



Collectors, Founders, Museums in Eastern Europe in the 19th-20th Century



"...how badly we need the so much desired palace of culture"
**Collectors, Founders, Museums in Eastern Europe
in the 19th-20th Century**

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**“...HOW BADLY WE NEED THE SO
MUCH DESIRED PALACE OF CULTURE”**

**COLLECTORS, FOUNDERS,
MUSEUMS IN EASTERN EUROPE
IN THE 19th–20th CENTURY**

Proceedings of the International Conference on Museum
History held at Jósa András Museum, Nyíregyháza,
November 11–13, 2019

Edited by Valéria Kulcsár with the cooperation
of Katalin L. Szőlősi

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A Cross-Border Open Model of a Digital Museum Database

Edited by
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Hungary, Nyíregyháza, 2020

*The content of this material does not necessarily represents
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Foreword

The present volume is a collection of papers delivered on the occasion of the international conference on museum history entitled "...*how badly we need the so much desired palace of culture*" *Collectors, founders, museums in Eastern Europe in the 19th–20th century* held in the Jósa András Museum in Nyíregyháza between 11-13 November 2019. The conference recalled the age when museums were established and presented the history of the institutions since their foundation through the lives of the great founding figures.

The conference on the museum history had a twofold aim: on the one hand, it was a tribute to the 150th anniversary of the foundation of the Jósa András Museum and the 50th anniversary of the Satu Mare County Museum, and also tribute to their founders; on the other hand, it was the sequel of the conference on museum history organized in Alba Iulia in 2016. We are grateful for those numerous participants who accepted our invitation and presented their institutions and the outstanding personalities founding their collections, the remarkable actors of the 19th-century museum history. Furthermore, presentations displayed professional contacts with other institutions and offices, and acquainted the audience with the operation of their museums in the past and also with the research that is being carried out at the moment. Some of the colleagues delivered presentations providing an insight into the modern processes of museum formations in Central and Eastern European countries.

On the occasion of the conference, we hosted participants from four countries – Russia, Ukraine, Romania, and Hungary – who enjoyed being with us. We listened to 18 presentations and saw 12 posters. In the breaks of the conference, we had very fruitful professional debates. From what we experienced, it was obvious that for all participants the existence of the museums, their present and past are of major importance and, in the light of these, the future of their museum is of no less importance.

Foreword

In 2018, the Jósa András Museum won the project entitled *Cross-Border Open Model of a Digital Museum Database launched within the Interregional Cooperation Operational Programme*, which also provided the background for the conference. Our partners in the project were the Satu Mare County Museum, the Self-Government of the settlement Vetiş, the Self-Government of the Town of Tăşnad, the Self-Government of the Town of Csenger and the Aranyiszablya Társaság Alapítvány (Foundation of Golden Saber) from Geszteréd.

Colleagues working in the above institutions have had a long and fruitful professional cooperation. They mutually supported one another in achieving scientific and cultural goals, often achieving these goals through joint efforts, in a way their museum founder ancestors used to do many times under similarly difficult or even more difficult circumstances. We endeavor to follow their footsteps; however, we often feel that we cannot reach out to them.

The conference was one of the cornerstones of the project paying tribute to the important anniversaries of the Nyíregyháza and Satu Mare museums. It is a great pleasure for us that by the termination of the project we managed to publish the conference proceedings in 2020.

Taking a look at the objectives of the present project or the challenges museums had to meet in the 19th century, it can easily be realized that museologists or museum professionals share many problems of interest with their ancestors, the 19th-century museum founders, who were polymaths, doctors, teachers or even monks.

Though we live in a different age and have to face different challenges, one of our fundamental aims is to preserve and safeguard those inestimable cultural assets which were explored, collected, and researched by those people who established the institutions whose history presented the topic of the two-day-conference.

The success of the previous two conferences and the great interest in their topics are indicated by their sequel, the following conference, which we hope to hold in Szeged, in the joint organization of the Department of Archaeology of the University of Szeged and the Jósa András Museum of Nyíregyháza bearing the title “Museums on Troubled Waters – In the Past and Today”. When the idea occurred to turn the topic of museum history into a series, we did not even imagine how current this theme would be in November 2020. Now, all museums in Hungary are compelled to reconsider how they would be capable to fulfil their mission under the changed conditions of operation. We believe, that this time, as so many times in the past, we have to follow a good example of our predecessors, who, on many occasions, in even more difficult situations than ours today, were able to survive and to preserve not only the treasures of the past but, what is of equal importance, the intellectual value accumulated in the museums and managed to save the institution itself.

Márta L. Nagy

Museum and Community

The Early Period of the Museum History in Miskolc, 1899–1914

Arnold Tóth

The participatory museum – roots, and ideas

Today's relevant museum paradigm focuses on the communities. The current issue is participation: how can the institutions involve the local communities in their museum activities (TÓTH 2018.). Since James Clifford identified museums as contact zones, “*sites of identity-making and transculturation*”, the postmodern and post-colonial museum has an open-minded approach to its audiences (CLIFFORD 1997. 219). Clifford's anthropological point of view can be easily adapted to the local context of the traditional city museums and regional museums of Europe. In the age of the social web, people want to be more than “visitors” (GYÖRGY 2003.), they “*expect access to a broad spectrum of information sources and cultural perspectives*” (SIMON 2010.). As Nina Simon writes, “*community engagement is especially relevant in a world of increasing participatory opportunities on the social Web, but it is not new. Arguments for audience participation in cultural institutions trace back at least a hundred years*” (SIMON 2010). In the late 19th century Europe, the current issue was the transformation of museums from semi-private institutions into major organs of the state dedicated to the instruction and edification of the general public (BENNETT 1988. 63). Human scale private collections, individual family stories, homelike school science classrooms turned into large and expensive national institutions, representing the state and constructing glorious historical narratives. On the contrary, the idea of the participatory museum in the early 21st century takes us back to the very beginnings. Instead of large-scaled monumental museums and nationwide historical epics, the participatory idea focuses on individuals and local communities, and creates smaller, cheaper and more humane museums. A museum is not a touristic destination – says the Nobel Prize Winner Turkish writer, Orhan Pamuk – but the future of museums is inside our own homes (PAMUK 2013.).

The participatory attitude appears in the 19th century, at the very beginning of the modern museum's idea. In Hungary, next to the Hungarian National Museum (1802), several communities started to collect relics and artifacts, in order to establish local or regional museums in their homelands. The foundation of these provincial museums, their first acquisitions, their first exhibitions were dominated by the local communities, the citizen's participation and a high degree of voluntary actions (ÉBLI 2005.).

The town of Miskolc (Northeast Hungary, 60,000 inhabitants around 1900) is a typical example of the community-led local museum development. The very first period of museum history can be a relevant pattern for today's participatory tendencies.

Pre-museum collections in the 19th century

Most of the provincial public collections in Hungary were founded by the county authorities, comitat officials. The first museums in many places were formed in the frames of the comitat's archives, under the patronage of the county noblemen's community. Later on, the development of the collections made it necessary to divide the museums from the archives as independent institutions. In Borsod County the first collection was established in 1792, when an *Archive Committee* was set up, in order to coordinate the acquisition of historical relics of the region. They decided to purchase display cabinets (glass showcases) for the county office and to install the regalia, medallions, coins and relics of the Borsod noblemen. The Committee also announced a call for the noblemen's community to collect such historical memories and donate antiquities and artifacts for the county's collection (VERES 1999. 9).

The noble audience had to wait more than 40 years because the display cabinets were made only in 1833. The archive collection was widened by silver church communion ware, chalices, patens, and guild relics, stamps, documents. The county archive collection was not for the wide public, only the members of the noblemen's community could see the glass showcases in the building of the county hall. In the middle of the 19th century, due to the 1848 Revolution and failure of the Independence War, the county archive collection declined and started to decay, especially when the local authorities wanted to house the archive in the unworthy building of the former jail (VERES 1999. 9).

At the same time, a second museum collection was developed in the Protestant Grammar School of Miskolc. On the basis of the school library, a historical collection was established, assembled by unique artifacts like archaeological findings, the broadsword of Miskolc, and the relics of László Palóczy, Bertalan Szemere. Next to it, the most important part was the natural history collection: ten thousand of minerals, fossils, insects, and other species in the depository of the science classroom. The school collection was created for educational purposes, treated as an auxiliary collection to support the pedagogical mission of the school (DEÁK 1985., ÉRTESENŐ 1869–1890).



Fig. 1

The historical building of today's Herman Ottó Museum (former Borsod-Miskolcz Museum), former Protestant Grammar School in Miskolc, 1890s
(reproduction by Kálmán Kóris, 1956, HOM FN 4807)

Foundation of the Borsod-Miskolcz Museum, 1899

The museum of Comitat Borsod and City of Miskolc was born on the citizens' initiative. After the Austro-Hungarian Compromise of 1867, a strong public education movement spread throughout Hungary. In the town of Miskolc, a local civic group was formed in order to increase the general knowledge among the citizens. The *Borsod-Miskolcz Association for Public Culture* officially started its activity in 1893. Based on the collections mentioned above, they involved the museum goals in their mission statement and renamed the society for Borsod-Miskolcz Association for Public Culture and Museum

in 1899. Their aim was to cultivate the Hungarian literature, art and science, to establish a public library and a museum, to develop the citizen's sense of taste in fine arts, and to prepare the basics of a future Art Gallery in Miskolc (VERES 1999. 10).

The Association founded a *Museum Committee* of 15 voluntary members and acquired three rooms for museum purposes in the former building of the Protestant Grammar School (Fig. 1–2).

The Committee set up six departments, according to the founders' interest and the characteristics of the basic collections: 1. History and Archaeology, 2. Geography and Ethnography, 3. Zoology, 4. Botany, Mineralogy and Geology, 5. Fine Arts, 6. Library.

As a result of the enthusiasm of the Miskolc citizens, in 1901, the *Borsod-Miskolcz Museum* owned more than 5000 objects, offered by both private collectors and individuals. The city mayor offered two more rooms in the school, so the first exhibition was opened in five rooms in October 1902 (Fig. 3). The most impressive part was the paleontological collection, that involved the famous mammoth tusk found in Miskolc in 1900 (Fig. 4). Two Protestant church donations also enriched the collection. The painted ceiling boards and pulpit from Megyaszó (1735), and the communion ware and carpets of the Avas Protestant Church were among the first acquisitions. The antiquities of the Grammar School mentioned above also landed in the newly formed museum (VERES 1999. 10–12).

The success of the first exhibition inspired the citizens and the neighboring localities for further donations. In 1903, the town of Mezőkövesd presented the ethnographic collection of a complete interior decoration of the so-called "Matyó" room. The numismatic department got a rich collection of Antique and Medieval coins. Numerous collection of minerals and an outstanding group of historical weapons also enriched the museum collections (Fig. 5). At the end of 1903, the museum owned already 11,157 objects (VERES 1999. 15).

The *Borsod-Miskolcz Museum* became a real, independent institution in 1907. In the first few years, they used the building shared with the Protestant Grammar School, but later on, the School moved to a brand new building in the neighboring street, so the museum got the whole



Fig. 2

The courtyard of the Protestant Grammar School in Miskolc, prior to the foundation of the museum, 1890s (Private collection)



Fig. 3

Detail of the first exhibition in the Borsod-Miskolcz Museum, 1902 (photo by István Losonczy, 1902, HOM FN 7641)



Fig. 4

The paleontological collection with the emblematic mammoth tusk.
Natural history room, 1929
(photo by Géza Megay, 1929, HOM FN 149)



Fig. 5

Weapons in the Szemere Collection
(photo by Géza Megay, HOM FN 8567)

capacity of its building for collection and exhibition purposes.

Professionals or volunteers?

The first generation of the Borsod-Miskolc Museum

The museum had very few professionals at the beginning, like *József Budai* (1851–1939, natural history) or *Kálmán Kóris* (1878–1967, ethnography). The 15 members of the Museum Committee were all volunteers, nine of them were members of the civil Association for Public Culture, and 3–3 delegates arrived from the town of Miskolc and Borsod County. The Board of the Committee had 3 members: the chair, a librarian and a museologist (curator). The first chairman of the Museum Committee was *József Petró*, a well-known solicitor, who became the first museum director until 1907. The founding museum curator was *József Budai* as an expert in natural history. After his temporary employment, teacher *József Molnár* made the first exhibitions and the first printed catalog in Miskolc (1900–1905). *József Molnár*'s assistant was *Andor Leszh* (1880–1963), who followed his mentor as a museum curator between 1905–1949. Later on, *Andor Leszh* became “the emblematic man” of the Borsod-Miskolc Museum, he was the “one-man museum” for a half-century (VERES 1999, 10).

In 1907, there was a change in the Board of the Museum Committee. *Ignác Gálffy* (1859–1940) became the chair of the Committee what was equal to the position of the museum director. *Gálffy* and *Leszh* announced a new mission for the museum: the Palaeolithic research, ethnography, and natural history got in the focus for the next decades (Fig. 6–7) (VERES 1999, 58).

The first ethnographer in Miskolc was *Kálmán Kóris*. Between 1904–1913, he completed research on the Matyó ethnic group in Mezőkövesd (Borsod County). He collected not only ethnographical objects like decorated furniture, ceramics, folk costumes and embroidery, but also took numerous photographs and

established the photo collection of the museum (VIGA 2000, 57).

Until the World War I, the museum was run by volunteers. There was only one paid employee (the museum curator), and all the other team members (including the chairman/director himself) contributed as volunteers. The collection management (acquisition, conservation, restoration, inventories) was led by the only museologist (curator), with the voluntary contribution of the elected heads of the six departments (Fig. 8).

The museum was open to the public. To visit the collections and exhibitions was possible on Sundays, and a few other days, for a few hours every week. The frames of the visitor management were all voluntary working hours, involving student labor as well. In 1913, the museum was open from May till November, on 23 Sundays and 10 other days. During this period, there were 6159 registered visitors, more than 180 people on an average day. The library was accessible 1–2 days per week, between 5–7 hours in the afternoon (VERES 1999, 24).

Until 1913, the museum was maintained and managed by the civil Association for Public Culture. At the end of the year, the



Fig. 6

The natural history cabinet of the Borsod-Miskolc Museum, 1920 (photo by István Harsányi, 1920–1927, HOM FN 7632)



Fig. 7

The ethnographical collection of the Borsod-Miskolc Museum, 1920 (photo by István Harsányi, 1920–1927, HOM FN 7633)

town of Miskolc and Borsod County together took the task and shared the responsibility of the maintenance of the institution. From 1914, a new era started in the museum's history: the first 15 years of civil voluntary actions, participation and community involvement were changed by the model of the



Fig. 8.

The office rooms of the Borsod-Miskolc Museum during the World War I period, 1914–1920
(photo by Sándor Bíró, 1920, HOM FN 7642)

official state (city, county) museum, although the role of the community was a determinant factor in the museum's life until the nationalization of the collections in the 1950s.

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Abbreviations

HOM FN – Herman Ottó Múzeum, Fotó- és negatívtár/Herman Ottó Museum, Photo Archive

Museum on the Periphery – The Legitimacy of Small Museums

Mária Vofkori

Many small museums live their own lives in so-called *provincial* Hungary, far from the capital. The majority of these institutions were not created by the central or the municipal government, but they are the results of the creative effort of the local communities, relying on their particular internal (cultural, historical) resources. The circumstances of their creation, thus, are very diverse. But it is not just their origins that differ from each other, but their operation, their development, and their everyday life as well providing diversity in this segment of cultural life.

At the same time, they are often compared not only to their peers of similar size but also to the largest national institutions in the capital. Several questions arise as a result of these comparisons: do we really need so many museums? From the perspective of a national and/or municipal organization, could their maintenance be considered wasteful? Would it be possible to store and preserve the artifacts that they contain somewhere else, in a more efficient way? Is it just a widely known populist approach to say that these institutions are supposed to fulfill a specific need, because they represent belonging to a given settlement emotionally and intellectually, that is, they are the ultimate bastions of local patriotism?

The purpose of this paper is to attempt to approach the aforementioned questions without claiming to have found the final or perfect answers through the example of the *Rétközi Museum* of Kisvárda, a small museum that can be found in the eastern part of the country, near the tri-border area.

The history of the museum of Kisvárda can be divided into three periods that can be tied to two buildings and three directors. The two buildings are the Castle of Kisvárda and the Synagogue, and the three directors are László Makay, the founder of the museum, Béla Fehérvári, and myself.

Prelude – the Castle Museum

The story of the question of the museum in Kisvárda began in the 1950s, in 1951, to be exact, when László Makay, an ambitious, especially sensible teacher, arrived at Kisvárda. One morning, he was shocked to discover that the statue of Saint Florian on the market square in front of the Teacher Training Institute is on the ground



broken to pieces, and its stones are scattered under the walls of the Roman Catholic church. Maybe it was this act of vandalism that gave him the first impulse to start collecting and preserving artifacts of local significance.

Two years later, in the spring of 1953, the crumbling house under 14 Kossuth Street was condemned to be demolished. It turned out that a good part of its building materials originated from the Castle. During the demolition, a large red marble block was uncovered, the gravestone of Mrs. István Nyári, with the coat of arms of the Nyári and Telegyd families. According to László Makay, “*On the*

17th-century early Baroque gravestone with an epitaph in Latin, primary school children were trying to determine which was stronger, the basalt paving stone or the marble?”

(FEHÉRVÁRI 2011. 9) László Makay immediately notified Dr. Mihály Nyárády, the director of the Jósa András Museum of Nyíregyháza, who visited the site and also inspected the Castle, where he found signs of ruin and destruction, as the earth from under the walls of the Castle ruins had been taken to be used in a dike. Mihály Nyárády promised to attempt to get money to have the stone transported to Nyíregyháza. This was

the moment when László Makay eventually really started to contemplate: Why the artifacts found in Kisvárda should even be transported anywhere else? Why not preserve them locally, maybe initially at the Teacher Training Institute where he was teaching? Makay presented this idea to his director, Ferenc Baranyai, who approved, and before Dr. Nyárády got off the train in Nyíregyháza, the letter to Monument Group of the Department of Museums of the Ministry of Public Education was already

on its way, asking them to trust the stone monuments found in Kisvárda to their care. In all probability, this can be considered to be the foundation act of the museum in Kisvárda. (FEHÉRVÁRI 2011. 9)

At the same time, this would not have been enough to lay the foundations of a complete collection, if not for sports – namely football – coming to the help of László Makay and the issue. The construction of the sports field began close to the Castle. Taking the earthworks associated with the construction into consideration, the National Museum determined that excavations were to be conducted to preserve the artifacts, led by István Éri and György Szabó. Péter Németh, who later became the director of the county museum, participated in these excavations as a colleague of István Éri. Being sympathetic to the local patriotic sentiments of the people of Kisvárda, they allowed the excavated artifacts to be presented at an exhibition at the Teacher Training Institute. The plans for the



exhibition were created by István Éri and György Szabó, and the exhibition itself opened on Sunday morning on December 19, 1954, under the title *The History of Kisvárda until 1711 and the Lapidarium*.

This can be regarded as the year of the foundation of the museum of Kisvárda. The opening of the exhibition in 1954 was preceded by a series of lectures by distinguished presenters: Gyula László, Miklós Héjj, György Szabó, Tamás Esze, and László Makay. At the same time as the exhibition opened a publication was issued, a collection of articles under the title *From the History of Kisvárda*, (KISVÁRDA TÖRTÉNETÉBŐL 1954.) which served as a basis for the later series of books published by the museum of Kisvárda, the *Booklets of the Rétközi Museum (A Rétközi Múzeum Füzetei)*.



And here we have to stop for a moment. In effect, the history of the Castle Museum had lasted from 1960 to 1983. The year of foundation that can be read on its license of operation is 1960. Between 1957 and 1960, it was decided that every museum object had to be taken away from the Teacher Training Institute that was transformed into a secondary school for girls. Meanwhile, the reconstruction of the Castle – or, to be more exact, the ruins of the Castle – reached a phase when the collected materials could safely be transported into the southwestern tower. Offering 500 Forints, the District Council appointed László Makay in charge of the tasks related to the exhibition of the Castle Museum in November 1959. But László Makay's joy was far from being complete, as “*the license of operation could not be given without a budget, but there could be no budget without a license of operation.*” (FEHÉRVÁRI 2011. 11)

Between 1960 and 1983, the Castle Museum operated in the southwestern tower of the ruined Castle. Theoretically, we could review its history year by year, but realistically, we can only do this by using bullet points: the journey of the museum was characterized by excavations, ethnographic collections, fine art collections, exhibitions, storage issues, personnel issues, excellent publications, and the high-quality Historical Weeks of Kisvárda. We find it difficult not to go into details, so we would like to highlight a few interesting things:

Excavations. Besides the excavation in the Castle, where they tried to organize the material, for example, the Renaissance stove tile fragments were restored, there were several excavations to preserve the artifacts at places the names of which sound well today: Kisvárda-Nagyboldogasszony Street, Döge-Kishegyidűlő, Ajak, Kisvárda-Darusziget, where a Germanic coffin was unearthed in 1969, an oak trunk that had been cut in half and hollowed out, and which was preserved exceptionally well by the peat. It has become an important part of the exhibition of the Jósa András Museum, and it was also presented in several countries in Europe.

Storage issues. As a matter of fact, the Castle Museum had no storage facilities. Even if it had had a storage room, it would not have been large enough for the ethnographic collection. The collection of the museum was moved six times between 1957 and 1979, from one temporary storage to the other, divided, all together, or only the ethnographic collection, namely between the following sites: Cultural Center, the Castle, 16 Hunyadi Street, Primary School Number 2, workshop of the Iron and Machine Industry Production Cooperative, empty cement storage of the Construction Production Cooperative. In order to close this section on the storage issue, here is a quote from a

letter written by László Makay on October 31, 1975, to the Administrative Department of the Executive Committee of the City Council: “*The Council has decided that temporarily, the storage of the museum should be moved to the basement of the Synagogue that is going to be bought until the reconstruction of the Synagogue is complete. Given that the Synagogue does not even have a basement, and in addition, the law on museums forbids storage in basements, I would like to request the executive committee to assign to us for the storing our ethnographic collection workshop number 8 of the abandoned site of the Metalworks Production Cooperative for five years, until the reconstruction of the Synagogue is complete.*”¹

Personnel issues. I would like to use two quotes as an illustration. The first one: “*After the death of the 78-year-old museum security guard, Géza Dazbek, for a long while, his 76-year-old colleague, Andor Benyó supervised the museum.*” (FEHÉRVÁRI 2011. 16.) As a matter of fact, the second one is from a letter written by László Makay on June 26, 1974, to the County Museums Administration, as the museum of Kisvárda had been a member of the network of county museums since January 1, 1963: “*I wish to report that we have not managed to fill the position of the second museum security guard since May 1, because as a result of the low wages, the distance of the workplace from the city, and because climbing the stairs is especially difficult for the elderly, we have not managed to hire an employee [...] given the current low wage, there is little hope that anybody who would be able to properly fulfill this position would apply to become a museum security guard.*”²

In conclusion: What did it mean that from 1960 to 1983, Kisvárda had a museum called the Castle Museum?

A reliable museum building, where there is a proper exhibition space, storage room, restoration studio, personnel, conditions suitable for the preservation of artifacts? Hardly. A valuable collection that was requested and in part created by the local community? To this, the answer is almost certainly affirmative.

Events, raising awareness – which nowadays is called museum pedagogy, PR, “networking”, etc. – which was of high quality, for which there was demand, and which could be maintained for decades by a community, which also included an Association of the Friends of the Museum? To this, the answer is a clear “yes”. The public of Kisvárda could watch and listen to lectures by Gyula László, Kálmán Benda, Géza Entz, István Éri, György Szabó, Péter Németh, just to mention a few names. There was no provincialism in the negative sense. But there was local patriotism in the positive sense, processing the sliver of history that is a duty, compensation, and can only take place here. The whole period of the Castle Museum is defined by László Makay, we may as well call it the Makay era.

The Sequel – the Synagogue

In a letter by László Makay quoted above, we could read that already in 1975, it was decided that the Synagogue of Kisvárda would become a museum. This was indeed the case. In 1976, the Jewish community sold the Synagogue building to the Hungarian state for 3.5 million forints³. Representing the Hungarian State, Ferenc Szabó, chairman of the local council signed the contract, where the buyer guaranteed two things: that they were going to use the building as a museum, and

¹ László Makay’s letter to the Administrative Department of the Executive Committee of the City Council, 11-31-1975. ACM 32-1/1975.

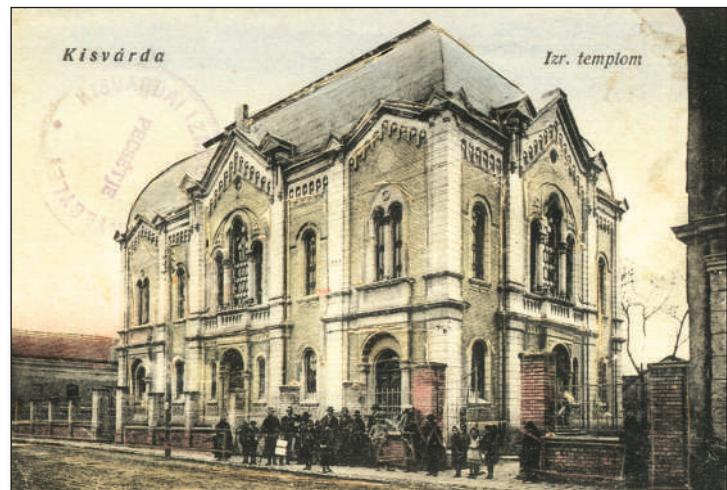
² László Makay’s letter to the Directory of the Szabolcs-Szatmár County Museums, 06-26-1974. ACM 21-1/1974.

³ Sales contract between the Orthodox Israelite Community of Kisvárda and Hungarian State. 1976. 1-3. Certified copy. Land Register Office of the Kisvárda District Office, 04-15-2014. ARM 2014/1.

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that they were going to preserve and open to the public the Hall of the Martyrs in the lobby. Both promises were honored in accordance with the contract.

The reconstruction of the building took place parallel to the deterioration of the Castle Museum. Finally, after various events and pitfalls, the Rétközi Museum was officially opened on October 26, 1983, with an exhibition by Gyula Hincz, painter and graphic. (FEHÉRVÁRI 2011. 21) As the name also suggests, with the acquisition of the Synagogue, the geographical scope of the collection of the museum was also extended. Béla Fehérvári, who took over as director of the museum in 1985, and whose name hallmarks the next period, wrote the following about the handover: “*...after the celebrating public left the building, a few square meters of the ceiling of the gallery facing the ground floor gave in to gravity. There was something else those present could notice: the ceiling was decorated with completely new chandeliers, assembled from glass pieces. The reason for this was that – untraceably and in a mysterious way – the original copper chandeliers had disappeared.*” (FEHÉRVÁRI 2011. 21)



What were the conditions like when Béla Fehérvári took over the building of the Synagogue as a museum in 1985? The condition of the building is best illustrated by his own words: “*the area of the single exhibition wall, along with the usable area of the gallery, is close to 700 square meters. The two separate, crowded storage rooms are only 30 square meters. For personal use, there is the office, which is 20 square meters, and the unheated room for the museum security guards. Thus, during the winter, the museum guards were forced to sit on the fireplace in the lobby of the restroom. The condition of the electric wiring is appalling, there is no telephone, no lighting at the entrance, no inscription or sign at the front of the building. The paint on the ceiling peels off in palm-sized pieces, and the leaking rainwater draws strange maps on the walls. There are 25 empty display boards on the ground floor; which means that the building is naked. But the year on the stamp is 1983. A cultural center, library, sports hall, etc. is operational at the time of the opening, there is furniture, shelves for books, and the necessary professional and technical personnel is available. In contrast, it seems that a museum is created from the residue of time and patience.*” (FEHÉRVÁRI 2011. 22)

Béla Fehérvári decided to make a museum from the Synagogue, and in order to accomplish this, he set up a strategy. He stressed countless times that on various occasions, he had to deal with resistance from a lot of people against the new function of the building. Fehérvári made up his mind about the museum, which meant not more and not less than deciding that he was going to present the collections of the museum to the public in the most comprehensive way possible, according to his talent and the possibilities.

With the help of the Múzsa (Muse) Economic Cooperative, three exhibition blocks were prepared, one after the other: the *House and decorated kitchen from Ajak* (painted by Mrs. Mihály Hasulyó from Ajak with the help of her daughter), the *Blacksmith shop* from the donation of the Fékesházi smith dynasty, and the *Embroideries of Rétköz*.

The upper floor was also remodeled: two workrooms and a storage room were created from the 8-meter-high ethnographic storage room, and on the ground floor, a processing room and a workshop. A fence was built around the building (it was stolen a year later), a room was built in the

lobby for the museum security guards that could be locked and heated, the museum got an outdoor sign, and alpinists washed the windows.

This work only affected the outside of the building, the Synagogue. Meanwhile, the work in the museum continued, temporary exhibitions were built and opened, and by 1990, the personnel had reached numbers not seen before. That year, the museum had three security guards-janitors, two museum educators, a furniture restorer, and an academic fellow, László Makay, the former director. Together with the director of the museum, this meant eight people. If we turn the number "8" horizontally, we get the sign of infinity. While this number quickly melted to only four employees, the year of 1990 could be considered – in this respect – a glorious year.

Béla Fehérvári passed away from among his colleagues and loved ones in 2001. This was the end of the Fehérvári-era, the second big period of the museum of Kisvárda. After a short interval, I myself took over, as the director of the museum of Kisvárda, on January 1, 2002.

The Present – Inside and Outside

It is difficult to summarize the work, and the experience of nearly two decades briefly in a few paragraphs or even a few pages. This task is made even more difficult as we would like to use various systems of reference to express what we think about the current state of the museums in Hungary and within it, the fate, role, necessity of the museum of Kisvárda. But for now, let us stick to the facts and summarize the events with the help of the set of parameters that we have already used.

The building. On January 1, 2002, the Rétközi Museum of Kisvárda was still in the Synagogue. Even though it had been replaced, the roof was still leaking. The attic was covered with guano, and during the summer, the smell of this large quantity of excrement reached the office of the director, which is next to the staircase leading to the attic. There was a crumbling wooden fence around the backyard, but there was no gate, as it had been stolen. The technical equipment consisted of two red phones. It would be tempting to go into details about what was done and how, in order to improve this situation, but as this is not our purpose, we are going to condense what we want to say.

Between 2012 and 2019, we were almost continuously under construction. This period can be divided into three large phases of construction.

The first one lasted from December 2012 until September 8, 2013, and it was part of a TIOP (Social Infrastructure Operational Programme) 1.2.2 tender for museum pedagogy. The original large decorative painting on the central part of the ceiling of the Synagogue was successfully preserved. We had no exhibitions in the Rétközi Museum for 548 days, but we were living in the building, in the form of symbiosis with the contracting firm.

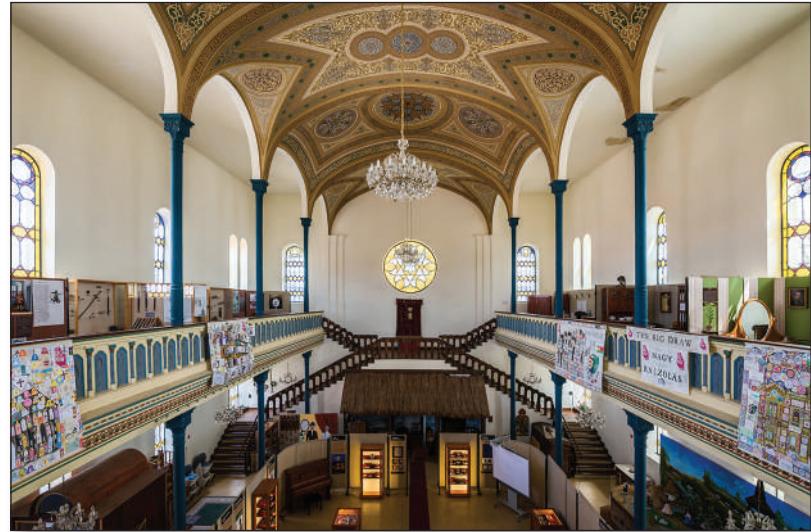
The second phase of the reconstruction took place from August 3, 2015 to December 21, 2015. This was not part of a tender. The work was carried out on behalf of the owner, the Hungarian National



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Asset Management Inc. (HNAM). As this was an external reconstruction, we continued operating inside the building during the whole period, and even though we had to be in a strange symbiosis with the contractors, we held all our events.

The third phase took place from December 12, 2017 to October 3, 2019. This phase was also carried out on behalf of and was financed by HNAM Inc. In December 2017, we emptied the building, as it was designated as a construction area. We did not enter or open any exhibitions there for 850 days. Currently, it houses two traveling exhibitions of the Damjanich János Museum of Szolnok, because both were secured a long time ago, before the reconstruction.



The *inside and outside* in the subtitle refers to these conditions. Currently, the Rétközi Museum has two temporary exhibitions in the Synagogue building, but the town of Kisvárda does not want to continue the operation of the building of the Synagogue as a museum. The museum, as an institution, is going to receive a new building, as well as a local heritage house, sometime in the near future.

Storage: The problems were not solved, and it would have been impossible to solve them under these conditions.

Personnel: It consists of four employees, the same number that the museum had when the town became the maintainer of it.

The maintainer. We have only mentioned this issue marginally with regards to the first two periods of the museum, namely, that the Castle Museum became a member of the network of county museums from January 1, 1963. It continued operating this way for half a century, when on January 1, 2013, the Municipal Government of Kisvárda became the maintainer of the institution.

Operation: It has not changed fundamentally. It continued operating at the same place, with the same number of people, in the same community and for the same community. The contrast between the sacral nature of the building and the presentation of the collections has remained. Because of this, there was a constant necessity to decide: what types of events could be organized in the Synagogue building? The answer was the same as in the previous period, in the time of Béla Fehérvári: everything. The collection needs to be presented. The fact that the building was one single space was a constant and insurmountable difficulty, especially as it was unheated, which meant that during the winter, the cold was penetrating. In addition to and as a result of all of this, the complaints that were voiced by Dr. István Dienes, the director of the county museums in his yearly report in December 1973, are word by word true for the museum: “Finally, we are sorry to say that during his work so far, the director of the institution had to forego his professional, academic work, what is more, it also deeply affected his work of organizing the professional work that due to the lack of personnel, he often had to personally perform the most simple administrative tasks (e.g. preparing records, assembling the protocol list, addressing invitations, etc.), and the excessive administrative

*burdens can overrule even the slimmest professional interest, upset more consistent leadership.*⁴ At the same time, this was the period of the big EU programs the period of winning various prizes, the period of special events and irregular public events.

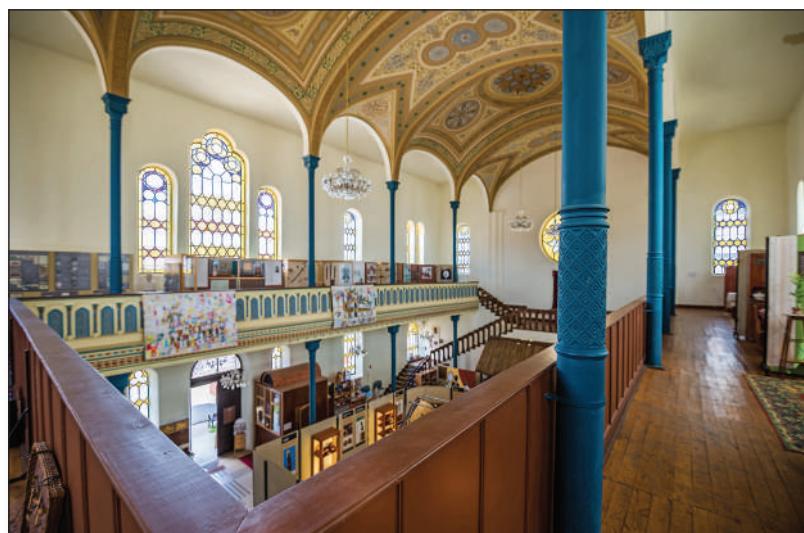
Now, in 2019, thirty years after the regime change in Hungary, let us ask the same questions that were previously asked about the Castle Museum. What did it mean that Kisvárda had a museum – called Rétközi Museum – from 2002 to 2019?

A reliable museum building, where there is a proper exhibition space, storage room, restoration studio, personnel, conditions suitable for the preservation of the artifacts?

By the end of 2017, the answer was already close to “yes”. A valuable collection, that was requested and in part created by the local community? The answer to this is affirmative, by now without the “almost certainly”.

Events, raising awareness – which nowadays is called museum pedagogy, PR, “networking”, etc. – which was of high quality, for which there was demand, and which could be maintained for decades by a community, which also included an Association of the Friends of the Museum? The answer to this was “yes” already in the time of the Castle Museum, and we believe that it is a big “yes” even today.

We are not going to list everything that has happened in the Rétközi Museum in the past twenty years, but we are going to answer some questions from the perspective of the institution, related not only to small museums but the situation of museums in general. But in order to do this, we have to return



to the basic question of what is the purpose of maintaining museums. From the very beginning, the threefold aim was to create academic institutions that are, at the same time, capable of collecting and preserving the elements of cultural heritage at a high level and make it as available to the wider public as possible. The functions of the museums correspond to this: collection, presentation, academic research and publication. Most probably, the more than 150-year-old tradition, that in order to achieve this threefold goal, the maintenance of museums is not only worthwhile but necessary, is as actual as ever. But we need to find the form that would be most appropriate to reach these goals among the modern circumstances.

In the past twenty years, many changes have taken place in a provincial small museum like the Rétközi Museum. But to tell the truth, this is the same as saying that in the last twenty years, there have been few changes in a small museum like the Rétközi Museum. I will attempt to explain this.

The EU programs and the big investment rushes have also affected the cultural field, including the museums. There have been huge steps forward in infrastructure, I have started with two red phones, now we have our own server. Many buildings have been renovated, including the

⁴ Work reports of 1972 written by county museum director Dr. István Dienes, 5. AJAM 12-13-1973.

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Synagogue in Kisvárda, so the mortar is no longer crumbling from the walls. We have heating, so our breath is no longer visible in winter. These are indeed big steps, and they have contributed to one of the three goals, presentation, where the changes have been visible and have indeed affected the visitors of the museum.

But what did not change at all is the human resources available to the museum. The expression sounds nice and scientific at the beginning of the third millennium, but basically, this refers to the fact that there are not enough people in the small museums. Four people were working at the Rétközi Museum on January 1, 2002, and four people work there now. (It is irrelevant that at one time or the other, temporarily there were other people working at the institution as part of various fallback solutions, and it did not help the museum throughout these years.) But the infrastructure is not going to operate on its own, the exhibitions have to be built by someone, and even if a museum has a large hinterland in a small town, even if it has “active communities,” as suggested by the title of the big pilot project of the Open Air Museum of Szentendre, in the long run, the operation of the institution cannot only rely on them. They are not going to be able to collect material, do academic research and publish, and they can only offer some help at the presentation. These tasks can only be performed by professionals. And here we have arrived at the question of the sustainability of small-town museums, which is strongly related to the question of the viability of small-town museums.

Nobody doubts that the capital and larger cities need museums. But this is different in the case of small towns. If the accessibility of culture is a fundamental right, and the development of the countryside is not just a slogan, then there is also a need for small museums in small towns. Another reason for this is that, as the example of Kisvárda shows, these museums were created by local demand, as a local initiative, and they preserve local values. In addition, those who work in museums know that it is not a populistic slogan, but rather the reality, that, for example, there are schools where the first excursion in the lives of many children was when they visited the museum, which means that the institutions of provincial culture are the only opportunity that provides them access to cultural goods.

What is happening in the small provincial museums today? Can we really talk about any detected development or decline in these museums? We cannot give a definitive answer to these questions, but using our own example as a basis, we would risk saying that in spite of the many significant and positive changes we have a feeling that we have to talk about a certain degree of decline. There may be and there have been exceptional high points in the life of the small museums, but this is in vain if maintaining the daily operation of these institutions, providing for the utilities and salaries, dealing with the deficient and ever-dwindling human resources, is a constant daily struggle. Most museums have not been able to plan on spending for academic expenses for years, these expenses, such as purchasing objects, collections, rescue excavations, can at best be financed by grants or by sponsors. But these are incidental. The budget is cut year by year, expecting ever bigger own revenue, which could only be possible with appropriate capital investment (such as the more targeted and more organized sale of publications, postcards, brochures, guides, copies of artwork, which have to be produced, and often there are no available resources). Here we would like to note that it is going to be against the interests of the museums to raise their own revenues, as long as the surplus that they manage to “earn” one year will be subtracted from their budget the following year.

There is another thing that has to be mentioned, which is the vulnerability of the institutions. When the municipal governments have to face more and more financial difficulties, they are trying to cut their expenses, which deeply affects the operation of the institutions that they maintain. The museums are not at the front of the line when it comes to priorities, and because they do not fulfill basic necessities, they are often perceived as just another financial burden. In these cases,

local governments attempt to confront the institutions about why they bring no revenue, why is their attendance so small. But the truth is that their attendance is small only compared to larger cities, as in small towns the number of visitors is limited to classes from local schools, civil organizations (senior citizen clubs, organizations of large families, etc.), intellectuals, the public attracted by the night of the museums, heritage protection days, or other special events. At the same time, if we compare the number of visitors to the sum spent on maintaining operation, it becomes obvious that this ratio of visitors is by no means lower than even that of a national museum. (And there are many other factors, it also depends on, for example, the geographical location, as the situation is quite different in the case of a small town located close to the capital, or on the eastern side of the country, at the tri-border area, where there are no accidental visitors). We believe that the goal of the small museums differs from those of the large collections. They are destined to fulfill a special need: they are the sites of emotional and intellectual attachment, they create a sense of belonging to the given settlement and its surroundings. At many places that no longer have a cultural center, library, gallery, or cinema, museums remain the last bastions of public education.

Currently, the Rétközi Museum of Kisvárda continues operating with four people, without having its own building. It is believed that it has a glorious past and it is going to have a bright future. According to the promises, the collection is going to be housed by a new museum building, as well as a local heritage house in the near future. We are looking forward to the promises being fulfilled.

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Abbreviations

ACM – Archive of the Castle Museum, Kisvárda

AJAM – Archive of the Jósa András Museum, Nyíregyháza

ARM – Archive of the Rétközi Museum, Kisvárda

Akteure des Antiquitätsammlens im Komitat Baranya während des Dualismus und ihre Rolle in der Entstehung des Pécsrer Stadtmuseums

Adrienn Wéber

Im Mittelpunkt der Forschung steht die Untersuchung der Änderung der bestehenden kulturellen Struktur, die des Umwandlungsprozesses, die der daran beteiligten agierenden historischen Akteure, die der Modifizierung der durch die Akteure verkörperten gesellschaftlichen Praxis, die der kulturellen Innovation, auf deren Wirkung das kulturelle Institutionensystem sich dezentralisiert.

Ich beschreibe das Individuum mit dem Begriff „Akteur des Antiquitätsammlens“. Diese Benennung bezeichnet aber die Person, die zum archäologischen Objekt kommt, solche sammelt, nur allgemein, als eine Art von Sammelbegriff und einigermaßen ungenau, sie beinhaltet sich voneinander stark unterscheidende Engagements und Relationen.

In dieser Analyse ist das Individuum, der handlungsfähige historische Akteur jenes Mitglied der Gesellschaft im Zeitalter des Dualismus, der mit Quellen beweisbar mit archäologischen Gegenständen in Kontakt geriet und sie ihn zur irgendeinen Aktivität bewogen. Die Aktivität selbst bietet sehr vielfältige Möglichkeiten: von der Zerstörung des Objektes (eventuell der archäologischen Erscheinung) bis zur Gründung einer Privatsammlung, die mit der Zeit Teil einer öffentlichen Sammlung der Region, oder des Landes wird.

In der Relation des Individuums zu der Antiquität hat jener Moment eine grundlegende Bedeutung, wie die Antiquität zum ihm geriet und es sich aufgrund welcher persönlichen Motivation und Vorkenntnisse über das Schicksal des Objektes entschied. Diese zwei Aspekte sind es, welche bestimmen, für wen die mit dem archäologischen Objekt in Kontakt geratene Person zu halten ist, so haben sie hervorragende Wichtigkeit in der Kategorienbildung, in der Aufstellung der Typologie. Insofern eine Absichtlichkeit bei der Entstehung des Kontaktes zwischen dem Individuum und dem archäologischen Objekt angenommen werden kann, kann dem Individuum eine Art *Sucher-* bzw. *Forscherhabitus* zugeordnet werden. Wenn aber das archäologische Objekt durch Zufall zu ihm geriet, kann man ihm die Rolle des *Finders* zuordnen. Diese zwei schon am Anfang des Themas aufgestellten, voneinander gut unterscheidbaren Kategorien (Archetypen) ermöglichen die Analyse in der weiteren Typologie des Individuums aufgrund verschiedener Aspekte (Abb. 1).

Im Archetyp des *Finders* kann man folgende Charaktere unterscheiden: die Person, die den Fund verloren gehen lässt („Verlustbringer“)¹, der Zenstörer², den neu interpretierenden

¹ Im Laufe der Bodenarbeiten des Gasbeleuchtungsausbau in Pécs 1870 zerbrach ein Arbeiter mit seiner Spitzhacke ein angebliches türkisches Geschirr (*Pécsi Lapok* IV: 31, 17. April 1870, 146).

² In Kővágószőlős wurden 1867 römische Gräber wegen erhofften Schatzes vernichtet (*Pécsi Lapok* I: 78, 26. Dezember 1867, 312, *Kalauz a nevelés és oktatás terén* IV: 10, 31. Dezember 1867, hintere Umschlagseite).

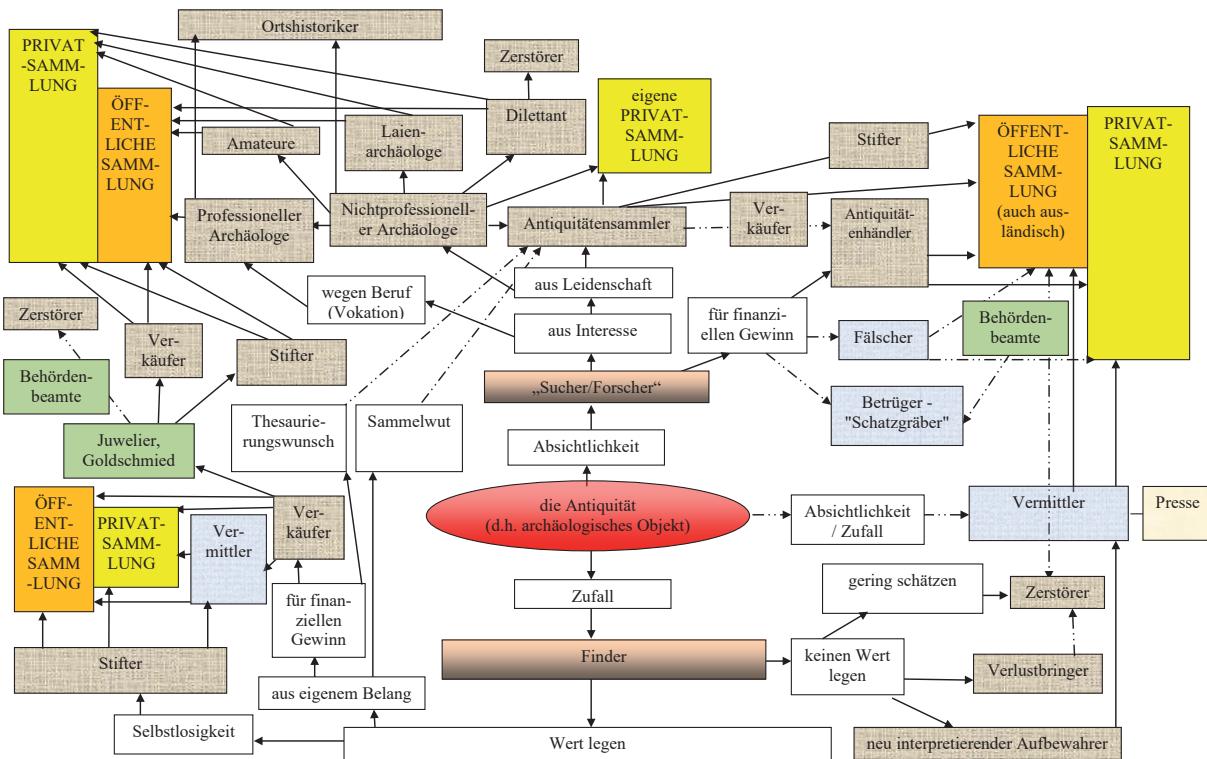


Abb. 1

Die Akteure des Antiquitäten sammelns und ihre Motivation

Aufbewahrer³, den Stifter⁴ und den Verkäufer⁵. Aus dem Aspekt der Entstehung eines regionalen Museums ist dieser Archetyp auch im besten Fall passiv, er nimmt bloß die Rolle des Bestandvermehrers wahr, beteiligt sich aber am Prozess der Institutionalisierung nicht.

Die Akteure des regionalen Museumswesens gehören eindeutig zum Archetyp „*Sucher/Forscher*“. Diese Kategorie besteht aus dem Typ des Archäologen (Professionelle⁶ und Nichtprofessionelle,⁷ d. h. Laienarchäologen⁸,

³ Die Silbermünzen des 1913 entdeckten Schatzfundes in Rugázsdu wurden zunächst als Kinderspielzeuge benutzt (*Pécsi Közlöny* XX: 103, 28. Juli 1912, 6, *Dunántúl* II: 167, 26. Juli 1912, 4).

⁴ Im Inventarbuch des Pécsner Stadtmuseums lassen sich sehr viele Stifter aus der Baranya finden, aber auch im Inventarbuch des Nationalmuseums sind bis 1914 ungefähr 200 Eintragungen zu finden, worin entweder die Stifter, oder die gespendeten Objekte, oder beide aus diesem Komitat herkommen.

⁵ Ein Beispiel aus den vielen: Der Ziegelmeister János Weinbeer aus der Baranyaer Kassafalu (heute Kiskassa) verkauft durch Vermittlung des Pécsser Anwalts Antal Horváth dem Nationalmuseum Funde aus der Völkerwanderungszeit (MNM Inv. Nr. 109/1887, 96/1890; MNM LN 205/1887, 260, 289/1890, Pécs VI: 43, 22, Oktober 1887, 3).

⁶ Im Falle der Baranya im Zeitalter des Dualismus können die ersten zwei Direktoren des Pécser Stadtmuseums Arnold Marosi (B. HORVÁTH-HUSZÁR 2003–2004, 17) und Ottó Szönyi (LENGVÁRI 1996.) als professionelle Archäologen betrachtet werden, bzw. als nicht einheimische professionelle Archäologen übten im Komitat Mór Wosinsky (Szárász, 1882 – GAÁL 2005, 131; Abaliget, 1889 – WOSINSKY 1892.; Dunaszekcső, 1896 – WOSINSKY 1896, 245, 642, 660, 684, 769, 964; Németbóly, 1900 – WÉBER 2019b.) und Péter Gerecze (WÉBER 2019b.) archäologische Tätigkeit aus.

⁷ Zur terminologischen Definition der drei Gattungen der unprofessionellen Archäologen siehe: WÉBER 2019a.

⁸ In der Baranya kann man im Zeitalter des Dualismus bis jetzt eine einzige Person für Laienarchäologen halten: Antal Horváth (1848–1912), den Pécsrer Anwalt, Kunstsammler, Winzer (GÁL 1989., GÁL 2002., VITÁRI-WÉBER 2009., VITÁRI-WÉBER 2011., VITÁRI-WÉBER 2013., VITÁRI-WÉBER 2014., VITÁRI-WÉBER 2015.).

Akteure des Antiquitätensammelns im Komitat Baranya während des Dualismus...

Amateure⁹ und Dilettanten¹⁰), dem des Ortshistorikers¹¹, dem des Antiquitätensammlers¹², dem des Antiquitätenhändlers¹³, dem des Fälschers¹⁴ und dem des Betrügers¹⁵. Es gibt auch Personen, die in keinen Archetyp einzuordnen sind. Sie sind entweder durch ihren Beruf (z. B. Juwelier, Behördenbeamte – Stuhlrichteramt, Gendarmerie, Polizei), oder durch ihre Bekanntschaft mit den Antiquitäten

⁹ Bis jetzt konnten zwei Amateurarchäologen im Zeitalter des Dualismus in der Baranya identifiziert werden. Der eine ist der Pécs Anwalt Béla Németh (1840–1904), der mit Hilfe von Mór Wosinsky in Németbóly (1900) und mit Péter Gerecze am Pécs Postpalast (1904) Ausgrabungen führte (WÉBER 2019B.); der andere ist der Lehrer Zsigmond Csáky, der im Auftrage des Nationalmuseums 1887–1888 in Püspökszentérzsébet im Friedhof aus der Völkerwanderungszeit Ausgrabungen führte (Csáky 1887.).

¹⁰ Der bekannteste und durch die öffentliche Meinung anerkannte Archäologe in unserer Region war der Pécs Anwalt László Juhász (1842–1911), der aber im Lichte der bis jetzigen Forschungen eindeutig für dilettantischen Archäologen zu halten ist (VITÁRI-WÉBER 2010., WÉBER 2017A., WÉBER 2018.).

¹¹ In der untersuchten Epoche können fünf in Pécs ansässige Personen als in Baranyaer archäologischen Themen publizierende Ortshistoriker betrachtet werden: Arnold Marosi (DORMÚTH 1939.) und Ottó Szőnyi (LENGVÁRI 2009.), des Weiteren drei Anwälte: Antal Horváth (GÁL 1989., GÁL 2002., VITÁRI-WÉBER 2009., VITÁRI-WÉBER 2011., VITÁRI-WÉBER 2013., VITÁRI-WÉBER 2014.), László Juhász (VITÁRI-WÉBER 2010., WÉBER 2017A., WÉBER 2018.) und Béla Németh (NAGY 2007., WÉBER 2019B.).

¹² Wir können im Zeitalter des Dualismus in der Baranya bis jetzt sieben Antiquitätensammler und mindestens acht Münzsammler annehmen. Die Antiquitätensammler: Antal Horváth (1848–1912), Pécs Anwalt (WÉBER 2014. 343, 345); László Juhász (1842–1911), Pécs Anwalt (SARKADI 1979. 357); Antal Király (1848–1906), Amtmann in Villány (*Pécsi Napló* XI: 57, 9. März 1902, 3, RAÝMAN–HÁGEN 2010. 19); Imre Ádám (1870–1942), Geistlicher der kalvinistisch reformierten Kirche in Kőlked (FERKOV 2003–2004. 175); Dr. Antal Loosz (1801–?), Chefamtsarzt des Komitats Baranya (über seine Sammlung berichtet als einzige Quelle sehr wortkarg József Hampel: „Er hat eine Sammlung, aber ich konnte sie mir noch nicht anschauen, weil er sie ziemlich verheimlicht.“ [OSZK Kt OCT. HUNG. 874. 17]); Antal Szmik (1862–1927), städtischer Ingenieur (D.GY. 1898. 120); Péter Hitzhaus, Lehrer in Albertfalva (*Pécsi Közlöny* X: 204. 21. November 1902, 4). Münzsammler: Antal Horváth, Pécs Anwalt (GÁL 2002. 97, WÉBER 2014. 345); László Juhász, Pécs Anwalt (SARKADI 1979. 360); Rajmár Wiesner (1843–1900), Bergingenieur (RAÝMAN–HÁGEN 2010. 17–19); Herzog Vilmos Montenuovo (1819–1895), Besitzer der Herrschaft Németbóly (RAÝMAN–HÁGEN 2010. 14–16); János Horváth (1800–1869), königlicher Rat (CFÉ 1869. 21, NAGY–WÉBER 2020.); Jakab Dittmayer (1825–1887), Pécs Schulpädell (WÉBER 2017B.); Károly Röhringer, Rentmeister der Herrschaft Németbóly (NÉMETH 1900. 13); Alajos Ábrányi, Pécs Kirchenorganist (RAÝMAN–HÁGEN 2010. 9).

¹³ Bis jetzt konnten sechs Personen in der Epoche gefunden werden, die man für Antiquitätenhändler halten kann, welche mit archäologischen Funden aus der Baranya in Zusammenhang zu bringen sind. Henrik Frigyes Bátor, Kanzlist der Ungarischen Staatlichen Eisenbahnen in Zombor/Sombor, später in Pécs ansässig. Er verkaufte sowohl dem Nationalmuseum als auch dem Pécs Stadtmuseum Baranyaer Altertümlichkeiten unter anderen aus Kiskőszeg (PVM Inv. Nr. 50, 59, 67, 94/1904; 5, 9, 86/1907, 20, 23–24, 65/1908, 4/1909, 10, 14/1910, 20, 23, 30, 36/1912, 41/1913; PVM GyN 185, 199/1910, 67/1911, 59/1912, 106–107, 112/1913, 42, 69/1914), und aus Vörösmart (MNM Inv. Nr. 96/1907, 129/1908, 5/1909, 10, 32/1910, 41/1913; PVM GyN 196/1910, 107/1913, 31/1914), aber er bereichert auch das Wiener und Berliner Museum (METZNER–NEBELSICK 2002. 28–29, 120). János Halla, Spezereihändler in Dunaszekcső, bereicherte mit mehreren alleinstehenden Funden sowohl das Nationalmuseum (*Pécsi Figyelő* XXIV: 120, 27. Mai 1896, 5, *Pécsi Figyelő* XXIV: 133, 12. Juni 1896, 4), als auch das Pécs Stadtmuseum. József Lichtnecker, Händler in Székesfehérvár, bereicherte das Nationalmuseum mit Objekten aus Kiskőszeg und Dunaszekcső (MNM Inv. Nr. 38, 51/1905, 128, 135/1907, 95/1908, 20/1913, 4/1914), weiters aus Mohács (MNM Inv. Nr. 41/1906). Er verkaufte dem Hainichener Pfarrer Arno Schröder auch römische Grabfunde aus Dunaszekcső. Schröders Sammlung gelangte ins Museum der Jenaer Universität (BEMMANN–SCHIERL 2005. 332). Die Objekte eines keltischen Silberfundes aus Siklós tauchen 1891 in der Sammlung des Budapest Antiquitätensammlers Samu Egger auf (SZÁRAZ 1891. 324). Die Antiquitätensammlung von László Juhász wurde 1902 (SARKADI 1979. 363, B. HORVÁTH–HUSZÁR 2003–2004. 13, WÉBER 2017. 172), seine Münzsammlung 1906 (SARKADI 1979. 368, WÉBER 2017. 175) vom Ministerium für Kultus und Bildung für das Pécs Stadtmuseum gekauft. Auch Antal Horváth taucht ein Paar Mal als Verkäufer im Inventarbuch des Nationalmuseums auf (MNM Inv. Nr. 247/1870, MNM Inv. Nr. 80, 122, 190–191/1871, MNM Inv. Nr. 65/1875), aber das kann mit seiner Beschäftigung im Museum zusammenhängen (VITÁRI–WÉBER 2011.), deswegen betrachte ich ihn nicht als Antiquitätenhändler.

¹⁴ Obwohl einstweilen kein Fälscher aus dieser Epoche in der Baranya bekannt ist, gab es aber Verfälschungen in mehreren Pécs Münzsammlungen. Laut József Hampel z.B. in der bischöflichen Sammlung (OSZK Kt. OCT. HUNG. 874: 16, VITÁRI–WÉBER 2016.), bzw. gemäß der Erhebung von Géza Supka auch im Nachlass von Antal Horváth (MNM It 468/912).

¹⁵ Die Presse berichtet über die Fälle mehrerer hinter Licht geführten Schatzsucher, es wird der sog. „spanischer Schatz“ zum Begriff (*Pécsi Napló* II: 182, 9. August 1893, 6, *Pécsi Figyelő* XXX: 7, 10. Januar 1902, 2).

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in Kontakt gekommenen Individuen die in Interaktion treten konnten. Wenn sie dazu beitragen, dass die Antiquitäten in eine öffentliche Sammlung gerieten, wurden sie zu *Vermittlern*¹⁶.

Aus dem Aspekt der Entstehung der regionalen öffentlichen Sammlungen sind besonders jene Personen interessant, die in mehrere typologische Kategorien (wie Antiquitätensammler, Archäologe, Ortshistoriker) des Archetyps *Sucher/Forscher* einzuordnen sind. Mit gründlicher biografischen – möglicherweise auch auf die Persönlichkeit ausdehnende – Analyse dieser engeren Gruppe kann jene Person oder jener Personenkreis gefunden werden, die/der als Motor des örtlichen Museumswesens tätig war. Es kann auch vorkommen, dass es sich vom früher für Museums Gründer gehaltenen Individuum herausstellt, dass nicht er der handelnde Agent des Institutionalisierungsprozesses war, sondern eine andere Person, die von der früheren Forschung wenig untersucht wurde. Im Falle des Pécsen Stadtmuseums können Antal Horváth und László Juhász in die meisten typologischen Kategorien eingeordnet werden (Tabelle 1).

	Person	Beruf	Ort	Ortshistoriker	Archäologe	Antiquitätensammler	Spender	Antiquitätenhändler	Vermittler	Insgesamt
1.	Antal Horváth	Advokat	Pécs	x	x	x	x		x	6
2.	László Juhász	Advokat	Pécs	x	x	x	x	x		6
3.	Mór Wosinsky	Abtpfarrer	Szekszárd	x	x	x			x ¹⁷	4
4.	Ottó Szőnyi	Pfarrer, Lehrer, Archivar	Pécs	x	x		x ¹⁸		x	4
5.	Péter Gerecze	Lehrer	Pécs/Budapest	x	x		x		x ¹⁹	4
6.	Béla Németh	Advokat	Pécs	x	x		x			3
7.	Arnold Marosi	Mönch, Lehrer	Pécs	x	x					2
8.	Péter Hitzhaus	Lehrer	Albertfalu		x		x			2
9.	Antal Király	Verwalter	Villány			x	x			2
10.	Károly Röhringer	Rentmeister	Németbóly			x	x			2
11.	Imre Ádám	Geistlicher d. kalvinistisch ref. Kirche	Kőlked			x	x			2
12.	Henrik Bátor	Bahnkanzlist	Mitrovica/Pécs				x	x		2

Tabelle 1

Die mehreren Kategorien zuordenbaren Akteure des Antiquitätensammelns in Komitat Baranya

Die nächste Phase der Forschung bedeutet der Vergleich des Entstehungsprozesses des Szekszárdner Museums, das in der Epoche als das eine „Mustermuseum“ galt, mit dem des Pécsen Stadtmuseums, welches lange Zeit in Geburtswehen lag. Im Fokus der Forschung stehen die an der Museumsgründung teilnehmenden Personen. Bei der Untersuchung der Meilensteine der *Genesis des Museums* aus der Sicht des museumsgründenden Individuums lohnt es sich, auch die

¹⁶ Die Finder der archäologischen Funde besuchten in den Dörfern die als „gelehrte Männer“ bekannten Priester und Lehrer, in den Städten die allgemein bekannten Antiquitätensammler. So wurde der schon erwähnte Pécsen Anwalt Antal Horváth (MNM Inv. Nr. 124/1872, 198/1880, 109/1887, 96/1890, 107/1894, VITÁRI–WÉBER 2009. 291), oder der Pfarrer von Németbóly Elek Kubinyi (MNM Inv. Nr. 181/1876), bzw. der Lehrer von Albertfalu Péter Hitzhaus (PVM Inv. Nr. 1924–1925 [neues Inv. Nr. 651], PVM GyN. 5/191) zum Vermittler.

¹⁷ 1901: in Baranya – Pécsi Napló 10: 266. 16. November 1901, 7, Mohács 1: 46. 17. November 1901, 4.

¹⁸ PVM LK 2059 – Karthago; PVM GyN 54/1913.

¹⁹ MNM LN 26. 42/1897.

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		PÉCS		SZEKSZÁRD	
Ereignis		Person/Summe	Jahr	Jahr	Person/Summe
Gründungsintention		István Farkas, Advokat (Testament)	1871	1874	János Decleva, Komitatsarchivar (Aufruf)
Das Museumswesen im Stadtrat	Vorlage	eingebracht von Kálmán Bolgár, Advokat	1895	1895	eingebracht von Mór Wosinsky; gefördert von Sándor Apponyi
	Museumskomitee	Vorsitzender: Béla Németh; Mitglieder: Anton Horváth, László Juhász	1897 1905	1897	Vorsitzender: Mór Wosinsky, Patron: Sándor Apponyi
	Gründungsdekret		1899	1895	
	Museumsstatut	Museumskomitee Béla Németh, L. Juhász	1898 1905	1898	Museumskomitee Mór Wosinsky
Finanzieller Hintergrund	Museumsstiftung	1000 Ft (2000 K): I. Farkas	1871	1903	20 000 K
	einmalige Unterstützung von Komitat	600 Ft (für die archäologische Ausstellung von L. Juhász)	1898	1899	aus mehreren Stiftungen: Mór Wosinsky 175 000 K
	regelmäßige Unterstützung von der Stadt/Komitat	Haushalt: 1400 K (1902); 4000 K (1907); 4400 K (1912)	ab 1902	ab 1898	1898: 400 K 1905: 1600 K
	einmalige Unterstützung	VKM: 8000 K (Juhász-S.) MKOF: 700 K (Juhász-S.) VKM: 5000 K (Horváth-Sammlung)	1902 1906 1912	1899	VKM: 56 000 K; BM: 60 000 K (zum Bauen nach dem Antrag von Mór Wosinsky)
	regelmäßige Staatshilfe	zwischen 1300–2400 K	ab 1903	ab 1899	zwischen 1000–1900 K
	Museumsverein	es nimmt bedeutend ab: von cc. 1000 K zu 508 K	1908 1913	1901 1907	es nimmt bedeutend ab: von 1892 K zu 190 K
Infrastruktureller Hintergrund	Schränke	László Juhász – 1200 Ft (Farkas-Stift) + umbauen	1898 1903	1901	auf die Fürbitte von Mór Wosinsky – kostenlos
	Vermietetes Gebäude	Haus von J. Schaprirger Haus von R. Maléter	1900	–	–
	Grundstück	anhaltende Enteignung, Ankauf	1907–1912	1899–1900	auf die Fürbitte von Mór Wosinsky – kostenlos
	Museumsgebäude	nur Plan geblieben Kulturpalast (Gyula Zichy, Ottó Szőnyi)	–	1902	Wosinsky Mór
Entstandenes Museum	erste Ausstellung	László Juhász – in der bürgerlichen Mädchenschule	1898	1898	Mór Wosinsky – im Gymnasium
	Sammlung (zur Zeit der Öffnung)	insgesamt cc. 20.000 St. L. Juhász (6795 St.); A. Horváth – angekauft (13 000 K) vom Ministerium für Religion und öffentliche Bildung	1902 1904/ 1912	1899	insgesamt cc. 33.000 St. S. Apponyi (12.000 St.), M. Wosinsky (5.000 St.) – kostenlos
	Eröffnung	Arnold Marosi (Rede)	1904	1899	Mór Wosinsky (Rede)

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		PÉCS		SZEKSZÁRD	
Ereignis		Person/Summe	Jahr	Jahr	Person/Summe
Entstandenes Museum	Jahrbuch	regelmäßig, 4 Heft pro Jahr, hrsg.: P. Angyal, O. Szőnyi	1908– 1917	1902	nur ein Exemplar Wosinsky Mór
	Museumsführer	geschrieben von Arnold Marosi	1905	1902	geschrieben von Béla Haugh
	Direktor	A. Marosi (1903–1909) O. Szőnyi (1909–1923)	1903– 1923	1895– 1930	M. Wosinsky (1895–1907) A. Kovách (1908–1930)
Gesellschaftliche Unterstützung	Historischer/ archäologischer Verein	PBTRNT – nicht entstanden. Vorbereitungskomitee: Károly Bolgár, Antal Horváth, Mór Wosinsky	–	1882	Archäologischer Verein des Kom. Tolna – Mór Wosinsky
	Museumsverein	Pécs-Baranyaer Museumsverein: Antal Horváth, László Juhász, Arnold Marosi, Ottó Szőnyi	1901– 1906	1898	Museumverein des Kom. Tolna (1898–1912) Ehrenpräsident: Graf S. Apponyi, Vizepräsident: Mór Wosinsky

Tabelle 2

Die Rolle des Individuums in der Gründung der Museen des Kom. Tolna und Baranya,
die Meilensteine der Entstehung der regionalen Museen²⁰

Charakteristika des entstandenen Museums zu analysieren (Tabelle 2). Die absolut erfolgreiche Krönung dieses Prozesses ist das für Museumszwecke errichtete selbständige Gebäude, eventuell der Kulturpalast zu betrachten. In diesen beiden Ortschaften entstanden die Museen mit ähnlichen Begebenheiten und etwa in gleicher Zeit, dagegen endete der Organisierungsverlauf mit sehr wesentlichen Unterschieden und Ergebnissen. In Szekszárd entstand innerhalb von fünf Jahren nach der Eröffnung der ersten besuchbaren Ausstellung ein selbständiges Gebäude für Museumszwecke. Der Museumsbetreiber wurde sowohl auf fachlicher, als auch auf gesellschaftlicher Ebene als moralisch agierende Person akzeptiert und für verantwortlichen Akteur gehalten, der über ein ausgezeichnet organisiertes, ausgedehntes Kontaktnetzwerk von Förderern verfügte. Der landesweit, sogar international anerkannter Mór Wosinsky scheint nicht nur als Museumsdirektor auf, sondern er spielt auch in der Entstehung des Museums bis zum Ende eine Schlüsselrolle (Tabelle 2). Dagegen gab es in Pécs niemanden, der den Organisierungsprozess bis zum Ende begleitet hätte, andererseits gab es keine solche einflussreiche und wohlhabende Persönlichkeit, die ihr Geld und Kontaktnetzwerk für die Förderung des örtlichen Museumswesens aufgewendet hätte, wie in Szekszárd Graf Sándor Apponyi. In Pécs begann das regionale Museum seine Tätigkeit von Anfang an in gemieteten Räumlichkeiten und manchmal waren eben die für Museumsgründer gehaltenen Personen, welche Hürden aufstellten, durch die der Gründungsprozess jahrelang verzög. Der Direktor²¹ verfügte aus der Sicht des Museumswesens über kein wesentliches (fachliches, finanzielles, Prestigewert habendes) Kontaktnetzwerk und hatte früher mit archäologischen Objekten keinen ausweisbaren Kontakt. In der Tabelle stehen die Namen von Antal Horváth und László Juhász in Bezug auf Institutionalisierung am meisten und auch in der Fachliteratur über die Entstehung des Pécs Museums erscheinen ihre Namen betont. Es fragt sich, ob sie die Museumsgründer sind, die wirklich verantwortlichen Akteure, welche als moralisch Agierende akzeptiert wurden?

²⁰ Die Quellen der Tabelle: Pécs – MAROSI 1905., SARKADI 1979., NAGY 2017.; Szekszárd – GAÁL 2005, Tolnamegyei Közlöny und die betreffende Exemplare der *Múzeumi és Könyvtári Értesítő*.

²¹ Die Tätigkeit von Arnold Marosi als Museumsdirektor war in Székesfehérvár eindeutig erfolgreicher und bedeutender.

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	László Juhász (1842–1911)	Antal Horváth (1848–1912)	Mór Wosinsky (1854–1907)
Beruf	Anwalt – mit unsicherem Lebensunterhalt, hängt von der eigenen Arbeitszeit-Aufwendung und den Fähigkeiten ab		Abtpfarrer, Erzpriester – mit sicherem Lebensunterhalt
	kaum erfolgreich	sehr erfolgreich	erfolgreich, aber mit Konflikten
Familien-hintergrund	I. Vater: unbekannt, vom Vormund gezüchtigt II. Gattin und eine Tochter – seine Tochter starb jung – Familientragödien	I. Vater: Antal Horváth, Landvermesser, der erste Direktor der Pécs Sparkasse – Gebildeter II. Gattin und drei Töchter, die gut verheiratet sind	I. Vater: István Wosinsky, polnischer Apotheker, Arzt – Gebildeter, 5 Geschwister, unterstützt die Familien der Geschwister II. keine Gattin
	erfolglos	erfolgreich	erfolgreich
Dominante Neigung	materielle Interesse, eigene Belange im Vordergrund	Sparsamkeit	Selbstlosigkeit, aktiver Schaffensdrang für die Gemeinschaft
Eigene Fähigkeiten	Engsichtiger, finanziell ungeschickter, oberflächlicher Bohemien mit guter Organisationsfähigkeit	Weitblickender, zuverlässiger, gründlicher, vorsichtiger, sparsamer Experte in mehreren Bereichen	Weitblickender, präziser gefasster Fachmann mit guter Organisations-, Interessendurchsetzungs- und hervorragender finanziellen Manövriert-fähigkeiten
Typologische Klassifikation	Dilettanter Archäologe: keine berufliche Begabung, eher ein Sammler, als Fachmann	Laienarchäologe: beruflich begabter, ausgebildeter (beim Florian Rómer und Autodidakt) Fachmann	Professioneller Archäologe: beruflich begabter, weitblickender (ausländische Studien-reisen) Fachmann
Heutige Beurteilung	unglaubwürdig	glaubwürdig	glaubwürdig
Der Gipfel seiner Berufslaufbahn und seiner Beförderung im wissenschaftlichen Leben	Experte der <i>Processus Urbarialis</i> selbst ausgegebene, kurze, in wissenschaftlichen Kreisen heftig kritisierte Monographie über die Archäologie von Pécs und Kom. Baranya	ab 1897: als Virilist Mitglied des Stadtrates 1870–71: Archivar der Archäologischen Kommission der Ungarischen Akademie der Wissenschaften	1890: Erzpriester (Bonyhád) 1901: MKOF – Inspektor 1902: korrespondieren des Mitglied der Ungarischen Akademie der Wissenschaften 1904: Mitglied der Zentralkommission der Komitatsversammlung
Nicht erreichte Position	Museumsdirektor 1907: MKOF – Inspektor	abgelehnte Stelle bei der Archäologischen Sammlung des Nationalmuseums	1905: Litterarius Kanonikat im Nagyvárad
Seine Erinnerung	Grab: Zentralfriedhof von Pécs (unbekannt) Keine Gedenktafel. Ein Lexikonartikel, und eine Studie über ihn.	Grab: Zentralfriedhof von Pécs (Teil des Nationalen Friedhofs) Gedenktafel, Statuen. Ein Museum, ein Preis, Straßen, eine Grundschule, Stadtsiedlung tragen seinen Namen. Viele Biographien.	Grab: Tolna (Teil des Nationalen Friedhofs) Gedenktafel, Statuen. Ein Museum, ein Preis, Straßen, eine Grundschule, Stadtsiedlung tragen seinen Namen. Viele Biographien.
	fast unbekannt	bekannt	anerkannt, bewertet

Tabelle 3

Die Human Ressources der Museumsgründung, d. h. die Analyse des Individuumus²²

²² Die Quellen der Tabelle: L. Juhász – WÉBER 2017a.; A. Horváth – VITÁRI-WÉBER 2014.; M. Wosinsky – GAÁL 2005.

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Mit gründlicherer, sich auch auf die biografischen und psychobiografischen Details ausdehnender Analyse dieser engeren Gruppe der „Museumsgründer“ von Pécs und Szekszárd, kann man jene Person, bzw. jenen Kreis von Personen finden, welche als Motor des örtlichen Museumswesens fungierten. Es kann vorkommen, dass eine Person aufgrund der früheren Forschungsergebnisse Museumsgründer zu sein scheint, wenn aber man ihre Rolle in der Entstehung des Museums genauer untersucht, stellt sich heraus, dass entweder nicht er der handelnde Agent des Institutionalisierungsprozesses ist, bzw. es kann sich auch das Fehlen solcher Faktoren abzeichnen, welche zum Erfolg des Prozesses unablässig sind. Die Analyse der Human Ressources der Museumsgründung, die *Analyse des Individuums* (Tabelle 3), geschieht aufgrund seines Berufes, familiären Hintergrundes, seiner dominanten Neigungen, des Weiteren gemäß dem aufgestellten typologischen System aufgrund seiner akzentuierten individuellen Fertigkeiten und Fähigkeiten. Die Beurteilung der Akteure wird durch den Höhepunkt ihrer beruflichen, archäologischen Laufbahn und deren Erinnerung weiter verfeinert. Aufgrund dieser scheint der fachlich geeignete, authentische, in seiner Zeit gesellschaftlich anerkannte Stadtrat und auch von der Nachwelt geehrte Antal Horváth den Museumsgründer-Charakter zu haben.

	László Juhász (1842–1911)	Antal Horváth (1848–1912)	Mór Wosinsky (1854–1907)
Physische Umwelt	Szentmártonkáta (?) – Geburtsort Pécs – Gymnasium Pest – Universität Pécs – Kanzlist, Notar Kom. Somogy – Landwirt Pécs – Anwalt	Pécs – Geburtsort <i>Pécs – Gymnasium, Lyceum für Rechtswissenschaft</i> Pest – Archivar der Archäologischen Kommission der Ungarischen Akademie der Wissenschaften Pécs – Anwalt Pécs – Stadtvater	Tolna – Geburtsort Kalocsa – Gymnasium Pécs – Priesterseminar Gödöllő, Apar – Kantor <i>Lengyel, Závod – Pfarrer</i> Bonyhád – Erzpriester Szekszárd – Pfarrer Budapest – Inspektor beim MKOF + ausländische Studienreisen
Der Ort seiner archäologischen Tätigkeit, und ihre Aktivität	Pécs, Kom. Baranya: Erwerbung von bei den städtischen und ländlichen Feldarbeiten zum Vorschein gekommenen archäologischen Objekten	Aktive Periode (1889–1907): eine Ausgrabung: 1894: Pécs-Jakabhegy	Meistens Kom. Tolna, z. T. Kom. Baranya und Somogy
Politische Umwelt	keine politische Funktion, gewichtslos, unterstützt von der organisierenden Arbeiterschaft – er kann die Entstehung des Museums nicht fördern	1897–1912: Stadtvater im Stadtrat – Mitglied in der Museumskomitee – durch seine vorsichtige Umsicht und Sparsamkeit hindert er die Entstehung des Museums	1904: Mitglied der Zentralkommission der Komitatsversammlung + unterstützt von: Graf S. Apponyi, E. Kammerer, V. Fraknói, I. Szalay – er kann die Entstehung des Museums fördern
Wirtschaftliche Umwelt	ständige finanzielle Probleme, er ist arm gestorben = unsicherer finanzieller Hintergrund	erfolgreiche Anwalts-praxis + Sparsamkeit = als Virilist im Stadtrat = sicherer finanzieller Hintergrund	Priesterberuf – Benefizium + reiche Unterstützer + geschickter Geldanleger = sicherer finanzieller Hintergrund
Gesellschaftliche Umwelt	Keine finanziellen, potenzen politischen Unterstützer (nur Arbeiterschaft)	Keine potenzen finanziellen Unterstützer, als Virilist hat er gesell- schaftliches Prestige	Potente finanzielle und politische Unterstützer – Graf S. Apponyi S. und sein Aristokratenkreis

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	László Juhász (1842–1911)	Antal Horváth (1848–1912)	Mór Wosinsky (1854–1907)
– wissenschaftliche Unterstützer	keine (kritisiert von: B. Németh, J. Hampel)	in Budapest: Florian Rómer, Josef Hampel	in Budapest: Ernő Kammerer, Vilmos Fraknói, Imre Szalay
– prinzipielle Unterstützer	die Presse		
– Gegner	nicht bekannt	im Stadtrat: die Anhänger der Innovation	in kirchlichen Kreisen (Bonyhád, Szekszárd)
Kontaktnetzwerk	nur gesellschaftliches, und regional = stark begrenzt	im gesellschaftlichen Bereich regional, im wissenschaftlichen national = begrenzt	im gesellschaftlichen Bereich national, im wissenschaftlichen international = ausgedehnt
Mentale Umwelt – schulischer Hintergrund	Juristische Fakultät (Universität)	Juristische Fakultät (Lyceum für Rechts-wissenschaft)	Priesterseminar
– Publikationen	kleinere, kritisierte Publikationen	kleinere wissenschaftliche Publikationen	Monographien, fremdsprachige Publikationen
– Belesenheit	wenige Fachwörter, seine Kenntnisse im Fachliteratur sind begrenzt	Fachwörter in seinen Publikationen – Kenntnisse in der Fachliteratur	niveauvolle Publikationen – eindeutige Belesenheit auch in fremdsprachiger Fachliteratur
Kulturelle Umwelt Büchereibenutzung	Pécs: bischöfliche Bibliothek – auf Grund des Besucherbuchs – nicht benutzt	Pécs: bischöfliche Bibliothek – auf Grund des Besucherbuchs und seines Briefwechsels – benutzt	<ul style="list-style-type: none"> • Lengyel: reiche herrschaftliche Bibliothek – benutzt • als MKOF-Inspektor – Bibliotheken in Budapest besucht • ausländische Kontakte = viele neue Fachliteratur
Mitgliedschaft in Vereinen und in fachlichen Organisationen	1870: Ungarische Gesellschaft für Naturwissenschaften	1878: Ungarische Geologische Gesellschaft 1880: Ungarische Landes-Gesellschaft für Archäologie und Anthropologie 1904: Ungarische Gesellschaft für Numismatik	1889: Mitglied der Archäologischen Kommission der Ungarischen Akademie der Wissenschaften 1901: MKOF – Inspektor 1902: korrespondieren des Mitglied der Ungarischen Akademie der Wissenschaften Mitglied der Akademien in München, Berlin, Wien und Rome.
Authentizität	Dilettanter Archäologe: wissenschaftlich unglaublich	Laienarchäologe: wissenschaftlich glaubwürdig	Professioneller Archäologe: wissenschaftlich glaubwürdig

Tabelle 4

Kontextualisierung des Individuums, die Analyse des „Mondhofes“ des Museumsgründers²³

²³ Die Quellen der Tabelle: L. Juhász – WÉBER 2017A., WÉBER 2018.; A. Horváth – VITÁRI-WÉBER 2009., VITÁRI-WÉBER 2014., VITÁRI-WÉBER 2015.; M. Wosinsky – GAÁL 2005. Bei der physische Umwelt bedeuten die kurziven Buchstaben archäologische Aktivität, die fetten Buchstaben Museengründung.

Andererseits führt das Individuum in einem aus mehreren Aspekten determinierten Raum seine Tätigkeit aus, so ist neben seinen für die Entstehung des Museums zählenden persönlichen Eigenschaften und Qualitäten die Untersuchung der physischen, politischen, wirtschaftlichen, gesellschaftlichen und kulturellen Segmente seines Wirkungsortes wichtig, d.h. die *Kontextualisierung des Individuums*, die Analyse des „Mondhofes“ desselben (Tabelle 4). Seine physische Umwelt ist aus der Sicht seiner archäologischen Aktivität, sein politisches Engagement wegen der Organisationsprozesse des Museumswesens wichtig. Auf dem wirtschaftlichen Gebiet sind der finanzielle Hintergrund und der Bewegungsraum des Individuums aufzuzeichnen, welche außer der Erlangung von Antiquitäten mittelbar auch das bestimmten, wie viel Zeit es der archäologischen Tätigkeit widmen konnte. Durch seine gesellschaftliche Umwelt, d. h. seine Förderer und Gegner mit finanziellem, fachlichem, gesellschaftlichem, politischem Prestige, ist sein Kontaktnetzwerk aufzuzeichnen, das zu seiner Akzeptanz als moralisch Agierender, das heißt, zur erfolgreichen Museumsgründung unerlässlich ist. Mit der Untersuchung der mentalen und kulturellen Umwelt des Individuums kann seine Fachlichkeit wahrgenommen werden. Außer seinem schulischen Hintergrund können seine eventuellen Publikationen einen der besten Gradmesser seiner mentalen Umwelt bedeuten, die als Beweise der Komplexität seiner Denkweise dienen. Das kulturelle Milieu des Individuums kann zum Beispiel durch seine Mitgliedschaft in Vereinen und in fachlichen Organisationen, des Weiteren durch seine Büchereienutzung charakterisiert werden.

Wenn wir also die Person des Museumsgründers suchen, können wir zwar feststellen, dass obwohl alle drei behandelten Personen zur Sammlungsbildung nötigen und wesentlichen Akteur-Typen (Archäologe, Antiquitätsammler, Ortshistoriker) gehören, sind aber in der Person von Mór Wosinsky, der auch mit dem Amt des Landesinspektors bekleidet war, sind auch die für die erfolgreiche Organisierung nötigen Kapazitäten (Organisierungsfähigkeit, bedeutenden materiellen- und Prestigewert habendes starkes Kontaktnetzwerk mit Unterstützung des Grafen Apponyi, finanzielle Bereitwilligkeit, Berufung) zu finden. So kann man ihn für moralisch akzeptierten verantwortlichen Akteur, für tatsächlichen Museumsgründer halten. Man kann den über gute Organisierungsfähigkeit und berufene Sacheifer verfügenden, aber nicht fachgerechten László Juhász, der eine schlechte finanzielle Disposition hatte und ohne einflußreiche Förderer und gesellschaftlichen Einfluss war, für moralisch nicht akzeptierte, über Handlungspotential nicht verfügende Person in der Entstehung des Pécsér Stadtmuseums halten. Antal Horváth dagegen könnte durch seinen gesellschaftlichen Einfluss, Stadtabgeordnetenstatus und seine Fachlichkeit im Organisationsprozess des Museums durchaus moralisch akzeptierter Akteur sein können. Aber sein mangelnder Sacheifer und seine in dem Verantwortungsgefühl für das Gemeindevermögen wurzelnde Sparsamkeit hinderten die Sache des Museums²⁴ in der Kommission der Munizipalbehörde eher, als förderten. So kann er nicht als handelnder Akteur betrachtet werden. Meiner Meinung nach können also László Juhász und Antal Horváth vielmehr als Sammlungsgründer aber nicht als Museumsgründer betrachtet werden.

Ich möchte die Rolle bzw. den Verdienst von Antal Horváth und László Juhász in der Entstehung des Pécsér Stadtmuseums nicht verringern. Es steht außer Zweifel, dass das Pécsér Stadtmuseum ohne sie, ohne ihr Engagement in der Rettung der archäologischen Funde und ihre bedeutenden Sammlungen hätte nicht entstehen können. Ich wies bloß darauf hin, dass zwar die Sammlung eine unerlässliche Bedingung für die Entstehung eines Museums ist, ist sie dazu aber lange

²⁴ Er hätte das Museum mit voller Ignoranz von kirchlichen Personen gründen gewollt, was zur extra Gründung des bischöflichen Museums führte (MNL–BaML XV. 6. Notizen von Béla Németh. Band XXII. 32–34), er ließ die Debatte über den Entwurf der Museumssatzung (*Pécsi Napló* IX: 207, 13. September 1900, 3–4), später die Frage der Verlegung des Museums (*Pécsi Napló* X: 295, 20. Dezember 1901, 2, *Pécsi Közlöny* IX: 102, 22. Dezember 1901, 2) von der Tagesordnung der Munizipalversammlung abnehmen.

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nicht ausreichend. Wenn die Ziele und Erwartungen der einzelnen Akteure im Gründungsprozess des örtlichen Museums nicht im Einklang sind, beziehungsweise wenn die Sache des örtlichen Museums keine führende Persönlichkeit hat, die über einflussreiche Förderer verfügt, bzw. energisch, für die Sache entschlossen, selbstlos und standhaft ist, sowie neben der Sammlungsleidenschaft auch über fachliche Eignung und finanziellen Überblick im Interesse der Mobilisierung der Quellen verfügt, wird die Museumsgründung im besseren Fall unvermeidlich langsamer sein und wird kleinere Ergebnisse aufweisen, im schlechteren Fall wird sie erfolglos sein. So entstand zwar das Museum in Pécs, aber langsam, in einem Mietobjekt, am Anfang mit einem unfachgerechten Leiter und es hatte lange Zeit kein eigenes Gebäude.

In der Gesellschaft der Baranya im Zeitalter des Dualismus verfügten die von den handelnden Akteuren unterschiedenen *verantwortlichen Akteure* – die als *moralisch handelnde Personen* akzeptiert wurden – nicht nur über das zur Strukturänderung nötige „Wissen“, was kulturelle Innovation bewirkte, sondern ihre Person genoss gesellschaftliche Unterstützung, wurde von Akzeptanz und Achtung umgeben. Aufgrund ihres Berufes können wir auf ihre Ausbildung folgern, die in großem Maße ihre kognitiven Fähigkeiten bestimmte. Sie half ihnen einerseits bei der richtigen Deutung und Erkennung der Werte der archäologischen Objekte und bei der passenden Art deren Aufbewahrung. Andererseits konnten sie durch den durch ihren Beruf bekleideten höheren gesellschaftlichen Status, oder durch ihr Prestige Einfluss auf die Mitglieder ihrer Gemeinschaft, die Verwaltungs- und gesellschaftlichen Prozesse, und innerhalb dieser auch auf die Herausbildung des kulturellen Institutionensystems nehmen. Es ist anzunehmen, dass sie in bedeutendem Maße mit Hilfe ihres gesellschaftlichen Status, ihrer Beurteilung und einflussreichen Förderer fähig waren, die kulturellen Schemata zu transponieren und die Ressourcen zu mobilisieren²⁵.

Da das museumsgründende Individuum nicht in „Vakuum“ seine Tätigkeit ausübt, ist es bezüglich der Entstehung des regionalen Museums unbedingt wichtig, jene physische Umwelt zu untersuchen, wo das Individuum lebte und schuf, wo das Museum entstand. Im Laufe der *Kontextualisierung des Ortes* ist die Lokalität aufgrund der physischen, politischen, wirtschaftlichen, gesellschaftlichen, mentalen und kulturellen Aspekten zu untersuchen. Es ist nicht möglich, diese im Rahmen dieser Publikation wegen Umfangsgrenzen vorzustellen, aber man kann dennoch feststellen, dass die benachbarten Komitatssitze über solche Gegebenheiten verfügten, welche scheinbar die schnelle und erfolgreiche Entstehung des Pécsger Museums begünstigt hätten. Im Falle des weniger als halb so großen und eher eine agrargesellschaftliche Struktur zeigenden Szekszárd und des als Verwaltungs-, Wirtschafts-, Bildungs- und kirchliche Zentrum fungierenden, sich dynamisch entwickelnden, von bürgerlichen Schichten und Intelligenzern bewohnten Pécs würden wir die schnelle Entstehung des Museums im Letzteren annehmen. Das es doch nicht so geschah, ist meiner Meinung nach in erster Linie den oben dargestellten unterschiedlichen Kapazitäten der sich am Organisationsprozess des Museums beteiligten Individuen zuzuschreiben.

Zusammenfassend kann man sagen, dass das methodische Ergebnis der Forschung die Aufstellung eines auf die Person des Museumsgründers und die regionalen Gegebenheiten bezogenen Betrachtungssystems²⁶ ist, wodurch das die Feststellung der Eckpunkte jenes Umwandlungsprozesses ermöglicht wird, welcher im Zeitalter des Dualismus zur Dezentralisation des Systems der öffentlichen Sammlungen führte. Die durch die Modernisierungsprozesse der Epoche immer öfter zum Vorschein gekommenen archäologischen Objekte bewegten breite Schichten der ihre Identität

²⁵ Die Bedeutung dieser Aspekte wurde von Sewell betont: GYÁNI 2017. 51.

²⁶ Es ist hervorzuheben, dass ein solches einheitliches Betrachtungssystem den interlokalen Vergleich bei der Untersuchung anderer Regionen auf Mikroebene ermöglicht, was zum Synthesieren der Ergebnisse der historischen Forschung beitragen kann, die sich von unten aufbaut und lokale Gemeinschaftsstudien hervorbringt (GYÁNI 2018. 7, 12).

suchenden, zum Selbstbewußtsein erwachenden und durch die allgemeine Schulpflicht immer gebildeteren Gesellschaft zu handeln. Sie wünschte durch die Historisierung des bürgerlichen Selbstbewusstseins (historisches Selbstbewusstsein – GyÁNI 2018. 8–9) sich selbst repräsentieren. Durch die Mitwirkung der daran aktiv teilnehmenden Individuen gerieten die archäologischen Objekte immer mehr in irgendeine private oder öffentliche Sammlung.

Das Ergebnis der durch die Akteure des Antiquitätenammelns durchgeführte Änderung war die Entstehung der regionalen Museen, wobei die anfangs individuelle Handlungsform als Gewinn der gesellschaftlichen Interaktionen gesellschaftliche Unterstützung und Achtung erfuhr und zur institutionalisierten Praxis wurde. Neben der Analyse der Entstehung der regionalen Museen auf Grund dieser Knotenpunkte ist die präzise Typologie der Akteure des Antiquitätenammelns in der Baranya in der Zeit des Dualismus deshalb nötig, weil man in gegebenem Fall unter mehreren Akteuren die Person finden muss, welche die größte Rolle in der Entstehung des Museums hatte. (Nicht immer ist jene Person der Museumsgründer, die zunächst als solcher erscheint.) Aufgrund der Untersuchung der Persönlichkeit des Individuum und der aus seinen Qualitäten resultierenden Möglichkeiten und Grenzen, seines Kontaktnetzwerks, des Weiteren aufgrund der Beleuchtung der physischen, politischen, rechtlichen, wirtschaftlichen, gesellschaftlichen und kulturellen Segmente seines räumlichen Milieus kann sich für uns abzeichnen, unter welchen Bedingungen sich der Prozess der Institutionalisierung des regionalen Antiquitätenammelns vollzog. Aufgrund der Erfassung des „Instrumentariums“ des erfolgreichen Museumsgründers können wir eine Erklärung dafür bekommen, warum dieser Institutionsierungsprozess, der von anscheinend ähnliche Qualitäten habenden Akteuren angetrieben wurde, erfolgreich, bzw. erfolglos war, des Weiteren warum er sich in gegebenem Fall in über gleiche oder bessere Begebenheiten verfügenden Ortschaften um Jahrzehnte länger hinzog. Wenn sich nicht jener *verantwortlich agierende historische Akteur* an der Museumsgründung heranmacht, der auch für *moralisch akzeptierten Agenten* gehalten werden kann, wie es auch in Pécs geschah, bringt es Hürden, Schwierigkeiten und unbedingt sich verzögernde Prozesse mit sich.

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Abkürzungen

ArchÉrt – Archaeologiai Értesítő, Budapest

JPMÉ – Janus Pannonius Múzeum Évkönyve, Pécs

Kutatási füzetek – Kutatási füzetek. A Pécsi Tudományegyetem Interdisziplináris Doktori Iskolájának kiadványsorozata, Pécsi Tudományegyetem, Pécs/Forschungshefte. Reihe der interdisziplinären Doktorandenschulen der Universität Pécs, Pécs

MKOF – Múzeumok és Könyvtárak Országos Főfelügyelősége/Oberinspektorat der Museen und Büchereien

MNL BaML – Magyar Nemzeti Levéltár Baranya Megyei Levéltára/Komitatsarchiv von Baranya des Ungarischen Landesarchivs

MNM It – Magyar Nemzeti Múzeum Irattár/Archiv des Ungarischen Nationalmuseums

MNM LK – Magyar Nemzeti Múzeum, Leltárkönyv/Inventarbuch des Ungarischen Nationalmuseums

MNM LN – Magyar Nemzeti Múzeum Adattár, Levelezési Napló/Korrespondenzbuch, Zentrale Datenbank des Ungarischen Nationalmuseums

Adrienn Wéber

- MTA AB – Magyar Tudományos Akadémia Archaeológiai Bizottság/Ungarische Akademie der
Wissenschaften Archäologische Kommission
- OSZK Kt OCT. HUNG – Országos Széchényi Könyvtár, Kézirattár, Magyar nyelvű kéziratok/Ungarische Handschriften aus der Handschriftensammlung der Széchényi-Nationalbibliothek,
Ungarn
- PBTRNT – Pécs-Baranyai Történelmi Régészeti és Néprajzi Társulat/Pécs-Baranyaer Historischer
Archäologischer und Ethnographischer Verein
- PVM – Pécsi Városi Múzeum/Stadtmuseum Fünfkirchen
- PVM GyN – Pécsi Városi Múzeum, Gyarapodási Napló/Eingangsbuch des Stadtmuseums Fünfkirchen
- Specimina Nova* – Specimina Nova Dissertationum ex Instituto Historiae Antiquae et Archaeologiae
Universitatis Quinquecclesiensis, Pécs

The Activities of the Kerch Museum of Antiquities Looking through an Old Photo Camera (the 1860s–1910s)¹

Maria Medvedeva

The Kerch Museum of Antiquities is one of the oldest museums and archaeological centers in Russia. Opened in 1826, it was under the supervision of the Imperial Archaeological Commission (IAC) since 1859. The Museum directed the archaeological investigations in the south of Russia and played a significant role in studying the history and culture of the Bosporan Kingdom in the 19th–20th centuries. Excavations of ancient settlements and burial mounds were conducted almost all the year round. The best finds were sent to the Hermitage (Saint Petersburg), and numerous field reports arrived in the archive of the Imperial Archaeological Commission. The Museum's activities were supported by the Ministry of the Imperial Court.

The largest collection of photos and negatives recording archaeological excavations and other activities of the Kerch Museum is now kept in the archives of the Institute for the History of Material Culture RAS in Saint Petersburg. Their analysis enables us to trace the history of photo-recording of monuments of the Bosporan archaeology at its initial stage. Reports of the curators of the Kerch Museum of Antiquities were provided with photographs since the 1860s.

In April 1861, Aleksandr Lutsenko², director of the Kerch Museum of Antiquities, appended to the report to the Imperial Archaeological Commission (IAC) several photographs of the “marble pedestals” and ‘fragments of gravestones found... in the destroyed tomb with the marble sarcophagus of Antimachos”. In the end, he noted that “these photos were taken as an experiment by local photographer Markus Edelstein”³ (Fig. 1). The photographs of ancient steles, included into the magnificent album of illustrations for the excavations carried out in the same

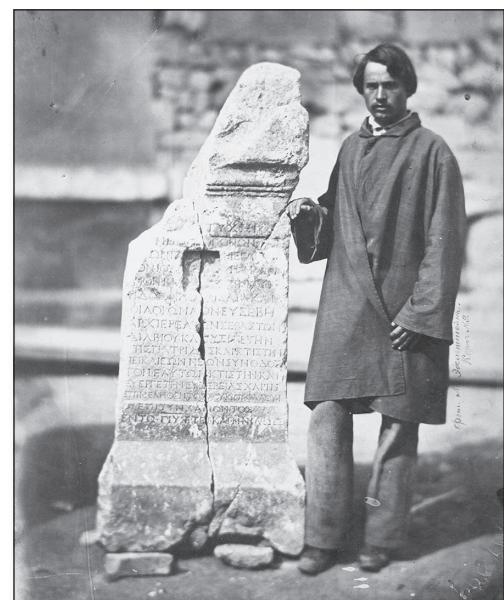


Fig. 1
Stele discovered in Kerch in 1861 (photo by M. Edelstein, 1861)

¹ This work was supported by the Program of Fundamental Scientific Research of the Russian State Academies of Sciences, State Assignment № 0184–2019–0010.

² Aleksandr Lutsenko (1807–1884) was a Russian archaeologist and museum activist who headed the Kerch Museum from 1853 to 1878.

³ MD SA IHMC RAS. f. 1. in. 1. 1861. fo. 15. p. 7.

year, also were made by photographer Edelstein. In a number of photographic imprints, there is his signature⁴. In spring 1861, Edelstein proposed to the Kerch Museum his service as a personal photographer⁵. The director of the Museum, Aleksandr E. Lutsenko, reported of this proposal to Sergey Stroganov, president of IAC⁶, however, the count did not support this idea. Pitifully, the employment of the progressive for that time method of regular recording of archaeological investigations has thus been put off for decades in the Kerch Museum. Otherwise, we would possibly avail of a more representative photographic collection reflecting the initial stage of the history of the Kerch archaeology and personalia of the researchers.



Fig. 2
Finds of 1860 in Kerch
(photo by M. Sazonov, 1862)

To the next (1862) report of the Museum, photographs also were attached, but these were made by already another author. Four photos were produced by photographer Mikhail Sazonov (Fig. 2) on a voluntary basis. They depicted two inscriptions on the steles discovered at the end of 1860, ceramic objects from the collection of the Kerch Museum and a “*showcase at the Museum where ancient gold objects and other artifacts are exhibited*”⁷. In the further reports, albums of illustrations sent to IAC in the 1860s – early 1870s always were accompanied by photos of the finds but signatures of the photographer are now missing. The quality of their execution suggests that we are dealing with a highly professional specialist. Only in the album for the report on the excavations of 1876, beneath one of the photos of the finds, there is a signature in black ink “*photographer I. Blum*”⁸. In the second half of the 1860s, the photographing was focused mainly on marble tombstones and statues, and occasionally pottery. Some of the photos were aquarelled to render a colored image. The archive documents on the excavations in Kerch demonstrate that Aleksandr Lutsenko attached great importance to the photographing of archaeological investigations and finds, and annual reports on the excavations without fail were accompanied by photos. Possibly, his assistant Friedrich Gross was charged with the photographing⁹. It is well known that he was skilled in

photography (VINOGRADOV 2015, 318). In 1873, the director of the Museum reported to the president of IAC that, for over 11 years, Gross “*fulfilled his duty of a draughtsman and photographer with due diligence*”¹⁰. Since the appointment of a new director in 1878, only single photographs in the reports and albums appeared, while in the 1880s, they were absent at all, although Gross continued to be the assistant director and afterward he himself headed the activities of the Museum.

Since the early 1890s and during the entire subsequent pre-revolutionary period, the application of photography in the Kerch archaeology was growing and becoming more conscious

⁴ MD SA IHMC RAS. R-I, in. 1, fo. 691. p. 28.

⁵ MD SA IHMC RAS. f. 1. in. 1. 1861. fo. 24. p. 2.

⁶ Sergey Stroganov (1794–1882) was a Russian statesman, archaeologist, patron and collector, the first president of the Imperial Archaeological Commission (1859–1882).

⁷ MD SA IHMC RAS. f. 1. in. 1. 1860. fo. 6. p. 139.

⁸ MD SA IHMC RAS. R-I. in. 1. fo. 568. p. 5.

⁹ Fedor (Friedrich) Gross (1822–1896) was a Russian artist and archaeologist who directed the Kerch Museum in 1884–1891.

¹⁰ MD SA IHMC RAS. f. 1. in. 1. 1873. fo. 29. p. 1–2.

bringing it nearer to the modern notions. Along with the photo-recording of the finds, photographing of the episodes of the field investigations, ground plans and stratigraphy of the sites gradually began.

The photo of the excavation of the Melek-Chesmen Kurgan in 1872 from the collection of IAC may be considered the first photograph of the process of field works in Kerch (VINOGRADOV 2012. 165) (Fig. 3). Unfortunately, the author of the picture is unknown. In 1888–1889, photo-recording was conducted during excavations of the barrow assemblage of Yuz-Oba (REPORT 1892. 11–13)¹¹ undertaken by Aleksey Bobrinskiy, the president of IAC¹². In the photos, different phases of the works and the head of the expedition himself can be seen. Notwithstanding their technical imperfection, these records undoubtedly are of special source-study valuable both for the research of the Kerch archaeology and for the history of the application of photography in Russian archaeology in general. Count Aleksey Bobrinskiy who headed IAC in 1886, estimated highly the art of photography and attached a great significance to photo-recording during archaeological investigations. Possibly, it was also his opinion that influenced the formation of a new attitude to photo-recording at the IAC and Kerch Museum since the end of the 1880s. Bobrinskiy's special attention to photo-recording had been determined by the family ardor for photography. It is known that his grandfather was among the first in Russia who ordered from France an expensive apparatus for producing daguerreotypes; for this purpose, he acquired it from Louis-Jacques-Mandé Daguerre, its inventor himself (BARKHATOVA 2009. 15–17, 361). The apparatus was actively employed by the family at the beginning of the 1840s. The collection of daguerreotypes and other photographs by the Bobrinskys was carefully kept by Bobrinskiy junior and now it is housed in the State Hermitage Museum (AVETYAN–MIROLYUBOVA–PETROVA 2012. 33–52).

For the Kerch archaeology, tomb painting came to be one of the most difficult objects for graphic and photographic recording. These tombs present unique burial monuments of the Cimmerian Bosporus. Their investigation was carried out by not numerous assistants of the Museum and invited experts. The first photographing inside the Kerch tombs was conducted in 1890, after the discovery of the vault of Sorakos. Previously, only watercolor copies of the paintings were produced. Photo-recording of the vault of Sorakos as the most unbiased technique of documentation was initiated by Julian Kulakovskiy, professor of the Kiev University. In 1890, he was investigating classical paintings in Kerch by the order of IAC and in cooperation with the Kerch Museum.



Fig. 3
Kerch. Investigation
of the Melek-Chesmen Kurgan, 1872

¹¹ PD SA IHMC RAS. imp. Q 396/37–43.

¹² Aleksey Bobrinskiy (1852–1927) was a Russian historian and politician, archaeologist, the last president of IAC (1886–1917).



Fig. 4

Kerch. Tomb of Sorakos, 1890. Fresco depicting Hermes (photo by M. Shulyatskiy, 1890)

Kulakovskiy wrote in his report to IAC: “*In order to have a reliable basis for the correction of the drawings, I turned to the assistance of photography. One of the Kerch photographers took four pictures, of which the negatives, according to the terms, were received by me. I enclose here copies of all the four. Ya. I. Smirnov^[13], visiting Kerch at that time, made five photos using a camera of a smaller size. He keeps the negatives for himself.*”^[14] Kulakovskiy attached to the report four photos taken by Kerch photographer M. Shulyatskiy (Fig. 4).

By the 1890s, the photographic processing had become considerably simplified and ceased to depend on different circumstances and fortuitousness; simultaneously, compact cameras appeared. Due to this fact, photographing became more accessible to researchers during expeditions and trips. In the photo-recording of the Kerch archaeology, a new stage began, as well. In that period, Karl Dumberg became the head of the Kerch Museum (Fig. 5). The new director had exerted many efforts in order to raise archaeological investigations in Kerch to a higher scientific level (VINOGRADOV 2012. 199–218) and to improve the composing of report documents; e.g., during that period, the application of photography in the process of different activities of the Kerch Museum considerably increased.



Fig. 5

K. Dumberg at the Hermitage
in the premises of the Imperial
Archaeological Commission, 1901

¹³ Yakov Smirnov (1869–1918) was a prominent Russian archaeologist and art historian. In 1889–1890, by the order of IAC, he visited the Caucasus and Crimea for the examination and photographing of archaeological sites and museum collections (TIKHONOV 2009. 452). It was then, that the photographs inside the tomb of Sorakos were taken, along with an entire series of other photos of archaeological excavations in South Russia. Yakov Smirnov was among the first Russian archaeologists who had mastered to perfection the technique of photography. He began photographing by himself in 1889 and, as a result, he has left us a very rich collection of negatives and imprints of his own production which he made during his numerous trips and investigations, as well as a magnificent collection of pictures by foreign masters of photography (PD SA IHMC RAS. f. 32).

¹⁴ MD SA IHMC RAS. f. 1. in. 1. 1890. fo. 31. p. 100.

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At the beginning of the 1890s, in the Museum its own photographic laboratory was founded and equipped with new photographic apparatuses. However, it is not quite clear in what way this laboratory was used because no staff photographers appeared in the Museum during the pre-revolutionary period. The Imperial Archaeological Commission usually involved local amateur photographers in the photo-recording of the archaeological investigations and of the valuable finds. Subsequently, photographs in different formats and in diverse passe-partouts were sent to IAC as appendices to the reports of the directors of the Kerch Museum. In 1891, a many-year-long collaboration began between the museum and local photographer Mikhail Rubanchik¹⁵. As it follows from the documents of the Imperial Archaeological Commission, Rubanchik for more than seventeen years (1891–1908) was a permanent and, in fact, the only, with a rare exception, producer of photographs for the Kerch Museum. Among his earliest works, the most well-known are his pictures depicting the excavations of the ‘Lion’s Kurgan’ and retrieving of the marble lion in 1894 (Fig. 6). The director of the Museum thus wrote about these photos to the president of IAC: “I dare to flatter myself with the hope that the photographs by Rubanchik will please you. The lion is photographed from above with a strong inclination of the camera so that the photo has defects of a different kind. Nevertheless, it renders a full idea about the position of the lion in the pit. Photographer Rubanchik asks for permission of Your Excellency to sell photographs. There are many amateurs here and I most humbly ask Your Excellency to fulfill the wish of M.S. Rubanchik”. The content of the letter demonstrates the increased by that time popularity of the photographic art and antiquities among a very wide public; it also indicates the high estimation of the photographer’s work. Mikhail Rubanchik was occupied with photographing not only for archaeological purposes. He was a multifaceted photographer taking portraits, group photos and pictured views of the city (PEREPYELKINA 2006. 45–49). He started his

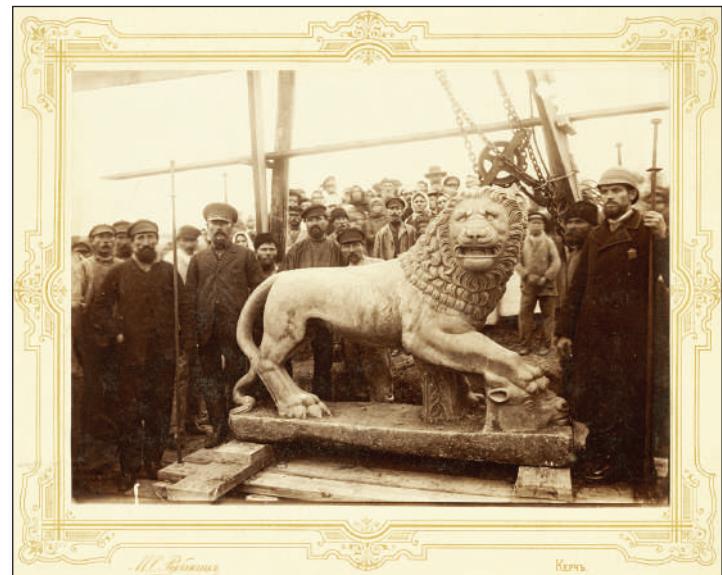


Fig. 6
Kerch. Discovery of the marble lion in 1894
(photo by M. Rubanchik, 1894)



Fig. 7
General view of Kerch. On the Mt. Mithridat slope – the Kerch Museum of Antiquities (photo by M. Rubanchik, 1890s)

¹⁵ MD SA IHMC RAS. f. 1. in. 1. 1891. fo. 37. p. 56.

photographic activities in Kerch in 1890 and, already in the same year, the ‘Central photography of M.S. Rubanchik’ studio appeared. Out of all the local photographers, he was the only one in the early 20th century who acquired a right to put on his photos and documents the stamp ‘Photographer of the Imperial Archaeological Commission’. This stamp appeared on the passe-partouts of the photos and in bills of Rubanchik issued for the Kerch Museum soon after the president of IAC Aleksey Bobrinskiy visited Kerch. The photographer prepared for the count’s arrival a gift album of his best photos as a souvenir of his visit to Kerch¹⁶. The photographic prints were put in dainty cardboard passe-partouts of large format with a gilt edge. On the photographs, one can see the Melek-Chesmen Kurgan, Golden Kurgan, a panorama view of Kerch (Fig. 7), one of the halls of the Kerch Museum (Fig. 8), Panticapaean thermae on Mt. Mitridat (Fig. 9), paintings of the ‘Stasov’s Tomb’, Tombs of Sorakos, Demeter, Tomb of ‘Sabaziastai’ of 1901, and inscriptions in a Christian vault discovered in 1890.

In March 1908, Rubanchik sold his studio and subsequently the Archaeological Commission collaborated already with other Kerch photographers, but none of them was honored with the status of the photographer of IAC.

In 1908, the Imperial Archaeological Commission received a letter from Kerch photographers, brothers Reznikov: “In view of the circumstance that on March 1 of the current year Mr. Rubanchik, the Kerch photographer of the Archaeological Commission, sold his photographic studio to Messrs. Movshovich and Co. entry-level photographers, and as he further on does not intend to open a studio, we would be honored to offer our service to the Imperial Archaeological Commission, and herewith announce that our prices will be considerably lower than prices of Mr. Rubanchik; thus, for instance, for a shot and print on the best matte paper, with the size 18x24 centimeters, we will take two roubles instead of three roubles taken by Mr. Rubanchik. The technique of photographing of catacombs, their walls and ceilings,



Fig. 8
Interior of the Kerch Museum of Antiquities
(photo by M. Rubanchik, 1890s)



Fig. 9
Excavations of the Panticapaean thermae on Mt. Mitridat
(photo by M. Rubanchik, 1890s)

¹⁶ PD SA IHMC RAS. album Q 518.

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*under artificial illumination, presents no difficulty for us since we have special implements for this purpose. As to the quality of the work, it is guaranteed by the fact that our photographic studio is called artistic, we are the only ones of all the Kerch photographers who have the right of this name. In order to prove the quality of our work we have the honor to propose to the Archaeological Commission to make absolutely free our first pictures*¹⁷. From that moment, brothers Reznikov often took photos of archaeological antiquities and architectural monuments of Kerch at the order of the Commission. One of the photographic albums on the archaeological works of 1908 in Kerch was mounted entirely from their pictures. They represent inscriptions on the wall of the tomb of Anphesterios, paintings in the vaults discovered by Yulian Kulakovskiy in 1891 and Vladislav Shkorpil and Mikhail Rostovtsev in 1908¹⁸.

Yevgeniy Keppel was yet another amateur photographer from Kerch collaborating with the Museum at the beginning of the 20th century. However, the number of photographs executed by him is considerably fewer in the collection of IAC. They include several stereoscopic images made in the technique popular in the early 20th century which, using a special apparatus, allowed viewing of a three-dimensional representation of a monument. In the last years of his life, Keppel devoted himself “exclusively to the reproduction of monuments of the past of Kerch” working for the Archaeological Commission (PEREPYELKINA 2006. 49).

In the 1910s, archaeological finds, as well as general views of the city, were photographed for the Museum also by a Kerch photographer Lev Bernstein. Besides the names listed above, other names of Kerch and Taman photographers occasionally are encountered in the files of IAC, e.g. Zalman Katz, Roetger, Korobka, et al., however, their photos are rare.

On the whole, it may be stated that the Kerch Museum was lucky to have its activities fairly well represented in photos. Several hundreds of photographic prints and negatives showing various aspects of the activities of the museum in the second half of the 19th – early 20th century are kept in Saint Petersburg in the collection of the Imperial Archaeological Commission and in a number of personal legacies of archaeologists. Photo archives have been preserved also in the Kerch Museum itself. Many photographic pictures remain unpublished until now. We can observe in them the process of excavations, finds, researchers and workers of the Museum, parts of the exposition and general views of the building of the Kerch Museum. Meanwhile, such a representative visualization of museum activities is to be recognized as a unique phenomenon for that time. Detailed photo-recording, without which it is now difficult to imagine any excavations and any museum event, was inaccessible to many regional museums. It must be remembered that the Kerch Museum was a branch of the Imperial Archaeological Commission and its activities were always in the epicenter of this central archaeological institution of imperial Russia imparting to the museum a special status. The Museum had considerable annual financing from the Ministry of the Imperial Court and could allow itself much more than other museum institutions. Inter alia, by the order of the Museum, a regular and expensive at that time photographing of archaeological investigations and their results were realized.

¹⁷ MD SA IHMC RAS. f. 1. in. 1, 1908. fo. 13. p. 199.

¹⁸ PD SA IHMC RAS. album Q 249.

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Abbreviations

IAC/ИАК – Imperial Archaeological Commission/Императорская археологическая комиссия
IHMC RAS – Institute for the History of Material Culture of the Russian Academy of Sciences/

Институт истории материальной культуры Российской академии наук

MD – Manuscript Department/Рукописный отдел

PD – Photo Department/Фotoотдел научного архива

SA – Scientific Archive/Научный архив

in. – inventory

imp. – imprint

f. – fond

fo. – folder

Lajos Szikszai and the First Initiatives for the Opening of a Museum in the Former Sălaj County

Ioan Bejinariu

It was in the second half of the 19th century, particularly in its last two decades, that a part of the Transylvanian social elite began to be preoccupied with collecting the remains of the past, with gathering these “antiquities” in private collections. At the same time, there was no lack of initiatives aimed at creating public collections of antiquities housed either in institutions of education or, especially, in county museums. The former Sălaj County/Szilág vármegye¹ established in 1876, with Zilah/Zalău as its residence, did not miss out on such initiatives (BEJINARIU 2017., PRIPON 2017.). The towns of the county had their own cultural life, perhaps not on the same scale as the great Transylvanian cities, but it certainly was connected to the new trends of Central European spirituality. Many of the cultural spirits of that period from Sălaj County, be they intellectuals from the urban environment, or noble families from the rural area, did not hesitate to spend significant sums of money in order to acquire antiquities discovered randomly or come into the possession of antique dealers or second-hand merchants. In the following, we wish to present some information, as much as we could find in the archives or documentary and bibliographical sources about the personality of Lajos Szikszai, but on the first hand, about his preoccupation and the role he played in the creation of the first public museum in the former Sălaj County. The foundation of the Transylvanian Museum Society/Erdélyi Múzeumi Egyesület in 1859 represented an impulse for the creation of diverse museums in other Transylvanian towns in the next decades (GÁLL 2014. 224–227, SZABÓ 2017. 379).

Lajos Szikszai – a short biography

Lajos Szikszai was born on November 25, 1825 at Szilágysámszon/Şamşud in a noble family. After graduating from elementary school in his native settlement, he went to study at the Calvinist secondary school in Zalău. Afterward, he studied law at Cluj/Kolozsvár and Nagyszében/Sibiu. He enrolled as a simple soldier in the Hungarian revolutionary army during the 1848–1849 events and distinguished himself in



¹ In the administrative composition during the Austro-Hungarian period, the former Sălaj County had a slightly different territorial structure than the current one, that of Sălaj County after 1968. Sălaj County included parts of Satu Mare and Maramureş, however, the areas from the east of the Meseş and most of the “Someşan Corridor” up to the big meander of the river in the Jibou city area were missing. https://ro.wikipedia.org/wiki/Comitatul_S%C4%83laj (2019-11-28)

the military actions, attaining the rank of captain. After the revolution, starting from 1862, he worked as a lawyer and from 1883, he was appointed deputy prefect of Sălaj. Politically he was a liberal, serving two times as a deputy in the Budapest Parliament (1875–1881). Szikszai was actively involved in making Zalău and not Szilágysomlyó/Şimleu Silvaniei the capital city of Sălaj after the county was established. During his administrative term, a series of public works, economical and urban objectives were achieved in the city. He died on August 27, 1897 and was buried at Zalău (LAKÓNÉ HEGYI 2002.).

Lajos Szikszai – patron of the arts

Cultural interests of Szikszai Lajos were varied. He was involved in creating some cultural associations for the erecting of public monuments (the statuary group of Miklós Wesselényi in the center of Zalău) but we must also note his contribution to the local history and the genealogy of his own family. His passion and interest for the past materialized itself in the creation and enlargement of his own collection of evidence of the past: antiquities, old documents, and diplomas, books, paleontological exhibits, stone monuments, bronze statuettes, etc. He was actively concerned in documenting and writing a monograph about Sălaj County and found the suitable man for finishing such a project in Mór Petri, the educational government inspector of Sălaj (LÁSZLÓ 2018.)

Szikszai's preoccupation towards the end of his life to creating a museum in Zalău is evidenced in the archives kept at the National Archives, Sălaj County Branch, archival fonds "Asociația muzeală" (WAGNER 1980. 665–666). Following some previous attempts made before 1876, an association ("Szilágy vármegyei Múzeumi-Egyesület") was established at the initiative of the county's administrative authorities on December 30, 1880 and about six months later (May 30, 1881) the scope and activity of the association were defined in its Statute. On the occasion of the meeting for the creation of the association, Lajos Szikszai, who was a member, declared that he donated his personal collection comprised of documents, coins, ceramics, stone monuments, bronze pieces, and paleontological exhibits. Szikszai's offer and donation were accepted by the founding members of the museum association; the members proposed that Szikszai occupy the temporary role of director until the Statute was approved. The Statute of the association, approved in the meeting on May 30, 1881 specified the scope of the association: "*...revealing the historical past of Sălaj County and perpetuating the present that becomes the past; for this to research and put together everything that is remarkable on the territory of Sălaj County from the point of view of science, art, literature, crafts, and commerce, agriculture, public and political life; to buy portraits, biographies of the personalities of the county, to represent the traditional clothing that changes through the ages through the use of original items or photographs, to gather all the zoological, botanical and geological species found on the territory of the county; to protect from destruction the historical monuments; to explore or acquire through buying or donations separate archaeological artefacts, printed documents, noble coat-of-arms, communal seals and make copies from objects that cannot be obtained...*" On this occasion, the tasks for those heading the association were also drawn. The position of museum director was also mentioned. The museum was to house the discovered, donated or acquired artifacts; the director was to classify and inventory the newly acquired or already owned objects. The director was also tasked with conducting historical research and archaeological excavations at the indication of the board. (WAGNER 1980. 675) Lajos Szikszai was elected director of the "Museum Association of Sălaj County" at the meeting held on September 26, 1881. On the occasion of this meeting, the widow of János Cserey donated a series of antiquities to the association with a promise for future donations, while Károly Torma sent to the association a copy of the archaeological books he had

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published. From the position he had, it seems that Szikszai also conducted a series of “archaeological research” at Porolissum, probably wishing to discover new archaeological artifacts to exhibit in the museum (GUDEA 1989. 34).

Information about the “antiquities” found in Szikszai’s collection and later donated to the county museum was mentioned in some of the archaeological books published at the end of the 19th century, but there were also several mentions in the journal *Archaeologiai Értesítő* (“Archaeological Bulletin”). Thus, József Hampel mentioned and illustrated a series of bronze artifacts discovered at Kraszna/Crasna and Mocsolya/Valea Pomilor, in Oláhhorvát/Horoatu Cehului and Ördögkút/Treznea, respectively a ceramic pot (from the Bronze Age) discovered at Mojgrád/Moigrad (HAMPEL 1886. 73, 92–93, 106–109, T. XII: 4, XXVII: 7, LXXII: 4). The most accurate description belongs to Ferenc J. Fetzer, a professor at the Minor Friars Collegium in Șimleu Silvaniei. Fetzer mentioned Prehistoric items, Roman artifacts and other objects dating from the Migration Period, Medieval weapons and modern objects. The Stone Age collection included an obsidian core from Zalău and a silex one from Szilágycséh/Cehu Silvaniei. A stone ax discovered at Drág/Dragu, three stone chisels from Szilágycséh/Borla, an artifact of the same type and a stone hammer from Șamșud were mentioned (FETZER 1897. 356). Szikszai’s collection included two copper adze-axes from Romlott/Romita and Farkasmező/Lupoia, from the Egregy/Agrij valley from the “Copper Age” (FETZER 1897. 356–357). There were a great number of artifacts attributed to the Bronze Age. These were a bronze sword from Magyargoroszló/Guruslău, a winged ax and a small celt from Șamșud and a bronze hoard from Horoatu Cehului, two hoards discovered at Treznea, bronze bracelets from Náprád/Năpradea, two axes from Valea Pomilor, a deposit from Szilágynádasd/Nadiș, one from Crasna and another from Érkávás/Căuaș, as well as ceramic bowls discovered at Șimleu Silvaniei, on “Măgura” hill (FETZER 1897. 358–359). It can be noticed that among the artifacts that entered Szikszai’s collection during the course of time there were some from outside Sălaj, from other Transylvanian counties. Such is the case with the “antiquities” from Dragu. Random archaeological discoveries found around the village of Dragu are known in archaeological notes from the end of the 19th century (ROSKA 1942. 69–70, no. 66), at a time when Szikszai’s habit for collecting was well-known outside Sălaj and he probably looked for those selling “antiquities”. Among the valuable artifacts of the collection, there was a Roman inscription from Porolissum and a funerary epigraphic monument of a young Roman girl (GHERGARIU 1978. 390).

Szikszai’s personality and cultural concerns were mentioned in the monograph of Sălaj County published at the beginning of the 20th century (PETRI 1901. 31, 43, 665–666), some of the artifacts from his antiquities collection were presented here, but the illustrations were taken from Hampel’s monographs. We should mention that in a letter addressed to the ruling body of the county, almost 10 years after the collector’s death, in 1906, Gábor Téglás clearly stated that he started researching the Roman fortification on the Meszes/Meseş at Szikszai’s incentive, who, in the last years of his life, militated for the creation of a monograph about Sălaj County (WAGNER 1980. 679). Téglás’ testimony is also an evidence for Szikszai’s interest for the remains of the past and especially for the fact that he was aware of the concerns of contemporary archaeologists, but especially of the new trends of the German archaeological school as far as the research of the *limes* of the Roman Empire was concerned (GÁLL 2014. 268–270).

The destiny of Szikszai’s collection following the donation for establishing a county museum is less known. It is known that the donated artifacts were afterward exhibited in four showcases, each 2.5 x 1.25 m large and that they were placed in the small meeting room of the former prefecture. The artifacts were determined and labeled and they were distributed in the showcases based on ages: Stone Age, Bronze Age, Iron Age, and Roman artifacts. Further information about the museum and

the exhibits is few. In July 1903, Gábor Finály on his arrival in Zalău wanted to see a series of objects sent to the museum by Elek Fodor from Szamosardó/Arduzel. He mentioned on this occasion the deplorable state of exposing objects that were “*piled up in a closet*” (FINÁLY 1904. 11). There was a brief mention about the collection in the program of the festivities of the ASTRA Association that took place in 1908 at Șimleu Silvaniei, where the participants were to take a trip to Moigrad, an opportunity to visit Sziksza’s museum, “*today the county museum*” (GHERGARIU 1978. 390). Unfortunately, it seems that in the heat of the – sometimes dramatic – events, that took place at the end of World War I, of which the area of Sălaj was not spared, a part of the museum’s exhibits was alienated. What remained was kept in the same room until 1929. Leontin Ghergariu, who became the leader of the ASTRA Association Sălaj County branch, in 1928, was involved in opening a new county museum, requesting and obtaining from the prefect’s office what remained from Sziksza’s collection. Between 1940–1944, Zalău was part of the territory that the Kingdom of Romania conceded to Hungary following the Second Vienna Award (30th of August 1940). Attempts to open a museum in Zalău were made during World War II, in a room received from the Wesselényi College. In a written pleading to that effect Márton Roska, the director of the Transylvanian Museum in Cluj proposed even taking over count Teleki’s collection, another valuable private collection (WAGNER 1980. 700–702). There is information (oral) referring to some exhibits from the collection of the Zalău museum that had been taken during the war to the Hungarian National Museum in Budapest, but most of them had been taken by the Wesselényi College (GHERGARIU 1978. 392). In a brief note published in the almanac of this college appeared in the school year 1942–1943, it was very clearly mentioned that part of Sziksza’s former antiquities collection entered the possession of the ASTRA in Sălaj and the one who took over and served as curator after September 1940 over what remained of the collection was Béla Székely, a teacher of history and geography (ZILAHÍ ÉVK. 1943. 25). Part of the artifacts of the Wesselényi College collection apparently disappeared during the events of the autumn of 1944 when the front line reached the Sălaj area (GUDEA 1989. 22, 37). After the war, in 1951, the objects in the collection of the General Culture Highschool (the new name of the college) were handed over to the new museum in Zalău. Thus, a number of 178 artifacts, 75 of which were Prehistoric, re-entered in the public circuit, but at that time it seems that it was impossible to mention what artifacts originated from Lajos Sziksza’s initial collection and what artifacts originated from the collection of the former Wesselényi College. Among the archaeological artifacts taken over by the Zalău museum besides Prehistoric items from stone and metal, there were Roman artifacts (pottery, *tegulae*, ceramic tubes, mosaic fragments that seem to come from Ulpia Traiana Sarmizegetusa, beads from Pompei, Roman lamps, weapons and tools, bronze statuettes). There were also Medieval and modern pieces, such as weapons, among them cavalry spurs.

The frequent movement of the artifacts from Sziksza’s collection, their integration in other collections, such as that of the ASTRA Cultural Association and, later on, that of the Wesselényi Calvinist College in Zalău, most often without any written notes, led to the artifacts being mixed. We do not know whether in 1951, when the last collection was taken over by the Zalău museum, there was information concerning the origin of the artifacts. They were inventoried and very briefly described in the registry of the History Section (R.S.I.) of the museum and, afterward, during the course of time, were mentioned in repertories or archaeological books. In 2008, I have published a study about the collection of Prehistoric bronzes from the Zalău County Museum of History and Art where the artifacts taken in 1951 were mentioned as well as artifacts from other private collections, donated to the museum or acquired by it during the course of time, as well as isolated discoveries of bronze pieces. I have tried, based on older descriptions and illustrations, very few in number, to – at least partially – identify the Prehistoric bronze artifacts that could have belonged to the collection of

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Lajos Sziksza, the deputy prefect of Sălaj County during the Austro-Hungarian period. Unfortunately, as I also noted on that occasion (BEJINARIU 2008. 53–55), the amalgamation of information that happened even in the works of the authors who quickly took information from Hampel and Fetzer and the mixing of artifacts from different collections made that goal almost impossible to achieve in the case of the Prehistoric bronzes from the collection, the focus of our study.

However, we should record for posterity Sziksza's contribution and concern for the gathering of the testimonies of the settlement's cultural heritage in a museum collection intended for the public, and this side of his personality completes the image of his role, as an "architect" of the city of Zalău.

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Abbreviations

Acta MP – Acta Muzei Porolissensis, Revista Muzeului Județean de Istorie și Artă Zalău

ArchÉrt – Archaeologiai Értesítő, Budapest

SCIVA – Studii și Cercetări de Istorie Veche și Arheologie, București

Silviu Papiriu Pop (1895–1983) and the Beginnings of the Numismatic Collection of the County Museum of History and Art of Zalău

Emanoil Pripon

As is known, prior to the purchase period and systematic research, a large segment of the historical and archaeological heritage of museums comes from private collections or private museums (RUSU 1975. 191).

Since its establishment in 1951, the County Museum of History and Art of Zalău, Sălaj County, took over the antiquities collection of the former Wesselényi College (what was left of it after World War II) (BEJINARIU 2008. 12). The collection of the Wesselényi College also contained part of the collection of Lajos Szikszai (1852–1897), lawyer, writer and deputy-lieutenant of Sălaj between 1883–1897 (BEJINARIU 2008. 48–50). In 1956, professor Leontin Ghergariu donated to the Museum of Zalău part of his archeology collection, and, in 1958, the museum's heritage was enriched by purchasing what was left from the former Wesselényi-Teleki collection from Jibou (GUDEA 1989. 37, BEJINARIU 2008. 30).

Unfortunately, these collections no longer had the numismatic discoveries of the past. With few exceptions – Wesselényi-Teleki collection: one coin (GĂZDAC–GUDEA 2006. 111); collection of Béla Székely, the professor who managed the collection of the former Wesselényi College after 1940, including 13 coins (GĂZDAC–GUDEA 2006. 112); professor Leontin Ghergariu's later collection counting only 19 coins (GĂZDAC–GUDEA 2006. 109–110) – the numismatic inventory of these collections was sold or lost before reaching the museum.

For almost 15 years since the establishment of the County Museum of History and Art of Zalău, the numismatic collection consisted mainly of coins purchased from the inhabitants of villages Moigrad and Jac (on the territory of which were the ruins of the ancient *Porolissum*) and from some donations or purchases from private individuals. To these, several dozens of coins discovered during the three campaigns of archaeological research in the auxiliary fort at Buciumi were added (CHIRILĂ ET AL. 1972. 11–12).

In 1966, the archaeological and historical heritage of the County Museum of History and Art recorded a spectacular growth by acquiring part of Silviu Papiriu Pop's collection of historical and archaeological objects from Buciumi, Sălaj County (1,214 pieces). In the following years, other 1,628 pieces from this collection were purchased (MUSCA 1992. 617). After the collector's death (1983), the most valuable old books and documents were purchased by the Romanian Academy of Sciences, Cluj-Napoca Branch.

Silviu Papiriu Pop was born in 1895 in Țăud/Cold, Cluj/Kolozs County, in a family of intellectuals. From 1908, he attended the School of Agriculture of Șimleu Silvaniei/Szilágysomlyó,

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Sălaj/Szilág County. After graduating from the School of Agriculture, he devoted his entire life to his two passions: pomiculture and collecting of historical-documentary objects, as shown in his obituary¹ (Fig. 1).



Fig. 1

The obituary of Silviu Papiriu Pop (d. May 8, 1983). The text under his name: fruit grower and collector of archaeological objects



Fig. 2

The first ancient coins from Silviu Papiriu Pop's collection purchased in 1912 in Șimleu Silvaniei

nicolae Gudea, and thanks to which the name of the military unit stationed here could be clarified (GUDEA 1997. 13). The list can be continued with stamped *tegulae* (RUSU 1959B. 315), lamps,

Pop discovered his passion for collecting when he was a schoolboy. In 1912, at the age of 17, he noticed in the window of a jeweler from Șimleu Silvaniei eleven ancient silver coins: 2 Dyrrachium drachmas, 2 Apollonia drachmas and 7 Roman Republican denarii (POP 2008. 67–68). At his insistence, the coins were bought by his grandfather, archpriest in Pericei/Szilágyperecsen. The pieces are preserved today in the numismatic collection of the County Museum of History and Art (Fig. 2).

Like many collectors of the time, besides coins, Pop purchased other artifacts, especially from the Roman Age. Remarkable are the epigraphic materials and other categories of archaeological finds from metal and ceramics acquired from the inhabitants of Jac/Zsákfalva (south of *Porolissum*), Moigrad/Mojgrád and Buciumi/Vármező. Here a votive altar should be mentioned, purchased in 1917 from a peasant in Jac (the cult of *Silvanus Domesticus*) (RUSU 1959A. 872, DEAC 2018. 148, 226, cat. 75) and an alto-relief with *Aesculap and Hygia*, purchased in 1957 from some children who were dragging it through the dust of the road in the same village (RUSU 1959A. 873).

Likewise, an honorary inscription discovered during agricultural works in the fort of Buciumi at about 40 m from the western gate (RUSU 1959B. 311–312), saved by the "worthy collector", as expressed by Ph.D. Ni-

¹ MJIAZ Archive, Silviu Papiriu Pop Stock, Folder 13 (Varia), p. 25.

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pottery (RUSU 1959B. 316–317), gems (MARINESCU–LAKÓ 1973. 3), weapons (BĂCUEȚ–CRIȘAN 2017, 557–558) and so on.

This study aims to present some aspects of Silviu Papiriu Pop's numismatic concerns and the contribution to the enrichment of the numismatic collection of the County Museum of History and Art of Zalău, Sălaj County.

After settling in Buciumi, Pop extended his area of identification and purchase of coins, traveling to other areas with potential for completing his collection. So, he purchased coins discovered by the inhabitants of the villages Jac, Moigrad (on the territory of these villages are the ruins of ancient *Porolissum*), Românași (*Largiana*) and Hida.

In 1959, most of Pop's collection of archaeological objects, including the Antique, Medieval and modern coins collection (462 pieces), was purchased by the County Museum of History and Art of Zalău.

Proficient in three languages (Romanian, Hungarian, German), exceptional self-taught, Pop also proved to be an exceptional numismatist, not only a passionate collector.

For each coin he purchased, he drew up a card in which he recorded the coin type, its material, the issuer, conservation status and an accurate description of obverse and reverse. Besides, Pop had the great merit of recording the provenance of each coin purchased. In this way, his collection had not only intrinsic but also documentary and historical value.

For example, in 1959, he bought from Jac a Dacian silver tetradrachm (Fig. 3, left). On the coin's envelope the name of the archaeological site is written (*Porolissum*), the coin type (Dacian coin) and the date of issue (3rd century BC/ca. 220 BC). Inside the envelope, there is the coin's card with the toponym specification (the place called Citera of Jac village), the description of obverse and reverse, the coin type (tetradrachm), the material (silver), the weight (14.60 g), the catalog after



Fig. 3

Left: Dacian tetradrachm discovered in Jac in 1959.
Right: card containing the coin description and the place of discovery



Fig. 4

Silver Republican denarius discovered at Moigrad (*Porolissum*), purchased in 1956

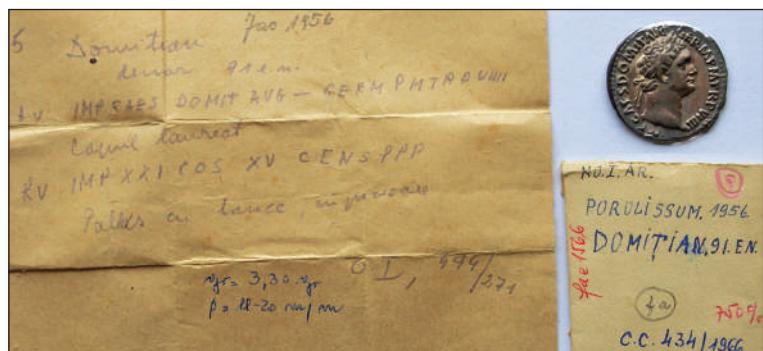


Fig. 5

Imperial silver denarius issued by Domitianus, discovered at Porolissum purchased in 1956 in Jac

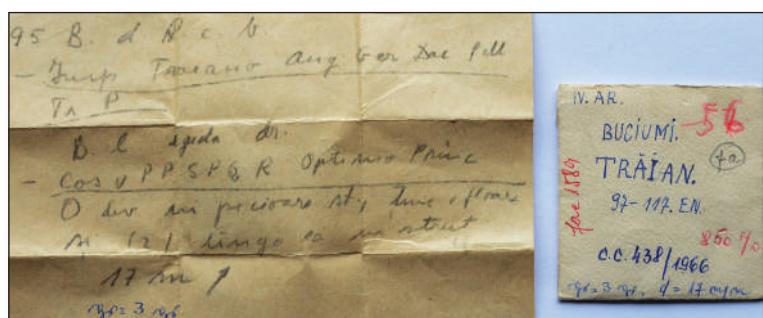


Fig. 6

Imperial silver denarius, discovered at Buciumi purchased in 1965

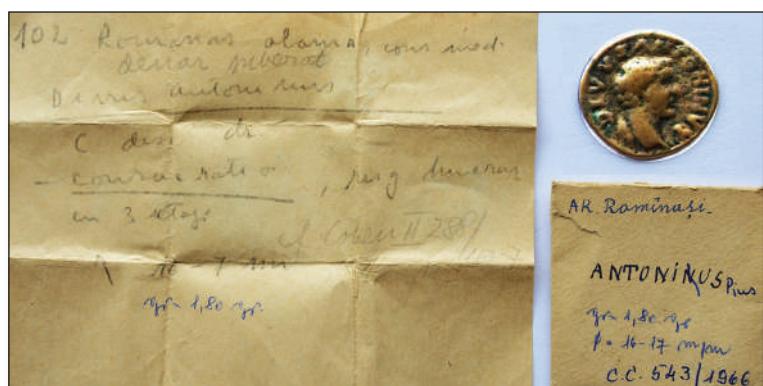


Fig. 7

Suberate denarius discovered in Românași (Largiana)

Pop made technical observations on some coins. In the case of a suberate denarius discovered in Românași (*Largiana*), he recorded the material from which it was made of (brass) and specified that it was a suberate denarius (Fig. 7).

In the case of a suberate denarius discovered in Jac-Porolissum (Fig. 8), he comments on the material from which the coin was made of and on the manufacturing technique, as confirmed by those who later published these findings (GĂZDAC–GUDEA 2006. 105, no. 93).

Pop completed his numismatic collection also by purchasing coins from specialized stores or from other collectors. In their case, the collector noted on the coin's card the origin of the piece:

which he identified the coin (Pink) and the date of purchase: June 1959 (Fig. 3, right). This system is used for all coins purchased from the areas with known archaeological potential.

The cards for the Republican Roman coins also contain the name of the issuer, absolute dating, the place of discovery (*Moigrad, în hotarul spre Porolissum-Pomet în hotar, aflată de un copil*, meaning “Moigrad, in the region of *Porolissum-Pomet* confine, found by a child”). Further on, the card includes the obverse-reverse description, according to the special criteria, the weight, diameter and coin's axis (the position of the reverse towards the obverse) (Fig. 4).

The same aspects apply to Imperial Roman coins (Fig. 5). For example, the card of an Imperial denarius discovered at Buciumi (Fig. 6) contains the inventory number: 95, the place of discovery: *B(uciumi)*, material *A* (silver – Ro. Argint), conservation status: *c*(onservation, Ro. – stare de conservare), *b* (good, Ro. – bună), reverse legend: *Imp Traiano Avg Germ Dac P M Tr P*, averse description: *B(ust – Ro. bust) l(aureate, Ro. – laureat) d (to the right, Ro. – spre dreapta)*, averse legend: *Cos V P P S P Q R Optimo Princ*, reverse description: (deity standing, to the left, holds a flower? and next to her an ostrich (Ro. – o divinitate în picioare, spre stânga, ține o floare? și lângă ea un struț), diameter: 17 (mm) and the coin axis is drawn as an arrow at 1 o'clock, clockwise.

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from the market (Ro. – din comerț). Because of limited printing space, this aspect is illustrated only by two examples (Fig. 9).

Considering the Thassian tetradrachm bought from the market (Fig. 9, left), Eugen Chirilă wrote that it was discovered in the surroundings of Cluj (CHIRILĂ ET AL. 1970. 508, fig. 7).

This information was probably received directly from Silviu Papiriu Pop during the period when Eugen Chirilă together with other researchers from the Babeș-Bolyai University of Cluj-Napoca, History and Archaeology Institute of Cluj, National History Museum of Transylvania of Cluj-Napoca and the Museum of Zalău conducted archaeological research at the fort in Buciumi (Fig. 10) (GUDEA 1997. 12–15).

Due to the accuracy and rigor with which he recorded the data on monetary discoveries from his collection, all the monographs of the site from Buciumi, older (CHIRILĂ ET AL. 1972. 94) or newer (GĂZDAC–PRIPON 2012. 86–87), along with those from *Porolissum*, include also the coins from Pop's collection (GĂZDAC–GUDEA 2006. 102–106).

In addition to the documentary-historical value, many of the coins in the Silviu Papiriu Pop collection also have numismatic value due to the exceptional state of preservation and to the fact that the reputed collector did not intervene chemically or mechanically on the pieces, preserving the patina of time (Fig. 11). As it is known, the noble patina, that compact layer of stable corrosion products, confers protection, beautifies the pieces and enhances their value (PRIPON 2017. 1090).

The big regret about Pop's numismatic collection is that the gold coins owned by the collector never



Fig. 8
Suberate denarius discovered in Jac (*Porolissum*)



Fig. 9
Thasos tetradrachm and follis of Ioan I Tzimiskes. The provenance of the pieces is mentioned on the card: from market



Fig. 10
Silviu Papiriu Pop (in the middle) at the archaeological site of Buciumi in 1963. On the left, Eugen Chirilă, on the right Éva Lakó (photo from the personal archive of Éva Lakó, Zalău)



Fig. 11
Denarii (averse) from Silviu Papiriu Pop's collection

reached the County Museum of History and Art from Zalău. There are two mentions in the literature about the gold coins from Pop's collection. The first one refers to an *aureus* of Domitian, discovered in the fort of Buciumi (RUSU 1959B. 316) and the second refers to three gold coins (solidi) from Theodosius II, part of a hoard discovered at Hida before World War II, bought by Pop (MATEI 1979. 477).

Silviu Papiriu Pop had the undeniable merit of gathering. He made great efforts and financial sacrifices, saving from disappearance and destruction many archaeological, epigraphic and numismatic pieces in Sălaj County.

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Abbreviations

- ActaMN* – Acta Musei Napocensis, Cluj
ActaMP – Acta Muzei Porolissensis, Revista Muzeului Județean de Istorie și Artă Zalău
Materiale – Materiale și cercetări arheologice, București
MJIAZ – Muzeul Județean de Istorie și Artă Zalău/County Museum of History
and Art Zalău
SCIV – Studii și Cercetări de Istorie Veche, București

The “Second Foundation” of the Museum of Nyíregyháza

Eszter Istvánovits

Several writings have been devoted to the foundation of the predecessor of the Jósa András Museum, its early history, and its founder: András Jósa (Fig. 1). (ISTVÁNOVITS 2019.) We have less information published considering the later periods. So, it is hardly known that the flourishing of the Szabolcs County museum founded in 1868 – as the sixth Hungarian museum outside of Budapest in the country – was almost completely ruptured in connection with the exhibition arranged in Budapest on the occasion of the International Congress of Anthropology and Prehistoric Archaeology in 1876. According to András Jósa’s tactful formulation: “*Archaeological Society of Szabolcs County took the ground after the leave of Baron József Vécsey [Fig. 2¹]. For certain reasons that would be long to tell, ardor went down to*

Fig. 1
Physician and museum founder András Jósa
(JAM Photo Archive 01468)



Fig. 2
József Vécsey, one of the founders of the Archaeological
Society of Szabolcs County
(after *Vasárnapi Ujság* XVI: 37, September 12, 1869, 1)



¹ Baron József Vécsey (1829–1902) was the mastermind and one of the founders of the Archaeological Society of Szabolcs County. He studied philosophy for two years and law for one year in Wien, completing his law exams in Pest in 1846. In 1847, he ventured an Asian and African trip with a relative of his. Upon return, he became a sailor in Triest going around the world as a lieutenant commander and adjutant of Archduke Maximilian. In 1859, he returned home because of impaired health and family troubles. That was when his political carrier began. He became the vice-deputy-lieutenant of Szatmár County, then member of the parliament. From 1867, he was appointed to the position of lord lieutenant of Szabolcs County, midwifing on the foundation of the Archaeological Society. In 1872, he asked for release from his county position. (á.-r.: Báró Vécsey József. *Vasárnapi Ujság* XVI: 37. September 12, 1869. 1–2, ZSOLDOS 2013. 747–759)

*zero for some years*². The reason for that was that József Hampel, the museum ward of the Hungarian National Museum withheld the finds from Szabolcs.

Flóris Rómer who was deposed from the National Museum in 1878, arranged an exhibition in Nagyvárad/Oradea two years after the congress. For that, he borrowed finds from Szabolcs. Jósa willingly gave to his mentor and friend the objects, that arrived to Nagyvárad from Budapest. Out of eleven chests sent by the National Museum, five contained material from Szabolcs County (pottery, bronze objects), while in two chests there were only plaster replicas³.

From Nagyvárad the exhibits did not return “home”, to Nagykálló, but to Budapest, the National Museum⁴. In Szabolcs County, Jósa fell under suspicion that he had played the collection into the hands of the Hungarian National Museum. The enthusiasm for collecting archaeological finds has broken. It seemed that the issue of the museum came to a dead-end. For a time being, Jósa patiently waited, because the National Museum informed the lenders in a newspaper article that they were drawing the objects. However, a letter from 1880 shows that Jósa made several attempts

to get back the finds threatening to bring the question before a court⁵.

The collection returned only after long wrangling. In a newspaper article, Jósa wrote with sorrow that because of the withheld of the collection for almost 13 years, people’s enthusiasm toward collecting cooled off just in the period when during the regulation of Nyírvíz (temporary watercourses in the Nyírség Region) many millions of cubic meters of soil were moved and archaeological finds must have been lost forever⁶.

In 1891, Jósa wrote that the thought of archaeological society had started to reborn and he was in the possession of a nice collection. *“I intend it to Szabolcs County considering myself only the trustee up to the moment when the County Hall will be ready, including a room for the museum. Then, ... the time will come for the re-foundation of the Archaeological Society of Szabolcs County.”* Even at that time, the collection was temporarily situated in a secondary school in Nagykálló waiting for an arrangement. It was only Jósa who could be charged with this task. The list containing the objects transported to the Budapest exhibition had been lost in the National Museum. And Jósa was the only founder who stayed in Szabolcs⁷.

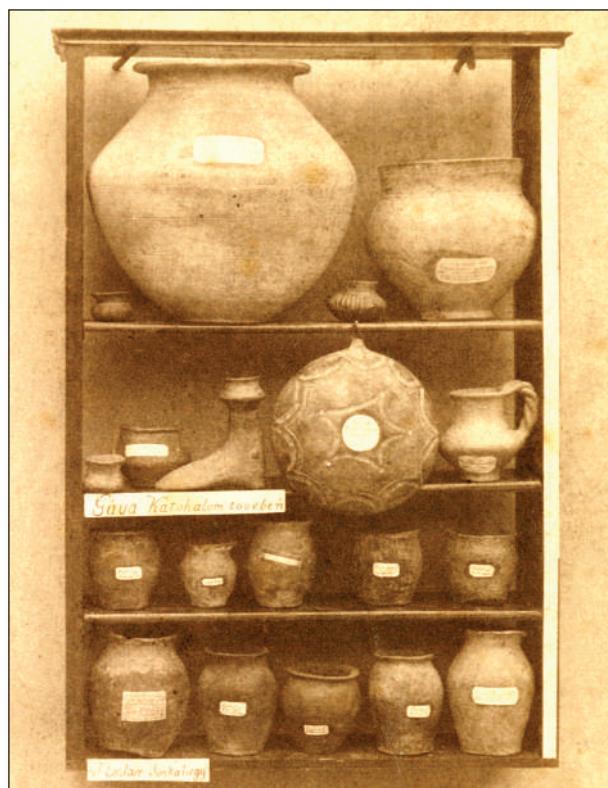


Fig. 3

A taste of András Jósa’s museum
(JAM Photo Archive 01413)

² Jósa András: A karászi sírmező. *Nyírvidék* XII: 41. October 11, 1891. 2–4.

³ MNMI ÉRI 84/1878. (Review list of objects included in 11 boxes)

⁴ MNMI ÉRI 129/1878. (Flóris Rómer was informed that objects – among them the ones from Szabolcs – arrived back to the National Museum.)

⁵ MNMI ÉRI 142.1880. I thank Béla Debreczeni-Doppán and his colleagues in the Archives of the National Museum for providing me with materials on this issue.

⁶ Jósa András: A szabolcsi muzeumnak rövid története és méltatása. *Nyírvidék* XX: 19. May 9, 1899, 4.

⁷ Jósa András: A karászi sírmező. *Nyírvidék* XII: 41. October 11, 1891, 2–4.

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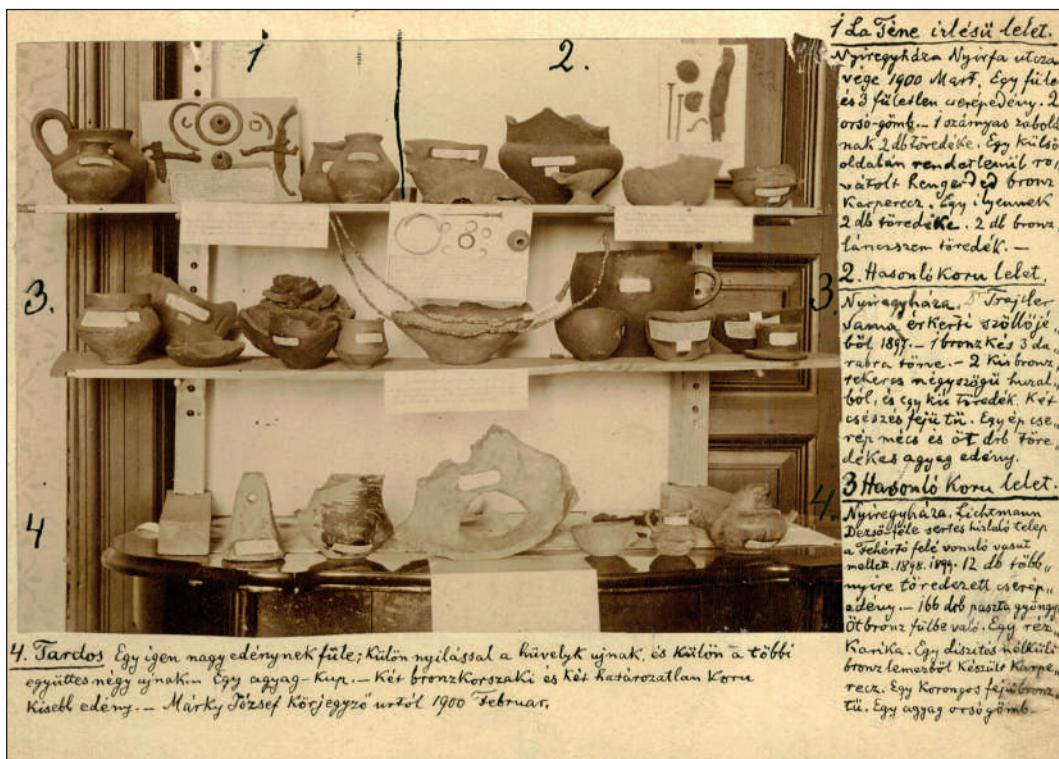


Fig. 4

A taste of András Jósa's museum (JAM Photo Archive 01457)

In 1892, the society renewed. Arrangement of the finds started (Figs 3–4)⁸. The construction of the County Hall (1891–92)⁹ solved the problem of the collection's storage (Fig. 5).

András Jósa, in charge for the county museum, serving the issue of museum humbly and passionately, planned the ceremonial opening of the museum in 1896, emphasizing in the yearly report of the deputy-lieutenant that “*after the National Museum, our Prehistoric collection is the richest in the county, having not only local but universal significance from the scientific point of view*”. He suggested to deputy-lieutenant of the county to invite the most renowned specialists. Already at that time, he pointed out the necessity of publishing a catalog (ALISPÁNI 1897. 58–59)



Fig. 5
Postcard depicting the County Hall in Nyíregyháza

⁸ Jósa András: Megyei régészeti muzeum. *Nyíregyházi Hírlap* I: 9. May 26, 1892, 2–3.

⁹ Nyíregyháza took over the role of county seat from Nagykálló in 1876. First, the county administration functioned in the building of the Town Hall. The new, representative County Hall was finished in 1892. Museum collection was situated in this building.

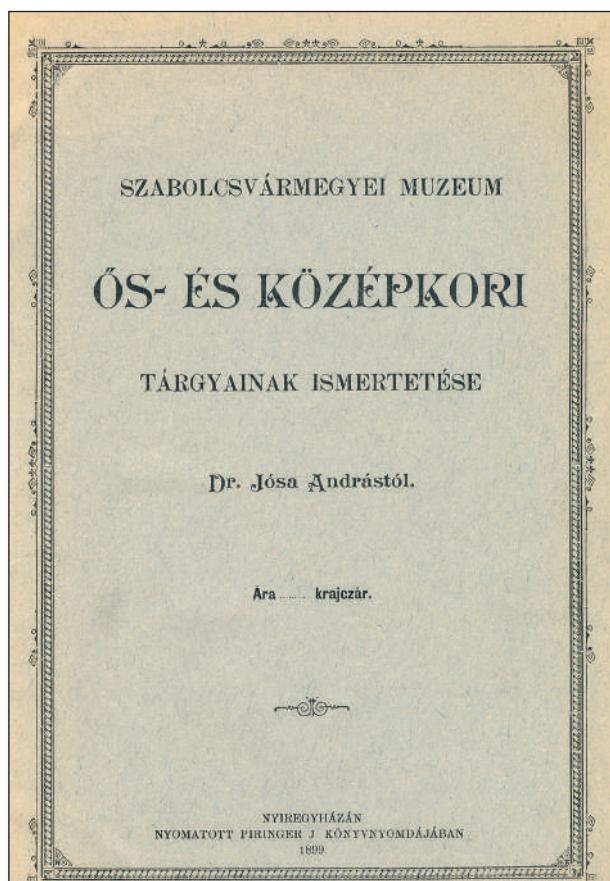


Fig. 6

Title page of the catalog published in 1899

Finally, the museum opened only on May 9, 1899, and by that time the “Review of Prehistoric and Medieval objects” (Fig. 6) was indeed published (JÓSA 1899, ALISPÁNI 1899. 27).

The collection was continuously growing and in 1902, the museum again got out of space. It was moved from the first floor of the County Hall (Fig. 7) acquiring four rooms in the same building. The only problem was illumination because the two larger rooms were very dark (ALISPÁNI 1904A. 104). In Nyíregyháza electric illumination was on only during the night, and visiting time was on Saturdays and Sundays between 10 and 12 a.m. (ALISPÁNI 1899. 27).

New rooms were supplied with new cabinets requiring the rearrangement of the material (ALISPÁNI 1904A. 104–105). Jósa went on a study trip to exchange experience with other provincial museums. In 1903, in five days he visited seven museums in Western Hungary (Szekszárd, Keszthely, Sümeg, Szombathely, Kőszeg, Sopron, and Győr).¹⁰ He applied for the financing of his trip to the Ministry of Trade but was rejected, so he funded it himself (JÓSA 1906. 3)¹¹.

Judging from some remarks, this trip brought also unpleasant experiences. Keeping in mind, that his museum was richest in Prehistoric (especially Bronze Age) artifacts, Jósa became somewhat discouraged about his ability to arrange the collection¹². So, he initiated to the National Inspectorate of Libraries and Museums a request for sending an “expert man” to Nyíregyháza. The inspectorate, as a state authority from December 10, 1897, controlled, among others, the museum of Nyíregyháza. The answer was that the inspectorate trusted in Dr. Jósa, so there was



Fig. 7

András Jósa in his museum (JAM Photo Archive)

¹⁰ Jósa András: Nyilt levél Görömbey Péter barátomhoz I. *Nyirvidék* XXIV: 22. May 31, 1903, 2.

¹¹ I should note here that two of Jósa’s friends (Jenő Liptay and Dezső Mandel) sponsored his trip to Germany (JÓSA 1906. 5) to be discussed in the following, because they considered it more important for the Szabolcs County museum’s director to be a knowledgeable specialist than the ministry.

¹² For details, see JÓSA 1906. 4.

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no need in sending assistance. However, Jósa must have felt rather the lack of confidence, probably mainly not from the locals, but the “expert men”, so he again applied for the help of a specialist. (ALISPÁNI 1903. 109, ALISPÁNI 1904A. 104–105)

Finally, the inspectorate sent Béla Cserni, a high school teacher from Gyulafehérvár/Alba Iulia, who took part in the arrangement of the collection as the guest of the county between June 8 and September 8, 1904 (Fig. 8).

So, Jósa must have had a good reason for deciding to have a look at German museums (“*I go ... to see some museums in Germany storing Prehistoric items so that my knowledgeable friend Dr. Cserni would not outdo me too much*”) (JÓSA 1906. 5)¹³.

In connection with the arrival of Béla Cserni, he noted: “*I was immensely glad that the National Inspectorate of Museums and Libraries share the moral responsibility of expert arrangement of the objects*” (JÓSA 1906. 4)¹⁴. Jósa kept Cserni on high esteem, read his writings before their meeting. He was very satisfied with their common work. On August 23, results were inspected by Mór Wosinsky delegated by the inspectorate. Jósa would have liked Cserni to return to Nyíregyháza to solve the task of inventorization and preparing a catalog that demanded at least two more months¹⁵, but this probably did not take place. By all means, the leadership of the county thanked Wosinsky and Cserni for their work¹⁶.

In 1905, a museum and library committee was formed in Szabolcs County to promote the “multidirectional” development of the museum. To implement this goal, Jósa would have liked to employ a – naturally, paid – assistant ward¹⁷. He meant not a temporary aid, but somebody whom he could teach, transfer his knowledge, experience, and, sooner or later, the collection; somebody who would take the baton.

In 1906, Jósa retired as a doctor. He continued his museum activities without solving the question of his succession¹⁸.

In the meantime, the growth of the collection dropped back. Many finds got not to the Museum of Szabolcs County but the Hungarian National Museum. So, it was time to solve and propagate the opening time of the museum. Personnel was still missing, so the “doorman of the county” was assigned to guard the collection in visiting hours¹⁹.

While the number of reports on archaeological finds sensibly decreased – and here I should note that the collection consisted practically exclusively of archaeological finds –, a large number of historical relics compensated the friends of the museum. Among them, trombones connected with the funeral of Ferenc Rákóczi II and his companions, taking place on October 29, 1906, in Kassa/



Fig. 8

Béla Cserni (after http://www.dacoromania-alba.ro/nr25/adalbert_cserni.htm, 01-17-2020)

¹³ It would be very useful to translate to German some details of Jósa’s writing (JÓSA 1906.) about his trip, so that our foreign colleagues could reach this information.

¹⁴ In my opinion, these were probably not the words of happiness.

¹⁵ ALISPÁNI 1904B. 31–32.

¹⁶ Nyirvidék XXV: 42, October 16, 1904, 3.

¹⁷ JÓSA 1906. 87.

¹⁸ ALISPÁNI 1907. 73–74.

¹⁹ ALISPÁNI 1907. 31–33.

Eszter Istvánovits

Košice; silver wreaths and ribbons on velvet cushions from the funeral of Ádám Vay that took place on November 16, 1906, in Vaja²⁰.

On February 19, 1908, there was a fire in the County Hall, but the museum, in Jósa's words "stays under God's protection", so it was not harmed²¹.

In the same year, Jósa proudly made a merit of the Prehistoric collection that could compete "with any European museum"²². At this time, he had already been carrying the idea of the cultural palace in the Károlyi Square²³, repeating that "*Our museum will get off the ground if an enthusiastic younger person will transfer the rich collection to the cultural palace to be built and from then on take care of it in the new place*". He dreamed of a cultural palace with windows at each side to have enough light; with a library, vast reading room and, of course, museum that would have been developed with further collections: geological, botanical, zoological, ethnographical, fine and applied arts characteristic for the region. Besides, there was a need for a lecture and a concert hall, because education "*is in direct proportion with the growth of capability of resistance of our nation...*"²⁴.

Teacher Endre Tamáska supported by Béla Pósta suggested his help to Jósa in the inventorization of the objects. Inspectorate assigned 200 Crowns for this purpose²⁵, however, this opportunity failed. Finally, two years later, a much more educated and effective aid was found:

in 1910, Balázs Létay, the assistant archaeologist of the museum in Kolozsvár/Cluj was sent to Nyíregyháza also by the inspectorate. According to Jósa, he was working without weekends, from early morning to late night for seven weeks, accomplishing all kinds of museum activities including dusting and sweeping²⁶. Jósa was satisfied very much with Létay's work in August-September 1910. He reported on this to Létay's mentor Béla Pósta in a letter asking him to prolong Balázs's stay in Nyíregyháza by two weeks to finish the work (Fig. 9)²⁷.

We should not think that the artifacts of the museum had not been inventoried before. The earliest is preserved from 1869²⁸. Lajos Kiss, Jósa's successor,



Fig. 9

András Jósa and Balázs Létay (JAM Photo Archive 25803)

²⁰ ALISPÁNI 1907. 31–33.

²¹ Jósa András: Csevegés Muzeumunk érdekében is IV. *Nyirvidék* XXIX: 8. February 23, 1908, 3.

²² Jósa András: Csevegés Muzeumunk érdekében is IX. *Nyirvidék* XXIX: 21. May 24, 1908, 2–3.

²³ Today: Benczúr Square.

²⁴ Jósa András: Csevegés Muzeumunk érdekében is V. *Nyirvidék* XXIX: 9. March 1, 1908, 3.

²⁵ MNL K736/1908.832. Béla Pósta's report on his assignment to Debrecen and Nyíregyháza.

²⁶ Jósa András: Inczédy Lajosnak. *Nyirvidék* XXXI: 36. September 18, 1910, 3.

²⁷ JAM Ad. 2002.10.

²⁸ Leltára a Szabolcs Megyei Muzeumba elhelyezett tárgyaknak 1869/Inventory of the objects placed in the Szabolcs County Museum; Legacy of Jósa, JAM Ad.

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and biographer wrote that the county museum had an inventory consisting of five booklets sewn together, each of them representing a certain period²⁹.

At the same time, tables were hanging in the museum “one showing the Stone Age; another one representing the Copper Age, three for the Bronze Age and one for the so-called La Tène Age according to the archaeological conditions of the Nyírség”³⁰. Jósa published these reviews also in the newspaper *Nyírvidék*. Thus, we can get an idea of Jósa’s concepts considering Prehistory³¹.

During the inventorization, the museum was closed because there was nobody to guard the rooms. Jósa applied for employing a “museum servant”³², but the interior minister rejected this initiative three times³³.

The issue of the culture palace did not advance either. Though in 1911, Imre Szalay, the director of the National Museum and József Mihalik, the general director of the National Inspectorate of Museums and Libraries (both representing the Inspectorate) personally negotiated the issue with the county³⁴, finally it failed for unknown reasons. The palace of culture was not built even though newspaper *Szabolcsvármegye* (“Szabolcs County”) proudly announced the plan in an article titled “There will be a palace of culture in Nyíregyháza. Expansion of the archaeological museum – meeting of the museum committee”³⁵. From this article, we learn that the town and the county founded a joint museum committee of 30 members for the expansion of the museum and establishment of the palace of culture. The committee’s meeting was chaired by deputy-lieutenant Dezső Mikecz on March 5, 1912.

At that time, the museum was housed in the building of the County Hall in two rooms on the ground floor. In a third – dark – room the museum’s library and some sculptures were located. Exhibits were shown in numbered showcases situated along the walls. Objects were shown according to their archaeological age. “In the larger room, Prehistoric objects are located in nine cabinets. In cabinets I, II, and in half of cabinet III and VII there are Neolithic vessels; second half of cabinet II contains Copper and Bronze Age, cabinets IV, V and IX include bronze hoard finds; cabinets VI and VIII, and half of VII: objects of La Tène type from the 2nd-1st century BC. There are short reviews for the public above the cabinets. There are also bronze swords exhibited in this room... and also bones of creatures found in the Tisza. In the smaller room, there are four numbered and three unnumbered cabinets. ...In number X, there are vessels from the Migration Period, in cabinets XI, XII and XIII there are objects from the Period of the Hungarian Conquest, pieces from the Modern Age and different objects connected with the funerals of national heroes. All the exhibited artifacts are accompanied by tablets informing about the name and age of the object, in many cases with its detailed description and the name of the donator. Inventoried material consists of 6,135 pieces, out of which 1940 belong to Stone Age, 1993 to Copper and Bronze Age, 301 to La Tène Age, 110 to Migration Period, 754 to Conquest-Period and Modern Age, other: 37 pieces. ... Today the museum’s space is small and insufficient; the objects do not make their way properly because of the crowding, they lose their teaching role. This collection of high quality, important for Prehistory of our country would be on a proper and worthy location only in a house of public education built especially for

²⁹ JAM Irattár 23/1938.

³⁰ Jósa András: Inczédy Lajosnak. *Nyirvidék* XXXI: 36. September 18, 1910, 3.

³¹ Jósa András: Múzeumunkról. *Nyirvidék* XXXI: 37. September 25, 1910, 6.

³² Jósa András: Inczédy Lajosnak. *Nyirvidék* XXXI: 36. September 18, 1910, 3.

³³ Jósa András: Régészeti kirándulás Bökönnybe II. *Nyirvidék* XXXII: 50. December 10, 1911, 2–3.

³⁴ Jósa András: Régészeti kirándulás Bökönnybe II. *Nyirvidék* XXXII: 50. December 10, 1911, 2–3.

³⁵ *Szabolcsvármegye* VII: 52. March 6, Thursday, 1912, 1–2. (This newspaper is part of Lajos Kiss’ legacy in the OSZK KTt file 78.)



Fig. 10

Lajos Kiss (JAM Photo Archive)

friend took up the baton and served the museum for 30 years coming up to his predecessor – but this is another story...

*this aim.*³⁶ Despite the lack of space, preparations went on to make the museum visitable for the public “*permanently and in a determined period*”.

This year brought an important change in the life of the founder and the collection. On November 21, 1912, after a long torment, the deputy-lieutenant of the county finally appointed Lajos Kiss as an assistant ward, previously active in the town museum of Hódmezővásárhely. Recently, he started to work as the assistant of the elderly Jósa (Fig. 10).³⁷ Due to this improvement, the permanent guarding and opening of the collection for the public became possible.

Lajos Kiss became the true successor of András Jósa in the museum of Nyíregyháza. They could work together for six years full of difficulties (among them World War I). This was the time when the wise and old doctor could transfer his knowledge, the finds collected in three and a half decades. Jósa’s young

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³⁶ András Jósa’s letter dated February 12, 1913 addressed to the National Inspectorate of Museums and Libraries (JAM Ad., Jósa’s writings 568a.)

³⁷ András Jósa’s letter dated February 12, 1913 addressed to the National Inspectorate of Museums and Libraries (JAM Ad., Jósa’s writings 568a.)

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Abbreviations

JAM – Jósa András Múzeum/Museum

JAM Ad – Archive of the Jósa András Museum

JAM Irattár – Records of the Jósa András Museum

MNM – Magyar Nemzeti Múzeum/Hungarian National Museum

MNMI ÉRI – MNM Irattár Érem- és Régiségtár Iktatókönyv/Archives of Hungarian National Museum, Register Book of the Cabinet of Coins and Antiquities

MNL – Magyar Országos Levéltár/Hungarian National Archives

MNL K736 – Magyar Nemzeti Levéltár Országos Levéltára K736, Vallás- és Közoktatásügyi Minisztériumi Levéltár. Múzeumok és Könyvtárak Országos Főfelügyelősége iratanyaga/Hungarian National Archives, K736 Archive of the Ministry of Religion and Public Education. Documents of the National Inspectorate of Museums and Libraries

OSzK KTt – Országos Széchényi Könyvtár, Kézirattár/National Széchényi Library, Collection of Manuscripts



Der Sammler und Museumsgründer Friedrich Déri¹

Warum und wie kam die Sammlung eines, aus Südungarn stammenden und in Wien lebenden jüdischen Seidenfabrikants nach Debrecen?

Lajos Lakner

Als Friedrich Déri² seine Sammlung als Geschenk dem ungarischen Staat 1919 anbot, wusste er genau, was für ein Museum er möchte, und welchem Zweck es dienen soll. Er hatte genaue Vorstellungen, was für architektonische Lösungen dem zweckmäßigen Betrieb eines Museums dienen, um den gezielten Zweck zu erreichen. Und auch davon hatte er eine klare Vorstellung, was für ein kulturelles Leben die Stadt haben sollte, um seine Ansprüche erfüllen zu können³.

Der Grund für sein Zweckdenken war wahrscheinlich, dass er sein Leben sehr bewusst lebte. Das heißt, er konnte über seine eigenen Handlungen nachdenken und die Erfahrungen bei der Festlegung seiner Ziele berücksichtigen⁴. Die Idee des Museums als Ort für das Lernen beruht auf der Gesamtheit seiner kulturellen Erfahrungen. Die Art und Weise, wie er unermüdlich daran arbeitete, sein Ziel zu erreichen, ist von einer gewissen Hingabe geprägt.

Um was für Erfahrungen handelt es sich?

Er erkannte deutlich die Bedeutung der Bildung sowohl im Leben der Einzelpersonen als auch der Nationen. Die Familie kam in den frühen 1840er Jahren nach Bács/Bač (Bácska/Bačka, Südungarn). Der Vater, Moritz Deutsch (später Déri) war Kaufmann, der durch den Besitz großer Landgüter ein von materiellen Sorgen freies Leben für seine Familie ermöglichte. Sie lebten nur ein paar Jahre in Bács. Die Kleinstadt verlor an ihrer Bedeutung, weil sich die Stadt Baja zu einem Handels-, Bildungs- und Kulturzentrum des Komitats Bács-Bodrog entwickelte. Um seinen

¹ Meine Forschung (Das Leben und die Sammlung von Friedrich Déri) wurden durch Forschungsstipendien (Magyar Ösztöndíj Bizottság, Klebelsberg-ösztöndíj, OeAD-Gesellschaft, Nemzeti Kulturális Alap) unterstützt.

² Friedrich Déri (Deutsch) (10. Dezember 1852, Bács/Bač – 27. Oktober 1924, Wien) einer der bedeutendsten mitteleuropäischen Seidenhersteller und Sammler, Zisterzienser Gymnasium in Baja, 1873 zog mit der Familie nach Wien, versorgte nach dem Selbstmord seines Vaters die Familie, 1874 Handelsschule des Vereines der Wiener Handels-Akademie, 1878 kaufmännisches Praktikum in Krefeld (Deutschland), Fabrikgründung 1884 in Bodenstadt, dann 1899 in Mährisch-Schönberg in Mähren, ab 1908 Kommerzialrat, 1910 einer der Organisatoren der Ersten Internationalen Jagd-Ausstellung in Wien, 1922 veröffentlichte den Katalog seiner Sammlung. 1923 musste die Fabrik an Hermann Scheffter, Inhaber eines Tschechischen Unternehmens mit Sitz in Zábreh, verkaufen.

³ Friedrich Déri an die Ungarische Botschaft in Wien, 3. Dezember 1919. MNMI Rln 33/920; Brief des Direktors vom Münz- und Antikenkabinett des Ungarischen Nationalmuseums an István Haller, den Minister für Religion und öffentliche Bildung von Ungarn, Budapest, 9. Mai 1920. MNMI Rln. 53/920.

⁴ Im Jahr 1922 schrieb die österreichische Handels-, Wirtschafts- und Industriekammer eine detaillierte Beschreibung über Friedrich Déri. Titel Kommerzialrat: Friedrich Déri. OeStA 2592/1923 AdR.

Kindern eine gute und qualitativ hochwertige Ausbildung zu ermöglichen, gab der Vater seinen früheren Wohnsitz auf und die Familie zog in das Bezirkszentrum, dann später (1873) nach Wien um⁵. Während Déri über das Leben seiner Brüder und Schwester in den 1910er Jahren nachdachte, stimmte er seinem Vater zutiefst zu, dass das Lernen einen entscheidenden Einfluss auf das Schicksal des Menschen hat. Er war einer der erfolgreichsten Seidenfabrikanten der Österreichisch-Ungarischen Monarchie und war auch im kommerziellen und kulturellen Leben Wiens hoch angesehen. Seine Unternehmung wurde 1884 in Bodenstadt in Mähren gegründet. Das Erzeugnis der Fabrik, zumal sein Spezialartikel war der Krawattenstoff. Er exportierte Seidenstoffe in alle Länder Europas und nach Amerika. Déri hatte einen sehr guten Ruf in der österreichischen Seidenindustrie. Er war einer der ersten, die durch Neuerungen die Mode in weiteren Kreisen dauernd beeinflussen konnten. Mit seinen Artikeln gewann er in den Weltausstellungen viele Preise (1887, Adelaide: First order of merit; 1888, Sidney: Gold Medal; 1898, Wien, 1900, Paris: Grand Prix; 1906, London: Grand Prix) (LAKNER 2018B.).

Sein Bruder, Miksa⁶ hatte zahlreiche elektrotechnische Erfindungen und war Ehrendoktor vieler europäischen Universitäten. Kálmán⁷ war ein renommierter Maler in München. György⁸ zog sich als Artillerieoberst zurück und verfügte über eine wachsende Sammlung von Volkskunst aus dem Karpatenbecken. Juliane⁹ war als Drama- und Kurzgeschichtenautorin in der deutschsprachigen Literatur bekannt und Gründungsmitglied des Intimen Theaters in München. Desiderius¹⁰ galt als einer der größten und erfolgreichsten Seidenhersteller und -händler der Welt und besaß auch eine große Sammlung von Kunstwerken und Büchern. (LAKNER 2018A.)

Friedrich Déri konnte sehen, dass sich ihre Talente nur deshalb entfalten konnten, weil er und seine Geschwister die Möglichkeit hatten, in Handelsschule, an Universität, an Kunsthochschule und Lehrerausbildungsstätte oder von den Persönlichkeiten des Zeitalters zu studieren, die im wirtschaftlichen, wissenschaftlichen oder künstlerischen Bereich bedeutende Rolle spielten.

Es konnte für ihn auch eine wichtige Erfahrung sein, dass die Akkulturation und die Assimilation eine entscheidende Rolle in ihren Karrieren spielten (vgl. KARÁDY 1993, 3–5). Die rasche Akkulturation der Familie zeigt sich auch darin, dass sie zwar erst in den 1840er Jahren in die Batschka kamen, sprachen sie jedoch schon in den 1850er Jahren ungarisch in der Familie (HOLLAENDER 1913, 7–8). Das Ausmaß seiner Assimilation zeigt, dass er seine jüdische Vergangenheit völlig vergessen konnte oder wollte. Zumindest beschäftigte er sich mit seiner jüdischen Identität gar nicht. In der Mariahilferstraße in Wien kaufte er eine 7-Zimmer-Wohnung, im Bezirk, wo die am meisten assimilierten Juden lebten. (ROZENBLIT 1988, 83) Die Assimilation und die Eingliederung in die höheren sozialen Kreise in Wien wurden ihm durch seine Ehe erleichtert. Nach erfolgreicher

⁵ Autobiographie von Friedrich Déri, o. J. MNL OL P2023 Nachlass von Elemér Czakó.

⁶ Déri Miksa/Maximilian Déri (Deutsch) (24. Oktober 1854, Bács – 3. März 1938, Meran) Elektrotechniker, einer der Entwickler des Transformators.

⁷ Déri (Déry) Kálmán/Koloman Deri (Dery) (Deutsch) (24. April 1859, Bács – um 1940, München) Ungarischer Genre- und Stilllebenmaler, Studium bei Prof. August Eisenmenger an der Akademie der Bildenden Künste, Wien und Studium bei Prof. Ludwig von Löfftz.

⁸ Déri György/Georg Deri (Deutsch) (31. Mai 1863, Baja – 23. Juli 1946, Budapest) um 1890 Technische Militär-Fachschule, ab 1991 Oberleutnant.

⁹ Déry Julianna/Juliane Déry (Deutsch) (10. August 1864, Baja – 31. März 1899, Berlin) deutschsprachige Schriftstellerin, Lehrerdiplom in der Klosterschule zu St. Anna, Mitarbeiterin der Neuen Deutschen Rundschau, bei Quickborn und beim S. Fischer Verlag und der Zeitschrift *Die Gesellschaft*. Sie war in der Dreyfus-Affäre der Spionage beschuldigt worden. 1899 Selbstmord.

¹⁰ Déri Dezső/Desiderius Georg Déry (Deutsch) (1865, Baja – 1942, Catasauqua) einer der weltweit größten Seidenhersteller, Kunst- und Textilschule in Wien, 1887 zog nach Paterson (New Jersey), 1897 eröffnete eigene Fabrik in Catasauqua (Pennsylvania), später auch in Allentown, sammelte Kunstwerke, Skulpturen, Bücher.

Der Sammler und Museumsgründer Friedrich Déri

Beendigung einer Handelsschule und nach einem kaufmännischen Praktikum heiratete Déri Louise Brix, die Tochter einer Wiener reichen, katholischen Fabrikantenfamilie. Die Familie Brix hatte gute Verbindungen zu den hohen Kreisen der Wiener Gesellschaft und zum Adel. Bestimmt war es kein Zufall, daß er kurz vor der Eheschließung zum Katholizismus übertrat. Als wahrscheinliches Motiv für den Übertritt kann ein vorbereitender Schritt zur geplanten Heirat vermutet werden, indem Déri den Glauben seiner zukünftigen Ehefrau annahm. Er gab den israelischen Glauben gerade dann auf, als er Louise 1882 heiratete und seine unternehmerische Karriere¹¹ mit finanzieller Unterstützung der Familie Brix begann (vgl. STAUDACHER 2009, 90–92). Aber tatsächlich hielt er seine ungarische Nationalität bis zum Ende seines Lebens für wichtig. Daraus ist darauf zu schließen, dass er ein großes Risiko auf sich nahm, als er viele Gegenstände seiner Sammlung ohne Genehmigung nach der Entscheidung von Trianon in sein Heimatland brachte¹² und, das ist am wichtigsten, dass er nach dem Zerfall der Monarchie auf der ungarischen Staatsbürgerschaft bestand, obwohl ihm einige Nachteile daraus entstanden. Zum Beispiel 1922 nominierte die Österreichische Handels-, Wirtschafts- und Industriekammer ihn für die Auszeichnung für seine aktive Arbeit in der Handelskammer und im Bereich der Seidenindustrie der Monarchie, die vom Innenministerium mit der Begründung „Déri sei ungarischer Staatsbürger“ abgelehnt wurde.¹³

Zum Zeitpunkt der Schenkung hatte er schon auch Erfahrung, was der wichtigste Zweck seines Sammelns sein soll. Anfangs sammelte er zu seinem eigenen Vergnügen. Er und seine Frau waren passionierte Jäger, es ist also kein Wunder, dass ihr steirisches „Jagdschloss“ mit Waffen, Jagdausrüstungen und Trophäen ausgestattet waren. Seine Frau starb jedoch 1910 bei einem Jagdunfall¹⁴. Déri verkaufte ihre Jagdhütte und einen Großteil ihrer Sammlung, damit sie ihn nicht an die Zeit erinnern, die er mit seiner Frau verbrachte. 1912 kam er zur Idee, ein Museum als Lernort zu gründen. Auf den ersten Blick scheint sein Plan vielleicht unerwartet zu sein, Sammlung zu schaffen, die als Grundlage für ein Museum dienen könnte, dessen Mission ist, Wissen in alle Gesellschaftsschichten zu transferieren. Déri wollte Gegenstände und Kunstwerke sammeln, die die großen Kulturen und die Entwicklungsstufen der Menschheitsgeschichte repräsentieren. Sein Plan darf jedoch nicht als unerwartet angesehen werden, da sein Vorsatz untrennbar von seiner Rolle in der Gesellschaft Urania ist, deren Ziel die Volksbildung war. Déri war Stifter und maßgebliche Persönlichkeit der Urania Gesellschaft, und auch seine Frau nahm eine wichtige Rolle im Damenkomitee ein¹⁵. Déri wusste also genau, dass das Wissen und die Kultur erst dann Wert und Bedeutung haben, wenn der Zugang zu der Bildung für je mehr Menschen ermöglicht wird.

Seine Sammlung besteht aus den folgenden Gruppen: die griechischen und römischen Antiken, die chinesischen-, japanischen-, persischen- und ägyptischen Sammlungen, die mittelalterlichen Goldschmiedearbeiten, die Waffensammlung, die Münzsammlung und die alten Gemälde von Ungarn.

Schließlich hatte er die Erfahrung, dass es keine Kultur ohne Unterstützer und Förderer gibt. Er unterstützte nicht nur die Urania, sondern er förderte viele andere kulturelle Institutionen. Mit Unterstützung von 6.000 Kronen wurde er Gründungsmitglied des Wiener Künstlerhauses,

¹¹ Handelsgericht. WStLA B74 21191.

¹² August Loehr an dr. Bertold Krassa, Wien, 17. Februar 1925. KHMA Zh 17/XVIII/1925.

¹³ Vgl. Fussnote 4.

¹⁴ Todesanzeige. *Urania* 1910. Nr. 48. 171.

¹⁵ Stifter 6. 02. 1923.; Verzeichnis der Spender für den Bau des Urania Gebäudes, 14. 10. 1914. ÖVA B-Urania-Boks 10; PETRASCH 2007. 22–25; Die Damenkomitee-Sitzung vom 20. März im Empfangssaale des Ministeriums des Innern. *Wiener Urania* 1908. Nr. 11. 78, 87; Auszug aus dem Protokoll der XIV. außerordentlichen Generalversammlung vom 13. Juni 1910, abgehalten im großen Theatersaal des neuen Uraniagebäudes. *Wiener Urania* 1910. Nr. 25. 399.

förderte das Ethnographische und Kunsthistorische Museum, das Museum für Angewandte Kunst in Budapest, die Nationale Aufsichtsbehörde für Museen und Bibliotheken und viele andere kulturelle Initiativen. (LAKNER 2018A. 148–149)

Seine Absicht, die Sammlung dem Heimatland zu geben, entstand, als er sich mit der kulturell gespaltenen Österreichisch-Ungarischen Monarchie konfrontierte. 1916 wollte er dem Museum in Baja ein Gemälde seines Bruders als Geschenk geben und es war für ihn sehr schockierend, als er erfuhr, dass Baja kein Museum hatte.¹⁶ Für Déri waren die Existenz kultureller Institutionen sowie der Reichtum und die Vielfalt der Kultur selbstverständlich. Und wir müssen nicht nur an Wien denken, sondern auch an Mähresch-Schönberg, wo sich seine Seidenfabrik neben Bodenstadt befand und wo das Stadtmuseum schon 1896 gegründet wurde, mit der Förderung und Gegenstände der wohlhabenden Privatsammlern und der ärmeren Einheimischen. (HARRER 1923. 421–423) 1916, zum Zeitpunkt des Abschlusses des Schenkungsvertrages mit Baja, war er von der Absicht getrieben, die kulturelle Rückständigkeit des ungarischen Teils des Reiches, also seines Heimatlands zu verringern.

Seine Idee entsprach den Zielen der ungarischen Kulturpolitik. Die Millenniumsvorbereitung gab Impulse für kulturelle Bestrebungen, deren Einfluss sich in den ersten Jahrzehnten des 20. Jahrhunderts fortsetzte. Vereinigungen mit dem Ziel der Volksbildung wurden nacheinander gegründet. Der Kulturpalast, in dem sich Bibliothek, Vortragssaal und Museum befinden, wurde als das beste Mittel zum Wissenstransfer konzipiert. Der Großteil der Unterstützung des Ministeriums ging an die kulturelle Stärkung von 15 Landstädten. Die wichtigsten Aspekte der Auswahl waren die kulturgeschichtliche Bedeutung der Siedlung und die Qualität der Aktivitäten ihrer Kulturvereine. Das Zentrum von Ostungarn wurde Debrecen¹⁷.

Wie ich schon erwähnte, wollte Friedrich Déri seine Sammlung ursprünglich der Stadt Baja überlassen, wo er seine Kindheit verbrachte. Aber der Erste Weltkrieg veränderte die administrative, kulturelle Bedeutung und Rolle der Stadt grundlegend. Baja erfüllte nicht mehr seine Erwartungen. Zum Zeitpunkt der Schenkung im Dezember 1919 war nämlich noch nicht entschieden, ob die Stadt zu Serbien oder Ungarn gehören wird. Für Déri war es besonders wichtig, sein Museum in einer ungarischen Stadt zu errichten. Der Sammler hatte auch eine andere wichtige Bedingung. Und zwar muss die Stadt kulturell bedeutsam sein. Zuvor erfüllte Baja auch diese Erwartung, da es sich um ein Zentrum und eine Schulstadt handelte, aber zu dieser Zeit nicht mehr. Weiterhin erforderte seine kulturgeschichtlich bedeutende Sammlung eine Stadt mit einer breiten kulturellen Einflusssphäre¹⁸.

Er musste also eine neue Stadt suchen, die seine Erwartungen in jeder Hinsicht erfüllt. Alle Bedingungen waren in Debrecen gegeben¹⁹.

Einerseits herrschte im 19. Jahrhundert die Meinung, dass die echten Ungarn in der Stadt Debrecen leben (vgl. ERDÉLYI 1985. 45) Diese Überzeugung wurde später durch den teilweisen Mythos bekräftigt, dass Debrecen 1849 die Hauptstadt der ungarischen Freiheit war. Es war hauptsächlich den Schriften des Schriftstellers Mór Jókai zu verdanken, dass dieser Mythos sich weit verbreitete und die Grundlagen dafür bot, dass die breiten Kreise der ungarischen Gesellschaft Debrecen als einen Hüter der ungarischen Freiheit und der echten ungarischen Kultur betrachteten. Zu Beginn des 20. Jahrhunderts wurde es in dem von der Stadt selbst konzipierten Bild immer stärker, dass der

¹⁶ Notiz von Friedrich Déri an Elemér Czakó über die Entstehung seiner Absicht zur Museumsgründung, o. J. (nach 1920). DMTA.

¹⁷ A vall. és közokt. m. kir. miniszter rendelete vidéki közművelődési gócpontok létesítése tárgyában. *Múzeumi és könyvtári értesítő* 1907: 1. 59.

¹⁸ Friedrich Déri an die hochlöbliche Botschaft Ungarns, Wien 5. Dezember 1919. MNMI Rln 53/920.

¹⁹ Brief des Direktors vom Münz- und Antikenkabinett des Ungarischen Nationalmuseums. MNMI Rln. 53/920.

Der Sammler und Museumsgründer Friedrich Déri

Kern der Debrecener Identität die Opposition gegen die Entfremdung der Hauptstadt (Budapest) sei. (LAKNER 2014. 238) Um 1909 entstand auch im politischen Diskurs die Idee, dass Debrecen die Berufung hat, die Rolle der obskuren Hauptstadt Budapest zu übernehmen und den Geist der echten ungarischen Moderne auf das ganze Land auszustrahlen (IRINYI 2002. 253).

Die Stadt erfüllte auch die andere Bedingung. Debrecen hatte Universität, die schon 1914 im Gebäude des Reformierten Kollegs mit Fakultäten für Theologie, Rechts- und Staats-, Geisteswissenschaften und Geschichte gegründet wurde. Infolgedessen ist Debrecen in die Reihe der Städte von überregionaler Bedeutung aufgestiegen. Die Universität war eine Garantie für die gesellschaftliche Nutzung seiner Sammlung. Die Studenten könnten nämlich mit Hilfe der Artefakte unmittelbare und praktische Erfahrungen über die fernen Kulturen sammeln.

Und noch ein Aspekt schien für Déri besonders wichtig zu sein. Nach dem Friedensvertrag von Trianon änderte sich die kulturelle Bedeutung von Debrecen, und es wurde ein wichtiges nationales politisches Ziel, auf dem völlig ungarischen Land und in der Nähe der neuen politischen Grenze einen kulturellen Mittelpunkt zu entwickeln, der auch für die Madjaren in den von Ungarn getrennten Gebieten Unterstützung und Hoffnung geben kann. (Csűrös 1927. 30, KLEBELSBERG 1990.)

In dieser Hinsicht war es entscheidend, dass die Synode der reformierten Kirche im September 1920 während der Präsidentschaft des Debrecener Bischofs, Dezső Baltazár erklärte, dass die Kirchen der getrennten Gebiete immer noch Mitglieder der ungarischen reformierten Kirche seien. All dies beruhte auf der Überzeugung, dass Ungarn zwar „*auf dem Papierblatt*“ und tatsächlich geteilt war, dies aber „*mit unserer Seele nicht gemacht werden konnte*“²⁰. Die Offenbarung der Einheit der ungarischen reformierten Kirche bedeutete also auch den Glauben an die Unteilbarkeit der Ungarn. Auch Déri selbst glaubte, dass die kulturell gestärkte Stadt Debrecen ernsthafte Auswirkungen und Anziehungskraft auf die „*besessenen Teile*“ habe. Die kulturelle Ausstrahlung dieser Stadt kann die Ostgrenze des Landes durchbrechen und eine starke Verbindung zwischen dem Mutterland und den losgetrennten ungarischen Siedlungen in Siebenbürgen herstellen²¹.

Friederich Déri konnte Debrecen erst Mitte Oktober 1920 besuchen, um seine Absicht persönlich zu bekräftigen. Laut offiziellen Protokollen des Stadtrats und Berichten von Zeitschriften wurde das Déri's Geschenk von Vertretern der Stadt und des kulturellen und wissenschaftlichen Lebens mit großer Dankbarkeit entgegengenommen. Vielleicht übertrieben sie die Danksagung, als sie immer wieder über eine fürstliche Schenkung sprachen²². Teilweise ist ihr Überfluss an Dankbarkeit verständlich, denn das Debrecener Stadtmuseum geriet durch die Déri-Sammlung, mit der er die ortsgeschichtliche Sammlung fusionieren wollte, in die Reihe der ungarischen Museen von nationaler Bedeutung²³. Diese Übertreibung weist jedoch auch darauf hin, dass der Sammler und der beschenkte Stadtleiter über das Museum und seine Mission nicht vollständig dasselbe dachten. In der Sitzung am Rathaus am 10. Mai 1921 betonte der Vertreter von Déri, der Ministerialrat Elemér Czakó²⁴ besonders stark, dass es sich nicht um die Sammlung eines Fürsten handele, die nur wenige

²⁰ Consummatum est. *Lelkészegyesület* 12 Juni 1920. 65–66; Baltazár Dezső: Elnöki megnyitó az O. R. L. E. választmányi gyűléssén. *Lelkészegyesület* 26 Juni 1920. 69–70.

²¹ Brief des Direktors vom Münz- und Antikenkabinett des Ungarischen Nationalmuseums. MNMI Rln. 53/920.

²² Pro Memoria, Notiz über jene extemporierend einberufene Bepsprechung, die am 10ten Mai 1921 zwischen 12-1½ Uhr mittags im Kleinen Rathaussaal der Stadt in der Anwesenheit von Herrn Friedrich Déri betreff der Frage der Ortauswahl für das Déri Museum stattfand. MNL HBML 120/1921.

²³ Die Nationale Aufsichtsbehörde für Museen und Bibliotheken an das Stadtmuseum, 4. November 1921. MNL HBML 192/1921.

²⁴ Elemér Czakó (16. Dezember 1876, Szolnok – 29. April 1945, Budapest) Fachschriftsteller, ab 1916 Ministerialrat im Ministerium für Religion und öffentliche Bildung, von 1925 bis 1934 Generaldirektor der Universitätsdruckerei.

sehen könnten, sondern um eine Entwicklung der Bildungsmöglichkeiten für alle²⁵. Czakó schrieb auch einige Artikel über die Rolle und Bedeutung des Museums im Zugang zu Wissen in den Lokalzeitungen, um Déri Ziel für die Entscheidungsträger der Stadt, für die Intellektuellen und für das interessierte Publikum klarer zu machen²⁶. Es ist nämlich ein gewisses Maß an Unverständnis hinter der Begeisterung zu erfahren. Zweifellos konnte Déri wirklich daran denken, als die Stadt und die reformierte Kirche kein Grundstück in der Innenstadt für das Museum verkaufen wollten.²⁷ Der Sammler bestand darauf, dass das Museum unter allen Umständen im Stadtzentrum erbaut werden soll, um die größte kulturelle Wirkung zu erreichen²⁸. Er selbst wollte das Grundstück kaufen und das Museum bauen lassen. Außerdem konnte der Sammler zu Recht fühlen, dass die Flamme der Begeisterung schnell erloschen war²⁹. Ein halbes Jahr nach der Schenkung konnte er nämlich nicht nur das richtige Grundstück kaufen, sondern veränderte sich auch der potentielle Ort für den Bau des Museums ständig. Die Leiter der Stadt und der reformierten Kirche zögerten, ihre in der Innenstadt liegende Grundstücke zu verkaufen.

Was der wahre Grund für dieses Misstrauen war, konnte der Sammler nicht erahnen.

Die Verhaltung der Leiter der reformierten Kirche ist teilweise verständlich. Die Lagerbedingungen der im Reformierten Kollegium aufbewahrten Sammlung und der Kunstschatze und historischen Gegenstände in den Kirchen waren kritisch. Außerdem war die umfangreiche Sammlung des Kollegiums zu dieser Zeit nicht für die Öffentlichkeit zugänglich. Zudem wurde die Sammlung weder bearbeitet noch katalogisiert, obwohl Flóris Rómer schon 1870 den Leiter der Sammlung, János Kovács dazu ermutigte und sogar eine Notiz für Bischof Bálint Révész anfertigte. (LAKNER 2014. 4–5) 1920 schrieb das Komitee für Stadtmuseum und Stadtbibliothek einen sehr höflichen Brief an Bischof Baltazar darüber, dass die Kunstwerke und Gegenstände von kultur- und kunstgeschichtlicher Bedeutung in den Kirchen gefährdet sind.³⁰ Zum Teil aus dem gleichen Grund wollte Déri die im Reformierten Kollegium aufbewahrten Gegenstände an die Sammlung des von ihm gegründeten Museums anschließen, bearbeiten und ausstellen³¹. Obwohl die Autonomie der Sammlung rechtlich erhalten geblieben wäre, war sein Plan für viele beleidigend. Er sah nicht vor, dass seine Kritik von einem Fremden, einem Außenseiter stammt, die zu Ressentiments führen kann.

Und er hat nicht einmal damit gerechnet, dass das Argument gegen sein Museum sein wird, was er dichthielt. Dies ist sein jüdischer Ursprung. Ich erwähnte früher, dass Déri versuchte, mit seiner jüdischen Vergangenheit völlig zu brechen. Seine Taufe war vielleicht nur die letzte Station. Aus den vorliegenden Dokumenten kann man nicht genau wissen, ob er sich jemals fragte, was die Assimilation und die Ablehnung der jüdischen Vergangenheit bedeutet. Aber das Verschweigen gab eine Gelegenheit, über ihn zu flüstern. Wahrscheinlich war es vielleicht für ihn bekannt, dass das Geflüster weitaus schädlicher ist, als die Taten selbst³². Im Nachlass von Elemér Czakó befindet sich ein Brief. Sein Bruder, dem der Stadt Debrecen Ehrentitel schenkte, bat einen Kaufmann, Jenő

²⁵ Pro Memoria... MNL HBML 120/1921. Siehe Fussnote 21.

²⁶ A Degenfeld-téren lesz a kultúrpalota – Czakó Elemér miniszteri tanácsos nyilatkozata. *Debreczeni Független Újság* 1921. május 18. 3. CZAKÓ 1922.

²⁷ Bericht des Museumsdirektors Arthur Löfkovits über den Stand und Tätigkeit des Stadtmuseums in der Zeit zwischen 1. April und 15. Juni 1921. MNL HBML 121/1921.

²⁸ Brief von Friedrich Déri an Elemér Czakó, 3. April 1921. DMTA.

²⁹ Friedrich Déri an Elemér Czakó, Wien, 19. Dezember 1922. DMTA.

³⁰ Die Museumsdirektion an den Bischof Dezső Baltazár, 19. Dezember 1920. MNL HBML 197/1920.

³¹ Brief des Direktors vom Münz- und Antikenkabinett des Ungarischen Nationalmuseums... MNMI Rln. 53/920.

³² Koselleck zitierte Epiktet, KOSELLECK 2003. 421.

Der Sammler und Museumsgründer Friedrich Déri

Sesztina³³ um Hilfe, dem Bürgermeister Fürbitte einzulegen, um ihn vom Tragen des gelben Sterns zu befreien. In diesem Zusammenhang schreibt Sesztina darüber, dass die Ortauswahl für den Bau des Déri Museums tatsächlich durch den Umstand verhindert wurde, dass Fridrich Déri Jude war. Es ist unvorstellbar, meinten der Bürgermeister, Endre Márk³⁴ und der Gemeindevorsteher, Graf Degenfeld³⁵, ein Museum für die Sammlung eines katholischen Juden in der Nähe der Großkirche und des Reformierten Kollegiums zu bauen³⁶. Es ist wichtig zu bemerken, dass weder Márk noch Degenfeld Antisemiten waren. Wahrscheinlich waren sie nur zu vorsichtig. Ihre Vorsicht mag mit der politischen und sozialpsychologischen Situation der reformierten Kirche zusammenhängen. Die kalvinistische Kirche, ihr Bischof und der Bürgermeister wurden nämlich damals ständig von den gegenrevolutionären Rechten angegriffen. Am Ende 1920 und in der ersten Hälfte des Jahres 1921 schrieb die Zeitschrift *Hajdúföld* über von den Juden regierte, liberale und freimaurerische Stadtleiter, und forderte in demselben Artikel die Gläubigen auf, den Bischof Baltazar abzulehnen, der „Kaftanjude“ genannt wurde. (TARJÁN 1986. 366, SÍRÓ 1994.) Laut Sesztina wurde über Déri damals geflüstert, dass er Jude sei. Natürlich habe ich in den Zeitungen keinen Artikel gefunden, der ihn öffentlich angegriffen hätte. Es ist anzunehmen, dass die reformierte Kirche mit dem Verkauf eines Grundstückes an Déri keine neue Front eröffnen wollte.

Das Misstrauen gegenüber den Fremden hängt auch damit zusammen, dass das Civis-Bürgertum in der zweiten Hälfte des 19. Jahrhunderts, obwohl sich seine Mitglieder noch an der Verwaltung der Stadt beteiligten, verarmte, und fühlte sich als Verlierer. Es suchte nur innerhalb der Familie nach seinem Glück und nahm am kulturellen und gesellschaftlichen Leben der Stadt kaum teil. Es konnte dies auch wegen seines erdgebundenen Lebensstils nicht tun. Trotzdem beruht das Selbstverständnis der Stadt weiterhin auf dem Civis-Bürgertum, auf den von ihm bewahrten, rein ungarischen Traditionen. Trotz der Tatsache, dass schon die Kaufleute die Motoren für Innovation und Modernisierung der Stadt waren, die die westeuropäischen Hochtechnologien und Urbanisierungsbemühungen übernahmen. Ihr Urteil war jedoch widersprüchlich. (OROSZ 1997. 80–81, F. CSANAK 1987., SÖREGI 1942. 81)

Schließlich soll ich auch einen der Gründe erwähnen. Die Entscheidung, welche Stadt die Déri-Sammlung bekommt, wurde nicht von den politischen und kulturellen Leitern der Stadt, sondern vom Minister, also vom Staat getroffen. Der Gegensatz, der zwischen der reformierten Stadtverwaltung und den im Allgemeinen von außen gekommenen und normalerweise die Interessen des katholischen Staats vertretenen Beamten des Komitats bestand (TÍMÁR 1984. 68–70), kam auch bei der Sache der Schenkung zum Ausdruck.

³³ Jenő Sesztina ist einer der wichtigsten Kaufleute in Debrecen, der die Kultur unterstützte. Die Familie zog 1819 nach Debrecen. 1904 erhielt die Familie Sesztina ein Adelszertifikat. Ab 1920 war er Präsident der Handelskammer von Debrecen, ab 1926 Präsident der Handels- und Industriekammer von Debrecen, ab 1928 Präsident des Rotary Clubs Debrecen und ab 1936 Präsident des ungarischen Handelsverbandes. Im Januar 1927 wurde er als Kammergesandter in die obere Kammer des Zweikammerparlaments gewählt. Er unterstützte das Stadtmuseum und später das Déri Museum.

³⁴ Hofrat, Präsident der Anwaltskammer Debrecen, Ankläger des Reformierten Kirchendistrikts jenseits der Theiß, ab 1922 Bürgermeister.

³⁵ József Degenfeld von 1883 bis 1901 Hauptgespan des Komitats Hajdú-Bihar, ab 1896 Verwalter des Reformierten Kirchendistrikts jenseits der Theiß.

³⁶ Jenő Sesztina-Nagybákay an Dr. Czakó Elemér Staatssekretär i. R., Debrecen, 31. Juli 1944. MNL OL Nachlass von Elemér Czakó, P 2023.

Anhang

Im Oktober 1924 starb Friedrich Déri unerwartet. Der ungarische Staat konnte die Genehmigung nur 1925 bekommen, Déri's Sammlung nach Ungarn zu liefern. Das Museumsgebäude wurde 1928 gebaut. Das Museum wurde im Mai 1930 als Palast der Kultur eröffnet. Also als ein Ort, an dem sich Kultur und Menschen miteinander treffen.

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Abkürzungen

DMTA	– Déri Múzeum Történeti Adattára/ Déri Museum, Historische Datensammlung
KHMA	– Kunsthistorisches Museum, Archiv
MNL HBML	– Magyar Nemzeti Levéltár Hajdú-Bihar megyei Levéltára/ Ungarisches Nationalarchiv, Komitatsarchiv Hajdú-Bihar
	Déri Múzeum anyaga, IV. B./Material des Déri Museums, IV. B.
MNL OL	– Magyar Nemzeti Levéltár Országos Levéltára/ Staatssarchiv des Ungarischen Nationalarchivs Czakó Elemér hagyaték, P 2023./Nachlass von Elemér Czakó
MNMI	– Magyar Nemzeti Múzeum Irattára, Történeti Adattár/ Archiv des Ungarischen Nationalmuseums, Historische Datensammlung
OeAD-Gesellschaft	– Österreichische Austauschdienst-Gesellschaft
OeStA	– Österreichisches Staatsarchiv
ÖVA	– Österreichisches Volkshochschularchiv
	Urania Wien, B-Urania-Boks 10.
WstLA	– Wiener Stadt- und Landesarchiv



Bálint Kuzsinszky, the First Director of the Aquincum Museum

Katalin Lengyelné Kurucz

During his 50-year long career Bálint Kuzsinszky (1864–1934), director of the Aquincum Museum, then the Museum of the Capital City, achieved lasting results in archaeology, museology, heritage protection, and museum organization. He brought international recognition to the Roman remains of Budapest. The fruits of his academic career are relevant to this day.

Hungarian archaeology in the 18th and 19th centuries

The first period of Hungarian archaeology starts with its birth, the excavation of István Schönvisner (1738–1818) in Buda in 1778 (SCHÖNVISNER 1778.), and lasts up to 1876. This was still the era of treasure hunters, collectors, and polyhistorians.

From the second half of the 18th century onwards, conscious collecting began, not only by aristocratic families but also in Calvinist universities (Debrecen, Sárospatak, Pápa), due to the influence of Enlightenment ideas.

Before the foundation of the Hungarian National Museum (1802), finds were deposited in the Habsburgs' Collection of Antiquities in Vienna. Law no. 24 of 1807 created a new situation with the introduction of national appropriation. The first public collections were formed. First, the Transylvanian Museum and the Museum Association (1859), which were followed by other provincial museums. Professionals appeared who viewed archaeology as a proper science and who worked with corresponding methods, e.g. János Érdy (1796–1871) (ÉLESZTŐS 2002. 240), Flóris Rómer (1815–1889) (ÉLESZTŐS 2002. 748), (Fig.1), Ferenc Pulszky (1814–1897) (ÉLESZTŐS 2002. 719), and József Hampel (1849–1913) (ÉLESZTŐS 2002. 351).

In the academic year of 1862/63, the University of Pest started training archaeologists. In 1860, the *Archaeologai Közlemények* (Archaeological News) was first published, in 1869, the *Archaeologai Értesítő* (Archaeological Bulletin). The first



Fig. 1

Flóris Rómer (1815–1889), supporter of the starting of excavations at Aquincum and of their presentation

period of Hungarian archaeology was capped by an event that demonstrated significant international recognition: in 1876, the VIIIth International Congress of Anthropology and Prehistoric Archaeology took place in Budapest. (K. VÉGH 1988. 10)

Hungarian archaeology at the start of the century and in the interwar period

The second period of archaeology started with the preparations for the celebrations of the Millennium (one thousand year anniversary of the Magyars' arrival in the Carpathian Basin) in 1896. The fundaments of the discipline were strengthened by the planning of an exhibition that, among others, included archaeological finds, and by the writing of archaeological chapters in county monographs.

The first independent department of archaeology was founded by Béla Pósta at the University of Kolozsvár/Cluj in 1899, and for a few decades, it was the primary scene of training archaeologists in Hungary.

The 1890s saw the birth of the Prehistoric studies in Hungary. Mór Wosinsky (1854–1907) published the first monograph on Hungarian Prehistoric finds in 1904. In 1907, Tivadar Ortvay (1843–1916) held his inaugural lecture on animal bones found during excavations. With this event archaeozoology finally became a co-science of archaeology.

The mapping of excavation sites was first conducted by Ákos Szalai at the end of the 1920s on the commission of the Hungarian National Museum. Not much later, the first synthesis of Hungarian Prehistory was written by Ferenc Tompa.

The low professional level of the interwar years is marked, *inter alia*, by the fact that archaeologists did not observe stratigraphic layers during excavations, but measured layers by the length of spades, few people made maps of excavated cemeteries, many only submitted excavated skulls for anthropological examination, and Medieval archaeology was still in its infancy. At the same time, thanks to Sándor Neogrády, in the field of aerial archaeology we kept up with international research standards.

The first period of Bálint Kuzsinszky's career

Bálint Kuzsinszky was born on November 6, 1864. After high school, he studied classics and philology, archaeology, numismatics, and epigraphy at the University of Budapest. Between 1887 and 1901, he worked at the Coin and Antiquities Collection of the Hungarian National Museum, where he learned every part of museum work. (Fig. 2) He made important progress in the numismatic research of Greek and Roman Age coins. He worked on cultural history, primarily the history of provinces Pannonia and Dacia. (VISY 2014. 69.) His areas of research were the Pannonian *limes* and *castrum* system, Roman epigraphy and ceramics. Kuzsinszky's work on his archaeological investigations in the region of Lake Balaton – "The results of the scientific study of Balaton" – is still relevant today. (MÜLLER 2014. 22)

In 1887, he traveled in southern Hungary and studied some larger Transylvanian collections, then he visited the major museums in Austria and Transdanubia. He worked in Austria (1889), Italy (1890–1891), the Rhineland and Bavaria (1892–1893), and Dalmatia (1895–1896).

After 1887, he took part in several excavations across Hungary. Besides these, he led the excavations at Papföld (Aquincum). His activities laid the foundations of the organization of the Aquincum Museum and the Museum of the Capital City.

Bálint Kuzsinszky, the First Director of the Aquincum Museum

Fig. 2

Letter of Károly Torma to József Hampel (director of the Collection of Coins and Antiquities of the Hungarian National Museum) in which he recommends Bálint Kuzsinszky for an internship (BTM Rég. Ad. H 256-79)

He took part in the work of several international scholarly associations. From 1896, he was a corresponding member, from 1925, a full member of the Deutsches Archäologisches Institut/German Institute of Archaeology. From 1933, he was a member of the Arheološki Institut/Institute of Archaeology of Belgrade. Between 1913 and 1938, he was a member of the Hungarian Roman Historical Association's Committee. He also took part in the work of the Hungarian Mickiewicz Society. The society's aim was promoting Polish-Hungarian relations.

Besides his research and museum organization activities, Kuzsinszky also taught. At the University of Budapest (later Pázmány Péter University) he was a private professor of the Department of Ancient History (1892–1901), later he became the public professor of ancient history (1901–1914). Between 1901–1914 he was the head of the department (Fig. 3). He was a professor of the Department of Numismatics and Ancient Studies and head of that department (1914–1930). In 1923–1924, he was the dean of the Faculty of Humanities.

His membership in associations at this time were: rapporteur (1913–1933), then president (1933–1937) of the Archaeological Committee of the Hungarian Academy of Sciences; president (1919–1933), then honorary president (1933–1938) of the Hungarian National Archaeological Society; member of the National Committee of Historical Monuments (1905–1938); honorary member of the Budapest Philological Society (1935–1938) (ZSIDI 2014. 75).

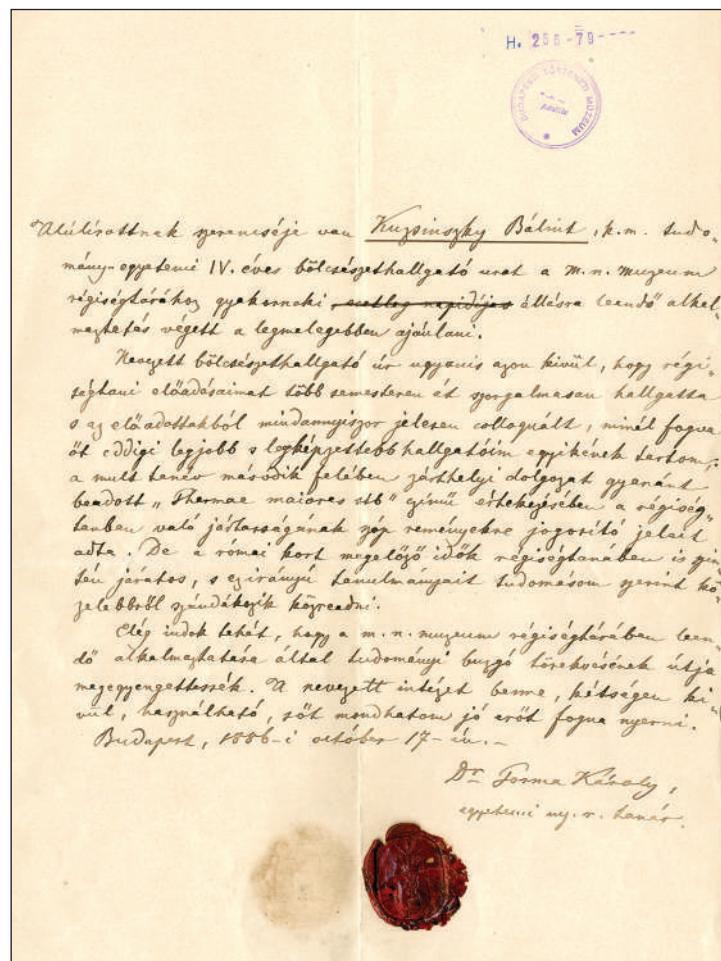


Fig. 3
Letter of archaeologist András Alföldi from the front addressed to his professor in 1916 (BTM Rég. Ad. H 296-79)

Archaeological investigations at Aquincum

The first excavations at Aquincum started in 1880, in the area of the Csigadomb (civic town amphitheater) under the leadership of Károly Torma, József Hampel, Sándor Gömöri Havaš, then from 1888, of Bálint Kuzsinszky (PÓCZY 1991. 193). The focus of the first period of the

excavations at Aquincum (from the start of regular excavations until World War I) was the civic town (Papföld, today archaeological park) and the surrounding area (Fig. 4). Kuzsinszky opened a new chapter in the history of the excavations in Aquincum. He recognized the significance of the Papföld area. His excavations unearthed the *forum* and the interconnected system of the town center's buildings and streets. He separated the Aquincum civic town from the military camp (Fig. 5). Kuzsinszky's outstanding achievement was the publication of inscriptions from Aquincum (Fig. 6). He received his doctorate in 1888 with a paper titled "The latest excavations at Aquincum".



Fig. 4

The excavation of the market building (*macellum*) of the Aquincum civic town, 1882–1884 (after KUZSINSZKY 1890. 93)

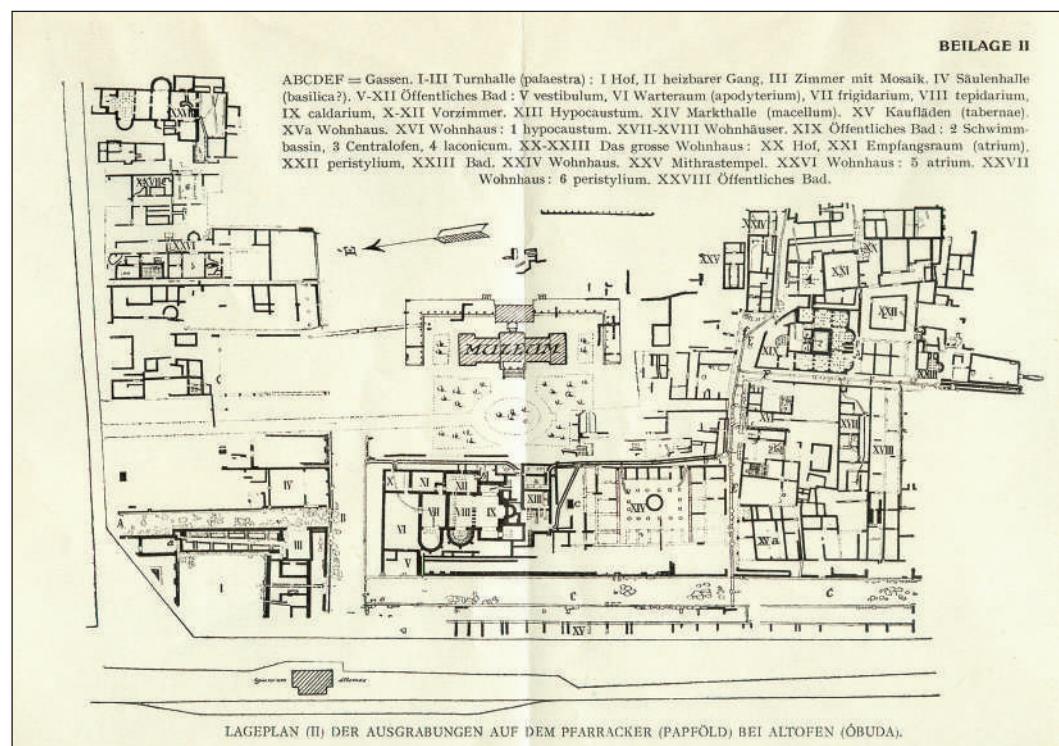


Fig. 5

The plan of the Papföld (current archaeological park) area excavations led by Bálint Kuzsinszky, 1934 (BTM Aq 246/1962)

Bálint Kuzsinszky, the First Director of the Aquincum Museum

Fig. 6

Budapest Régiségei (Budapest's Antiquities), in which Bálint Kuzsinszky published the results of his research from 1889 and edited from 1897 on

One of the most important excavations of Papföld was conducted in the area of the Óbuda Gas Factory. This is when, among others, the Gas Factory pottery workshop was unearthed. (KUZSINSZKY 1932. 6)

Besides digs, he was concerned with the protection of the ruins from the start. He took up the issue of remains threatened by construction, by organizing the supervision of big construction projects¹.

The creation of the Aquincum Museum and the Museum of the Capital City

Bálint Kuzsinszky, who lead the Papföld excavations from 1888, wrote about Aquincum: “*From the first minute I strove to keep the excavated antiquities on-site and for all Roman objects from the entire area of Óbuda to be collected there as well*”. His goal was significant, among other reasons, because previously excavated antiquities were deposited in the Hungarian National Museum.

Objects from Aquincum were first exhibited in the capital city's pavilion at the 1885 National Exhibition. Thanks to the success of the exhibition, it was decided to exhibit the finds on-site at the Krempl Mill (today, the start of Pók Street). The city council soon decided on the new permanent home of the collection that had already gained international recognition. On May 10, 1894, the Aquincum Museum's building was opened. (K. VÉGH 2003. 21) The building (designed by Gyula Orczy, and modeled as an ancient temple) was

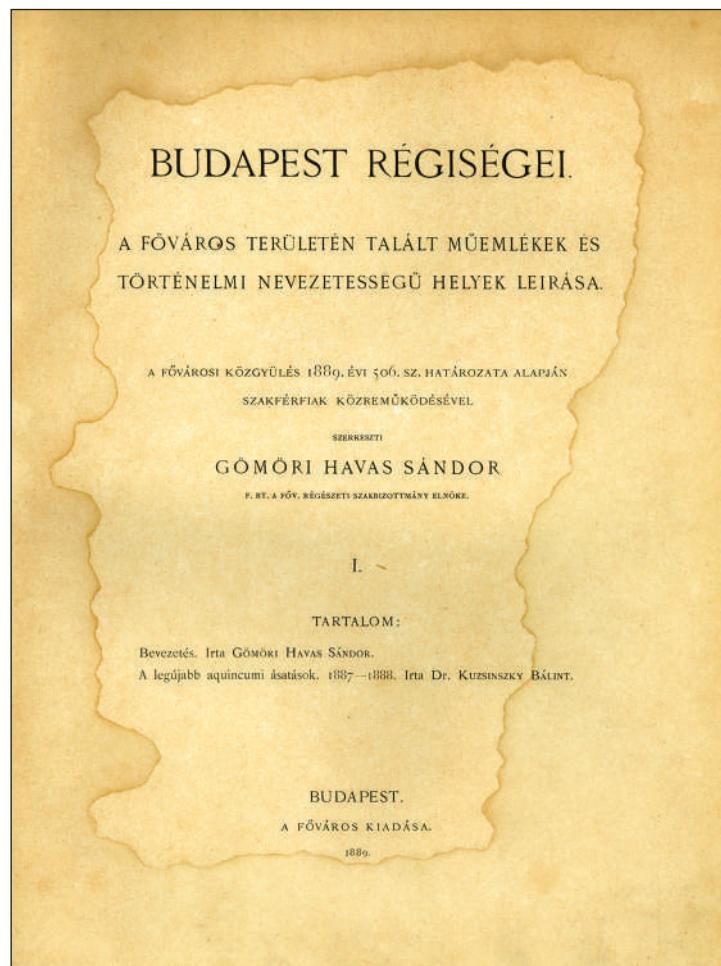


Fig. 7

Bálint Kuzsinszky and his guests in 1896 in front of the exhibition building expanded with two wings (BTM Aq Ph)

¹ BFL IV.1407.b,VIII.836/1880.

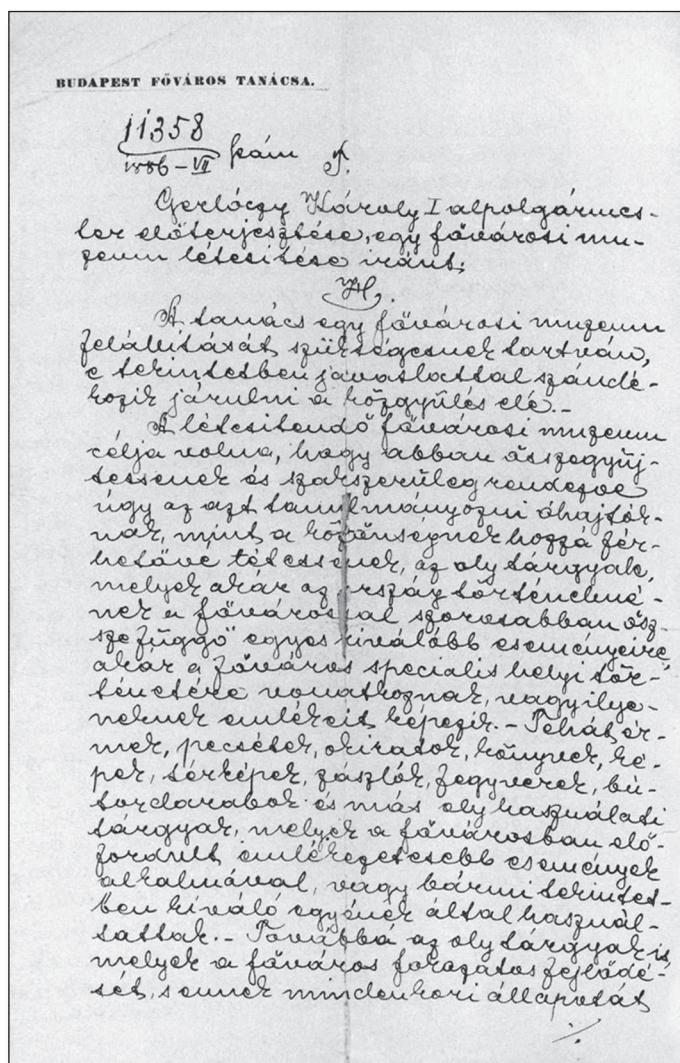


Fig. 8

Károly Gerlóczy's proposal to create a museum for the capital, 1886
(BTM Aq Ph)

expanded already in 1896 with two wings, then, between 1906 and 1911, a lapidarium was built around it, and the museum acquired its final form. Kuzsinszky was appointed director of the Aquincum Museum. (Fig. 7)

At the end of the 1890s, Kuzsinszky initiated not only the collecting of finds from Óbuda in one place but also concerned himself with finds from other parts of the capital. In 1899, the capital city's council decreed the founding of the Museum and Library of the Capital City. (Fig. 8) The Műcsarnok/Art Exhibition Hall building left over from the 1885 national exhibition in the City Park was designated as its site. (Fig. 9) The Museum of the Capital City was opened in 1907. Bálint Kuzsinszky became its director. During the decades of his leadership, the Medieval lapidarium, the collections of modern urban history and fine art, and the library were created. This museum became the predecessor of the Budapest History Museum.



Fig. 9

The Műcsarnok/Art Exhibition Hall building (Palme House) in the City Park where the exhibition of the Museum of the Capital City opened in 1889

The second period of Bálint Kuzsinszky's career

Following the foundation of the Museum of the Capital City, after 1912, Kuzsinszky returned to his narrower field of expertise – archaeology. He also continued expanding the Aquincum Museum. Following World War I, in the 1920s, the speed of excavations increased. In the interwar period, parts of the settlement outside the civic town had also been being researched. The mapping of the road network and hill region surrounding the civic town began.

From 1921, he was again at the helm of the Museum of the Capital City. This time was one of the important periods not only in his activities as a museum director but also in his work as an

Bálint Kuzsinszky, the First Director of the Aquincum Museum



Fig. 10
Gyula Sárkány: Bálint Kuzsinszky (1930), oil painting. The picture was made to mark his forty years of service in the museums of the capital. (BTM Aq)

academic rapporteur, as well as in his professional career. Between 1923 and 1924, he was the dean of the Department of Humanities. From 1926, he was a full member of the Hungarian Academy of Sciences. Until 1933, he was rapporteur, then president of its Archaeological Committee.

In 1930, he retired from lecturing at university. It was then, on the occasion of his forty years of service in the museums of the capital, that Gyula Sárkány made his portrait (Fig. 10). He resigned from his directorship of the Museum of the Capital City in 1934, aged seventy (Fig. 11). He stayed in charge of the Aquincum Museum and the editing of *Budapest Régiségei* (Budapest's Antiquities) until 1937. He passed away on August 23, 1938. His memory is preserved by a commemorative plaque in the museum's lapidarium, made on the occasion of the 50th anniversary of the museum's founding (Figs 12–13).

In 1941, the Hungarian Archaeological and Art Historical Society instituted the Bálint Kuzsinszky Medal which is awarded annually to archaeologists who achieve outstanding results in their field.

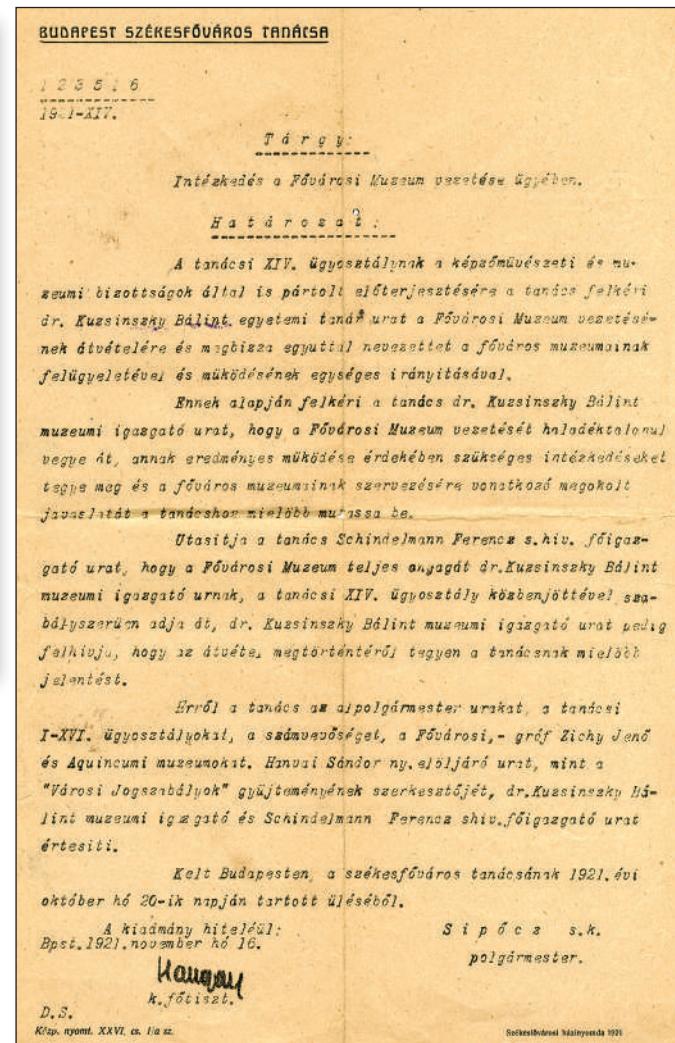


Fig. 11
Resolution of the City Council appointing
Bálint Kuzsinszky as director
of the Museum of the Capital City
(BTM Rég. Ad. H 302-79)



Fig. 12

Commemorative plaque of Bálint Kuzsinszky in the Aquincum Museum (made by sculptor József Spánszky) (BTM Aq)



Fig. 13

The grave of Bálint Kuzsinszky in the Fiumei Road Cemetery

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Abbreviations

BFL – Budapest Főváros Levéltára/Budapest Capital City Archive

BTM – Budapesti Történeti Múzeum/Budapest History Museum

Aq – Aquincumi Múzeum/Aquincum Museum

Aq Ph – Aquincum Museum Photo Collection

Rég. Ad. – Régészeti Adattár/Archaeology Archive

BudRég – Budapest Régiségei. Régészeti és történeti évkönyv, Budapest



The First Hungarian Provincial Museums and Flóris Rómer

Gyula Perger

Flóris Rómer, since February 1, 2013, the eponym of the museum of Győr already for the second time, became the founder of the museum of Győr in the memory of the posterity after his years in Győr as “the father of the Hungarian archaeology”.

In the preface of the museum guide, which was published upon the 50th anniversary of the foundation of the Benedictine Collection, Arnold Börzsönyi, the contemporary museum ward already presented a picture of Flóris Rómer that basically shaped our concept of the foundation of the Benedictine collection: *“As a result of the initiative and fervor of Flóris Rómer, the nationwide acknowledged archaeologist, the idea of creating a collection of antiquities at the Benedictine Arch-Grammar School supported by the city magistrate materialized by the first term of the 1857/8 academic year.”* (BÖRZSÖNYI 1897. 5)

The first study dedicated to Rómer’s oeuvre in the first yearbook of the new state city museum was published with the subtitle: “Reminiscence of the founder of the Győr Museum” (BANNER 1959. 7). According to János Banner, Rómer “met his young age friend Arnold Ipolyi [in Győr], who persuaded him that he should also pursue archaeology along with the natural history studies. **When he founded the museum of Győr, he did follow his friend’s advice.**” (BANNER 1959. 11)

In a museum guide, published in 1967, the public could read that “*Our institution as the oldest country museum goes back to more than a hundred years of history. It was established in 1859 by the Benedictine grammar school teacher Flóris Rómer, a hero of the 1848-49 Hungarian independence war; who was released from his captivity some years before that date. This dedicated and scholarly patriot started to organize and enlarge the natural history collection of the grammar school in 1857 and also laid the foundation of its archaeological and numismatic collection. As an acknowledgment of his outstanding work, the state authorities promoted his collection to be a museum and he was appointed to be its first leader. Due to his prominent organizing, collecting and propagating activity, the young museum was enlarged by many thousands of objects.*” (UZSOKI 1967. 5)

A museum history overview of the same volume suggested that Rómer “*Dynamically continued the development of the collection with laying the foundation of the numismatic collection with 74 coins, while the Archabbey of Pannonhalma presented 539 coins to it. Thus, in 1858, the collection contained 1238 coins and 45 pieces of antiquities.*

As a result of Rómer’s dedicated work, the teaching staff of the Benedictine Grammar School applied to the royal government requesting it to instruct the municipalities that they should report every accidentally found antiquity and Flóris Rómer be appointed their expert advisor. Vicegerency’s Decree Nr. 26662 of December 19, 1858, designated the Benedictine Grammar School of Győr to be the collector of the antiquities and appointed Rómer to be its temporary leader. Next

year, the municipalities were ordered that the accidentally found antiquities should be transported to the collection of the grammar school (museum). On May 6, 1859, the Royal Central Committee in charge of researching and maintaining the architectural monuments appointed the Grammar School to be a collecting center of antiquities. This decree was the official establishment of the Museum of Győr. In the year of its foundation, the collection contained 2630 pieces of animal preparation, 1420 plant preparations, 1329 pieces of minerals, 55 pieces of Roman antiquities and 1757 pieces of coins.” (UZSOKI 1959. 27–28)

This citation from 1959 of András Uzsoki has basically determined the discourse about Flóris Rómer and the foundation of the Museum of Győr until today. Ferenc Rottler in his presentation at a conference held on Rómer in 1989 simply phrased that “*History, archaeology and the museum in the middle of the 1850s were identical with Flóris Ferenc Rómer, that Benedictine teacher, who was the founder of the Győr Museum that gained fame also beyond our borders.*” (ROTTLER 1991. 193) Eszter Szönyi in her speech stressed that “*The enthusiastic organizing work of Rómer with the support of the authorities [made it possible] that the finds in Győr County were given to the Benedictine Collection of Győr – as the first county museum in Hungary*” (SZÖNYI 1991. 202)¹, while Péter Szabó – based on Uzsoki’s data – concluded that “*the Rómer-researchers and analyzers of his work have never used the term ‘museologist’ in relation to him, although a great part of his activity was dedicated to the research, collection, and publication of antiquities. There is a basic quality of Rómer’s work as an antiquities researcher which definitely connects him with the museology and the museum issue, namely his perspective of the public collections and his museum organizing activity.*” (SZABÓ 1991. 205–206)

According to the keywords of the above-cited studies Rómer “***continued the development of the collection***”; his work “***materialized the idea of the collection of antiquities***”, consequently, “***he was the founder of the Győr Museum***”. Moreover, ***based on his conception of a public collection and his museum organizing activity*** he should be considered as a ***museologist***.

On the other hand, it is instructive that Terézia Kerny, when trying to take stock of Rómer’s heritage having been preserved in the different public collections, in the 2010s was only able to list vaguely the existing material of the Győr Museum connected to Rómer: “*Documents, geological and archaeological objects that he had reported in his Bakony volume.*” (KERNY 2014. 181)

The best clue of this contradiction can be found in the Elemér Lovas’ diary. As a legal predecessor of every museum in Győr, the Antiquity Collection (later Museum) of the Benedictine Arch-Grammar School of Győr was first named after Rómer in 1929. Elemér Lovas, the last active Benedictine museum ward presented a more refined picture about the role of the founder in his hand-written diary: “*I have had a seal made for the museum, but first I wanted to give a name to it. Some people suggested to name it after [Arnold] Börzsönyi. Initially, while I have not seen all those that I see now, it was also my first idea, since during the 33 years of Börzsönyi’s service all the ideas concerning the museum in Győr were connected with his name. However, a thorough study of the material content of the museum has made it clear to me that Etel Méry, his predecessor, had many more merits in the development of the collection. I usually put it like this: Méry collected 9/10, while Börzsönyi 1/10 of the material of the collection of antiquities. But his [Méry’s] disciples have already died and the public knows nothing about him. So, I should have had to support my view against the general public view, if I had named the museum after Méry. Finally, having been unable to choose between the two, I opted for a third name: Rómer, since it was him, who established all our*

¹ One of the versions of this study was presented at a commemorative meeting on the 150th anniversary of the foundation of the Győr Museum on May 6, 2009 and was posthumously published as SZÖNYI 2015.

The First Hungarian Provincial Museums and Flóris Rómer

collections and he also acquired a lot of material due to his animated propaganda work; moreover, he traveled all over the country to collect antiquities, minerals and fossils. His name has been united with the history of the whole Hungarian archaeology, so putting his name to the forefront might not be derogative either to Méry or to Börzsönyi, while it is acceptable also to the wider public. Thus, I have named our museum after him as Flóris Rómer Benedictine Museum of Győr.”²

This note of Lovas naturally does not reduce the merits of Rómer's activity in Győr, however, it suggests that Rómer had considerable role not in the factual collection, organization, and elaboration of the museological material but **in the initiation of a process** that made it possible for the idea of establishing museums even in the country to root in the consciousness of the nation-wide public. As he put it in a widely evoked citation (that was cut out of its original context) concerning the establishment of the Benedictine collection in Győr: “*Nobody might say that if anyone wants to visit a museum he/she should go to Vienna or Pest without looking for it in such a back-yard vague institution.*” However, the meaning of his museum concept was not identical to that of the term ‘museum’ as it became generally used only from the end of the 19th century. Even the continuation of the above-cited line from 1857 throws light to Rómer's concept of a museum: “*I dare say that a Hungarian citizen – especially who lives in Győr – will find more interesting to visit natural history collection in Győr if it would become such as we wish it to make than to visit either that of the Viennese or the Parisian.*”³

At the beginning of 1859, Rómer was already able to publish his report in a series of five articles under the title: ‘The Museum of the Arch-Grammar School of Győr at the beginning of 1859’. It is evident both from this series of articles and the number and composition of the objects enlisted by Elemér Lovas in the 1920s about Rómer's reconstructed museum that it was, in fact, Etel Méry, the successor of Rómer, who created the museological collection complying with the present meaning of the term. The collection referred to as ‘museum’ by Rómer was, in fact, a very well organized and managed crop-store, i.e. a natural history collection.

In the light of the recently unfolded documents, the establishment of the Győr Museum attributed to Rómer happened as a self-defense measure with the purpose of saving the Benedictine Arch-Grammar School by harmonizing its operation with the requirements of the empire-wide Austrian regulation of the education, called *Entwurf*. This ‘museum’ was, in fact, a school cabinet.

It is well-known that only a short period of Rómer's activity was connected to Győr since after his captivity in Vienna, Olmütz and Josephstadt he was first placed by his Order (although upon governmental pressure) in Bakonybél as a kind of “penitence” and later he worked as a private tutor first at arch-ducal land-steward Antal Szuborits and in 1856 at the children of Count Károly Erdődy. “*Here he was able to study paleontology in Novimaro of Varasd County, in the sulfur mine of Rabodoj and mainly in Remetenic.*” (LOVAS 1937. 7)

In 1857, he briefly served as an assistant curate in Magyarkimle and after a short stay in Kőszeg, he was placed to Győr this year. Here “*he started the work which laid the foundations of the natural historical and archaeological museum of Győr*”, Elemér Lovas wrote (LOVAS 1937. 6). The adjectives used by Lovas in relation to the museum have a decisive importance in the case of the Rómer-collection. Rómer's idea of the establishment of the Győr Benedictine Collection – probably most often cited by the posterity but not in its original wording – superficially refers to a museum: “*Nobody might say that if anyone wants to visit a museum he/she should go to Vienna or Pest*

² Lovas Elemér: Régiségtári Napló, 27. (March 3, 1929). Manuscript, the author's property.

³ Győri Közlöny 1: 22, December 13, 1857. 85–86. „Egy pár szó, s illetőleg kérelem vidékünk vadászatkedvelőihez, s egyéb természetbaráthoz.”

without looking for it in such a back-yard vague institution.” (CsóKA 1991. 218). However, the meaning of his museum concept was not identical to that of the term ‘museum’ as it became generally used only from the end of the 19th century. Even the continuation of the above-cited line from 1857 throws a light to Rómer’s concept of a museum: “*I dare say that a Hungarian citizen – especially who lives in Győr – will find more interesting to visit a crop collection in Győr if it would become such as we wish it to make than to visit either that of the Viennese or the Parisian.*”⁴

It is well-known that the word ‘museum’ was only used in its original Latin meaning even in the middle of the 18th century referring to the home of the sciences and poetry, a place where the men of learning are busy with their fields of interest, which is actually their study (R. VÁRKONYI 2003.). The Lóczse/Levoča edition of Pápai Páriz Dictionarium from 1708 offers the meaning ‘study-house’. Its Szeben/Sibiu edition of Bod Péter from 1767 offers a more precise meaning: ‘nice and neat study-house; a study-house full of Crafts’ (PÁPAI PÁRIZ 1767. 368). The word has a similar meaning in József Márton’s dictionary from 1815. In addition to referring to the study rooms of the grammar schools, the word ‘museum’ for long was used in connection with the **cabinets of educational visual aids** of the education institutions (VITA 1983., BODÓ 2016.). According to the evidence of the school yearbooks and the early school histories, the term was used in the meaning of school cabinets of the visual education aids until the end of the 19th century, i.e. until the establishment of the museums in the country towns in the modern meaning of the word. Canon József Mayerhófer in his will of 1893 left “*his bird egg collection together with the bird preparations to the Museum of the Sopron Grammar School*”. (PERGER 2017. 20) Even the Czuczor–Fogarasi Dictionary from the last third of the 19th century formulates like this: “*MÚZEUM or more precisely: MUZÉUM ... is a foreign name originating from the Hellenic museion, or the Hellenic-Latin word musa, which presently generally means a hall or a building where different scientific tools and aids are collected. Museum of natural historical tools. National Museum in Pest that contains mainly coin collection, natural historical, picture and library sections.*” (CZUCZOR–FOGARASI 1867. 666)

Rómer also spoke about a museum in this effect in his first call that was published in Győr on December 13, 1857, the title of which is already a telltale: “Some words and a plea for the hunt-loving and other nature-loving people of our region”.

“With the arrival of the season when the northern waters got frozen and the feathered animals come to find shelter on our still open waters, I find it expedient to address those who find enjoyment and joy in hunting, that they should think of the crop collection of the arch-grammar school, if they might shoot any rare specimen. I am obliged to choose this public call since in spite of my private approaches and obligations this section of our crop collection grows only painfully slowly. [...] Everyone who was approached and plead had something unique to have shot, but even if it was true, the bait did not enrich our crop collection or the knowledge of our fauna at least nominally.

Neither of the honourable readers should think that this or that object is not worth to be sent in. The crop collection offers a place for everything, since the time has long passed when the needs for the natural historical interest were fulfilled by Mitterpacher^[5] and Bertuch’s Orbis pictus^[6] written in classical Latin. The new system, the development of the natural sciences and even the students require much more. [...]

If we start off the idea that in a crop collection at every major school there should be a store-house of all those natural objects that can be found in a certain region, we are in harmony

⁴ Győri Közlöny 1: 22, December 13, 1857. 85–86. „Egy pár szó, s illetőleg kérelem vidékünk vadászat kedvelőihez, s egyéb természetbaráthoz.”

⁵ Lajos Mitterpacher (1734–1814) – university professor, pioneer of Hungarian agrarian studies.

⁶ Friedrich Justin Bertuch (1747–1822) – German publisher, writer and translator, patron of arts.

with the idea of the whole learned world. Why would it be useful? The first and ultimate benefit of it would be its use not only by the students of the actual school but also by the students of all the schools of a city providing that the accumulated treasures are not kept under padlock, but they could be seen by anybody in due course and way. Even the wider public would find joy and enjoyment in it, because its members often include nature lovers and people who are interested in reading literature on this subject. [...]

If we had a collection that we wish to create, how easy it were for a Hungarian nature lover to prepare a Hungarian Flora and Fauna that, unfortunately, we still miss! How many butterflies, bugs, birds or plants we can find here that nowhere or rarely occur elsewhere; or do not we feel inner joy, when we find the name of our sweet home written under rare species amongst distant countries?

Anybody may find and bring some stones to promote this noble goal without substantial costs and trouble and we accept such donations with the highest gratitude in the name of the young generation and commemorate their names of the noble donators in our yearbooks.

Often – very often, do some pieces or even collections disappear out of negligence or avarice, which might have served as true jewels of our institution and town. [...]

This goal is as patriotic as it is noble; ... so once again, Sirs! we have enough space and the directorship is ready to provide an even bigger hall, only send in everything that can only be seen by some fortunate ones or that are not useful for any other purpose! The natural rarities of our regions should rather be exhibited here than they were taken away by foreigners or they got lost without trace out of negligence.”⁷

In the above cited article Rómer mentioned the word ‘museum’ only once. In his call he clearly spoke about **crop collection!**

The success of his call is indicated by the fact that the *Győri Közlöny* could write already on December 17, that “No sooner had we published the grammar school teacher dr. Flóris Rómer’s call to the hunting fairs, than we received good news about the numerous donations to the natural history collection. Especially worth to mention our honourable county-chief, Mr. Ede Dorner’s mineral collection that he was so kind to present to the arch-grammar school.”⁸

Rómer’s call – which also reflects his program – did not refer to the creation of a new collection but to a scientifically planned enlargement of an existing collection. On September 7, 1802, when the Benedictine Order took over the school, the visual aid cabinet of the institution consisted of some rabbit and partridge preparations, some minerals and two medallions of the Buda University. In the academic year of 1852–53, already 500 minerals, 600 insect preparations and 400 plant preparations served the education. The plant collection was Valér Ballai’s and the insect collection was Özséb Vidák’s donation. In the academic year of 1857–58, the stock of the cabinet was enlarged by 290 snails, 20 bird nests full of eggs, 40 plants, 3 mammal and 17 bird preparations.

During his first stay in Győr, Rómer himself took part in the development of the plant collection. He collected, identified and pressed about a hundred local plants.

The idea of creating an antiquity – or more precisely: a coin – cabinet also emerged at the same time. The 1856–57 yearbook of the grammar school wrote: “The coin collection was established this year with 74 coins and 9 copies.”⁹ A meeting of the teachers’ staff on June 29, 1857 addressed the Arch-Abbot of Pannonhalma with a request that he should present coins from the center

⁷ *Győri Közlöny* 1: 22, December 13, 1857. „Egy pár szó, s illetőleg kérelem vidékünk vadászatkedvelőihez, s egyéb termé szetbaráthoz.”

⁸ *Győri Közlöny* 1: 22, December 17, 1857. 91. In the column “Győri Napló”.

⁹ *Tudósítvány a Pannonhegyi sz. Bene-rend győri Fő-Gymnáziumáról 1856/7-dik tanévben*. Győr 1857. 26.

in order to start the antiquity collection (ACSAY 1901. 353). This request was repeated by Otmár Szabó, head-teacher of the Győr school after a month, thus, following the order of the Arch-Abbot. “*Mór Czinár presented three smaller collections containing 203 old and 336 newer coins to Győr.*” (ACSAY 1901. 353)

Three months after his call in March 1858, Rómer was able to report about a considerable collection on the pages of the *Győri Közlöny*: “*I can gratefully and happily report that the crop collection of our Arch-Grammar School has been presented with a very nice and rich plant collection by the High Ministry of Religious and Educational Matters through the collection of the Viennese Animal and Plant Research Society that collected such materials so that they should be divided among certain schools that wish to have such plant collection.*

I can report with similar happiness that certain individuals also demonstrate their sympathy with our crop collection and following my call, people not only from the neighbouring counties but even from our one-time crown-provinces where they read our paper have been kind to remember our museum.

Our coin collection has also been enlarged, since in addition to the 535 coins we have kindly received from Pannonhalma – including 201 silver coins – Mr. Fojtényi has also presented 80 Hungarian and Roman silver coins to us.

*We pledge our warmest gratitude to these enthusiastic donators for all these nice presents. Our miraculously developing collection has barely enough space in the present small and little damp room and we hope that we will be able to present our collection in a bigger and nicer room to a wider public next year and our fellow-citizens will be proud to show it to their guests who find enjoyment in spiritual matters.*¹⁰

The issue of the enlargement of the cabinet with museum material in the modern meaning of the term and the confirmation of the intention to open it to the public occurred in this report for the first time.

The yearbook of the 1859–60 academic year reports that “*the museum of the Arch-Grammar School opened on May 29, 1860 and it can be visited by anybody since then.*” The statistics published here about the collection – that is called ‘museum’ – reveals that the museum practically meant the enlarged collection of the natural historical cabinet.¹¹

Imre Vahot in his “Rómer biography” from 1861, already emphasized Rómer’s interest in natural history. He informed us that from 1839, Rómer “*worked as a natural history teacher when his primary concern was the development of the poor experiment cabinet; he enthusiastically pursued chemistry and botany. He extensively toured the regions of the Fertő and Balaton Lakes as well as the Bakony Mountains, where his interest turned to the natural historical issues instead of drawing and painting objects and scenes. In these years, he also travelled in West Hungary, Steiermark and other parts of Austria as well as the northern Hungarian mining towns and enriched his collections everywhere.*

*When the natural history chair in Pozsony became empty in 1845, he was placed there to be a professor. With the help of his friend dr. Attomyr he started to organize his mineral collections giving items to other institutions and even to his students facilitating the creation of several private collections. Here he also acquired the art of taxidermy from his scholarly friends: Ezekiel Tóth and Salamon Petényi. [...] He also established the botanic garden of Pozsony [Bratislava] on his own cost at that time.*¹²

¹⁰ Győri Közlöny 2: 24, március 25, 1858. „Jelentés a győri felgymnasiumi terménytár ügyében.”

¹¹ Tudósítvány a Pannonhegyi sz. Bene-rend győri Fő-Gymnásiumáról 1859/60-dik tanévben. Győr 1860. 34.

¹² Vasárnapi Újság 8: 5, February 3, 1861. 49–50. „Dr. Rómer Flóris”.

The motive of the development of his museum and collection was not only his personal interest but also the improvement of the natural history cabinet facilitating the goal of the more effective education, which drive was in compliance with the regulations and spirit of the *Entwurf*. This motive can be seen in Rómer's "Diary" published in the March 1858 issue of the *Győri Közlöny* as well as in his repeated call of personal tone on May 2.

*"According to trustworthy information, the High Ministry of Religious and Educational Affairs sent a rescript to the Directorship of the local Benedictine Arch-Grammar School firstly recognizing the zeal of the teaching staff around the creation of the now really rich crop collection and secondly ordering the Directorship that it should render grateful thanks in the name of the High Ministry for all those who supported the case of the crop collection including most of all Mr. Miklós Sárkány, the Abbot of Bakonybél, Retired Major Károly Pöschl and Chief Forest Officer of the Pan-nonhalma manor Mr. Gotthard Bielohradzky. We also add that the Directorship will publish a list of the donators until the end of the academic year."*¹³

The spirit of *Entwurf* and his previous initiative in Pozsony resurfaced in his series of articles having been published from May 1858 under the title: "The idea of botanical gardens and charm-groves":

"As my responsibilities at the local Arch-Grammar School included teaching natural history, my primary care was to provide those educational aids that could facilitate the better understanding of my subject in line with the regulations of the High Government. It is well-known from my experiences that even the nicest and truest description might not create a sound and clear picture of the actual crop in the listener; the pictures are often incorrect and smaller than the objects; and even if it is not the case, the faulty memory is not able to create a unified picture out of the brief summary of the characteristics, while what our soul understands through our eyes is often preserved faithfully until our old age.

Although I found some aids for the zoology – mainly from the orders of mussels and snails; I had a small botanical book including mainly nice sea algae and most extensively we had examples from the mineral world. Thanks to the generous patriots, our zoological section developed considerably so that we can proudly show it to anyone. Trips to the countryside contribute to the deeper understanding of the mineral studies when we also collect typical specimens of the local flora. But all these are only insufficient substitutes of the real educational tools. We may not dream about a zoo. Our region offers only scanty material for geology, but we can have a botanical garden which is an important means at home and in our neighbour country in order we can view living examples of all kinds of useful, harmful, medical and industrial grasses, bushes and trees.

Although we would need such a garden at each major school, we have only a few examples at home. I know only the gardens of Pest, Debrecen, Óvár, and Keszthely. [...]

*If it were possible I would like to create a similar garden in Győr. We have the Arch-Grammar School, the Seminary, different real and other schools here, where natural history and its most interesting subject: botany is taught. How easy and pleasant it would be if the teachers could send their students to our garden. And how enjoyable it could be for our fellow-citizens!"*¹⁴

The expression of the article: "*in line with the regulations of the High Government*" is a direct reference to the regulations of the above-mentioned basic document called "Entwurf der Organisation der Gymnasien und Realschulen in Oesterreich" that had been developed and accepted on September 15, 1849 for the Austrian grammar and real schools. The instructions of this

¹³ *Győri Közlöny* 2: 34, March 20, 1858. 134. Column „Napló”.

¹⁴ *Győri Közlöny* 2: 35, May 2, 1858. 137. „A füvészkert és bájliget eszméje.”

decree promote the “*students' own activity*” and their active participation in acquiring knowledge instead of the “*passive reception*” by means of which “*the mere knowledge turns to capacity to act*” (PUKÁNSZKY–NÉMETH 1996. 423). The decree promoted the education of natural history subjects taught by specialized teachers. Many formerly famous schools had to be closed because they were not able to develop proper laboratories and cabinets in line with the regulation.¹⁵

The Benedictine Order – following the central requirements – did not only appoint Rómer as a subject teacher, but, with regulating his compulsory classes, also provided him with enough time for his research and cabinet developing efforts.

At the beginning of 1859, Rómer was already able to publish his report in a series of five articles under the title: “The Museum of the Arch-Grammar School of Győr at the beginning of 1859”.¹⁶ It is evident both from this series of articles and the number and composition of the objects enlisted by Elemér Lovas in the 1920s about Rómer's reconstructed museum, that it was in fact Etel Méry who created the museological collection complying with the present meaning of the term. The collection referred to as ‘museum’ by Rómer was in fact a very well organised and managed “crop collection” (natural history museum).

The collections were separated in the 1860s when the material of Rómer's one-time fellow-collectors was incorporated into the school cabinet.

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¹⁵ The Austrian Ministry of Education cancelled their right of publicity after a four-year respite period.

¹⁶ *Győri Közlöny* 3:14, February 17, 1859. 55, 3: 16, February 24, 1859. 63–64, 3: 17, February 27, 1859. 66–67, 17, 3: 18, March 3, 1859. 70–71, 3: 19, March 6, 1859. 74–75. „A győri főgymnasiumi museum 1859-ik év kezdetén.”

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Die „archäologische“ Tätigkeit der Familie Széchényi

Edit Huiber¹

Von den Familienmitgliedern der Familie Széchényi verdient nicht nur die Tätigkeit des Museumgründers, Ferenc Széchényi und seiner Frau, Julianna Festetics Aufmerksamkeit. Auch andere Familienmitglieder wurden auf die Objekte und Funde früherer Zeitalter aufmerksam. Sie interessierten sich dafür und schätzten sie hoch².

András Vályi zählt die im Schloss in Kiscenk aufbewahrten Sammlungen von Ferenc Széchényi in seinem Werk „Die Beschreibung Ungarns“ auf. Er erwähnte ausserdem, dass es im Jahre 1787 im Nachbardorf Nagycenk³ ein alter Topf aus dem Boden ausgegraben wurde, der voll mit römischen Silbermünzen war (VÁLYI 1796. 385)⁴. Auf anderen Landgütern kamen auch Fundstücke alter Perioden zum Vorschein.

Forschungen auf dem Landgut von Somogyvár (Somogyvár-Kupaburg)

Ferenc Széchényi machte „archäologische Tätigkeiten“ auch auf seinem Landgut in Somogyvár, wo der Überlieferung nach, der denkwürdige Graf Zsigmond Széchényi⁵ (1681–1738) die Pfarre, die Kirche von Somogyvár, die Kneipe und die Mühle aus den Steinen und Ziegeln der noch hoch über dem Boden stehenden Burgmauer errichten ließ. Später verwandelte sich das Gebiet der abgerissenen Mauern in ein verwildertes, buschiges und dichtbewaldetes Gelände.

Ferenc Széchényi (1754–1820) kaufte die Traubengärten unter der Burg von seinen Fronbauern an und begann mit dem Abbruch der dicken Mauern in dem oberen Teil der Burg – einerseits mit Schwarzpulver, andererseits mit Menschenkraft, um eventuell einen alten Keller zu

¹ Ich möchte mich bei Erna Kinga Udvardi für die Übersetzung ins Deutsche bedanken.

² Auch heute diskutiert man darüber, welches Institut von Ferenc Széchényi gegründet wurde. Im Jahre 1802 spendete er seine Sammlung ungarischer Landkarten, Stiche und Münzen dem Staat. 1819 bat er auch seine ausländische Sammlung der Nation an. In der Epoche des Barock bewahrte man in den sogenannten Saalbibliotheken Raritäten, sowie Kuriositäten zusammen mit den Familiendokumenten und Schätzen auf. Gegenstand- sowie Büchersammlungen trennte man erst im 19. Jahrhundert voneinander – in dieser Zeit baute man die ersten selbständigen Bibliotheken. Julianna Festetics spendete ihre eigene Mineralien-, Gestein- sowie Pflanzensammlung im Jahre 1803 dem ungarischen Staat. Ab 1810 wurden alle Sammlungen in einer Natur- und Kunstkammer präsentiert. Dadurch bildete die Sammlung von Julianna Festetics die Grundlagen des Ungarischen Naturhistorischen Museums.

³ Die zwei Dörfer Nagy- und Kiscenk wurden 1893 verwaltungsmäßig unter dem Namen Nagycenk vereinigt.

⁴ Vgl. *Magyar Hirmondó* 1787. Blatt 43. Monat des hl. Johannes (Juni) 2.352. „Zwischen Sopron [Ödenburg] und Zinkendorf stoß ein Bauer am 11ten diesen Monats [Mai] in einem Grab auf alte feine Silbermünzen von 15 Pfund Gewicht, die er sofort dem Dreißigstamt übergab.“

⁵ Anhand der Quelle ist es schwer zu entscheiden, ob Zsigmond I. (1681–1738) oder II. (1720–1769) der Erbauer war, aber nach der Landgutverteilung von 1741 wurde Antal Széchényi (1714–1767) der Besitzer des Gebietes von Somogyvár, also hochwahrscheinlich war der Erbauer Zsigmond I.

finden. Aber sie stoßen auf dengleichen nicht, nur auf einige Faustkolben, Sporen und Schwerter. So wurde die Arbeit abgebrochen und die Natur eroberte den Burghügel zurück.

Aus dem Brief von Ferenc Harsány (ehemaliger Gutsverwalter von Somogyvár), den er am 6. Juli 1829 an Gábor Rothkrepf (Mátrai) schrieb, kennen wir Details über die fast 30 Jahre früher geleisteten Arbeiten. Aufgrund des Briefes sollten 1799 an einigen Stellen der Burg noch drei-, zwei- und einfußhöhige Mauern gestanden haben, und zwar aus Naturstein mit viel Kalk gebaut. Er erwähnte auch den Brunnen in der Mitte der Burg, der war auch zu der Zeit sehr tief. Er warf auch Steine in den Brunnen und ließ ihn später mit Boden, Steinen und Mist auffüllen. Über Türme und Basteien hörte er aber nichts. Wir erfahren aus dem Brief, dass immer wenn Ferenc Széchényi auf seinen Landsitz fuhr, lachte er oft auf dem Berg von Kupaburg und sie gruben dann um die Burg einige Tage lang, aber sie stoßen auf nichts Interessantes, nur auf geschnitzte Steine. Aber bei den Traubengartenarbeiten um die Burg kamen Fundstücke zum Vorschein. Harsány erwähnte einen großen Sporn, den er nach Sopron transportieren ließ, beziehungsweise noch eine große, langhalsige, spitze Kampfaxt aus Eisen, die er gereinigt und Herrn Gévay⁶ gegeben hat (GERECZE 1897. 144).

Der Besitzer des Landgutes war ab 1821 Lajos (1781–1855), der älteste Sohn von Ferenc, der seit 1824 ein Oberhofmeister der Erzherzogin Sophie war. 1823 ließ er den oberen Teil der Kupaberg, wo die Mauern der einstigen Burg noch zu sehen waren, von den Gebüschen befreien und dort Wege und Erholungsorte machen. Während der Arbeiten wurde auch ein Teil der Mauer freigelegt, so zeigten sich der ehemalige Grundriss der Burg und der Graben, der die Burg umgab. Der Graf erlaubte weitere Ausgrabungen zwischen 1824–28 dem Erzieher seiner Kinder, Gábor (Mátrai) Rothkrepf.

Die Ergebnisse der Ausgrabung unter seiner Aufsicht sind im Manuskript „Einführender Bericht über Kupaburg“ (Bevezető Tudósítás Kupavárról) zu lesen (GERECZE 1897. 144)⁷. Der Tagebucheintrag von Lajos Széchényi gedenkt der großen Menge der Antiquitäten (größtenteils eiserne Gegenstände), die im Juli 1828 auf der Kupaburg-Berg zum Vorschein kamen. Anhand dem Tagebuch war er am 26. Juni 1852 bei der Ausgrabung des Sarkophages von Kupaburg-Berg anwesend, der dem Hl. König László (Ladislaus) beigegeben wurde (SZÉCHÉNYI 1913. 38, 193). Die Forschungen wurden später weitergemacht.

In der kleinen Sitzung des Nationalmuseums am 20. März 1854 machte Antal Taschner, der Sekretär von István Széchenyi, die Teilnehmer auf die archäologischen Befunde von Kupaburg aufmerksam: „Er würde glauben, dass es dort lohnen würde, Ausgrabungen zu machen.“⁸

Die Söhne von Lajos⁹ aus der zweiten Ehe erbten das Landgut von Somogyvár, dann laut dem Teilungsvergleich bekam 1871 der jüngere Sohn, Dénes das ganze Gut von Somogyvár.

Dénes bot 1855 die bis dahin zum Vorschein gekommenen Fragmente dem Nationalmuseum an (RABB 2004.). Vermutlich reiste Flóris Rómer wegen dem Angebot nach Somogyvár und schaute die Fundstücke an, aber das Angebot blieb ohne Beantwortung. So wurden die Fragmente 1870–71 in die Mauer des Vestibüls des Schlosses eingebaut, die anderen wurden im Park um das Schloss aufgestellt¹⁰. Die Fragmente wurden am Anfang der 1950er Jahre freigelegt und zuerst ins Nationalmuseum, später ins Rippl Rónai Museum in Kaposvár geliefert.

⁶ Antal Gévay (1796–1845) Archivar, Historiker und Orientalist, Erzieher der Kinder (1814–23; 1826–27) von Pál Széchényi (1789–1871).

⁷ Vgl. RÓMER 1876. 47.

⁸ Új Magyar Múzeum 1854. 4: 1. 536.

⁹ Imre (1825–1898) und Dénes (1828–1892) Széchényi.

¹⁰ Darüber kann man einen ausführlichen Bericht von Péter Gerecze in der Zeitschrift *Archaeologiai Közlemények* ("Archäologisches Bulletin") aus dem Jahre 1897 lesen (GERECZE 1897. 147–155).

Die „archäologische“ Tätigkeit der Familie Széchényi

1857 György Lejtényi (Tänzer)¹¹ Gutsverwalter machte auch Forschungen, und er machte Notizen über die Befunde (GERECZE, 1895. 367), die aus den Ruinen zum Vorschein kamen.

Auf Einladung von Imre (1858–1905) (Sohn von Dénes) kam Vilmos Lipp am 23. November 1885 zur Ausgrabung eines römischen Grabs. Er besichtigte die Kupaburg und die schön in Ordnung gehaltene gräfliche Antiquitätensammlung und die eingemauerten Reliefs. Über die Besichtigung und Befunde berichtete er im Heft des folgenden Jahres der Zeitschrift *Archaeologiai Értesítő* („Archäologischen Berichte“) (LIPP 1886).

1895 ließ er Fotos von einigen – in Kupaburg gefundenen – Steinen im Blatt *Vasárnapi Újság* („Sonntagsblatt“) erscheinen, nicht ohne Hintergedanken. Die Antiquitäten von Somogyvár haben die Interesse von József Hampel erweckt und er schickte Péter Gerecze dorthin, der im Juni jenes Jahres 11 Tage Grabung unter den Ruinen machte. Er teilte seinen kurzen Bericht noch im selben Jahr in der Zeitschrift *Archaeologiai Értesítő* mit. Dann ließ er die Ergebnisse seiner Forschungen 1897 im *Archaeologiai Közlemények* erscheinen. (GERECZE 1895., GERECE 1897.)

Imre Széchényi hatte das fachliche Desinteresse, was den mehrmaligen Versuchen der Familie folgten, satt und er gab 1896 seine Studie mit dem Titel „Grundriss der Geschichte der Kupa-Kapuburg von Somogyvár, beziehungsweise der Abtei Heiligen Egyed (Ägidius)“ heraus. Das ist eine Synopse der Geschichte der Abtei.

Von den zum Vorschein gekommenen Fragmenten erwähne ich wegen dem Umfang nur eins, welches leider verloren gegangen ist.

Das ist ein Marmorstuhl, worauf zwei Quellen hinweisen. Imre Széchényi schrieb: „Ich erinnere mich als Kind daran, dass der damalige Somogyvárer (Guts)verwalter eine ganz hübsche kleine Antiquitätensammlung hatte. Aber am meisten schärfe sich mir ein großer geschnitzter Armstuhl aus Stein ein, auf dem es schöne romanische Reliefs gab. Auch Flóris Rómer sah den Armsessel, aber er suchte danach später vergeblich, obwohl der 'ein Unikat, ein romanischer Armstuhl eines Hohepriesters' war, wie er darüber – in einem noch in meinem Besitz befindlichen – Brief schreibt“ (SZÉCHÉNYI 1896. 18–19). An denselben Armstuhl erinnert sich Kolozs Vaszary¹², „der einigen Familienmitgliedern erneut erzählte, dass er die Ferien mehrmals in Somogyvár bei seinem Onkel^[13] verbrachte, der dort leitender Gutsverwalter war und im Schloss wohnte. Im Vestibül gab es einen Marmorarmstuhl im byzantinischen Stil aus Kupaburg, auf dem er oft saß.“ (SZÉCHÉNYI 1933. 164)

Der jüngste Sohn von Ferenc Széchényi, der größte Ungar

István Széchenyi (1791–1860) besichtigte auf seinen Reisen die alten Ruinen, obwohl er sich darüber nicht immer positiv äußerte und er empfand die zum Geschenk bekommenen Antiquitäten manchmal mit Desinteresse (SZÉCHÉNYI 1818–19. 46, 115), aber die Architektur der Alten erweckte immer seine Aufmerksamkeit. In seinem Tagebuch notierte er sie auf und fertigte Zeichnungen auch an, und in seinen Werken weist er auf manchen Besichtigungen hin. So zum Beispiel in seinem Werk *Világ* („Licht“) erwähnt er: „Vor einigen Jahren, war ich zu Athen an eine Säule des Theseus-Tempel gesehnt, in tiefe Betrachtung versunken, und während Gegenwart und

¹¹ György Lejtényi (vorher Te[ä]nczer) unterrichtete seit 1845 Dénes Széchényi Jura, davor war er Schreiber beim Grafen Lajos Károlyi in der Domäne von Tótmegyer/Palárikovo, später in Mágocs. (BÁRTFAI 1926. 505).

¹² Kolos Vaszary (1832–1915) seit 1891 Erzbischof von Esztergom (Gran) und Herzogprimas.

¹³ János Vaszary, Meier, Gutsverwalter von Lajos Széchényi, später Amtmann in Csokonyavisonta, er trat in den 1860er Jahren in den Ruhestand und starb in den 70er Jahren (SZÉCHÉNYI 1913. 452). Mehrere seiner Familienmitglieder dienten der Familie Széchényi.

Zukunft meinem Blicke entschwand, lebte ich nur in der Vergangenheit... ” (SZÉCHENYI 1832. 172, vgl. SZÉCHENYI 1831. 221–222)

István Széchenyi bereiste als Vorsitzender der Eisenbahngesellschaft Ödenburg-Wiener Neustadt am 27. Februar 1847 – vor einem Tag der dritten ordnungsgemäßen Gesellschaftsversammlung – die Bahnstrecke bis Mattersburg, wo ihn die unter Bau stehende Brücke faszinierte: er erwähnte sie sogar in seinem Tagebuch und verglich sie mit altertümlichen römischen Werken¹⁴.

Aus der Quelle stellt sich nicht heraus, von wem Antal Taschner (der Sekretär und Vertrauter von István Széchenyi) beauftragt wurde, sich 1854 auf der Kleinsitzung des (National)Museums wegen der Befunde der Kupaburg von Somogyvár zu äußern. István Széchenyi war schon in Döbling, aber er verfolgte die heimischen Ereignisse und man darf nicht außer Acht lassen, dass Dénes sein Lieblingsneffe war.

Béla Széchenyi (1837–1918)

In der Umgebung von Nagycenk wurden die ersten, eine relativ bedeutende Dokumentation aufweisenden Ausgrabungen 1874 von Béla Széchenyi (ältester Sohn von István Széchenyi) mit seinen „Compagnons“ (mit Grafen György Erdödy¹⁵, Iván Paur¹⁶ und Rudolf Falb¹⁷ auf seinem Gut in Cenk im Becken des sich zurückziehenden, austrocknenden Neusiedler Sees gemacht. Die Ausgrabung und Forschung wurden im Gebiet zwischen Boz (Fertőboz) und Hidegség gemacht. Ein Teil der Befunde wurde an der Grabungsstätte gelassen, „die zu viele Scherben“ wurden für unbedeutend gehalten. In den tieferen Bodenschichten verhinderte das aufströmende Grundwasser die Forschung. Unter den gesammelten Fundmaterialien gab es Steinwerkzeuge, Tonwaren, andere Gebrauchsgegenstände und archäozoologische Befunde. (SZÉCHENYI 1876. 9–10, 13–15) Einen Teil der Befunde schenkte der Graf dem Nationalmuseum, den anderen Teil dem Ödenburger (Soproner) Museum, leider gingen aber einige davon verloren. Béla Széchenyi widerlegte es, einen Pfahlbau gefunden zu haben, aber er schloss die Möglichkeit auch nicht aus¹⁸. Er berichtete über die Forschung, die gesammelten Materialien und die Fundumstände in seiner 1876 herausgegebenen Studie mit dem Titel „Funde aus der Steinzeit im Neusiedler Seebecken“ (SZÉCHENYI 1876. 9).

Béla Széchenyi skizzierte auch die Verzierung der im Becken des Neusiedler Sees gefundenen Befunde, wovon das Nacheinanderkommen der Kulturen erschließbar wäre, aber er selbst wies darauf hin, dass man mit diesen Vermutungen vorsichtig umgehen müsste, da diese Cheramiken durch den herrschenden Wind im flachen See mit dem Schlamm von der Nordküste zu der Südküste gebracht werden können¹⁹.

Der Graf erlaubte später auch, auf seinen Gütern archäologische Forschungen, Grabungen zu machen.

Bei der Trockenlegung des Zuckerfabrikates kamen Funde 1904 auf den zum Landgut von Cenk gehörenden Flurstücken Vízálló und Belső-Vízálló (zwischen Nagycenk und Pereszteg an der

¹⁴ „27ten Besehe ich die Bahn bis Mattersdorf – Mirabel. ViaDucte ... Einschnitte – Riesenartig ... und mit Stupider Leichtsinn ausgeführt. Es ist ein todtes Kind! – [Colossal römische Werk! ...]“ (SZÉCHÉNYI 1939. 521)

¹⁵ György Erdödy (1843–1925) Schwager von Béla Széchenyi, älterer Bruder seiner Frau, Hanna.

¹⁶ Iván Paur (1806–1888) königlicher Rat, Mitglied der Ungarischen Akademie der Wissenschaften, Hauptarchivar der Familie.

¹⁷ Rudolf Falb (1838–1903) österreichischer Astronom.

¹⁸ Vgl. *Vasárnapi Újság* 1874. 31, Aug. 2. 492–493. Czölöpkori építmények a Fertő tavában („Bauten aus dem Zeitalter des Pfahlbaus im Neusiedler See“); siehe: SZÉCHENYI 1876. 15 und BELLA 1893. 97–104.

¹⁹ Das Werk ist in deutscher und französischer Sprache erschienen: SZÉCHENYI 1896A., SZÉCHENYI 1896B.

Die „archäologische“ Tätigkeit der Familie Széchenyi

Landesstraße 84) zum Vorschein, worauf auch Lajos Bella aufmerksam wurde, und auf dem Gelände mit dem Erlaubnis von Béla Széchenyi „... mehrere prähistorische Siedlungen ausgegraben... [hatte]. Die Wohnräume, die Bruchbuden hatten eine beträchtliche Flächenausdehnung. Manche waren sogar 10 Meter lang und 4-6 Meter breit. Darin gab es eine Menge von Knochenresten und Scherbenfragmenten.“²⁰ Die Grabungsarbeiten wurden auf einem 900 und 200 Joch großen Gelände gemacht, wo sich ein 200 Joch großes Gelände 2 Meter hoch aus der Umgebung erhob. Der Bericht über die Ausgrabung ist im Protokoll der Archäologischen Gesellschaft vom Komitat Ödenburg (Sopron) zu lesen. Aufgrund der Beschreibung und der erhalten gebliebenen Befunde stammen sie aus dem Spätneolithikum und der Kupferzeit.

Man fand im Jahre 1886 im Komitat Zala, im Ort Pölöske während der Sanierungsarbeiten des Szeviz-Kanals bronzen Schätze aus der Bronzezeit in einem Tontopf und eine römische Dolchscheide. Graf Béla Széchenyi spendete den größten Teil dieses Fundes dem Ungarischen Nationalmuseum, den kleineren Teil bekam das Museum in Stein am Anger (Szombathely). Andere Gegenstände kamen in die Sammlung des Archäologischen Vereins des Bezirkes Sopron.

Béla Széchenyi spendete die auf seinen Landgütern zum Vorschein gekommenen Antiquitäten dem Nationalmuseum und dem Ödenburger (Soproner) Museum, aber ein großer Teil davon ist leider schon verschollen. In der Sammlung des Ödenburger Museums ist zur Zeit eine – aus Hegykő, aus dem Neusiedler Becken stammende – Steinaxt mit Schäftungslöch²¹ und eine auf seinem Landgut in Pölöske zum Tageslicht gekommene schöne römische Dolchscheide²² (SRTÉ 1892. 9–10, 45–47) erhalten geblieben.

Rezső (Rudolf) Széchenyi (1862–1928)²³

Er richtete in seinem Schloss in Gyöngyösapáti (heute Gencsapáti) einen Korridor für seine „prähistorische Sammlung“ ein (SZÉCHÉNYI 1924. 64, Bild über die Sammlung). 1896 recherchierte er mit Kálmán Miske²⁴ zusammen in Velem auf dem Berg Sankt Vid.

Kálmán Miske publizierte zum ersten Mal die zusammengerafften Raubbaufunde vom Berg Sankt Vid, die sich im Museum des Kulturvereines vom Burgkomitat Vas, in der Sammlung von Rezső Széchenyi in Gyöngyösapáti (heute Gencsapáti) und in seiner Privatsammlung in Kőszeg befanden. Sein Werk erschien mit dem Titel „Die Prähistorische Ansiedlung Velem St. Vid, von Kálmán Freiherr von Miske, Band I. Beschreibung der Raubbaufunde“ 1907 in ungarischer, 1908 in Wien in deutscher Sprache (NAGY–ILON–RÉVÉSZ 2008. 9). Er hatte vor, im zweiten Band das Befundmaterial der Grabungen, im dritten Band die Materialien und Ergebnisse der naturwissenschaftlichen Forschungen zu veröffentlichen. Daraus (den letzteren zwei Bänden) wurde – zulasten der Archäologie und Velem Sankt Vid – nichts (FEKETE 2008.).

1912 wurde eine Ausstellung über die Kunstgeschichte des Burgkomitats Vas organisiert, die Hauptorganisatoren waren Kálmán Miske, István Chernel, Graf Rezső Széchenyi und

²⁰ Das Protokoll der Archäologischen Gesellschaft von Ödenburg II 19-03-1903 – 08-16-1913 (A soproni Régészeti Társulat jegyzőkönyve II. 1903. március 19–1913. augusztus 16.) Soproner Museum, Archäologisches Archiv.

²¹ SM 54.75.5.

²² SM 55.148.1.

²³ Sohn von Ferenc, Enkel von Pál Széchenyi (1789–1871), Urenkel des Museumgründers, Ferenc Széchenyi.

²⁴ Kálmán Miske (1860–1943) Archäologe, einer der Gründer des Museums des Burgkomitats Vas (1908), Leiter der Antiquitätensammlung, dann von 1912 bis 1943 Direktor des Museums, Freileger der Siedlung aus der Bronzezeit am Berg Sankt Vid zwischen 1896 und 1923.

Gyula Végh. Die – mit Leihgaben von 91 Ausstellern etwa 2000 Gegenstände umfassende – Ausstellung fand nicht nur im Inland, sondern auch im Ausland großen Anklang.

Letztens vermachte Graf Rezső Széchenyi 1925 seine archäologische, beziehungsweise Waffensammlung den Museen von Stein am Anger/Szombathely und Sárvár.

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Abkürzungen

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ArchKözl – Archaeologiai Közlemények, Budapest

SM – Soproner Museum



The Short History of the Carei Municipal Museum

Attila Nándor Hágó

Carei/Nagykároly is a municipality, the former seat of the historical Szatmár/Satu Mare County located in the north-western part of Romania, in the western part of today's county, on the Carei Plain, about 8 km from the Romanian-Hungarian border. The first written mention of the settlement dates back to 1213, when Karil is mentioned in a document (NÉMETH 2008. 132) and then, in 1320, by one of the ancestors of the founding family, András Károlyi of the Kaplony family (TEMPFLI 1996. 67, NÉMETI 2009. 152). The city and its large number of lands, as well as part of the surrounding villages, were owned by the Count Károlyi family, who built their stone house on the city site in 1482. It was later converted into a stone-walled Baroque castle for centuries to come and finally gained its present form in a Historicist-Eclectic building, similar to the castles of the Loire Valley. The Carei City Museum was opened in this building in the second half of the 1950s.

The first archaeological find from the Carei area was a gold bracelet from the end of the Bronze Age (Br D) in 1855, in village Ákos/Acâș, discovered in the bend of the Crasna river. From the end of the 19th century, we also have information about different bronze hoards and sporadic bronze artifacts discovered in the Carei area. (NÉMETI 1999. 146)

The first attempts to create a museum collection in Carei were made in the 19th century. It dates to the end of the 20th century when enthusiastic teachers and students put together different collections for the school at the local Piarist Gymnasium (Fig. 1). Already at the end of the 1700s, this institution had a small scientific collection, which was expanded by Count József Károlyi (ÉRTESTITŐ 1896. 34). The collection of the gymnasium was also expanded through donations. Ede Kisfaludy Madarász donated a collection of 260 snails to the school. According to an inventory at the time, the gymnasium's natural history collection consisted of 68 stuffed animals, 39 prepared animal skeletons and 77 bird eggs, the rest of which together consisted of about 667 pieces (ÉRTESTITŐ 1896. 265). A particularly interesting collection was added to the existing one when dr. Emil Holub, an Africa traveler donated 92 items from his collection to the gymnasium (MARINESCU 1983. 60–67). Emil Holub was not just an ordinary traveler, but also a very well-trained hiker, collector, and preparer. Particularly valuable were the prepared birds from the



Fig. 1
Piarist Gymnasium (Octavian Pop postcard collection)

Zambezi Valley in South Africa¹. Besides, the gymnasium had a very valuable and rich collection of rocks and minerals with over 560 pieces.

The gymnasium's interest in museum values and the increase in collections were followed by the Kölcsény Association (NÉMETI 1999. 164), a community of intellectuals in the city, whose main interest was collecting literature and Kölcsény relics but also having a historical department. It was at this time that offerings arrived, and that was when the idea of creating a Kölcsény Room comes up. Several personal items of the poet, politician and language reformer were also worthy of display in this room. This was the place for his desk, the sword of honor, library, stationery, and notes².

At the end of the 19th century, the establishment of the Ecsedi Wetland Museum in Carei, the county seat, was planned, several articles were published in local newspapers, but it did not materialize (IERCOŞAN–NÉMETI–KARÁCSONYI 1986–87. 478).

The General Assembly of Satu Mare County, headquartered in Carei, drew attention to the collection of the museum values of the comitatus and, in 1903, voted for a cultural foundation whose main purpose was the establishment and operation of the County Museum (DULGĂU–LAZIN 1990. 21). In 1912, the County Museum had a library of 2,500 volumes in its immediate vicinity, and numerous Kölcsény relics, as well as archaeological finds and minerals³. The county was all the more interested in establishing a museum, as it was at this time that they commissioned to write the history of the comitatus. Based on the capital's decree, the institution was founded in 1901, under the name "Satu Mare County Museum" and in 1903, a special foundation was established for its operation (IERCOŞAN–NÉMETI–KARÁCSONYI 1986–87. 477–478).

The museum's artifacts, together with a very important library, were housed in the County Hall (Fig. 2) which, however, was not available for the public for a long time (HAMPEL 1906. 86), until 1908. During this period, the museum's collection consisted of 788 items and a 4,076-volume library (IERCOŞAN–NÉMETI–KARÁCSONYI 1986–87. 479). At this time, though the activity of

the institution decreased, the museum's collection was growing, and numerous charity events were organized to expand and maintain the museum. Within a short time, the library was opened to the public (SCHODITSCH 1907. 5). During this period, gymnasium teacher Dr. Leander Barna was appointed as the first head of the County Museum⁴.

Editor and historian Aladár Vende – commissioned by Samu Borovszky who was the editor of the county monograph – began archaeological excavations in 1906. Among other things he did research at Bobald in Carei (Fig. 3), at Várdomb in Börvely/Berveni, at Csonkás in Patóháza/Potău, in Érkörtvélyes/Curtuişeni, and at



Fig. 2
Szatmár/Satu Mare County Hall
(Octavian Pop postcard collection)

¹ Nagykároly és vidéke 1894. 48. 1–2.

² Szatmármegyei Közlöny 1902. 1. 5.

³ Szatmármegyei Közlöny 1912. 1. 2.

⁴ Nagykároly és vidéke 1907. 19. 2.

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Sárvár in Nagyecsed⁵. Interesting finds came to light in the course of the drainage of the Ecsedi Wetland, but other findings have also been discovered, such as the statue that came to light at the border of Nagyfentős/Fînteușul Mare and Kővárhosszúfalu/Satu Lung (KACSÓ 1972. 33–36) or the weapons of a Vandal warrior from the Early Migration Period (VENDE 1910. 408) from the area of Bujánháza/Boinești-Bélavár. The contemporary Calvinist dean József Berey from Nagyecsed reported on the researches of Aladár Vende: “Editor Aladár Vende stayed in Nagyecsed for a long time researching the past of the village. I drew his attention to Sárvár (already mentioned by Anonymus) and we decided to make an excavation there.

We went out with about 60 people from Ecsed to conduct the excavation, and after the survey, we dug a mile-wide trench on the eastern side of the hill in the north-south direction and achieved a result at just one-meter depth. There was a row of old fireplaces, and at the bottom of the fireplaces, there was a layer of earth burned by fire, including broken pieces of pots and fishing sinkers. All the found pieces (pots) that filled a large box were immediately placed in the Carei County Museum.” (BEREY 1937. 7–8)

After World War I, this modest, but still important museum activity was interrupted, and we know from this time that the County Museum’s collection was enlarged by 14 significant paintings

in 1919; in 1921, the local newspaper drew attention to the collection of sporadic archeological findings and highlighted important pieces of the collection⁶. At the same time, the extension of the collection of the Piarist Gymnasium continued, which in 1922, numbered almost 4,272 pieces (IERCOŞAN–NÉMETI–KARÁCSONYI 1986–87. 480). In the same year, Coriolan Petranu listing the museum collections mentioned the Satu Mare County Museum headquartered in Carei and drew attention to the preservation of historical and ethnographic treasures (PETRANU 1922. 155–156).



Fig. 3
Finds from Carei – material from a Bronze Age settlement
(after VENDE 1910. 406)

⁵ Szatmárvármegye 1906. 35. 5, Szatmárvármegye 1907. 7. 3.

⁶ Északnyugati Újság December 24, 1921.

In 1925, negotiations between Romania and Hungary on the fate of certain national values took place. The list of values included the following objects from Carei: 4,000 volumes of books, 5 county flags, 7 Hungarian official uniforms, 13 soldier caps, 6 swords, 21 paintings, of which 7 were larger and 14 were smaller. We can only assume that these objects may have been in the collection of the former County Museum, while the museum relics associated with Ferenc Kölcsény belonged to the Kölcsény Memorial Room along with some manuscripts associated with Lajos Kossuth. Later, when the county seat was moved to Satu Mare in 1926, both the museum collection and the archives were transferred to the new county center (MĂRCUŞ 1937. 65–73). At that time, the museum collection consisted of 4,677 items, 14 paintings, and a library of 9,430 volumes (IERCOŞAN–NÉMETI–KARÁCSONYI 1986–87. 480).

After that, we are not aware of any museum activity in Carei. There may have been smaller collections in secondary schools, but we do not have accurate data on them. As far as we know, in the 1950s, with its seat in Baia Mare the Baia Mare Provincial Museum was established partly from the old Carei collection previously transferred to Satu Mare. Some of the archaeological objects were taken away from Satu Mare to Baia Mare, among them a Bronze Age idol, some bronze objects, the remaining weapons of the Vandal warrior from Bujánháza/Boineşti-Bélavár and some Árpádian Age vessels from Nagyecsed-Sárvár (NÉMETI–KARÁCSONYI–HÁGÓ 2008. 22).

After World War II, in the early 1950s, some enthusiastic teachers and students from Carei started archaeological, ethnographical and geographical collections to establish a museum in the near future. The collections then formed the basis of the museum, which officially opened on July 10, 1958, and was then called the Carei District Museum. (NÉMETI–KARÁCSONYI–HÁGÓ 2008. 23)

The newly established museum started its operation at the Count Károlyi Castle in Carei in three rooms on the first floor, which are still used for the permanent exhibition (Fig. 4). The first exhibition was opened to the public three months after the foundation of the museum; in two halls archaeology and local history related objects were displayed in six vaults, while in the third hall a modest exhibition of natural history was opened (IERCOŞAN–NÉMETI–KARÁCSONYI 1986–87. 480). During this initial period, the museum staff consisted of a director, a janitor, a caretaker, and a cleaner⁷.

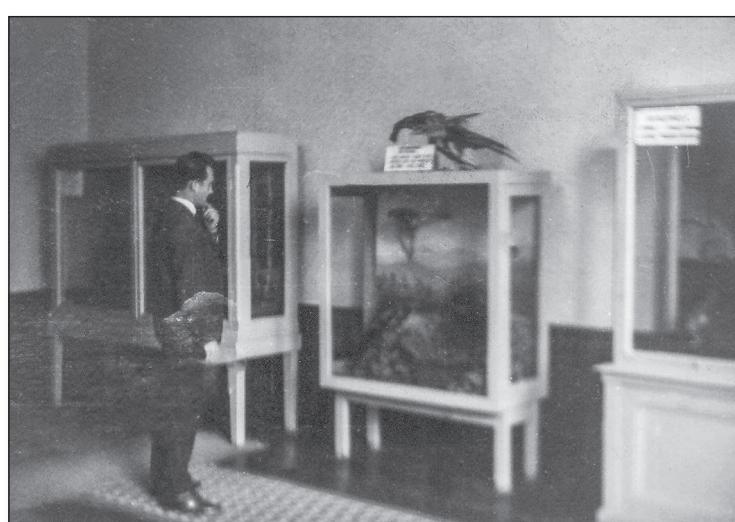


Fig. 4
The first exhibition in Károlyi castle (photo by Mircea Dragoş)

A large-scale archaeological excavation in the Carei district began in the 1960s, which resulted in the reorganization of the permanent historical exhibition covering the past of Carei from Prehistoric times to the Middle Ages. Following the united national scientific research activity, large-scale archaeological excavations began around Carei with the support of the Cluj Historical Institute and the Bucharest Institute of Archaeology, which resulted in a significant increase in the museum collections. The staff of the museum participated in the research of the Celtic cemetery and settlement discovered in the area of Ciumeşti and Berea, the same was continued in the region of Sanislău and

⁷ AMMC folder I. 1958–1959, 113.

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Dindeşti. The exploration of the Bronze Age settlement of Tiream-Kendereshalom, the stratigraphic observation of the fortress of Dindeşti and the settlement of Carei-Bobáld of similar age was conducted. The theme of the new exhibition was approved by the National Council of Museums and it also allowed the opening of the exhibition to the public.

As a point of interest, we mention the first archaeological objects which became parts of the collection of the museum: a beautiful vessel, arrowhead and iron knife from the area of village Irina dated to the 9th-10th century, probably from a burial ground. With the support of the Cluj Historical Institute (Prof. Mircea Rusu), the first rescue excavation at Akasztódomb in the outskirts of Ghenci began, where workers discovered clay. Thus, some of the 4th century AD burials with cremation urns were successfully saved. This was followed by the rescue excavation by the museum's director Sándor Kovács at Tiream-Kendereshalom; unfortunately, we do not have the stratigraphic description or the documentation necessary for the evaluation of the artifacts collected here. Objects of similar age were found in Berea, near the Öreg szőlők and the remains of graves with cremation urns from the Early Bronze Age.

In the 1950s, Calvinist priest Gyula Kovács came to Berea and began to collect antiquities, being probably encouraged by dr. Ernő András. He may had an important collection in 1959, because C.S. Nicolăescu Plopșor, an archaeologist from București, wrote him enthusiastically about the obsidian finds from Ciumești and Berea. The Kovács Collection (obsidians, silex blades, and flints, stone artifacts, pottery) was bought by the Baia Mare museum in 1961 (NÉMETI 1999. 147). In 1967, 660 pieces got into the town museum of Carei, and the rest was bought by the Museum of Satu Mare County in 1977 (VIRAG 2008. 124).

At the same time, the first official publication of the museum appeared in the yearbook of the Jósa András Museum of Nyíregyháza (*A Nyíregyházi Jósa András Múzeum Évkönyve*). Director Sándor Kovács found the objects of the Vandal warrior grave from Bélavár in Boinești in the museum of Baia Mare and published them with the help of the famous Hungarian archaeologist István Bóna (KOVÁCS 1967.).

The care and development of the Ady Endre Memorial House in village Ady Endre founded in 1957 at the initiative of the famous painter Aurel Popp fell under the responsibility of the Municipal Museum in Carei⁸. (IERCOŞAN–NÉMETI–KARÁCSONYI 1986–87. 481)

In the early years, the museum had a small staff consisting of the director, a buyer, a caretaker, and a cleaning lady. During this period, the institution welcomed visitors to a small exhibition hall four days a week (Monday, Wednesday, Friday, and Sunday). Nevertheless, in many cases, the annual number of visitors exceeded 10,000, sometimes even exceeding 15,000⁹. Since the 1970s, as it continued to operate with two departments, it expanded to include two museologists, one in history and archaeology and the other in natural history, one being also the director of the institution. During this period, the director of the museum was archaeologist János Németi and its biologist was Károly Karácsonyi.

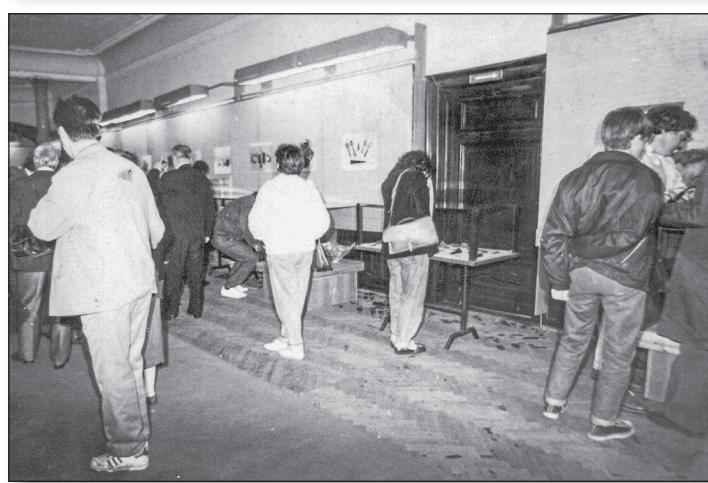
The expansion of the natural history department was made possible by regular research, collection, and preparation, which was reorganized with a well-defined theme in 1974; the permanent exhibition space was extended with 7 halls on the first floor of the castle, a space of 315 sq. m, thus the total area of the two permanent exhibitions was extended to 605 sq. m (IERCOŞAN–NÉMETI–KARÁCSONYI 1986–87. 484) Archaeological findings showed the history of the area in a chronological

⁸ Currently, the recently completely renovated Ady Endre Memorial House, along with Ethnography Museum in Andriid, the Sipos László Hungarian Ethnography Museum in Bogdand and Archaeological Research Base in Bobáld, is part of the section of the Museums of Carei and Tăşnad of the Satu Mare County Museum.

⁹ In 1967, 21,600 people visited the exhibitions in the castle.



Fig. 5
The exhibition of the natural history department
(photo by János Németi)



order starting from the Stone Age to the Early Modern Age. The natural history exhibition presented the geological formation, the flora, and fauna of the area around Carei in six rooms, with a strong emphasis on birdlife, complemented by a collection of eggs (Fig. 5). Thanks to the collecting activity of the expert in natural history working in the museum, the herbarium of the institution, as well as the collection of eggs and preserved birds grew¹⁰.

In the same year, the museum, which became the town museum at that time, received the former dining room of the castle and its atrium for temporary exhibitions (Figs 6–7). Thus, the other institutions operating in the castle were successfully reorganized, while the museum entrance could be accessed from the fountain. With this reorganization, the central part of the Károlyi Castle was opened for tourists and visitors. Later, in 1972, the spiral staircase leading to the bastion and two halls on the first floor were restored, where an exhibition entitled "*The History of the Town of Carei in Pictures*" was displayed. In the late 1970s, the town museum with its increased exhibition space, office space, and storage covered 1230 sq. m of the castle (IERCOŞAN–NÉMETI–KARÁCSONYI 1986–87. 484). The exhibition areas including the atrium of the castle were kept clean and in order, and during visits which were organized individually and in groups overshoes in 3–4 sizes were offered.

From the beginning of the second half of the 1970s, at the suggestion of the County Directorate for Culture and School Inspectorate, several historical, museum-friendly study groups were established

Figs 6–7
Temporary exhibition rooms
(photos by János Németi)

¹⁰ It is interesting to note that the museum owned a gun with the permission of the police, which made the expansion of the ornithological collection possible.

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in almost every school in the county. Under the guidance of history and biology teachers, these schools kept close contact with the Town Museum of Carei, where students could participate in museum pedagogical activities, field trips, and archaeological excavations. At the same time, they were regularly present at the opening ceremonies of various events, and older students had also the opportunity to take part in their organization.

In the following years, between 1977 and 1978, a burial ground with 65 graves was discovered at Sanislău-Nispările possibly dating back to the Late Iron Age, the 5th-4th century BC. Archaeological excavations were started at the sites of Pișcolt-Nispările and Pișcolt-Lutărie at the same time, which went on continuously for almost a decade. Here, research has still been conducted with shorter or longer disruptions. This complex archaeological excavation encompassed the Middle Neolithic, the Late Copper Age, the Early and Late Bronze Age, the Imperial Age and the Migration Period. The Iron Age (La Tène) cemetery discovered here is one of the largest Celtic cemeteries not only in Romania but throughout the Carpathian Basin.

The permanent exhibition has been significantly expanded with the finds of the above-mentioned archaeological excavations. Besides the authentic objects, maps, explanatory texts, photographs were used to reconstruct the way of life and habits of the people living in the area from the Stone Age to Early Feudalism.

In the second half of the 1970s, when the National Museum of Bucharest was established, several Celtic and Bronze Age objects were brought to the capital's museum, the bronze dagger from Tiream and the clay model of a Bronze Age wagon from the tell-like settlement of Carei-Bobald. From this period onwards, the museum maintained intensive contact with national and foreign museums. The experts of the museum have regularly attended professional conferences both in the country and sometimes abroad.

From the second half of the 1980s, various plans were made to revamp the nearly ten-year-old exhibition and to expand the exhibition space. The restoration of the building became necessary as well. All this became possible only in the second half of the 1990s when the main exhibition underwent a minor "facelift", and for three years starting from 1996, a series of major and minor restoration works were carried out on the building.

In the years following the revolution of 1989, more foreign tourists were able to visit the town and a stronger professional relationship could be established with foreign museums. In 1990, international archaeological conference with an excursion to the Carei-Bobald Bronze Age settlement (Fig. 8) took place in Carei and Satu Mare. As a result, some of the museum's important archaeological objects were displayed abroad: at the international Celtic exhibition

"*I Culti*" in Milan in 1990, and at the exhibition entitled "*The Thracians and Celts on both sides of the Carpathians*" in Hochdorf, Germany in 1999–2000.

In the first half of the 2000s, the museum's basic archaeological exhibition underwent a minor transformation, but the natural history exhibits remained unchanged. Between 2009 and 2012, the

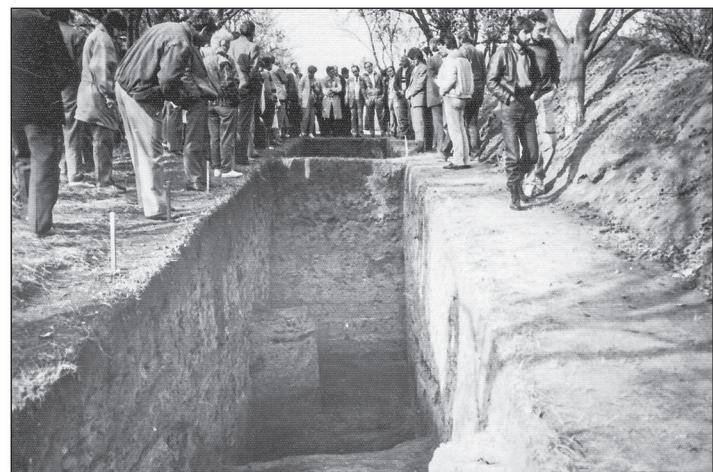


Fig. 8
Excavation at the Carei-Bobald, Bronze Age settlement, 1990
(photo by János Németh)

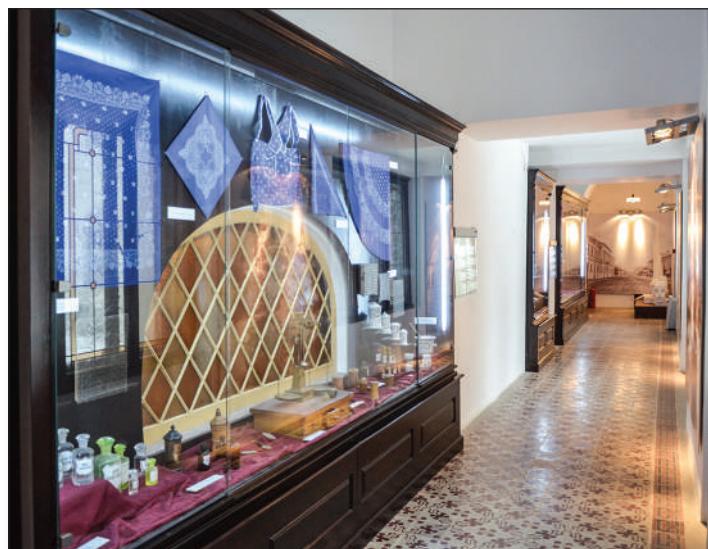


Fig. 9

The Carei Municipal Museum (Count Károly Castle)
(photo by Dragoş Georgescu)

Károlyi Castle in Carei was restored (Fig. 9) within the framework of measure 5.1 of the Regional Operational Program (“*Restoration and sustainable valorization of cultural heritage, setting up and modernization of related infrastructure*”); for a total of 23,179,394 RON (€ 4.5 million), the Károlyi Castle in Carei and the fortress in Ardud were restored and integrated into the tourist circuit with the use of various marketing tools (HÁGÓ–GEORGESCU 2019. 1). In the same year, the County Museum of Satu Mare in partnership with the Jósa András Museum of Nyíregyháza won the project *Castellum – Organization of interactive exhibitions in the castle of Carei and the mansion in Szabolcs and their promotion in the context of cross-border tourism*, which was born out

of the decade-long cooperation between the County Museum of Satu Mare and the Museum Directorate of Szabolcs-Szatmár-Bereg County. The project was financed by the European Union within the Hungary-Romania Cross-Border Co-operation Program 2007–2013 and the ERDF¹¹ contribution was € 858,696.35 (HÁGÓ–GEORGESCU 2019. 11). Thanks to this, two completely new basic exhibitions were created: the historical interior and local history (Figs 10–11). They included a private collection of African trophies and an exhibition of wax figures (HÁGÓ–GEORGESCU 2019. 9) (Figs 12–13).



Figs 10–11
Local history and the historical interior
(photo by Dragoş Georgescu)

¹¹ European Regional Development Fund.

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In addition to the permanent exhibitions, the museum staff organized nine to ten temporary exhibitions of history and natural history each year, but special emphasis was put on the organization of fine art and photography exhibitions.

It is difficult to highlight the most significant periodic exhibitions of the past sixty years. Without attempting to be comprehensive, here are some of the most interesting exhibitions: "Carei in Pictures", "The Life of Ferenc Rákóczi II", "The Presentation of a Blue Dye Workshop", "The History of Viticulture in Carei", "Mine Flowers", "The Fire Matchbox Collection" (Levente Nagy's collection), "Exotic Birds", "Fishing in Prehistoric Times", "Bobald, a Lost Village", "Jenő Barcsay and his disciples", "Sibiu City Armoury", "Saxon Jewelry and Costumes", "The World of the Pharaohs", "Reformation 500", "Military and Police Relics", "The Former Ecsedi Wetland", etc.

Beside the exhibitions listed above, the experts of the museum have placed great emphasis on the presence of various fine art and photography displays in the castle. At these periodic exhibitions, the works of both domestic and foreign photographers are regularly on the show, individually or in groups.

The staff of the museum always considered the relationship with the public to be a serious task. During the exhibitions, the visitors have been provided with scientific and promotional information, including the history of the Károlyi Castle and the cultural traditions of the town. At the same time, the experts of the museum guided visitors during so-called "city walks", accompanying them to Căpleni and often to village Ady Endre.

The collections of the Carei Town Museum Department of the County Museum of Satu Mare consist of more than 35,000 archaeological, 25,000 natural history, 3,000 ethnography and history items, and a library of nearly 2,000 volumes. The annual number of visitors varies from 25,000 to 30,000, depending on the periodic exhibitions and the number of city events.

During the past 60 years the following specialists worked in the two departments of the museum: Sándor Kovács, János Németi, Neța Iercoșan, Ioan Indre, László Nagy, Mircea Dragoș, Károly Karácsonyi, Zoltán Kádas, Attila Nándor Hágó, Krisztina Babos, Sándor Romát, Mihai



Figs 12–13
The African trophies and an exhibition of wax figures
(photo by Dragoș Georgescu)

Attila Nándor Hágó

Andrei Mocan, Szidónia Makranczi, Simona Carmen Gindele, Cristian Traian Costin, and Daniel Marius Tentiş. It is also important to mention that 2–3 students per year do their internships here during the summer vacation.

Since 1982, the Municipal Museum of Carei has been operating as a department of the County Museum of Satu Mare. The current staff consists of three curators (two archaeologists and one historian), one of them being the head of the department, a museum pedagogue, two collection managers, a conservator, and a museum attendant. Museum of Carei maintains a number of small museums in the county.

We finish the presentation of the museum's sixty years emphasizing that during this time we have been involved in the cultural life of the city to the best of our ability. We would like to enjoy the support and encouragement of the citizens of this city in the years to come and hope that shortly the permanent exhibitions can be placed on new foundations and new temporary exhibitions will be added to surprise the visitors using the tools of modern, public-friendly museology.

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Abbreviations

ArchÉrt – Archeológiai Értesítő, Budapest

AMMC – Arhivele Muzeului Municipal Carei 1958–2019/The Archive of the Museum of Town Carei 1958–2019

NyJAMÉ – A Nyíregyházi Jósa András Múzeum Évkönyve

SCIV – Studii de Istorie Veche, Bucureşti

StComSM – Studii și Comunicări Satu-Mare



The First 150 Years of the Museum of Gyula

András Liska

The Erkel Ferenc Museum of Gyula established in 1868 is one of the oldest museums in Hungary. In its 150 year long history this is the third summary which discusses the institution's development and the expansion of its collections. The first historical account on the story of the museum was completed in 1940 by József Implom, the museum's curator at the time, who had looked back at the previous 70 years (IMPLOM 1940.). The next summary was written in 1993, for the 125th anniversary of the museum's establishment by Csaba Németh who was the entrusted museum director of the time (NÉMETH 1993.). In the two and a half decades since then, numerous changes have taken place in the life of the museum. They are not only worth of an event history but an actual evaluation could be a commendable continuation or completion of the previous two works on the museum's history. The evaluation of the museum's historical data and resources and, through this, the examination of its development and metamorphosis does not neglect the values of a given era or the definition of the museum's mission and actuation direction. In the present study, I give an overview of the most important historical events during the existence of the museum from 1868 until today, concentrating on the institution's operations and the determination of the all time professional obstacles.

János Mogyoróssy (1805–1893), the founder was an innovative public figure of noble decent. His intellectual development and later his whole life were shaped by the progressive ideologies of the Reform Era (Fig. 1). His parents tried to give him the best possible education at the most prestigious schools in Arad, Temesvár/Timisoara and Eger, however, their finances were limited and they could not fund his studies in law. Upon returning home from school, János Mogyoróssy got into Baron Ferenc Wenckheim's services as the secretary at the manor. In 1865, he retired to his estate where he devoted himself to studying history and archaeology. He also took an active role in the town's public life. In 1836, with his first personal pledge, he laid down the foundation for a public library in Gyula. Three decades later, in his second gift-deed, on September 8, 1868, he donated his archaeological collection and library to "*the public of the township of Gyula*" as a "*symbol of his appreciation, gratitude and love for his birthplace*" (MOGYORÓSSY 1885. 5). Mogyoróssy

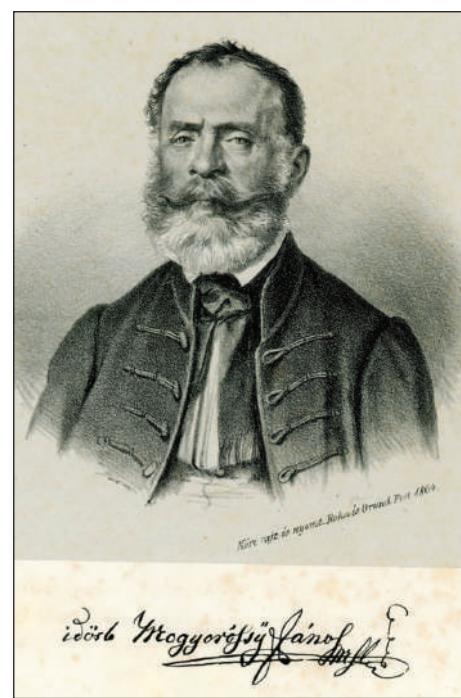


Fig. 1

János Mogyoróssy (1805–1893) (EFM T.d. 80.16.2)



Fig. 2

Benedek Göndöcs (1824–1894) (EFM T.d. 80.16.1)



Fig. 3

Roman marble statue from the collection
of the Erkel Ferenc Museum
(photo by Fanni Agárdy)

displayed his artefacts in a small room built at his own expense at the end of a hallway in a Catholic school which got jam-packed in no time. In 1869, he called upon the “*town’s more sensible citizens*” to form an archaeological society, however, in the appointed meeting time, only two people showed up. In spite of all the failures, his enthusiasm was not broken and in 1872, he came up with another idea. He turned to the “*cultured public*” with the appeal to organize a fundraising to purchase painter Antal Haán’s valuable Etruscan archaeological collection and with this, establish a county museum in Gyula (MOGYORÓSSY 1876. 4). The honourable Benedek Göndöcs, abbot, embraced the matter and, probably due to his prestige, in 1874, established the Békés County Archaeological and Cultural-Historical Society (Fig. 2). In the beginning, the collection quickly grew due to the enthusiasm of the county’s citizens. They collected everything indiscriminately but first and foremost the collection was expanding thanks to archaeological finds. This is how a bronze helmet from Gyoma got into the museum’s possession and was exhibited in the 1889 Paris World Expo, or a life-size Roman marble statue from Déva/Deva which both the Hungarian National Museum and the Museum of Kolozsvár/Cluj wanted to obtain, however, the donator gave it to Gyula (Fig. 3). The curator reported of this growth in the society’s annual (BVRMT 1875. 174.) in which upon browsing, numerous oddities appear in fairly heterogeneous themes. For example, the publication of 1883 mentions 6 kidney stones from the autopsy of a lady who had accidentally fallen into a well (BVRMT 1883. 184). The annual of 1891 mentions a four-legged chicken preserved in alcohol (BVRMT 1892. 145).

Even more important lessons come from the reports of the society’s general meetings, which show that the work within the society didn’t run smoothly. The enthusiasm of the public decreased significantly in the subsequent years and the unpaid membership fees accumulated (IMPLOM 1940. 9). The society disintegrated after the death of János Mogyoróssy and Benedek Göndöcs, however, due to the activity of the Cultural Educational Society of Békés County replacing the previous archaeological society, and especially, to the committed efforts of György Oláh, in 1895, the first museum building of Békés County was built in the Gyula (Fig. 4). After this, the museum changed curators fairly frequently, but János Domokos directed the museum until 1928. His actions and decisions brought about mixed reactions both from his contemporaries and his successors. He was the one responsible for putting the institution under the maintenance of the township from 1920

which ran under the name of the “Museum of Gyula” onward (SZILÁGYI 1967. 82). Until now, the history of the museum was not characterized by any methodical or deliberate research or collecting goal. More so, János Mogyoróssy’s selfless offerings and honest commitment were more determining in this than the immaturity or ignorance of his successor. After the hardship of the initial years, the upsurge of the museum was due to the county taking over operations and financing. We should emphasize that the placement and exhibiting of the collections fell in the backdrop to the importance of the artifact donations. The curators could not find solutions even to the simplest of storage and artifact protection problems but they were often firmly warned about these.

On January 4th, 1928, József Implom, an agile young teacher got the status of museum director and was the first to operate the museum with planned research, processing and exhibiting. With the help of the town prefecture, the museum was moved to the newly built public boy school where the collections got displayed thematically. Implom studied the National Museum’s modern exhibition furniture and designed the display and storage cabinets himself for the opening of the new permanent exhibition on November 30, 1930 (Fig. 5) (IMPLOM 1940. 47). At the grand opening ceremony of the museum,



Fig. 4
The first museum building of Békés County
(EFM H.5326/a)

Fig. 5
The new permanent exhibition of the Erkel
Ferenc Museum in 1930 (EFM H.5330)

Fig. 6
The opening of the new museum exhibition
in 1930. On the left: Ferenc Móra,
on the right: József Implom (EFM H.5326)



such famous archaeologists as Ferenc Móra and Lajos Márton gave a speech (IMPLOM 1940. 48). With this, the most prosperous time of the museum had started (Fig. 6). Thanks to János Implom's interest in archaeology, numerous archaeological digs were completed in Gyula such as the excavations of several Medieval churches and a Franciscan monastery. Along with the reports on the results of these excavations, he started his scientific periodical called *Gyulai Dolgozatok* (The Essays of Gyula) which was published regularly between 1940 and 1944 (NÉMETH 1993. 58). The museum of Gyula got into the country's academic community. Implom regularly corresponded with the determining archaeologists of the era such as János Banner, Lajos Bartucz, Alajos Bálint, Nándor Fettich, Dezső Csallány, Márton Roska, and Mihály Párducz regarding the found artifacts of Gyula and its surroundings¹. During World War II, Implom was conscripted and – becoming a prisoner of war – was only able to return home in 1947. Since the museum didn't have any other employees, the collections remained without a master in the middle of the most turbulent war times. Implom desperately corresponded with the competent authorities from his service locations trying to stop the use of the museum building for military purposes. Even though he got written support on the matter², when the frontlines reached Gyula from the east, the museum building became a military hospital and the collections got moved to the museum's attic. The museum's most valuable possessions, its numismatic and archaeological precious metal finds, paintings and weapons disappeared or got destroyed. A few of the golden artifacts were hidden in the vault of the town hall as a precautionary measure but the specialized personnel of the invading army broke and emptied the vaults. The only piece that remained was composer Ferenc Erkel's golden wreath weighing almost 500 g because due to its size, it did not fit into the vault and survived the looting on top of the vault in a small, plain shoebox which no one thought of opening. When the curator returned home, he found mostly ruins as well as missing and damaged collections³. With the help of the town's authorities, he appealed to the public for the illegally taken treasures but his attempts were completely in vain. Despite this, he started the reorganization of the museum with great stride, trying to abide by the new standards⁴. For example, in response to central ordinance, in 36 hours he completed plans for the museum's Romanian ethnographic memorabilia collections⁵. However, for the new political regime, Implom's persona was no longer suitable, thus in May 1950, the town's mayor named Gábor Lükő, an ethnographer from Debrecen, as the director of the museum⁶. Under the direction of József Implom, the museum was able to maintain all the scientific and cultural educations which were expected in a one-person-museum at the time. On top of this, he was able to connect the institution to an extensive academic network which gave rank and recognition among professionals of museology and established the museum of Gyula on a national level. The fortress of Gyula becoming a monument is also connected to his name. Just like his predecessors, he called for the resolution of the museum's storage problems. The irony of life is that it was during his time as a museum director that the collections suffered unamendable damages.

The new political regime brought about numerous changes in the life of the town and the museum. In 1950, the town lost its "chief township" status of the county and in 1951, all the municipally funded institutions along with the museum got nationalized. This was when the museum

¹ AEFM 33-1939; 46-1939; 19-1/1940; 71-1940; 81-1940; 94-1941; 15-1942; 59-1942; 117-1942; 125-1942.

² AEFM 60-1943; 33-1944.

³ AEFM 3-1947.

⁴ AEFM 16-1948.

⁵ AEFM 69-1949.

⁶ AEFM 154-1951.

Fig. 7
Imre Dankó (1922–2008)
(EFM T.d. 74.44.1)

got renamed after Ferenc Erkel, the town's renowned composer which is the name it still bears today. The museum was moved to an empty building that was once used as a restaurant. Here, the new director Gábor Lükő opened the first completely ethnographic exhibition which focused on the themes of fishing, spinning, and weaving. He liaised with the national center responsible for the sustenance of the museums and a new strategy began that emphasized the ethnographic theme⁷. Unfortunately, Lükő could not solve the storage problems either, nor the issue of the backlog records that he highly criticized when he took over as museum director.

In 1958, Imre Dankó became director (Fig. 7). The museum was operated from a central budget, under strict ministry control up until 1962, when the county museum organization got established and the museum of Gyula was also merged (NÉMETH 1993. 25).

Ethnographer Imre Dankó brought new momentum into the life of the museum. It was possible also due to the circumstance that he was working in a politically more consolidated period. This highly experienced and well-connected professional took grand steps toward collection expansion, processing, and community culture. In 1964, the newly renovated Gothic brick fortress was reopened under the wing of the museum (Fig. 8). This program was running parallel with the development of the thermal baths in the Mansion's park, opening a pathway toward tourism. The acceptance of museological work in society was facilitated by Imre Dankó's initiative to conduct a program called "Museum Weeks of Gyula". This was later taken over by the national Museum Month program events in October, which is currently known as the Fall Festival of the Museums. During this time, the biggest change was establishing the County Museum Directorate with the integration of five museums from five different locations in Békés County (NÉMETH 1993. 28). The headquarters of this organization was moved to Békéscsaba. With this move, the museum lost its independence but gained the opportunity for pro-



Fig. 8
The museum in the Fortress of Gyula
(EFM H.4984)

⁷ AEFM 28-1951.

fessional job sharing. In 1965, Gyula's first archaeological exhibition opened which in 1968 was replaced by the permanent exhibition completely filling the building. This is when it got moved to the vicinity of the Fortress, to the Dürer Room which became the first building that was specifically built for museal purposes and where, in the basement, a storage room was configured. During these days, beside ethnographer and director Miklós Szilágyi, an archaeologist, an administrator and six guides were hired. Another exhibition room was included in the town's museum maintenance. In 1968, a permanent exhibition opened to honor the Gyula native composer, Ferenc Erkel, in his birth home (Fig. 9). Within the museum's operations at this time period, a larger emphasis was placed on

cultural activities as well as the organization of exhibitions and events (SZILÁGYI 1976.). All these were further amplified in the 1970s when the thermal baths located beside the museum, were declared medicinal baths and this brought a significant rise in tourism. During this time, each of the collections of the Museum of Gyula had a specialist, but professional work was still stagnating, however, the number of visitors annually surpassed 140,000 (NÉMETH 1993. 34).

In 1979, under the direction of János Bencsik, the Kohán Art Gallery opened, displaying the works of painter György Kohán. This became the fourth establishment of the museum. In a 1982 report, the director emphasized that he was



Fig. 9

The Erkel Ferenc Memorial House in Gyula
(photo by László Incze)

not satisfied with the professional work of his employees (NÉMETH 1993. 36). He believed that better planning would be necessary for fieldwork and processing, even though the group of specialists was supplemented by an archaeologist and ethnographer. After Bencsik, Imre Czeglédi directed the museum until 1990. This was the time when the Ladics House opened in which a fully furnished 19th century middle-class home is represented. With this, the museum reached its maximum extension with five exhibition spots and the number of annual visitors surpassed 300,000. This augmentation exceeded the small town's professional capacity and became unfit to run such a system as a member of the county's organization. The second half of the 1980s was characterized by rising inflation and financial restraints within the museum. The organization was barely able to provide monetary support for the operation of the buildings. For these reasons, the Fortress was closed in 1989, and the Kohán Art Gallery and the Ladics House were transferred over to the management of the town. Only the Dürer Room and the Erkel Ferenc Memorial House were left under the management of the county. Because of these factors, the number of annual visitors decreased to under 40,000 (NÉMETH 1993. 39). With the closure of the Fortress, the storage problems of the past reappeared and the storage of larger ethnocultural and local-historical collections could not be solved even in the next few decades. After the regime change in Hungary, the functions of the museums were constantly changing, becoming a battlefield of the actual political powers between the county and the town.

In 1993, the museum sections which were taken over by the town were given back to the direction of the Erkel Ferenc Museum with the promise that the town will take part in the financing of the operation. In the meantime, the museum chain grew by two exhibition spots, one of them the

Town Gallery housing Dr. Lajos Bene's medical fine arts collection and the other the permanent graphic arts exhibition of Ferenc Lajos. In 1993, when historian Péter Havassy became director, he took over one of the most expansive museums comprising of a total of seven units. This was the time when archaeological survey research started in Gyula's surroundings. A few large construction projects also got underway which required the expertise of an archaeologist. Since 1969, the museum finally got an archaeologist in 1995, in my persona. Within the county museum's archaeological unit, there were excavations on more than 10,000 sq.m of land until the middle of the 2000s on government-financed road constructions and flood preservation worksites.

The total proceeds that the museums obtained from these major investment projects were only able to finance the cost of the excavations and contributed to the cost of the general running of the county's museums but were not able to resolve the problems around the processing of the growing number of archaeological collections and their storage. Thanks to Péter Havassy's interest in archaeology, highly ranked thematic exhibitions ran in the Dürer Room for over several years. The greatest merits of these were the high-quality catalogs accompanying these exhibitions in which scientific studies on different themes and ages got published⁸.

In 2001, there was another turn in the operations of the exhibition places. Except for the Dürer Room, all of the exhibition spots were transferred over to the town. In the county's organization, only the Erkel Ferenc Museum and the Dürer Room remained. In the meantime, the Fortress's second reconstruction was getting ahead and the preparation of a permanent exhibition within the Fortress got on the agenda. This work was conducted by the specialists at the museum but they ran into a problem at the opening of the exhibition. During the reconstruction, the idea of unifying all the museums of Gyula occurred but the negotiations were not successful and the county did not give back the museums to the town. Due to this reason, the town established its own museum named after János Corvin, at the same time as the opening of the Fortress. The Dürer Room and the Fortress got under the jurisdiction of the town under the name Corvin János Museum. All this changed the Erkel Ferenc Museum's location, role, and scope of activity. The Erkel Ferenc Museum did not have an autonomous exhibition place and most of the collections ended up in storage. The museologists did not take part in the activity of the museum but rather they were active in the county's museums. The county museum as an institution also underwent a change because all its member museums got under the jurisdiction of the towns, only the museum of Gyula remained independent until 2012. In 2012, the museum was taken over by the Institution Maintenance Center of Békés County and on January 1, 2013, after the changes in policy, got handed back to the township of Gyula.

⁸ Áldás, békesség. *Emlékek Gyula és környéke reformátusságának életéből*. Gyulai Katalógusok 1. Szerk. Havassy Péter, Erkel Ferenc Múzeum, Gyula 1995. – Zúduló sasok. Új honfoglalók – besenyők, kunok, jászok – a középkori Alföldön és a Mezőföldön. Gyulai Katalógusok 2. Szerk. Havassy Péter, Erkel Ferenc Múzeum, Gyula 1996. – Látták Trója kapuit. Bronzkori leletek a Közép-Tisza vidékről. Gyulai Katalógusok 3. Szerk. Havassy Péter, Erkel Ferenc Múzeum, Gyula 1997. – Küzdelem és megbékélés. Kiss György kiállítása. Gyulai Katalógusok 4. Szerk. Havassy Péter, Erkel Ferenc Múzeum, Gyula 1997. – Sikban és térben. Orosz István kiállítása. Gyulai Katalógusok 5. Szerk. Havassy Péter, Erkel Ferenc Múzeum, Gyula 1998. – Jazigok, roxolánok, alánok. Szarmaták az Alföldön. Gyulai Katalógusok 6. Szerk. Havassy Péter, Erkel Ferenc Múzeum, Gyula 1998. – A gepidák. Kora középkori germán királyság az Alföldön. Gyulai Katalógusok 7. Szerk. Havassy Péter, Erkel Ferenc Múzeum, Gyula 1999. – Világunk világa. Egyházak a Körösök vidékén. Gyulai Katalógusok 8. Szerk. Havassy Péter, Erkel Ferenc Múzeum, Gyula 2000. – Napfényben gyantacsöpp. Szűcs Árpád festészete. Gyulai Katalógusok 9. Szerk. Havassy Péter, Erkel Ferenc Múzeum, Gyula 2000. – Hatalmasok viadalokban. Az Alföld szkítá kora. Gyulai Katalógusok 10. Szerk. Havassy Péter, Erkel Ferenc Múzeum, Gyula 2001. – Gerencsérek, kályhások, tűzvigyázók. Feudáliskori kályhacsempék az Alföldről és peremvidékéről. Gyulai Katalógusok 11. Szerk. Havassy Péter, Erkel Ferenc Múzeum, Gyula 2002.

In 2011, the municipality closed the Corvin János Museum, then handed it over to a cultural non-profit organization along with the Erkel Ferenc Museum. In 2014, the Erkel Ferenc Museum was classified as a regional one. In January 2016, a significant change occurred when the Almásy Mansion Visitor Center, which is the most modern and most visited of the exhibition spots also became part of this non-profit organization (Fig. 10). In the six separate units, the specialists work together. With this, the autonomy of the Erkel Ferenc Museum completely ceased, as

it does not have its own director. Currently an ethnographer and a historian work under the direction of the museum's archaeologist who is also responsible for the collections. Their work is being assisted by a head administrator. This team's duty is the completion of all professional tasks, the organization, and maintenance of all exhibitions, as well as the operation of the related cultural programs. Professional growth is very limited due to the operation of these exhibition spots; therefore, there is hardly any chance for individual professional work, collection expansion, processing, and publication. The number of visitors at the Fortress surpass 100,000 annually and it is almost the same at the Mansion. At the Kohán Art Gallery, there



Fig. 10

The Almásy Mansion Visitor Center in Gyula opened in 2016
(photo by László Incze)

are 2-3 large and 6-8 smaller fine arts exhibitions. At the Almásy Mansion Visitor Center's temporary exhibition rooms, we open a new exhibition each year from our collections. In 2017, the Dürer Room was demolished since it was deteriorating. Because of this, the storage problems of the past reappeared, as all the artifacts from there had to be moved to another location.

After this sketchy but long-spun historic review, it is worth examining how the roles and responsibilities of the museums of Gyula can be defined in a given period. It is also worth evaluating what kind of responses, reactions, and changes the museum specialists were capable of in a given period's political and economic events.

The museum founder János Mogyoróssy offered his personal collection for the benefit of the township without any societal motivation, only from an inner calling and patriotic impulse. This was possibly why there was no response to his initiative. Only after Benedek Göndöcs's joining, was there more interest and the collection started expanding due to eager donors. It also supported the cause that Gyula was the chief town of the county and the museum was the only museum in the county. The death of these two directors, as well as the geopolitical situation after World War I, changed the museum significantly. In the 19th century, even though the first museum building of the county was built in Gyula, the civilians did not own this, and there was no motivation in the directors to have or fulfill firm objectives. The museum was facing financial but even more so human resource deficiencies. During this period, there weren't any enthusiastic curators with extensive connections who would have been able to set out of languidity this one-man-museum. The township taking over operations could not change this either until 1928 when József Implom became director of the museum. This is the point from when we can say that the museum became a conscious organization in its collection's structure, creative work, expansion, and processing. After World War II, with the decision making of professional directors, this tendency showed uniform improvement.

Not counting the political influence of the 1950s, one can clearly see that the strongest museological activities of a given period reflected the interest of the museum director of the time. From the second half of the 20th century until the present, Gyula became a bath town and has had a significant tourist turnover which became a determining factor in the direction of the museum's activity. This possibly explains why the expectations of the local citizens got less role in the commitments of the museum. The strangeness and uniqueness of the second half of the last decade were that two museums were functioning parallel to each other; one being under the direction of the county and the other under the direction of the town. Aside from this, the exhibitions that served the needs of the tourists became the most defining factor. From 2016 to present, we see this tendency developing, where the collection expansion is stagnating or even decreasing, but both the permanent and temporary exhibitions are of a high standard and professionally authentic. With the small professional team, it is hard to balance the above expectations so that the outlined professional practice policies are also followed. The constantly recurring problem that the museum is facing is that of the storage of the artifacts. With this regard, nothing has changed since 1868 when János Mogyoróssy had the same difficulties in the first year of the Museum of Gyula.

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Abbreviations

AEFM – Archive of the Erkel Ferenc Museum

EFM – Erkel Ferenc Múzeum/Museum

The Aquincum Museum is 125 Years Old

Katalin Lengyelné Kurucz

The Aquincum Museum opened its doors to the public 125 years ago on May 10, 1894. The first museum founded by the capital is now the part of the Budapest History Museum, operating under the name Aquincum Museum and Archaeological Park¹. The foundation of the museum brought not only the housing of internationally significant archaeological finds but also their scholarly examination and an up-to-date exhibition. Its institutional development is inextricably linked to the archaeological investigations in Budapest.

From the beginnings to 1894

The Roman ruins of today's Budapest were determinate features of the urban topography of Óbuda (Old Buda) for centuries. Already during the reign of King Mátyás (1458–1490), they attracted great interest, though at that time, the source of the finds collected and documented was incorrectly identified as the city of "Sicambria"². After the Turkish rule in the region, several surveys and travel descriptions noted the Roman remains still above ground (MARSIGLI 1726., KAISER–PÓCZY 1985. 3) (Fig. 1). However, the first proper scholarly archaeological research took place only in 1778. This is when university professor István Schönvisner excavated a section of the legionary camp's baths (*Thermae Maiores*) and identified the settlement as "Aquincum". (SCHÖNVISNER 1778.)

In 1878, the Budapest Council passed a resolution for the protection of the remains still above ground in Óbuda. In 1879, a professional panel set out, in which areas archaeological investigation could begin. In 1880, regular excavations started in the territory of Aquincum: first, on the so-called Csigadomb (Snail Hill), in

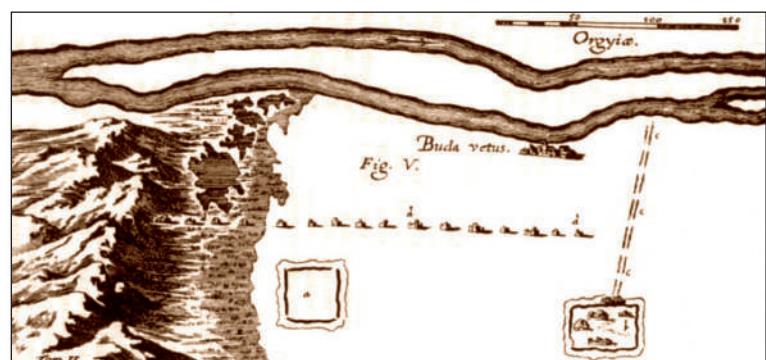


Fig. 1
Survey of Óbuda by military engineer Marsigli from the 17th century,
showing the legionary camp, the area of the civil town,
and the remains of the Roman aqueduct (*aqueductus*)
(BTM Kiscelli Museum, Map Collection L.111)

¹ Since 1953, the Aquincum Museum operates as a department (at this point as the Archaeological Department) of the Budapest History Museum.

² Antonio Bonfini (1427/1434?–1502) wrote detailed descriptions of the Aquincum ruins (referred to as Sicambria) for King Mátyás, for the collection of antiquities in Buda Castle.

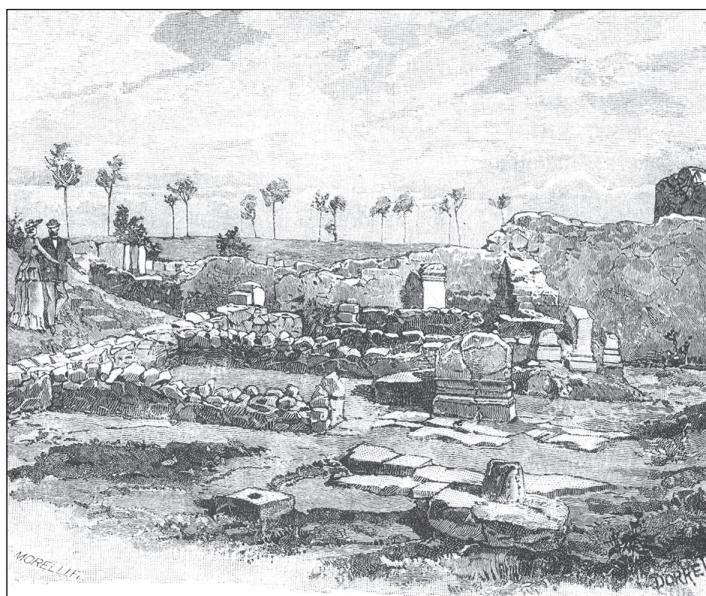


Fig. 2

Tivadar Dörre: The Nemesis temple of the civic town's amphitheater in the 1880s (after KUZSINSZKY 1891, 115)



Fig. 3

The front page of the *Vasárnapi Újság* (Sunday Paper) with the exhibition building of the Aquincum Museum opened on May 10, 1894

József Hampel, Károly Gömöri Havas, and brought to their fulfillment by Bálint Kuzsinszky, unearthed the center (*forum*) and amphitheater of the civic town, as well as the town center's buildings and street grid during the period stretching from 1880 until the turn of the century (Fig. 4). The outstanding excavation of the period took place during the construction works of the Óbuda Gas Factory (1910–1913) revealing the so-called Gas Factory pottery district. The excavation of a cemetery next to a Roman road during the construction of the Filatori Dam was one of the first rescue diggings.

the area of the Roman civic town's amphitheater, then on the so-called Papföld (Priest-land) (the central part of the Aquincum civic town). (Fig. 2)

The finds from Aquincum aroused the interest of scholarly circles and were popular with the general public as well as the royal family (RÓMER 1869.). Flóris Rómer presented the valuable finds from the area in the *Műrégészeti Kalauz* (Archaeological Guide) in 1866 (PÓCZY 1991, 192). Consequently, remains from Aquincum appeared in a foreign exhibition for the first time. As a result of the growing interest among scholars, in 1876, the participants of the VIIIth International Congress of Prehistoric Archaeology and Anthropology were acquainted with the antiquities of the capital.

In the beginning, the finds from Óbuda were deposited in the Hungarian National Museum. The more important ones were exhibited at the 1885 National Exhibition, in the capital's pavilion. Thanks to the exhibition's success, a decision was made to exhibit the finds of Aquincum on the site of the so-called Krempl Mill.

In 1887, the capital's council approved the motion of deputy mayor Károly Gerlóczy that called for the foundation of a museum. So, on May 10, 1894, the Aquincum Museum was opened. The museum building at its center was designed by Gyula Orczy, who modeled the building after Antque temples. (Fig. 3)

The period from 1894 until World War I

The investigations at Aquincum, started by Flóris Rómer, Károly Torma,

In 1889, the *Budapest Régiségei* (Budapest's Antiquities) magazine was first published to ensure the scholarly dissemination of the excavations' results. It continues to do so to this day.

The increasing number of finds necessitated the expansion of the museum building designed by Orczy. It was supplemented with two wings in 1896, the year of the Millennium (one thousand year anniversary of the Magyars' arrival in the Carpathian Basin). (Fig. 5) To exhibit the stone finds, a colonnade (1904), then a lapidarium (1906) were built around the museum building. The excavation site combined with the museum building became an attraction of Budapest, both for the general public and professional circles. The institution's first director was Bálint Kuzsinszky (1864–1936) who led the museum for forty years (1896–1936). Under his leadership, the Aquincum Museum acquired a notable reputation at home and abroad.

The period between the two world wars (1918–1939)

After World War I and the following years, the pace of excavations sped up from the 1920s, when Lajos Nagy (1897–1946), the later director of the museum, joined Bálint Kuzsinszky. The archaeological investigations that followed World War I encompassed the entire area of the capital. They resulted in the discovery of several new sites and in unearthing more information about existing ones. Sites include the Celtic site (Tabán), the fort of Contra Aquincum (Március 15 Square), the large legionary baths, the military amphitheater, the ancient Christian burial chapel, the Csúcshegy villa, the military fort and camp at Albertfalva and Nagytétény. To support the increasing number of rescue excavations, the Capital City's Excavation and Archaeological Institute was founded in 1936 with the leadership of Lajos Nagy. (K. VÉGH 1988. 68) (Fig. 6)

Archaeologists achieved great results during investigations in the area of the civic town: Next to the southern town wall, during the preparation of the Electrical Center's foundations, the world-famous Aquincum Organ was unearthed (Fig. 7). Along the track of the Esztergom railroad, the graves of the civic town's western cemetery have been constantly coming to light. Though ambitious plans were made to expand the Aquincum Museum's building and to present the ancient topography, the outbreak of World War II prevented their realization in the modern cityscape (KAI-SER–PÓCZY 1985. 63)

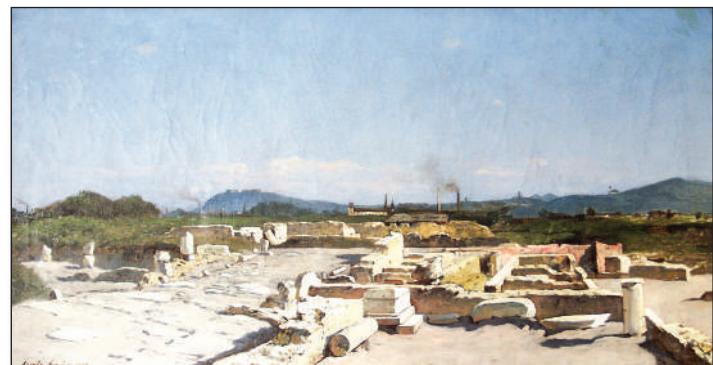


Fig. 4
Oil painting by Árpád Feszty depicting the Aquincum ruins,
ca. 1890 (BTM Aq)

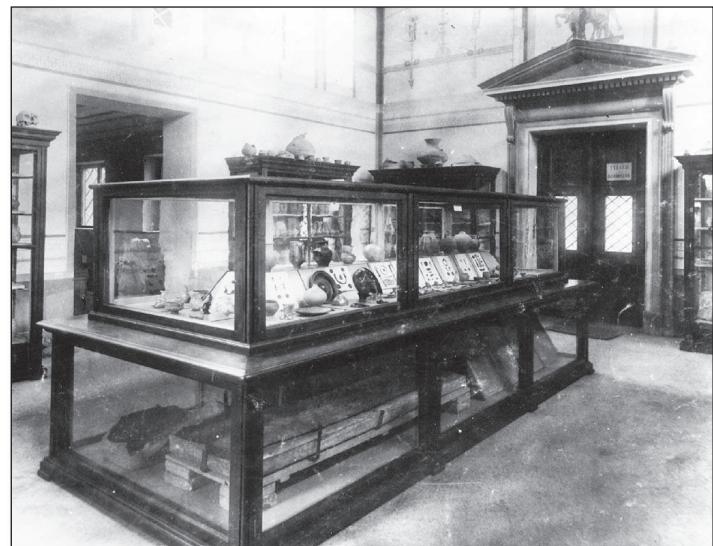


Fig. 5
The central hall of the Aquincum Museum's exhibition building,
1896 (BTM Aq Ph)



Fig. 6

The excavation of the military amphitheater in Nagyszombat Street, 1938–1941 (BTM Aq Ph 257)

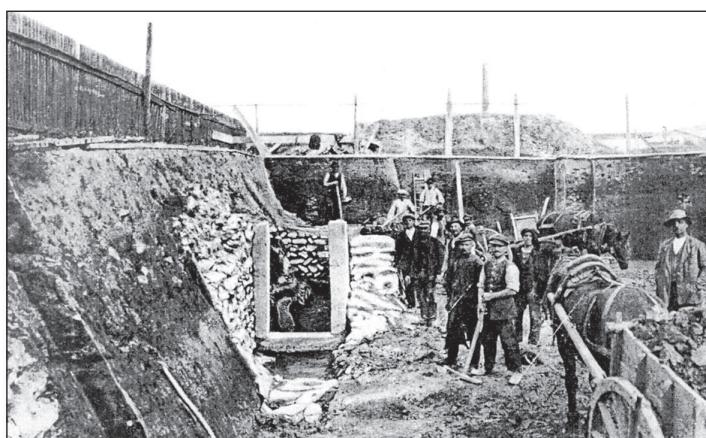


Fig. 7

Detail of the excavation of the fire station (*collegium centonariorum*), 1931 (BTM Aq Ph n.i.)

name Military Town Museum (1954). After the damage caused by the war was addressed and the most necessary preservation works were carried out, large scale building work began throughout the city. Excavations were now carried out by the Prehistoric and Migration Period Collection, which replaced the earlier Excavation and Archaeological Institute in 1948. (K. VÉGH 2003. 79)

The 1960s

From 1953, the archaeologists of the Aquincum Museum and the Prehistoric and Migration Period Collection continued excavations in the territory of Budapest as part of one institutional branch (Archaeological Department). The focus of investigations in Aquincum became the area of the former military town, where a new district was being built on the site of Óbuda's old town. One of the most ornate town palaces of the military town was unearthed in the northeastern part of the

The period of World War II and the 1950s

During World War II, archaeological work in the capital stopped. Part of the collection was moved to safer sites (these included the Károlyi Palace and the cellar of the St. Stephen Basilica, where the remains of the Aquincum Organ were stored). During the bombing of the neighboring Gas Factory on September 5, 1944, several bombs hit the ruins of the civic town and the museum building was seriously damaged as well (Fig. 8). Following the war, the displaced collection was stored in the Károlyi Palace, while the Aquincum Museum was renovated – with a more modest exterior than before. The museum reopened in 1948, but merely as an exhibition space. Its director was János Szilágyi (1907–1988).

The museum was slow to join the capital's restoration and rebuilding works. The first large scale excavations took place between 1949 and 1951 on Hajógyári-sziget (Ship Factory Island), on the site of the Roman Governor's Palace (the later Óbuda Ship Factory).

Simultaneously, excavations were conducted in Korvin Ottó (Pacsirta mező) Street, where important buildings of the military town were found prior to the erection of new buildings for Soviet officials (1950–1953). The residential house with a bath wing and underfloor heating joined the exhibition spaces of the Aquincum Museum under the

military town, in what is Meggyfa Street today. It was opened under the name Hercules Villa in 1967.

In 1968, the program of authenticating excavations coupled with the conservation of the ruins started in the area of the civic town. It lasted until 1973, and affected around 80% of the civic town's museum area at the time. Thanks to the up-to-date presentation, the interconnected architectural remains of the Roman town became easier to interpret and more enjoyable. Connected to the internationally acknowledged development of the ruins, the eastern lapidarium was built to house the valuable stone finds of the museum.

At this point, the head of the institution was Klára Póczy (1923–2008). She oversaw the program's completion in partnership with Gyula J. Hajnóczy, professor of the Department of the History of Architecture in the Budapest University of Technology.

However, the work of collection management and archaeological processing was still carried out within the walls of the Károlyi Palace.

The 1970s and 1980s

In the early 1970s, there was an upswing in the building of housing estates in Óbuda. The accompanying rescue excavations resulted in the slow mapping out of the Roman settlement's center under the modern town center. As a result of rescue excavations between 1973 and 1985, the site of the legionary camp of the 2nd and 3rd centuries AD and the military town's structure were fully comprehended. (Fig. 9)

From 1979, the research results of the civic town increased in connection with the widening of Szentendrei Road and the expansion of the Római Street housing estate. (ZSIDI 1995. 9)

The results of the work which was of a European standard – the identification of the legionary camp, uncovering the military town's structure, excavating the Late Roman fort – became the object of international interest. As a result of popular exhibitions presenting the finds in Hungary and abroad (twelve European cities hosted the traveling exhibition “Das römische Budapest”), the development of the museum became topical in the 1980s. The stores of the Károlyi Palace could no longer accommodate the finds, so in 1988, the Aquincum Museum regained its museum rank and its collection returned to Aquincum in 1989 (Fig. 10).

From the fall of Communism (1989) until today

Following the end of Communism, private sector projects took the place of government ones. As a result, the museum created a flexible system that adapts to the rhythm of the projects, but at the same time enables scholarly archaeological work of a high standard. The immediate



Fig. 8

The lapidarium of the Aquincum Museum during World War II (BTM Aq Ph)



Fig. 9

János Kádár (1912–1989) at the opening of the *Thermae Maiores* in 1985
(Óbuda Museum, 2009.23.1)



Fig. 10

The Aquincum Museum building designed by Gyula Orczy today (BTM Aq Ph)

accessibility of results for scholars and the public is an important element of the system.

Meanwhile, the Aquincum Museum constantly developed and expanded. Following the building of the Restorer's Workshop, the new storage and office building opened in 2000, which enabled the up-to-date storage of the archaeological finds previously kept in the Károlyi Palace. (L. KURUCZ 2002. 80) To supersede the old museum building, which needed renovation, in 2005, the capital bought the transformer building of the Electrical Center which intruded into the area of the museum. The remodeling of the building (finished in 2008) created a proper site to exhibit the Aquincum Organ, the finds from the Governor's Palace, and pieces from the collection previously kept in storage (Figs 11–12). The institution's independent public engagement team is also housed in the building (Figs 13–15).

The southern tract of the archaeological park was enriched by the reconstruction of two buildings. One was the so-called Painter's House, built as part of the Province Pannonia program (2012) (Fig. 16). The other is the Symphorus Mithraeum (2018).

The area of the museum and archaeological park is constantly developed and renewed. As part of the development plan of the 2019–2021 period (the complex touristic utilization of the heritage of the Óbuda-Aquincum Limes Section, the complex touristic development of sites awaiting UNESCO World Heritage status) the rebuilding of the institution's

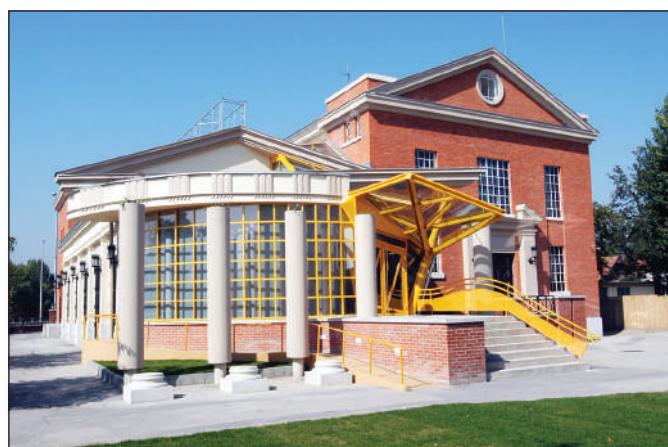


Fig. 11

The new exhibition building of the Aquincum Museum, 2007 (BTM Aq Ph)

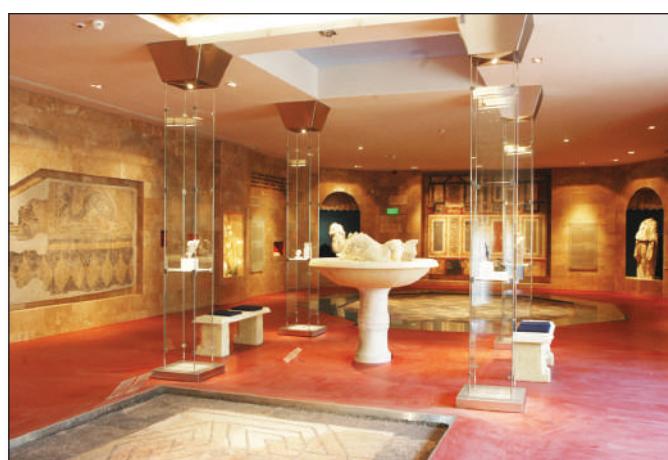


Fig. 12

The Governor's Palace room of the Aquincum Museum's new building, 2007 (BTM Aq PEA)



Fig. 13

Detail of performance of Aristophanes' *Lysistrata* in the theatre in the archaeological park, 2008 (BTM Aq PEA)

main entrance and the fence section bordering Szentendrei Road will begin. A new permanent exhibition will tell the story of the legions of Aquincum and the limes of Pannonia (*Ripa Pannonica*).

In the 125 years since its foundation, the Aquincum Museum transformed from an idyllic destination on the outskirts of the city into an institution capable of renewing itself, that processes, preserves and presents cultural heritage in an up-to-date manner.

The arc of its evolution is discernible in each period of its existence, in the field of archaeology as well as of the operation of the institution. The start of archaeological research, the demand to exhibit the finds, the foundation of the museum (last decade of the 19th century), excavations in Aquincum becoming regular phenomena (turn of the century), the appearance of rescue excavations



Fig. 15

Ceremony of sacrifice in the Great Sanctuary of the *forum* (2009) (BTM Aq PEA)



Fig. 14

The ceremony of blessing the horns (*tubilistrium*), reenactment performance, 2015 (BTM Aq PEA)



Fig. 16

Interactive performance on the southern veranda of the so-called Painter's House in the southern part of the archaeological park, 2012 (BTM Aq PEA)

(interwar period), the start of urban history research (1918–1945), the rebuilding after World War II with archaeological assistance (after 1945), the start of urban archaeology, the foregrounding of collection and historical monument protection (1960s and early 1970s), the large government projects (1970s and 1980s), and the era of private sector projects (decades after the fall of Communism, 1990–2019) are the milestones which mark the creation, evolution, and current operation of a museum that follows the up-to-date museum practice of the turn of the millennium.

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Zsidi Paula: Istenek, katonák, polgárok Aquincumban. Pro Aquinco Alapítvány, Budapest 1995.

Abbreviations

- ArchÉrt* – Archaeologiai Értesítő, Budapest
BTM – Budapesti Történeti Múzeum/Budapest History Museum
Aq Ph – Aquincumi Múzeum/Aquincum Museum, Photo Collection
Aq PEA – Aquincum Museum, Public Education Archive
BudRég – Budapest Régiségei, Régészeti és történeti évkönyv, Budapest

120 Years of a Museum Founded by an Association The Example of Vác

Márta Zomborka

In Vác, the demand for the foundation of a public collection came up in the 1880s, in the period when the urban society was in the process of its search for identity. Vác is a Catholic bishopric seat with determining old educational institutions; by the time in question, it was also a strongly industrialized settlement. The fastidious and strong middle class consisted of merchant families arriving from different parts of the Austro-Hungarian Monarchy; merchants, engineers, and clerks who moved here parallel with the appearance of the railway and industry. (Fig. 1)

The first pioneers of the public collection were a young archaeologist and newspaper editor Gusztáv Varázséji (Zauber-nacht) (Fig. 2) and notary Lajos Freysinger (Fig. 3) who, in 1881, started the archaeological activity to establish a museum and popularized their idea for the public. In some years, almost 2,000 artifacts had been collected. Unfortunately, Varázséji died at a young age. Freysinger and Canon József Csávolszky (Fig. 4) saved the collection from dispersion. (ASZTALOS 1981. 28)

In 1887, Csávolszky who had several ecclesiastic and social functions including work as librarian and archivist founded the Vác Museum and Archaeological Commission. This organization, among other tasks, dealt with fundraising for museum activity.



Fig. 1
Main Square in Vác, 1890 (photo by Ferenc Regetzky, TIM 248)

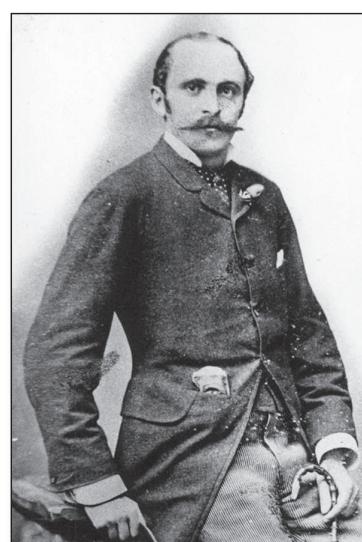


Fig. 2
Gusztáv Varázséji (1854–1887)
(TIM 1070)



Fig. 3
Lajos Freysinger
(1850–1907) (TIM 1079)



Fig. 6
Mihály Bauer (1869–1934)
(TIM 496)



Fig. 4

József Csávolszky (1843–1905) (TIM 468)

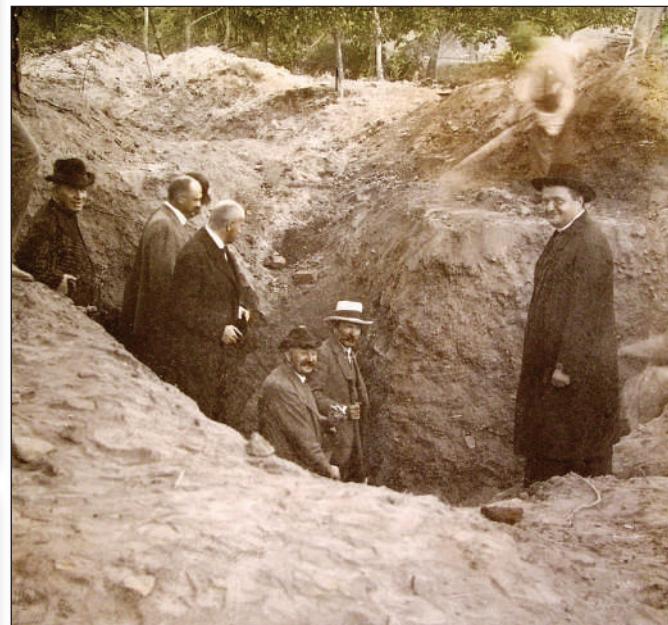


Fig. 5

Excavation at Pogányvár near Vác, 1913
(photo by Márton Bán, TIM 8285)

They arranged musical social events, lectures, “archaeological and art” exhibitions, edited publications. (Fig. 5)

Mihály Bauer (Fig. 6), an artist and art teacher in the gymnasium of Vác gave a new boost to the museum issue. He planned to establish an industrial and trade school with a library and museum of archaeology and applied arts. As a background, he initiated the foundation of a new association. At the same time, Freysinger involved in their activities Ignác Tragor (Fig. 7), a young solicitor who then remained committed to the program of museum development for all his life.

The Vác Museum Association formed during the period of the celebration of the Millennium: the one-thousandth anniversary of the Hungarians arriving in their new homeland. The statute of the organization accepted in 1895 was discussed by 30 members, most of them intellectuals and leaders of the local business life. (ASZTALOS 1981. 31) Csávolszky became the president, Tragor the secretary and Bauer the director (ASZTALOS 1981. 38–39). They planned to form the following units: applied arts, archaeology and history, natural history, and education.

Fig. 7

Ignác Tragor (1869–1941) (TIM 44695)

120 Years of a Museum Founded by an Association – The Example of Vác



Fig. 8
Mihály Bauer's home housing the first museum exhibition (TIM)

In 1898, the first exhibition was arranged temporarily in Bauer's house (Fig. 8). Published annual reports give us an idea of the activities of the association.

In 1897, a national professional center was formed, the Hungarian Council and Main Inspectorate of Museums and Libraries, which put under state control cultural institutions: provincial museums and libraries. Vác was among the first ones asking for the support of this organization. Institutions in question were visited by expert historians, art historians and archaeologists who consulted lawyers, priests, and teachers working in museums that, in case of proper management, received also financial support. The Museum of Vác can be found on the list of the supported institutions already in 1899 (100 Forints for the expansion of the collection). (VOIT 2007. 75)

In the first decade of the Vác museum, the lack of proper building and real professional leaders resulted in serious struggles and conflicts. Despite their great efforts, the founders could not provide a worthy home for the museum. This situation set back all their attempts to move forward, because in this period the term of the museum was associated with that of the exhibition. (FORRÓ 2007. 19–21) Several plans for remodeling and construction were made for evolving a proper building (Fig. 9), but they were not able to raise the funds. In 1904, the Vác Museum Association ran for a state grant and the inspectorate would have financed 50 percent of the construction work, but they did not get town or county warrant for the second half of the costs. In 1915, the inspectorate reformed its sponsoring system: institutions were classified according to their size and importance. Vác got into the fourth category, „*the last from the aspect of sponsoring...*” (VOIT 2007. 76) Mainly for financial reasons, the housing of the collection could not be solved for decades, it was on the constant move, vegetating among poor circumstances. Exhibitions were arranged in rented rooms (Figs 10–14).

Ignác Tragor became the president of the association in 1906, in a critical situation, being the one who elaborated on new statutes, reached constant financial support, and solved conflicts. From now on, the museum was regularly financed by the town. The association was persistently

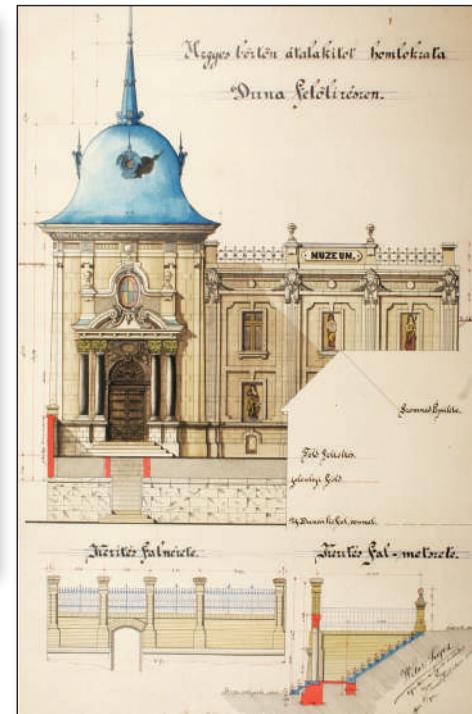
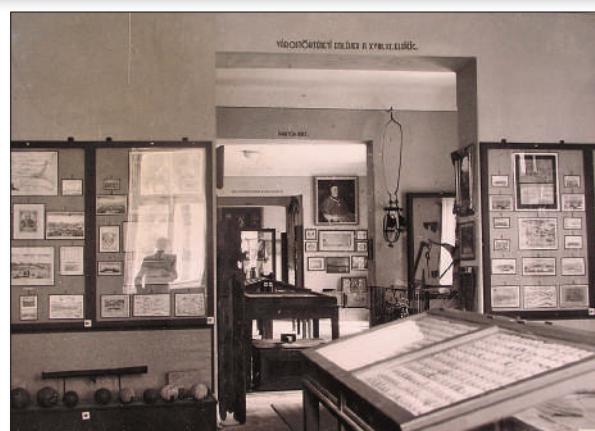


Fig. 9
Design of the museum building (TIM)



sponsored by the Vác Savings Bank (at that time led by Tragor), Bishop Csáky and Dercsényi Printing House. Tragor initiated a series on local history – the Váci Könyvek (Vác Books) – that brought good income (Figs 15–19). (ZOMBORKA 2007. 9–16)



Figs 15–19
Váci könyvek (Vác Books)
– publications of the Museum
Association

In the development of the collection, the accent was put on the artifacts from Vác and its area. The national inspector delegated to Vác in 1911 agreed with this concept. Naturally, donated objects and collections included also pieces of other character reflecting the aspects of the collecting of that period. The aim was to create a collection of antiquities, ethnographical, art and natural history objects. In 1912, on the occasion of an exhibition, a complete catalog of the collection was published (Fig. 20).

Fig. 20
Catalog of the 1912 exhibition

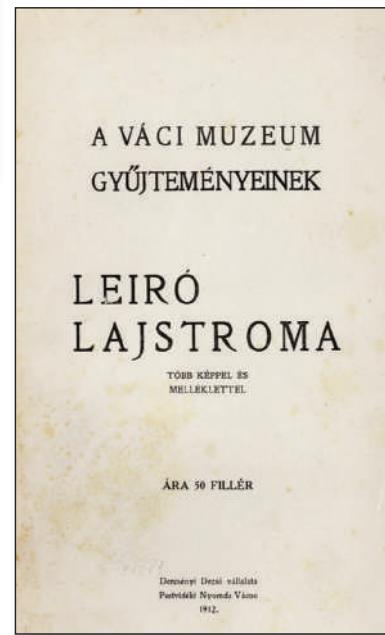




Fig. 21

The Pauer house serving as a museum building between 1931 and 2003 (TIM 278)

In 1918, retired university professor Imre Pauer offered his house of birth for the cultural aims of the town. Finally, he donated the house for museum aims to the Vác Museum Association. In 1931, thanks to a state subsidy, it was reconstructed and served as a museum until 2003 (Fig. 21).

The association played a basic role in the museum's life until 1950 when the state put an end to it. That was the moment when the museum officially became a public collection maintained by the town. Successors revived the association in 1980. It has continuously been supporting the museum of Vác which from 1990 was named after Ignác Tragor.

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Abbreviations

TIM – Tragor Ignác Múzeum/Museum

The Moscow Anthropological Exhibition in 1879 and Foundation of the Museum of Anthropology of the Moscow State University

Kirill Gusev

In 1863, a new charter of Russian universities was issued. From now on, universities could form scientific societies. The Society of Devotees of Natural Science, Anthropology, and Ethnography was founded in 1863 in the Moscow University (today, Lomonosov Moscow State University). Its official charter was published in 1868 (USTAV 1868.). In 1867, this society arranged the Ethnography Exhibition (ETNOGRAPHICHESKAJA 1878.) and the Slavic Congress that became a political action (LAPTEVA 1994. 18–20). After it, the Society separated itself from politics.

In 1872, the Polytechnical Exhibition was organized. Exhibits became the base for a new Polytechnical Museum still existing in Moscow today.

In 1876, Department of Anthropology was founded in the Moscow University. The university did not provide money for professors' salaries, special devices and original artifacts for teaching. Philanthropist Karl von Meck donated 25,000 rubles for the organization of the Department of Anthropology at the Faculty of Physics and Mathematics of the Moscow University (KARPOV 1958. 86). Dmitrij Nikolayevich Anuchin was the first chair of this department. He made study trips to European museums, universities and archaeological excavations (1877–1879) and described them in his works, reporting about his cooperation with such famous researchers as P. Broca, G. de Mortillet, R. Virchow in London, Paris, Berlin, Cologne, Vienna, Brussels, Heidelberg, etc. (ANUCHIN 1879A., GUSEV 2017.).

Department of Anthropology of the Moscow University lacked special devices and original artifacts for teaching. The Moscow Anthropological Exhibition was arranged for creating museum collections for the university¹. This action was first proposed in 1873 (ANTROPOLOGICHESKAJA 1877. 1). The concept of the exhibition was confirmed in 1877².

The Society collected material of different profiles. Members conducted excavations. They also led ethnographical research in different regions of the Russian Empire. A special member worked on the Balkans (Bulgaria, Turkish Empire, etc.) during the Russian-Turkish War of 1877–1878 (ANTROPOLOGICHESKAJA 1878. 167). Different universities, scientific and public organizations, private collectors took part in this exhibition housed in the Moscow Manege in 1879. It consisted of six departments: craniology, Prehistory, ethnography, geology and paleontology, medical anthropology, photography (BOGDANOV 1879.).

¹ AWSPM F. 100. Op. 1. ed. hr. 16557/1.

² AWSPM F. 100. Op. 1. ed. hr. 16557/1.

The craniological department consisted of crania of different ancient, Medieval and modern tribes. The Prehistoric department included the material of different archeological excavations and models of dolmens (ANUCHIN 1879в.).

The information about primitive tribes of the Russian Empire and Central Asia was illustrated with photographs, dressed mannequins and tools. The departments of geology and paleontology exhibited models of mammoth and other ancient animals. Anthropology was demonstrated as a complex scientific discipline. Many scholars considered archaeology and anthropology as natural science disciplines (PLATONOVА 2010. 147–148).

Tens of thousands of people visited this exhibition, among them the members of the imperial family. Groups of students and school pupils took part in special guided tours. The exhibition was discussed in the press (GUSEV 2016.). There was a discussion (and scandal) about the relation between religion and anthropology. The organizers of the exhibition solved the problem by inviting Macarius, Metropolitan of Moscow and Kolomna (ANTROPOLOGICHESKAJA 1886. 40)

The exhibit items of the Moscow Anthropological Exhibition in 1879 became the fundaments of collections of the Museum of Anthropology of the Moscow University. The Scientific Institute of Anthropology at Moscow University was founded on this base in 1922.

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ANTROPOLOGICHESKAJA 1886.

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Abbreviations

AWSPM	Archive for Written Sources of the Polytechnical Museum/ Отдел письменных источников Политехнического музея
Известия ОЛЕАиЭ	Известия Общества любителей естествознания, антропологии и этнографии, Москва



Relationship between the Institute of Archaeology of Szeged and Provincial Museums in the Southern Part of the Great Hungarian Plain, I

Katalin Pintér-Nagy

1 Introduction

The study of museology and the history of museums do not belong to the much-researched topics, nevertheless, a considerable number of works dealing with the formation and history of public collections have been published in the last decades by the museums themselves¹. Besides, several summary works can be mentioned on this topic². In contrast, the role of archaeological institutes/departments of universities in the museum organization has so far received little attention in research³. In my study, I examine the relationship of the University of Szeged's Institute of Archaeology with the museums of the South Great Plain/Dél-Alföld, and the museum organizing activity of the institute in the interwar period. Many of the excavations in the regions can be primarily linked to the institute⁴; these investigations helped to establish and/or to expand the archaeological collections of several museums. Furthermore, we should mention the institute's endeavor to reveal and publish their own and other museums' collections as well⁵. In my present study, I focus on the impact of the Archaeological Institute on the collecting and systemizing activities of certain museums and collections. The purpose of the article is to provide a comprehensive presentation of the institute's activities in this field and the organizational frameworks that assisted its research⁶.

¹ Without being exhaustive, e.g. K. VÉGH 2003., ISTVÁNOVITS 2009., SIPOS 2009., SZAKÁL 2014., NAGY 2016.

² E.g. LENGYEL 2002., HOLLÓ–GALI 2002., SZABÓ–RUSU–BOLINDET–RUSTOIU–GLIGOR 2017.

³ An exception to this is the study by Zoltán Vincze, presenting the museum-organizing activities of the Institute of Archaeology at the University of Kolozsvár/Cluj Napoca (VINCZE 2014. 172–373).

⁴ Without being exhaustive, e.g. Bánkút/part of Medgyesegyháza, Békéscsaba–Fényes, Kisapostag, Magyarsanád–Bökény, Nagykamarás, Ószentiván/Tiszasziget, Szőreg–Pávó (SZTE RT Ad. Itk. 9287–9294, 9363–9364, 9940, 9943, 9945, 9946, 9947, 9948, 10761–10863, 9953, 10439–10486, 7540–7621, 6427–7467, 8501–8589).

⁵ The *Dolgozatok* (*Arbeiten des Archaeologischen Instituts der Kön. Ung Franz-Josef Universität in Szeged/Arbeiten des Archaeologischen Instituts der Kön. Horthy Miklós Universität in Szeged*) has also provided publication opportunities for researchers outside the institute, but mainly the institute's direct staff made use of the journal. Regional museums' staff members also appear in the journal such as Gábor Csallány, Ferenc Móra, Károly Cs. Sebestyén, and József Implom (CSALLÁNY 1936., MÓRA 1925., IMPLOM 1935., DANKÓ 1989. 20–21).

⁶ I am grateful to Orsolya F. Lajkó (1974–2019) for her help in the Archaeology Archive of the Móra Ferenc Museum, to Valéria Kulcsár and Béla Kürti for their useful advices and help.

2 Archaeological activities of organizations/institutions established for the general research of the South Great Plain

In the 1920s, studies on the Great Hungarian Plain gained significant momentum, supported by various committees and organizations. The work of the Great Plain Committee of the Hungarian Geographical Society/Magyar Földrajzi Társaság Alföldi Bizottsága resumed in Budapest⁷, and in 1923, the University of Debrecen established the National Educator (Plain-researcher) Committee of the Tisza István Scientific Society/Tisza István Tudományos Társaság Honismertető (Alföldkutató) Bizottsága (BAKÓ 1984. 91–92). The demand emerged in the professors of the University of Szeged to coordinate the systematic academic research of the South Great Plain's region⁸, based on earlier examples. Minister of culture Kuno Klebelsberg also strongly encouraged this aspiration. Their

main objective was to coordinate the work of the institutes researching in various academic fields at the University of Szeged and to focus these studies on the Southern Great Plain. The Great Plain Research Committee/Alföldkutató Bizottság was set up in 1927 mainly by the professors of the University, which included the operation of nine sections. They did not include archaeology that belonged to the Historical Section II, however, from the outset, archaeology was featured separately as one of the twelve research programs (SZAB 1927. 3, VAJDA 2019. 48–51). The archaeological research program of the South Great Plain has been compiled by Árpád Buday (Fig. 1)⁹, the head of the Institute of Archaeology, and was published in a short, half-page publication¹⁰. The following issues were involved: the registration, processing, and publication of the already published archaeological materials in various collections, execution of regularly planned excavations, the collection, documentation, and excavation of visible archaeological phenomena (mounds, fortifications, etc.). Buday emphasized the cooperation with the museums of the region; he considered it important that the experts of the museums of Szeged, Kecskemét, Szentes, Kiskunfélegyháza, Gyula, Békéscsaba, and Orosháza should also be involved in the work of the committee (BUDAY 1927B.). The archaeological results of the South Great Plain's research have



Fig. 1
Árpád Buday, the first head of the Szeged Institute of Archaeology (1924–1937) (SZTE RT Ad.)

⁷ It was established in 1909, under the name of Great Plain Committee, by the Hungarian Geographical Society (BARTUCZ 1946. VIII). It should be noted that already in spring 1925, the Szeged Institute of Archaeology contacted the committee and asked for financial support for the exploration and excavation of the Magyarsanád–Bökény site (MNL CSML VIII. 16 [1924–1925] box 1, document envelope “Research of Csanád County” 19, 302/1924–25).

⁸ The founders of the committee have explored the southern part of the Danube-Tisza Interfluve and part of the Trans-tisza Region south of the Körös valley (SZAB 1927. 3).

⁹ Archaeologist Árpád Buday (1879–1937) was the first student and later the successor of Béla Pósta, the head of the Institute of Archaeology in Kolozsvár. Buday specialized in the Roman Age, especially in the research of limes. He relocated to Szeged in 1924, and established the Szeged Institute of Archaeology, which he led until his death in 1937. During the academic year 1931–1932, he held the position of dean at the Faculty of Humanities at the University of Szeged (FJTE RI 1937.).

¹⁰ Buday published a work in 1927, outlining activities related to archaeological work. He formulated how, in his view, an institutionalized background for productive and effective archaeological research could be created and listed the tasks to be performed in museums (BUDAY 1927A.).

been published in the institute's journal *Dolgozatok* launched in 1924. A certain part of the studies has been published in the offprints of the series "Library of the Szeged Great Plain Research Committee"/ Szegedi Alföldkutató Bizottság Könyvtára (e.g. BANNER 1928., BANNER 1929., BANNER 1930.). The coordinated operation of the committee's sections and researchers was hampered by the fact that, although it had a board¹¹, it must have been a hardly centralized organization based on loose links between sections. The various institutes of the university conducted their research independently from each other, and there was no central body established in the committee that would clamp together and coordinate the research of different academic fields. In the 1930s, financial support for research was also significantly depleted. These two factors are likely the reason why the work of the committee gradually tailed off in the 1930s (BARTUCZ 1946. IX–X) but did not cease completely¹². Even though the committee's organizational structure was gradually dying, the research in the Great Plain had not stopped, several institutes continued to operate in this field. This was especially true for the work of the Institute of Archaeology.

In 1943, the Great Plain Scientific Institute/Alföldi Tudományos Intézet was organized at the University of Szeged, to carry on the work of the Great Plain Research Committee, led by Lajos Bartucz with the support of the Ministry of Religious Affairs and Public Education (BARTUCZ 1946. X–XI, VAJDA 2019. 74–76, KÓSA 1977A. 69). It is important to emphasize that while the ministry played a central role in the organization of the Transylvanian Scientific Institute and the Transdanubian Scientific Institute, established in 1941 and 1943 (KÓSA 1977B. 627–628, KÓSA 1977C. 713), thither the University of Szeged played a more accentual role than the ministry, in the foundation and operation of the institute created for the research of the Great Plain¹³. According to the information available to us, it appears, that the institute did not create sections in its short existence, but the university's institutes of certain disciplines (e.g. ethnography, archaeology, history, anthropology, etc.) interested in the research of the Great Plain formulated their research programs and used the support of the Great Plain Scientific Institute (BARTUCZ 1946. XII–XV). The institute itself also created its journal, which was published in two issues (ATIÉ 1946., ATIÉ 1948.).

The new head of the Archaeological Institute, János Banner (Fig. 2)¹⁴ built on the fundaments of Buday, but composed the archaeological research plan of the South Great Plain in

¹¹ They elected the Mayor of Szeged, Szilveszter Somogyi as the chairman of the committee, and geographer Károly Kogutowicz as the executive chairman. The latter was one of the main inspirers of the establishment of the committee and the real arbiter of the committee (VAJDA 2019. 49–50).

¹² According to the documents available to us, it seems that, contrary to what Lajos Bartucz assumed (BARTUCZ 1946. IX, KÓSA 1977A.), the committee did not completely cease in the 1930s. If not otherwise, but nominally, it certainly existed even in the early 1940s (MNL CSML VIII. 5 [1940–1949], 260/1942–43).

¹³ Already in 1941, Károly Kogutowicz convened the Great Plain Research Committee and the non-commission members who worked on the Great Plain Research at the newly founded and renamed Szeged university (Hungarian Royal Horthy Miklós University). On his suggestion, the gathered people proposed the creation of a new institute called the Great Plain Scientific Institute (MNL CSML VIII. 5 [1940–1949], 260/1942–43.). The role of the university was emphasized in the organizational regulations of the institute founded in Szeged. For example, the head of the institute was appointed by the Minister of Religious Affairs and Public Education at the request of the university, and a committee appointed by the faculties and approved by the university council was set up alongside the head of the institute (MNL CSML VIII. 5 [1940–1949], 1200/1942–43). This close relationship with the university was maintained until 1948, when the institute was formally subordinated directly to ministry (BARTUCZ 1948A. 336.).

¹⁴ János Banner (1888–1971) organized the Szeged Institute of Archaeology together with Árpád Buday, building on the traditions of Kolozsvár. His research area shifted from ethnography, which initially occupied a central place, to Prehistoric archaeology relatively early. With the encouragement and direction of Banner, the institute began archaeological research in the South Great Plain, which grew into the Great Plain Archaeology Cadaster Institute. Following the death of Buday in 1937, Banner steered the institute and from 1941 to 1942, he held the position of Dean of the Faculty of Humanities. He left Szeged in 1946, and took over the leadership of the Department of Prehistory at the University of Budapest (MÉL 2001.).



Fig. 2
János Banner, the head of Szeged Institute
of Archaeology (1937–1946) (SZTE RT Ad.)

much more detail. Banner, presenting the museums and other collections of the Great Plain, outlined the extent to which the goals set out in Buday's program had been achieved over the past 15 years in terms of archaeological research in the South Great Plain and what remained to be done for researchers (BANNER 1946.). The institute led by Bartucz has provided the institute of Archaeology's excavations with financial support (BANNER 1990. 186) and some of their studies were published in the almanac of the Great Plain Research Institute (e.g., PÁRDUCZ 1946., FOLTINY-KOREK 1946.). The financial resources for maintaining the institute were almost completely depleted after World War II. Gyula Ortutay's (who was closely linked to Szeged) appointment as Minister of Religious Affairs and Public Education gave Bartucz a ray of hope when he was placed directly under the ministry in 1948, and, due to the received aid, was allowed to conduct further research. The institute held public reading sessions and, besides publishing of the annual, planned to edit monographs¹⁵ and significantly expand the staff (BARTUCZ 1948A. 336–337)¹⁶. However, these hopes did not materialize, and in 1949, the Great Plain Scientific Institute was completely dissolved (KÓSA 1977A., VAJDA 2019. 76–78).

If we look at the activities of the Institute of Archaeology, we see that since its establishment its main objective has been to carry out a thorough archaeological survey (so-called topography) of individual regions of the South Great Plain. In summary, we can say that the committee and institute established for the general research of the Great Plain, during their short periods of existence, provided only an organizational framework for the research of the Institute of Archaeology, which mainly obtained additional financial resources through them.

3 The Great Plain Archaeology Cadaster/Alföldi Régészeti Kataszter and its antecedents

Árpád Buday and János Banner had a large-scale research plan to produce a complete archaeological survey of a region/county, since the creation of the Institute of Archaeology in 1924¹⁷. The region of Békés and Csanád Counties emerged as a research area in the 1920s. However, due to the lack of financial resources, no large-scale plan was realized at this time, but they have achieved partial results in archaeological investigations in both counties (e.g. archaeological excavations in the area of Ószentiván/Tiszasziget, and Bánkút/part of Medgyesegyháza). This situation changed in 1928, then in 1934, when, as a result of an agreement with the municipality of Hódmezővásárhely and the Csanád County Historical and Archaeological Association, they could begin the systematic

¹⁵ The speed with which research resumed and the level of Bartucz's confidence in a brighter future is reflected by the fact that in 1948, 107 studies/monographs were planned for publishing and printing (BARTUCZ 1948B. 340).

¹⁶ At that time, the institute's staff (research and administrative personnel combined) consisted of the three-member staff at the University's Institute of Anthropology (BARTUCZ 1948A. 336).

¹⁷ As early as in 1925, Buday stated that "...the first major plan of our institute would be to advance the scientific knowledge of the Great Plain by the scientific archaeological exploration of the territory of Békés County" (MNL CSML VIII. 16 [1924–1925] box 1, document envelope "Research of Békés County" 19, 311/1924–25).

research of certain regions (Hódmezővásárhely, Csanád County) due to regular financial support. Professors' disciples have achieved significant results in the research of certain regions and/or archaeological periods. We can list, as examples, the Sarmatian corpus of Mihály Párducz (PÁRDU CZ 1931., PÁRDU CZ 1941.), the cadaster of Csanád, Arad and Torontál County by Alajos Bálint (BÁLINT 1941.), and Márta Széll's catalogs of 11th–16th century finds from Csóngrád County (SZÉLL 1940., SZÉLL 1941.).

In addition to the excavations in the South Great Plain, the Institute of Archaeology, since its inception, has been in good contact with museums in the area including the Szentes Museum under the leadership of Gábor Csallány and the Museum of Szeged, led by Ferenc Móra, as well as with the director of the Museum of Gyula, József Implom¹⁸. Besides, the Institute has been careful not to harm the interests of any museum through its research.

The impact and influence of the institute on museums and collections in the area increased significantly from the first half of the 1940s. As a result of the motivation of János Banner, chair of the Institute of Archaeology, in 1941, the Ministry of Religion and Public Education approved the organization of the Great Plain Archaeological Cadaster Institute (BANNER 1942. 46, BANNER 1943A. 214–215)¹⁹. This institute and the Great Plain Scientific Institute, which was founded in 1943 and was taking on archaeological tasks as well, were officially completely separate since the ministry established the former (BANNER 1943A. 214–215) and the latter was founded mainly by the university²⁰. In practice, however, the work of the two institutions was completely intertwined, since the archaeological research of both was carried out by the Institute of Archaeology.

The work was supervised by the department chair János Banner and carried out by him and his colleagues. At that time, Banner primarily relied on six of his colleagues: archaeologists Mihály Párducz, István Foltiny, Márta Széll, and József Korek; drawer Ilona Boros, main attendant, photographer and laboratory assistant Sándor Broda (BANNER 1943A. 214–215).

The aim was to establish a regional center at the Great Plain Archaeological Cadaster Institute, that is to say, in the Institute of Archaeology, where, according to the plans, the database of all the South Great Plain's sites could have been accessed and researched. There were two main elements of their planned activities. On the one hand, they would have restored, systematized and inventoried the collection's archaeological materials, and on the other hand, they would have organized exhibitions in the individual institutions. The exhibitions followed roughly the same system, focusing on the artifacts; they have presented the history of the given area, the main principle being the chronology. At the same time, they have also taught the museum's guardians the basic protection of art objects and inventorying. On the other hand, the Cadastral Institute's database would have been based on the inventorization of these collections. They recorded the data of the artifacts (inventory number, site,

¹⁸ Gábor Csallány published the material of several excavations in the *Dolgozatok* of Szeged (e.g. CSALLÁNY 1936.), Ferenc Móra and Árpád Buday had also close family relationship, and Móra published studies in the *Dolgozatok* as well (e.g. MÓRA 1925.). The director of the Gyula Museum, József Implom often sought professional advice from the staff of the Szeged Institute of Archaeology and published several articles in the *Dolgozatok* (MNL CSML VIII. 16 [1929–1930] box 1, document envelope "Museums, libraries" 6, 26/1929–30, IMPLOM 1935., DANKÓ 1989. 20–21).

¹⁹ János Banner had already planned to establish a cadastral institute in 1932, but its research area would have covered the whole country. The planned Hungarian Archaeological Cadastral Institute would have collected the sites of the whole country, but this effort had not been realized at that time. The Great Plain Archaeology Cadaster was created for essentially the same purpose, but only on a "*more modest basis*", focusing on one region of the country, the Great Plain (BANNER 1932., BANNER 1943A. 214, BONDÁR 2017. 108–109). According to Banner's recollections, this new institute was intended by the ministry as a kind of "recompense" for not having been appointed as the head of the Institute of Archaeology at the Cluj-Napoca University that relocated back from Szeged (BANNER 1990. 157–158).

²⁰ MNL CSML VIII. 5 (1940–1949), 260, 1200/1942–43.

age, description, size, place of storing, literature), their drawings and photos on descriptive cards (BANNER 1943A.).

Unfortunately, no lists of materials they wanted to process from collections or museums, remained in the files left to us. Given János Banner's precision and planned work style, there could have been a list of specific institutions and collections. According to Banner's study of 1943, the scope of the institute would initially have covered the collections of the "Kecskemét and Szeged city museums' collecting zone" (BANNER 1943A. 215). In another work, only the southern part of the Great Plain was defined in general as the area of research (KOREK 1990. 20). We have concrete data only on which collection material has been processed in whole or in part during the brief existence of the Cadastral Institute. In the first round, the photographs of their own (that is, the Institute of Archaeology's) excavations and finds from Hódmezővásárhely, Arad, Torontál, and Csongrád Counties were systematized and catalogued. In 1942, the museum and school collections of Békés and Békéscsaba from Békés County were partly organized. Subsequently, the archaeological collection of the Makó Museum was created mainly from the excavation material of the Szeged Institute of Archaeology from Csanád County and the fragmented remains of earlier collections. Finally, they dealt with the archaeological material of the museums of Zombor/Sombor and Szeged. However, it seems that the institute did not have complete freedom in selecting the collections, as they have worked on the artifacts of these two museums by the mandate from the National Inspectorate of Public Collections (BANNER 1943A. 215–216, BANNER 1990. 176–177)²¹.

Banner created a series of publications called "Fontes rerum archaeologicarum Hungaricarum" to publish the results of the Cadastral Institute's research. This series would have included, among other things, catalogs compiled from the archaeological collections of the museums they have processed (BANNER 1943A. 216, 217, KOREK 1990. 20)²².

The existence of the Cadastral Institute was essentially intertwined with the personality of János Banner and although it still existed nominally after World War II²³, the Cadastral Institute ceased to exist shortly after Banner left Szeged in 1946 (BÓNA 1990. 43).

4 Relationship between the Szeged Institute of Archaeology and provincial museums in the southern part of the Great Hungarian Plain

During its existence, the Institute of Archaeology was in contact with several museums in Hungary and abroad. Among them, the activities carried out in the archaeological archives of the museums of Hódmezővásárhely, Makó, Békéscsaba, Békés, Zombor, and Szeged worth mentioning.

4.1 The archaeological collection of the Hódmezővásárhely Museum

One of the most significant, systematic research was carried out in the area of Hódmezővásárhely (Fig. 3)²⁴. Following the agreement concluded with the Hódmezővásárhely local

²¹ Banner also listed the activity of István Foltiny – conducted in museums of Berlin as part of the Collegium Hungaricum Fellowship – as cadastral work, during which Foltiny collected finds from Hungarian sites (FOLTINY 1943.).

²² In fact, there was only one volume published in the series: Banner's archaeological bibliography, which collected and systematized the archaeological literature from 1783 to 1943. This volume is essentially the forerunner of the archaeological bibliography of the Central Danube Basin (BANNER 1944A., BANNER 1990. 176, 187–188).

²³ MNL CSML VIII. 16 (1945–1947) box 16, without document number/1945.

²⁴ Banner and Buday discovered the archaeological phenomena in the outskirts of Hódmezővásárhely on a study tour organized by the Great Plain Research Committee in 1928, in particular the Nagytatársánc (the modern name of the site: Orosháza–Nagytatársánc) caught their attention (BANNER 1990. 78–79).

Fig. 3

The building of the Hódmezővásárhely Museum in the 1950's (photo by Sándor Lökös, Sándor Lökös's legacy, legal owner: Miklósné Farkas Magdolna Lökös)



government in 1928²⁵, the town supported the institute's excavations in its surroundings and the processing of the find material, and, at the same time, the finds of the excavations became the foundations for the archaeological collection of the museum of Hódmezővásárhely (BANNER 1957. 137, KOREK 1990. 14–15, DÖMÖTÖR 2002. 185, DÖMÖTÖR 2004. 24, TÓTH 2016A. 14–15)²⁶.

Excavations of the institute in the town continued until the summer of 1944²⁷. The material found during the excavations and the pieces of the collection of antiquities in the Hódmezővásárhely

²⁵ Buday contacted the Town Council of Hódmezővásárhely in the summer of 1928, for permission and financial support for the planned excavation of the institute at Nagyatársánc. Later, it was mainly János Banner who negotiated with the head of the cultural affairs department, town clerk Béla Endrey and in November 1928, the institute agreed with the town council; the convention was declared by the council (MNL CSML VIII. 16 [1928–1929] box 4, document envelope "Excavations" 9, 21, 29, 32, 36, 43, 54, 102/1928–1929). This cooperation was important for both parties. Hódmezővásárhely wanted to create a basis for the archaeological collection of the town museum with excavations, and for the Szeged institute it was important to have a region where they could regularly excavate and receive financial support for the research (TÓTH 2016A. 14).

²⁶ According to the decree of the town council of November 21, 1928, all the finds from the excavations belonged to the Museum of Hódmezővásárhely. It would only have been possible to include some artifacts in the institute's collection "*if there has been more than one identical copy of an object.*" Even then, exclusively if the institute would have needed them for educational purposes. According to the decree, the head of the institute had the right to determine the time of the excavation, but the chief of the town's cultural affairs department also had a say in choosing the location of the excavation. The decree included the following passage in relation to the selection of the excavation sites: "*However, if the head of the Institute of Archaeology considers the excavation of a site necessary from scientific point of view, the sites designated as such shall be examined first.*" The scientific processing of the finds was the right and duty of the institute (MNL CSML VIII. 16 [1928–1929] box 4, document envelope "Excavations" 9, 102/1928–1929). It is clear from the wording of the decision that the manner in which the sites for excavation were selected and the right to the finds was defined most carefully and in detail, not by accident. It is also evident from the recollections of János Banner, that these two points were the most controversial among the negotiating partners. The town primarily wanted to expand its museum's collection with more material and the excavation of the Nagyatársánc site, which was of most interest to Buday and Banner, was not the best suited for this purpose. In order to reach a compromise, Banner searched for other sites in the outskirts of Hódmezővásárhely and following the decree, he conducted a field survey between Mártyel and Nagyfa along the Tisza line and selected the institute's first excavation site from four locations (Hunyadi halom, Gorzsa, Körkénydomb, Kingéc halom) (MNL CSML VIII. 16 [1928–1929] box 4, document envelope "Excavations" 9, 347/1928–1929), and the Nagyatársánc site was investigated only in 1939 (BANNER 1939., CSÁNYI 2016.). From the inventory of the Institute of Archaeology it can be clearly stated that finds and material from only a minimum number of locations – four sites (Körkénydomb; Kopács, Zsoldos tanya; Kotacpart; Puszta, Fehértó-part, Ficsér-dűlő) – and the field survey have been included in the collection of the institute (SZTE RT Ad. Itk. 8981–9040, 9365–9459, 9955–9965, 10864–10879). At the same time, we have evidence showing that the Council of Hódmezővásárhely provided regular support for the excavations of the Institute at the outskirts of Hódmezővásárhely (1000 Pengő in the first year), and the institute also fulfilled its processing tasks (MNL CSML VIII. 16 [1928–1929] box 4, document envelope "Excavations" 9, 102/1928–1929, BANNER 1990. 83).

²⁷ The first and last excavation of the institute took place on Körkénydomb (MNL CSML VIII. 16 [1928–1929] box 4, document envelope "Excavations" 9, 102/1928–1929, BANNER 1990. 86–87, 189–190, TÓTH 2016A. 14–15, PALUCH–TÓTH 2016.). The staff of the institute conducted about fifteen excavations in the surroundings of the town (e.g. Bodzás part, Nagyatársánc, Kotacpart, Fehértó, Szakálhát) (TÓTH 2016A. 14–15, KOREK 1990. 17).

Gymnasium were restored, photographed/drawn and registered by the institute's staff under the coordination of János Banner. The processing work was done also at the institute. Banner organized the first exhibition in 1930, in the two rooms of the Hódmezővásárhely Museum from the new archaeological collection, while his colleagues held popular lectures about the results of excavations (TÓTH 2016A. 14–15, TÓTH 2016B.)²⁸.

4.2 The archaeological collection of the Békéscsaba Museum

The Institute of Archaeology came into contact with the Békéscsaba Museum mainly due to personal and family connections²⁹. As a result, in 1932, János Banner became involved in organizing, cleaning and arranging the archaeological material, but the records have not yet been registered at this time. Banner also gave a lecture in connection with the exhibition representing the archaeologists of Békés County (G. VASS 1979. 57–58, 66–68, DANKÓ 1989. 20, BANNER 1990. 100, G. VASS 1998. 406).

4.3 The archaeological collection of the Békés Museum

One of the bases of the archaeological collection of the Békés Museum, which was established in 1938³⁰, was the archaeological collection of the Békés Calvinist Gymnasium, which formerly served educational purposes in the school (BANNER 1990. 142, SÁPINÉ TURCSÁNYI 2005. 3, 10–11). The school got into contact with the institute through János Banner³¹. The board of the gymnasium contacted the Institute of Archaeology in the spring of 1942, asking for help to organize the archaeological material. Within the framework of the tasks of the Cadastral Institute (BANNER 1943A. 215), all the material was transferred to Szeged where, in the spring of 1942, under the guidance of Mihály Párducz³², a seminar was organized to clean, restore, identify and register the finds with the students³³. During the practical class, 183 items have been inventoried using a single-number-group inventory system. Most of the school collection consisted of Prehistoric finds (Neolithic, Copper, and Bronze Age), but it also contained some Sarmatian and Árpád Age items³⁴.

²⁸ E.g. in February 1930, János Banner presented to the audience of Hódmezővásárhely the results of the excavation at Kökénydomb conducted in 1929 (MNL CSML VIII. 16 [1929–1930] box 4, document envelope “Country lectures” 3, 136/1929–1930), but it was common for him to give a lecture in the rural world’s reading clubs after an excavation had been completed (DÖMÖTÖR 1989. 73). A good example of this is the presentation of Banner which he held at the reading association of Vásárhelykutas/Székkutas and Mártély in January and February 1939 (MNL CSML VIII. 16 [1938–1939] box 12, document envelope “Country lectures” 3, 271/1938–1939).

²⁹ From 1925, János Banner’s brother was in charge for the ethnographic material of the Békéscsaba Museum, and then for its archaeological collection (G. VASS 1979. 46–47).

³⁰ János Banner intensively supported the establishment and development of the Békés Museum (DANKÓ 1989. 20).

³¹ János Banner originated from Békés and graduated from this school (DANKÓ 1989. 19, SÁPINÉ TURCSÁNYI 1989. 39).

³² In his recollections, János Banner names himself as the organizer of the collection (BANNER 1990. 142–143), but documents from the Institute of Archaeology reveal that the material was organized under the direction of Mihály Párducz. At the same time, however, it is important to emphasize that Banner was the one contacted by the Békés Gymnasium, and Banner, as the head of the institute, took on this task, which was executed completely free of charge (MNL CSML VIII. 16 [1941–1942] box 16, document envelope “Museums, libraries” 6, 326, 339, 364, /1941–1942).

³³ In addition to the new inventory number, the old one, the name of the object and the age were indicated in the inventory, but the location could have been determined only in a few cases, because previous registers and documents were not really available for them. The original collection also contained objects that held no particular scientific value and therefore were not registered (MNL CSML VIII. 16 [1941–1942] box 16, document envelope “Museums, libraries” 6, 326, 339, 364 /1941–1942).

³⁴ MNL CSML VIII. 16 (1941–1942) box 16, document envelope “Museums, libraries” 6, 326/1941–1942.

4.4 The archaeological collection of the Zombor/Sombor Museum

Within the framework of the Cadastral Institute and mandated by the National Inspectorate of Public Collections, the institute's staff started the research in the southern territories. The first step was to systematize the archaeological material of the Museum of Bácska/Bačka in Zombor (BANNER 1942. 46, PÁRDU CZ 1943A., BANNER 1943A. 215, BANNER 1990. 174, 176–177).

The archaeological collection of the Bácska Museum in Zombor was transported to Szeged, to the Institute of Archaeology in April 1943, where all the material was restored, registered³⁵, photographed, a catalog of the finds was made for the museum³⁶ and descriptive cards were made for the Cadastral Institute (Fig. 5). During the processing, more than 4,000 objects were registered, and the material was set in order by Mihály Párducz, István Foltiny, and József Korek. They have organized an exhibition from the collection of the museum, presenting the history of Bácska/Bačka from the Paleolithic to the Modern Age. The museum itself was opened in October 1943 (Fig. 4). Along with Sándor Broda, the deputy officer of the Zombor Museum was actively involved in the work in Szeged, so he had the opportunity to master these skills (KOREK 1944., BANNER 1943C. 563–564, PÁRDU CZ 1943B., BANNER 1990. 174–176).

Following the Second Vienna Diktat, the collections from the southern territories re-attached to Hungary may have been of special importance to the National Inspectorate for Public Collections, as it has given further mandates in the area to the Institute of Archaeology³⁷. After the organization of the Zombor Museum, they wanted to process all the archaeological collections found in the entire Bácska area, and preliminary studies began on the number of smaller and larger collections

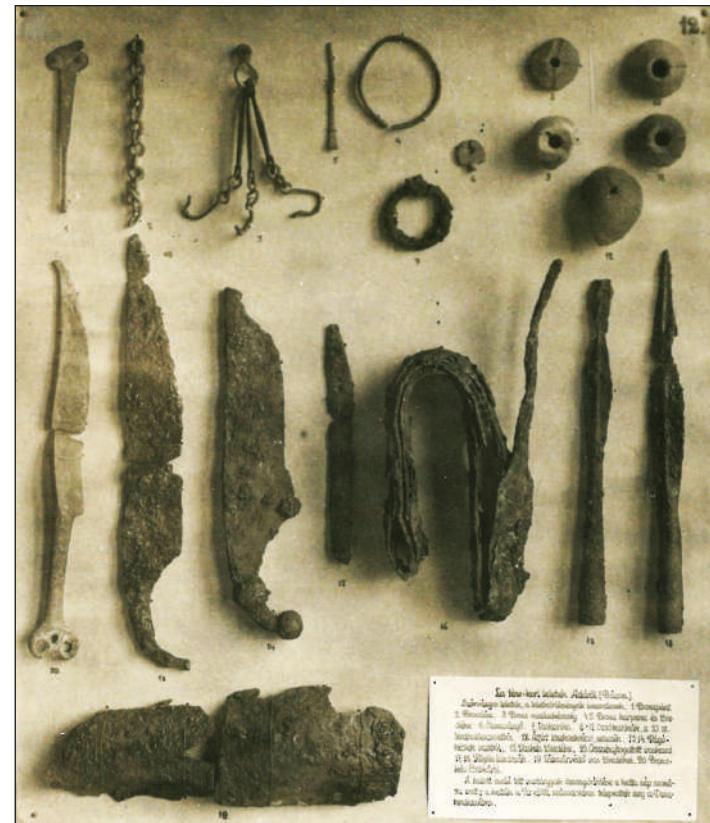


Fig. 4
A detail of the exhibition in Zombor/
Sombor (SZTE RT Ad.)

³⁵ Some of the artifacts had already been inventoried and had a catalog tag. At the Institute of Archaeology, the entire material was re-inventoried uniformly (PÁRDU CZ 1943A. 213).

³⁶ MNM Rég. Ad. descriptive cards of the Zombor Museum.

³⁷ Also, the staff of the institute, including János Banner, but mainly István Foltiny and József Korek have carried out field visits and excavations in the Bácska area (for example, Zenta/Senta–Paphalom and Bátka halom) (SZEKERES 1982. 15, 18, BANNER 1990. 177, 183). It is likely that the material from these excavations, after the cleaning, processing and inventory procedure, was returned to the Zombor Museum. In case of some materials, especially the ones discovered in May 1944, things are uncertain. In a letter to the General Inspectorate in February 1946, Banner wrote that the material of the Copper Age tombs in Zenta and some documents from Zombor got into the Szeged institute and requested their temporary transfer to the Hungarian National Museum (MNL CSML VIII. 16 [1945–1947] box 16, without document number/1946). Korek's publication from 1949, on the other hand, already said that the Copper Age artifacts can be found in the Museum of Zombor (KOREK 1949. 27).

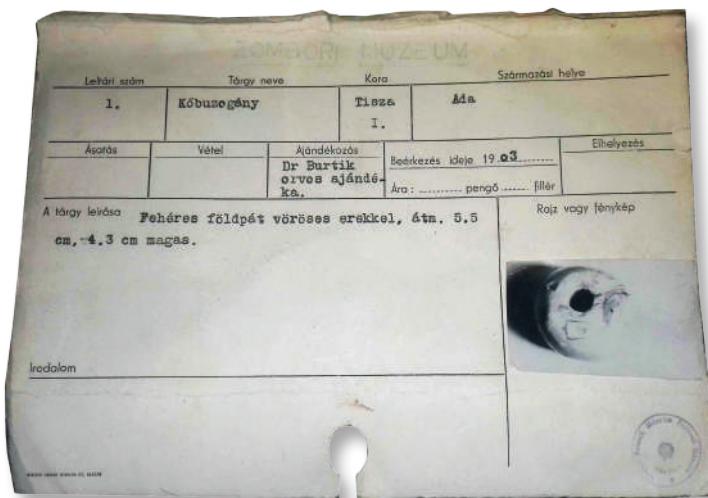


Fig. 5

A descriptive card from the collection of the Zombor Museum (MNM Rég. Ad. descriptive cards of the Zombor Museum)

in educational and other institutions³⁸, and the assessment of the material of the Matica Srpska Museum in Újvidék/Novi Sad has also begun (BANNER 1943A. 215–216). History, however, intervened, and this grand plan failed.

They wanted to publish a catalog of the archaeological material of the Zombor Museum in the form of a new book-series created by the institute, under the name of

“Catalogus Musei Bácsensis” (BANNER 1943A. 216–217, KOREK 1990. 20)³⁹. Banner gave popular lectures in Zenta and Magyarkanizsa/Kanjiža (BANNER 1990. 183).

4.5 The archaeological collection of the Makó Museum

The Institute of Archaeology also played an important role in the creation of the archaeological collection of the Makó Museum. In addition to the collection of the school in Makó and a private collection, its archaeological material was based on artifacts from the excavations of the institute⁴⁰. Most of the excavations were done by Alajos Bálint, an employee of the institute until 1930, who was of Makó origin (KOREK 1990. 16, KŐHEGYI 2002. 91–92)⁴¹.

Before the creation of the Archaeological Cadaster of the Great Plain, in 1939, János Banner proposed to prepare the county’s archaeological cadaster at the meeting of the Csanád County Historical and Archaeological Association that enthusiastically supported the proposal (SIPOS 2017. 181). The collection of materials was, naturally, coordinated by Alajos Bálint, and as a result, in 1941, the cadaster of the archaeological sites of the county was published⁴². The finds that came to light

³⁸ For example, they examined the archaeological collection of the gymnasium of Szabadka/Subotica (BANNER 1990. 189).

³⁹ Korek recalls that the entire manuscript, along with the illustrations, was sent to the Kertész Printing House in Karcag, but was “no longer published due to war events” (KOREK 1990. 20).

⁴⁰ The Institute of Archaeology joined the work of the Csanád County Historical and Archaeological Association, which was dissolved in 1903 but was re-established in 1934. The institute coordinated and conducted archaeological excavations in the region, and the society – and sometimes the county – sponsored this research. For example, the institute has been digging in Kaszaper, Mezőkovácsháza, Makó–Vöröskereszt, Kopáncs, Csanádapáca (HALMÁGYI–TÓTH 2002. 196, SIPOS 2017. 176–184). In his recollections, János Banner emphasized that Alajos Bálint had a major role in developing the relationship between the Institute of Archaeology and Csanád County (BANNER 1990. 140). József Korek put it this way: *Alajos Bálint was the county keeper of the Institute of Archaeology*” (KOREK 2000. 473).

⁴¹ Alajos Bálint was appointed to the Kassa/Košice Museum in 1939, but he still maintained a close relationship with the Szeged institute afterward (KŐHEGYI 2002. 91–92)

⁴² The actual completion of the collection took place in a very short period of time, between April and June 1939. Of course, there was no opportunity for a systematic field survey in such a short time, but that was not their goal. In addition to the data of the excavations of the institute (in particular Alajos Bálint’s excavations) and the scientific literature on the area, the cadaster contained information on archaeological sites, and finds collected from notaries and teachers of the settlements of the county. Alajos Bálint has also included the materials related to Csanád County and several museums, including the Hungarian National Museum, and the Szeged Museum into his work. He collected the materials of a total of 133 sites (BÁLINT 1941., KŐHEGYI 2002. 91, MNL CSML VIII. 16 [1938–1939] box 12, document envelope “Excavations” 9, 556, 562, 664, 759/1938–1939).

during the institute's research were cleaned, restored, photographed, drawn and registered in the institute, and since Makó did not have a suitable place for their storage, they were kept at the institute until 1942⁴³. For the archives, library and museum Csanád County purchased the Makó building of the boarding school of the Southern Hungarian Cultural Association that moved to Kassa/Košice in 1941 (TÓTH 2000. 226, HALMÁGYI–TÓTH 2002. 197)⁴⁴ and all the archaeological material was transferred back from Szeged to this building⁴⁵, where the institute also organized an exhibition (Fig. 6)⁴⁶. This work was mainly done by János Banner and Mihály Párducz (BANNER 1943B. 217, BANNER 1990. 176, SIPOS 2017. 185)⁴⁷.



Fig. 6

The building of the Makó Museum in the 1940's (owner: Tamás Halász, after <http://www.makoanno.hu/search.php?term=dmke>, 03-03-2020)

4.6 The archaeological collection of the Szeged Museum

Although in the interwar period no close relationship existed between the Szeged city museum and the university's Institute of Archaeology, co-operation was observed at several points during this period. Primarily, some of the institute's staff worked voluntarily at the museum in addition to their basic work (Fig. 7). It is particularly important to mention János Banner's activity. After having moved to Szeged, he handled and arranged the museum's numismatic collection until 1936 (BANNER 1990. 46–47, TROGMAYER 1990. 35–40, FÁRI–NAGY 2002. 24, TROGMAYER 2002. 105)⁴⁸, and between 1920–1921, he took part in the organization of the museum's cultural history and ethnography exhibitions and then, in 1931, worked together with Károly Cs. Sebestyén and Kálmán

⁴³ MNL CSML VIII. 16 (1941–1942) box 16, document envelope "Documents of collection" 4, 354/1941–1942, MNL CSML VIII. 16 (1941–1942) box 16, document envelope "Museums, libraries" 6, 382/1941–1942.

⁴⁴ MNL CSML VIII. 16 (1941–1942) box 16, document envelope "Documents of collection" 4, 354/1941–1942, MNL CSML VIII. 16 (1941–1942) box 16, document envelope "Museums, libraries" 6, 350/1941–1942. In a letter to Alajos Bálint, Banner said the following about the museum's premises: "*They have created museum chambers that all our public collections in the Great Plain, except the Déri Museum, can be envious of*" (MNL CSML VIII. 16 [1941–1942] box 16, document envelope "Documents of collection" 4, 354/1941–1942).

⁴⁵ There were 2,793 archaeological finds in the collection of the Makó Museum (SIPOS 2017. 185).

⁴⁶ The museum was housed in the wing of the building built in 1906, and the artifacts were placed in five glass cabinets (HALMÁGYI–TÓTH 2002. 197, BANNER 1990. 176).

⁴⁷ At the end of World War II, the material of the Makó Museum was severely damaged or destroyed. The remaining material was first transferred to Makó, then back to Szeged, where it is now part of the Szeged Museum's archaeological collection (MFM Rég. Ad. 3059/2000, KOREK 2000. 486, HALMÁGYI–TÓTH 2002. 197).

⁴⁸ Following the death of Ferenc Móra in 1936, János Banner applied for the position of the director of the museum, the most probable of the seven candidates, and seemed to enjoy the most support. His person could have enabled the establishment of a close relationship between the Szeged Museum and the university's Institute of Archaeology. Contrary to expectations, the city assembly elected Dezső Csallány, who was little known at the time. Banner then disrupted his relationship with the museum and resigned from managing the numismatic collection (BANNER 1990. 47, 127–128, KOREK 1990. 40, FÁRI–NAGY 2002. 29).



Fig. 7

The archaeological collection of the Szeged Museum in the 1920's (Kiskun Museum, Collection of Historical Documents T.d. 83.11.1.)

Czögler on the creation of the archaeological exhibition in which the artifacts were displayed in chronological order in three rooms (BANNER 1990. 48–52, 95–96).

In 1943, and also on the behalf of the National Inspectorate of Public Collections, József Korek began to organize a part of the material of the Szeged Museum⁴⁹, which was once led by István Tömörkény and later by Ferenc Móra. Here, under the leadership of Dezső Csallány (1936–1944), less attention was paid to the systematization and inventorization of the artifacts arriving at the collection, which is why the Inspectorate considered this task to be important. József Korek worked on this material until early July 1944 (FÁRI-NAGY 2002. 32), during which time he inventoried about 4,000 objects. He processed a portion of the material at the Institute of Archaeology (BANNER 1943A. 215, KOREK 2000. 481–482) and, in his memory, made descriptive cards of the objects he had registered (KOREK 2000. 481–482)⁵⁰.

5 Conclusion

It is worth highlighting the exemplary organization of the Zombor collection, out of the six museums, which Banner himself would have liked to set as a model for the planned future museum work. Even though the Cadaster Institute was established in 1941, it did the actual museum work for a relatively short period from 1943, when it received the actual financial resources. Thus, in the middle of World War II, in a relatively short period, from 1943 to 1944, the Institute of Archaeology played an important role in organizing the collections of several museums. The storms of the war, however, blew away both the Great Plain Scientific Institute and the Great Plain Archaeological Cadaster Institute; in the early 1950s, the University of Szeged's Department of Archaeology was terminated. All in all, we can say that the various committees and institutions provided an extra organizational framework for research at the Institute of Archaeology at the University of Szeged, and in this way, they received significant additional resources.

⁴⁹ The National Inspectorate of Public Collections did not give this mandate directly to the Cadastral Institute, but to József Korek. Most of the work was actually done by Korek, but it was the institute's infrastructure background (e.g., photography, restoration) that made it possible, so Banner himself talked about it as the institute's work (BANNER 1943A. 216).

⁵⁰ The inventory book that remained in the Móra Ferenc Museum was maintained by Korek. Banner's last student from Szeged recorded data in it in 1944. According to the inventory book, 3,765 items (MFM Rég. Ad. 1944. inventory book) and according to his recollections, 4,050 items have been recorded (KOREK 2000. 482). From the data of the inventory book it can be stated that he inventoried not only the materials that entered the museum from 1937. It is difficult to determine what system has Korek used to record the material to the inventory. The material is quite diverse both in terms of age, locality and its way of getting into the museum. Korek inventoried numerous materials from various parts of the country, dating from Prehistoric times to the Middle Ages, and entering the museum from the 1880's to the 1930's. For example, there are materials from Transdanubia, Transylvania and Belgrade, besides the materials from Szeged and its surroundings. In addition to finds from excavations, materials entered into the inventory book through gifting and purchase. In terms of age, the vast majority of archaeological material belonged to Prehistoric cultures (MFM Rég. Ad. 1944. inventory book).

In a 1944 issue of the journal *Délvidéki Szemle* (Southern Review), János Banner put a question, what the university's mission in archaeology was, and how its activities differed from those of museums. He conceived that the main task of the museum was to collect material, while the university's was to carry out scientific processing and synthesis of archaeological material from a region or an era (BANNER 1944b. 410). Undoubtedly, Banner's opinion can be traversed at many points today, but it is also clear from my study that the Szeged Institute of Archaeology has taken on much more in the field of museums/collections in the South Great Plain. Beside synthesizing, it also played a significant role in shaping certain collections into museums (e.g. Hódmezővásárhely, Makó), as well as in organizing and inventorying collections, and public education (organizing exhibitions and informative presentations). In addition to the university's role in research, it is important to emphasize its role in education, but this has not only been seen in educating future generations of archaeologists, but also in training museum guardians (such as in Zombor).

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Abbreviations

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FolArch – Folia Archaeologica, Budapest

Kalangya – Kalangya irodalmi folyóirat/Kalangya. A Délvidéki Magyar Közművelődési Szövetség irodalmi és kulturális szemléje, Novi Sad–Sombor

MFM Rég. Ad. – Móra Ferenc Múzeum, Régészeti Adattár/Móra Ferenc Museum, Archaeological Archive

MFMÉ-StudArch – A Móra Ferenc Múzeum Évkönyve – Studia Archaeologica, Szeged

MNL CSML VIII. 5. (1940–1949) – Magyar Nemzeti Levéltár, Csongrád Megyei Levéltár, Intézetek, intézmények, a Szegedi Horthy Miklós Tudományegyetem Rektori Hivatala (1940–1949)/Hungarian National Archive, Csongrád County Archive, Institutes, institutions, Rector's Office of the Horthy Miklós University, Szeged (1940–1949)

MNL CSML VIII. 16. – Magyar Nemzeti Levéltár, Csongrád Megyei Levéltár, Intézetek, intézmények, a Szegedi Tudományegyetem Régészeti Intézetének iratanyaga/Hungarian National Archive, Csongrád County Archive, Institutes, institutions, documents of the Department of Archaeology of the University of Szeged

MNM Rég. Ad. – Magyar Nemzeti Múzeum Régészeti Adattár, a zombori múzeum (Bácskai Múzeum) leírókartonjai/Hungarian National Museum, Archaeological Archive, descriptive cards of the Zombor Museum (Bácska Museum)

SZTE RT Ad. Itk. – Szegedi Tudományegyetem Régészeti Tanszék Adattár, leltárkönyv/University of Szeged, Department of Archaeology, inventory book

The Hungarian National Collection Centre and the Provincial Museums

Beatrix Basics

The first exhibition of the Hungarian National Museum's Picture Gallery (Fig. 1) was characterized by staging Hungarian and foreign artworks together, it was the same till the early 20th century. Further exhibitions, organized later, were doing the same: presenting Hungarian and foreign artworks mixed, so national and international was never divided in these times. This way the National Museum represented from the time of its first exhibition till the late 19th century the then modern European museum-ideal – both from the point of its collections and exhibitions. (Figs 2–3) At the beginning of the 20th century, following the establishment of the Museum of Fine Arts (Fig. 4) and the other new museums, they took their collections from that of the National Museum, leaving to it a task never resolved since then, struggling with the justification and legitimization of its own existence. The last quarter of the century has not brought a solution, rather a slowdown.

After World War I, the cultural policy of Kuno Klebelsberg, Minister for Culture (Fig. 5) searched for solution, but what was met – the foundation of the Hungarian National Collection Centre, the subordination



Fig. 1
The great hall of the picture gallery,
Hungarian National Museum



Fig. 2
György Klösz (1844–1913): The Hungarian
National Museum, 1890s

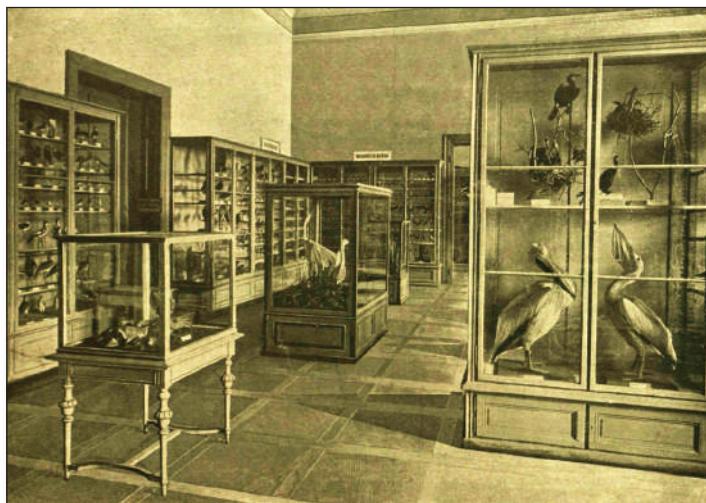


Fig. 3

The hall of the zoological collection, Hungarian National Museum

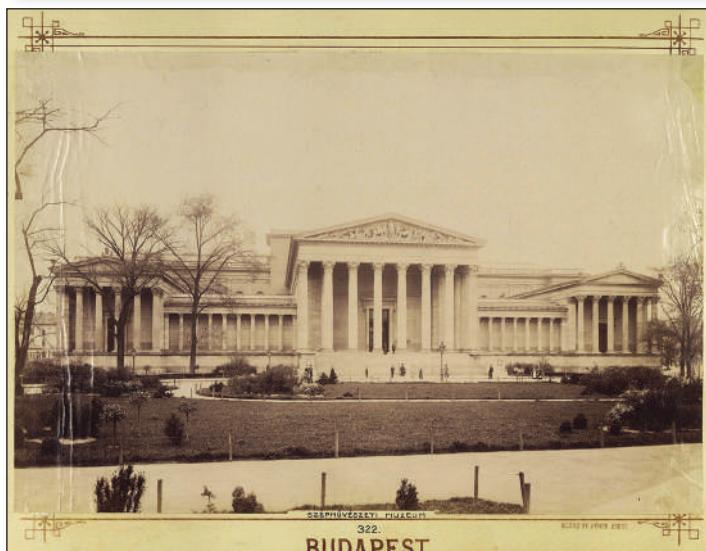


Fig. 4

György Klösz (1844–1913):
The Museum of Fine Arts, 1906

Museum is the national orientation and character of its collection management and research” (HÓMAN 1938. 366–367). As a consequence, the acquisition was restricted to works of Hungarian relevance. This was a massive backward step compared to the principles represented by the most outstanding director in the 19th century, Ferenc Pulszky (Fig. 8), a kind of isolation and self-exclusion from Europe and the world.

The act formulated the necessity of the submission of a bill concerning the arrangement of the

of the national museum network to the Hungarian National Museum, putting back the institutions coming out earlier, although only on organizational level –, all this just further complicated the situation. Act XIX of 1922 subordinated the Hungarian National Museum under the direction of a Council administered by the Minister for Culture, in an organizational network with the National Széchényi Library, National Archive, Museum of Fine Arts, Museum of Applied Arts (Fig. 6), and the library of the Pázmány Péter University¹. Starting with 1923, the director of the National Museum was Bálint Hóman (Fig. 7), whose program was declared focusing on scientific research. As he put it: “...the real scientific importance of the Hungarian National

Fig. 5
Kuno Klebelsberg



¹ <https://net.jogtar.hu/ezer-ev-torveny?docid=92200019.TV&searchUrl=/ezer-ev-torvenyei%3Fpagenum%3D39> (2019-11-30)

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provincial museums' situation. Kuno Klebelsberg was in the knowledge of the fact, that the functioning of the Hungarian public collection and museum network was not integral without the provincial collections. That is the reason, why he phrased his opinion in his explanation of the bill: "*The case and situation of provincial public collections, above all provincial museums, need a legal settlement. We have to reach from the point of view of a unified national museum policy that the idea and concept of a provincial public collection should not be a series of overcrowded rooms scattered around the country, but new regional public collections should be established, embracing the heritage of certain regions, operated by well-trained officers who are professionals in their field of research.*" (KLEBELSBERG 1927. 113)

The National Inspectorate of Museums and Libraries was missing from the organization of the Hungarian National Collection Centre, in its framework a Council was set up of experts and researchers, working out a real professional program for the museums in Budapest and the country. This institution proved to be determinant from the point of the existence of provincial museums and libraries, so there was a wish to have it within the structure of the Hungarian National Collection Centre. Klebelsberg disagreed with this, as in his opinion the National Inspectorate of Museums and Libraries had an administrative role, and it was not a public collection but was responsible for the provincial public collections, so an independent bill should be prepared. (KÁLNOKI-GYÖNGYÖSSY 2019. 80)

The organizational and personal relations of the public collections integrated into the Hungarian National Collection Centre were thoroughly and accurately prepared by the 1922 Act. The enactment of the other, mainly provincial institutions was also needed, however. Bálint Hóman characterized the situation of the



Fig. 6
György Klösz (1844–1913):
The Museum of Applied Arts, 1896



Fig. 7
Bálint Hóman

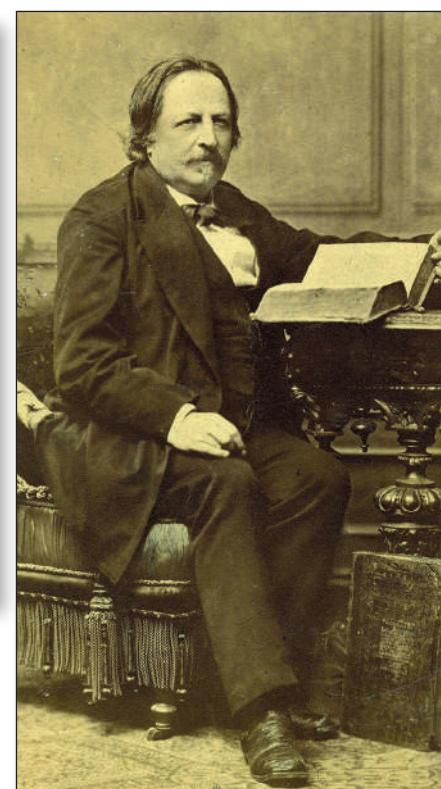


Fig. 8
Ferenc Pulszky (a kép forrása:
Magyar Digitális Képkönyvtár)

provincial museums in 1927 as follows: "*Put into the same administrative organization with the municipal libraries, provincial museums broke away from the large public collections adept to operate them, fall out of the scientific scene and turned to the direction of primary education. Only a scientific research-based museum can meet the expectations of primary education, however, that is why by neglecting scientific research several of the provincial museums turned to be a kind of rarity cabinet of the old times, like the German Volks- und Heimatmuseums. Besides, as a result of overestimated localism and individual ambitions, small local museums were formed, and their maintenance and expansion at the expense of other well-developed institutions were not justified by neither scientific nor educational reasons.*" (HÓMAN 1927. 311) This statement was rather extreme, and from several points not valid (BASICS 2014. 19–20). The role of Hungarian provincial museums was emphasized and considered as important from the point of view of preserving local heritage already by Ferenc Pulszky. Following the model of the National Museum, provincial museums were established from 1867 on, organizing their first permanent exhibitions after the long procedure of foundation and construction around the late 19th-early 20th century. Imitating the role model was present in different fields, like planning the museum building, forming and managing the collections and showcasing them. In the case of Savaria Museum, Szombathely, for example, collections were named cabinets (if this is the best translation of the Hungarian term "társ"), like in the National Museum. The role of a provincial museum was different, however: international connections and material were rarely taken into consideration; beyond the town, county and regional relations appeared only to be important. The order of the birth and formation of the collections was specific: archaeology got a leading role in many cases, as the number of amateur archaeologists or non-professionals collecting archaeological material was relatively large, but picture galleries had also an important place in the hierarchy, through the donation of a collector of local interest. Natural history and folklore material had the strongest local bond predominantly.

Although the act concerning Hungarian public collections decided their main role as the purposeful collection, preservation, classification, publication, and presentation of the specific Hungarian material of scientific research, the products of Hungarian history and intellectual property, that is the field of professional activity should remain within provincial-national frames, still, it was also stated that scientific activity should be connected to the international research work, what is more, public collections should collect foreign material important from the point of view of science, art, and cultural history. So, the way was opened to this direction, although to a different extent, in the case of both national and provincial museums.

The term "public collection" was described by the act as protected and supervised by the state, but not necessarily owned by the state.

Among museum types, those belonging to the organization of the Hungarian National Collection Centre stood in the first place (National Museum, Museum of Fine Arts, Museum of Applied Arts). Another group was formed by the local (county, municipal, association, and school) museums under ministerial supervision, altogether 27 institutions. Another category was the circle of specialized museums, state-owned or under state supervision (for example, the Hungarian Royal Museum of Agriculture, the Transport Museum, the collections of Pázmány Péter University, etc.), altogether ten institutions. And finally, a fourth group was formed by the municipal and religious collections, not being under state supervision (like the Museums of Budapest – Fig. 9 –, the Christian Museum in Esztergom – Fig. 10 –, the collections of the Benedictine Abbey in Pannonhalma), altogether seven museums.

Public collections were under the supervision of the Minister for Culture from scientific, artistic and educational points, but the task was actually performed by the Council of the Hungarian

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Fig. 9

The Museum of Budapest Capital City



National Collection Centre. The supervision of the provincial museums was the task of the National Inspectorate of Museums and Libraries until 1922. After that, they had a ministerial superintendence, although according to the minister preparing the Act, this was not adequate, as the ministry was considered not to be qualified for direct professional control. As there was no opportunity to organize a new administrative institution, the minister advised that the task should be taken by the Council, a well-working national organization, the members of which were a guarantee of expertise. There was another important point: the close cooperation of the Hungarian public collection network, the integrity, and continuity of cultural policy was provided by the Council, which turned to be the leader of Hungarian national and provincial museums as well. The director of the Hungarian National Museum was the superintendent of the national public collections, among the experts of the Council, professors of provincial universities were delegated as well.

The Act regulated the tasks of the authorities responsible for the provincial museums (storage, preservation, organization, inventorization). Provincial museums had to make annual reports and work plans from this time on, including a financial budget, and if approved, a detailed report should be made on the use of the budget. The National Fund for Public Collections was operated by the Hungarian National Museum, it was established for the funding and support of the scientific and educational activity. The purpose was to create closer cooperation between national and provincial public collections.

Professional qualification was compulsory for the employees of provincial museums as well, and a one-year probationary period was stipulated. Employees and experts for the jobs and posts in provincial museums were nominated by the Council. Act VIII of 1934 has brought a new change, as the rights of the Hungarian National Collection Centre were transferred to the Council of the Hungarian National Museum. A new permanent exhibition was opened in the National Museum. Between 1921 and 1938, twenty-two temporary exhibitions were organized, all of them were dealing with Hungarian cultural history and artworks².

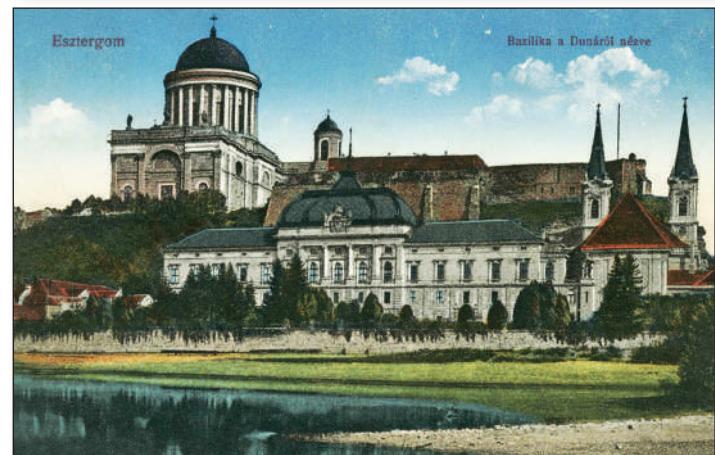


Fig. 10

The Christian Museum in Esztergom, color postcard

² <https://net.jogtar.hu/ezer-ev-torveny?docid=93400008.TV&searchUrl=/ezer-ev-torvenyei%3Fpagenum%3D41> (2019-11-30)

The National Protectorate for Public Collections set up a list of the public collections, museums, and libraries under its protection in 1944. This was a last overview of the Hungarian museum network right before World War II. The listed public collections were from the point of view of their authority county, municipal, association, religious and state museums. Beside seven county museums, there were six museums formed by associations, one religious and one private museum, nineteen museums were operated by the municipality of a town. This situation had not changed until 1949, but that is the beginning of a new chapter in Hungarian museum history.

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