

19TH CENTURY ARTWORKS-PHOTOGRAPHS IN HUNGARIAN LIBRARIES AND MUSEUMS

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Abstract:

In the second half of the 19th century the photography of artworks started to flourish. In Western Europe in the 1850s began the photography of architectural monuments and the most valuable treasures of major museums and collections. From the middle of the 19th century European cultural institutions began to buy more and more items from national and foreign public and private collections and temporary and permanent exhibitions, as well as photography series depicting buildings, often consisting of hundreds – occasionally thousands – of pieces, which were used in the emerging art historical and archaeological institutional system (monument protection, museal artwork management, scientific research, education).

In the 1870s the photography of temporary exhibitions and museal and ecclesiastical collections began in Hungary as well. In the early period of institutional photography of artworks Ferenc Pulszky, the director of the Hungarian National Museum, played a prominent role, similarly to his role in the development of the museal plaster cast collections. Pulszky commissioned several photography series of the artworks in the museum, and also

acquired photographs from several foreign museums and art dealers. By 1922, the Museum of Applied Arts had a collection of over 4000 glass plate negatives, while the school teaching artists, which later became the Hungarian University of Fine Arts, acquired photographs depicting older and contemporary foreign artworks for their students to use during their art lessons. The library of the National Museum systematically collected the photographs of the valuable Corvina codices made for the Hungarian King Matthias at the end of the 15th century and later kept in foreign libraries and museums, and several of these photographs were exhibited at the book exhibition in 1882 in the place of the original Corvina codices.

The importance of artwork photography was also quickly recognized by the Church. In 1871, Corvina codices kept in Rome were photographed and placed into an ornate album, and János Simor, the Archbishop of Esztergom, commissioned several series of photographs taken of the valuable treasures of the Esztergom Basilica. The artworks of the general (1876: Historical Exhibition) and specialized exhibitions (1882: Book Exhibition, 1884:

Exhibition of Metal Artworks) were presented in separate series as well.

Keywords: 19th century; Art Collections; Reproductions; Photographic Documentation; Hungarian Academy of Sciences; Museums, Libraries

Abstrakt:

V západnej Európe sa v 50. rokoch 19. storočia sa začalo s fotografovaním architektonických pamiatok a najcennejších pokladov veľkých múzeí a zbierok. Od polovice 19. storočia začali európske kultúrne inštitúcie nakupovať čoraz viac predmetov z domácich a zahraničných verejných a súkromných zbierok a dočasných a stálych výstav iných inštitúcií, ako aj fotografické série zobrazujúce budovy, často pozostávajúce zo stoviek až tisícov kusov. Fotografie sa využívali vo vznikajúcom umeleckohistorickom a archeologickom inštitucionálnom systéme (pamiatková ochrana, správa umeleckých diel múzeí, vedecký výskum, vzdelávanie). V 70. rokoch 19. storočia sa začalo s fotografovaním dočasných výstav a aj múzejných a cirkevných zbierok v Uhorsku. V ranom období fotografovania umeleckých diel zohral významnú úlohu riaditeľ Maďarského národného múzea Ferenc Pulszky, ktorý podieľal sa aj na rozvoji zbierok sadrových odliatkov múzejných artefaktov. Pulszky objednal niekoľko fotografických sérií umeleckých diel v múzeu a získal fotografie aj od niekoľ-

kých zahraničných múzeí a obchodníkov s umením. Do roku 1922 malo Umeleckopriemyselné múzeum zbierku viac ako 4000 sklenených tanierových negatívov, zatiaľ čo umelecká škola, z ktorej sa neskôr stala Maďarská univerzita výtvarných umení, získala pre svojich študentov fotografie zobrazujúce staršie a súčasné zahraničné umelecké diela, ktoré mohli použiť pri výučbe. Knížnica Národného múzea systematicky zbierala fotografie cenných kódexov zo zbierky Corvina vyhotovených pre uhorského kráľa Mateja koncom 15. storočia a neskôr uchovávaných v zahraničných knižniciach a múzeách, viaceré z týchto fotografií boli vystavené na výstave kníh v roku 1882 na miesto pôvodných kódexov.

Dôležitosť fotografie umeleckých diel rýchlo uznala aj cirkev. V roku 1871 boli kódexy zo zbierky Corvina uchovávané v Ríme odfotografované a umiestnené do zdobeného albumu. Tiež János Simor, ostrihomský arcibiskup, objednal niekoľko sérií fotografií cenných pokladov ostrihomskej baziliky. V samostatných sériách boli prezentované aj diela jednej všeobecnej (1876: Historická výstava) a dvoch špecializovaných výstav (1882: Výstava kníh, 1884: Výstava umeleckých diel z kovu).

Kľúčové slová: 19. storočie; umelecké zbierky; reprodukcie; fotografická dokumentácia; Maďarská akadémia vied; múzeá, knižnice

In Western Europe in the late 1800s, the institutionalization of the study of art history (involving museums in university education, academic research, and the preservation of art monuments) had much to do with the increasing importance and popularity of art photography. Many photographic series, some numbering several hundred or even several thousand items and sold all over Europe, depicted exhibitions from important museums and collections or famous monuments from across the continent. They were used as pictorial catalogs or registers in documenting works of art in museums as well as for scientific research and education. In many ways these series served the same purpose as prints, for example, woodcuts, engravings, and lithographs, of the early nineteenth century: to popularize the works of famous artists and the treasures of recognized European collections. The makers of these series intended not only to enhance the reputation of artists or collections but also to provide study or reference images for use in art schools. Although copies of works of art could be found in almanacs and pocket books published as early as the beginning of the nineteenth century, the appearance of artwork photography was a decisive factor in the attempt to educate and influence public taste. Later in the nineteenth century, the spread of photography and consequently artwork photography brought about a revolutionary change in visual communication comparable to the prevalence and influence of digital photography today.

In the second half of the nineteenth century, some managers and experts within Hungary's growing system of cultural institutions, including officials from the Ministry of Culture, were aware of the significance played by photography elsewhere in Europe. During the 1870s and 1880s, Hungarian photographers began documenting temporary exhibitions in museums and ecclesiastical collections as well as reproducing photographs of noteworthy artistic, archaeological, and architectural evidence. Museums, libraries, and educational organizations augmented their book and drawing collections with artwork photographs acquired from local and foreign photographers, book publishers, and art distributors.¹

The Hungarian National Museum

From the 1870s, the Hungarian National Museum began to take the possibility of reproducing photographs more and more seriously, due in all probability to the fact that the director of the museum between 1869 and 1894 was Ferenc Pulszky. In his autobiography he states that photographic reproductions made drawings that had previously been hidden away in storage in the European museums easily accessible, enabling researchers of Renaissance culture to see and study the stylistic changes of famous artists. Photographs provide a direct means of comparison and thus can be of great help in identifying forgeries. Pulszky also stressed the contribution that England's Prince Albert had made to the development of art photography. Following an appeal by Prince Albert, many members of Europe's royal families and curators of public collections photographed their drawings by Raphael, with private individuals later following

¹ The study was made with the support of the *Tempus Public Foundation, the National Research, Development and Innovation Office (138702)*. Zsuzsa FARKAS and Júlia PAPP. *A műtárgyfényképezés kezdetei Magyarországon, 1840 – 1885* (The beginnings of artwork photography in Hungary). Budapest: Magyar Fotográfiai Múzeum, 2007.

suit. Prints grew in popularity thanks to Prince Albert's collection,² and they were soon recognized as essential tools in the study of art history.³

In his study Pulszky mentioned the most well-known collections of art photographs in the possession of foreign art dealers and pointed out that no European government, library, or museum had yet exhibited full series of art photographs. The Imperial Library of Vienna collected art photographs, for example, yet there was no exhibition area where the public could view them. Pulszky hoped universities and drawing schools would eventually acquire collections of artwork photographs. The British, he wrote, had already discovered that photography was the most effective means of popularizing art and refining people's taste. The management of the British Museum had had their most notable works of art photographed partly for the purpose of scientific research but also for use in education.⁴

In 1868 Ferenc Pulszky donated a collection of photographs featuring ivory casts to the Hungarian Academy of Sciences. This series of photographs was transferred to the National Museum two years later, and 265 of them remain there today. Pulszky was actively involved in the Hungarian Revolution and War of Independence of 1848 – 1849. In 1849, the revolution's leader Lajos Kossuth sent him to London to raise political support for the cause of Hungarian independence; when the revolution failed, Pulszky remained in London as a political émigré. At the end of 1851, Pulszky inherited his Uncle Gábor Fejérváry's art collection and had it sent to England. The ancient, Byzantine, and medieval ivory carvings and diptychs that made up a significant part of Fejérváry's art collection were of considerable interest to art historians. During his stay in England, Pulszky sold several items from his ivory collection. After having been turned down by the British Museum, Pulszky eventually succeeded in selling the remainder of the collection to Joseph Mayer, a Liverpool merchant who later donated the works of art to the city museum. Mayer also asked Pulszky to compile a catalog of the ivory carvings.⁵

The series of photographs was taken by John Brampton Philpot, an English photographer who had settled in Florence around 1850. In his autobiography, Pulszky, who was on good terms with Philpot, recalls that the management of the Florence Museum allowed Philpot to photograph valuable drawings in their collection, selecting more than a thousand drawing to be illustrated on postcards. The National Museum currently

² RULAND, Carl. *The Works of Raphael Santi da Urbino as Represented in the Raphael Collection in the Royal Library at Windsor Castle Formed by H. R. H. the Prince Consort 1853 – 1861 and Completed by Her Majesty Queen Victoria*. Weimar: Court Printing Office, 1876. See MONTAGU, Jennifer. The „Ruland / Raphael Collection”. In: *Visual Resources: An International Journal of Documentation*. 1986, Vol. 3, Issue 3, p. 167-183.

³ PULSZKY, Ferenc. *Életem és korom*. II. Budapest: Szépirodalmi Kiadó, 1958, p. 411-414.

⁴ *Pulszky Ferencz kisebb dolgozatai* (Short articles by Ferencz Pulszky), introduction by Henrik MARCZALI. Budapest: Magyar Tudományos Akadémia, 1914, p. 218-240.

⁵ PULSZKY, Francis. *Catalogue of the Fejérváry Ivories, in the Museum of Joseph Mayer Esq. [...] preceded by an Essay on Antique Ivories*. Liverpool: David Marples, 1856; GIBSON, Margaret. *The Liverpool Ivories: Late Antique and Medieval Ivory and Bone Carving in Liverpool Museum and the Walker Art Gallery*. London: HMSO [Her Majesty's Stationery Office] National Museums and Gallery Merseyside, 1994); WILSON, David M. Pulszky's 1851 London Lectures. In: *The Nineteenth-Century Process of "Museumization" in Hungary and Europe*. MAROSI, Ernő and Gábor KLANICZAY, eds. Budapest: Collegium Budapest, 2006, p. 128-130.

holds 151 large and 114 small photographs from the Pulszky series. Most of the photographs feature works of art in the possession of the British Museum and the South Kensington Museum (renamed the Victoria and Albert Museum in 1899), the Louvre and Bibliothèque nationale in Paris, and the National Museum in Florence. Some of the photographs show ivory carvings that once belonged to the Fejérváry-Pulszky collection, such as the Asklepios-Hygieia diptych, the *Venatio Tablet* [1], and the diptych of the Consul Clementius from Constantinople (513 CE).⁶

The National Museum's catalog

Although *Képes Kalauzok* (Pictorial guides) had used woodcuts to illustrate publications featuring the collections of the National Museum in several earlier volumes, [2] in 1873 the catalogs itemizing the museum's engraved antiquities exhibitions in French and Hungarian were illustrated using another photomechanical process of the era: Sándor Beszédes's albertype.⁷ [3] In 1868, Sándor Beszédes settled in Esztergom where he worked as a photographer, intaglio printmaker, and lithographer. His cityscapes and the album documenting the Esztergom flood of 1876 are well known, but his most important work was a series of photographs documenting the liturgical and ecclesiastical antiquities of Esztergom Cathedral. In his foreword for the National Museum's catalog, French author Ernst Desjardins stressed that the aim of the illustrations was not to make an artistic impact on the reader but to show the exhibitions as they really were, and for this reason the museum used photography as the technique most suited to the task. Desjardins's drawings of most of the inscribed tablets were photographed, rather than the actual tablets themselves (in fact, only two objects were actually photographed). The catalog published in Hungarian used albertypes of drawings showing the ancient wax tablets from Transylvania. According to the author Flóris Rómer, these rare finds attracted the attention of many foreign researchers, and at Theodor Mommsen's request Flóris Rómer himself took them to Berlin where they were photographed and their inscriptions published. The French volume contained 336 albertypes on fifty-five pages; the Hungarian volume had 350 photographs on sixty-one pages.

György Klösz's photographic series

György Klösz opened his photography studio in Budapest in 1867. Though he was a portrait photographer, Klösz is most famous for the several thousand photographs he took of Budapest showing everyday life, older city buildings before demolition, and magnificent modern constructions. He also created other important series documenting

⁶ PAPP, Júlia and Benedetta CHIESI, eds. *John Brampton Philpot's photographs of fictile ivory. John Brampton Philpot fényképsorozata elefántcsont faragványok másolatairól*. Budapest: Bölcsészettudományi Kutatóközpont, 2016.

⁷ *Monuments épigraphiques du Musée National Hongrois dessinés et expliqués par Ernst Desjardins...et par les soins de Dom Flóris RÓMER, Albertotypie d'Alexandre Beszédes*. Buda-Pest: Musée National Hongrois, 1873; RÓMER, Flóris. *A magyar nemzeti muzeum római feliratos emlékei. Az Albertotypiai táblák Beszédes Sándortól való LXI. táblával és egy térképpel* (Roman inscribed relics of the Hungarian National Museum by Flóris Rómer; the tablets with the albertypes were created by Sándor Beszédes; with LXI tablets and one map). Budapest: Magyar Nemzeti Múzeum, 1873. See ORTVAY, Tivadar. *A Magyar Nemzeti Múzeum érem- és régiség-gyűjteménye 1874-ben* (The coin and antique collection of the Hungarian National Museum in 1874). In: *Archaeologiai Közlemények*. 1876. vol. 10, n. 1, p. 118.

domestic and foreign exhibitions such as the Viennese World Exhibition of 1873, as well as fairs, country houses, and castle parks. In 1874, Klösz took seventy photographs of the National Museum's prehistoric collection.⁸ Between 1876 and 1878, he created a series of more than 270 photographs featuring some of their works of art. [4] An album of those images, now held by the National Museum, contains some entries similar to those found in an inventory. The first section comprises prehistoric artifacts grouped into categories (stone and bone tools, clay and metal pots, weapons, jewelry, ornaments, and so forth) and appears to show photographs of display cases from earlier exhibitions. Another section of the album, containing 201 pictures, starts with photographs of ancient objects. The album pages include details of provenance and bibliographical references, indicating the album may have functioned as an ever-growing catalog or register. But the publication of data was inconsistent, and many of the photographs are accompanied by no information whatsoever. Exactly when the album was compiled is unknown, but it is certain that Klösz was taking photographs for the museum by 1876. He must have worked on the first section in December 1876; the coin and antiquities department was closed for a lengthy period around this time, which would have prevented Klösz from photographing the exhibitions. It can be assumed that he began compiling the second section in the latter half of 1878, based on the inclusion of photographs of a famous ancient tripod excavated in Polgárdi during spring 1878. The silver tripod was displayed by Ferenc Pulszky with other artifacts from the museum at an exhibition in Paris on 25 May 1878. (There has recently been a revival of interest in the Polgárdi treasure, thanks to the discovery of the so-called Sevso trove, which was apparently unearthed in the quarry at Polgárdi in the late 1970s.)

In October 1878, Edouard Garnier, director of the porcelain factory in Sèvres, asked the staff of the National Museum to send him a list of the objects photographed by Klösz. He also mentioned that in an earlier letter Ferenc Pulszky had referred to a certain tripod ("le beau trépied a été photographié"), which must have been the tripod found in Polgárdi. In their answer to his letter, the museum referred Garnier to a bookseller in Paris for more information about the Klösz photographs, indicating that his museum series was already on sale there in 1878: "Pour les photographies du Musée National je vous donne l'adresse de M. Nilsson (libraire Rue Rivoli no. 112) auprès duquel vous trouverez toute la série des photographies de M. Kloess, hors la suite des objets romains." The museum's management also planned to make his photographs more widely available as engravings published by the noted German publisher Ernst Wasmuth. Although no trace of the actual publication has been found, the museum's plan indicates that using artwork photographs as models for engravings was a common practice at the time. Klösz's museum album was also well known in Hungary, having been used to identify works of art and referenced often in scientific studies.

⁸ HAMPEL, József. Az érem- és régiségtár története (History of the coin and rarity collection). In: *A Magyar Nemzeti Múzeum multja és jelene alapításának századik évfordulója alkalmából* (Past and present of the Hungarian National Museum on the occasion of its centenary). Budapest: [S. n.], 1902, p. 82.

The acquisition of artwork photographs

During the 1870s and 1880s, the exchange of photographs between local and foreign collectors and scientists played an important role in the acquisition of artwork photographs by Hungarian museums. In 1878, August Essenwein, director of the Germanisches Nationalmuseum in Nuremberg, received a photograph from the National Museum showing a silver “billikom,” a type of Hungarian drinking cup equivalent to the German “Willkom” or “Willkombecher.” The National Museum also corresponded about photography with Friedrich Pichler, an employee of the Johanneum in Graz. In 1881, the curator of the coin and antiquities department of the Hungarian National Museum had photographed a recently purchased alabaster statue from Transylvania. The museum sent the photograph of the statue to Ludwig Reissenberger, director of the Bruckenthal Museum in Nagyszeben (Sibiu, Romania), asking him to provide information about the piece based on the photograph. In his response, Reissenberger also sent photographs of other statues related to the one about which the museum had inquired. These photographs were later used as illustrations in a study published in the 1881 issue of *Archaeological Bulletin*. In the same year, the Ministry of Religion and Public Education allocated money to the museum to order ninety-one high-quality photographs of paintings in London’s National Gallery from a Berlin company.

Local and foreign booksellers and art dealers often enclosed art photographs when offering to sell works of art. In October 1878, the Frenchman Vicomte de Poli offered to sell the National Museum a small bronze antique satyr statue that had been discovered in France fifty years earlier and was mentioned by Prosper Mérimée in his work *Voyage Archéologique dans le Midi de la France*. Poli also sent two photographs of the statue so the museum could consider his offer. The museum’s curator thanked him for the photographs but turned down his offer as there were insufficient funds to acquire objects not directly associated with the history of Hungary.

An exchange of letters in 1883 sheds some light on contemporary prices and contacts between photographers and museums. Fritz Geltsch, a photographer from Transylvania, informed the National Museum that he had made forty-five negatives of items from the collection of the amateur archaeologist Zsófia Torma, and he offered the museum the copies on albumen paper for fifty kreuzer a piece. Joseph Hampel, a curator at the museum, replied to Geltsch that the price was too high; after much bargaining, the photographer agreed to sell the museum the albumen negatives for thirty kreuzer each.

The Library of the National Museum

In the final third of the nineteenth century, the library of the National Museum also acquired art photographs showing mostly Hungarian and foreign codices or fragments of manuscripts. This collection is now in the National Széchényi Library, Budapest. As some of the objects in the photographs have been destroyed or are missing, the collection now has great documentary value. For information on prices, how photographs were acquired, and how many came into the museum’s possession, it is possible to consult the inventory for the growth of the collection between 1876 and 1892. The first entry for a photograph (1876/29) was made in September 1876 when a judge from Budapest presented the museum library with a photograph of a document dating from the medieval Hungarian Árpád Dynasty. During the 1880s, the curators were keen to locate any material relating to Hungary in foreign libraries and were especially inter-

ested in books by the Renaissance king Matthias Corvinus. Photographs of the books were taken either by local photographers or by photographers who were occasionally sent from Hungary.

The world-famous Corvinian Library (*Bibliotheca Corviniana*) in Buda was central to the cultural heritage of the Hungarian Renaissance. Originally a library for codices, it was founded by Matthias Hunyadi (Corvinus), king of Hungary from 1458 to 1490. Some of the beautifully decorated, hand-painted manuscripts were created in Italy, but by the 1480s a workshop producing illuminated manuscripts had also been established in Buda. Experts estimate that there may have been between 1,500 and 2,000 codex volumes in the library at the time of Matthias's unexpected death in 1490. The Corvinian Library fell into a state of neglect soon after the king's death, and the final destruction of the library came in about 1526 when Buda was temporarily occupied by the Ottomans. Sultan Suleiman had some of the codices taken to Constantinople as war booty, while many others were destroyed by the invading Turkish forces. Although Hungarian and European travelers, adventurers, and scientists have sought volumes from the former library since the sixteenth century, it was not until the eighteenth and nineteenth centuries that any real scientific interest was shown for the codices. Hungarian scientists first traveled to Constantinople in 1862 to examine and document volumes from the Corvinian Library. In 1869, Emperor Franz Josef I of Austria presented four volumes from the Corvinian Library to the Hungarian National Museum that had been returned by the Turkish Sultan Abdul Azis. Eight years later, in 1877, Sultan Abdul Hamid II sent to Hungary as a gift another thirty-five medieval volumes supposedly from the Corvinian Library. There was no doubt that at least ten of these volumes were genuine. Today 216 authentic volumes from the Corvinian Library are known to exist in the great collections of the world, fifty-three of them in Hungary.

The library of the National Museum purchased twenty-five photographs of the decorative front covers of the Corvinian codices from Wolfenbüttel (1883/10) and eight from Erlangen (1883/18). They also bought photographs taken by Adolf Divald of rare books kept in Nuremberg and Vienna (1884/5), and with the help the London librarian Mr. G. Thomson, they purchased photographs from the British Museum showing parts of the famed manuscript known as the Horatius-Corvina (1884/9). The museum also acquired photographs taken by foreign photographers of volumes originally housed in the Corvinian Library from Stuttgart (1885/21), Munich (1887/17), Florence (1888/15), Volterra (1888/16), and Vienna (1888/16).⁹

The Museum of Applied Arts

A valuable portfolio containing several thousand glass negatives as well as nineteenth-century artwork photographs is in the Museum of Applied Arts in Budapest. Unfortunately, the inventory is undated, but it does give precise details about the original condition of the collection. It is known that the inventory was closed around 1922. The number of items listed is almost 4,000, which must have been the original size of the collection. The current process of identifying and documenting the items may be made easier by the fact that the majority of the collection seems to consist of series of photographs taken at different thematic exhibitions held in Hungary in the late nine-

⁹ Data from the handwritten inventory book (1876 – 1892) of the library.

teenth and early twentieth centuries. This means the works of art shown on the glass negatives can be collated with the entries in the old exhibition catalogs. Photographs were also the subject of correspondence between the National Museum and both the Schlesinger Photographischer Kunstverlag in Stuttgart and the Anton Ziegler Photographie-Kunst Verlag in Nagold (Baden-Württemberg).

The National Hungarian Royal Drawing School

In the 1870s and 1880s, artwork photographs were also purchased by the official institute for educating artists and drawing teachers, the National Hungarian Royal Drawing School, established in 1871. The institute's directors intended to use engravings and photographs of artworks for study purposes only, not as copy models, as the plaster casts of famous artworks were used. However, students did draw sketches from photographs as well as from engravings and casts when studying decorative art.¹⁰ As is evident from their 1883 catalog, the library of the Royal Drawing School had accumulated a considerable collection of photographs, with a portfolio of more than 2,000 art photographs as well as views of towns such as Heidelberg or Strassbourg, photographs of buildings, and landscapes from the Black Forest and Tyrol regions.¹¹ Among the many photographs students at the institute could study were fifty-seven pages of architectural details and interiors photographed by Bassermann of Heidelberg; thirty pages of paintings by old masters and modern artists; 105 pages of the Sistine Chapel taken by Adolphe Braun; twenty pages of the statues at the Court Theater in Dresden photographed by Professor Ernst Julius Hähnel; five pages of the painted series *The Five Senses*, by Hans Makart, photographed by O. Miethke of Vienna; 100 pages of the Salon paintings of 1875 by François Goupil of Paris; ninety-nine pages of Spanish buildings and works of art photographed by Juan Laurent; and thirty-three pages of buildings and statues in Würzburg photographed by T. Albert. A series of 108 photographs taken for educational purposes at the Nuremberg School of Fine Arts was purchased from the publisher Sigmund Soldan, and another 477 photographs of drawings by Italian old masters were acquired from Philpot and Jackson of Florence. [5] In addition, the students had access to photographs of thirty Italian landscapes taken by Karl Rottmann, eight drawings by Jakob Schmutzer, and twelve paintings by Verescsagin together with thirty-one photographs of his carpet collection. Eleven artwork photographs were acquired from J. Albert in Munich showing watercolors from Moritz von Schwind's series *The Beautiful Melusina*. There were 124 pages on Italian buildings and statues, 186 pages on drawings and paintings by old masters, 199 pages of classical and modern paintings, and twenty-six pages of drawings by Hans Holbein. The collection was also enhanced by a photograph of Franz Hanfstaengl's lithographic copy of Holbein's *Madonna* and a photograph taken by Saubert of Krakow of a painting of Stefan Báthory by

¹⁰ KELETI, Gusztáv. *A Magyar Kir. Országos Mintarajztanoda és Rajztanárképezde célja, szervezete és tantervének rövid vázlatja* (Summary of the objectives, organization and curriculum of the Hungarian National Royal Drawing School and Training Institute for Drawing Teachers). Budapest: Franklin-Társulat nyomdája, 1879, p. 17.

¹¹ Grafikus munkák, minták, kéziratok, fényképek stb (Graphical works, samples, manuscripts, photographs, etc.). In: A M. Kir. Országos Mintarajztanoda és Rajztanárképezde könyvtárának Címjegyzéke (Catalog of the library at the Hungarian National Royal Drawing School and Training Institute for Drawing Teachers). Budapest: [S. n.], 1883, p. 66-72.

Jan Matejko. Some of these series are still in the institute's library, such as the building and interior photographs by Friedrich Bassermann and Adolph Braun's photographs of the Sistine Chapel.

Domestic and foreign ecclesiastical collections

The Corvinian codices in Rome

The Church also recognized the potential of the new reproduction techniques. In 1871, the Hungarian episcopate in Rome agreed to give financial assistance to the publication of an album containing sixteen high-quality photographs of the most beautiful pages from the four Corvinian codices kept in Rome. The photographs [6], which were glued by hand onto the pages,¹² were taken by the noted Italian photographer Enrico Verzaschi, and prepared as a limited edition of fifty copies. The episcopate decided that copies should be sent to the emperor, the Hungarian Prime Minister Archduke Joseph, the National Museum, the Academy of Sciences, and other Hungarian and foreign public institutes. Naturally, the archbishops who had financed the publication also received a copy. The publication of this album shows that photographs in the 1870s were not only considered as a quick and inexpensive means of reproduction that would eventually replace the relatively costly illustrations made from engravings, but they were also suitable for illustrating beautiful and exclusive publications that could be presented to high-ranking dignitaries and scientific institutes.

The treasury in Esztergom Cathedral

In 1875, the photographer Sándor Beszédes published albertypes of Albrecht Dürer's woodcut series of the *Small Passion* and the *Large Passion* [7] dedicated to the archbishop of Esztergom, János Simor. In the *Small Passion's* preface, it is mentioned that Beszédes used the relief matrices by Henrik Cole, who had gained access to the original printing blocks in the British Museum in London in order to make the images. In the case of the *Large Passion*, Beszédes used the engravings from János Simor's collection as models, which is explained in a letter from Ferenc Pulszky to the Hungarian Ministry of Religion and Public Education. The ministry, at Beszédes's request, supported the publications by purchasing twenty issues of both books for distribution among Hungarian museums, drawing schools, and local archaeological and preservation associations.¹³ In 1880, János Simor financed a representative publication containing fifty-five photographs of the most precious works of art from Esztergom Cathedral.¹⁴ As only fifty

¹² RÓMER, Flórián. *Diszlapok a római könyvtárakban őrzött négy Corvin-Codexből. 16 táblával* (Decorative sheets from the four Corvin codices kept in libraries in Rome with sixteen tablets). Pest: [S. n.], 1871.

¹³ Magyar Tudományos Akadémia Művészettörténeti Kutatóintézete, Adattár. A – I – 4 – 3237-3240, 3242 (Research Institute for Art History of the Hungarian Academy of Sciences, Archives). See PAPP, Júlia. Adatok Beszédes Sándor Albrecht Dürer fametszetes Passió sorozatairól készített fényvéseteihez. In: *Omnis creatura significans. Tanulmányok Prokopp Mária 70. születésnapjára* (Essays in honour of Mária Prokopp). Budapest, Centrart Egyesület, 2009, p. 261-265.

¹⁴ *Az esztergomi főegyház kincstára LXXIX. műtárgyának LV fényképe főmagasságú Herczeg Primás esztergomi érsek Simor János úrnak a Római egyház bíbornoka megbízásából és költségén kiadta Dr. DANKÓ József esztergomi kanonok* (Photograph LV of the work of art LXXIX from the treasury of the

issues of the album were made and they were not sold in bookshops, the photographer, Sándor Beszédes, with Simor's permission, planned a French-language publication of the same album of photographs, which this time would be made available to the public. The new edition of the album would also feature the latest research by Béla Czobor, a professor at the University of Pest. Though none of the Hungarian libraries contain a copy of the second edition, which was originally supposed to consist of five booklets, the photographs that were to appear in it must have been taken, as there are today many archival photographs in Hungarian libraries identical to the original photographs appearing in the Esztergom edition from 1880. However, they are ordered differently and are more elegant in appearance than other artwork photographs typical of this period. The photographs are fixed to thick black cards with gold edges and are accompanied by gold captions in French and Hungarian. According to contemporary book reviews, the first two booklets were actually published; no mention has been found of the other three being prepared for publication. The Ministry of Religion and Public Education also supported this publication and ordered ten copies to be sent to Hungarian museums and drawing schools.

Artwork Photography at Exhibitions

Early Exhibitions

In 1869, the curators of the Hungarian National Museum asked the Minister of Culture for permission to organize an archaeological exhibition to be held at the same time as the National Agricultural and Industrial Exhibition. They also requested permission to photograph and make casts of the exhibited objects. However, the planned exhibition was never mounted. That same year, the Association of Fine Arts hosted an exhibition of photographs of works by Mihály Zichy, a Hungarian painter working in Saint Petersburg. Photographs of Hungarian architectural monuments were exhibited at the Viennese World Exhibition of 1873. György Klösz of Budapest, in association with other local photographers, took photographs of the works of art and photographs on display.

Flood Exhibition and Anthropological Exhibition

In 1876, the Hungarian nobility sponsored an exhibition in Budapest to raise money to help the victims of the great Danube flood. The public exhibition displayed treasures from Hungarian ecclesiastical collections, archaeological associations, private collectors, and local and foreign museums. The organizers offered two Budapest photographers, György Klösz and Ignác Schrecker, the chance to compete for the commission to photograph the exhibits. Although Schrecker also took a series of photographs at the request of some of the exhibitors, György Klösz won the commission to create an impressive series of 143 artwork photographs with the financial support of the Minister of Religion and Public Education. [8] The Committee of the Art Monuments received a series as well as several Hungarian public institutes and schools. The same year as the exhibition, Klösz had a booklet published in Hungarian and German listing all photo-

Cathedral at Esztergom published by Dr. József DANKÓ, the canon of Esztergom with the mandate and financial support of his highness, the Prince-Primate Archbishop of Esztergom, reverend János Simon, cardinal of the Roman Church). Esztergom, József Dankó, 1880.

graphs featured in the series¹⁵ and occasionally mentioning where the photographed objects were kept. The photographer also offered his series of photographs for sale with German and Hungarian captions.

In the autumn of 1876, Budapest hosted the Eighth International Anthropological and Archaeological Congress. The catalog for the archaeological exhibition was published in French and illustrated with twenty-four albertypes by Sándor Beszédes.¹⁶ Some of the prints featured forty to fifty smaller objects, such as arrowheads and stone tools, while other prints showed three or four larger items, such as pots or weapons.

The National Book Exhibition

The second half of the nineteenth century saw renewed interest and new efforts to locate early Hungarian manuscripts, and a considerable amount of new information was gathered on the whereabouts of the volumes from King Matthias's Renaissance library. The Archaeological Committee of the Hungarian Academy of Sciences initiated research on manuscripts relating to Hungary held in foreign libraries, and a concerted effort was made to obtain copies or photographs of the most beautiful pages in these books.

The first national book history exhibition in 1882 demonstrated that photography was well established as a method of reproduction. The exhibition was the idea of György Ráth, the first director of the Museum of Fine Arts, and was organized with the support of the Ministry of Religion and Public Education. Some of the photographs were displayed by independent exhibitors. Sixty of the known 112 volumes from the Renaissance Corvinian Library were shown. Other renowned books from the Corvinian Library, which exhibition organizers were unable to borrow from foreign libraries, were copied by artists or photographed. The exhibition included, for example, some of the photographs from the illustrated album published by the episcopate in Rome. Photographs also permanently documented the items on display. With the support of the Ministry of Religion and Public Education, the curators commissioned Antal Weinwurm, a noted Hungarian photographer, to take photographs of 470 of the exhibition's 960 objects.¹⁷

In 1882, the director of the museum presented the photographs, which were placed in large-sized decorative albums, to the guests at the closing ceremony of the book exhibition. Following the exhibition, a committee of experts decided to present the series of photographs to the National Museum, authorizing it to allow anyone wishing to order

¹⁵ KLÖSZ, György. *A magyarországi árvízkárosultak javára Budapesten gróf Károlyi Alajos palotájában 1876. évi májusban rendezett műipari és történelmi kiállítás kitűnőbb tárgyainak lajstroma* (List of the most exquisite objects at the trade and historical exhibition organized in Alajos Károlyi's palace in May 1876 for the benefit of the victims of the flood). Budapest: Klösz György, 1876.

¹⁶ *Antiquités préhistoriques de la Hongrie arrangées et décrites par le Dr. Joseph HAMPEL, conservateur-adjoint du musée national de Budapest, illustrées par le procédé albertotypique par Alexandre Beszédes, photographe à Esztergom*. 2 vols. Esztergom: Alexander Beszédes, 1877.

¹⁷ Having completed his studies abroad, Antal Weinwurm went to work in his father's photographic studio in Pest. In the 1880s, he set up a firm in Budapest to produce multiple copies of his photographs using zincography. In 1897, he planned to establish a workshop for photomechanical reproduction on the premises of the Museum of Applied Arts. In the end, however, he was unable to afford the high rent, and permission to use the premises was granted to someone else.

copies of the photographs for the purpose of publication to do so free of charge. Part of the series was ordered by the archbishop of Esztergom; the Academy of Sciences and the Museum of Applied Arts each received a full series. Unfortunately, no trace of this important series has yet been found in any of the Hungarian public collections. There are now only a few photographs in the collection of the Museum of Applied Arts. These were probably taken during the book exhibition of 1882; the cards on which the photographs are mounted feature a description of each photograph taken from the exhibition catalog [9]. By examining the files documenting the illustrated books on display at the exhibition, it is possible to gain an insight into contemporary prices. The price of a photograph together with its negative was three and nine-tenths Forints, which compares very favorably with the fifteen Forints paid to an artist for a watercolor of an object of art. Consequently, photographs gained popularity at this time not only because they could be produced quickly, but also because they were inexpensive.

The Goldsmiths' Exhibition

The next great thematic exhibition was the Goldsmiths' Exhibition at the National Museum held in 1884. The regulatory body overseeing the exhibition stressed that the country's most precious works of art from private and public collections would be on display, and in January 1884, the Minister of Religion and Public Education Ágoston Trefort instructed exhibition organizers to take photographs of notable works of art or, when necessary, have watercolors painted. Copies of the photographs would be used both in training and in Hungarian and foreign research into the history of goldsmithery. Trefort wanted a systematic documentation process and requested that the cards used to mount the photographs be as large as those made for the book exhibition of 1882.¹⁸ According to the museum inventory, at least part of the series was moved to the National Museum in 1884. However, the original file documenting the transfer is missing from the museum's register, which makes it difficult to ascertain when and how many of the photographs were transferred.

In a letter written to the director of the Museum of Applied Arts in 1889, the Minister of Religion and Public Education Albin Csáky issued instructions regarding the artwork photographs taken at the book exhibition of 1882 and later at the Goldsmiths' Exhibition of 1884. He instructed the curators to leave the photographs at the National Museum and to have the glass negatives transported to the Museum of Applied Arts. Antal Weinwurm, the official photographer at the book exhibition, was authorized by the ministry to make prints from the negatives whenever they were required, a service for which he would be paid a fee.¹⁹ A large number of photographs from these series can be found in the archive photograph collection of the National Museum, and 247 were mounted on cards with the captions "1884 Ötvösműkiállítás" (1884 Goldsmiths' Exhibition) and "Weinwurm A. Fényképész Budapest" (Photographer A. Weinwurm of Budapest). These are now divided into different categories such as goblets, kettles, jewels, and so forth, and stored in boxes of varying quantities. Most of the glass negatives and some of the photographs taken at the Goldsmiths' Exhibition are housed at

¹⁸ Iparművészeti Múzeum, Adattár 1889/234, 1884/22 (Database of the Museum of Applied Arts, Budapest).

¹⁹ Iparművészeti Múzeum, Adattár, 1889/234 (Database of the Museum of Applied Arts, Budapest).

the Museum of Applied Arts. Some of the glass negatives showing goblets, glasses, or cups are recorded in the inventory as being from the “Goldsmiths’ Exhibition.” Entries number 1312 to 1915 in the museum’s inventory refer to approximately six hundred glass negatives that must also have been made at the Goldsmiths’ Exhibition [10]. Both the catalog compiled for the Goldsmiths’ Exhibition and the inventory in which the glass negatives are recorded contain short descriptions of the exhibited objects together with the names of their owners.²⁰ This makes it much easier to identify both the works of art themselves and the photographs taken of them. Thus a systematic comparison of the exhibition catalog with the inventory may significantly aid research into the glass negative collection held at the Museum of Applied Arts.

The library of the Museum of Applied Arts holds a large decorative gilded cardboard box, on which is written “Ötvösműkiállítás 1884” (Goldsmiths’ Exhibition of 1884). The box contains twenty-seven representative photographs, all of which are mounted on cards measuring 64 x 47 cm. Attached to the back of most of the photographs are cuttings from entries in the exhibition catalog briefly describing the photograph in question. János Szendrei’s book popularizing the Goldsmiths’ Exhibition contains fifteen phototypes by Károly Divald.²¹ Intaglio printing or heliogravure was used to illustrate Jenő Radisics and Károly Pulszky’s album featuring the most valuable objects on display at the exhibition. The foreword mentions that of the 153 tables in the two volumes, “90 were made using heliogravure and 39 using copperplate, while 24 colored prints were made from lithographs created by the most renowned artists employed at the most prestigious art printing workshops in Paris.”²²

Artwork photography also played a role in popularizing the galvano-plastic copies made at the Goldsmiths’ Exhibition. The illustrations in the first catalogs introducing this system of reproduction were made using copperplate engravings,²³ while another catalog from 1908 was illustrated in its entirety with 209 photographs taken of the galvano-plastic copies.²⁴ Entries numbered 2161 to 2197 in the glass negative collection inventory at the Museum of Applied Arts represent the photographs of the galvano-plastic copies taken shortly after the glass negatives were made at the exhibition. The first two negatives show the galvano-plastic copy of the tripod from Polgárdi, and there are several glass negatives showing the galvano-copies of the Nagyszentmiklós trove kept in Vienna and exhibited at the Goldsmiths’ Exhibition with the Emperor’s permission.

²⁰ *A magyar történeti ötvösmű-kiállítás lajstroma. Megnyitott 1884. év február hó 17-én* (List of the Hungarian Historical Goldsmiths’ Exhibition. Opened on 17th of February of the year 1884). Budapest: [S. n.], 1884.

²¹ SZENDREI, János.Orsz. *Magyar Történelmi Ötvösmű-kiállítási Emlék* (National Hungarian Historical Goldsmiths’ Exhibition). Budapest: Divald Károly, 1884.

²² PULSZKY, Károly, Jenő RADISICS and Emile MOLINIER. *Az ötvösség remekei a magyar történeti ötvösműkiállításon* (Masterpieces of the goldsmith’s craft displayed at the Hungarian Historical Goldsmiths’ Exhibition). Paris: A. Lévy, 1888.

²³ RADISICS, Eugene. *Országos Iparművészeti Múzeum (Museum of Applied Arts) Catalogue des reproductions galvanoplastique du musée des arts-decoratifs hongrois*. Budapest: Országos Magyar Iparművészeti Múzeum, 1884.

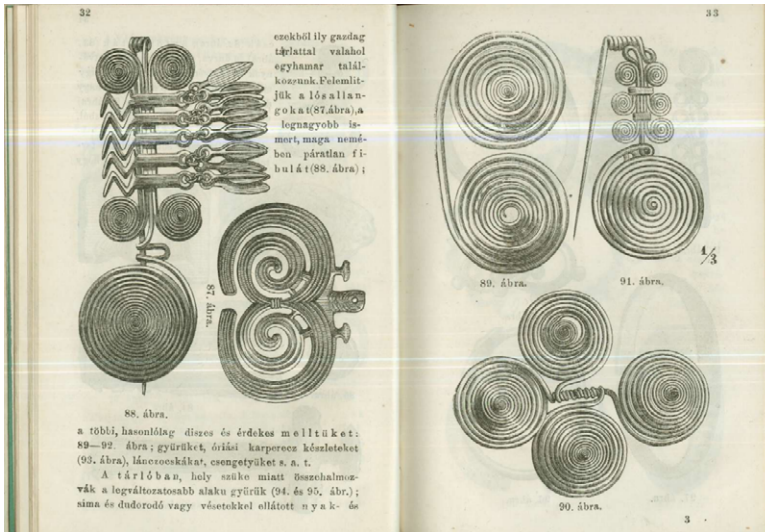
²⁴ Dr. CZAKÓ, Eleméred. *Az Országos Magyar Iparművészeti Múzeum által forgalomba hozott galvano-másolatok képes lajstroma* (Pictorial list of the galvano-plastics circulated by the National Hungarian Museum of Applied Arts). Budapest: Országos Magyar Iparművészeti Múzeum, 1908.

Artwork reproduction has played an important role in European art and the education of artists and had a great effect on culture in general since the Roman bronze and marble reproductions of ancient Greek statues. Since the 16th century, copper engraving, woodcut and plaster cast reproductions of outstanding works of art began to proliferate, and in the middle of the 19th century building and artwork photography appeared in Western Europe, providing a more accurate, cheaper, faster and more abundant way of showing famous buildings and artworks kept in museums and collections around the world to those interested in them than any other earlier method of reproduction. The leaders of Hungarian museums – especially Ferenc Pulszky, who had close relations with many experts in the museums of Western Europe – soon recognized the important role artwork photography had in the betterment of civilization. Since only a fraction of the photography series and collections made since the 1870s of the artworks in museums and exhibitions and with the goal of the conservation of monuments have survived, their conservation, restoration and study are important tasks of today’s museums and collections.

Appendix



Picture 1. John Brampton Philpot: Venatio Tablet. Albumen. Circa 1860.
Hungarian National Museum, Budapest.



Picture 2. Woodcuts. In: Képes Kalauz (Pictorial guide).
Budapest: Magyar Nemzeti Múzeum, 1873.



Picture 3. Sándor Beszédes: Albertotypia. In: Monuments épigraphiques du Musée National Hongrois dessinés et expliqués par Ernst Desjardins...et par les soins de Dom Flóris Rómer. Buda-Pest...Albertotypie d'Alexandre Beszédes. Budapest: Alexandre Beszédes, 1873.



Picture 4. György Klösz: Weapons in the Hungarian National Museum.
Photo. 1876. Hungarian National Museum, Budapest.

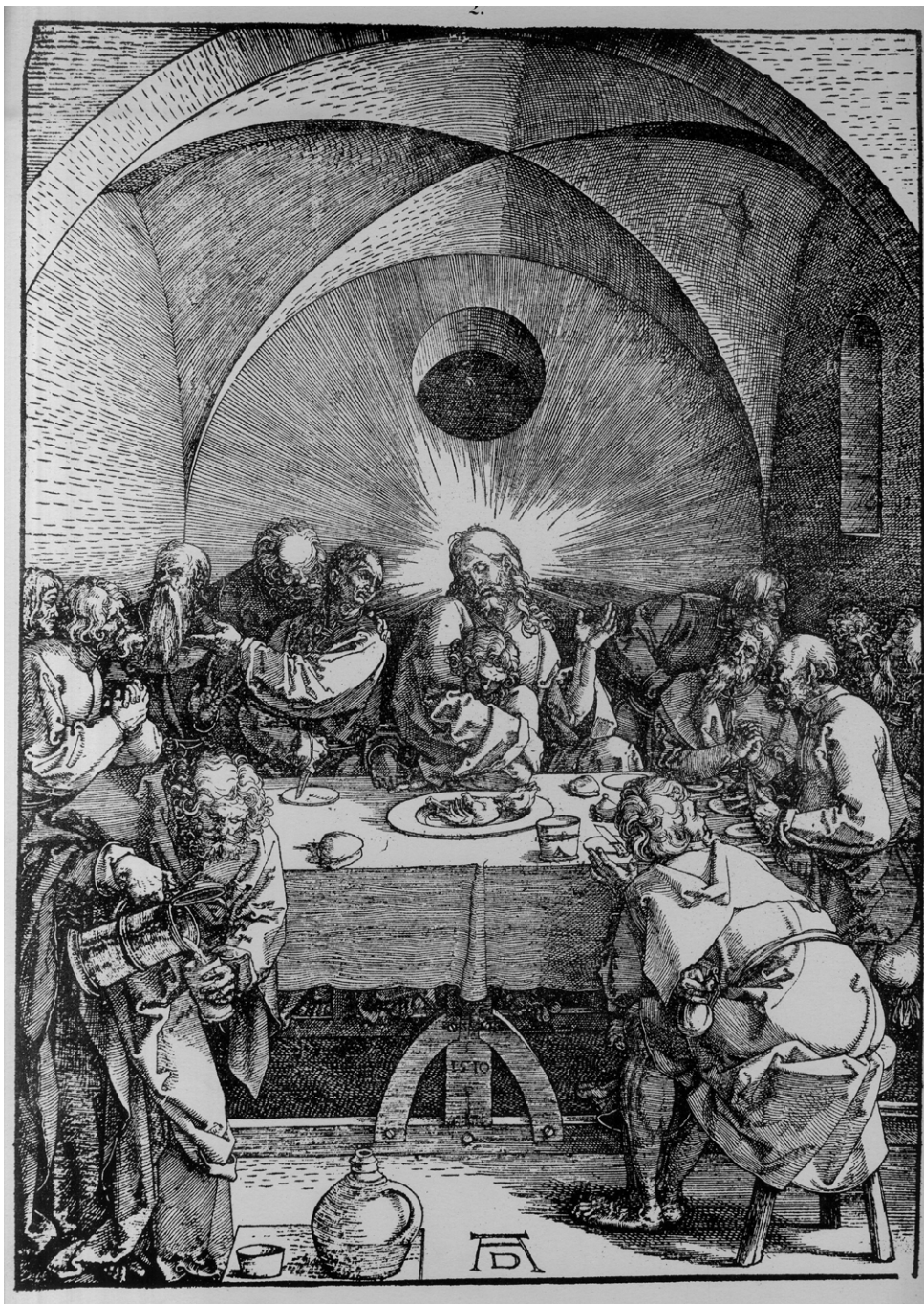


Picture 5. John Brampton Philpot: Drawing of Michelangelo.
Photo. 1870. Hungarian University of Fine Arts, Budapest.

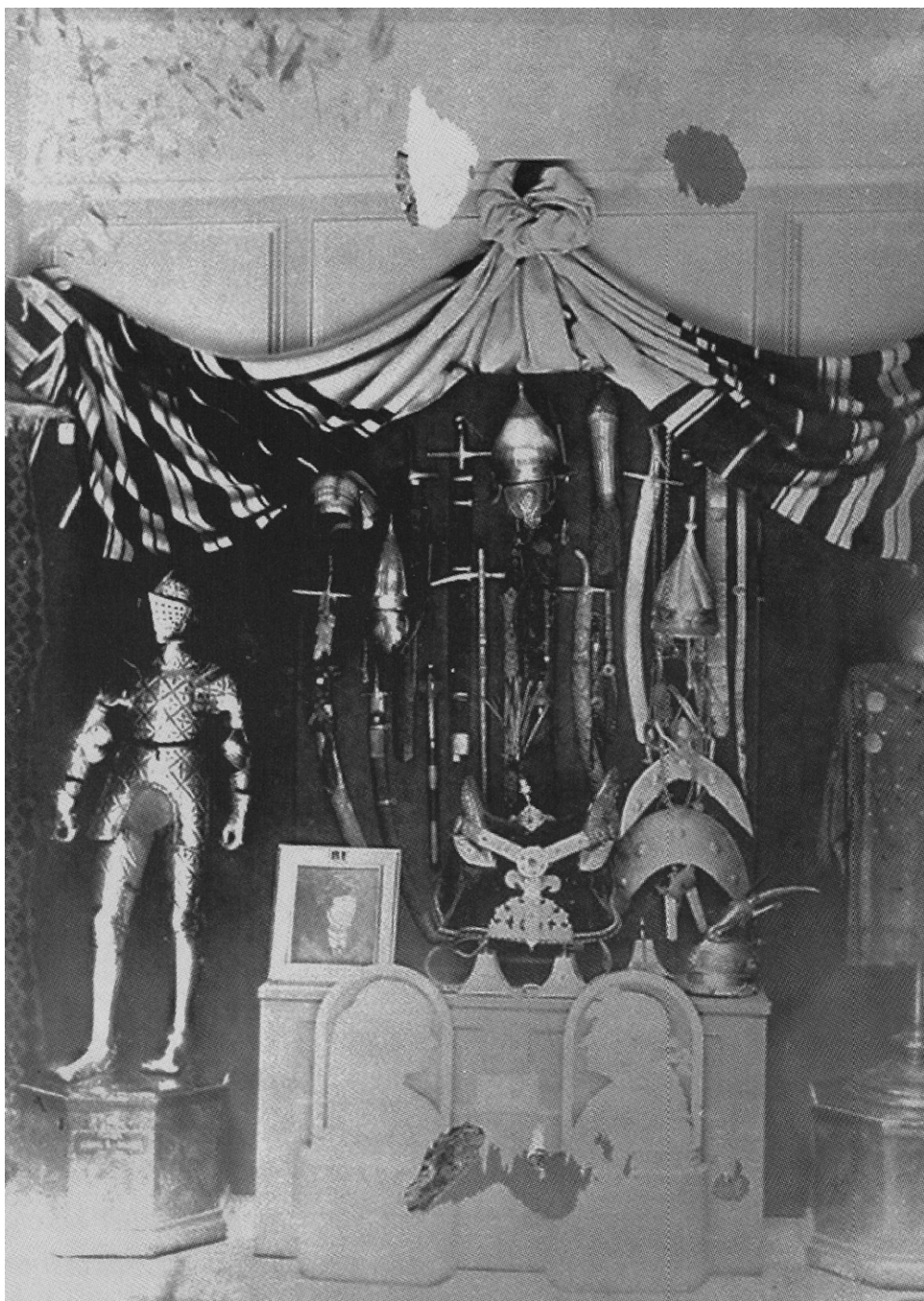


XVI. Tábla. S. DIDYMI et aliorum opera 2. lap.

Picture 6. Enrico Verzaschi: Didymus-Corvina. Albumen print.
In: Flóris Rómer: Díszlapok a római könyvtárakban őrzött négy Corvin-kódexből
(Decorative sheets from the four Corvin codices kept in libraries in Rome).
Pest: Atheneum Nyomda, 1871.



Picture 7. Sándor Beszédés: Albrecht Dürer: The Last Supper. Albertype.
In: Dürer Albrecht nagyobb Passiója.
(Large Passion of Albrecht Dürer) Esztergom: Sándor Beszédés, 1875.



Picture 8. György Klösz: Works of art at the exhibition in 1876 in Budapest.
Albumen, 1876.



230.

Cyrelli Episcopi: Speculum Sapientiae e graeco in latinum translatum. 1443-ból.

(Negyedréti hártya-kézirat, 1443-ban ismeretlen másolótól olasz kéziratok izlésében egyszerűen kiállítva. Csak egy arany initiale van benne a címlepon, arabeszk díszítésbe foglalva; a többi színes. Az utolsó lapon a másoló vörös-

ben feljegyezte az iratási évet: *1443 Aug.* A címlepl alsó széle, hol Mátyás címere volt, le van szakítva? Egykorú bőrkötése és aranyvagása olyan, mint a többi jellemző Corvin-codexeké. A második bőrtábla homlokán van a könyv címe.

A bécsi es. udvari könyvtár.
in Wien

cloof Cat 103

Picture 9. Antal Weinwurm: Corvin-codex. Albumen. 1882.
Museum of Applied Arts, Budapest.



Picture 10. Works of art at the Goldsmiths' Exhibition in 1884 in Budapest.
Glasnegatív. 1884. Museum of Applied Arts, Budapest.

Resumé:

19. századi műtárgyfényképek magyarországi könyvtárakban és múzeumokban

A 19. században Európában szinte ipari méretben készültek műtárgykról galvanoplasztikai és gipszmásolatok, amelyek a művészképzés mellett a múzeumlátogató nagyközönség számára is egyre fontosabb ismeretterjesztő, közművelődési és pedagógiai feladatokat láttak el. A 19. század második felében virágzásnak indult a műtárgyfényképezés is. A köz- és magángyűjtemények, ideiglenes és állandó kiállítások anyagát, illetve épületeket bemutató, gyakran több száz – alkalmanként több ezer – darabból álló fényképsorozatot a kialakuló művészettörténeti és régészeti intézményrendszerben (műemlékvédelem, múzeumi műtárgykezelés, tudományos kutatás, oktatás) egyaránt felhasználták.

Az 1870-es években Magyarországon is megkezdődött az időszakos kiállítások, illetve a múzeumi és egyházi gyűjtemények lefényképezése. A Nemzeti Múzeum igazgatója, Pulszky Ferenc több fényképsorozatot készíttetett a múzeum műtárgyairól, s számos külföldi múzeumtól, műkereskedéstől is szereztetett be fényképeket. Az Iparművészeti Múzeumban 1922-ig egy több mint 4000 darabból álló üvegnegatív gyűjtemény jött létre, a művészképzéssel foglalkozó iskola, a Magyar Képzőművészeti Egyetem jogelődje pedig régebbi és kortárs külföldi műalkotásokat ábrázoló fényképeket szerezett be, hogy azok mintalapokként szolgáljanak tanulóik számára. A Nemzeti Múzeum könyvtára szisztematikusan gyűjtötte a Mátyás magyar király számára a 15. század végén készíttetett, külföldi könyvtárakban, múzeumokban őrzött értékes kódexeket, a corvinákat ábrázoló fényképeket, amelyek közül az 1882-es könyvkiállításon többet – az eredeti corvinák helyett – be is mutattak.

A műtárgyfényképezés jelentőségét az egyház is hamar felismerte. 1871-ben Rómában található corvinákat fényképeztettek le és köttettek egy díszalbumba, Simor János esztergomi érsek pedig az esztergomi székesegyház értékes műkincseiről készített fényképsorozatot. Önálló sorozatok mutatták be az általános kiállítások (1876: történeti kiállítás) és a szakkiállítások (1882: könyvkiállítás, 1884: ötvösműkiállítás) anyagát.

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