in association with the Gondolat Publishing House received the Special Award of the President of Hungary at the Beautiful Hungarian Book Competition 2018. (Each year, books published in the previous year are awarded at the Beautiful Hungarian Book Competition, so in 2018 the books published in 2017 entered the competition, among which our facsimile edition of Ernő Dohnányi's *Variations on a Nursery Tune. Variationen über ein Kinderlied* has also received the Special Award of the President of Hungary. Furthermore, many of the NSZL's books from 2019 have been sent in for this professional competition held in 2020, as well.)

As linked to our institution's basic tasks, the book publishing programme of the national library authentically mirrors the richness of the library's collection and the academic and scientific works of our researchers and experts. Therefore, apart from the traditional ways, we are trying to promote our books more efficiently to the wider public by engaging in various book launches, roundtable discussions and book

airs. As here it is not possible to present in detail all the books published in the past two years, some of them are still worthy of a brief review (on the website of the NSZL a separate tab can be found, where all the published books are individually uploaded, containing information and short descriptions and a picture of the cover, and these publications can be easily filtered by author, title, genre, series, year of publication: [www.oszk.hu/kiadvanyok.hu](http://www.oszk.hu/kiadvanyok.hu)).

Usually, the national library publishes several books often belonging to different genres in given topics that are usually linked to a memorial years, significant anniversaries and/or major exhibitions. Thus in 2018, linked to the János Arany Memorial Year held last year (and to other books already published), we published the colourful album entitled ‘*My Little Homeland in My Great Country*’ *The Documents at the Manuscript Collection of the János Arany Memorial Museum of Salonta/Nagyszalonta* edited by literary historian Zsuzsanna Rózsafalvi which includes the photographs of the documents



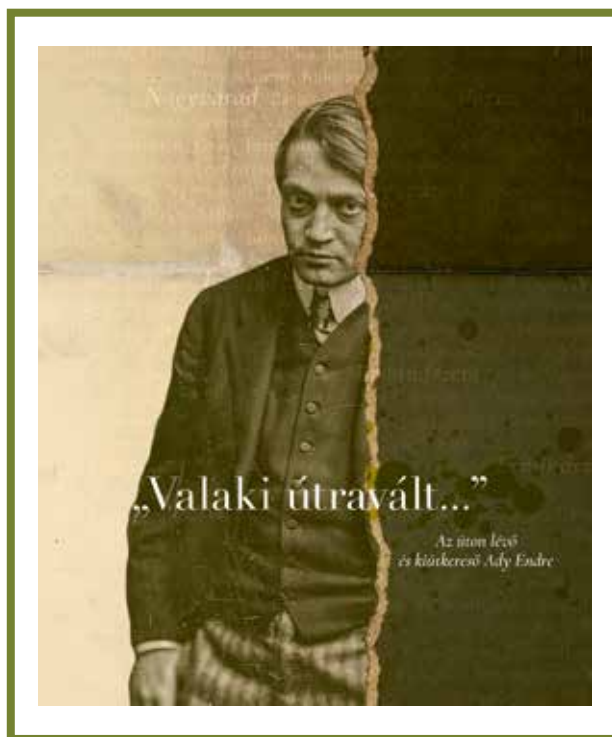
of the manuscript collection treasured in Nagyszalonta (Salonta) which was restored on the occasion of the memorial year. In regard to the same memorial year, we published – as part of the series *Bibliotheca Scientia et Artis* issued each year containing the selected and edited lectures of the annual Research Session – the edited material of the conference of 2017 organized around the topic of János Arany's oeuvre. This volume of essays published with the Gondolat Publishing House won at the Beautiful Hungarian Book Competition in 2018. The Research Session of 2017 was also related to another significant anniversary: the National Széchényi Library celebrated the 215<sup>th</sup> anniversary of its foundation, so the other section of the presentations held at the Research Session – complemented with further works – were also collected into a thematic volume of essays (so this time, the annual symposium exceptionally resulted in two books – the 10<sup>th</sup> and 11<sup>th</sup> volumes of the *BScA* series.) Also based on the results of scientific researches carried out in the previous year, the volume edited by Judit P. Vásárhelyi entitled *A reformáció könyvespolca Reprezentatív kiadványok Magyarországon a reformáció korából* [The Bookshelf of the Reformation. Representative Editions of Books in Reformation Era Hungary], a joint publication of the *Magyar Könyvszemle* [Journal for the History of Book and Periodicals in Hungary] and the MOKKA-R Association's Booklets on the occasion of the Year of Reformation. Another significant event of the year was the major Corvina exhibition, to which an illustrated exhibition guide entitled *The Corvina Library and the Buda Workshop* was published, edited by Edina Zsupán, the curator of the exhibition, and Ferenc Földesi, philologist. In 2019, the library also commemorated the 100<sup>th</sup> death anniversary of Endre Ady and the various events regarding this were accompanied by a richly illustrated album. The volume entitled „Valaki útravált...” *ADY 100 – Az úton lévő és kiútkereső Ady Endre* [Someone Has Taken a Different Road... ADY 100 – Endre Ady on the Road and Seeking a Way Out] edited by László Boka and Zsuzsanna Rózsafalvi centred around the poet's inner travels and the most important locations and stations of his life.

A rather significant emphasis is given to facsimile editions next to various albums and exhibition catalogues. Years ago we launched the re-published series Almanac of the Budapest Journalists' Association accompanied by short studies by literary historians and in association with the Kossuth Publishing House we publish the reprints of volumes of poems of the most famous Hungarian poets of the 20<sup>th</sup> century. Within this framework, in 2019 we published reprint editions such as valuable copies of the volumes by Ady, Babits, Radnóti and Attila József that bear some remarkable features (for example Ady's *Longing for Love* raised our attention because of

a dedication in it addressed to Léda, his muse). Moreover, we have also issued two reprints of the works of Ernő Dohnányi and Karl Goldmark treasured by our Music Collection.

The book series have already been touched upon, but we have to add the next volume in the series MOKKA-R created in association with the Argument Publishing House, written in praise of Gedeon Bors's lifework, containing studies in the field of book history, the next issue of the series *Nemzeti Teka* [National Collection] on book history that presents through several studies and from multiple perspectives the situations of libraries of the more than a decade-long period between 1945 and 1956 (considering questions of library politics, specialized trainings, the supply of school and children's libraries among others), and a rather interesting diary from the point of view of theatre history (Gyula Miklósy's writings) belonging to the series *Studia Theatralica*. In 2019, within the framework of the series *De Bibliotheca Corviniana*, we made easily accessible the discussion by Xystus Schier about the Royal Library of Buda of King Matthias written in 1766. New volumes of the series presenting the lifework of Aladár Kuncz have been published regularly throughout the last years, but we have to highlight that a collection of studies was also published in 2019 which contains the printed versions of the studies presented at the Kuncz Conference organized at the national library, arranged into a companion edited by László Boka and Bernadett Brok entitled „A nekifeszült mentő-akarát” [The Strained Will of Rescue].

The library also publishes several yearbooks. The last two issues of *Mercurius* (and its English version, *Bulletin*) cover/



covered multiple years (in 2018 a triple issue was published about the years 2015–2016–2017, while the one from 2020 is going to be a double issue of the years 2018–2019). For three years now, the *Map History Bulletin* has been available in printed format as well, a yearly publication that includes the studies of the Map Collection in a richly illustrated form. In 2018, when the 1956 Institute had been part of the national library, their yearbook was published by us under the title *Újratervezések. Magyarország a jelenkorban* [Reconfigurations. Hungary in the Present] (edited by Márkus Keller and Gábor Tabajdi). In the summer of 2019, this department operating in the national library was transferred the Veritas Institution, therefore no yearbook was published by the NSZL this year. Of course, apart from the yearbook, we had been issuing several other books written by the colleagues of the institute, like the works of László Eörsi and Márkus Keller (*A „budai srácok” 1956* [The ‘Lads of Buda’ 1956], *Szocialista lakhatás? A lakáskérdés az 1950-es években Magyarországon* [Socialist Housing? Housing in the Hungary of the 1950s]). Among the journals published by the library, we have to mention the library science periodical (*Könyv, könyvtár, könyvtáros* [Book, Library, Librarian] and *Könyvtári Figyelő* [Library Observer], the *Lymbus*, reference work on Hungarian studies and the thematic issues of the quarterly *Irodalmi Magazin* [Literary Magazine] (during the past two years, issues have been dedicated to Tamás Cseh, Sándor Kányádi, Jókai, Ady, Kazinczy and topics like schools, soldier poets and sorcery).

Handbooks and reference works are also an important segment of the strategy of the national library, and according to this, in 2018 we published the *Magyarország bibliográfiája 1712–1860 X. Nyomda- és kiadástörténeti mutató* [Bibliography of Hungary 1712–1860 X. Index of Printing Press and Publication History] edited by Judit V. Ecsedy and Eszter Kovács. Various correspondence are important records for the researchers, this is why the compilation of letters from the legacy of Lajos Thallóczy edited by Mihály Zichy will be appreciated by the experts, just like the editorial correspondence of Ernő Osvát edited by Tibor Kosztolánczy and Erika Nemeskéri.

The occasional publications and collections of studies offer an especially wide range of topics for those interested. Books about the polemic of the 17<sup>th</sup> century in Upper Hungary by Erika Garadnai and the history of the Unitarian Church in Transylvania edited by Gizella Hoffmann also make part of this collection. Balázs Mikusi elaborated on the newest researches about Haydn and Mozart, while the work of Kornélia Vasné Tóth and Melinda Simon let us gain an insight into the small graphics of László Lázár Nagy’s oeuvre and into the word of the Hungarian printers’ marks from the beginning of the 20<sup>th</sup> century. Moreover, we could continue

the list of these publications further with topics like dance, reader of the journals of the 20<sup>th</sup> century, or the historical documentaries and the role they play in recollection, and the publication elaborating on the oeuvre of Zoltán Szabó.

Finally – partly alluding back to the publications regarding different memorial years and exhibitions –, it is worth noting that the national library publishes several exhibition guides and catalogues, apart from the already mentioned, richly illustrated albums, a catalogue about the so-called ninth art, comics, has been also published.

A significant percent of the works issued by the NSZL’s Publishing House can be found not only in the national library’s own bookshop, and several shops of the distributional channels, but also at book fairs organized yearly, where readers can flip through these books at the stall of the National Széchényi Library and purchase them for a reduced price. Furthermore, book launches also serve as an opportunity to get to know more about the given publications, the writers and editors (and purchasing them is made possible at these events, as well). The majority of these book launches is organized in the library, but these were also organized in other venues in the capital city, in other cities and abroad, with the attendance of the authors and editors. Roundtable talks also take place regularly within the frames of book fairs regarding newly published books, and these book launches are usually connected to different occasions, for example the National Day of Hungarian Culture.

Among the yearly organized book fairs and festivals, the National Széchényi Library has been attending for years now the Budapest International Book Festival in April, the Museum Festival in May (primarily organized to introduce the collections of the museums, but the national library represents itself not only as exhibition space but also through its publications), the Festive Book Week in June and the Hungarian Language and Book Festival in Buda Castle at the beginning of autumn (the last days of August and the firsts of September) and finally the autumn edition of Margó Festival of Literature and Book Fair taking place in the Várkert Bazar.

The national library contributes to the promotion of the cultural heritage treasured here not only through library services, but also with its published works that make several sources and rare publications easily available, on the other hand, thanks to the research results carried out by the colleagues and academics, it places into context and interprets the materials kept in its collections.

**Franciska Dede**  
*dede.franciska.at.oszk.hu*

# INTERNATIONAL RELATIONS 2018



The most significant event of 2018 from the perspective of library profession was the union established between China and East-Central European countries. During the prestigious event held on 22 September, many East-Central European countries, including Hungary's national library and the Library of the HAS (Hungarian Academy of Sciences), signed the cooperation agreement with China. More than 300 guests participated in the event, including the leaders of Hangzhou. This cooperation had been initiated by the Hangzhou Public Library, to which 36 libraries from 10 countries joined. The event was realised as part of the third forum of the cultural cooperation between China and East-Central Europe. After his return from China, Director-General of the NSZL, László Tüske, greeted the participants in a letter and expressed his support of this newly established cooperation. According to the plans, in spring of 2019, the director of Hangzhou Public Library will visit Budapest with the aim of discussing future mutual objectives. In addition, another cooperation agreement was set up: the cooperation agreement with the National Library of Iran was signed in May, at the Tehran International Book Fair. In December, the Director-General of the NSZL visited Jordan where he inaugurated a Hungarian Cultural Corner in the Library of Amman University together with rector Abdel-Karim Al Quadah and ambassador Csaba Czibere. The event was made possible by the cooperation of Embassy of Hungary in Jordan and University of Jordan.



Professional conciliation with the delegation of the Bulgarian National Library

Within the framework of cooperation agreements signed by the National Széchényi Library, we received a Bulgarian delegation in spring and a Moroccan in autumn, 2018. The aim of the Director of SS. Cyril and Methodius National Library of Bulgaria was first and foremost to explore the remains of early book printing in Bulgaria. The pieces kept in our library carry a significant importance for them as during the Ottoman rule, their books had been printed on the territory of Hungary. In September, a visit was paid by the Director of the National Library of the Kingdom of Morocco, Abdelilah Tahani, and the institution's head of cultural affairs, Saadia Boulhane. Their visit included not only our institution, but the libraries of the HAS and the Parliament. Afterwards, the Moroccan director expressed his gratitude and his hope for further cooperation in a letter.



Director-General László Tüske with the Director of the National Library of the Kingdom of Morocco, Abdelilah Tahani

Apart from the cooperation agreements and their preparation, the National Széchényi Library represented itself at numerous international professional conferences and meetings. At the World Reading Congress in Astana, conveying the analysis of the role of writers, 'mediators' and critics in our present reading culture, Director-General László Tüske delivered a lecture on our national digital literacy.

A tender made the attendance possible for Director of Research László Boka and Eszter Déri from the Collection of Early Printed Books at the seminar *Book Exhibitions and Their Audience* held in May at the National Library in Latvia. Many library and museum employees and independent artists have gathered here in order to discuss problems libraries and book museums have to face today. The first day was dedicated to seminars, and the second day opened up opportunities for discussing some questions in detail in the form of workshop debates.

In August, László Boka attended the annual conference of IFLA (International Federation of Library Associations and Institutions) held at Kuala Lumpur. The almost one-week long series of programmes centred around the topic *Transform Libraries, Transform Societies*.

The annual CERL (Consortium of European Research Libraries) seminar was held in Venice in October, with the theme *Printing Revolution and Society 1450–1500*. The Hungarian representatives were László Boka and Róbert Oláh, CERL representative of EKE (Association of the Ecclesiastical Libraries). Following the conciliation with the CERL leadership, it was made possible for our institution to transform its individual membership into group membership starting from 2019, therefore both LIC HAS (Library and Information Centre of the Hungarian Academy of Sciences) and EKE will become full members.

At the end of 2018, the National Széchényi Library was invited to the conference *The Culture of Donation* organized by the SS. Cyril and Methodius National Library of Bulgaria for the occasion of the institution's 140<sup>th</sup> anniversary. The NSZL was represented by Péter Antalffy, Director of the Department of International and Cultural Relations with his lecture entitled *Business Unusual: Repositioning a Traditional Institution in the Global Era*.

Plenty of foreign visitors were received by the library in 2018. Apart from the neighbouring countries, librarians and curators from the USA, United Kingdom and Italy visited us. It was a special pleasure that the participants of the MELCom conference visited us owing to the organization of LIC HAS.

Many local representatives of foreign countries also visited the National Széchényi Library: in April, the Ambassador of Iran to Hungary, Mohammad Reza Morshedzadeh and two Iranian guests, moreover, in July, ambassadors such as the newly appointed Anunciada Fernández de Córdova of Spain, Ana Piedad Jaramillo of Colombia and María del Carmen González Cabal of Ecuador paid visit to our institution. During their visit they first met the Director-General of the institution, then the colleagues of

Special Collections have presented them with manuscripts of markedly high value, early prints and maps, among them the Quito manuscript discovered at the NSZL at the end of 2017.



Her Excellency the Ambassador of Spain to Hungary, Anunciada Fernández de Córdova's visit in the NSZL

A special gift was provided to the NSZL by Indonesian Ambassador Wening Esthyprobo Fatandari, who had a popular children's book *Hoppla meséi – Kirándulás Pécs városában* [Hoppla Tales – Trip to Pécs City] by Erika Bartos translated into Indonesian and published. The National Széchényi Library recognized the ambassador's dedicated work regarding the propagation of Hungarian books and literature by awarding her with a diploma of merit.



Her Excellency the Ambassador of Ecuador to Hungary viewing the NSZL's Spanish and South American manuscripts with Miklós Janszó (Manuscript Collection) and Péter Antalffy (Directorate of International and Cultural Relations)

The treasures of the National Széchényi Library have been part of prestigious exhibitions in 2018 as well, therefore a wider international audience could discover them. The only surviving version of the engraving *Ibrahim Pasha, Ottoman Envoy's Entry into Vienna*, kept in the Collection of Old Prints, was on display at the exhibition *Peace: from Antiquity to the*

*Present Day* of the Museum for Art and Culture in Münster. Our Collection of Posters and Small Prints is the keeper of the album containing 15 *Peer Gynt* lithographies by Oszkár Ember (Oszkár Spitzer, 1892–1931), lesser known painter and graphic artist. The pieces were displayed at the *Oskár Ember* exhibition of the Bratislava City Gallery. The curiosity of this series of lithographies lies in the fact that it is the only known work of the artist who created his oeuvre in modern style and became later renowned in New York, which was made in Košice, by the press Hermész. Six posters by Sándor Bortnyik were also lent by the Collection of Posters and Small Prints to the Olomouc Museum of Art for their exhibition called *Years of Disarray – Between Anxiety and Delight: The Birth of the Modern Central European Citizen 1908–1928*, realized with the cooperation of International Cultural Centre in Kraków, Bratislava City Gallery and Janus Pannonius Museum in Pécs. In 2019–2020, the exhibition will be staged in the cities above and it will be accompanied by a four-language monograph authored by Easter-European art historian experts of the given period.

In 2018, two of our colleagues won the Kuno Klebelsberg grant and could carry out research abroad. Zsófia Bárány, member of the HAS–NSZL Res Libraria Hungariae Research Group spent two months in Austria. Her research had a double aim. First, she wanted to discover the Hungarian, religious, primary catholic journalism and literature of the period 1850–67 – with special regard to the history of politics and diplomacy – second, she wanted to examine the Hungarian relevance of inter- and transconfessionalism of the same period in the governmental sources of Vienna. Academic Secretary Franciska Dede also received a two-month long grant that she spent in Paris, where she studied Austrian countess of Hungarian origin Paulina Metternich, wife of the Austrian ambassador to Paris of the second empire, her role played in the courtly and social life and her network.

## 2019

In January 2019, our institution received the visitation of Alicia Elvira Corredera Morales, Ambassador of Cuba to Hungary, who expressed her hope for a collaboration and positive relations between the national libraries of the two cities. Director-General László Tüske and the Director-General of the National Library of Montenegro Bogić Rakočević met in October 2018, at the Chinese Congress, after which the

opportunity of institutional and professional cooperation emerged. We welcomed the delegation of the National Library of Montenegro on 25 February 2019, where the main directions of librarial cooperation were discussed, primarily the ongoing digitisation project. At the end of the meeting, László Tüske and Bogić Rakočević signed a cooperation agreement for four years. During their stay in Budapest, the guests could visit the Parliament, and the collection of the Library of the Hungarian Parliament, where Szilárd Markója, Director of the library received the delegation.



Signing the cooperation agreement with the National Library of Montenegro

In April, together with the delegation from Kuwait, Kamel Abduldzsalíl, the Director-General of the National Library of Kuwait arrived at Budapest. During this short visit of only a couple of days, the Director-Generals of the two institutions signed a cooperation agreement, as a result of which our library's collection was enriched with many books received as gifts. The day after signing the agreement, László Tüske and Kamel Abduldzsalíl both attended the Arabian Cultural Day organized for the third time. The event was organized by H. E. Hamad Burhamah, the Ambassador of Kuwait to Hungary, the president of the Council of the Arabian Ambassadors, and the Embassies of Arabian countries and with the sponsorship of László Kövér, Speaker of the National Assembly of Hungary, and took place at the Faculty of Humanities of Eötvös Loránd Science University. Fourteen Arabian countries attended this special event. In his speech, László Kövér underlined that this event plays a significant role in the strengthening of Hungarian and Arabic relationships. Many lectures and discussions were held during the event, the attendants could listen to the lecture by László Tüske entitled *Future Perspectives of Hungarian Oriental Studies* among others.



László Tüske's presentation at the Arabian Cultural Day organized at the Eötvös Loránd University

On 31 May 2019, an international seminar entitled *Digital Technologies in the Investigation of Handwritten and Printed Heritage* was organized by the National Széchényi Library and the EKE (Association of the Ecclesiastical Libraries). The aim of the programme was first and foremost to advance the cooperation of the Hungarian Libraries and librarians with CERL. The lecturers invited have been closely working with CERL for years. The event was opened by László Boka, Director of Research and Academic Affairs and Marian Lefferts, CEO of CERL, followed by 10 lectures in English presented by expert colleagues from 6 different Hungarian and foreign institutions.



Anna Boreczky's lecture at the CERL Seminar



László Boka and Marian Lefferts at the CERL Seminar held in Budapest

In 2019, the yearly assembly of IFLA was held in Athens, between 24–30 August. The 85<sup>th</sup> congress centred around the topic 'Libraries: Dialogue for Change'. Our institution was represented at this especially rich and almost one-week-long event by László Boka, Szabolcs Dancs and Ágnes Hajdúné Baráth.

In 2019, many foreign institutions aimed at enriching their temporary exhibitions with art objects from the collection of the National Széchényi Library in 2019 as well. The Gömör-Kishonti Museum of Rimavská Sobota organized an exhibition between 17 April and 31 August 2019 focusing on the baths of Gömör in the 19<sup>th</sup> century, to where numerous documents were lent from the General Collection and Collection of Posters and Small Prints. Between 20 October and 2 May 2019, the National and University Library of Strasbourg organized an exhibition entitled *Hors du monde: la carte et l'imaginaire* (Beyond the World: Map and Imagination), where, among many others, the atlas *Germania Inferior* by Petrus Kaerius in 1622 kept in the Map Collection was also displayed. The Leopold Mozart autograph sheet music from the Music Collection was displayed between 3 December 2019 and 9 February 2020, as the 'closing piece' of the exhibition *Leopold Mozart – Manager, Musician, Man* of the Internationale Stiftung Mozarteum of Salzburg which opened in the spring of 2019.

A cooperation agreement of researcher exchange programme has been ensured for years now with the Czech and Slovak National Libraries, and within this framework our institution welcomed six researchers altogether for several years. The staff members the Collection of Early Printed Books and Department of Research in Book and Cultural History of the NSZL have also took part in this exchange programme: they attended a conference in Turócszentmárton (Martin) and carried out hungarika research. With the help of the Klebelsberg Grant, one colleague from both the Music Collection and HAS–NSZL Res Libraria Research Group could carry out research abroad in 2019. Boglárka Illés examined the French sources of the Hungarian–French cultural and musical relations of Dual Monarchy, and she also compiled a guide about the correspondence between De Gerando Antonina and Alfred Dumesnil kept in the Bibliothèque historique de la Ville de Paris. Within the framework of the future mutual project of the Österreichische Nationalbibliothek (ÖNB) and the NSZL, Edina Zsupán meticulously processed all the corvinas kept there. The researcher started this processing work during her one-month-long grant in Vienna.

**Péter Antalfy, Eszter Konrad, Szilvia Lengyel**  
*antalfy.peter.at.oszk.hu, konrad.eszter.at.oszk.hu,*  
*lengyel.szilvia.at.oszk.hu*

# TRAININGS OF THE HUNGARIAN LIBRARY INSTITUTE (2017–2019)



As prescribed by law, some basic duties of the Hungarian Library Institute are to organize professional trainings for librarians and non-formal courses, to authorize and organize these activities, and to conduct examinations. These tasks are fulfilled by the Department of Education and Human Resources of the Library Institute. The sites of our courses were completely renovated two years ago: the traditional classroom and the computer lab were both refurbished with modern furniture and technical equipment and their capacity was increased to 30 people each.



From the trainings found on the list of the National Qualifications Register (NQR) we fulfil the non-formal assistant librarian training: we have been organizing trainings since 2008, and since October 2014 the authorisation of this training released based on the new adult education law stays at our disposal. The level of the training acknowledged both by the Hungarian and European Qualifications Framework is upper secondary: the qualification is not equal to higher or post-secondary education, instead it provides a vocational qualification that enables direct access to the labour market; according to the labour legislation it permits the filling of the professional library position of category E; in addition to previously obtained, higher qualifications in different specialization, it provides higher-level specialized librarian qualification. The 450-class-long, practice-oriented training (in the training programme the time advocated to theoretical training is 33% while that of the practical training including the 100-hour-long library internship is 67%) was successfully finished in the school year 2017/2018 by 27 participants, in

2018/2019 by 25 and it started with 30 attendants in the autumn of 2019, the exams beings planned to take place in July 2020.

It is prescribed by law that the Library Institute has to coordinate all the activities taking place in each library training site, so by now we have built a close collaboration with those libraries that undertook the process of requesting authorization and organizing the trainings, these being the Budapest University of Technology and Economics National Technical Information Centre and Library, the libraries of the cities with county rights of Győr, Szeged, Miskolc, Nyíregyháza. Within the framework of the cooperation, we accept the items regarding the trainings (training fee, content of exams at the end of a module) on a consensual basis and in December 2018 we decided about and implemented together the modifications of the training programme that we had been already mutually using until that point, adjusting the contents of the courses to the newest requirements of the field of library studies: we completed the curriculum offering courses on elementary library education, the new GDPR regulations of data protection and reading skills development.

We are also entitled to conduct the exams all around the country: the complex exams followed by assistant librarian trainings held at our partner libraries are arranged and carried out at our department. In 2017, 122 participants, in 2018, 149 students and in 2019, 139 took these exams successfully and received their NQR certificate of assistant librarian. At the moment, the NQR system faces serious amendments, so we are curious about the new challenges resulting from this – we hope that the assistant librarian training will stay in the system as there is a strong employer demand for employing those who successfully finished this training.

At the end of 2017, the law on the scope of this training was modified, and these modifications significantly influenced our activities, as well. In the last two years, support was provided by the ministry for the renewal of the variety of courses offered and also made the attendance free of charges. Both in 2017 and 2018, we carried out surveys on the demands of our librarian

colleagues regarding these trainings, in which we asked not only about the attendance of already authorised trainings but also know what forms (contact, blended, online) and which training sites (Budapest our other city libraries) would they prefer in the future. The surveys also aimed at finding out what kind of new topics our colleagues would like to choose from. Based on these suggestions, courses on the following topics have been authorised during the past two years: coaching approach (30 hours), electronic curriculum development (60 hours, blended), data management in line with GDPR regulations (30 hours), productivity evaluation and digital competences (60 hours), web archiving (30 hours), library services for people with disabilities (60 hours), children's library studies (60 hours), constructive conflict management (30 hours), usage of specialized literature, scientometrics and statistics database (45 hours), specialized information on technical and natural sciences (45 hours), reading skills development (60 hours), the greatest pieces of music literature (30 hours). 2019 assured us with opportunities for drawing up plans: by the end of the years we finished putting together three 30-hour courses (library education, libraries' role in the society, heritage library documents), a 45-hour course (makerspace) and renewed two 60-hour courses (English for library purposes, general and specialized information). Given that the attendance was free of charge, the number of those

completing the training significantly increased compared to the previous years: 356 participants in 2017, 617 in 2018 and 621 in 2019 received certificates of completion.

Our trainings are accessible to our partners abroad as well: within the framework of the Training Network of Hungarian Librarians in the Carpathian Basin, apart from the already visited locations like Beregszász (Berehove), Csíkszereda (Miercurea Ciuc), Sepsiszentgyörgy (Sfântu Gheorghe), Pélmonostor (Beli Manastir), Lendva (Lendava) and Zenta (Senta), our invited educators held training with high number of attendance at the newest partner libraries in Nagyszőlős (Vynohradiv), Téglás, Nagykároly (Carei), Muzsla (Mužla), Gúta (Kolárovo), Komárom (Komárno), Szőgyén (Svodín), Galánta (Galanta) and Kassa (Košice) – in 2017/2018 for 256 and in 2018/2019 for 255 colleagues. In the autumn of the school year 2019/2020, we added one new location, Nagykapos (Veľké Kapušany), to our training sites, we obtained a new partner institution, the House of the Teachers in Sepsiszentgyörgy (Sfântu Gheorghe), and two new topics were elaborated (Experience-Based Library, The Library is a Springboard!).

**Ágnes Hangodi**  
*hangodi.at.oszk.hu*

# THE ESTABLISHMENT OF A NEW DIGITIZATION CENTRE IN THE NATIONAL SZÉCHÉNYI LIBRARY



The resources necessary for IT system stabilization and development in the national library were provided by the Government according to the Decree 1605/2016. (XI. 8.). One of the items of the NLS (National Library System) established based on the decree is the renewal of the digitization activity of the NSZL aiming at its serviceability and maintaining the approach of preserving the collection, simultaneously planning and implementing a new Digitization Centre.

During the planning phase we had to take into account those legislative provisions that dedicated central role to the NSZL in the digitization of public collections. The decree 30/2014 (IV. 10.) by the EMMI (Ministry of Human Capacities) appointed the NSZL as the keeper institution of the digital content for long term. As a direct consequence of this, the government decree 1404/2017 (VI.28.) formulating the Digitization Strategy of Public Collections, appointed the NSZL as the aggregator of the library sector. Therefore, we had to make the Digitization Centre serviceable in order to serve as national centre of methodology and competences.

The already existing tools of digitization, and the new equipment meant to be received during the development, workstations for post-processing and the tools for collection preservation, and the logistical background required a significantly large space. An open space suitable for this was only available on the 8<sup>th</sup> floor of the library. On this 1500 m<sup>2</sup> space was planned to be the Digitization Centre, which would be separate from the other spaces but necessarily connected according to the work processes.

Designating this space was decisively influenced by the fact that the collection of the national library is part of our national heritage, therefore it is subject to museum conservation: all the documents are subject of strict regulations of collection preservation. In the central building, the logistical infrastructure could be realized with a direct contact with the repository, so the quantity of movements of the material and the point of entering and exiting could be lowered.

In the NSZL, the forerunner of digitization was the microfiche technology with the aim of collection preservation established in the 1960s. So it is not incidental that these

spaces previously used for microfiche production and collection preservation photography have been gradually transformed into digitizing workshops. This technological change already came about at the beginning of 2000, but the project-based operations and the resources provided to financially ensure the sustainability of them has been only realized by now. During this period, the market-based digitization of the documents found in public collections was carried out in a dynamic manner. Unfortunately, this approach did not support the long-term preservation of neither the paper-based documents, nor their digital formats.

During the planning, we formulated the minimal requirements of the long-term preservation of digitized public collection and its reproduction in print quality. We defined the minimal technical requirements of digitization of visual materials, and we put down the aspects and formal requirements of recording in a form of a recommendation starting from the preparation of the original document up until the completion of the Submission Information Package (the package of information from the maker of the digital content).

In order to prepare the process for the public procurement, we formulated and specified what kind of equipment we would like to furnish the Centre with. By eminently validating the collection preservation, we aimed at obtaining a wide variety of digitizing tools, especially emphasizing gadgets that offer copying solutions that favour the preservation of the documents. According to this, we ordered many high-performance planetary scanners, that are able to digitize various documents (ambrotypes, bound newspapers, maps) even larger than A/o. The manuscripts, codices and other rare documents of high value needing specific protection during digitization received a dedicated photography workstation, including among others a medium-sized photo studio. Moreover, more specific digitizing tools have been put in operation, for example poster scanner and filmstrip and microfiche scanner. For books needing less protection, we acquired high-performance robotic book scanners. Additional flatbed and sheetfed scanners are available for simpler digitization processes.

During the planning of workflows, we have organically built into the process of digitization the collection preservation part. We have successfully launched the acquisition of such high-performance equipment that helps the preventive and conserving collection preservation. Starting from the mid-19<sup>th</sup> century, the newspapers and posters were printed on



paper of low quality that acidifies easily. In many cases, these would not even survive a document-saving copy. Therefore, we acquired a high-performance deacidification equipment that prevents the further deterioration of the paper through chemical processes and assures the long-term preservation of the document.

Previous to the digitization, comprehensive state description of the documents will be made in the phase of bibliographical preparation. The annual restoration plans can then be composed based on these. Right after digitization, those documents that request it will be placed in a collection protection storage up until the restoration in order to prevent their further deterioration. These storage boxes will be made by a special computer-controlled box designing and producing machine that has been put in operation on the 8<sup>th</sup> floor.

In order to assure operation under normal conditions and track the workflow, during the process of the public procurement we ordered the development of DTK (Digitization Support Framework System) software. As basic requirements towards the system, we formulated the overall support of the digitization processes, from scanning until the preparation of electronic versions ready to be serviced, and assuring contact with the preparation processes of collection preservation, library systems providing bibliographical information, the order management database, the digital storage providing long-term preservation and the e-library systems. The system shall provide the traceability of the related processes and the supply of statistical data.

The public procurement tender for the acquisition of the digitizing equipment and the development of the DTK software was closed successfully in May 2018, the equipment was received and put into operation. However, the tender for the reconstruction of the 8<sup>th</sup> floor lost multiple times, so as a makeshift, the General Reading Room had to be closed down starting with the summer of 2018, the Digitization Centre being temporarily set up here. Unfortunately, the circumstances prevent us from setting up all the equipment and engage the necessary number of colleagues.

During the preparation of reconstruction plans we faced the fact that asbestos contaminated the attic. The functional reconstruction of the space did not affect these parts, however, the leadership of the library decided that, in order to go against the culmination of the confusion generated by the media, they would finance the removal of asbestos from the fund for the IT development. The removal process on the 8<sup>th</sup> floor, in the attic above the Digitization Centre was completed in the summer of 2019. After this, the interior reconstruction could be launched in September. The 35 years old fitted carpet was replaced with an antistatic, highly-chargeable PVC flooring. The electronic and IT circuit necessary for the operation of the hardware was set up in suspended form, built on a steel-framed scaffolding above the space. The air conditioning system set up above the barred structure and the hanging led lamps carry modern and industrial notes, complementing the functions of the space. The simple, minimalist grey and red furniture was also adjusted to this atmosphere.

According to the plans, the new workspace will accommodate 80 people. This is the number of employees necessary for the full-time operation of the machines and for the digital post-production, planned to be filled during 2020. The reconstruction was finished in December 2019. The furniture and the machines from the General Reading Room will be moved here presumably at the beginning of 2020. The festive inauguration ceremony will presumably take place in March 2020.

When working on full capacity and maintaining the planned mass digitization, the Digitization Centre will be capable of producing 10 million digital objects per year. According to the surveys prepared during the planning phase, 3 million documents should be digitized in order to convey the whole spectrum of the Hungarian written cultural heritage. This can only be realized provided the digitizing works from the other libraries will be synchronized, the parallel activities will be ended and the tasks will be divided up accordingly. The KDS (Digitizing Strategy for Public Collections) has set an



aim to synchronize these works. As nowadays fundamentally every printed publication is produced digitally, the new decree regarding the legal deposit already specifies that the publishing houses have to send in the digital copies of books. In this manner they put an end to the anomaly that meant the repeated digitization of materials printed from digital formats.

The Digitization Centre will also operate as centre of competences that provides reference to digitization and the activities related to this, methodology, traditional and electronical educational material, regulations and tools. It will work out a cooperation with the institutions responsible for developing the educational system and also with libraries from abroad that are keepers of hungarika documents.

The first group of documents appointed through the digitization strategy of serviceability and collection

preservation approach consist of the representative part of the NSZL's collection. Firstly, only those documents will be digitized that have metadata in online databases at disposal. Such units of the collection were included in this digitizing plan, whose content or uniqueness is especially important from social and cultural perspective, and due to the high demand from them, their protection is indispensably necessary.

We hope that the new Digitization Centre will be operating with all its equipment, at maximum capacity and number of employees by the end of 2020.

**István Elbe, Szabolcs Gyórfy**

*elbe.istvan.at.oszk.hu, gyorffy.szabolcs.at.oszk.hu*

# HUNGARIAN NATIONAL LIBRARY PLATFORM

## The Freedom and Responsibility of Choice



### **Modular and modern collaboration platform for the Hungarian library community**

In the past decades the wealthier part of humanity that has access to the internet, has occupied the large and continuously broadening space of the world wide web in terms of communication, publishing, cooperation, work and entrainment alike. The majority of the users have transferred from the scope of passive reception to that of active production and publication; consumers have become contributors, procreators of new contents and active attendants of processes including multiple participants. The physical limits earlier set by space and time have vanished on communication channels through which information can be shared and accessed, and a global connection has been set up between the most diverse fields.

A significant part of culture is being now created in the online space, the larger part of written cultural heritage now exists exclusively in this form that is (or is considered to be) technologically more volatile and vulnerable. The predominant part of the manuscripts treasured by the national library is in digital format; the collected web contents and webpages today add up to a decisive proportion of cultural treasures. The national libraries of other countries have also expanded their services to different extents in order to collect, process and service contents born electronically. The international practice has also provided a colourful overview showing to what extent external representatives are being involved into enriching, or verifying as such, the data stored in library systems. It can be generally confirmed that in developed and modern societies the relationship between cultural institutions and other representatives (publishing houses, printing presses, copyright societies, commercial database providers, scholars, researchers, civilian experts etc.) has been expanded significantly; the majority of the collected material and the legal deposits are being received in digital formats; the users use the majority of the services electronically. The library catalogues are no longer

the descriptions of repositories published on the web, but the catalogue itself has become part of the cyberspace, its components are the parts of the web, they exist exclusively there, 'they are made of web' – they can be generated, searched and maintained as elements of the online space.

During the development of information technology, the robust software solutions making the online communication and supply possible were made many years ago. The use, connectedness and expansion of these can result in such a library system that could advance the services of libraries in a dynamically scalable manner to service-oriented levels users have already got used to by other fields and would satisfy the users' raised expectations. The most comprehensive service is necessary in the most individual manner.

In 2016, the National Széchényi Library received authorisation (government decree nr. 1605/2016. [XI. 8.]) to establish the HNLP in collaboration with the KIFÜ (Governmental Information Technology Development Agency). This governmental intention overlapped with those aspirations for renewal included in the letter of intent of the most significant Hungarian libraries, according to which: 'the Hungarian libraries find it necessary to establish a new-generation, unified library platform based on innovative technology that could guarantee effective collaboration...'. (Letter of Intent, 7 December 2016)

During the EU tender discussions, the representatives of the libraries who took part in the system's planning phase soon realized that the current library systems available would not meet the requirements, cannot be freely extended as expected and are so expensive that they cannot be managed in the cultural sector on the long run. However, the FOLIO (Future of Libraries is Open) set exactly the aims mentioned above, and has already executed some of them. The most important founders of the FOLIO are the Open Library Foundation, a community of library professionals, EBSCO, one of the world's leading content provider companies, and the Index Data, which has decades-long experience in the technological development of library systems. The NSZL has taken part of this from the beginning, and is member of

the product council that is the most important professional decision-making body in the developmental directives of the platform. Thanks to the EBSCO's significant financial support, such an international community took shape under the name FOLIO, where by the collaboration of librarians and IT professionals a solution was established that proved to be a 21<sup>st</sup> century one in every aspect. It has become clear through the process of the tender that the FOLIO platform is the only available choice, therefore it was decided that the Hungarian National Library Platform had to be based on it. Unfortunately, due to some complications in the tender process, the actual work could only be launched in April 2019. The first library to 'join' with all of its library functions will be the KSZK (Library and Information Science Library) in the summer of 2020 according to the plans, if – by replacing the ILS (Integrated Library System) AMICUS – the HNLP will overtake all the existing ILS functions and will complete these with new, modern and comprehensive services. The notion of platform also reflects these additional options: the Library Platform will fulfil a wider variety of services in a more modern manner, than the earlier ILSs. According to the contract, this comprehensive collaboration platform will be ready by the end on 2020 with all of its functions, in which the services of the KSZK and the NSZL together with national services will be available to the users, both to libraries and readers. In line with the plans, the platform will be able to meet all the requirements of any kind of libraries who wish to join; in case the parameters are not sufficient, new modules and minor functional units can be connected to the system.

Compared to the currently operating integrated library systems, this platform has several new elements. Even though partially modern solutions are being used by many current software suites now, there is still no such platform that, similarly to the HNLP, would consistently fulfil the following revolutionary innovations in a native manner, i.e. from the beginning of its birth and comprehensively by applying to all the elements of the system as opposed to the earlier Integrated Library Systems:

- **flexible metadata formats:** customised data format can be generated through parameters. As a result of the appropriate parameters, the HNLP can manage multiple data formats simultaneously: the legacy of MARC (Machine Readable Code), the BIBFRAME data exchange format currently taking shape, the slightly less complex structure of Dublin Core just like any other

formats specific of museums or archives. The system's inner data model is regardless of the specifications of the given field, it can be modified and extended as necessary. This freely rich data set can be adjusted to the unique formats of specialized systems, making the standardized data exchange possible. The stored data can become excessively richer at a given data exchange format, as in this case the 'additional information' can be linked in form of a remark or note to the HNLP's external systems fulfilling a narrower scope of possibilities;

- **entity data model:** in order to make particular data elements and their connections identifiable, and make complex, implicit, semantic searches possible, the implementation of so-called namespaces is necessary. In the namespaces mutually managed by institutions in collaboration, we keep record of the entities via clearly identifiable unique identifications of people (authors, contributors), geographical units, works etc.;
- **overall integration of analogue and digital contents:** the HNLP does not differentiate between the media of a given unit, it can uniformly manage any type of it;
- **freely determinable workflows:** the joining institutions and partners will be able to freely generate by parameters the most suitable workflows for their needs. The components of the system are the smallest functional units possible which can be addressed from any given point of the process and they branch off according to the given situation. The processes taking place can be subject to conditions (depending on whether these conditions are met or not, the workflow will branch off into multiple directions), triggered by events (the occurrence of some kind of event causes the subsequent event) or/and depending on authorizations (the ones taking part in the system can execute different operations according to their authorization);
- **computer-aided processing:** by certain well-defined algorithms computer processing can effectively support manual workflows, either by automatized recognition (text mining, image identification etc.), or by automatically fulfilling embedded subtasks. In the light of the results achieved, the user is able to provide further clarifying information for the computer's algorithm, therefore the machine will be able to learn continuously;
- **freely customisable online user interfaces:** the libraries can individually generate user interfaces of any number and type through parameters, on which

the range of the data, their visualization and design can be freely determined. By this it will be possible to come up with home pages for subcollections or completely unique design of the library's information homepage, while in the background, from large mutual metadata storage and object collection, the system will be able to select the serviced content according to its authorizations both by dynamic or static selection or by the combination of these two approaches;

- **versions/qualification levels:** the system allows for the storage of multiple versions of the same data. Based on the indication of the source by the publisher of the data it can differentiate between multiple versions of the same data down to the smallest data unit – the user will clearly know the source of the given data all the time. Within the collaboration platform the generated data will be classified into the appropriate qualification levels based on professionalism and credibility of the collaborating members' classification. The user can choose whichever level of the data set raises their interest, namely whether to see everything or only the data from certain sources or exclusively those the credibility of which reaches a certain qualification level;
- **degrees of connection:** the system allows for the libraries to move in all of their existing functions and by this to replace its current ILS. It is possible for the HNLP to only fulfil certain selected functions, such as maintaining and publishing only a fraction of the digital collections. Even less constrained connections are possible, when the connecting library synchronizes its metadata alone in the HNLP, and 'redirects' to the collection stored in its local cloud. The degree of connection is freely scalable;
- **free choice of modules:** the HNLP implements the functions of all types of libraries in a comprehensive manner, namely it has at disposal all kinds of basic modules that we have managed to identify through surveys. As it has a modular built, the integration of modules developed by others into this system is also made possible, moreover, modules of the same type can operate simultaneously (for example, the operation of multiple cataloguing modules at the same time can be implemented, as well);
- **scalability and load sharing:** the software is made of robust components of almost entirely open-source codes. It can operate in hybrid cloud: the library's own cloud, the cloud service operated by the KIFÜ or solutions offered by professional providers (for example

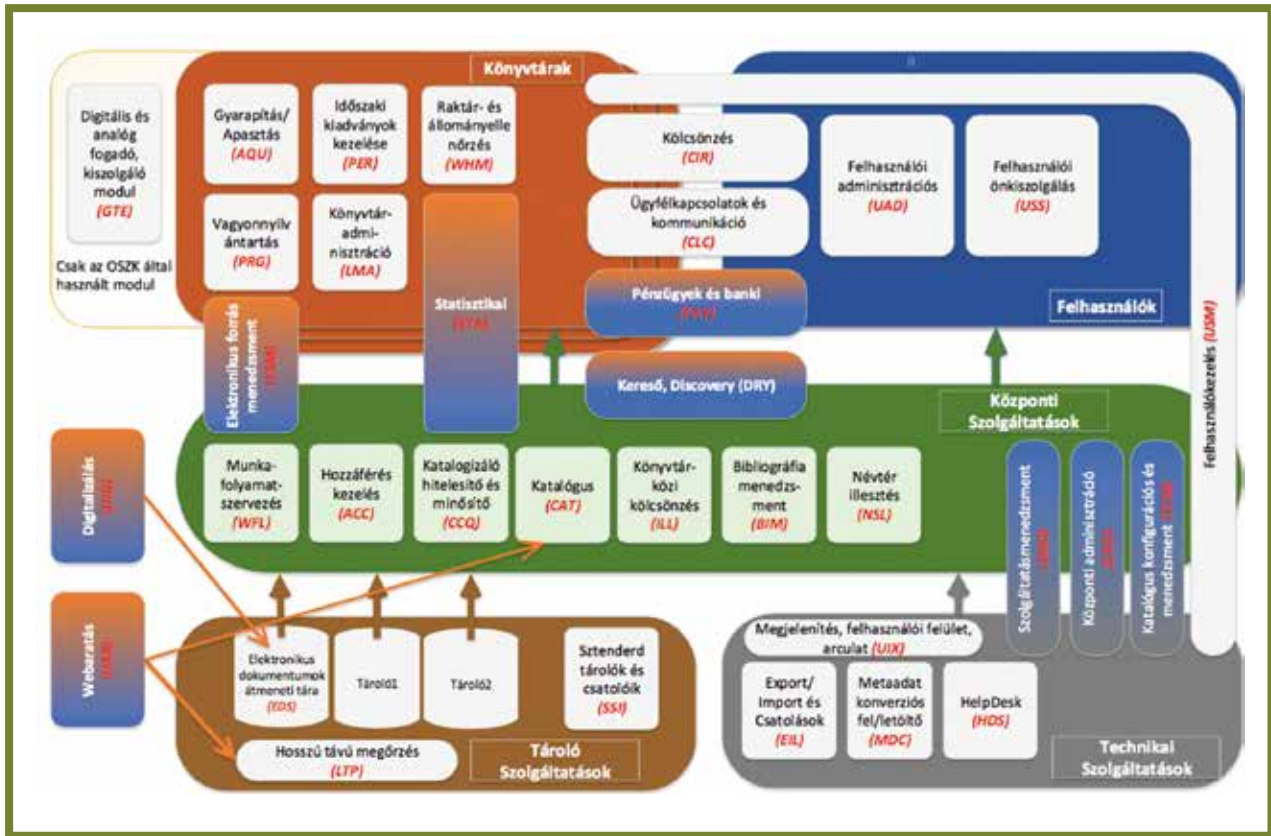
Amazon AWS, Microsoft Azure, Google One) can all be mounted into the operation, even simultaneously. In line with the increasing load the system is able to clone and launch components automatically, in order to satisfy the increased demand by concurrent operations. The infrastructure for the HNLP system is provided by the KIFÜ in a georedundant manner, i.e. it is mirrored through systems in geographically secure, remote locations.

The system utilizes the ultimate solutions of information technology, making even the most specifically individual configurations possible. By this a comprehensive platform can be generated which includes the traditional library functions, focuses on the modern service for the users, it is service-oriented and integrates the result of the workflows of digitizing, taking care of the long-term preservation of the most important contents at the same time.

The greatest challenge that occurs during the implementation of the HNLP in 2020 is: the manner we can expediently and effectively migrate the current data set (metadata and digital objects), and how the libraries will be able to move into this platform in a way to understand the opportunities given by these new data models, profit from the advantages of this new approach and not repeat those bad practices that might exist currently.

The data that was generated in the libraries in the past decades are of very different quality when considering their extent of completion or accuracy. Regarding the migration of the data into the system, it is fundamental to determine which data will be accepted by the system, what sort of data reparation we will be able to accomplish while uploading and into what qualification level we will classify certain data. In case of the entity-based data model it is practical to generate entities out of given data elements and apply unequivocal identifiers on the linked data. (We try to use the cataloguing standard RDA – Resource Description and Access – already at migration.)

Taking the division of labour into consideration, the new system might revolutionise the collaboration among institutions. By the consequent development of the MNN (Hungarian National Namespace) a given entity has to be generated only once, and all the processors will be able to connect to this (moreover, making the unambiguous connections possible, excluding any duplicates). The authors and publishers can be involved in the description of the works already on the interface of the ISBN Office, and the data provided by them will be ready for use when



Functions of the HNLP

generating the catalogue entry. It will also be enough to generate a catalogue entry once and it becomes available and referable at all times for each member. The metadata and digital objects will be reusable as well when developing collections, exhibitions and also for setting up thematic web pages.

During the past few years, starting from 2016, the developments have focused on the HNLP. In order to take advantage of its opportunities as much as possible, the consortium of the NSZL and KIFÜ have generated many other components within the National Library System project. This is how the whole hardware infrastructure has been renewed, including the equipment for the readers and staff members of the NSZL, and three server parks and storage units were established: in the NSZL's building in the Buda Castle and in the KIFÜ data centers located in Budapest and Debrecen. This establishment guarantees high availability and georedundancy during operation. A digitizing centre including one of Europe's most modern set of tools was established by the NSZL in order to provide digital access to analogue collections, and it developed a software called DTK (Digitization Support Framework System) which streamlines the digitizing processes (units originating from the most diverse sources can be digitized

through a variety of workflows, in the most colourful forms of collaboration – avoiding any redundancies and rationalizing the division of labour). Like HNLP, the DTK facilitates the national collaboration between the institutions, therefore it might be suitable to support the members of KDS (Digitizing Strategy for Public Collections). The formation of the software of the Hungarian National Namespace has been a significant development, the data of which will be maintained by multiple institutions in a form of a consortium.

The developments of the FOLIO community are taking place in many countries. The leaders of its implementation are the Swedish, German and American libraries. As far as functionalities are concerned, the Hungarian development is more comprehensive (for example the integration of the ISBN Office or connecting web archiving) and technically more robust than the implementations of other countries. However, the Hungarian deadlines are tighter than in other countries. Therefore, it is obvious that in the case of the development of some modules, a closer integration will be possible for the solutions developed simultaneously which are not possible now due to the limited time available.

At the moment, within the HNLP project the software development, the data migration, the training of the

colleagues, the testing and the course material production are running simultaneously. As we have mentioned, by the end of 2020 the HNLP software suite will be ready and the migration of the data of the national services will be completed – including among others the national common catalogue (MOKKA) and the data regarding the copies of the interlibrary document supply (National Document Supply System), by collecting (harvesting) them automatically on time, and requesting them in form of files from the databases of the partner libraries. The Library and Information Science Library and the NSZL will both be integrated into it with all of their functionalities.

This indeed new generation and without exaggeration the world's first such system hides great potentials. The key

to success is the activity of the librarians open to modern solutions. If we are able to learn about all the opportunities, as well as reshape and renew the everyday processes, by the end of 2020 the libraries will use effectively a software that indeed measures up to the 21<sup>st</sup> century and opportunities not seen before will open up for readers and researchers when it comes to learning about the treasures of Hungarian culture.

Additional information online: <http://okp.oszk.hu>

**Miklós Lendvay**  
*lendvay.miklos.at.oszk.hu*

# EVENTS IN ZIRC

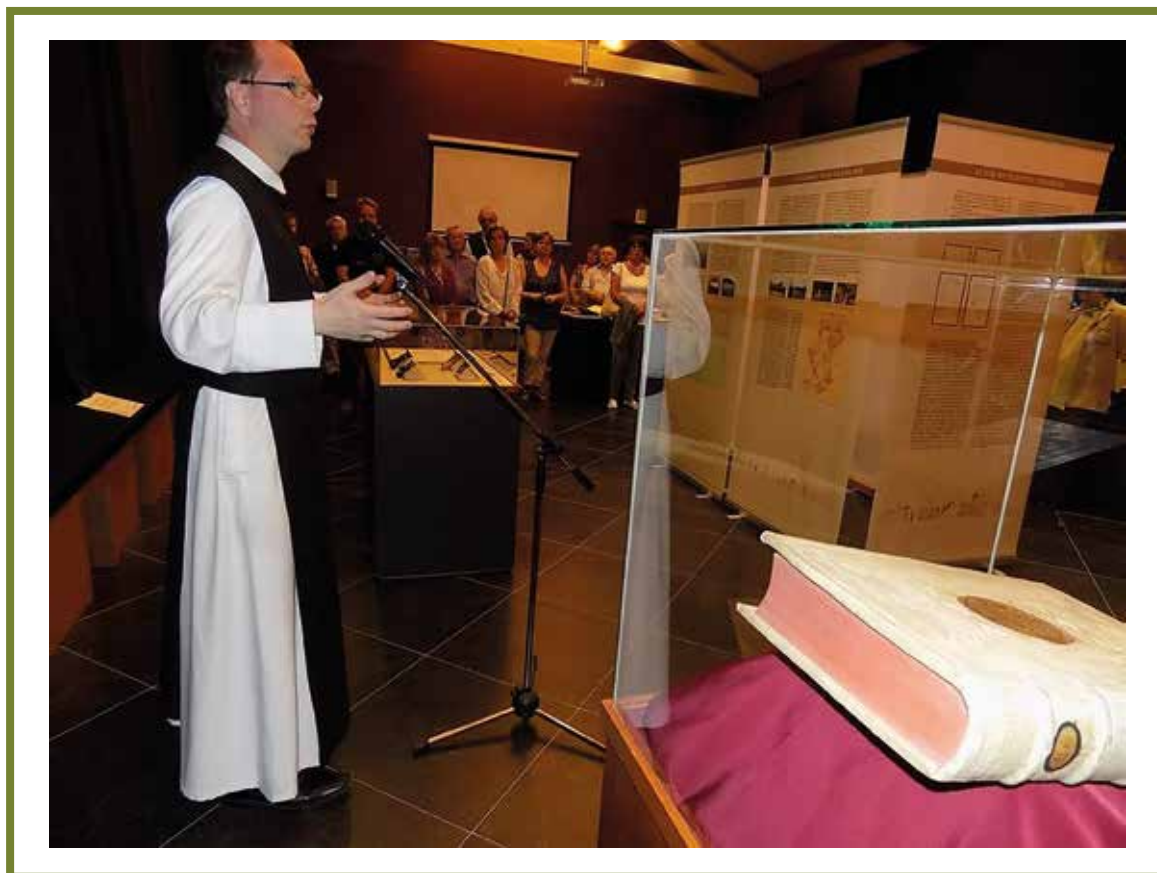


## 2018

From 2 May until 20 August, the exhibition *Back in the Heart of Bakony after 300 Years* was open for visitors, which was implemented by the Reguly Antal Museum and Ethnography Workshop with the support of the Cistercian Memorial Library of the NSZL. The initial idea behind this occasion was that Cistercians resettling in Zirc after the Ottomans signed the first treaty with German settlers on 2 May 1718. Practically speaking, this was the second establishment of the settlement. The Memorial Library contributed to the exhibition with early books which had already belonged to the collection and served as means of planning the daily activities for the friars.

The book release of the volume *Dubniczay István hantai prépost, a zirci ciszterci apátság mecénása* [István Dubniczay

Provost of Hanta, the Patron of the Cistercian Abbey of Zirc] took place on 18 October. The book was edited by Beáta Vida, colleague of Reguly Antal Museum and Ethnography Workshop, whose field of research includes the settlement of Zirc and the history of the order. The book comprises the edition of the provost's manuscript entitled *Series Episcoporum Wespremiensium*, the copy of the original document, its Hungarian translation and the accompanying study. As part of the NKA tender, the book is a joint publication of Reguly Antal Museum and Ethnography Workshop and the NSZL, as the original document makes part of the Manuscript Collection. The book release event featured the play entitled *Képzelt pör* [Imaginary Trial] performed by the Film Enthusiasts' Association of Bakony, in which the argument between



Bernát Bérczi, abbot of Zirc at the opening ceremony of the exhibition, next to the display case including the work of Augustinus Calmet from the library's collection.

## 2019

István Dubniczay and Márton Padányi Biró was evoked. The background music was provided by lute artist Csaba Nagy and singer Nóra Király, who performed Baroque ecclesiastical music. In the form of a roundtable discussion, the book was analysed by the contributors.

On 5 October, the photography exhibition *Transylvania through the Eyes of a Man from Kolozsvár* was opened. The material on display was a selection of Dénes Szabó's legacy kept in the NSZL's Photo Collection. Dénes Szabó was a postcard publisher and the photographer of the National Theatre of Kolozsvár. Without his works, the representation of Transylvania in the 1930–40s would be unimaginable. Due to the courtesy of the curator, Réka Sárközy, many pictures of Barót, the sister city of Zirc, were displayed. The exhibition was opened by Ivett Újvári, member of Transylvania Friendship Association of Zirc and it was open to the public until 4 November.

On 28 September 2019, the event entitled *Festival Echo* was held in the Baroque venue of the memorial library, organized with the Mixed Choir of the City of Zirc. At the event, the choir reported about this year's performances abroad to its audience and sponsors. Their show included a collection of the songs performed at the festivals mentioned before, and they accompanied the musical report with photographs and interesting stories. Gábor Németh, head of the memorial library, enriched the nice show with a presentation about the institution's books regarding travel literature. He presented early atlases, maps, country description, the first guidebooks by Karl Baedeker, and exemplified each of these categories with a book.

**Gábor Németh**  
*nemeth.gabor.at.oszk.hu*



Zsuzsanna Wenczel's discussion with the contributors to the book and researchers of the era: Beáta Vida (Reguly Antal Museum and Ethnography Workshop), Adrienn Horváth (Library Institute of the NSZL), Tibor László Varga (Archives of Veszprém Archdiocese), István Hermann Jr. (NAH Archives of Veszprém County) and Gábor Németh (Cistercian Memorial Library of the NSZL).



Guests at the exhibition's opening event.

# PERSONALIA



## 2018

**Ferenc Széchenyi Memorial Medal:** the medal was awarded to **János Heltai**, staff member of the Department of Research in Book and Cultural History, at the annual Founding Ceremony held on 26 November 2018.

**Beautiful Hungarian Book Competition of 2017:** at the book contest in the facsimile, reprint and adapted publications category, the facsimile edition of Ernő Dohnányi's *Variations on a Nursery Tune. Variationen über ein Kinderlied* published by the national library in 2017 received the Special Award of the President of Hungary.

### PhD:

**Zsófia Bárány**, after successfully defending her doctoral thesis *József Lonovics' Diplomatic Mission to the Holy See*, received the PhD title. The thesis was written at the Doctoral School of History of the Eötvös Loránd University, Faculty of Humanities.

**Zsuzsanna Bakonyi**, after successfully defending her doctoral thesis *Hungarian Use of Writing in Trnava in the 16<sup>th</sup> Century*, received the PhD title. The thesis was written at the Doctoral School of History of the Eszterházy Károly University.

### Farewell...

**Zsolt Bóra, former colleague of the NSZL**, passed away on 18 January 2018, at the age of 57, after much suffering from a short-term illness. Between 1985 and 1998, Zsolt Bóra was a colleague of the Reference Department. His funeral was held on 2 February 2018 in the cemetery of Sümeg. His memory shall live with us, may he rest in peace!

**Dorottya Lipták, media historian**, leader of the 19<sup>th</sup> Century Book and Media History Workshop of the HAS-NSZL Res Libraria Hungariae Research Group, passed away in January 2018, at the age of 67. She carried out research of media history of the 19<sup>th</sup> and 20<sup>th</sup> century Habsburg

Monarchy and the Austro-Hungarian Empire, focusing mainly on the professional career of book publishers and traders, and on the examination of their companies. Many of her writings were published in Hungarian and foreign languages. Her funeral was held on 17 February 2018 in the Farkasrét Cemetery. May she rest in peace!

**Ildikó Varga, retired chief councillor and academic researcher of the Library Institute**, passed away on 10 March 2018, at the age of 81. From 1970, she worked at the Central Book Catalogue and from 1977 at the Centre of Library Science and Methodology. She was a defining individual of the processing librarians. Her work focused on methodological and educational activities related to cataloguing. Her outstanding professional work was recognized in 1990 with the Ervin Szabó Memorial Medal. We shall keep her memory!

**Mária Ritterné László, former colleague of the NSZL**, passed away on 9 July 2018, at the age of 72, after suffering from a long-term illness she bore with dignity. In 1988, she joined the national library's MNB (Hungarian National Bibliography) Editorial Office of Periodicals, and in 1989, she was appointed team leader of the ISSN Office. She retired at an early age in 1996, but returned to the National Library in 2000, where she continued her work in the periodicals section of the Legal Deposit Service until 30 June 2007. Her funeral was held on 30 July 2018 at the All Saints Parish Church of Farkasrét. May she rest in peace!

**Attila Zala, colleague of the Armed Security Guard of the national library**, passed away on 3 October 2018, after suffering from a long-term illness. He worked in our library starting from 1989 as an armed security guard, in the position of guard and patrol. Throughout his years in service, he carried out his duties accurately and professionally,

considering his work to be more of a profession. We shall keep his memory, may he rest in peace!

**Gyula Kohl, colleague of the Restoration and Bindery Department**, passed away on 9 October 2018, at the age of 61. After acquiring the bookbinding profession, he obtained a degree in paper mill engineering and then mastered the profession of book and paper restorer. In the summer of 2017, he was transferred to the NSZL's bindery department from the Library and Information Centre of the Hungarian Academy of Sciences. He was a well-informed and helpful staff member, both professionally and in his everyday life. His memory shall live with us!

**Judit Balogh, former staff member of the NSZL**, who was an employee of the National Library from 1970 to 1988, first working in the Reader and Information Service, later in the field of international and cultural relations, passed away. Her funeral was held on 29 October 2018 in the Fiumei Road Graveyard. We shall keep her memory, may she rest in peace!

**Widowed Mrs. Elemér Kis, née Katalin Szádeczky-Kardos, our former staff member**, passed away on 25 October 2018, at the age of 88. She had been an employee of the Acquisitions Department since 1964, retiring at the age of 70. Her vitality and capacity of work let her participate as a retiree in editing the work *Régi magyarországi szerzők a kezdetektől 1700-ig* [Early Hungarian Authors from the Beginning until 1700] of the editorial staff of the Early Hungarian Prints Bibliography. Her funeral was held on 15 November 2018 in the cemetery of Óbuda. Her memory shall live with us!

**Mrs. Gusztáv Urbán, née Walla Katalin, former head of the Cistercian Antal Reguly Memorial Library of Zirc**, passed away on 1 December 2018, at the age of 88. She worked at the Memorial Library of Zirc since 1974, and from 1991 to 2007, until her retirement, she was the head of the library, taking part in the everyday work even following that. Her funeral was held on 8 December 2018 in the private cemetery of Kardosrét. We shall keep her memory, may she rest in peace!

# PERSONALIA



## 2019

**Szinnyei Award:** to honour her work, **Ágnes Rácz**, Director of the Collection Development, received the Szinnyei József Award.

**Széchenyi Ferenc Memorial Medal:** the medal was awarded to **Edit Rajnai**, colleague of the Theatre History Collection, at the annual Founding Ceremony held on 25 November 2019.

**Beautiful Hungarian Book Contest of 2018:** among the publications of the national library, as the tenth jubilee volume of the series *Bibliotheca Scientia et Artis* the book of essays „*Volt a hazának egy-két énekem.*” *ARANY 200* [‘I Had One or Two Songs for My Nation.’ *ARANY 200*] published jointly by the national library and the Gondolat Publishing House received the Special Award of the President of Hungary.

**József Attila Prize:** in recognition of his outstanding literary activities, **László Boka**, literary historian, Director of Research and Academic Affairs and head of the NSZL Publishing House, was awarded the József Attila Prize.

**Academy for Mozart Research:** the Akademie für Mozart-Forschung (Academy for Mozart Research), the members of which includes the most prominent Mozart researchers, has supported the work of Salzburg-based Internationale Stiftung Mozarteum (International Mozarteum Foundation) for over seventy years now. At its general meeting held in April 2019, **Balázs Mikusi**, head of the NSZL’s Music Collection, was elected as member of the Academy for Mozart Research.

**Hungarian Cross of Merit (civil division):** in recognition of his outstanding work, **Géza Poprády**, retired Director-General of the National Széchenyi Library, was awarded the Hungarian Cross of Merit (civil division).

**Award of the Széchenyi Society:** former employee of our library, **Katalin Fülep** received the Award of the Széchenyi Society on 20 September 2019 at the Hungarian Academy of Sciences.

### **HAS Membership:**

**Edit Madas**, former leader of the HAS–NSZL Res Libraria Hungariae Research Group, university professor of the Department of Hungarian Literature at Pázmány Péter Catholic University was elected, from the rank of former corresponding members, as full member of Hungarian Academy of Sciences **in the Section of Linguistics and Literary Scholarship**. Edit Madas delivered her inaugural presentation on 16 December.

### **HAS Membership:**

**János Rainer M.**, Head of Department at the 1956 Institute, university professor of the Institute of History at Eszterházy Károly University has been elected as corresponding member of the Hungarian Academy of Sciences **in the Section of Philosophy and Historical Sciences**.

### **PhD:**

**Iván Miklós Szegő**, after successfully defending his doctoral thesis *Economic Fluctuation and Elite-Change: Finland and Hungary 1945–1990*, received the PhD title. The thesis was written at the Eszterházy Károly University.

### **Farewell...**

**András Lakatos**, former staff member of the Reference Department, passed away at the age of 77. From 1977 until his retirement in 2005, and as a retiree, he worked at the national library from 2013, and from 1994 in the Reference Department. He was the emblematic figure of the literary sciences reading room, who provided information to the readers with great expertise and a wide range of knowledge. He authored several articles and worked as an expert for the Digital Literature Academy since 1998. His funeral was held on 18 October 2019 in the columbarium of the St. Gellért Parish Church.

**Kinga Pachinger (Karajos)**, former staff member of the Acquisitions and Stock Registry Department, passed away on 7 November 2019, at the age of 69. From 1984 to 2008 (until her retirement), she dealt with the enrichment and

registration of hungarika material published abroad, mainly periodicals in the fields of history, literature and linguistics, and compiled the bibliography of the emigrant Hungarian journals between 1975 and 1990 of the Hungarian Institute in Munich. She was a member of the Section of Sci-Tech Librarians of the Association of Hungarian Librarians. Her funeral was held on 22 November 2019 in the cemetery of Pilisvörösvár. Her memory shall live with us!

**Sára Halácsyné Török, former staff member of the national library,** died on 19 December 2019, after a few months of illness. From 1976 to 1984, she worked at the NSZL, first at the Reading and Information Services and then at the Personnel Department. After a ten-year absence, she returned to the national library in 1995, and starting from 2002 she

was the head of the Department of Reading and Information Services. In 2007, she joined the Document Distribution and Reprographic Services, and in 2011 she joined the Department of International and Cultural Relations, from where she retired in 2012. We shall keep her memory!

**Zsuzsanna Szelesi, our former colleague,** passed away on 24 December 2019 after suffering from a long-term illness she bore with dignity. From 2012 to September 2017, until her retirement, she worked in the Security Department. Her work was characterized by a high degree of precision, maximum thoroughness and kindness towards her colleagues. Her funeral was held on 20 January 2020 in the scattering area of the New Public Cemetery. We shall keep her memory!





1908. évi október 12.

Földes Dávidnak, aki mintha valami  
süveg-süveg gyártással, a cukorban lenni  
volna. Legyen az? Budapest 1908. október 12.

Ady Endre.