

HUNGARIAN MUSEUMS

MAGYAR MÚZEUMOK

Special English Language Edition





Crown with lilies, 13th century



The crown of Constantine Monomachos IX.

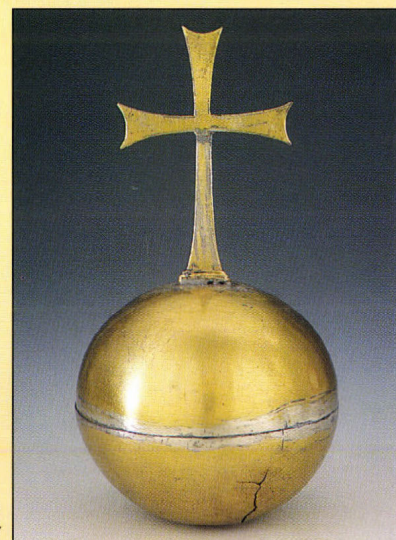


The Hungarian Royal Crown, 11th century



Crown from the shrine of the emperor Sigismund, 1437

Photos: Bence Képesy



Orb from the shrine of emperor Sigismund, 1437

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Editor-in-chief:

Attila Selmeczi Kovács

Responsible editor:

Péter Deme

Editorial secretary:

Ambrus Gönczi

Editors:

Beatrix Basics, József Kriston Vízi,

Zoltán Korsós, Nóra Wellmann,

Katalin Wollák

This number was edited by

Beatrix Basics,

with the contribution of Zoltán Korsós.

Founder:

István Éri

Editorial board:

Balázs Balogh, Balázs Dercsényi,

Erzsébet Kóczyán Szentpéteri,

Péter Kovács, Mária Mihály, Mihály Nagy,

Ágnes Tímár Balázs.

Editorial office:

H-1087 Budapest,

Könyves Kálmán körút 40.

Phone: 36-1-210-1330, ext. 155

Facsimile: 36-1-210-1336

E-mail: pulszky@bot.nhmus.hu

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István Matskási,

president of Pulszky Society –

Hungarian Museum Association

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Balázs Török

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National Cultural
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Nemzeti
Kulturális Örökség
Minisztériuma

Ministry of Cultural
Heritage

On the cover:

Photograph of the facade of
Aquincum Museum, 19th century

On the back cover:

A jug from the Seuso treasure

To the Reader

It has always been our ambition to compile an English language special issue of this quarterly magazine *Magyar Múzeumok* (Hungarian Museums). The reason of this wish is the same as of our (first and foremost founding editor *István Éri's*) effort to have English summary of most articles from the very beginning has been: to inform the outside world, those not speaking and understanding our language, about the state, problems and results of Hungarian museum world.

The important impetus to have this special issue was given by a journalist after she became special commissioner on the so-called Seuso treasures. *Éva Hajdú* initiated to put together an English language volume on the history and fate of this world-known collection, and when it turned out to be impossible and needless to have this, agreed to change the conception and have a compilation of articles published in the first five years of the history of *Magyar Múzeumok*. The budget for financing this special issue was provided by the Ministry of Cultural Heritage and National Cultural Fund. We are very grateful for this. This volume was basically edited by *Beatrix Basics*, with the help of *Zoltán Korsós* and other members of the editorial staff.

Our aim is to give you a kind of insight into our everyday life, to draw our heritage and museum values to your attention. This is why we tried to put together information articles and photographs about the great national collections and institutions, (*ide a nagyobb rovatcímekeket!*). We do hope you will enjoy and be able to use these information. We would very much appreciate your reactions – commendatory or condemning as well.

Using this possibility let us give you a very short information about the organization responsible for publishing this magazine. Pulszky Society – Hungarian Museum Association was founded in

1990 by skilled and respected Hungarian museum professionals. Its main aim has been to formulate and represent the interests of the national cultural heritage preserved and utilized in our museums and of those working on this field.

Today the membership is over five hundred from all parts of the country. Sections on different fields and topics (conservation and preservation; management; interpretation and education; smaller museums; young curators; curators-historians) have been formed in order to organize workshops, conferences, professional contacts in and out of the country. Pulszky Society – the only professional organization of this field in the country – is present in most of the decision-making processes, helps the formation of laws and other regulations regarding cultural heritage and museum field, formulates its opinion on important issues, etc.

Since 1995 it has been publishing this professional quarterly magazine *Magyar Múzeumok*. Since 1997 – also on the initiative of Pulszky Society – a „Museum of the Year” award competition has been organized in cooperation with other concerned societies and agencies. The aim has been to find and promote those Hungarian museums whose performance was outstanding on any or all fields of museum work in a given year. Announcement of the results – after a very thorough investigation process – is an important and integral part of the Museum Weekend held in each May in the garden of the National Museum since 1996, also with the contribution of the Pulszky Society.

Our international contacts have also been developed. For more than seven years we have been having a very active and useful cooperation with the Dutch Museums' Association (joint management workshops, exchange of experiences on collection management, twinning program, etc.). We have been working together with ICOM Hungary

and helped to have translated ICOM's Code of Ethics to Hungarian. In October 1999 (in cooperation with other Hungarian and American organizations concerned) we organized an international conference on museum education and interpretation. In the same year we joined Network of European Museum Organizations in order to promote Hungarian museums' results abroad.

Financial basis of these activities has been provided mainly by the Ministry of Culture and Education (today Ministry of Cultural Heritage) and National Cultural Fund. With this and other sources we have been able to realize several of our ideas and we are resolute to continue our work and mission.

On behalf of the Board of Pulszky Society – Hungarian Museum Association and the editorial staff,

Péter Deme, first vice president and responsible editor

Treasure to Kill for?

The story of the Sevso treasure has riveted the art world ever since the Marquess of Northampton sent the £40 million hoard of Roman silver to be auctioned in New York. Injunctions, claims and counterclaims to ownership of the silver have effectively frozen its sale.

When a young Hungarian soldier – just 24 years old – was found hanging in a village wine cellar 17 years ago his case was handled routinely and eventually dismissed by Hungarian army officials as suicide. But the death of József Sümegeh now appears to be far from straightforward. With the end of communism in Hungary, Sümegeh's family asked for his case to be reopened. Now, the Hungarian police who reinvestigated the case is sure that he was murdered. They believe it was Sümegeh who found the mysterious Sevso treasure, and that when he showed others where he had buried it, he effectively signed his own death warrant.

In 1990, ten years after Sümegeh's death, in New York announced that they were to sell by auction 14 huge pieces of fourth-century Roman silver owned by Britain's Marquess of Northampton. The treasures consisted of four enormous plates, some measuring as much as 2ft 6in across, silver jugs, washing bowls and wine ewers, all engraved with fabulous beasts, hunting scenes, abstract designs and Latin citations. The 15th object was a badly corroded large cauldron in which, it was claimed, the silver had been stored for 1,500 years.

The silver was dated to the fourth century AD and given the name the Sevso Treasure on account of a Latin inscription on one of the large plates, which read, 'Let these, O Sevso, yours for many ages be, small vessels fit to serve your offspring worthily'. The reference to offspring suggests that the silver was a wedding gift and that 'Sevso' was a Roman dignitary of some sort. The value placed on the silver was £40 million.

The sale never went ahead. As part of its precautions to ensure the silver hadn't been stolen, or illegally excavated, Sotheby's wrote to the governments of the 23 countries whose forerunners had comprised the ancient Roman empire, to see if any such objects were missing. Lebanon immediately had the silver impounded by a Manhattan judge, claiming the silver had been illegally excavated and smuggled out of the Bekaa Valley. Soon after, both Croatia and Hungary joined in, each claiming that the silver had



Dish from the Sevso treasure

been illegally excavated and smuggled out of its territory.

At the court case to decide the issue, held in New York in November 1993, the judge awarded the silver to Lord Northampton, a jury deciding that none of the plaintiffs had presented a plausible claim. So Northampton has been declared by the courts the legal owner of the silver though no one has been able to work out where it came from in the first place. For the history of the silver before it surfaced in Switzerland – the usual laundering stop for hot art before it goes legit – has always been surrounded by silence.

By the time of the trial, there was evidence about the identities of two men who were the earliest known links in the chain that handled the silver after it came on the market in Switzerland. The first was Anton Tkalec, a Serbian coin dealer who lived in Switzerland with his Hungarian wife. The second was Halim Korban, who had once had a gallery in the Vienna Hilton, had formerly been attached to the Lebanese Embassy in Moscow, and who had been expelled from

Britain for smuggling stolen icons through Heathrow.

The silver passed from Tkalec and Korban to an Iranian, Mansur Mokhtarzade, a respected dealer with a gallery near Oxford Circus in London. He contacted a German dealer, Rayner Zietz, who was a close friend of Peter Wilson and Zietz acquired, over three to four years, the first four pieces of the hoard (for themselves, not for Sotheby's). But when other pieces of the Roman treasure became available, the asking price was too high for Wilson Zietz, who brought in Lord Northampton. He was flush with funds having recently sold, among others things, Mantegna's Adoration of the Magi, for then a world record £8.1 million at Christie's.

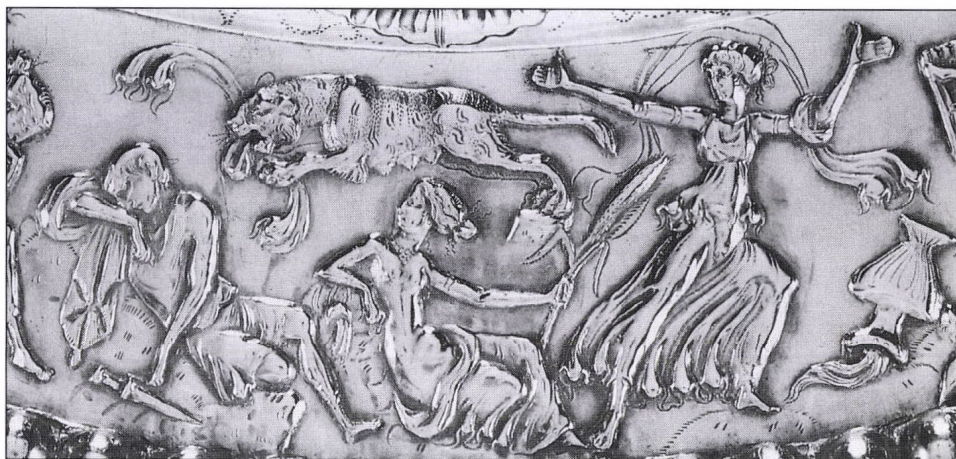
An attempt was made to sell the silver to the Getty Museum in Los Angeles in the mid-Eighties. The asking price for nine pieces was \$11.5 million. This sale began to collapse when a Hungarian professor, János György Szilágyi visiting the museum explained that a Latin inscription "Pelso" on the silver indicated his country as the place of origin; it

collapsed completely when an expert at the Getty claimed that the Lebanese export certificates that accompanied the silver had been forged. It was subsequently alleged that hundreds of thousands of dollars had been spent on fake export licences. Peter Wilson had died of leukaemia, so Northampton fought for redress from Peter Mimpriss, his respected former solicitor – whom he accused of damaging the saleability of the silver by paying for ratification of false export licences – and the powerful legal firm of Allen and Overy, where Mimpriss was a partner. Last May, after years of legal wrangling, Northampton won an out-of-court settlement from the solicitors. The sum, has been secret for a long time, was an enormous £24m. This was the signal for both Scotland Yard and Hungary to go into offensive mode in trying to crack the Sevso riddle.

Neither had been inactive in the intervening years and a convincing case had been built up. Although the New York jury ruled in favour of Lord Northampton and an appeal by the Hungarian government was turned down, Hungary has never accepted the verdict. Instead its government has supported the police's continuing investigation of the case.

When the announcement of the sale of the silver was first made, in 1990, and photographs of the silver were circulated around the world, one set of pictures landed on the desk of Mihály Nagy, Keeper of Roman Antiquities in the Hungarian National Museum in Budapest. He noticed immediately two crucial things. First, that one of the Latin inscriptions referred to 'Lake Pelso', Pelso being the Roman name (used by Pliny among others) for Lake Balaton, the large lake in the middle of Hungary, about 70 miles from Budapest. Second, no less important, Nagy realised that the 14 pieces which made up the Sevso silver were very similar to an object already in his museum. It wasn't on display but held as part of the reserve collection in the top floor archive.

It is known as the Polgárdi tripod, one of only three such tripods believed to exist. Named after the village near where it had been found in the late 19th century, it shows many characteristics that resemble features of the Sevso treasure. It is similar metallurgical, consisting of very clean, 90 per cent pure silver and with similar trace alloys. In addition, there is the size: the tripod is 80 cm high and, when fully opened, has a diameter of 80 cm, which corresponds closely to the 83 cm diameter of the cauldron in which the Sevso silver was found. Furthermore, the tripod has fine silver beading running around the edges of its supports, very similar to the



Detail of the dish

beading on the ewers of the Sevso treasure. One piece of the treasure, the Meleagros Plate, even has abrasions on its underside consistent with having often been laid on a tripod. In addition, a scene on the hunting plate shows a (highly stylised) tripod in front of the main banquettes. Among several other detailed parallels Nagy noted washers linking its legs, as do the handles of the jugs and jars of the Sevso treasure.

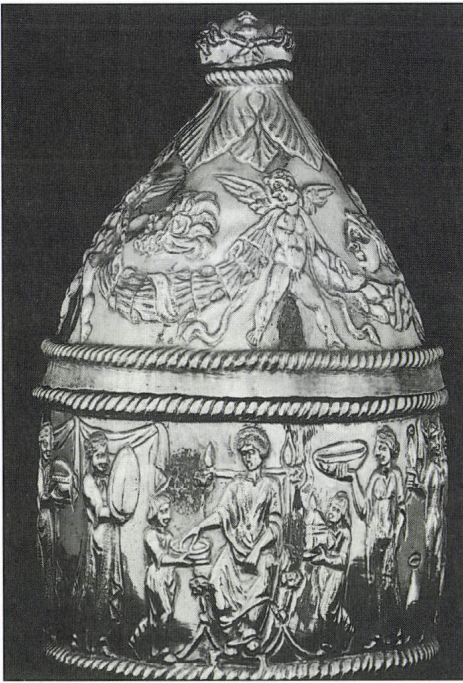
So intrigued was Nagy by these and other parallels that he mentioned the coincidences to a colleague, Endre Tóth, of the Hungarian National Archeological Library. As it happened, Tóth had not heard of Sotheby's announcement in regard to the silver, but when Nagy told him, Tóth gasped. In 1984, he said, he had been told by his wife, who was librarian at the Institute of Archaeology at Budapest Museum, that a professor András Mócsy had been preparing a study on a 'sensational' late Roman treasure, one piece of which bore the name 'Pelso' when that treasure had left the country in 'a dubious way'. Professor Mócsy died before his study could be published but police gained access to his home and found the unpublished paper. We were not shown this, but Nagy claims that from the wording it is clear that Mócsy had seen the Sevso silver in Hungary. Fired by these developments, Nagy looked up the original records of the Polgárdi tripod – which we were shown in Budapest – which included old maps of the tripod was found on a strip of land about 500 metres long by 50 metres wide, near a quarry in Polgárdi. In the late spring of 1990, Nagy visited the village, which is about 60 miles south-west of Budapest and 10 miles from Lake Balaton. There he met the mayor of the town, who fortunately was a direct descendant of the man who had unearthed the tripod. Together, this descendant and Nagy visited the strip of land.

The mayor's family no longer the field but the story of the tripod was well known and

the mayor showed Nagy the plum tree where, according to the tradition his father had passed down, the tripod had been dug up. Nagy noticed that the plum tree was a few yards from a wine cellar. These cellars are common in the area: they are mostly underground and here the grapes are squeezed and the wine stored at a cool temperature.

Nagy returned to Budapest uncertain as to his next move. But soon afterwards he was in his office when he received an unannounced visit himself – from the police. They were interested in Nagy because they were investigating a crime which also centered on Polgárdi – in fact, on the very wine cellar where Nagy, they had discovered, was making his own inquiries.

What had happened was that after the collapse of communism, which also took place in 1989-90, the police had received several inquiries from families who were concerned about the death of their soldier sons who had been conscripted during the previous regime. One of these inquiries was from a family in Polgárdi, from the father of a young national serviceman named József Sümegh whose body had been found hanging from the ceiling in the wine cellar. The family, which consisted of Sümegh's father, his stepmother and his stepmother and his two half-brothers, had doubts – which they all shared – which were based on a number of puzzling non-sequiturs. Chief among them was the fact that Sümegh's death came only four days before he was due to leave the army and regain his former life. Another was that he apparently hanged himself by using an army belt – a linen belt which was elastic and seemed barely strong enough to bear a man's weight. And third, there was the fact that Sümegh, an amateur numismatist, who had worked in the nearby quarry as an explosives technician in 1975-76, was known to have found some silver objects in the months prior to 1980 – and these had all gone missing.



A precious piece of the Sevso treasure

The Hungarian police to reopen the case but more as an act of courtesy, to mark the new, more liberal political system, rather than with any hope of success in turning up new evidence. However, the investigating officer assigned to the case, Major Béla Vukán, began going through the records of the original investigation and soon changed his mind.

From the documents and photographs, there was no sign of a fight in the cellar but even so there were three other pieces of evidence that aroused his professional suspicions. First, the length of wood that Sümezh's body was supposed to have been hanged from was less than two inches thick and barely an inch wide. Vukán was simply not convinced that this was strong enough to bear the weight of a grown man jumping off some bricks. Second, the photographs taken at the time of the death showed that Sümezh was not in fact hanged with a military belt as had originally been claimed but with two belts, buckled together. It appeared that one of these had been ripped from Sümezh's military overcoat – but where had the other one come from? Sümezh did not possess two military belts. Furthermore, these belts were so elastic that, by the time his body was found, four days after his death, far from dangling in mid-air, Sümezh's knees were on the ground.

And third, the medical reports showed that Sümezh did not die from a broken spine, or asphyxiation, as is normal in suicide, but from occlusion of the carotid arteries (at either side of the neck) which starved the brain of oxygen. Furthermore, Sümezh suffered no loss of sphincter control, as usually happens in suicide.

After it became known in Hungary that the police were re-opening the inquiry into the murder, in November 1990, Vukán received a letter from Sümezh's stepmother. She said that she had received a visit from two men who had threatened her and told her not to reactivate inquiries into József's death or her own two sons would suffer. She had been sufficiently frightened, she said, to visit her sons who were both in prison together (for petty offences) about 30 miles away. In turn, they were sufficiently alarmed to request solitary confinement (which was granted) and, as soon as they were released, both left for Spain where they remained for two years, only returning when their mother died in 1991.

Distracted by this swirl of evidence, fascinated by the existence on the market of the fabulous Sevso silver, and tantalised by the coincidence of the wine cellar, Béla Vukán began to investigate the last months and days of József Sümezh's life. His inquiries fell into two parts. First, there was Sümezh's discovery of some silver objects. Second came a meticulous reconstruction of the young man's last moments.

Major Vukán established that Sümezh was an amateur numismatist who found many coins in the soil and crevices in and around the Kőszárhegy quarry, a mile from Polgárdi, where he worked in the mid-Seventies. Some of these coins he sold to dealers in Budapest.

He also discovered that Sümezh came by some valuable silver in the mid-to-late-

Seventies. We know this directly because others either saw the silver in his possession or bought it from him. We know it indirectly because there is independent evidence that, even as a young man of 21, Sümezh came into money.

Based on interviews of Sümezh's friends and relatives, Vukán came to the conclusion that the young man had discovered two cauldrons, one small and one large, that contained blackened, silver-looking plates, jugs, serving dishes and dishes for washing hands, 'all of them of an unusual size'. Sümezh claimed to have found them while working in the quarry. In all, say these friends, there were up to 40 pieces in the two cauldrons. Several mention a number of spoons.

Among those who bought the silver was Mária Balogh, a gipsy antiquities dealer in Budapest. She wants nothing more to do with this case, but a Mr. Hatszegi, a dealer who saw two objects in her possession, drew them for Béla Vukán. Readers can judge for themselves how close it is to the Hippolytus Ewer and Situlas in the Sevso hoard.

Mária Balogh won't say what she paid for the silver but on October 10, 1977, at the tender age of 21, Sümezh – from a modest family – paid a sum worth about £30,000 in today's money for a one-acre site in the middle of the village with the boast that he was going to build 'the best house in Polgárdi'. Besides showing that he had considerable sums of money by communist standards, this project was also something Sümezh had to live for.

Detail of the treasure



But if Sümegeh did find these huge pieces of silver, where did he hide them? Sümegeh lived with his family in a little three rectangular rooms house, where was certainly no place to store anything like that. This is where Vukán's other line of inquiry comes in: the reconstruction of Sümegeh's last hours.

On Wednesday, December 4, 1980, Sümegeh left his army base, 60 miles from Polgárdi, ostensibly to travel home to pick up his discharge. However, for some reason he changed his mind and left the train at Székesfehérvár where he visited some relatives. Although he had never stayed with these relatives before, he remained with them until December 9, never once leaving the house. He was very subdued and they could not make out whether he was depressed or fearful. Despite his recent sales of silver, and the fact that he was still receiving his army pay, when he left he borrowed 50 forint.

Four people testified that later that day he arrived at the local railway halt. He was in uniform. But instead of walking back west to the village of Polgárdi, or waiting for the bus, he set off in a different direction. It is not known where he went or whom he met but unconfirmed rumours have him being met by a military car. At any event, he didn't go home although over the next few days he was seen repeatedly in the neighborhood.

Then, on the evening of Saturday, December

13, sometime between 6 pm. and 9 pm, he arrived at a small pub just north of Polgárdi railway halt in the company of two men. One was much taller, the other shorter but both were unknown to the locals in the pub. After a quick drink Sümegeh bought sweets. He told the barman they were for his little brothers. Then the tree men left on foot, and that was the last anyone saw of Sümegeh alive.

Four days later two local workers from the

quarry were clearing the area prior to blasting. It was their job to visit all the houses, sheds and wine cellars nearby to alert inhabitants to the fact that explosives were about to be used. As part of this duty they visited a wine cellar at a place called Borbély, near the Kőszárhegy quarry, and a few hundred yards north of the pub where Sümegeh was last seen alive. This was the cellar near where the Polgárdi tripod had been found.

It had snowed the previous weekend and

Vukán quickly found there were important details the quarry workers had not told the communists, most importantly that they had noticed in the snow, on the wine cellar itself. Sümegeh didn't own the cellar. He knew the people who did, and he knew that they never went there. In these cellars grapes are crushed on top of a large vat which rests on the floor of the cellar – bare earth – and the juice is collected in a bucket which nestles in a hole dug out of the earth. This arrangement is crucial.

For the suggestion is that Sümegeh, while working in or near the quarry, came across the silver in the course of his work. The quarry had been in operation since Roman times, and Sümegeh was an amateur numismatist. Vukán's examination of the soil which is visible even today, shows that for a distance so about a foot or so around where the bucket is lodged, the soft soil is different from the much harder clay in the rest of the cellar. Clearly, at some stage, a much larger circle was cut of the soil and subsequently filled in.

Vukán had this hole excavated by archaeologists to locate the original (clay) walls. When they had finished he found that the Sevso cauldron would have fitted neatly into this hiding place. It is now Vukán's firm belief that the Sevso treasure was at one stage buried in this circular hole in the Polgárdi wine cellar, perhaps until that Saturday, for reasons unknown,

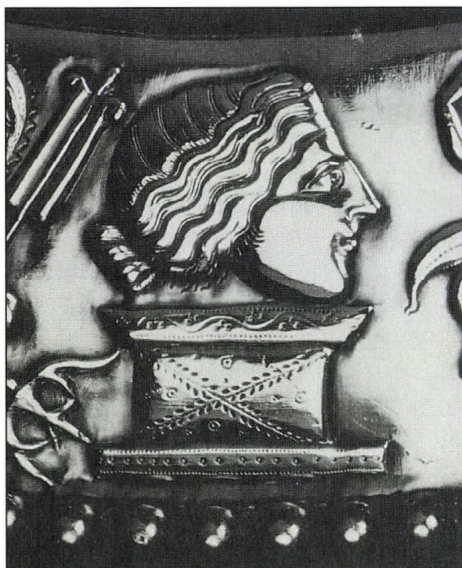
showed it to the two shadowy accomplices he was seen with in the pub. Then they killed him, using one of their belts, and hanged him to make it look like suicide.

But what would the Sevso hoard be doing in the middle of Hungary? An aerial survey of Polgárdi and the surrounding area conducted in 1993 appears to provide an answer to this question. For it revealed a Roman villa at Szababattyán – three-and-a-half kilometers



A pair of jugs and a bowl from the Sevso treasure

although there had been a modest thaw the fields were still covered with large patches of white. As the two quarry workers approached the wine cellar they noticed a number of footsteps in the snow. When they reached the Borbély cellar a shock awaited them. Sümegeh's body was hanging from a thin strip of wood fixed to the ceiling, though the belts had stretched and his legs were on the ground.



Relief details

away. It is important to say that this is not just any Roman villa. In the first place it measures 120 metres by 110 metres – it is massive. Furthermore, the excavation so far shows that the villa was built in the third century AD and was completely destroyed by fire in the fourth century, the exact dates of the silver.

Excavations have shown that the villa comprised a number of large halls and belonged to the peristylar type – that is to say, it had an open central courtyard surrounded by a series of columns. Its great hall, decorated with frescoes, was connected to the inner yard by a double-hinged door with a stuccoed frame. Rooms of the villa had underfloor heating, meaning that it was used throughout the year, and it was probably two storeys high. The name Sevso has not yet been found among the debris but the villa on the Sevso Hunting Plate shows a building of two-storey peristylar construction.

The villa is larger than that excavated at Aquincum in Budapest, which is known to have been used by the governor of the region. So whoever lived at Szabadbattyán, it follows, was at least as important as the governor. The reason for his importance may lie in the nearby town of TÁC, which in Roman times was a religious centre as well as a key garrison town. The villa at Szabadbattyán is connected to TÁC even today by a canal which was much wider in

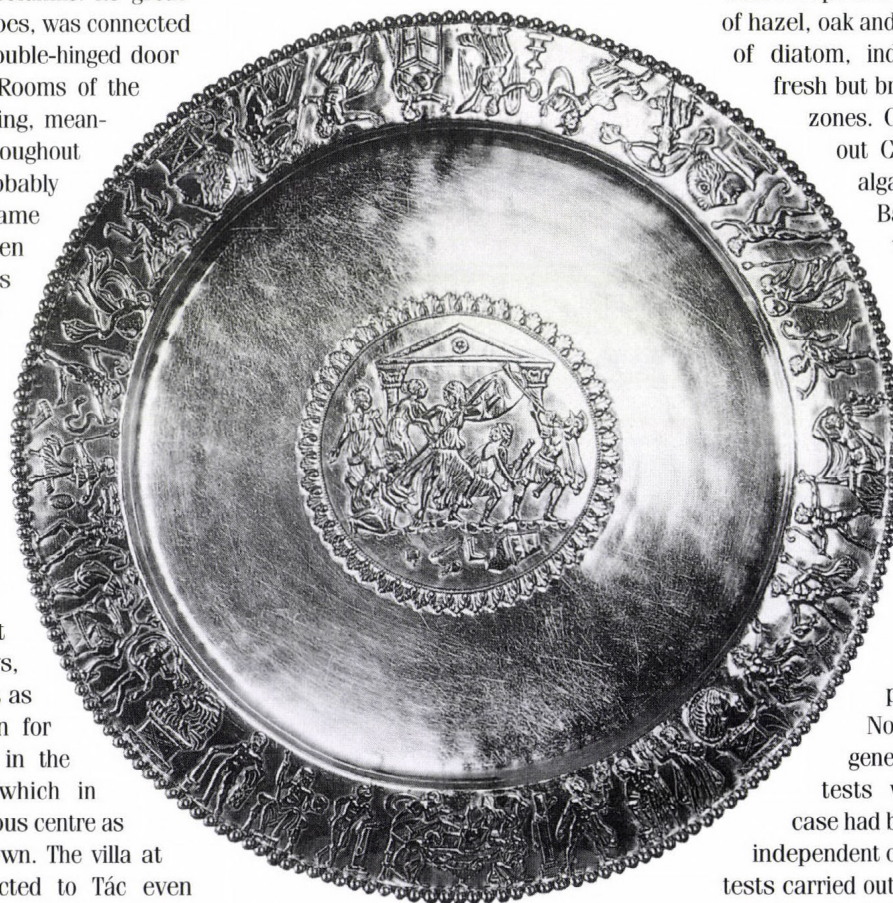
Roman times. So the villa could have been the residence of the commander at TÁC, and the marriage of such a figure would have been an important event, certainly meriting the sort of wedding gift that the Sevso Treasure appears to be.

Given this scenario, then, Sümegh either unearthed the silver at Szabadbattyán and brought it to the cellar (he used to own an old horse-drawn cart) for safekeeping. Or, it had been hidden in or near the quarry by the Romans at the time of an attack on the villa by barbarians and left there for 1,500 years. Since it is a crime in Hungary to take things without a licence from archeological sites, Sümegh may well have lied to friends and family about where the find was made.

Sümegh, so this theory goes, then showed the silver to friends, and sold some in the late Seventies. But others, who realised it was much more valuable than he did, persuaded him – or threatened him – to reveal where the rest was hidden. Then they killed him. From what Professor Mócsy had said, some of the silver passed quietly through the Budapest market in 1982.

This picture, though cohesive, is, strictly speaking, only circumstantial. For more direct evidence linking Polgárdi – and József Sümegh – with the Sevso silver we now need

Plate from the Sevso treasure



Relief details

to turn to scientific data concerning the soil and stone of the area.

Although the silver had been cleaned before the announcement of the auction sale by Sotheby's, scientists nevertheless found minuscule soil and dust samples (12 milligrams) on some of the items, which enabled them to carry out refined chemical tests. Analysis of the clay, dirt, wood and fibre samples did not rule out Hungary but that was as much as could be said. But the results of the sample and tested by electron microscope and X-ray turned out to consist of diatom, indicating algae common in fresh but brackish waters in temperate zones. Once again, this didn't rule out Croatia or Hungary, for the algae are common in both Lake Balaton and the canal by the villa at Szabadbattyán. But it did rule out Lebanon.

Most crucially, however, the minerals found in the soil on the Melegros Plate were identical to those found in the soil at the Roman villa, and the soil on the cauldron was found to be identical with the soil samples taken from the Borbély cellar.

Scientific tests are supposed to be objective. Nonetheless, it would be more generally convincing if scientific tests which support Hungary's case had been carried out by someone independent of that country. This is where tests carried out in Britain come in.

Soil and other samples were scraped off

the silver and divided into three for analysis by experts representing the countries claiming the treasure. Croatia employed British scientists who reached two main conclusions. First, that the silver is actually two hoards, not one. Variations in the trace elements – especially nickel, magnesium and copper – found in the soil attached to the silver strongly suggest that the large plates form one group, and the jugs another. Further, while the soil attached to the jugs was ‘not inconsistent’ with their having once been buried in Istria, the soil on the plates, according to the expert concerned, came ‘unambiguously’ from soil like the sample provided by the Hungarians. That soil, from ‘a suite of high pressure metamorphic rocks’, came from Polgárdi.

How much of this story was known when the Sevso Silver was brought to market in the Eighties? When the silver was with Sotheby’s, one of its experts, Richard Camber, wrote a memorandum in which he called the attention of the company’s board to the possible dangers of putting the objects up for auction. He wrote, ‘There are serious problems concerning the material... Among them the most significant is the question of origin... Without going into details I myself as well as those with whom I have consulted are convinced that it (the treasure) has surely been discovered in Europe... I have the feeling that the treasure had been found in Eastern Europe...’

Detective Sergeant Richard Ellis, of New Scotland Yard’s Art & Antiques Squad (as it then was) was brought into the case immediately by the Foreign Office, who asked him to investigate the source of the silver. He absolved Lord Northampton of any wrongdoing pretty quickly. Sotheby’s was also cleared of any misconduct. But Ellis did believe that sufficient evidence existed to bring a criminal prosecution in his jurisdiction. This concerned the falsification of export documents out of Lebanon. The Crown Prosecution Service first said they intended to prosecute, but two weeks later they changed their mind. The CPS is not required to give any reasons for its decisions but Ellis subsequently learned, that the Yard had received representations from someone at the Foreign Office. The phrase he remembers being used was ‘call off the dogs.’ And despite a lengthy investigation no



Jug from the Sevso treasure

criminal prosecution was ever brought in Britain in connection with the Sevso silver. Nor have there been any arrests in Hungary.

Hungary’s motives in allowing this story to be told in full are clear. There is little hope of Northampton just giving up his treasure: a court found in his favour and against the Hungarians. But the silver has not been sold and those involved in bringing the Silver to market have always maintained complete silence over its history before it ‘surfaced’ in Switzerland. Now we know why.

Despite being unable to prosecute in Britain, Ellis remained sympathetic to the Hungarians’ position, mainly since Béla Vukán visited him in 1997. So he responded warmly in 1998 when an international art dealer and veteran informant called Michel van Rijn put a proposal to him to cracking the Sevso case. He claimed that Tkalec had the rest of the Sevso hoard and he proposed a sting to trick the dealer into trying to sell the

silver. Once unmasked he would have to clear up the mystery, Van Rijn argued. Preparing the action took more time than was thought, in 1999 Ellis retired from the police and the Sevso investigation was taken over by Andy Sellars, a young superintendent. He treated Van Rijn more strictly than Ellis, and the sting started to unravel as Van Rijn grew more and more irritated.

In September-October Sellers felt that Van Rijn’s and his partner’s activity was spiralling out of his control and they lied to him. So in November the Yard sacked Van Rijn, although Van Rijn said he cut the connection with the police. Anyway Tkalec still had his silver and the Sevso case remained unbroken. Van Rijn offered his service now without the Scotland Yard partnership, direct to the Hungarian government. He said he thought he could recover 16 pieces of silver and provide statement by Tkalec’s associate, Halim Korban, that would tie the silver to Sümegh and expose the full route by which it reached London. But while he has explained his offer to Éva Bánkúti-Hajdú, the Ministry Commissioner for the Sevso Case in Budapest, he already knew, that he destroyed the sting: he told the story to a reporter, who wanted to publish it at The New York Times. It hasn’t been clear why he gave it up. But by going public about the whole secret operation, he intends to make sure that if he cannot do the

Sevso deal, nobody else can. Peter Watson, the distinguished journalist, who has been interested in the Sevso case since 1990 and has known most of the participant of the sting, preceded The New York Times and published the Sevso Case in the Sunday Times in February 2000.

The future of the Sevso silver is still a question. Lord Northampton has 14 pieces of it without any provenance, and his damage being an owner of an unsaleable treasure was recovered with the 24 million pounds. Anton Tkalec or somebody else has at least 16 other pieces. And the Hungarian government still try to its best to get the silver back and to know what happened to József Sümegh and ‘his’ magnificent hoard.

Compiling the Sevso Case in English for the Magyar Múzeumok special edition I am grateful to Peter Watson for his help.

Great Museums of a Nation

On the Threshold of the Third Century

Tradition and Modernity at the Hungarian National Museum

Tibor Kovács



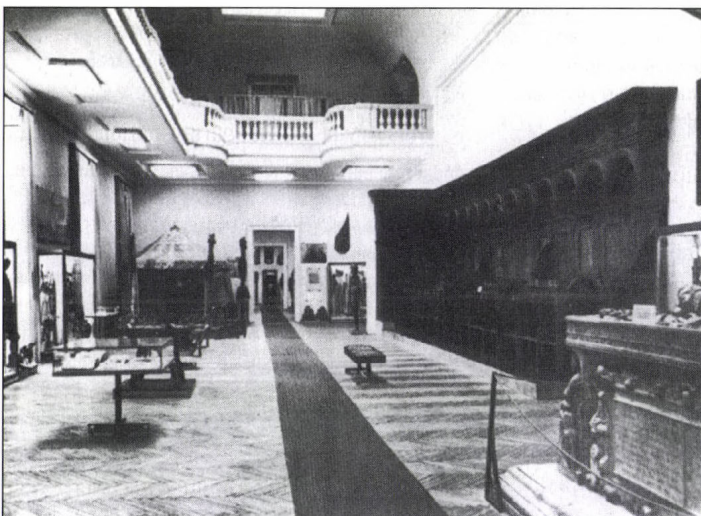
Interior of the old Picture Gallery in 1889

In the next few years the Hungarian National Museum will undergo a renewal based on its traditions as well as the need to adapt to expected demands. Reconstruction work in the museum (which will last until the bicentenary of its foundation in 2002) will include

the installation of modern underground units. One of the main aims of the reconstruction is – following years of enforced extension work – to return the Neo-Classical building to its original exterior and interior form, something already realised in

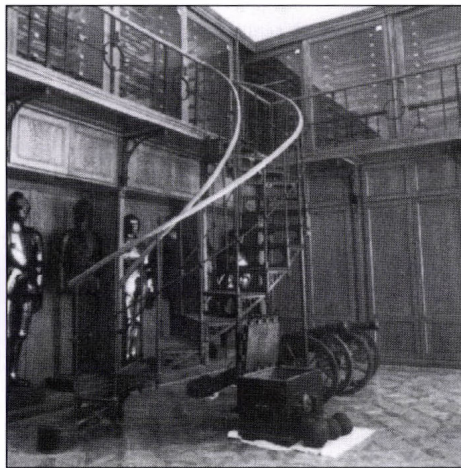
the recently opened medieval lapidary. The most important features of the transformation are the following: inventory computerisation has to be connected with publication of collection catalogues (for scientific purposes). It would be useful if experts' work built on intensified research would regain its former importance. There is also a critical need for a larger number of researchers who are connected to the international scientific scene not only through their studies but their presence as well. The Hungarian National Museum has to take a central role in the interpretation and presentation of Hungarian history. The institution's doors have to be opened wide, so through temporary exhibitions it can accommodate and display the inheritances of any region, any of the nationalities living here, or any denomination. Naturally, we have to maintain the good practice of many years which have allowed the Hungarian National Museum to become an integral part of European and sometimes more distant cultural events, through its scientific activities, loans and exhibitions. True, the museum is still far more often a lender and only infrequently a borrower of objects and exhibitions.

The Picture Gallery after the 1926 reconstruction and its restored architecture



On The Hungarian National Museum – Past and Future

István Gedai



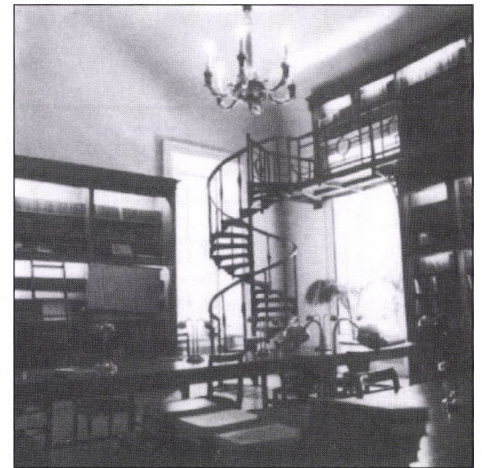
A detail of the newly designed Armoury

The first national museum in Europe – the Hungarian National Museum – was founded by Count Ferenc Széchenyi in 1802. It was national, since its basis was not a royal collection, each member of the Hungarian nation was promoting its development. The first donator following the founder count was a furrier and the major patron of the cause was Palatine Joseph, brother of the King. He also initiated the erection of a building for the museum,

which was designed in Neo-Classical style by one of the greatest architects of that time, Mihály Pollack. The building itself, finished in 1847, was the fourth in Europe after those in London, Berlin and Munich, built originally for the purposes of a museum.

The first collection of the museum was the Collection of Coins and Medals, but within 100 years six individual collections – a Coins and Antiquity Collection, a Picture Gallery, a Collection of Minerals, a Palaeontological Collection, a Zoological Collection and a Botanical Collection were founded. As a result of the increase in the number of objects some of the collections became the basis of new museums, so the Museum of Applied Arts, of Fine Arts, of Transport etc. were founded. The Hungarian National Museum has 14 departments today, seven of them are collections including the archaeological and historical, the Historical Gallery among others.

The Hungarian National Museum naturally fulfils all museological tasks. Its exhibitions, the conservation and restoration of works of art and the library were always of great importance and its computer program is of national interest.



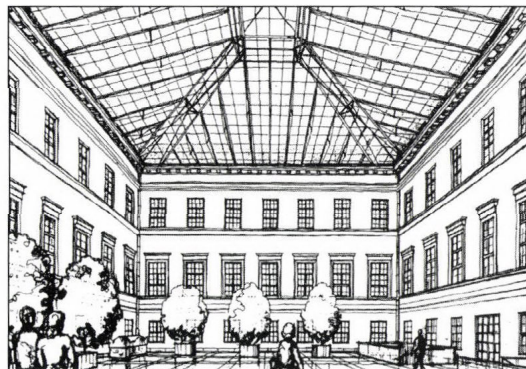
The reconstructed reading room of the Archaeological Library

It two main tasks for the near future are besides the traditional collecting, storing, registering and protecting of functions and scientific research in particular-general reconstruction and modernising of the 150-year old building, which is planned to be finished by 2002 for the bicentenary of the museum.

Reconstruction of the Building of the Hungarian National Museum

Péter Gaál

The historic building of the Hungarian National Museum designed by Mihály Pollack, is one of the most outstanding works of Hungarian classical architecture. It was built between 1837 and 1847, providing a permanent home for the museum founded in 1802. The building suffered severe damages so its complete renovation could not be postponed beyond the middle of the eighties. The reconstruction was needed due to the condition of the whole building, requiring renovation of the old infrastructure and electric wiring, with modern micro-electronic system. There was also a chronic lack of space and the need to satisfy the requirements of modern museology.



A plan for the southern courtyard with a glass roof

The reconstruction also extends to the complete rehabilitation of the green areas surrounding the building.

The execution of the works started in 1987 and involved only certain parts of the building, but it was accelerated due to the new histori-

cal exhibition commemorating the 1100th anniversary of the Hungarian Conquest. The reconstruction and modernisation of the 2500 m² exhibition area showing the history of the Hungarian nation, with the connected exhibition rooms, concerned the whole building "from cellar to attic". By the end of 1996 the servicing equipment, electric and microelectronic networks and the whole roofing would be ready.

The end of the reconstruction, the whole internal and external renovation with the rehabilitation of the surroundings is to be expected by 2002, for the 200th anniversary of the Hungarian National Museum's foundation.

An Open Letter to Count Bertalan Széchenyi

Thoughts on the Interior Design of an Exhibition

Dóra Pataky

Our planning work was basically influenced by three factors. The first was the knowledge of the scenario, understanding it and bringing it to life by means of architecture.

We had a great struggle with the second factor. Between ourselves, we named this part of this work as "planning the invisible exhibition", which meant nothing else than conforming to modern rules for protecting exhibition objects.

As third we list the most important factor, the range of visitors – how could we form the exhibition for their pleasure.

Every examination confirmed our belief

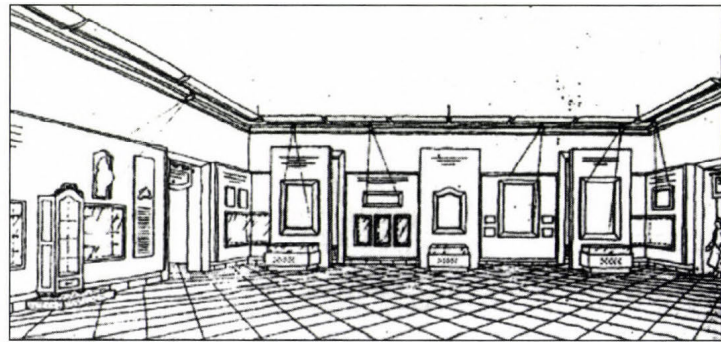
that the most effective transmitter in every exhibition is the original object, the palpable past exhibited well and intelligently. We fixed this thought to our flag. The task was enormous.

The exhibition opening soon presents materials from the foundation of the state, till the driving out of the Turks, and from then till the millennium on a place of 2000m² on the basis of a 382 pages scenario displaying 8000 works of art. To present our whole past in 15 rooms, 100-150 years in each room, was rather difficult. To design the installation, which becomes invisible,

remains unnoticed, was very important to us, since the multiplicity of the exhibits could easily cause a messy and chaotic feeling. As a solution we planned "swinging partition walls" in front of the wall of each room, and we put show-cases into them, containing the variously grouped exhibits.

We wanted to impress feelings without making any harm to the accuracy of the scenario, so we selected an independent but effective means: colours. Each room has a different colour: the interaction of the presented works of art and the interiors are also designed to entertain the visitors.

Perspective drawings of the new exhibition's rooms



The Exhibition of the History of Hungary in the Hungarian National Museum

After the Conquest the most important task was to establish and organise the Hungarian Kingdom. The acceptance of Christianity ensured the place of the country among the new states founded in Christian Europe. Hungarians adopted the values of Western culture and mixed them with their own traditions of Eastern origin.

The exhibition, by means of various finds presents the history of Hungarian Kingdom from the 11th to the 17th century, a period when it first flourished but later fell apart. Among the objects exhibited several outstanding works of art can be admired, which were created combining of the spiritual and artistic trends of Europe of that time.

The abundance of the objects illustrates how everyday lives of both the poorer and richer layers of society had changed through the centuries.

The experts, who organised the new permanent exhibition in the Hungarian National Museum, accepted this task as it conforms to the original profile, aims and structure of the museum and to the public's expectations. All the aspects of the historical collections could not be presented as a result of the character and material nature of the sources, but the exhibition introduces the historical processes, turning points and the essential points of the different eras and periods to the visitors. The collected groups of exhibits provide funda-

mental information and experiences about the age, concerning the position of prevailing Hungarian state in the European power system; existence or non-existence of the state sovereignty and its dimensions; holder of the power, base of the concrete social and economic structure; methods of exercising that power and the effects of exercising that power and artistic trends. This purpose is supported by maps of different periods, fundamental documents defining the state existence, portraits of rulers and princes, symbols of state power and ruling; social panoramas and descriptions of the age.

The exhibited objects reflect the interruptions in Hungarian social and economic histo-

ry, about the recoiling, lagging behind and catching-up periods as well as about the continuity and European character of Hungarian cultural and educational history.

The centrepiece of the second part of the exhibition, presenting historical relics and works of art in Hungary in the 18-19th century depicts the main task in the period after driving out the Turks: the country's reconstruction, starting civil development and securing its independent national existence. Crucial Hungarian events in that period: the Rákóczi war for liberty against Habsburg absolutism, the struggle for liberty in 1848-49, the Austrian-Hungarian compromise of 1867 establishing the dualistic state system; the European peace-system which ended this state formation and the first World War, the so-called Treaty of Trianon.

This part is finished with the years at the turn of the 20th century with the experience of prosperous peace-time. The balance at the end of the 19th century shows a recoiling, sometimes interrupted, but after all foreshadowing country-reconstruction, state development of civil character and national culture.

To present an exhibition covering the last 90 years, rich in problems and dramatically frequent turning points, within 600 m² would seem to be impossible. This applies to the last part of the exhibition. So however much we wanted to avoid it, we have mainly built our message on the well-known(?) skeleton of political history. Industry, agriculture, transport, arts, literature, music, ethnography treated in thematic museums in greater detail – here are only supplementary, colouring elements.

Our purpose was to illustrate, through the values of historical museology, three consecutive tragic or ruinous periods for Hungary in this century, dead ends of history, deciding moments in politics, tacking sometimes heroically, sometimes veering between the dictates of internal or external forces – a century of survival.

In order to penetrate through the mountains of paper, documents (or legitimate propaganda) and mindless objects created by the mass production of the 20th century, a uniquely inventive conception was required to transmit the organisers' message. The characteristic mood of each period is conjured up – suites of furniture, interiors of living quarters, shop window displays, and announcement pillars help to break up the monotony of viewing only paper documents.

The twentieth century is divided into four periods, 1900–1919 in the first room, 1920–1938 in the second room, 1938–46 in the third and 1946–1990 in the fourth. The exhibition is close with the spring election of 1990.



Head reliquary from Trencsén

Multimedia and the exhibition

While planning the new historical exhibition in the Hungarian National Museum the idea arose that we should make it more pleasant and informative with the help of means provided by multimedia technology. The starting plans counted on installing interactive multimedia closely connected to the exhibition's subjects and spaces. At the beginning a CD-ROM series dealt with the sources of Hungarian history. The millicentenary exhibitions welcome visitors with the following multimedia materials.

General visitor information system

A touch-screen system providing information is also available on the title Internet: <http://www.origo.hnm.hu>

Exhibition "The Magyar Conquest"

- Interactive analogous video with a 4-hours selection from Marcell Jankovics's "Legend and History"

- Information system about the exhibition on the most important topics with approximately 800 colour pictures, a 40-minute film and written material

- "From the foundation of state till the end of the 19th century". With the help of multimedia donated to the Hungarian National Museum by the program Japan Cultural Grant Aid, the visitor can find supplementary information in the interactive boxes about the units of the main exhibition.

Large video projectors provide an opportunity for visitors to sit comfortably and obtain an insight into films.

Multimedia publications

The Hungarian Crown and Coronation Regalia – HNM CD Library # 1.; Armoury – HNM CD Library #2.; Townscapes – 1900 – HNM CD Library #3.; The Magyar Conquest – HNM CD Library #4.; The World Tree – Audio CD and cassette.

Compiled by Beatrix Basics, based on the articles by Judit Kolba, Katalin Körmöczi, István Ihász, and Gábor Rezi Kató (1996/3).

Aquamanile

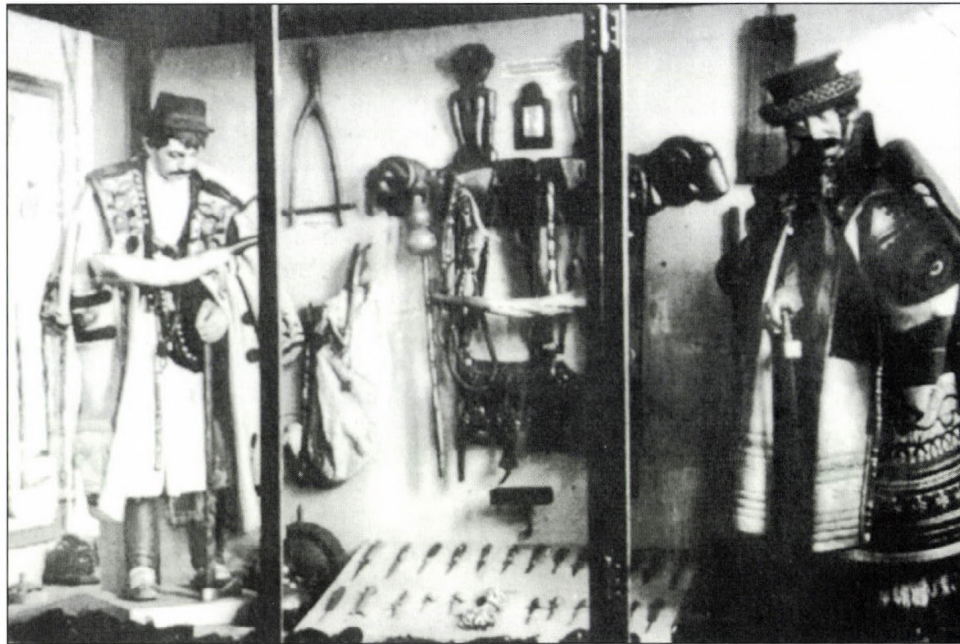


Chapters from the History of the Museum of Ethnography

Attila Selmeczi Kovács

This overview of the history of the Museum of Ethnography surveys the main milestones in the organization of the museum and the process whereby it became an independent institution. The founder of the museum, János Xántus (1825–1894) exhibited his East Asian ethnographic collection (2600 items) in 1871. A year later, he organized a highly successful exhibition of Hungarian crafts and folk art. He was appointed to head the Ethnographic Department of the Hungarian National Museum on March 5, 1872. However, after the founding of the Museum of Applied Arts, the Ethnographic Department practically vegetated for fifteen years, and only after the Hungarian Ethnographic Society was founded in 1889, was the idea of the establishment of an independent Museum of Ethnography first proposed. This task was undertaken by János Jankó (1868–1902) and on the occasion of the Millennial Exhibition in 1896 he organized an Ethnographic Village of twenty-four houses, an open-air museum presentation, the second in the world (the first being the Stockholm Skansen). János Jankó's enthusiasm and outstanding expertise made the ethnographic collection, at that time housed in an apartment building in the Inner City, into an institution renowned throughout Europe; from 1898 the museum had an impressive permanent exhibition.

Following János Jankó's untimely death, the collection was moved to the Iparcsarnok



Detail of the permanent exhibition, 1929

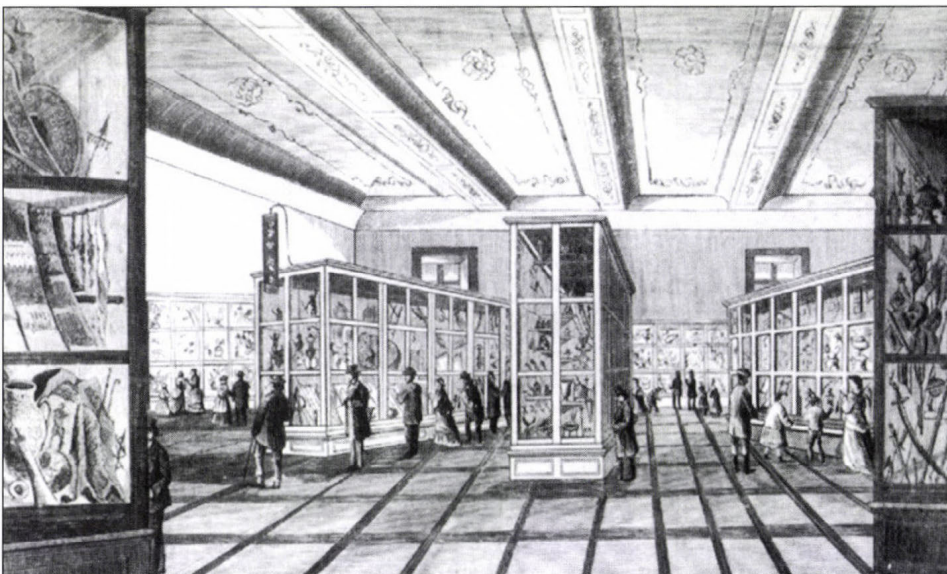
in the City Park, a 4500 m² large building, in order to increase the number of visitors. The institution was rescued from this unfavourable and inconvenient situation by Zsigmond Bátky (1882–1939), who managed to orchestrate the move of the Ethnographic Department into the building of the gymnasium at 40 Könyves Kálmán körút. In 1929 an exhibition covering thirty halls was opened which was considered to be one of the best in Europe. In 1942 the exhibition had to be dismantled owing to repeated air raids.

During World War 2 both the building and the collections suffered heavy damages. In 1947 the Museum of Ethnography became an independent institution, and the re-organization of its holdings into thematic collections was begun. However, owing to the inordinately high ratio of tasks related to storage and conservation, increasingly less space was available for exhibitions, and in 1969 the museum dismantled its last exhibition.

This untenable situation changed in 1974, when the museum received the greater part of the Curia building at 12 Kossuth square, opposite the Parliament. The new location in the city centre posed new tasks, primarily the need for concentrating on public education, on the organization of new exhibitions, the attraction of tourists and the use of the representative building in accordance with various expectations.

The museum celebrated the 125th anniversary of its foundation on March 5, 1997. The permanent exhibition 'Traditional Culture of the Hungarian People' was completely renewed, a 45 minute video of the exhibition was made, memorial coins were struck and an illustrated catalogue of the exhibition in Hungarian and English is now in print. The anniversary provided an excellent opportunity for evoking the history and the eventful past of the museum.

The East Asian ethnographical exhibition in the Hungarian National Museum, 1871



Art Nouveau in the Museum of Applied Arts

Zsuzsanna Vámos-Lovay

On 25th October 1996, the centenary anniversary of the opening of its palace, in the Museum of Applied Arts the exhibition "Art Nouveau – A Great Experiment of Modernism in the Applied Arts" was opened. This was the last one of a series of exhibitions called "Periods in European Decorative Arts", which had started in the middle of the 50's.

The exhibitions open for two-three years were very different, depending on the quality of available collections. The historical aspect was emphasised by the simultaneous pre-

sentation of subsequent periods for a year.

The exhibition "Renaissance and Mannerism" opened in 1988, "Baroque and Rococo" in 1989, "From Classicism to Biedermeier" in 1990, "Revival of Styles in the 19th Century" in 1992 and finally "Art Nouveau – A Great Experiment of Modernism in the Applied Arts" in 1996.

Exhibits of applied arts were arranged according to geographical places and chronology with the exception of "Baroque and Rococo" exhibition.

Hundred Years of the Museum of Applied Arts

Zsuzsa Lovag

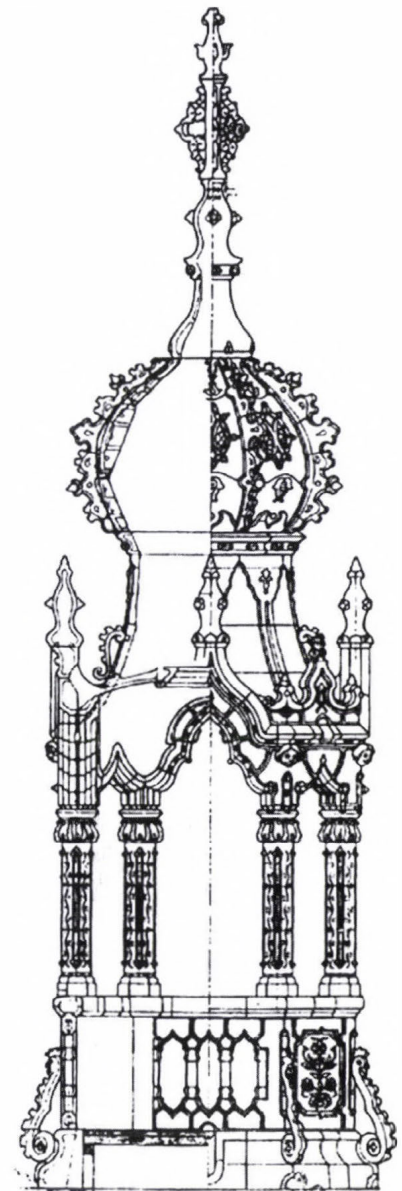
Natural history collections in museums are an irreplaceable world resource to be used for the long-term benefit of society. The value of natural history collections lies in their scientific and cultural importance, especially for research, education, environmental protection, public enjoyment and the encouragement of sustainable development. In certain circumstances it may be possible to place a verifiable financial value on such material. Estimations of the worth of museum collections can be done by one of three methods – evaluating the replacement cost, checking past expenditure or – the most realistic – assessing the benefit to be obtained from them.

It was decided in 1992 that the Hungarian Natural History Museum would receive its new accommodation in the former Military Academy building 'Ludovika'. The complex was planned by the famous architect Mihály Pollack, who also built the National Museum, and was erected in the 1830s in a huge park called Orczy Garden. István Mányi, an architect who achieved fame with his first works, such as the University of Economics and the Museum of Fine Arts, was involved in the planning and reconstruction of the Ludovika Academy complex. This work includes the former Riding Hall of the Academy, which was used

as a cinema after World War II, burned down in 1992, and now houses the newly opened exhibition of the Museum, entitled 'Man and Nature'. The first part of the Museum to be rehoused was the Department of Mineralogy and Petrology, which moved into the ground floor of the main building in 1995, after a careful and thorough reconstruction which restored the original beauty of the interior architecture.

The new location for the exhibitions is a former riding school, next to the one-time Ludovika Military Academy. The building, being nearly 150 years old, was in a very bad condition when the reconstruction began in 1995. The 'riding school' was ready at the end of October 1996 and is now open to the public. The building has all the necessary equipment and space for educational and recreational functions, and rooms for lectures, projections and classes.

The first permanent exhibition, 'Man and Nature in Hungary', concentrates on the historical ecology of the Carpathian Basin, that is the formation and use of the natural resources of this area. The millicentennial exhibition combines history, ethnography, geology, anthropology, botany, palaeontology, and zoology. The main issues of each topic are introduced by means of objects, traditional explanations, art, interactive



units and computers. Texts are given in Hungarian and in English.

The exhibition covers about 830 square meters on the gallery floor in the newly reconstructed building. The main parts of the exhibition include the geological formation of the Carpathian Basin, its native flora and fauna, the appearance of the first humans, the Hungarian conquest from the natural history point of view, the wildlife of the main surviving biotopes, the impact of human activity, and the need for and ways of protecting our environment. There are several spectacular focal points to the exhibition: a presentation of the cave life of early man, a life-size model of a mammoth, the enormous diorama showing the wildlife and seasons of the Hungarian landscape, and the wall-to-wall Noah's ark gathering the endangered species of the world. We hope that our exhibition 'Man and Nature' will be a major attraction in Budapest. For more details it is best to come and see...

A 150 Years Old New Exhibition Building

Tamás Vásárhelyi – Imre Szőke

The Hungarian Natural History Museum will soon celebrate its 200th anniversary. The museum, former a department of the National Museum, has never had its own exhibition building, thus had difficulties with forming an image of its own. Consequently, it is hardly known, that Hungary, in spite of



its small size and the serious damages and losses in 1945 and especially in 1956, has a very valuable collection of some 9 million specimens from all over the world. The value of the collections lies in the high number of type specimens and comparative materials. So far only a very small portion of the materials

were exhibited. In the given eras of this century up to date exhibitions were opened in the building of the National Museum (specialised on history) but there is no further possibility in that building.

The new location is a nearly 150 years old riding school building, next to the former Ludovika Military Academy. The building was in very bad condition, when

the reconstruction began in 1995. The "riding school" will be ready at the end of October 1996 to be opened for the public. The building will have all the necessary equipments and spaces for all sanitary and recreation functions, and rooms for lectures, projections and classes. The first permanent exhibition, "Man and Nature in Hungary", concentrates on the historical ecology of the Carpathian Basin, that is the formation and use of natural resources of the people of this area over the last one thousand one hundred years. The millicentennial exhibition combines history, ethnography, geology, anthropology, botany, paleontology, and zoology. Main issues of the topics are introduced by means of objects, traditional explanations, art, interactive units and computers. Texts will be given in Hungarian and in English. For more details it is the best to come and see...

A Brief History of the Hungarian Natural History Museum

Zoltán Korsós – Csaba Horváth

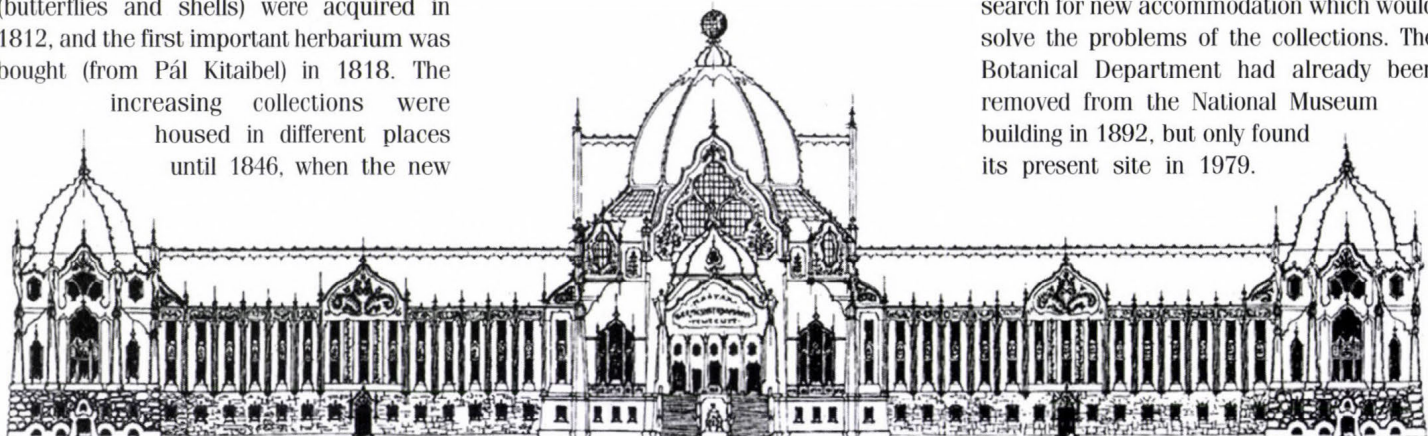
The foundation of the Museum goes back to 1802 when the National Museum was established by Count Ferenc Széchenyi, who donated his library to the nation. In 1803, the first natural history collection (minerals from Julianna Festetics) was received, and in 1810 the first curator, Lajos Tehel, was appointed. The first zoological specimens (butterflies and shells) were acquired in 1812, and the first important herbarium was bought (from Pál Kitaibel) in 1818. The increasing collections were housed in different places until 1846, when the new

National Museum building was erected in its present location.

After gradual expansion, the collections had to be separated into specific departments. In 1870 the zoological, botanical and mineralogical-palaeontological sections were established. By 1896, the growing number of specimens had reached one mil-

lion in the natural history collections, but these were still housed in the National Museum. The development of scientific activity was shown by the launching of a new natural history periodical, "Természetrzaji füzetek", founded by O. Herman in 1877.

The history of the Museum in the 20th century is characterised by a permanent search for new accommodation which would solve the problems of the collections. The Botanical Department had already been removed from the National Museum building in 1892, but only found its present site in 1979.





The corridor of the palaeontological collection after the fire, 29. 10. 1956

The Zoological Department moved into its current home between 1926 and 1928. It was only in 1933 that the Natural History Museum achieved a partially independent status within the framework of the National Museum. The Mineralogical and Palaeontological Departments became separated in 1939, but stayed until recently at their original site. The Anthropological Department was founded in 1945, and moved to its building in 1957.

At the beginning of World War II, the insect collections on their own numbered as many as 3 million specimens. However, the war caused catastrophic damage: large parts of the Botanical, Mineralogical and Palaeontological Departments were destroyed. The revolution in 1956 resulted in an even bigger tragedy: more than 800,000 specimens were lost in the Zoological Department alone, when the upper third of the building at 13 Baross Street was destroyed. In the National Museum building, the world-famous Africa exhibition and huge parts of the Mineralogical and Palaeontological Departments were completely burnt out.

After countless efforts through the last decades to build or to find a new unified site for the Hungarian Natural History Museum, it now seems that the ministerial decision taken in 1991 will provide the solution to this almost 200 year-long crusade. The Mineralogical and the Anthropological Departments have already found their new place in the old building of the former Ludovika Military Academy (now mainly used by the Eötvös Loránd University). A millicentennial exhibition was opened in 1996 in the neighbouring building (the former "riding school" of the Academy), and we hope that the whole Museum will be re-united in this complex by 2002, when the Hungarian Natural History Museum will cel-



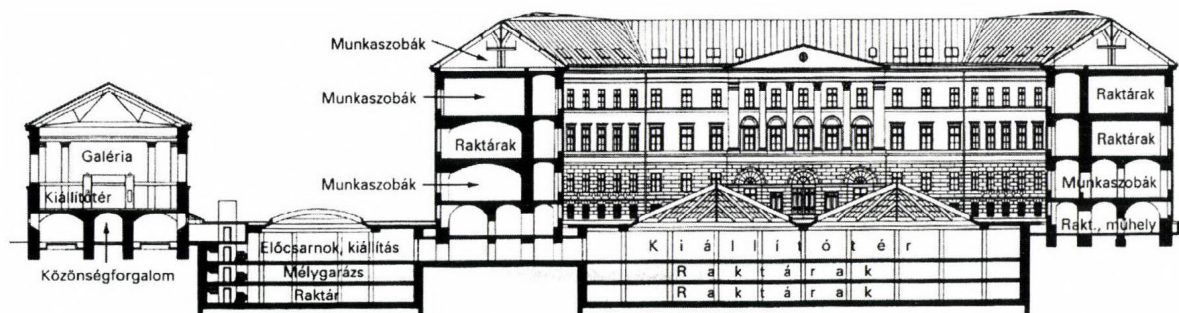
The building of the Department of Zoology before and after the reconstruction

brate its 200th anniversary. The museum, formerly a department of the National Museum, has never had its own exhibition building. For the museum it has always been difficult to create its own image. Consequently, it is little known that Hungary, in spite of its small size and the serious damages and losses of 1945 and especially of 1956, has a very valuable collection of some 9 million natural history specimens from all over the world. The value of the collections lies in the high number of type specimens and comparative materials. Only a small portion of the collection has been exhibited so far. In this century up to now exhibitions have been put on display in the building of the National Museum (which specialises in history).

Rebirth of the Hungarian Natural History Museum in the Building of Ludovika Military Academy

István Mányi

As it has been decided in 1992, the Hungarian Natural History Museum receives its new accommodation in the former Military Academy building "Ludovika". The



Reconstruction plan of the Ludovika building complex for the Natural History Collection

complex was planned by the famous architect Mihály Pollack who also built the National Museum, and was erected in the 1830-ies in a huge park called Orczy Garden. The author, an architect well-known of his earlier works such as the University of Economics and the Museum of Fine Arts, gives

a personal summary of how he became involved in the planning and reconstructing the Ludovika Academy complex. The work includes the former Riding Hall of the Academy which after World War II was used as a cinema then burned down in 1992, and now houses the newly opened exhibition

"Man and Nature" of the Museum. The first part of the Museum, the Department of Mineralogy and Petrology, moved onto the ground floor of the main building in 1995, after a careful and throughout reconstruction which gave back the original beauty of the inner architecture.

Estimation of the Value on Natural History Collections

István Matskási

The natural history collections held in museums are an irreplaceable world resource used for long-term benefit of the society.

The value of the natural history collections lies in their scientific and cultural importance, especially in scientific understanding, education, environmental protection, public enjoyment and encouraging sustainable development. In certain circum-



Pulszky's giant wasp (Pepsis pulszkyi) from South America, first described by Sándor Mocsányi

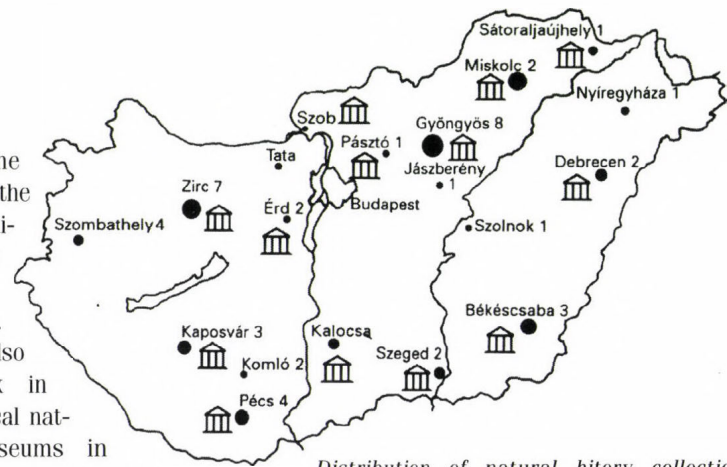
stances it may be possible to place a verifiable financial valuation on such material. The accounting of museum collections can be based on the method of replacement costs, or on the past expenditures method. The most realistic approach is given by the benefits method.


Three Kingdoms of Nature – In Cabinets

Tibor Kecskeméti

The Hungarian Natural History Museum houses almost ten million (exactly 9.120.638) specimens of the three kingdoms of Nature (as it was described by the famous naturalist Linné in 1758): "stones" (minerals, fossiles, meteorites, etc.), "plants" (incl. fungi) and "animals" (incl. protozoans). The article gives a detailed overview about two of the main tasks of a museum: museology (i. e. deposition, conservation and inventory of the collected specimens), and scientific research. Some graphs and diagrams exemplify the variety, richness and increase of the

collections of the Museum, and at the same time the ramifying publication activity is summarised in a table. The Museum has also a principal task in supervising the local natural history museums in Hungary which are not less important to disseminate our modern attitude to Nature.



Distribution of natural history collections belonging to the county museum network. The diameter of the circle is in proportion to the size of the collection.  – exhibition.

Expeditions, Collecting Trips, and the Hungarian Natural History Museum



Participants of the Hungarian expedition to Ceylon in 1896. Sitting on the left: Imre Szalay, Member of Parliament; sitting in the middle: Gyula Madarász museologist

Sándor Mahunka

The Hungarian Natural History Museum is one of the most important natural history collections of the world. The number of specimens kept here approaches ten million, whereas that of the type specimens is around one hundred thousand. This scientific treasure is mainly due to the extensive collecting trips carried out in the past into almost every region of the

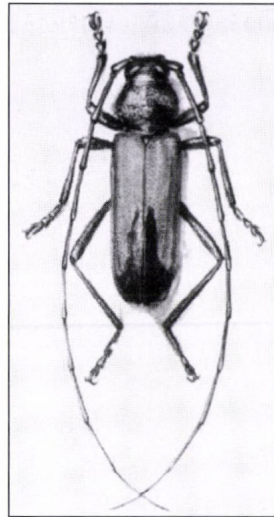
globe. The arguments why natural history collectings should be continued are examined in this article, as well as a short summary is given about the different expeditional eras of the Museum. It is emphasised that although conditions in the society are regularly changing, the importance of natural history collectings has not decreased, but more supported by the recognition of the present destruction in the biodiversity of the living world.

A Huge Mass of Beetles

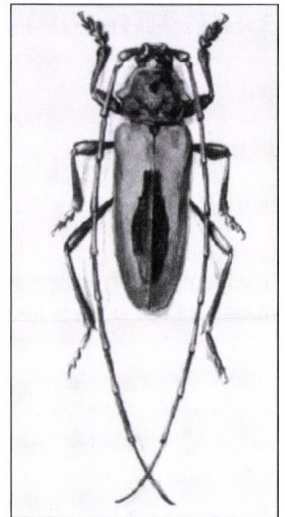
Ottó Merkl

The Coleoptera Collection of the Hungarian Natural History Museum comprises three million specimens of beetles, including type specimens of some 20.000 taxa. Two million come from the Carpathian Basin while the remaining one million was collected in various parts of the World. The materials from Mongolia, North Korea, Vietnam, New Guinea and some countries of Africa are

especially rich. As for the beetle families, the darkling beetles (Tenebrionidae) and the blister beetles (Meloidae) are considered to be the best collections all over the World.



High quality illustrations contribute to the scientific work by precisely depicting the diagnostic characters of the specimens (left: *Purpuricenus kaehleri*, right: *P. budensis*, water colours by J. Pál)

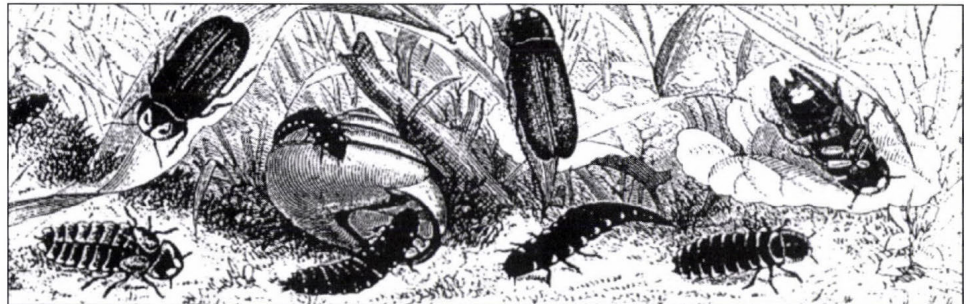


What Should I Do to Have a Firefly in My Garden?

Gabriella Szöllősy

This is a question which was put by one of the curious readers of the Library of the Hungarian Natural History Museum. After searching in the comprehensive and valuable books of the library, it was finally answered by the coleopterist specialist of the Department of Zoology.

It is only one among the peculiar questions and requests asked regularly by the readers and visitors of the library. The task of the librarian goes beyond the service in ordinary libraries. He or she has to be able



to find beautiful illustrations of strange animals, to identify a specimen based on missing description, to translate foreign texts, or show a Suaheli-Hungarian dictionary - even

the reader does not know that he is in the Library of the Hungarian Natural History Museum!

The River Barrage System of Gabčíkovo-Nagymaros and Zoological Researches of the HNHM in the Szigetköz

Ferenc Mészáros

The River Barrage System of Gabčíkovo-Nagymaros has "officially" started with the governmental agreement between Czechoslovakia and Hungary in 1977. Due to the political changes taken place in both country afterwards, the Hungarian Parliament decided to cancel the original agreement and to negotiate a new one. The Czechoslovakian partner has not accepted the proposal. Consequently, in 1992 they started to built the so-called "C" version of the dam system which has eventually fin-

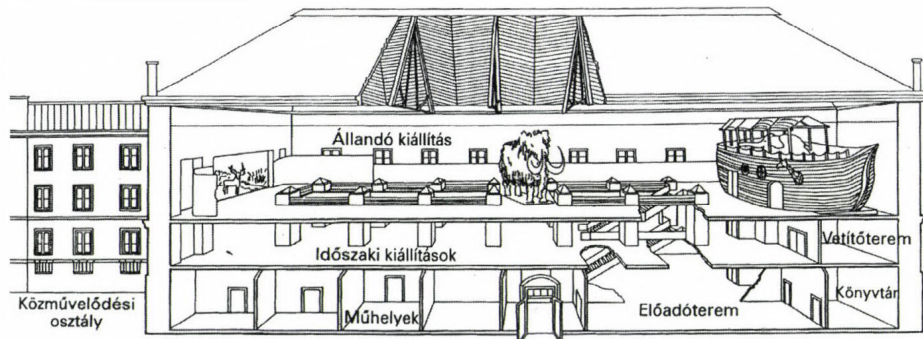
ished by Slovakia on their own territory. The Hungarian Government canceled the original agreement on 25 May, 1992. Next year, 7 April, Slovakia and Hungary jointly opened a case file at the International Court in the Hague. The Department of Zoology of the HNHM carries out research in the Szigetköz already since 1990. The results show a great faunal diversity, an especially high number of protected species, peculiar species compositions, and a high degree of mosaicity in the region. After diversion of the river

Danube in October, 1992, increasing dryness could be observed both in the upper and in the median part of the Szigetköz. According to the continuous biomonitoring, a slow degradation, "uniformation" of the fauna is detected. One of the last large river wetland areas of Europe became seriously endangered. After the decision expected from the Hague, possibly better conditions for the wildlife than present can be provided, the original ecological state, however, can already never be reconstructed.

Man and Nature in Hungary

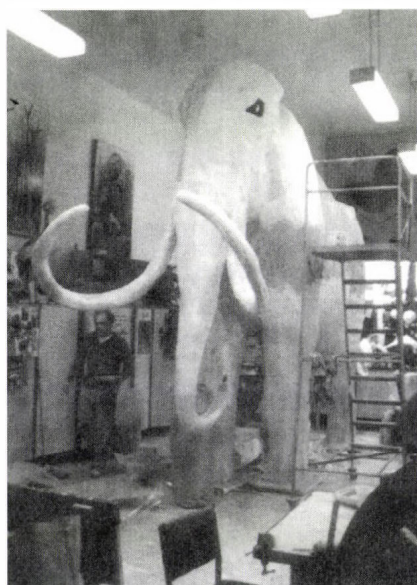
István Főzy

The new permanent exhibition of the Hungarian Natural History Museum is a historical ecological display showing the development from the natural heritage of the Carpathian Basin to the present coexistence of people and their environment. It is opened on about 830 square meters on the gallery floor in the newly reconstructed building of the Ludovika Academy complex. The paper guides through the different main parts of the exhibition, including the geological formation of the Carpathian Basin, its native floral and faunal elements, the appearance of the first humans, the Hungarian conquest from the natural history point of view, the wildlife of the main present biotopes of the



country, the important changes and impacts caused by human activities, and the needs and ways of protecting the environment surrounding us. There are several spectacular focal points of the exhibition, such as the reconstructed cave of early men, the life-size mammoth model in the centre, the enor-

mous diorama showing wildlife and seasons of the Hungarian landscape, or the wall-to-wall Noah's ark gathering the endangered species of the world. It is hoped that the exhibition "Man and Nature" will be another central place of interest worthwhile for a visit of everybody in Budapest.



A Hungarian Mammoth

Mihály Gasparik

One of the most attractive object in the exhibition "Man and Nature in Hungary" of the Natural History Museum will definitely be the huge mammoth model placed in the middle of the building. The mammoth as a species (*Mammuthus primigenius*) used to be quite widespread in the Carpathian Basin about 100.000 years ago, during the glacial periods Würm or Wechsel. It became extinct before the human historical times, mainly

due to the climatic changes but intensive hunting of early men played an obvious role too. This huge, long-haired herbivore gives hence a good example for the continuous change of wildlife caused by both natural and human effects. The life-size model was mounted during an almost one-year-long work in the Mammal Preparator Laboratorium of the HNHM.

Sándor Öry mounting the python in 1935

In the Shadow of the Mamut

The Preparation of a Python

Ferenc Zilahy

In the new exhibition "Man and Nature" of the Hungarian Natural History Museum, an old python preparation will be newly displayed. The snake (*Python reticulatus*) was collected by János Xantus on his expedition to Borneo in 1870-71. It was first mounted

in 1935 by Sándor Öry, well-known preparator of the Museum at that time, for the zoological display of the Department of Zoology. Since then, during the decades, the preparation became old and damaged, and was kept in a storage room. After more than 60 years,



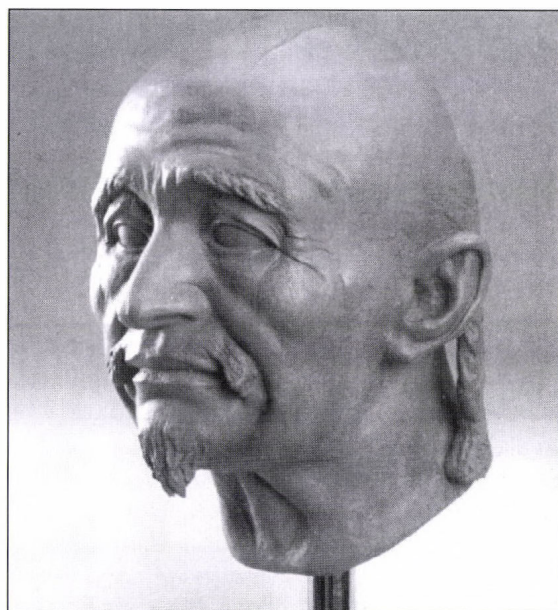
the author reconstructed completely the python in its original state, and supplied the display with new plant decoration.

Faces of the Past

Ágnes Kustár

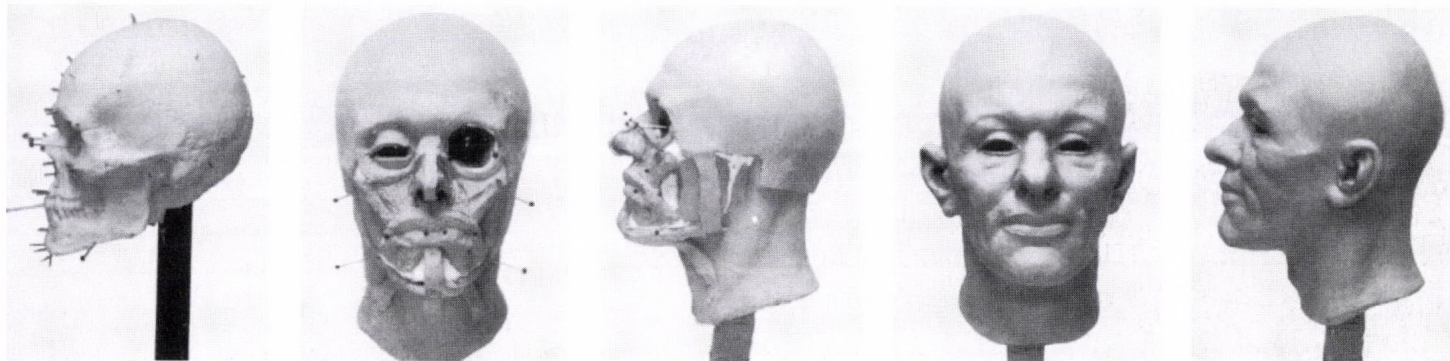
An interesting branch of anthropological research is to make reconstructions of the human face based on skull findings. In the new exhibition "Man and Nature in Hungary" 19 such reconstructions are displayed to show the appearance of human beings from the Stone Age to the historical people. For the reconstruction, based on wide anatomical knowledge, plaster copy of the skull is used, then covered by Plasticine imitating the soft tissues, muscles, skin, etc. of the face. Appropriate thickness is defined by the

examining the adhesion points of muscles and tendons on the bony surface. Eye balls, auricles, etc. are reformed on an average basis, whereas hair style, moustache, beard are added according to the fashion of the given time period. It is believed that with this type of face reconstructions the life and appearance of early human populations can be brought closer to the visitors.



Face reconstruction of an elderly man from the Hungarian conquest period from Benepusztá

Phases of the face reconstruction of a man from Tiszanána from the Hungarian conquest period

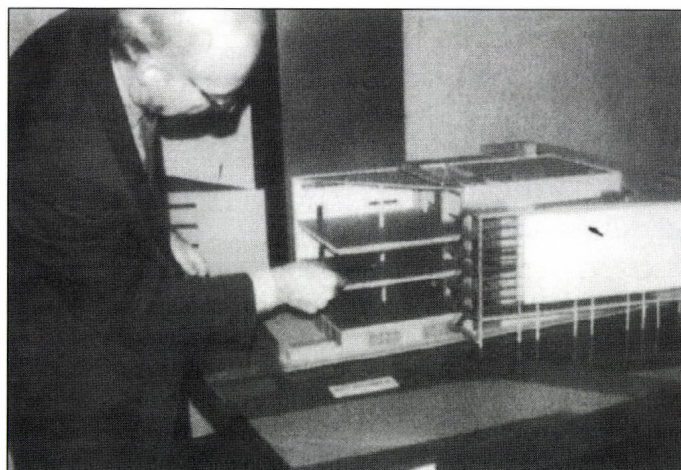


Mice, Men and Elephants

Developments in Two Natural History Museums

Tamás Vásárhelyi

There is an interesting parallelism between the situation and the near future of the natural history museums in Leiden, The Netherlands and in Budapest, Hungary. Both museums are similar in the size of collections (9-10 million specimens), both are situated in several buildings in the respective cities, both have concentrated so far onto science and both have got the chance of a change. In Leiden the new building will be opened in 1998,



The director introduces the model of the new Natural History Museum in Leiden

where all the collections, modern exhibitions and the Nature Information Center is situated, whereas the Hungarian Natural History Museum has already begun the revival with the moving of the Department of Mineralogy (1995) and will continue with the opening of its first, completely new exhibition building on the 29th of October, 1996.

National Heritage Sites

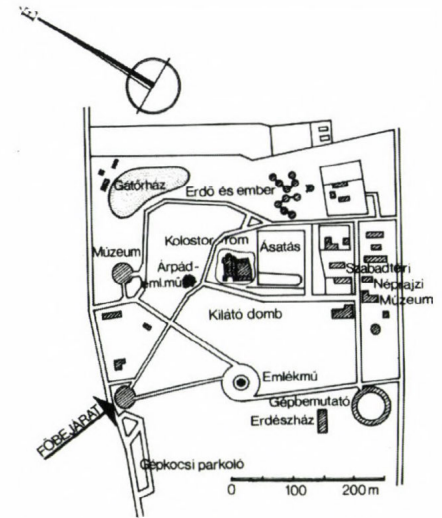
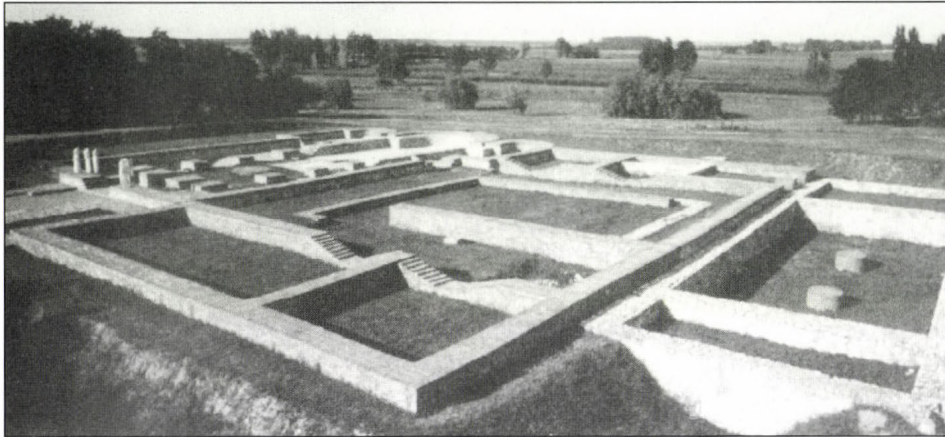
Museum in the Puszta – About the Memorial Park in Ópusztaszer

Ottó Trogmayer

The works on the creation of the National Historical Memorial Park in Ópusztaszer started in 1970. A National Commemorative Committee was established upon the proposal of Ferenc Erdei in order to create a

memorial park on the scene of the completion of the conquest of Hungary (895/896) and the starting of the 1945 land reform, to deservedly remember these two decisive peripeties of the nation. In our article we

The ruins of the monastery of Szer



Lay-out of the National Park

sum up the history of the excavation and that of the objects of the memorial place. In 25 years more than 2.5 million people have visited the memorial site in the creation of which a great number of institutions and persons collaborated. According to notes, more than 800 people have worked only at the archeological excavations.

Ópusztaszer – Building of the Museum

István Novák

The original building of Árpád Feszty's panorama was built by the brother of the artist, Gyula Feszty in Budapest, after 1890.

We started the planning of the new building in 1979. Treating the restored panorama as a relic of cultural history, the building of the museum had to be madecapable for hosting an exhibition on the conquest of Hungary and one on the period of the creation of the panorama.

The mass of the building refers to the hills and mounds appearing in the landscape of the great Hungarian Plain. We endeavoured to utilize the whole cubic volume available. The panorama is situated on the internal core, thus encircled by the other groups of permisses at the museum (e.g exhibition spaces,



etc.). The solution makes it easier to meet the requirements of building engineering.

In a natural environment we need fix points for oriantation in space and time. The approaches of the building show to the N-S and E-W directions, like a compass. The vis-

itor, reaching the top the center of the compass, can view the territory of the National Park from the lookout tower.

The construction, planned for one and a half years lasted fifteen years due to the lack of resources.

The Newly Restored Feszty Panorama

Árpád Szűcs

The panorama entitled "The Arrival of the Hungarians", was created by the outstanding Hungarian painter, Árpád Feszty 1856-1914) with his fellow painters in honour of the millenium of the conquest of Hungary (1896). The huge painting, 14.5 meter high and with a perimeter of 113 meters was presented to the public in 1894. In 1898 it was transported to the London World Fair, its building in Budapest was demolished.

From 1909, when it was brought back, it was set up in a building of timber construction intended to be a temporary place. During 1944 carpet bombing the building and the painting were seriously damaged. Because of the war circumstances the painting was exposed for a long period to the rigours of weather. When the damaged, ragged canvas was taken down it was unseamed at the seams and the pieces were stored on big wooden rolls.

In 1975 the material was transported to Szeged in order to set up the painting again after restoration in Pusztaszer, the scene of the first Hungarian National Assembly. The restoration work of the painting was stopped in 1979 because the building planned for it has not yet been finished. For the continuation and completion of the restoration- on the basis of a tender-



Detail of the restored panorama

Polish group was commissioned, which restored a panorama in Worclaw in the first half of the 80s. With special procedures they restored the rotary hiperboloid form characteristic to panoramas.

The complimentary instruments (viewer's platform, uncovering shade, airconditioning, sound effects, lights, etc.) were pre-

pared according to Hungarian plans, taking into account the consultations with the conservators.

The restoration, lasting from the autumn of 1991 to the summer of 1995, was supervised by an international expert committee which qualified the work of the restorers excellent.

From the Mystery to the Reality

László Selmeczi

The permanent archeological exhibition in Ópusztaszer confronts the visitor of the Feszty panorama with the reality reachable by the findings

The exhibition shows the history of the neighbourhood from the the conquest of Hungary, the settlement and its monastery of the Árpád period (11th-13th century) and the the remains of the 14th-15th century market-town.



Detail of the archaeological collection

The orientation is helped by explanatory drawings, authentic representations, graphic reconstructions and maquettes.

The objects in the vitrines give a good and exact picture about the culture our conquering forefathers allocated in the Carpatian basin, how this culture changed until the establishment of the state, and later, after our integration into Europe.

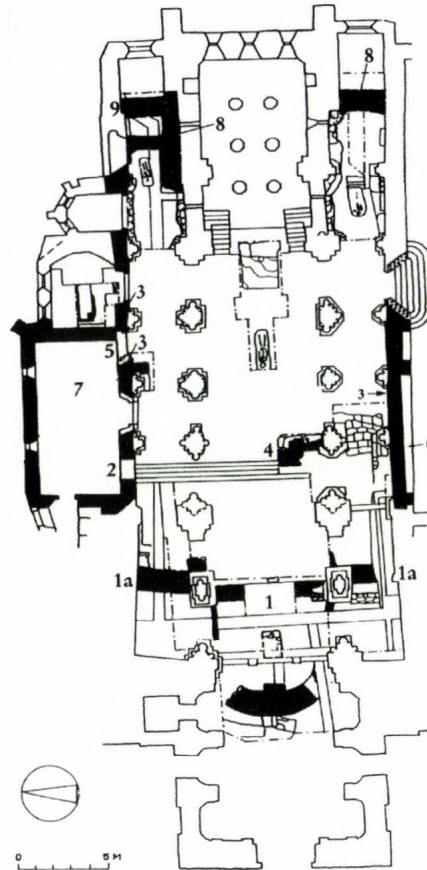
Archaeological Researches in Pannonhalma in the Recent Years

Csaba László

According to the art historical and historical opinions accepted until now, the Pannonhalma church seen today was built in the 13th century by Oros abbot. In the course of the excavations and wall researches, we found the demolished walls of the western semicircular arched apse, the lower church of the first church. The walls of the terrace floored western lower church of the east-west two-sanctuary church remained almost until the height of two meters. We do not know of other remains from the first church, but the eventually continuing excavations on the area of the present lower church may provide further data.

According to the evidence of historical sources, the so called second church was consecrated in 1137, in the time of David abbot. The longitudinal walls of this remained almost up to their original height under the coating imitating the bosses laid at the time of the 19th century restoration done by Ferenc Storno. During the wall research, in the northern wall of the church, we excavated a stone-framed door with a lunette, leading to the churchyard of the monastery. The professional restoration

The general plan of the research done in Pannonhalma between 1986-96



1. Western lower church
- 1 a. 13th century western chevet
2. Walled-up 12th century door
3. The 12th century longitudinal walls of the church
4. 13th century choir-screen
5. Walled-up 13th century "King's door"
6. Mural, so called "Volto Santo", on the southern external wall of the 12th century church
7. Late Gothic sacristy
8. 12th century chevet
9. 13th century chevet

and presentation of the door and its surroundings was done.

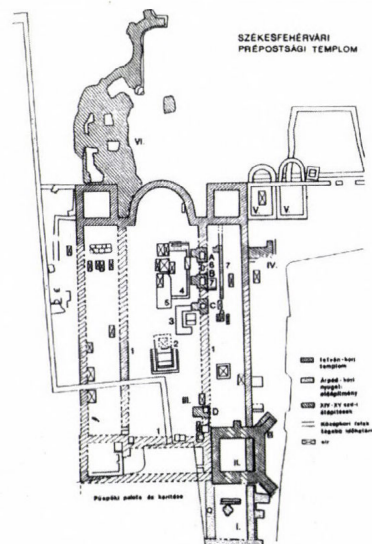
In the course of the construction in the 13th century, though Oros abbot first planned to demolish the previous building, the external bordering walls of the church were kept, with the exception of the chevet. The arched ceiling and the monastery joining the church from the south were prepared at that time.

At the end of the 14th century, murals were painted on the southern wall of the church, one of the representations belongs to the circle of the so called Volto Santo pictures. Only a detail of the mural painting was excavated, a complete presentation did not take place until now because of the arising technical, monumental problems.

About the Székesfehérvár National Historic Site – The Exposure and the Presentation of the Remains of the Medieval Royal Basilica

Gyula Fülöp

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Ground-plan in 1995, adopted from Piroška Biczó

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Esztergom – About the Problems of the Reconstruction of the Royal Palace (Interview with István Horváh)

Éva Hajdú

The millemennial celebrations (896–1996) are on, and the millenium of the foundation of the Hungarian state (1000–2000) is near. The anniversaries are an excellent occasion for the excavation and restoration works of our historic sites in ruins to receive support. But will the hopes concerning the governmental support prove true – asked Éva Hajdú, journalist from dr István Hajdú, archeologist, the director of the Esztergom Bálint Balassa Museum. Esztergom was Grand Duke Géza's (997†) seat, and the coronation place of his son, István (970?–1038). The city and its historic values were ruined in the Turkish epoch sieges. The remains of the medieval palace were exposed between 1934–38. The excavations stopped because of the war, in 1961–62 they started the work again

István Horváh leads the research of the fortress-palace since 1981. Important details of the 11th–13th century "Large Palace" have been found.

A reconstruction program plan was prepared on the basis of the research results in 1988. In the meanwhile, the concept of the National Board for the Preservation of Historic Monuments changed. It will not support larger reconstruction works until the



The building of barracks today

one-time details are not clarified exactly. Under the title of protection of substance, however, a new roof shall be built on the Baroque walls. It is certain that they shall not remove the already finished roof for the sake of the Renaissance reconstruction. With this, we are losing a historic opportunity. The Esztergom Castle could have changed

into a real national, historic site by 2000, the thousand year jubilee of the coronation of our first king.

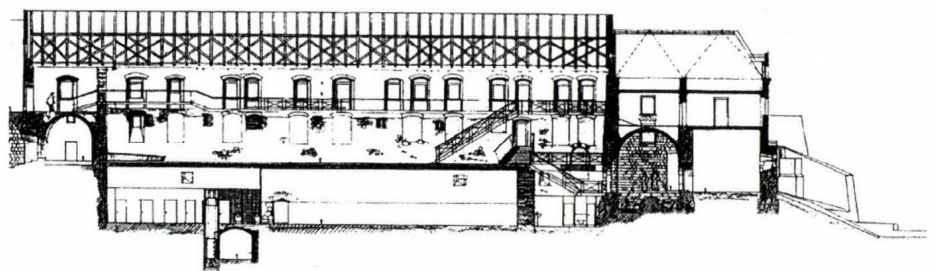
For the monument, it seems we have to content ourselves with a more modest solution. Perhaps, in the next century, we shall be able to exploit the possibilities in Esztergom.

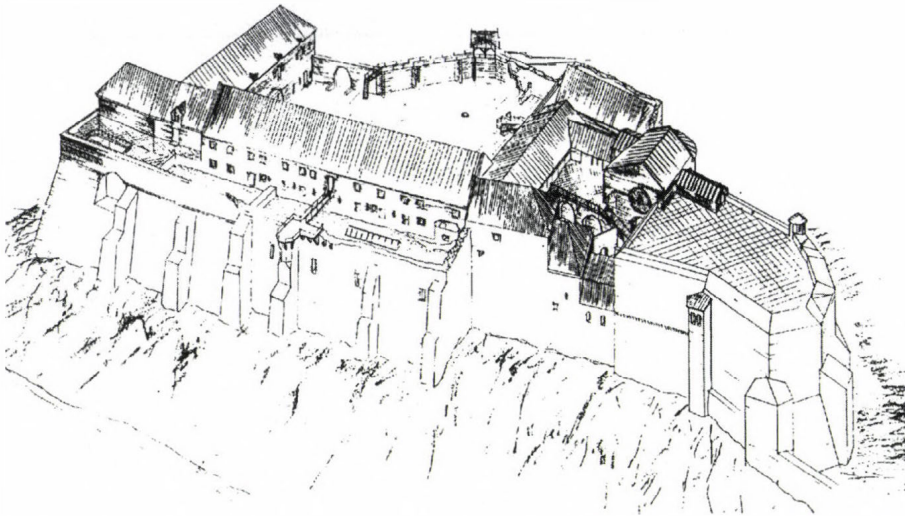
Restoration of the Royal Palace and the Pfalz in Esztergom until the year 2000

Tibor Gál

One of the most significant historical sites in Hungary is the castlehill in Esztergom and the castle known as the Pfalz. This place has been permanently inhabited since ancient

Longitudinal section through the Palace Great Hall





times. From the 10th century to the end of the 13th it was the seat first of the prince and then of the king, and later, coming into the possession of the Esztergom archbishop, it became the residence of the archbishop and the ecclesiastical capital of Hungary.

Its greatest glory was in the 13th century. Subsequently, in the 15 and 16th centuries, as a result of the alterations during the Renaissance, the episcopal palace, then known as the Vitéz Palace, developed from the original Palace Great Hall. Frequent reference was made to it by the Humanists of the period. Because of the way it was used in the 18th century it was later called the Barracks. At the beginning of the 19th century a survey of the medieval castle was

commenced at the same time as the building of the modern cathedral. This work received renewed impetus in the 1930s, and it was then that the Palace chapel and the lower levels of the former residential part were explored and restored.

After the war the survey was restarted in the 1960's and it is still in process. Several other projects were planned, but restoration work has only been carried out on the southern part of the castle so far. Unfortunately those who planned the further projects gave no consideration to the archeological and art history side of the investigation, and this is still the case today. It seems that a number of questions raised will remain un-answered even after the

investigation. An example of this is the building known as the Vitéz Palace.

In the light of this knowledge the current restoration conception provides a realistic and affordable programme, which is suitable for the requirements and will not contradict future development. It embraces the whole territory and within the circumstances given it aims at a complete solution. In contrast to the previous plans the present interventions offer the opportunity to undertake further work in the future. Depending on the degree of intervention the plan proposes renovation in some parts – provided that there are no serious engineering problems, substance protection in places, as well as work for the purpose of maintenance and putting the area into use, and adding supplementary buildings. New space will be created where the state of investigation allows and where functional demands make this necessary. By altering and extending the present area of the permanent exhibitions, the goal is to create an up-to-date museum which better accords with modern requirements.

The programme sketched above would enlarge the territory of the museum by roughly two and a half times. The conditions exist to carry out this plan and we hope that after the restoration the castle of Esztergom, the pfalz and their immediate surroundings will finally achieve a state which reflects their significance.

The Finds of the Crypt of the Dominican Church in Vác

The crypt of the church in the main square of the town, formerly owned by the Dominican order, functioned as a place of burial between 1731–1801. Later it was bricked up and was forgotten about. The entrance of the crypt was refound during the renovation work of the church in 1994 and there was a need to empty and reconstruct the place of burial.

With having special climatic conditions the corpses of the crypt had become mummified in a natural way in their coffins, the clothes, the accessories of burial and the coffins had been preserved in outstanding condition.

The finds of significant importance in the history of culture were excavated by a group of experts in museology in 1994-95.

The crypt – painted and covered coffins in their original position



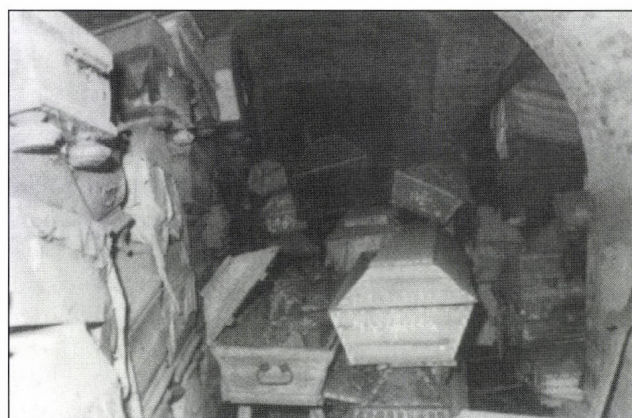
Vác has been a bishopric since the foundation of state. The centre of the diocese used to be the cathedral built on the area of the castle and its surroundings. The present centre of town, the so called "German town" was already a significant settlement of commerce, crafts and wine - growing in the 14th century. After the Turkish conquest in the 16th-17th century, when its population and buildings were regularly destroyed, the 18th century became the era of reconstruction. The civic town, both the secular institutions and that of the church revived almost at the same time, the town was rebuilt from its reins in a consistent baroque style. The bishops in power as squire's played an important role in the reconstruction of the

town and the resettlement of the population most of which came from abroad, mainly catholic craftsmen and agricultural workers (farmers from German language regions or from Czech, Moravian, Slovakian territories.) The Calvinists driven art of town centre to a separate quarter and the Orthodox South Slav trading families settled near the main square had significant status in the society of that period. Our exhibition shows the ways how the Catholic inhabitants living in the Upper Town i.e. the current town centre, used the crypt as a place of burial.

The monks of the Dominican Order were settled into town by the bishop in power in 1699. That was the time when they started to build their monastery and their first small church of the order's habit the name of the church entered the everyday language as the "Whites' Church". In 1726 the monastery was declared to be a convent and three years later they started to enlarge the church: a steeple was built to it and a crypt underneath. Except for the members of the order, their relatives and the families having established foundation on behalf of the church were buried here in the first place from 1731. The crypt of other Catholic churches were also used for the same purpose, however most of the inhabitants used regular cemeteries.

Maria Theresia's decree restricted the usage of the common crypts without wall due to hygienic reasons. Later it was prohibited by II. Joseph. Despite the restrictions, people kept on using the Dominican crypt until 1808. Between 1746 and 1755 the church was widened which involved certain reshaping of the crypt. The old cellar under the church's new side chapel ("Loretum") was also used as a place of burial from that time on. The Dominican order which had been pushed into the background from the 1770s moved out of Vác once and for all in 1785. Its church was led by the Piarists for a while then this church took over the role that the medieval St.

Coffins in the crypt

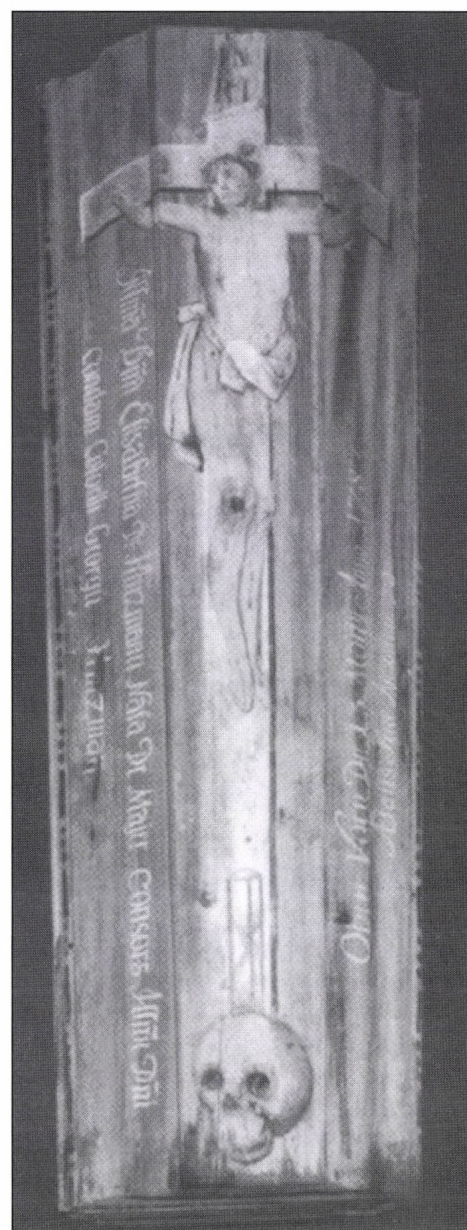


Michael's church, pulled down earlier, had i.e. the Dominican church became the parish church of the Upper Town. 152 dead bodies' in the crypt below the steeple, 110 coffin in the Loretum and other 40 corpses in the ossary were excavated. Experts managed to identify 166 people by name on the basis of inscriptions on the coffins in Latin, German and Hungarian language, and the data of registers of deaths of the period. In the coffin without inscriptions mainly children, monks, priests had been buried. Having studied the accessories, the remains of costumes, the customs of burial it can be stated that the majority of those buried in the crypt were citizens of Vác, traders, craftsmen, officials and doctors. The minority were members of noble families in the surroundings or strangers died in this town.

Owing to the microclimate, temperature, ventilation and other factors the corpses became partly or totally mummified, dried out. The accessories of coffins and costumes also remained in a relatively good condition. Even the colours were preserved in many cases. This unique group of finds makes it possible for us to get to know the sanitary conditions, the way of life, the acquired or inherited diseases of people in the society of the 18th century.

The corpses are under detailed anthropological and pathological examination in the Anthropology Department of the Hungarian Museum of Natural Sciences.

The excavation of the coffin has made it possible to get to know not only the customs of burial but the civic clothing as well. Most of the deceased were buried in their own formal costume. Women, young girls and children were always buried with a bonnet on their head and were especially amply decorated with ribbons, natural or artificial flowers, corolla and wreaths. Men were buried bare headed, sometimes with a night-cap, seldom with a hat. Women's dresses are variable, shirts and aprons were mostly made of delicately woven cambric, skirts of woven or colourfully printed materials, shawls, blouses, ribbons were made of silk. Men wore close-fitting baize jacket and trousers or a long, loose cloak with a hook. The corpses often had white cotton stockings on their feet but sometimes they wore leather foot clouts, boots or in the case of priests, shoes. The colourful, decorated women's



Coffin ornamented with a full shape corpus

and children's shoes had always followed the fashion of the period. One part of the deceased were buried in death gowns that replaced clothes.

In the crypt of the Dominican Church (it so called "The White's Church") the coffins were laid on top of each other in four or five rows by the walls, usually with the dead bodies feet towards the wall. They tried to put the bigger and heavier coffins below. While rearranging the coffins sometimes close relatives died at different times were put next to each other. From time to time the remains of the deceased were taken out of the old, broken or forgotten coffins and put into the ossary, a painted large wooden case marked with a cross, that had been placed in a small medieval cellar under the church. In the first decades of the church it could have been the monks' crypt where there was a flight of stairs leading to. These stairs were ceased to exist during the reconstruction of the church.

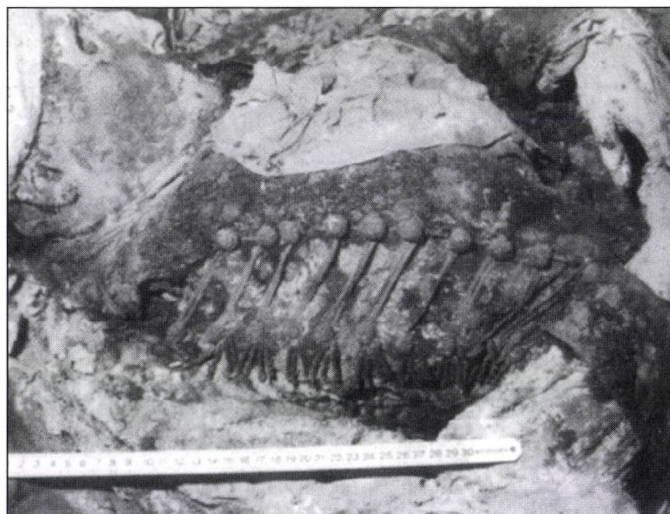


Catafalque of a child with rosemary and straw-roses

The last big rearrangement of the crypt took place in January 1798 when more than 100 coffins were carried to the crypt under the side chapel (Loretum) and to the corridor leading to the ossuary. Hereby new spaces were provided as place of burial. The crypt was cleaned regularly, flowers and wreaths nailed onto the coffins were removed before being buried. Except for the coffins, crosses of burial were also put in the crypt in three cases at the beginning of the 19th century.

It has been a custom to be buried in coffins since the Middle Ages. Like other cultural elements the shape decoration of the coffins are different and always changing depending on different regions and customs. The migration of the population in the 17th-

Silver laced dolman, open collar-ruffle on the dead body of an elder man



18th century resulted a certain medley of customs and traditions. This process can be observed in the variety of coffins in the crypt of Vác as well.

Although in decreasing number, coffins are covered with canvas or silk and riveted with decorated headed pins - often mentioned in Hungarian historical sources of the 16th-17th centuries - could also be found in the crypt of Vác until the 1790s. In the case of adults the colour of the cover was dark, in that of children it was green or white. In the crypt there are a few coffins made of hard wood decorated with carvings however most of them are pinewood painted in different ways. The coffins were manufactured by the masters of local joiners' guilds, they also painted and decorated the coffins themselves with the help of their families according to the traditions and meeting the customers' requirements. The permanent changing of basic colours and the ways of decoration can be seen throughout the 100 years the crypt was in use, although several kinds of colour and patterns are used on coffins at the same time by inhabitants with different nationalities immigrated from other regions. The different kinds of style brought by the settlers of Austrian, German and Czech origin had an important role.

Until the 1760s the coffins of people died in their childhood or at young age were characterised by green as the basic colour, later blue became dominant. However the coffins of adult, married men or women cannot be told apart on the basis of colour and decoration. The earliest ones were painted in tanning liquid, their decoration was generally simple: black creepers, stylised tulips and flowers. Painting basic colours became more and more frequent from the 1750s, first it was grey then yellow, at the end of the century brown was the

most general colour. Motifs used for decoration became more and more variable and naturalistic, the latest coffins were characterised by different colours used at the same time. Crosses can be found on each coffin sometimes completed with other symbols referring to religious feelings. From the middle of the 18th century first it was the hands and feet stigmas that appeared in coffins later portrayal of Jesus

Christ's whole crucified body became frequent, some of the pictures were made by skilled painters. The religious attitude to life was reflected in the inscriptions *Memento Mori* and symbols skull referring to death and the inevitable mortality used on the coffins. Nevertheless the variety of rich colours, flowers, creepers and wreaths the harmony of compositions represent the hope and disposition of the deceased and their families.



A re-opened coffin

The deep religious feelings of the 18th century was reflected in the accessories of burial in the coffins. In every case a crucifix or a rosary was placed in the hands of the deceased person. There used to be religious societies in this district of the town proved by the sacred images printed on silk worn under the clothes (scapular) and cord belts (corda). The Society of Rosary was first mentioned in the sources in 1720, the general use of beads was attributed to St. Dominic by the tradition of church as well. The era was characterised by the mementoes from the pilgrimage to the Holy Land, from shrines to the Virgin Mary or from other places of pilgrimage, relics wooden and pearl inlaid crosses from Jerusalem and medals. Most crosses, crucifixes and other devotional objects must have been in use long before the funeral but a few of them e. g. wax crosses can be considered to be accessories of burial. The variety of objects, their finish of high quality proves the standard mass production of the European manufactures.

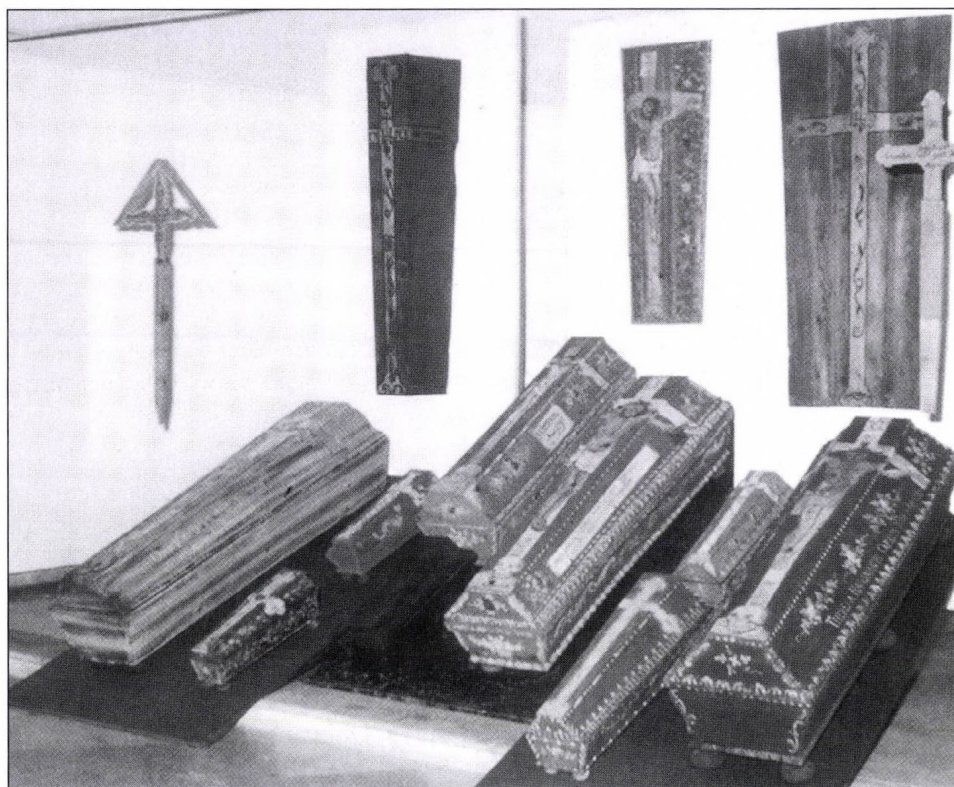
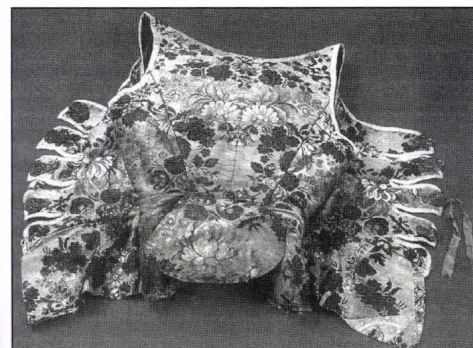
The Exhibition of the Dominican Crypt in Vác

In autumn 1994 during the restoration of the 18th century Dominican Church of Vác a passage was found leading down to a common crypt. The climate has conserved the richly decorated coffins, the funeral textiles, the grave furniture, and the majority of the corpses has also become mummified in a natural way. The burial place had to be vacated, the local Ignác Tragor Museum, upon the notification from the parson, organised a work group for the rescue excavation. (At that time the Hungarian museological statutes did not contain provisions concerning finds of this age, it depends on the consent of the conservator whether or not the material can pass into a public collection)

The excavation, done in three stages between November 1994 and May 1995, was executed by ethnologist museologists, and anthropologist and restorers. In the course of the preparations, they also had to think about their own safety, the stability of the climate, the precise documentation, the appropriate packing, storing and registration of the objects exposed. They exposed 263 coffin-burials in the two crypt-parts not connected with each other, and nearly 40 corpses, also coffins buried earlier, in a common tomb, an ossarium. A significant majority of the more than 300 persons were citizens of Vác-Upper town, who had supported the church with their donations, but members of the order and other clergymen were also buried here. For the execution of the anthropological examinations, the corpses were transported to the Anthropological Cabinet of the Museum of Natural Sciences.

In the 18th century, burial in common crypts, besides the use of the land of the cemeteries of the churches, must have been general in Hungarian cities, still, we know

Silk stomacher of Barbara Kis from 1780, after restoration



Exhibition of the works of the restoration course (Summer, 1995)

more about the order of aristocratic, or even of peasant burials. The customs of laying out in state, and numerous versions of the funeral textiles could be noted, documented in the course of the exposure of the coffins. The coffins were usually padded with shavings, this was covered with sheeting, and the dressed dead person was placed into it this way. They put a pillow beneath his head, and occasionally they decorated it with natural or artificial flowers. In the case of children and unwed young people they put a chaplet on the head of the dead person. Rosaries were general, later on the cross put in the hand, and often they also buried devotional pictures reliquaries as well with the dead person. A part of the rosaries and the crosses are burial furniture, "copies" made for this purpose. The wearing of the scapular and the cord, the thin stringbelt, also refer to the popularity of the religious societies. The funeral textiles and the clothes of the dead person were also decorated with different coloured mourning bands. The wrists and the ankles of the dead person were tied with such bands. With the exception of the ecclesiastic persons, the corpses were covered with an adorned white winding-sheet, face-cloth, the selvege of which reached outside of the coffin.

Because of the repopulation, necessary because of the Turkish destruction, going on just in the given epoch, a significant popula-

tion of German and Slavic origin arrived in the city. In the finds we can see the co-existence of the culture of ethnic groups of different origin, and the process of the merger can also be followed well.

The examination of the burial clothing and accessories, the differences that can be observed in the ceremonial and naturally the inscriptions make it possible to make statements which go far beyond the burial culture of the city.

The exhibition of the finds was open in a medieval cellar in the main square of Vác in summers 1998. The home page of the exhibition can be found on the internet <http://www.muzeum.vac.hu/> the examination of the finds and the detailed publication are in progress.

Little shoes of a girl after restoration



Recent Research Projects

Results of the Most Recent Research Concerning of the Holy Crown

Endre Tóth

The crown of the Hungarian kings is thought to have been put together from two parts in the second half of the 12th century. The lower part can be precisely dated to 1070-80 on the basis of the cloisonné enamel tiles decorating the crown band, since they also show, in addition to archangels and saints, Michael Ducas, the Byzantine emperor, and the Hungarian King Géza I. On the cross-band of the crown's upper part eight apostles are portrayed. It is difficult to identify the representations on these enamels, because of the small number of comparable specimens; but a critical analysis of their style proves the fact that they were produced in a place where the impact of Byzantine enamel works was con-



The enameled portrait of Michael Ducas placed on the back of the Greek crown

Σ̄C̄C̄L̄H̄ŌM̄ĀS

Σ̄C̄C̄P̄ĀV̄L̄ȲS

siderable. Certain features, which are to be found in the inscriptions on the plates, presenting the apostles, support this view. Examining the inscriptions, it can be shown that they are related to the letter types of Byzantine medal inscriptions. In fact two typical letters, the "T" in Thomas and the second "V" in Paulus, did not appear on Byzantine medals after the 50's and 60's of the 11th century.

Glorification of the Hungarian Hussar

Katalin Sinkó



The upstairs rooms of the Hungarian Pavilion of the Paris World Exhibition of 1900 were devoted to the history of the Hungarian Hussar. The underlying concept of this exhibition was to show the Hungarian

contribution to European history. According to the general opinion of Hungarian historians, hussars are a branch of cavalry which reflects "true Hungarian character" and traditional "national military strategy".

Pál Vágó's and László Pataky's panneau covered one side of the wall of the exhibition hall. The lower 'terrestrial' sphere of the painting represents 19th century hussars sitting around a campfire. They are watching the glorious procession of their old hussar ancestors floating in the smoke of the campfire. Soldiers of the European branches of cavalry are saluting to the celestial

The Hussar Gallery in the 1900 Paris World Exhibition. Opposite: painting by Pál Vágó, 'Attack of the 1st and 16st Hussar regiments named after Franz Joseph'. In the niche: marble bust of Franz Joseph. On the longitudinal wall: the painting entitled 'triumphal March of the Hussars', above: scenes representing of heroic deeds of Hungarian, Duch and Prussian Hussars



army. French hussars are headed by Napoleon, who is saluting to the prominent representatives of Hungarian hussars with his hat. The presentation of horsed herds-men is to symbolise the central role of horses in the life of Hungarians.

The hussar hall is an apotheosis of the Hungarian hussar, the outstanding work of Hungarian historicism.

The Hussar Gallery in the 1900 Paris World Exhibition. Opposite: painting by Pál Vágó, 'Attack of the 1st and 16th Hussar

regiments named after Franz Joseph'. In the niche: marble bust of Franz Joseph. On the longitudinal wall: the painting entitled 'Triumphal March of the Hussars', above: scenes representing of heroic deeds of Hungarian, Dutch and Prussian Hussars.



Pál Vágó: Detail from the ceremonial gallop of Hungarian Hussars (in the background the Hussars of other nationalities)

Restoration of 'The Triumphal March of the Hungarian Hussars' the large size painting of Pál Vágó

István Bóna Jr.

In the last one and a half year a group of four restorers lead by István Bóna Jr., has restored the severely damaged large size painting of Pál Vágó. The painting was originally made for the Hungarian Pavilion of the World Exhibition in Paris in 1900, and subsequently it was exhibited in the Main Hall of the Ludovika Military Academy in Budapest until 1948. From here it was taken to the Museum of Military History for fear of destruction and was stored there rolled up on a rod with the coat of paint inside. Although it has been on show for all in all 48 years, it has been subject to three major restorations. The painting had serious neglected damages, most probably results of World War II. During the fifty years of storage the coat of paint lost so much of its adhesion to the canvas that restorers decided to unroll only as much of the canvas as can be handled at one time, which turned out to be five metres regarding the space that were at their disposal.

The fixation of the coat of paint was a process of several stages. There was a pre-fixing stage which stabilised the coat of paint to such an extent as to make transportation and the removal of dirt and varnish possible. The recovery of the original surface proved to be a demanding task as varnishes, retouches of different periods asked for different restoration methods. The painting was

impregnated from both sides, which resulted in the picture becoming so solid that restorers could walk on it.

The canvas was not doubled, only strip lining was applied to the ends which were pierced with metal rings for tension springs and hanging braces. The painting was made into a rectangular shape by covering doors and windows with canvas. Furthermore, a wooden framework was erected, which had an aluminium rail at the top with sliding pendant rings. The painting was hung on this,

similarly to a curtain, and the canvas was made taut with springs from the sides and the bottom. Repeated extension gradually remedied deformities.

Missing parts were recovered in three stages. First acrylic tempera, then Maimeri Restauro paint was used, and the final touches of glaze were applied with resin oil paint.

Finally, the 18 metres long picture weighing 600 kilos was installed at its final exhibition site, which is positioned 5 metres above the floor.

Painting during the removal of soil and varnish



A Report on the Archeological Excavations on the Csongrád County Section of the M5 Motorway

Csaba Szalontai

At least 132.000 m² has to be excavated in barely four years. Based on the experience of past decades on the M1, M3 and M0 motorways, the museums required a minimum 2-3 years in order to complete the preliminary examination. According to our contract, the sum at our disposal is to go to the excavation of 44 sites, with a combined area of 132.000 m². The second important element of the contract is that- for the first time in Hungary- the museum will also undertake a complete ecological and ethnographical assessment of the route. In the meantime, due to expropriation delays and the scheduling of the motorway, we succeeded in modifying our contract deadline to 30 June 1999. Another reason is that majority of excavation sites covered a much larger area than we had first reckoned on. Whereas towards the end of the year more than 100.000 m² had been excavated,

this only affected around half of the 44 sites. One of the great advantages of the motorway construction is that it has opened up the possibility of examining huge areas, the like of which we have not seen before. For example, the excavation of the Sarmat-age settlement on the border of Kiskundorozsma now exceeds 400 metres, that is the area uncovered so far is around 2.5 hectares (25.000m²). So far some 10 tons of finds have been taken from excavations, two or three times the total amount collected by all the county's museums over the past century.

Construction plan of the motorway M5 in Csongrád County



The Past in the Road – on the Border of Szentés (The Lessons and Results of an Archeological Excavation)

Géza Szabó – Gabriella Vörös

Five sites comprising some 25.000 m² on the 10-km-long and 15-40-m-wide area awaited excavation. The finds will enrich and expand our knowledge of the town's past from the New Stone Age to the medieval period.

Three phases of the long period of the New Stone Age came to light, with small farm-like settlements and a burial site attached to one. Sporadic finds and a few closed barrows from this period as well as the early and middle Bronze Age prove that the area had been settled by ethnic groups of the periods. The emergence of a rich, varied ritual Celtic burial site primarily indicates the special burial traditions of the Iron Age population. Sarmat and Avar settlements (along with two burial grounds of the latter people) have also been found. We have also identified a few graves from the period of the Conquest. Barely a couple of months

after closing the digs all the documentation was completed, most of the finds have been restored, and indeed the first analyses are underway. We have also archived documentation on the excavation with the help of computer programs.

Celtic grave with circular ditch on the track of road No. 451.



The Road to the Past – An Exhibition Presenting the Findings of the Rescue Excavations on the M3 Motorway

Pál Raczky – Alexandra Anders

One of the great challenges facing Hungarian archaeology in the 1990s was the work involved with the archaeological investigations preceding the construction of various motorways throughout the country. This construction work offered the opportunity of investigating 30–40,000 m² large areas.

In the past few years, archaeological investigations were begun along the future line of the M0, M1, M3 and M5 motorways. Various analytical techniques were used during these investigations. The geographical setting and the topography of the sites were analyzed using satellite and aerial photos.

The Department of Geo-physics of the Eötvös Loránd University routinely carried out magnetometer surveys over the areas to be excavated: by mapping magnetic anomalies a fairly clear picture could be obtained of the subsurface archaeological features.

Subsurface probes offered the possibility of mapping various settlement features and of reconstructing the layer sequence. A 3D picture of the subsurface stratigraphy of a given site could be established by recording and analyzing the position of the various layers and fills as reflected in the probes.

The excavations proper were begun after these preliminary investigations. The large areas investigated during the course of the excavations called for new methods in computer analyses and data storage. Perceiving the need for a new data storage and retrieval system, some of the county museums pioneered the way for renewing their archiving systems. One of the most important initiatives in this respect was worked out by the Hajdú-Bihar County Museums and the Institute of Archaeology at the Eötvös Loránd University. The new system essentially involved the storage of information contained in drawings, photos and video films in a uniform database, allowing the retrieval of



Aerial photo of the excavation

data on individual archaeological features. However, in spite of the fact that all of the museums involved in these excavations were – by force of the circumstances – compelled to work out some system for solving these problems, there did not evolve a uniform national archiving system.

The excavations along the planned line of the M3 motorway were begun in 1992. The 175 km long section passed through four counties (Heves, Borsod-Abaúj-Zemplén, Hajdú-Bihar and Szabolcs-Szatmár). About 150 sites were identified along this section. The excavations preceding the construction of the motorway lasted until late 1996. The investigation of the 39.5 km long section in Hajdú-Bihar county was carried out jointly by the county museums and the Archaeological Institute of the Eötvös Loránd University. This also offered an opportunity for training a new generation of archaeologists. An archaeological base was created at Polgár, enabling the restoration, drawing, photographing and storage of the finds.

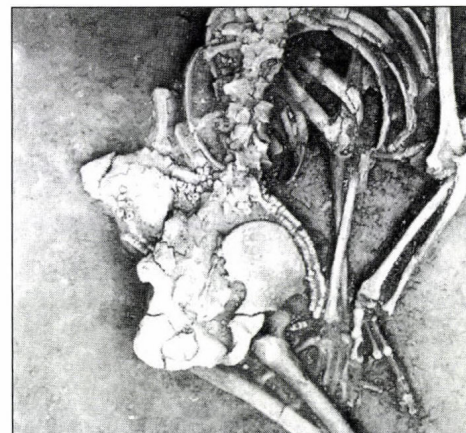
After finishing the archaeological investigations in late 1996, it was suggested that the most important findings of these excavations should be presented to the larger public before their full evaluation and publication. This idea was embraced, and generously supported, by the ÉKM Autópálya RT and the M Három Consortium. The exhibition was first mounted in the Hungarian National Museum, and it will later travel also to Miskolc, Debrecen, Eger and Nyíregyháza.

The basic idea behind the exhibition was to select the most important finds which reflect the flow of history from the Neolithic to the Middle Ages. In this interpretation, the new motorway was not simply a communications route, but a symbolic path leading back into the past. The finds from the twenty-one sites represent seven major historical periods.

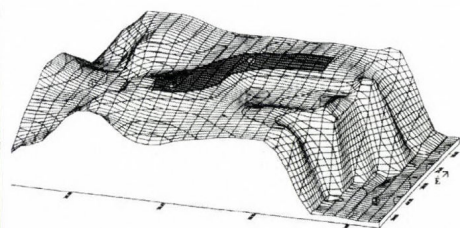
The showcases are connected by the symbolic line of the planned motorway, which bears reproductions of the characteristic vehicles used in transportation from prehistoric times to our own days. (This, in fact, suggested the title for the exhibition, 'Paths into the Past'.)

A catalogue offering a brief description of the sites and of the analytical techniques applied in their investigation was also published. This catalogue – containing also a description of the exhibited finds – meets the international standard required of such publications. This catalogue can be regarded as a preliminary report of the excavations, and the English summaries make the most important findings of these investigations also available to international research.

Detail of a Neolithic female grave from the excavation



The geomorphological setting of the site



Problems, Lessons and Excavations Along the M5 Motorway

Erika Wicker

The series of excavations by county archeologists, connected to the construction of the M5 motorway, began ten years ago. An area of about 10.000m² on the Lajosmizse section of the then so-called E5 was investigated.

Detail of an Avar cemetery (M5 site 79.)



The actual M5 excavations began in 1994. Nearly 200 million forints ensured the investigations preceding the construction. In the following two years investigations were made at several sites on the 40 km long section of the future motorway line. Primarily sites of the Sarmatian and the Árpád periods were rescued. By now, although the preliminary excavations have not finished yet, the endangered archeological sites are rescued on an area of 260.000 m² in total.

The construction of the motorway began in 1996 and since then a series of problems have been only partly resolved. Following negotiations

lasting several months with the representatives of the Ministry of Transport, we managed to agree on a financial system which may secure the exploration of the archeological finds and remains turning up during the construction work. At the same time the issue of archeological finds turning up in the designated land areas has not been resolved up to now. We cannot look into the top secret concession contracts while the conessor and the building contractor refuse any financial obligation concerning the rescue of sites on the designated area. Thus several of ten thousands of m² were ruined by entrepreneurs digging the earth for the road construction. Despite several reports filed to the police there were no serious consequences.

The tree sites up to the county border to be excavated will take place this year. We would like to believe that in the future, when the endangered archeological sites can be saved.

Art Treasures from the Medieval Royal Court

András Végh

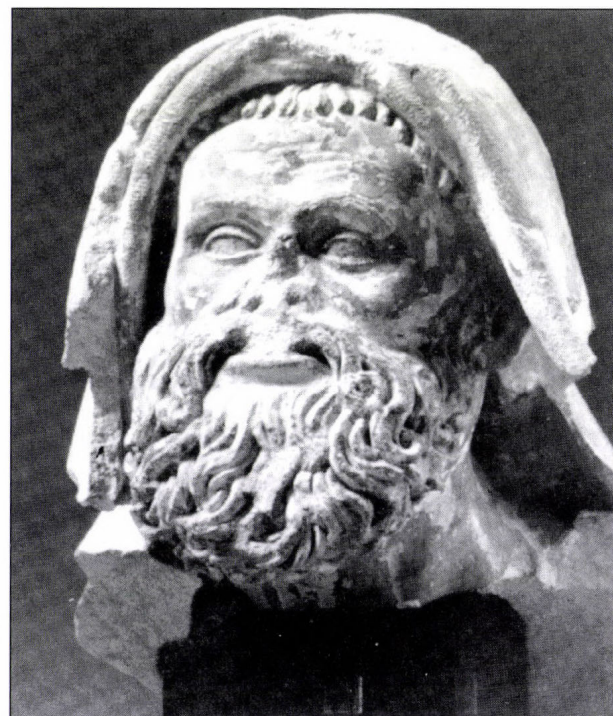
In February, 1974, László Zolnay discovered an assemblage of Gothic statues in the northern court of the royal palace in Buda. This assemblage caused quite a stir both among archaeologists and art historians, as well as among the general public. From the moment of its discovery, this assemblage was one of the most precious treasures of the Castle Museum and it was soon exhibited following the discovery. The statues are currently exhibited in the permanent exhibition, in the chapel of the medieval palace and the Gothic hall. It is now fairly obvious that these premises are unsuitable for the exhibition of these exceptionally superb works of art.

In 1992, the leadership of the museum decided that the Gothic statues would be exhibited in another wing of the museum building. The new exhibition hall also has the advantage that, owing to its neutral back-

ground, the statues can be admired without distraction.

The assemblage of Gothic statues is no longer a unique, closed assemblage since recent excavations during the past few years have brought to light similar Gothic statues. For the 25. anniversary of the discovery of this unique assemblage the museum plans to renew the permanent exhibition of the Gothic statues of medieval Buda by adding more recent finds to the exhibition, as well as by presenting other artworks from the same period, in order to offer a more complete picture of the artistic legacy of medieval Buda.

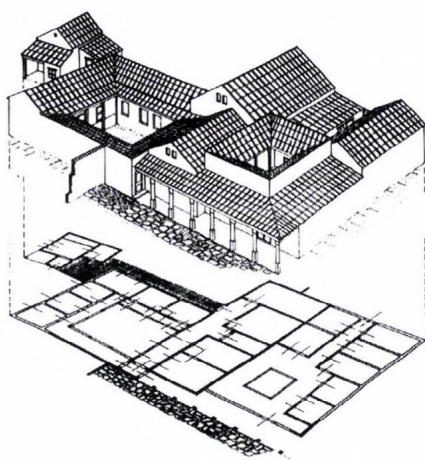
Head of an apostle or prophet, c. 1420



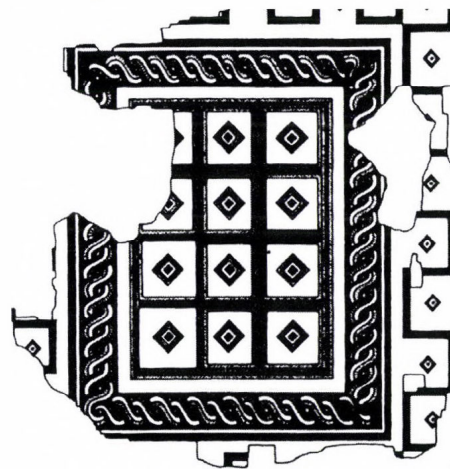
A Roman Palace with a Mosaic Floor in Óbuda

Krisztina Szirmai

Between 1973–1981, remains of a 2nd-3rd century building decorated with mosaic floors, wall paintings and stuccoes were uncovered in the northern part of the military town (canabae) by the legionary camp. 4 colonnaded courtyards, 16 rooms and 2 corridors have been uncovered on the 100x130 m area excavated to date. The 6 mosaic floors and a high number of wall paintings and stuccoes suggest that the building served for representational purposes. This magnificent building lay in the quarter where the magistrates of the province lived and worked. The area is currently a public park. The archaeological excavations should be continued and the excavated buildings need to be conserved.



*Reconstruction of the palace
(after Tamás Mezős)*



*Mosaic floor from the baths of the palace
(early 3rd century)*

Excavations on Corvin Square

An Outstanding Possibility to a Wider Knowledge of Our Past

Tibor Hable – Attila Horváth M. –
Árpád Ringer – András Végh

The archaeologists of the Budapest Historical Museum began the archaeological investigation at Corvin square in March, 1997. These investigations were necessitated by the fact that the construction of an underground garage was planned on the site, and the construction work could have resulted in the possible destruction of various prehistoric and historic sites and remains. The investigations conducted at Corvin square showed that this is one of the most important archaeological sites in Budapest. This area was settled by prehistoric populations in several historical periods. The relative intactness of the area offered an excellent opportunity for excavation and for gaining a better understanding of these cultures.

In the spring of 1997 a Palaeolithic site was discovered under the prehistoric, Roman and medieval remains, at a depth of 3-3.5 metres.

The Danubian terraces were settled depending on the seasonal changes of the river's water level. The settlements and cemeteries of sedentary population groups, engaged in grain cultivation and animal husbandry, have been identified along the entire Buda side, from Békásmegyér to Lágymányos, in the Castle area, as well as in the Viziváros.

A total of ninety-two Roman burials were uncovered on a roughly 1800 m² large area. On the testimony of the earliest graves, the cemetery lay on the site of an abandoned Eraviscus settlement which had been demolished and levelled sometime in the first half of the 1st century AD. A few late burials from the 4th C. AD lay on the slopes of the terrace. Over half of the burials can be dated to the 2nd-3rd century. The ratio of newborn babies and infants was surprising-



Excavation of the Palaeolithic site

ly high, and these burials perhaps mark the edge of the cemetery.

A block of medieval houses was also excavated near the Augustinian monastery. The comparison of these medieval houses with the ones excavated in the Castle district was very instructive. The earliest stone walls dating from the later 13th C. suggest that at the time of, and after the Mongolian invasion the inhabitants sought refuge behind the walls of the Castle district, and the settlement on the Danube bank played an important role from the early Middle Ages.

The Secret of the Shipyard Island

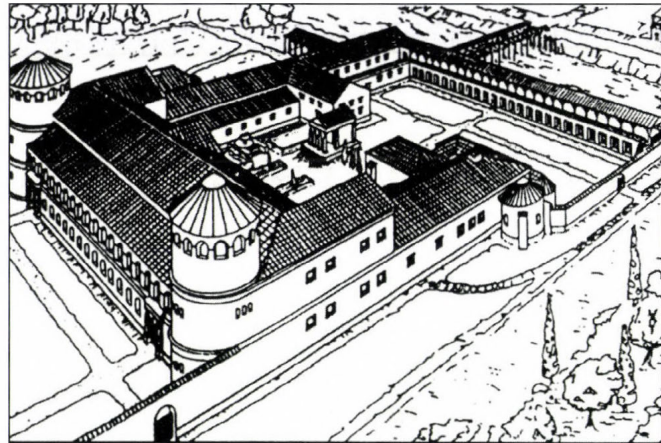
Katalin H. Kérdő

Aquincum, the Roman period capital of Pannonia Inferior, lay on the territory of modern Óbuda. The most outstanding building of the capital was the governor's palace which lay on a small island (today part of the Shipyard island) in the NE quarter of the military town. Its construction was begun under Hadrian, the first governor of the province Pannonia (106–108), who later became emperor.

The palace received its final form in the mid-2nd C. and during the 3rd C. At the close of the 3rd C., the palace was abandoned, most likely owing to the rise of the Danube's water level. The ruins of the palace were first discovered in the 19th C. At the time, its walls still stood to a height of several metres. Several excavations were conducted on the site between 1941 and 1956. Recent excavation in 1996 and 1998 suggested that the earlier excavated building was only part of the entire palace complex which extends

over an 8-10 hectares large area. The area was enclosed by a wall, of which several sections have been uncovered. The 120x150 m large main building, containing some one hundred rooms, had living and administrative

wings, reception halls, sanctuaries and a bath. The halls were arranged around a central, colonnaded courtyard. The main facade of the palace on the east faced a port on the Danube. The palace had two stories on this side, with the reception halls lying on the ground floor. Several rooms were decorated with mosaic floors. The walls and the ceilings were covered with superb wall paintings. The courtyard contained a fountain. The comfort of the residents was enhanced by an ingenious system of floor heating, as well as by



Reconstruction of the governor's palace in Aquincum

the excellent water and sewage system. Very little can be presently seen from the remains of the governor's palace. The area was used as a shipyard between the later 19th C and 1991, and the Roman remains were severely damaged. Much of the area is now covered with industrial debris.

The finds are housed in the Aquincum Museum. The Budapest Historical Museum recently mounted a temporary exhibition, 'The governor's palace in Aquincum', showing the results of the excavations.

Sacral Finds from the Late Bronze Age Cemetery at Békásmegyer

Rózsa Kalicz-Schreiber

An Early Bronze Age cemetery from the 3rd millennium BC and a Late Bronze Age cemetery from the 10th/11th-8th century BC were uncovered at the Budapest-Békásmegyer site between 1960-1983. The 324 burials from the Late Bronze Age occupied about two-thirds of the roughly one hectare large cemetery. Two-thirds of the graves were scattered cremation burials, one-third were inurned burials. The Late Bronze Age cemetery yielded a fairly high number of unusual finds that are either unknown from other sites of this period or only a few have been found to date. Most conspicuous among these ritual finds are vessels with a boot shaped lower part. 22 such vessels were recovered from 19 graves. Contact with Mother Earth probably imparted magical powers to these boot



Boot shaped ritual vessels

shaped vessels, enabling travel over great distances and an easier journey to the netherworld. The priest or magician performing the ceremony poured the magical potion in the vessel to the ground and/or the participants' cups through a small opening in the toe. Only chosen members of the community were allowed to wear this boot with sacred properties and only they were allowed to take them to the netherworld. Also part of the paraphernalia of the funer-

ary ritual were stylized bird shaped vessels and bird eggs. A few graves yielded spouted vessels which were perhaps used for nourishing the soul of deceased infants. One of these spouted vessels, as well as a boot shaped vessel, an urn and a bowl were decorated with bronze rivets – the shining light of these rivets was perhaps thought to symbolize the light given by the sun in the darkness of the grave pit. The most unusual finds from the Békásmegyer cemetery are the small clay figurines provided with a handle, which were probably magical cult objects. One burial contained 23 such small figurines. Many of them are decorated with symbols of the Sun and Moon cult. This assemblage probably belonged to a priest who took his paraphernalia to the netherworld.

On Our Predecessors

Ferenc Pulszky, Director of the Hungarian National Museum

Tibor Kovács

Ferenc Pulszky, one of the outstanding personalities of 19th century Hungarian museum culture, was the director of the Hungarian National Museum for twenty-five years, beginning with 1869.

His political career, as well as his scholarly publications and professional activity, his extensive travels almost predestined him for this important post. As director of the Hungarian National Museum, Pulszky at last had the opportunity to put his pioneering views concerning museums into practice; owing to his education and erudition, as well as his political and personal adaptability he attained a social prestige that enabled him to have his way both as a scholar and as museum director. This is also reflected by



*Ferenc Pulszky
(1814–1897)*

some of the major events during his directorship: the commissioning of the frescoes gracing the staircase of the National

Museum, the purchase of the Esterházy collection, the enactment of the law on monument protection, the organization of various scholarly departments, the creation of new collections and exhibitions, the providing of funds for study trips abroad, successful participation in the Vienna World Exhibition in 1873, the acquisition of major artworks, etc.

Under Pulszky's direction, major advances were made for attaining western European museum standards, even though the increasing independence of various departments and collections eventually led to the disintegration of the National Museum and the emergence of new museums, such as the Museum of Applied Arts, the Museum of Fine Arts and the Museum of Ethnography.

The Roman Antiquities of Pannonia in Pulszky's Oeuvre

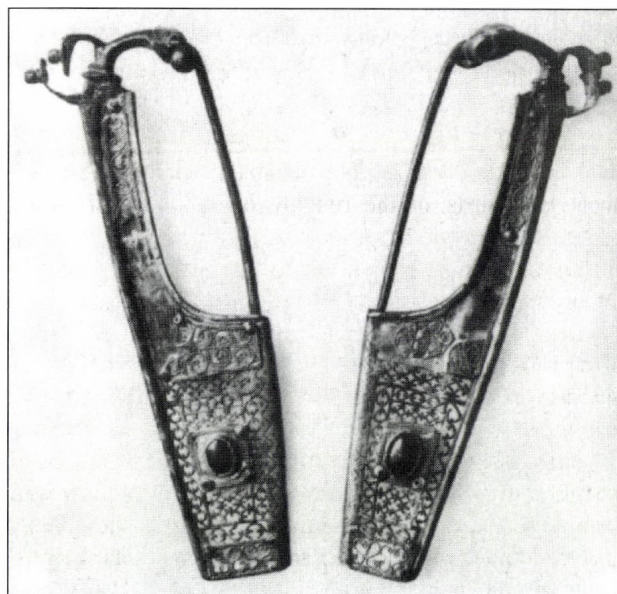
Zoltán Kádár

One of the major chapters in Ferenc Pulszky's oeuvre was his study of the Roman relics of Hungary. Pulszky devoted a number of separate articles to the 'Pátka fibulae', the silver tripod from Polgárd and the 'young Bacchus' from Szombathely. In his *Magyarország archaeológiája* (The Archaeology of Hungary), published in 1897, Pulszky offered a detailed description of the Roman antiquities, as well as a lengthier discussion of the most outstanding finds of the period. Polgárd tripod is important in establishing the provenance of the Seuso hoard, and Pulszky gave a long description of the find circumstances.

The sarcophagus which is popularly believed to be St. Stephen's sarcophagus is in fact a Late Roman sarcophagus which was reused in the 10th–11th century. In his discussion of the Dolichenus triangle from Kömlőd,

Pulszky notes its artistically inferior quality, but emphasizes the 'mythological importance' of the find.

Pulszky always studied the Roman antiquities from Hungary in the wider context of the entire Imperium Romanum, and that his choice of themes was basically aesthetic in nature, which is hardly surprising, seeing that Pulszky was a distinguished antiquarian, blessed with an exceptional aesthetic sense.



The Pátka fibulae

Ferenc Pulszky, Scholar of the Migration and Conquest Period

István Erdélyi

Pulszky's studies in Migration and Conquest period archaeology are analyzed on the basis of his two dozen or so articles published in this field. Pulszky was already past the prime of his life when he published his first study on the finds from these periods. His approach and his basic perspective was essentially one of art history, but he was also interested in the internal chronology of the Avar period, based on grave assemblages containing coin finds. Pulszky was thoroughly acquainted with the finds in Hungarian and Viennese museums, as well as with the relevant scholarly publications of the period.

At the end of his life, he devoted his energies to writing a comprehensive overview, which was eventually published as the two volumes of *Magyarország archaeológiája* (The Archaeology of Hungary). Volume 2 included the chapters on the Migration and Conquest period. The posthumously published book was not received with unanimous acclaim, one of the reasons being – especially in the case of Pulszky's study on the Conquest period – that other pioneering studies and monographs which covered this period in detail, but which were obviously not accessible to Pulszky when he wrote his own book, were also published at this time or were under preparation. Even so, Pulszky's book was a

great gain to Hungarian archaeology. The first such comprehensive study was published in 1866, and only in the 1960s was the idea of a series covering the archaeology of Hungary conceived – in part still influenced by Pulszky's work –, however, this series remained incomplete.

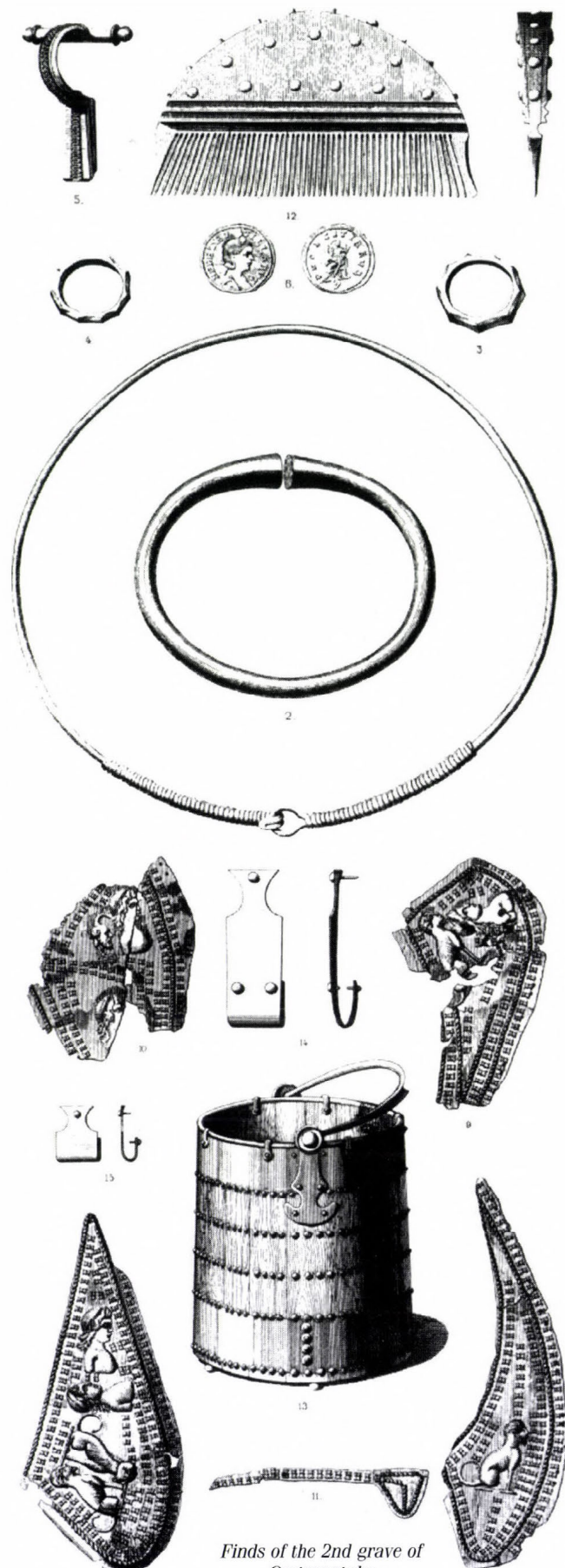
All of Pulszky's studies are characterized by an easy-flowing and elegant style. He had an excellent command of German, and could thus debate key issues also with non-Hungarian scholars; as a matter of fact, he published several important Migration period finds, such as the Szilágysomlyó/Simleu Silvaniei treasure, in German.

Ferenc Pulszky and Hungarian Museum Policy

Jenő Darkó

The author reviews some of the major events in Pulszky's life which made him eminently suitable for his role played in the history of Hungarian museums. The close contacts between the Hungarian National Museum and the Hungarian Academy of Sciences were also important since when Ferenc Pulszky became the director of the National Museum in 1869, he was already a member of the Academy. His thorough, and internationally acclaimed knowledge of art history made him an excellent can-

didate for this post. During his long life, Pulszky could easily have created three major oeuvres. He was awarded associate membership in the Academy rather early, in 1838, for his literary activity. Following his return from the emigration, he



Finds of the 2nd grave of Osztropataka

became active in the Archaeological Committee of the Academy.

The article reviews some of Pulszky's unpublished studies which are currently

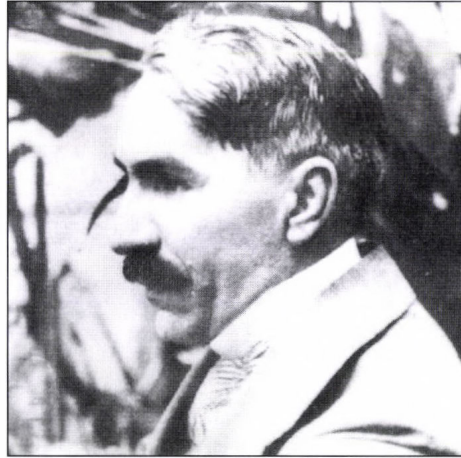
housed in the Archives of the Academy and the Széchényi Library. The author concludes that the key to Pulszky's kaleidoscopic writings lies in the Romantic view of history that

characterizes Pulszky's essays on Hungarian history and this allows a better understanding of Pulszky's career as an antiquarian, art historian and politician.

Móra the Curator

Béla Kürti

As a staff member of the Szeged Town Museum, Ferenc Móra attended courses (in natural history, ethnography and archaeology) arranged every year by the Museums and Libraries National Supervisory Board, and here acquired his professional skills (Kolozsvár, 1908). Notes made during the archaeology courses show that he gained a thorough typological understanding of the field. Prior to the Kolozsvár courses he had also been a student of archaeology at the Pest University; furthermore, István Tömörkény was his professor at the Szeged Museum.

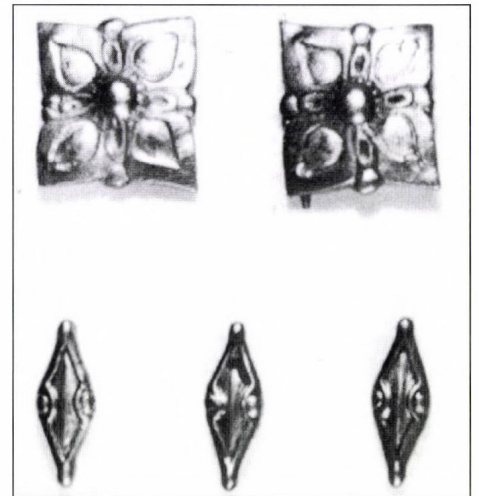


Ferenc Móra (1879-1934)

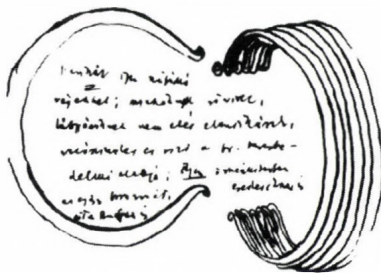
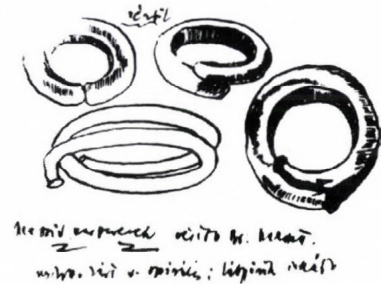
Móra was able to directly utilize his knowledge gained in his Kolozsvár studies on the Csóka dig. However, there is no doubt that he did not correctly document the inner structure of the multi-layered site, and he didn't separate material by object. After 1926 his documentary methodology changed radically, primarily for the excavation of primitive and migratory-age burial sites. At these excavations Móra made observations and notes of finds during the opening of individual graves, he made sketches or drew details of certain graves, and in some photos were taken; he also prepared scale plans of the burial grounds. He published part of the findings himself, others being reported by his colleagues and students of the Szeged Universi-

ty, and successors did and still do in different "corpuses", articles and monographs. The publication of a fully illustrated Móra volume is of considerable importance, in which besides the archaeology-related portfolio, photographs and pictures of the more attractive (and important) finds from excavations could be included.

Burial findings from the Conquest period from Kistemplomtanya



Sketch of Ferenc Móra (1908)



Documenting an Avar burial at Szeged-Kundomb



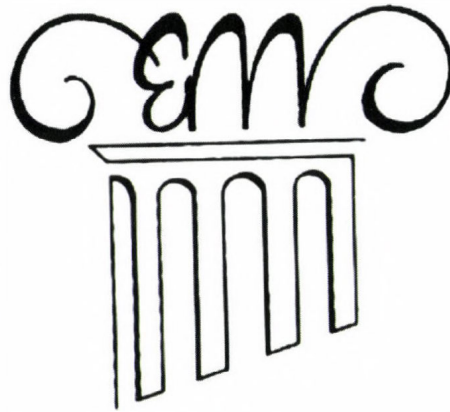
Museums and the public

The First Three Years of the "Museum of the Year Award" Competition (1997–1999)

The first 'Museum of the Year' competition in Hungary was announced in 1997. It had been preceded by long and careful preliminary steps, initiated and co-ordinated by Pulszky Society–Hungarian Museum Association. Finally a close co-operation and co-ordination was formed with the National Cultural Fund, the Museum Department of the Ministry of Culture and Education (later Ministry of National Cultural Heritage), ICOM Hungary and Hungarian Museum Federation (from 2000 replaced by the Hungarian National Museum).

The most important objective of the competition, the form of which was more or less based on (or borrowed from) the "European Museum of the Year Award" competition, has been to promote closer and more lively connection and interaction between museums and society, the broader and narrower environment.

Directors of the Tatabánya and Szászhalmabatta museums with the honouring plaque 'The Museum of the Year 1997'



The symbol of the 'Museum of the Year' competition

In the first year the competition was announced in April, and a total of twelve institutions applied by filling out the necessary forms and appending the documentation of their activities in the previous year, 1996 (a brief report, publications, press articles, photos). From the following year on the appeal has been published already in November of the given year and the deadline

has been fixed at the end of January next year. In 1998 a total of fifteen institutions applied, but five of them were disqualified for formal reasons (not having a museum license or being not old enough). In 1999 the number of applicants was thirteen, but as one of them had to be omitted (being in Transylvania, i.e. Rumania), finally twelve museums ran for the prizes.

The decision-making process, formed out during these three years, is quite simple. The members of the selection committee (well-known and respected professionals representing all the announcing organisations) first read all the materials and information sent in by the candidates. Following this each institution is visited by two members of the committee who gain a better insight and overview of the actual work of the museum and the circumstances influencing its performance. The visitors collect all possible infor-

Dr. Edit H. Bathó and Aurél Szakál, directors of the museums of Jászberény and Kiskunfélegyháza with the honouring plaque 'The Museum of the Year 1998'



mation about the museum's activity on scientific, collection, preservation and public fields. The decision is based on these experiences, negotiated in thoroughgoing exchanges of views. The process is absolutely free from any political or other non-professional influences. The most important – if not the only – consideration is what the institution achieved in the previous year on all the fields of professional activity.

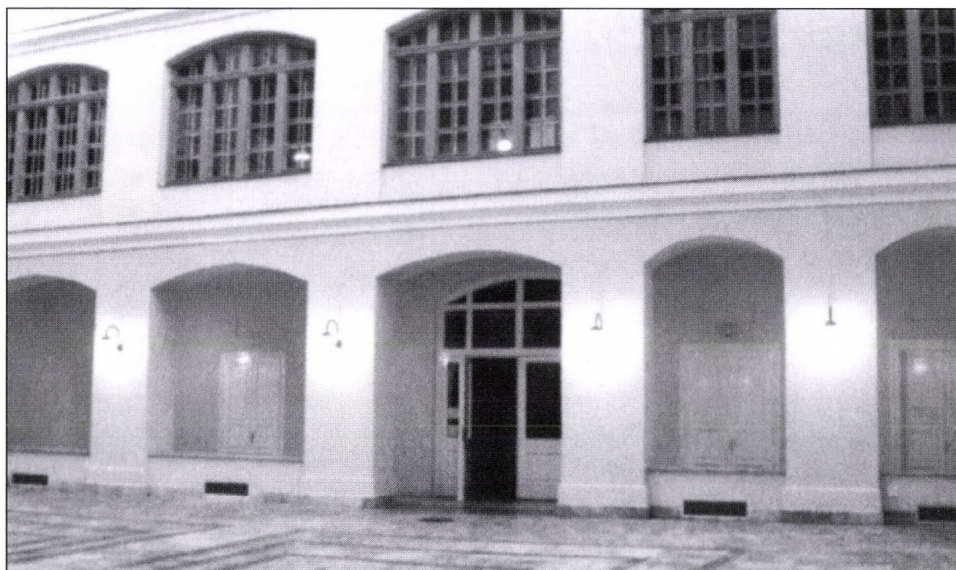
From the very beginning there are two "Museum of the Year" awards – meaning a plaque, a deed and one million HUF – to win (one for a "big" and the other for a "small" museum), and four special awards, offered by the co-operating organisations, are also given out. After the decision is made, the committee keeps it secret until the official announcement.

For the first time, in 1997 it was on October 10 that the minister of culture and education, main patron of the competition on a ceremonial meeting handed over the awards to the winners, the directors of the Damjanich János Museum of Szolnok and the Sóstó Museum Village (Nyíregyháza). Special prizes were given to the Museum of Agricultural Machinery, Mezőkövesd, Mátra Múzeum, Gyöngyös, Göcsej Múzeum, Zalaegerszeg and the Museum of Transport, Budapest. The other six museums also got a deed acknowledging their efforts.

The success of the initiative was proven by the fact that in 1998 already fifteen museums applied for the awards. However it had to be made clear that only institutions meeting the requirements of the ICOM definition of museum could take part in the process. Based also on the success it was decided that the giving out of the awards would be scheduled to take place on the Museum Weekend organised since 1996 in connection with the International Museum Day.

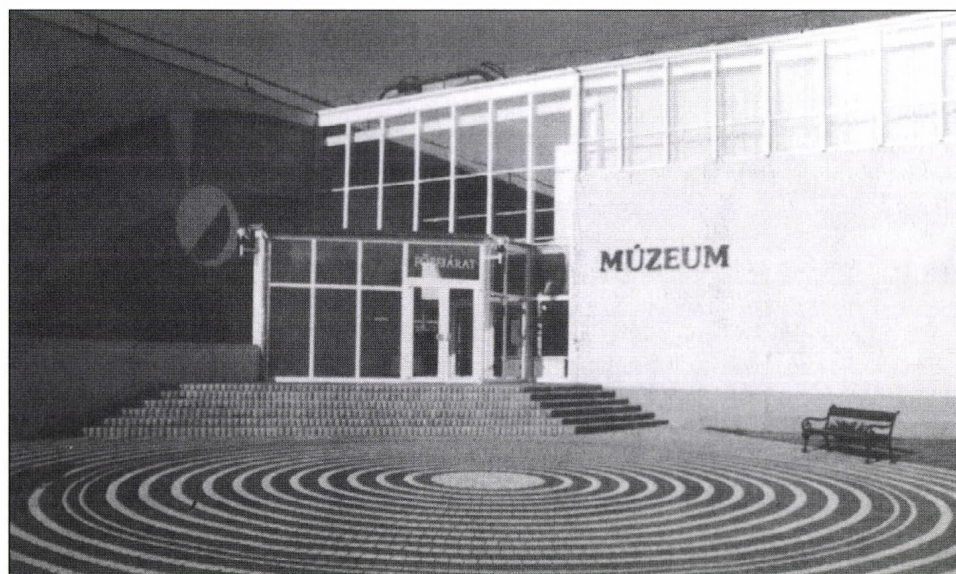
In 1998 the selection committee was enlarged with the directors of the previous year's winners. The members again reviewed all the documentation handed in by the ten applying and approved museums, visited the institutions and, based on all this, ranked them.

During the opening ceremony of the Museum Weekend (or May Festival), held on the occasion of International Museum Day in the garden of the Hungarian National Museum on May 16, 1998, minister of culture and education presented "The Museum of the Year 1997" plaque and the main prize to the Matrica Museum, Százhalombatta and the Tatabánya Museum. The Szórákaté-nusz Toy Museum and Workshop, Kecskemét, the Blaskovich Museum, Tápószele,



Facade of the awarded Damjanich Museum, Szolnok, 1996

The renovated building of the awarded Tatabánya Museum, 1997



Matrica Museum, Százhalombatta, 1997





Historic part of the awarded Jász Museum building in the yard of the City Hall, 1998



Building of the awarded Thorma János Museum, 1998



the Sugar Museum of the Szerencs Sugar Factory and the Borsod County-house Museum. Edelény received special prizes, while the other four institutions got a deed.

On May 15, 1999 the opening ceremony of the Museum Weekend (May Festival) in the National Museum's garden also was enriched with the presenting of the two plaques and main prizes of "The Museum of the Year 1998". After the already well-known process, they were handed over by the deputy state secretary of the Ministry of National Cultural Heritage (commissioned by the minister) to the Jász Museum, Jászberény and the Thorma János Museum, Kiskunhalas. Special prizes were awarded to the Royal Castle Museum of Gödöllő, Rákóczi Museum, Sárospatak, the Museum of Pásztó and the Blue-dying Museum of Pápa. The other six museums again got a deed.

The Building of the awarded Museum of War History, 1999



Facade of the Borsod-Abaúj-Zemplén County Directorate, Miskolc

The competition, initiated only some years ago by Pulszky Society, the professional organisation of the museum workers, has become quite popular in Hungarian museum world. And what is even more important: the media has become more and more interested. Last time more than two dozen articles, interviews and reports could be seen, heard or read. Museums obtaining the award are proud of it and it can even be proved that their visitors' number has been improved since.

All these make it important to go on with this venture and to make "The Museum of the Year Award" competition even more popular.

Compiled by Péter Deme, based on his articles (1997/4) and that of Attila Selmeczi Kovács (1998/2 and 1999/3).

Dr. László Veres, director of the Herman Ottó Museum with the honouring plaque 'The Museum of the Year 1999'



A New Phenomena of Budapest Museum and Public Life – Museum Weekend in May

In 1996 – the year when Hungarians celebrated the eleven hundredth anniversary of the Magyar tribes arriving to the Carpathian basin – the management of the Hungarian National Museum decided to establish a long lasting tradition. The whole world – or at least museum-going people – has been celebrating on May 18 International Museum Day. This gave the idea to organise a cultural weekend in the Museum garden to be found in the heart of Budapest.

However organising of the first program in that year started quite late, 41 Hungarian museums from Budapest and throughout Hungary were present. From the next year on the Museum Weekend lasted for two days, and the organisation had already started in the previous year, although financial sources (basically from the government and the National Cultural Fund) have always opened much later. More and more museums have introduced themselves, in 1999 their number already came near to 60. Since 1998 Hungary's central tourism promotion company, the Budapest Tourist Office and some other similar institutions have also been present.

The main sponsor of the event from the beginning has been the Minister of Culture and Education (since 1998 of national cultural heritage), sponsoring also deputy mayor of Budapest and mayor of the 8th district of the capital. Each year the event was opened by the minister or his personal representative, who – since 1998 – has also handed over “The

Museum of the Year” awards to the winners.

On “Museums Street” big and small institutions from all over Hungary presented their exhibitions, publications, programs and replicas to the public in smaller and bigger tents. Exhibits, hands-on and other activities have also been offered here.

In an other part of the garden the “Street of Masters” with about 70 craftsmen and folk artists have waited the visitors offering for sale their metal, wood, leather, textile and other works. Refreshments, snacks, sandwiches, ice-cream and lolly could also be found and bought.

Central part of the weekend was the open stage in front of the museum building. Here groups of performers and artists (mainly, but not exclusively folk groups) presented their program following each other nearly whole day. In an other part of the garden special programs, mainly puppet shows for children were presented.

Year by year about 20 – 30 thousand visitors took part in the excellent and entertaining program, found titillating activities, learned several crafts, buy small presents, appease their hunger even with special dishes, quench their thirst with wine, beer, soft drinks or tea.

In 1999 a foreign museum (Kunsthistorisches Museum Wien) was also present, offering its services. Simultaneously a very special exhibition was on display in the museums' building, introducing the so-called



Pictures from the 'Museum Weekend 2000'

Szilágyosomlyó treasures, half of which was kept in Vienna, other part in Budapest.

The task of the organisers now is to form this tradition into a more and more popular and interesting, regular cultural event of the capital in every May. It is important for Budapest to have such a special event interesting for locals, Hungarian and foreign tourists, but it is also good for museums which can promote their activities for the general public.

Compiled by Péter Deme, based on the articles of Sándor Heleszta (1996/3) and Szilvia Juszkó (1999/3).

Franz Russ: Queen Elisabeth, 1850s



Exhibitions on the Occasion of the Hundredth Anniversary of Queen Elizabeth's Death

Beatrix Basics

Different exhibitions were organised both in Hungary and abroad. In Vienna, the apartments of Schönbrunn Castle were reorganised and renewed with new objects, and a book was published with the title “Stages in Life of an Empress”, the studies of which were dealing with the residences and destinations of Elizabeth.

In the Hermesvilla in Lainz, Vienna another exhibition was organised showing the different aspects of the fate of Elizabeth. A wide range of objects borrowed from many museums of Europe were to be seen here, among them the best paintings and graphics of the Hungarian National Museum's Historical Gallery.

In Hungary a new wing of the Gödöllő Royal Castle was opened, the apartments of Queen Elizabeth with paintings, graphics and objects from the Hungarian National Museum. In the Gallery of Hotel Kempinski, Budapest, an exhibition of twenty-six graphics of the Historical Gallery showing por-

traits of Elizabeth from different periods of her life was opened. It was a success, as the only memorial exhibition of Elizabeth in Hungary.

In Geneva, where Elizabeth had been assassinated, in Hotel Beau-Rivage, where she had died a memorial exhibition was

organised in August and September, based mainly on works of art from the Hungarian National Museum and its Historical Gallery. It was a great success proving that it would have been worthwhile to organise exhibitions like that in Hungary, too.

Exhibitions on 1848/49

Róbert Hermann

1998 was the year of the 150th anniversary of the 1848/49 revolution and war of independence, which was celebrated with a series of exhibitions throughout Hungary. The central exhibition was organised in the Museum of Military History, and it focused on the creation of the revolutionary army and the military history of the period. Besides exhibits from the museum's own collection and items loaned from various Hungarian museums, important relics from Arad Museum in Rumania and from Italian museums were also exhibited. The Hungarian National Museum's exhibition was dedicated to the memory of the March Youth, while the exhibition of the Ethnographic Museum, "Long live Hungary!", dealt with the folklore and the cultural history of 1848/49. The Literary Museum devoted five separate exhibitions to the anniversary. A permanent exhibition on Sándor Petőfi, the poet of the revolution, has been opened

recently; the other exhibitions included two temporary ones, "Petőfi and Pest-Buda" and "Petőfi and European Romanticism", as well as an exhibition showing a selection of caricatures from the 1848/49 period and one introducing documents and paintings from between 1832–1894, based on the material of two private collections. The Budapest Historical Museum organised an exhibition of the 1848/49 lithographs of Vinzenz Katzler and Anton Ziegler, while the National Széchényi Library was showing rarities of its Manuscripts Collections ("Eighteen-forty-eight, thou star"). The Transport Museum's exhibition dealt with the role of the Hungarian Central Railway in the revolution, while the Hungarian Natural History Museum and the Hungarian Museum for Science and Technology presented documents on the activity of the 1848 heroes in the field of the natural sciences and technology.

Objects from the guest exhibition of the Arad Museum



Monument of Martyrs of Arad

The Christian Museum in Esztergom has also organised an exhibition of caricatures. The exhibitions in the Thúry György Museum in Nagykanizsa, the Tragor Ignác Museum in Vác and the Szent István Király Museum in Székesfehérvár concentrated on local events during 1848. The Rákóczi Museum in Sárospatak showed to the public the Kossuth relics of Lajos Szathmáry's collection. The Szombathely Gallery offered a selection of graphics and paintings from the period, based mainly on the collection of the Historical Gallery of the Hungarian National Museum, while the Savaria Museum, also in Szombathely, has shown an exhibition of the prison drawings and paintings made by Lénárd Berzsenyi, a general in the Honvéd army. The exhibition in the Gödöllő Gallery evoked the later cult of 1848, while the one in the Jász Museum of Jászberény was devoted to the child heroes of the revolution.

Most of these exhibitions combined items from local collections and from the major national collections. This is to be highly commended since visitors, who might otherwise not have an opportunity to travel to the great museums in Budapest, can this way still see important documents. Another major advance is that exhibits from private collections have also been displayed in a large number.

Contact Points

International Museum World Day 1998 – Fight Against the Illegal Trade of Cultural Goods

Mária Mihály

ICOM Hungarian National Committee held a press conference on the occasion of the International Museum World Day on May 18, 1998, on ICOM's activity and publications in this field.

On the twentieth anniversary of the International Museum World Day, in 1997, ICOM chose a particularly timely and important theme, the fight against the illegal trade of cultural goods. Since the dangers to cul-

tural heritage are really serious, ICOM again decided to call attention to this issue in 1998, too. The previous year the main emphasis was on stolen and lost artworks, while the main theme in 1998 was the importance of international treaties on the protection of cultural goods.

These treaties have been primarily ratified by 'poorer' countries which can boast a lavish cultural heritage and which have suffered

the most losses. Very few of the 'rich' countries with a flourishing antiquities trade have signed these treaties. Since the fight against illegal trade can only be successful through international cooperation, both UNESCO and ICOM have appealed to their members to ratify international treaties on the protection of cultural goods.

Hungary has ratified all of the relevant treaties.

A Legal Perspective on the Artworks Taken to the Soviet Union

József Gehér

Following the political changes in Hungary, there emerged a more detailed picture of the operations of the Soviet army in Hungary. László Mravik has devoted a series of articles to the artworks and other valuables taken from Hungary. He estimates that these total some 500,000 items; most of these were taken from bank deposits (these include money, shares, valuables and artworks), while others were looted from apartments in Budapest and from manor houses in the countryside. The losses include the library of the Calvinist College in Sárospatak, the collections safeguarded in the Swedish Embassy, painting by Munkácsy and Csontváry, the Herzog Collection of silver, and the Neményi Collection of drawings and sketches.

Both houses of the Russian Duma enacted the bill on the cultural goods taken during World War 2 which are now to be found in the Russian Federation. President Yeltsin signed the bill in April, 1998. According to this legislation, the Russian Federation now

claimed all the Hungarian artworks, too. As a legal title, the bill quoted the concept of compensation restitution, according to which Russia is entitled to restitution with the acquisition or the keeping of cultural goods for the damages suffered during the war and for the cultural goods taken from Russia by the aggressors.

The 1947 Paris Peace Treaty obliged Hungary to give compensation and restitution. The country fulfilled this obligation at the time. In November, 1992, Hungary and Russia agreed to return the cultural goods taken during World War 2 and the ensuing period, and a Hungarian-Russian work committee was established. Based on the armistice agreement signed in January, 1945 and the peace treaty, Hungary presented documents proving that she had fulfilled her obligations. In spite of this, Russia still has further claims.

The Paris Peace Treaty stipulates the right to restitution not only for the victors, but also

for Hungary. Even though the Allied Supervision Committee recognized this right, the Red Army shipped the Hungarian cultural goods returned to Hungary from the Soviet occupation zone – taken there by both Hungarians and Germans – to the Soviet Union. The Hague Treaty places a ban on the destruction and removal of cultural goods, as well as on looting and the seizure of the movable properties of religious, educational and art institutions and private citizens. The same treaty stipulates that if this treaty is violated, there is an obligation for restitution. According to the relevant clauses of the treaty, and clause 30 of the Paris Peace Treaty, Russia is obliged to return the cultural goods in question.

Hungarian Exhibition Catalogues

Ernő Marosi

The subject of the review is 25 Hungarian exhibition catalogues, corresponding to the usual type of extensive, illustrated volumes or rather exhibition handbooks known from the sphere of international exhibitions. The first one was published in 1982, and also has an Austrian edition, on the occasion of the Matthias Corvinus exhibition organised in Schallaburg, (and later in Budapest) which was one of the series of "Niederösterreichische Landesausstellungen". This kind of exhibition and catalogue genre has become more and more favoured from the beginning of the 1990's.

The early history of this type of catalogue in Hungary and in Hungarian language is rather unusual. In the 1970's, the Institute for History of Art of the Hungarian Academy of Sciences was experimenting with the introduction of extensive exhibition catalogues as an artistic form, principally in connection with the eight volume work "The History of Art in Hungary", which was at that time, and still is, in preparation, and particularly related to exhibitions dealing with medieval and 19th century art history. As to their content these are generally of equal standard with foreign examples, but the workmanship is rather primitive.

The review deals only with the external features of Hungarian catalogue production. It is amusing to observe, that the structure developed for international catalogue production appeared for a long time as an external feature of Hungarian catalogues. This is not a matter of incidental facts or empty formalities however, but of communications which give insight into the background "infrastructure" of business involved with the exhibitions. If these sections, separate from the essential, scientific main parts, the studies and the actual catalogue section, prove merely to be formal obligations to protocol which may be neglected, or concessions to custom, then this would indicate a lack of background, and therefore that those responsible for the scientific and technical implementation had been left to their own devices.

It is striking that pages commemorating the patrons (dynasts, heads of state, ministers) and lists of prominent members of the preparation committees and board of advisors are not usually found in Hungarian catalogues. This is not a sign that significant personalities of society would not like to have the light cast on them by the exhibitions, which would be an indication of the weak social background of business sphere involved with exhibitions. At the same time, this space is filled to an increasing extent by expressions of gratitude to those offering financial support, as well as generous foundations, funds and firms. It is as if the structures for communicating genuine social and cultural demands between the organisers and the supporters did not exist. This is also indicated by the fact that sponsorship through genuine advertising in the catalogues is extremely rare.

Similar lists of names for the large foreign exhibitions are often very detailed, and report on advisors, categories of work involving conservation, restoration, delivery, installation, public services etc. are also indicated. The Hungarian lists are not less extensive, but it is mainly the staff of the museum organising the exhibition which is mentioned, and rightly so, as they usually perform a heroic task. Behind most of the exhibitions and catalogues is the work of one single person, who carries all responsibility on his or her shoulders; the disproportionate efforts of this person are embodied in each catalogue, which is the price to be paid for having a primitive organisation. Apart from one or two highly regarded and frequently employed organisers, professionals involved with exhibitions in Hungary would hardly make a living today, at least judging by the evidence of the catalogues, apart possibly from those carrying out essential restoration work. It appears that a price is being established in National Gallery circles, in connection with the production of exhibitions and the publication of accompanying catalogues, which on occasions is even capable of promoting the success of external

business (the 1996 Mons Sacer exhibition bears witness to this, the three volumes catalogue for which is the most extensive work to date). Most of the Hungarian catalogues publish an imposing list of authors' names. There are very few enterprises which are smaller than the promoters of the whole area of expertise. One reason for this undoubtedly the great prestige of such works, and the increasing difficulty of finding other opportunities for publication. It is not easy to discover the reason for employing too many authors: is it a feeling of solidarity, self insurance against opposing opinions, or national, central ambitions? The disadvantages of this method are obvious however. The editors are faced with almost insurmountable difficulties, and they usually do not succeed in patching up the less well-informed articles.

The majority of the catalogues are related to external occasions, such as anniversaries or national holidays (like the latest, 1100th anniversary of the conquest of Hungary), and the connection may be natural or artificial. There are relatively few exhibitions which have been necessitated by the demands of research or accumulated results.

List of catalogues

- Stone Carvings from the Period of the Árpád Dynasty. (Árpád-kori kőfaragványok) Exhibition: Székesfehérvár, István Király Múzeum, May-August 1978. Edited by: Melinda Tóth, Ernő Marosi. Budapest-Székesfehérvár, MTA Művészettörténeti Kutató Csoport. István Király Múzeum, 1978. 386 pp. with illustrations.
- Art in the Age of King Louis I. (Művészet I. Lajos király korában 1342-1382) Exhibition: Székesfehérvár, István Király Múzeum, September, 1982-March, 1983. Edited by: Ernő Marosi, Melinda Tóth, Livia Varga. Budapest, MTA Művészettörténeti Kutató Csoport 1982. 399 pp. 80 plates.

Art in the Age of King Sigismund (Művészet Zsigmond király korában 1387–1437 – Kaiser Sigismund und seine Zeit in der Kunst). Exhibition: Budapesti Történeti Múzeum May – November 1987. I. Studies, 458 pp. 91 illustrations, II. Catalogue, 559 pp. illustrations. Edited by: László Beke, Ernő Marosi, Tünde Wehli. Budapest, 1987. MTA Művészettörténeti Kutató Csoport

Hungarian Art 1780–1830. Exhibition. Magyar Nemzeti Galéria, 1980. Edited by: Hedvig Szabolcsi, Géza Galavics. Budapest, MTA Művészettörténeti Kutató Csoport, 1980. 328 pp. illustrations.

Hungarian Art 1830–1870. Exhibition catalogue I–II. Magyar Nemzeti Galéria 1981. Szabó Júlia, Széphelyi F. György. Budapest, MTA Művészettörténeti Kutató Csoport, 1981. 580. 124.

Matthias Corvinus and Renaissance in Hungary 1458–1541 (Matthias Corvinus und die Renaissance in Ungarn 1458 – 1541) Catalogue, Schallaburg, 1982, 768 pp, 86 colour plates

King Matthias and Hungarian Renaissance 1458–1541 (Mátyás király és a magyarországi reneszánsz 1458–1541) Edited by: Gyöngyi Török. Magyar Nemzeti Galéria Budapest, 1983. 156 pp. with black and white illustrations

Manuscripts in Medieval Hungary (Kódexek a középkori Magyarországon) Országos Széchényi Könyvtár, Budapest, 1985. 296 pp. 34 colour plates

Baroque Plans and Studies 1650–1760 (Barokk tervek és vázlatok 1650–1760) Catalogue. Edited by Pál Voigt. Budapest, Magyar Nemzeti Galéria, 1980. 175 pp. with illustrations

Ages of European Applied Arts (Az európai iparművészet stíluskorszakai) Catalogue. Edited by Márta Péter.

I. Renaissance and Mannerism (Reneszánsz és manierizmus) Catalogue. Budapest, 1990. 189 pp. 171 colour plates

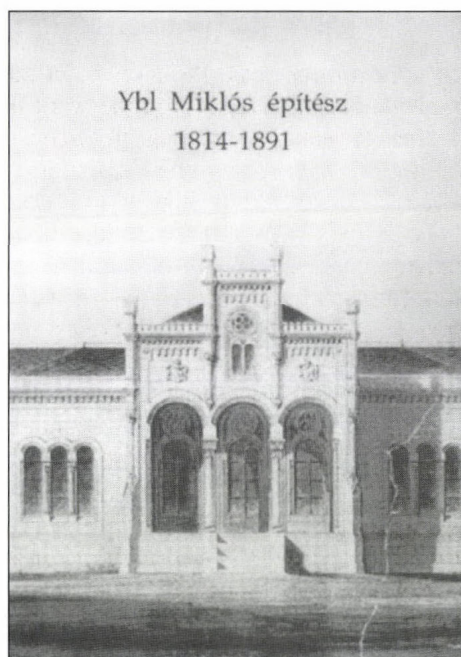
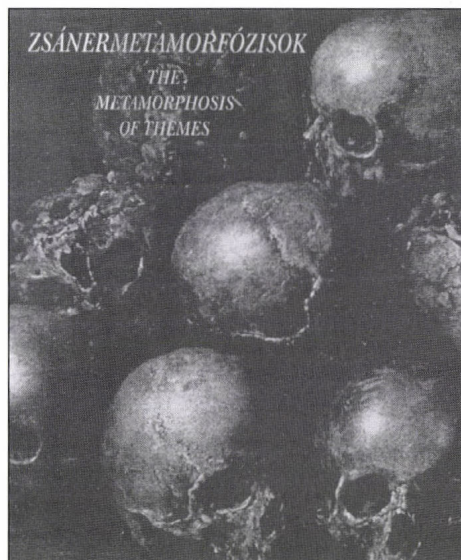
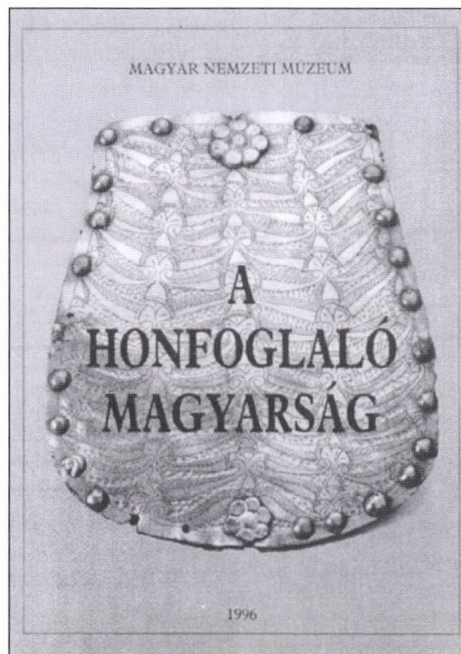
II. Baroque and Rococo (Barokk és rokokó). Catalogue. Budapest, 1990. 189 pp. 185 colour plates

III. Neo-Classicism and Biedermeier. (A klasszicizmustól a biedermeierig) Catalogue. Edited by Ferenc Batári and Lilla Tompos. Budapest, 1990. 126 pp. 179 colour plates

IV. Historicism and Eclecticism (Historizmus és eklektika). Catalogue. Edited by Ferenc Batári and Erzsébet Vadászi. Budapest, 1992. 209 pp. 254 colour plates

V. Art Nouveau (Szecesszió) Catalogue. Edited by Emőke László, Ildikó Pandur. Budapest, 1996. 277 pp. 290 colour plates

Frigyes Feszl 1821–1884. Catalogue. Buda-



pesti Történeti Múzeum, 1984. Edited by Dénes Komárik. 194 pp. 47 colour plates

The Architect Miklós Ybl 1814–1891. Budapesti Történeti Múzeum, 1991. Edited by Mária Kemény, Péter Farbaky. Budapest, 1991. 280 pp. 16 colour plates

Albert Schickedanz 1846–1915. Millennium Monuments for Past and Future. Edited by Eszter Gábor, Mária Verő. Catalogue. Szépművészeti Múzeum, Budapest, 1996. 456 pp.

Mons Sacer 996–1996. (Pannonhalma 1000 éve) Edited by Imre Takács. Pannonhalma 1996. 636, 383, 320 pp.

Gold Medals, Silver Wreaths (Aranyérmek, ezüstkoszorúk, Műveszkultusz és műpártolás Magyarországon a 19. Században) Edited by Katalin Sinkó. Magyar Nemzeti Galéria, Budapest 1995. 393 pp. 32 colour plates

Károly Pulszky in memoriam. Szépművészeti Múzeum, Budapest, 1988. Edited by: László Mravik. 148 pp. 70 illustrations

Painters and Venice ("Te évszázadok kegyence" A festők és Velence) Szépművészeti Múzeum, Budapest, 1996. Edited by: István Barkóczi. 136 pp.

The Metamorphosis of Themes. Secular Subjects in the Art of the Baroque in Central Europe. Székesfehérvár, 1993. Edited by: Miklós Mojzer. Budapest, 1994. 407 pp.

Baroque Art in Central Europe. Crossroads – Budapesti Történeti Múzeum, 1993. Edited by: Géza Galavics, Budapest, 1994. 465 pp.

Pannonia Regia – Art in the Transdanubian 1000–1541. Edited by: Árpád Mikó, Imre Takács. Magyar Nemzeti Galéria Budapest, 1994. 626 pp.

Hungary in the Conquest ("Őseinket felhozád..." A honfoglaló magyarság). Edited by István Fodor. Magyar Nemzeti Múzeum, Budapest, 1996. 480 pp.

The Hungarian Academy of Sciences and the Fine Arts in the 19th Century. Edited by: Júlia Szabó, Valéria Majoros. Budapest, 1992. 336 pp.

Periods of Hungarian Monument Protection. (A magyar műemlékvédelem korszakai) Edited by: István Bardoly, Andrea Haris. Budapest, 1996. 276 pp.

Art in Nagybánya. (Nagybánya művészete, Kiállítás a nagybányai művésztelép alapításának 100. évfordulója alkalmából – Die Kunst von Nagybánya, Ausstellung zur Hundertjahrfeier der Gründung der Künstlerkolonie von Nagybánya – The Art of Nagybánya Centennial Exhibition in Commemoration of the Artists' Colony in Nagybánya. Edited by: Géza Csorba, György Szűcs. Catalogue. Budapest, 1996. 578 pp. 80 colour plates.

Great museums of a Nation

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Budapest VIII, Múzeum körút 14-16,
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Website: <http://origo.hnm.hu/gyujtem/visegrad/visegrad.html>

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Treasures from the exhibition „Hungaria Regia“, Europalia 99' in Brussels



Chalice from Lőcse, early 17th century



Plates of Mihály Teleki, Transsylvania 1669–1686



Neighbourhood-gobelet, early 17th century



Cross-foot, 12th century



The chalice of Vízakna, second half of the 14th century

The treasure from Brassó, 1675



Baptismal jug, 1635



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