

Žitnoostrovské Múzeum. Csallóközi Múzeum – Dunajská Streda

Spravodaj Múzea – Múzeumi Híradó – VIII. roč. évf. – 1984

(Dunajská Streda), 86 pp.

Csallóköz (in Slovakian Žitny Ostrov, in German Schütt) is the best agricultural region in Czechoslovakia. Consequently it is the most traditional area for a folk culture where the original population is even today about 90% Hungarian. Their excellent ethnographic (and other) museum collections date back to the time of the Czechoslovakian Republic when, at the end of 1927, the local teacher Antal Khín (with the help of the scientific society *Urania* in Bratislava) organized a regional museum in Somorja/Samorín (in German Schütt-Sommerein). After World War II, Khín came to Budapest (where he worked at the Agricultural Museum, writing papers on gold-washing in Csallóköz etc.), and the vast majority of the material collected by him was lost (the rest is now at the Csallóközi Múzeum). In Dunaszerdahely/Dunajská Streda, after many years of preparation, in 1964 the work of the Csallóközi Múzeum could begin. The first building selected for the museum was one of the oldest and most beautiful houses in the town, the White Castle (*Fehér Kastély*). Unfortunately, its miserable condition did not permit any real functional use and that was the reason why in 1970, another old house, the Yellow Castle (*Sárga Kastély*, built in 1770 by Miklós Kondé, Roman Catholic bishop of Nagyvárad) was made available for the museum. After necessary reconstruction works, in July 1972 the first exhibition (on ethnography and folk life) was opened. In 1976 Gyula Mag was appointed director of the Museum, and he has worked there for the last twenty years. The museum now has 8 trained museum curators and some other persons for practical work.

The present booklet gives a good description of the museum's past and present. It is a bilingual publication, with whole articles and summaries printed in Hungarian and in Slovakian. The introduction presents a history of the museum. After this come papers on socialist agriculture of the Dunaszerdahely region, on natural science and on art. The ethnographic collection of the museum is of an extraordinary and important character, and it comprises a major part of the museum's permanent exhibition – thus there is a good paper on folk traditions and holiday customs. Full of data and good photographs this booklet is an excellent guide to the Dunaszerdahely museum. The only trouble is that a mere 400 copies were originally issued and it is now impossible to get it. One should add that on the other hand folders, leaflets and similar smaller printed material on current exhibitions are still available to visitors, both in Hungarian and in Slovakian.

If and when international tourism from Vienna to Budapest will use the way via Pozsony/Bratislava, Dunaszerdahely/Dunajská Streda, Komárom/Komarno more frequently, there will be a need for new and international guides to their museums (more preferably in German). A unique area of its kind, with beautiful early medieval small villages and churches, sturgeon fishing and gold-washing until quite recent times, and a genuine peasant landscape, it is very tempting for both tourists and museologists. We hope, further good information on the museums of the region will be available in the future.

Örmény magyar bibliográfia magyar nyelven

Összeállították: Korbuly, Domonkos–Simon, J. Zaven
Budapest, 1986, 91 pp., 100,- Ft.

This private publication is an Armenian–Hungarian bibliography stencilled at the Országos Közművelődési Központ Módszertani Intézet, and it deals with Hungarian–Armenians. Korbuly and Simon, the compilers, give a one-page introduction in three languages (Hungarian, Russian and English). They inform us that their bibliography contains about 400 items of Hungarian language

publications concerning all kinds of Armenians. Chapter I contains books and publications, in which Armenian topics are mentioned. Historical and ethnographic books, literary works (e.g. the Hungarian translation of Franz Werfel's novel *40 days of the Musa Dagh*), and a Hungarian newspaper article on Charles Aznavour are some of the items which can be found there. Chapter II is a bibliography of all important articles published in the Hungarian journal called *Armenia*, (comprising 21 volumes running from 1887–1907). On page 91 a dozen further bibliographic additions can be found.

There are small errors in the bibliography, in the introductions, and in orthography (even of the authors' names). For instance, Chapter II contains newspaper articles other than those belonging to the journal *Armenia*. It would be an easy task to find hundreds of similar newspaper articles on Armenians. Still the bibliography is a very necessary one. All works written about Armenians in Hungary (and in Hungarian) have been considered. For about 300 years Armenians have been living in Hungary, thus their cultural history is an important part of Hungarian cultural history as well. Continuation of the bibliography is absolutely necessary, and in a second, corrected and enlarged edition, it will be an essential handbook for Hungarian studies too.

Kolba, Judit H. and T. Németh, Annamária
Treasures of Hungary.
Gold & Silver from the 9th to the 19th Century
 Budapest, 1986, Corvina, 72 pp., ill., 310,— Ft.

This book is in fact a catalogue for an exhibition, which was organized in cooperation with the Hungarian National Museum (*Magyar Nemzeti Múzeum*) in Budapest, by the Cooper–Hewitt Museum and the Smithsonian Institution Travelling Exhibition Service. Support also came from the United States Information Agency and the Hungarian Ministry of Culture and Education. Pan American World Airways, Inc. and Atrium Hyatt, Budapest were also instrumental in the production of both the exhibition and its very fine catalogue.

An exemplary work in its foreword, by Ferenc Fülep (the late General Director of the Hungarian National Museum), tells a nutshell history of the museum (from 1802) and of its unique metalwork collection. Today the museum houses 23,000 examples of metalwork, two-third of these being in its Medieval Department. At the travelling exhibition more than 70 of the best ones were exhibited (among them 10 from other museums in Hungary). A brief introductory chapter on Hungarian metalwork from the ninth to the nineteenth century opens the book, then a detailed catalogue follows. All the items are represented by excellent photographs (sometimes in a puzzling arrangement, because coloured ones fall outside of the numerical order – thus colour item nr. 36 follows black-and-white item nr. 54). Yet despite this irregularity the reader is presented with all the relevant photographs. Only people who have tried to make photographs of precious metalwork pieces can appreciate the difficulty in taking pictures of shiny and glittering buckles, chalices, dishes, crosses, cups, tankards, beakers, belts, spurs, jewels etc. Some less typical works are also represented, such as: a Torah crown and a Torah shield, a spice container, a monstrance, a reliquary, a silver-gilt bishop's crook, a prayer book cover, and a font. 41 hallmarks are depicted in enlarged drawings. Under the heading "Master biographies", short biographies of 23 smiths are presented. The bibliography at the end of the book contains thirty references: of the given references ten are in English, others are in German or French, and only half of them are in Hungarian. A map of major place-names mentioned in the catalogue ends the volume. Although, in Hungary, the price is exceptionally expensive for a short book, its scholarly merit, English terminology and printing quality are good.

However, there is a minor point I want to mention. Family names in the book are in their original forms. That means Saxon goldsmith masters from Transylvania are called by their German family name. For example, in the "master biographies" we find only five persons with a surname which is

undoubtedly Hungarian. Place-names cited throughout the book are of current Hungarian spelling, thus Kolozsvár and Nagyszombat occur. Only a Torah shield stems from "Liptószentmiklós/Liptovsky Mikulás" (incidentally, one of the few printing errors occurs here in the Slovakian variant). But in the master biographies to our surprise we find, in three cases, a town's name also in Slovakian (p. 71), e.g. Késmárk/Kežmarok and Eperjes/Prešov — yet, somewhat inconsistently, in the same sentence Kassa remains only in Hungarian. The map at the end of the book gives 7 place-names from Slovakia in their Hungarian form, and under those in parenthesis the current Slovakian ones. The three city names on the map from Transylvania follow the same principle. On the other hand, the only name from Austria is "Wien/Wienna", thus the Hungarian form has disappeared. Corvina Press has a constant fight with historical place-names within the Carpathian Basin. In principle, in a book printed in Hungary, and about historical material (the latest item in the book is from the end of the 19th century), Hungarian place-names, and Hungarian forms of family names, and of first names might be the most common and useful. On maps, for orientation the same (i.e. the Hungarian) forms can occur first, then the current and official names. But in the case of German goldsmith art in Kassa, Kolozsvár or Pozsony, German names (Kaschau, Klausenburg, Pressburg) must be mentioned too. In the case of Saxonian masters it is ridiculous to write only Brassó (and add Brasov too) and Nagyszében (and add Sibiu). For the masters those cities were definitely Kronstadt and Hermannstadt. In one of the bibliographical references (p. 72) even a non-existing English version "Brashov" occurs. Because the same problem is characteristic for other books from Hungary published in English, we hope a general solution will be found soon.

At the very end of the book there is a short list of pertinent exhibition guides and catalogues. From there we learn that from 1930 on in Hungary, and from 1966 on abroad, Hungarian goldsmith's productions of art were often exhibited. After Paris, London, Beograd, Zagreb, Bruxelles, Rome, Tokyo, Delft and Schallaburg, this time the masterpieces travelled to America. Justice has been done to the beauty of these pieces by this admirable catalogue.

Vikár, László

Volga—Káma—Bjelaja vidéki finnugor és török népzene gyűjtés

**— Collection of Finno-Ugric and Turcic Folk Music in
the Volga—Kama—Belaya Region — 1958—1979**

Budapest, 1986, MTA Zenetudományi Intézet

125 pp., mus. notes, 42,— Ft

Ethnomusicologist of the Musicological Institute of the Hungarian Academy of Sciences, László Vikár, and Professor of Finno-Ugric studies at Loránd Eötvös University in Budapest, Gábor Bereczki have undertaken important fieldwork trips among the Mordvinians, Votyaks, Cheremis, Chuvash, Tatars and Bashkirs. Vikár describes the peoples, their work, gives some samples of their music, and presents a useful bibliography. A list of their tapes, kept in archives of the Musicological Institute, also forms part of the work. Their invaluable material has been published in books, and on discs as well. Further publications are under preparation.

As Zoltán Kodály said half a century ago, the key to the proto-history of Hungarian folk music lies with the ethnomusicology of the Volga—Kama—Belaya region.

The Musicological Institute in Budapest (*Zenetudományi Intézet*) has started to publish very important source material in recent years. At the end of this booklet you can find a list of some of these works. This book is in fact bilingual, a good English translation at the end of the book giving the necessary information both for a general reader and for an expert in comparative folk music research.

High and Low in American Culture

Editor: Charlotte Kretzoi

Budapest, 1986. Department of English, L. Eötvös University,
204 pp., 80,- Ft.

The Department of English (which also houses American studies) at the Loránd Eötvös University Budapest organized a symposium "High Culture and Popular Culture in America"; this being held between April 14 and 16, 1985. The symposium, the first of its kind, was initiated by the Salgo-Noren Foundation, and was organized by Professor Paul J. Nagy (then Dr. Otto Salgo Visiting Professor of American Studies at Loránd Eötvös University, Department of English). 15 papers are published in the volume, five from American participants, and two-thirds by Hungarian philologists specializing in American (or English) studies. Language, literature, film, and vernacular arts were the most topical themes in the symposium. From one point of view it might be surprising to see how many Hungarians deal with strictly American problems but, from another, it is interesting to note that Hungary is always one of their reference points. Two of the papers included can serve as good examples. Aladár Sarbu (*Concepts of Culture, or our Image of America*) starts with the British image of America, but arrives to a summary by giving typical Hungarian opinions. Bálint Rozsnyai (*High Culture, Popular Culture, and the Teaching of American Studies in Hungary*), in his summarizing essay, mentions that it was the late Professor László Országh, who introduced Hungary to American studies. Országh's name is mentioned also in the very short introductory editorial note. His Hungarian-American study plans are still valid in Hungary (see *Hungarian Studies* vol. 1, number 2, 1985, pp. 291-296). Professor Sarbu is the head of the Department of English in Budapest, and Professor Rozsnyai holds the same position at the Attila József University in Szeged. Thus the validity of the "Hungarological" trend in American studies in Hungary seems to be continuous. Another link with *Hungarian Studies* is the person of the editor. Professor Charlotte Kretzoi was the first executive editor of our journal.

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Hungarian Studies follows in general *The MLA Style Sheet*, available at most scholarly institutions. For the format of the articles, reviews or short notices please consult one of our recent issues. Detailed instructions for preparing manuscripts are available from the editors. All manuscripts should be sent in two full copies, including all notes, tables and bibliographic references. Illustrations can be sent in one copy, indicating the copyrights. Manuscripts should include the title of the paper, author's full names, postal address and their institutional affiliations. The authors will receive one set of proof in which they are asked to correct only the misprints. Proofs should be returned to our Budapest editorial address within two weeks of receipt. Fifty offprints will be supplied free of charge.

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