Székely National Museum

Published with the support of

Kovászna County Council

Edited by
István Kinda

Translated from Hungarian by
Sándor Ilyés

Proofreading
Kázmér Kovács

Photographs
Zsolt Barabás, dr. Zoltán Csata, Attila Dimény, Árpád Dimény H., János Henning, Edit Hoffmann, Attila Kispál and Ágota Ördög-Gyárfás

Design
Csaba Damokos

© Székely National Museum

Proiect editor
Mihály Vargha, director of SzNM

ISBN: 978-973-0-16812-9

Sepsiszentgyörgy, 2014

Recommendation

Dear Friend, dear Reader!

The Székely National Museum, turning 140 years in 2015, has been home to an outstanding public collection and a scientific-cultural institution of the Hungarian language area. During its history, it has experienced several relocations, system and power changes, tragic escapes, nationalization, but it can also be proud of being present at a world exhibition, of international acknowledgement, and of a solid development.

We thought that it would be appropriate for our visitors who enter the gates designed by Károly Kós to be welcomed with such a publication, which offers a taste of the history and the collections of the Székely National Museum.

Our catalogue was deliberately made for the great public, so that those interested can deepen the experiences they had at in our museum, and at the same time explore the diversity, richness and beauty of our institution.

We try to popularize not only the most important values, the outstanding collections kept in our central edifices, but also the external units and their professional activity; many independent institutions could find enviable the value saving and educational work of the "Gyárfás Jenő" Art Gallery, the Transylvanian Art Centre, the "Magma" Contemporary Art Centre from Sepsiszentgyögy, the "Haszmann Pál" Museum from Csernáton, the "Incze László" Museum of Guilds' History from Kézdivásárhely, the Csángó Ethnographic Museum from Zabola and the Museum of the Barót Region from Barót.

We wish from this familiarizing volume to strengthen the relation between us, and to make You come back to us, that is come home to us as many times as possible.

Mihály Vargha
director

Székely National Museum

The Székely National Museum opened its gates for visitors in 1875. As a scientific institution, its mission is to research and to present the regional heritage of the Székelys and of Székelyföld. The year 1879 on its stamp cherishes the memory of the date when the museum became the collective property of the Székelys. Presently, it is the largest Hungarian public collection beyond the borders of Hungary. Within the Romanian museum system it has a regional classification, and it is maintained by the Kovászna County Council. Its functioning and work are also supported by the Székely National Museum Foundation, an institution registered in the 1990s, as well as by several other societies.

Chronology

The 1870s: the first presence of the museum founded by Emília Zathureczky – Cserey Jánosné and Gyula Vasady Nagy at an international scientific event (*The 8th International Congress of Prehistory and Anthropology*, Budapest); the starting of fieldwork and publishing of sources; moving from Imecsfalva to Sepsiszentgyörgy.

The 1880s: The Hungarian Academy of Sciences publishes the *Apor-Codex*, with the psalms of the first Hungarian translation of the Bible (a part of the fourth eldest Hungarian literary work), discovered by Vasady; Géza Nagy points out the question of the origin of Székelys relevant even in our days; the beginning of professional archaeological research, the research of mediaeval murals, and of historical migration.

The 1890s: the patronage of the Székely Mikó College; at the moment of the institutionalization of regional Hungarian public collections, of the nine regional Hungarian museums considered worth supporting, only here found the National Inspectorate of Museums and Libraries an ethnographic collection.

Certificate of attendance at the 8th International Congress of Prehistory and Anthropology *in Budapest (1876)*

Certificate of attendance at the Universal Exhibition in Paris *(1900)*

In 1925 the museum was present at the Ethnographic Exhibition of Geneva *with the model of the 6000 years old house from Erősd*

The 1900s: *The Universal Exhibition from Paris*; the ethnographic–natural-scientific–historical activity of the great teachers–museologists of the Székely Mikó College; the involving of students (e. g. the later outstanding graphic artist Lajos Varga Nándor); the political and professional contribution of the mayor of Sepsiszentgyörgy, Ferenc Gödri; the beginning of the world famous prehistoric archaeological research of Ferenc László.

The 1910s: the museum moves to its own place in the buildings designed by Károly Kós; museologist Lajos Roediger from Zombor (Serbia) joins the institution; continuing the fieldwork in the Székelyföld; Jenő Gyárfás starts organizing the art gallery within the new building; founding of the Székely National Archive; its specific jurisdictional status (autonomous organization) makes it possible to remain in the possession of the Székelys.

The 1920s: it remains the only Hungarian scientific institution outside today's Hungary; recognition from the Romanian sciences and politics; *the ethnographic exhibition from Geneva*; the concert of Béla Bartók in Sepsiszentgyörgy; the first research with phonograph by the Moldavian Csángós (Pál Péter Domokos); the 1929 *Yearbook* including the preparatory works for a monograph on Székelyföld; the last sentence uttered by Elek Benedek, addressed to the museum: *"The most important thing for you is to work!"*

The 1930s: The projects of Vilmos Csutak – the first Hungarian open air museum; research expeditions focusing on natural sciences in Székelyföld (together with János Bányai and Gerő Könczei), the second complex Hungarian regional research programme after the pre-war Balaton-research; the volume VIII of the *Székely Records* (with Samu Barabás); the first restoration of a monument carried out by a professional institution of the Hungarian minority (St. John's Church from Csíkdelne, together with Géza Vámszer); the museum gets into its custody the only restored wealth in the interwar period within the countries outside Hungary, in exchange for the valuables of the Gozsdu Foundation in Budapest (the Székely Education Fund of Háromszék County).

The 1940s: the institution of János Herepei is the most well-financed regional museum, the only museum in Northern Transylvania with the

status of a public collection (comprehensive ethnographic and archive research; the start of the renown ethnographer, Iván Balassa; Dénes Cs. Bogáts edits the first Transylvanian dictionary of documents, respectively an historical dialect dictionary, the inspiration for the latter *Transylvanian Hungarian Dictionary of Lexicology*); severe war loss at Zalaegerszeg; secretary Anna Fadgyas saves the non-evacuated material; the rearguard of the independent Hungarian museum–library system from Romania, under the command of László Szabédi (together with the Transylvanian Museum Society).

The 1950s: it is the largest regional Hungarian museum collection in the Carpathian Basin (half a million items) until the forced relocation of the archive; a pioneering role in the reconstruction of the

The carved porch of the Tompa mansion from Kisborosnyó (1728), integrated into the building in 1957

The poster of the Medium 2 Exhibition of Contemporary Art*, which brought back the museum into the international circuit*

museum system in Romania, a process under a strong ideological pressure, but also with experiments at the bottom level; the first exhibition of natural sciences in Romania organized around the theory of evolution; the first yearbooks (in Hungarian and Romanian) of a regional museum in communist Hungary and Romania.

The 1960s–1970s: hiring our own scholars, starting with Sándor Kovács, museologists in natural sciences, history, ethnography, arts, and their outstanding activity; through his archaeological research Zoltán Székely assures an international acknowledgement for the museum; the discovery of early mediaeval Hungarian burial places in Háromszék.

The 1970s–1980s: the enlargement of the buildings according to the original plans, founding the external units of the museum (the museums of Kézdivásárhely and Csernáton, the "Benedek Elek" Memorial House in Kisbacon, the Art Gallery in Sepsiszentgyörgy); expanding the open air museum as well (in Csernáton); Imre Baász organizes the exhibition of experimental contemporary art called *Medium*, which will become later an international event; the yearbook under the name of *Aluta* is the most important scientific periodical of the Hungarian minority.

The 1990s: the restoration of the permanent exhibitions related to the original character of the museum; reintegration into the Hungarian (in the case of the art gallery from Sepsiszentgyörgy into the international) art-cultural-educational institutional system; the autonomy, independence of the external units (being private property, the "Benedek Elek" Memorial House separates from the museum); institutional organization and research projects.

The 2000s: infrastructural development, including the expansion of the museum lands in Sepsiszentgyörgy; the opening of new units in Zabola and Barót; renewal of the permanent exhibitions of archaeology, ethnography and history; integrating museum pedagogy and an intensive editorial activity; bringing back the "copper cannon of Áron Gábor" from Bucharest; the restoration of the *Apor-Codex*; opening a new contemporary art gallery (the Magma hall) in the building of the art gallery from Sepsiszentgyörgy.

Hunor Boér

Place of origin: the Cserey mansion from Imecsfalva at the beginning of the 20th century

The main building of the museum, designed by Károly Kós in 1911–1912

The Internal Units of the Museum

The Collections of the Library

The Collections of Natural Science

The Archaeological Collection

The Historical Collections

The Ethnographic Collections

The Collections of the Library

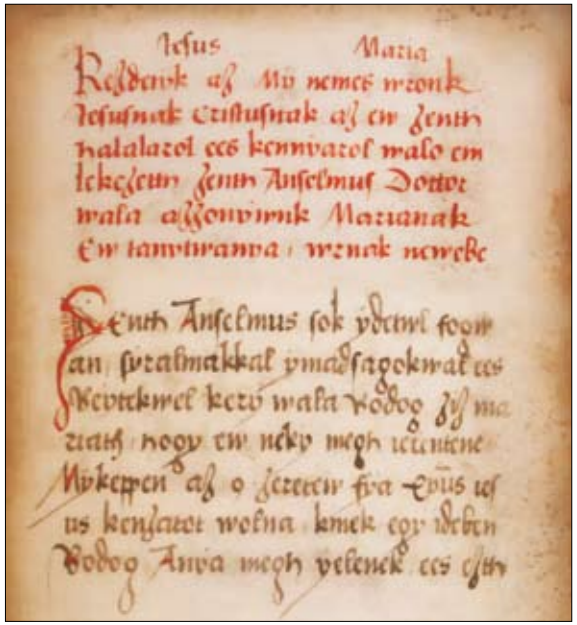
The old material of the library was gathered mostly by donations from the local community, which gives a social cross-section of three and a half centuries' book-collecting and reading Székelys. In this regard it has a library museum character.

1. Codices, letters patent, manuscripts

Our only surviving codex is the most valuable item not only in the library, but in the whole museum. The other items, the partially researched codices of the 16th–18th century, namely the *Vasady-Codex,* the *Csereyné-Codex,* the *Emília-Codex,* and the *Apaffiné-Codex,* containing the work of Sebestyén Tinódi Lantos considered to be his first, a variant of one of the earliest poems of Bálint Balassi, rare recipes of medicine and dishes, have unfortunately become the victims of the rescuing attempts from World War II. The *Csereyné-Codex* was the eldest known Hungarian psalm book.

The *Apor-Codex,* this partially preserved breviary, with the monogram of the writer Péter Apor on the cover, conceals – among other things – the psalms of the first Hungarian Bible-translation, the so-called *Hussite Bible*, including the prosaic translation of the well known *Psalm XC,* (at that time Psalm LXXXIX, according to the Catholic *Vulgata*) so popular since the Reformation and following the activity of Albert Szenczi Molnár. The *Hussite Bible* can be considered the fourth Hungarian literary work, following the *Halotti beszéd és könyörgés (Funeral Prayer)*, the *Ómagyar Mária-siralom (Old Hungarian Marian Lament)*, and the *Legend of St Francis*; the other parts can be found within the *Vienna-Codex* and the *Munich-Codex.* The codex was compiled around 1500 on the Nyulak Island (today Margit Island in Budapest), and it was bound around 1520 in a printing shop in Buda. It had probably survived the Turkish occupation in Buda, and after the reclaiming of the city it was taken to the court library in Vienna. That

The Apor-Codex *after restoration*



The St. Anselm Passion in the Apor-Codex

is where Péter Apor brought it back from in 1699. It was donated to the Székely National Museum by his great-great granddaughter, Baroness Zsuzsánna Apor – Pünkösti Gergelyné, so it arrived first to Imecsfalva, then to Sepsiszentgyörgy. It survived the end of World War II in Budapest, where it had been taken for a reprint edition. (The restoration of the codex was plannned even in those days, but it was only carried out in 2009–2010 at the National Széchényi Library.) The discovery of the *Apor-Codex* and the *Csereyné-Codex* by Gyula Vasady Nagy was the first outstanding scientific exploit of the museum, and the reason why we have been constantly receiving the publications of the Hungarian Academy of Sciences since 1881.

The collection of *letters patent*, compiled by Dénes Cs. Bogáts, was scheduled to be edited by János Herepei already in 1943, but the war interfered. The typed manuscript of the volume was preserved in the Bogáts-fund, but the letters patent were taken away in the evacuation from 1944, respectively by the formation of the state archive in 1961. At present we can provide five letters patent, respectively fragments from these letters from the 16th–17th centuries, issued by reigning princes of Transylvania and by Ferdinánd III, King of Hungary.

Up to 1945 within the *manuscripts* we could have found valuable works by important authors from Háromszék, such as the first copy after *Metamorphosis Transylvaniae* by Péter Apor (the publishing of the book was made after a later copy), the original manuscript of the first work of Péter Bod *(Besiege of the House on the Rock)*, the first article of József Benkő, still a manuscript, called *Filius Posthumus* etc. The remaining twelve meters of material shows visitation records, psalm books, military works, mixed within works of pilgrimage literature.

2. Books

The most important collections are the following:

No *incunabulum* was preserved; the only existing missal-fragment shared the fate of the evacuated material. We have just about one and a half dozen of *16th century books*, which have survived the world war. The

number of *17th century books* is around four hundred. There are thirty volumes left from the *Old Hungarian Library* series (Hungarian works before 1711), which are the most important ones for us. We have the only complete edition of the articles of the 1633 Transylvanian Parliament, printed in the short-lived print shop of Jakab Lignicei in Gyulafehérvár. The *material from the 18th century* is far richer. Of the many thousand pieces, about two hundred and fifty Hungarian volumes were considered of outstanding importance by the specialists of the National Széchényi Library from Budapest, being included in the corpus of the *Old Hungarian Prints* (Hungarian prints from the beginnings to 1800).

Because of their printing, the books published by the Franciscans of Csíksomlyó are extremely important, ranging from the Latin and Hungarian *Tripartitum*, the booklet printed for the consecration of the chapel from Lake Szent Anna, to the pulp novel describing the execution of Marie Antoinette and to a 19th century education manual. Csíksomlyó was the central point of Hungarian reinforcing of Catholicity during the 16th century; without its later neighbourhood, the headquarters of the Székely Infantry from Csík, we cannot talk about the beginnings of the Hungarian freemasonry; the first newspaper of the Székelyföld was born here, in its printing shop, because of the demand related to the events of 1848–1849. The first newspaper from Háromszék was also printed during the Hungarian Revolution, along with the first book, a Reformed spelling-book from Kézdivásárhely.

Regarding their content, a significant part of the books represent *ecclesiastic* and *law literature*. Practical, professional-educational works were becoming more and more frequent among the Hungarian books as early as the 18th century. Agricultural works, dietetics were gradually completed and substituted by Hungarian belles lettres and science; handbooks, dictionaries in greater and greater numbers. *Belles lettres* means Pázmány, Mátyás Nyéki Vörös, Gyöngyösi, Dugonics, Gvadányi, the dramas of Farkas Bolyai, *Himfy*, Kölcsey, illustrating the development of the modern Hungarian literature, not to mention the

The hymnal of Countess Kata Bánffy (binded by János Compactor in 1712)

(XIV.) 163

Magyar Kurir

A' ROMAI TSASZARI ES AP. KIRALYI FELSEGNEK KEGYELMES ENGEDELMEVEL.

Indúlt BETSBÖL Szeredán 18. Februáriusban 1789.

A' Nevető Demokritusnak az Elyseumból küldött Levele az Europai Ujság-írókhoz.

Ha! ha! ha! Meg-némúltátok ugy-é? Hát csak annyi viz van olly sok Kút-fobe? annyi ész, szem és fül Europában? hogy egy 2 hónapig tartó fegyver-nyúgvás, egy 6 heti hideg, egy 14 napoki; akadályoskodott árviz egészszen be-dugta a' szátokat? Ha! ha! ha! — En a' Hóltak-országában minden Ujság Leveleket olvasok, minden történeteket leg-elöbb meg-tudok, noha egész esztendön által egy pénzembe se kerül; mert ennek a' Népes-országnak Ts. Királyi fö Posta-mesztere Kárón nekem nem csak Keresztt' Komám, hanem tö-szöm-

An 1789 issue of the Magyar Kurír

rich material from the reform era and later, up to the books edited in Transylvania in the interwar period.

Many of the first edited great Hungarian scientific works are also related to our region (Péter Bod: *Magyar Athenás*; the group led by György Aranka, an atelier accomplishing the first critical edition of Janus Pannonius, while we possess the second edition of Zrínyi's *Török áfium*...), the first Hungarian mineralogy by Ferenc Benkő, the first manual of chemistry by Ferenc Nyulas. These are followed by such an outstanding work, as the *Tentamen* of Farkas and János Bolyai, with the famous appendix that was to create a new world. In parallel with the great dictionaries we can observe the renewal of the language in different scientific areas, such peculiarity as the volume entitled *A szolgálat regulamentuma az erdélyi felkelő nemesség lovasságának számára* (1810), the regulation of the cavalry of the Transylvanian nobility, and also the first Hungarian manual of general geology by Mihálka, a volume from the later period of the Hungarian language reform.

The *manuals* represent a separate and rich collection. As a curiosity we can mention is the MD dissertation of Pál Kovács, a writer belonging to the *Aurora* circle, a pedagogical work on women, which was published in 1833 under the title *A Nevendék Nőnem.* Another aspect of information services and distribution was represented by the rich material of ecclesiastic, military, civilian registers, attending the early statistical works, or the multitude of mixed *calendars*, including some rarities.

Popular literature, having its place in this classification, is represented by the pulp novels of the trades from the dualist period, together with the cheap criminal stories of the "Hungarian world". Later on, characteristic to the totalitarian system, an odd genre becomes quite appreciated: the *brochure*, serving the most varied types of propaganda, a print whose place is among the booklets.

3. Hungarian periodicals and newspapers

This group can be discussed only starting with the end of the 18th century and in parallel with the evolution of the books. Instead of present-

ing our outstanding collection, we would like to outline the fact that we have a rich material starting with the beginnings of Hungarian journalism (*Magyar Hírmondó* from Bratislava, edited by Sándor Esztelneki Szatsvai and Dániel Pántzél, but also the *Magyar Kurir, Magyar Merkurius* and *Magyar Minerva* from Vienna, *Mindenes Gyűjtemény*, *Sokféle*, *Magyar Könyv-ház* from Komarno etc.).

The milestones of Hungarian and Transylvanian scientific organization were the first academic journals, the first thematic scientific-educational periodicals, showing sometimes regional ambitions or a mixed content with belles lettres (*Tudományos Gyűjtemény*, *A Magyar Tudós Társaság Évkönyve*, the 1814 *Erdélyi Múzeum*, *Marosvásárhelyi füzetek* by Mentovich, the 1856 *Erdélyi Múzeum* appendices, *EME Évkönyve* from 1860; *Nemzeti Gazda*, *Fillértár*, *Mentor erdélyi népkönyv*, *Természetbarát* etc.).

The scientific periodicals started in the dualist period or later are indispensable collections of our scientific library even in our days. We will not enumerate the rich diversity of the *belles lettres* and *cultural* periodicals, as there is a wide palette of items from the satirical and fashion papers of the 19th century up to the Transylvanian periodicals of the interwar period (e. g. *Pásztortűz*, *Korunk*, *Hitel*).

Among the Hungarian newspapers excels the offer of 1848–1849, but there is also a rich collection of Transylvanian Hungarian papers from the turn of the 19th–20th century, from the interwar period and from the era of popular democracy as well. With some small hiatuses we were able to compile a continuous series of local newspapers. Our first paper, the *Nemere* moved from Brassó to Sepsiszentgyörgy in 1874, where in the 1880s József Málik, one of the best editors of that time, turned it into the *Székely Nemzet*, which later one becomes the *Székely Nép*. After World War II it was followed by the *Népi Egység* up to 1948, but there were two decades without our own paper, a period of time which lasted to the administrative reform of 1968 (enabling the start of the *Megyei Tükör*: today the *Háromszék*).

A pamphlet by Károly Kós, István Zágoni and Árpád Paál with the political programme of the Hungarians from Romania valid even in our days (personal copy of Károly Kós)

Freeman diploma of Lord of the County József Potsa (1889)

4. Booklets, diplomas, and posters

In this category we include the funeral orations, occasional poetry, pamphlets, warrants and bills, obituaries, invitations, cards, writing papers with heading or monogram, forms and letters etc. We also have an important collection of *decrees*, some being signed by more than outstanding personalities. One can find here the articles of the 1633 Transylvanian Parliament, already mentioned above, but also the leaflet from Vienna containing the answer of the imperial and royal committee to the demands of the orders sustaining Ferenc Rákóczi II in 1706, the warrant issued for the arrest of Horea and the other Romanian rebels, the proclamations of General Bem to the people of Transylvania in 1848–1849. Among the leaflets we can find some rarities such as the proclamation to the Székely soldiers from March 1919. The collection of obituaries, containing many thousand items, is a quite valuable genealogical material.

The majority of the colourful and spectacular *diplomas* is given by the ones from the 19th and 20th centuries, certifying the attendance and membership of someone, being first of all a testimony of the entire society life and events of the bourgeois world. Like in the case of any other library collection, it is necessary to mention the handmade unique pieces. Naturally the letters of nobility were not discussed here, but there are newer interesting things too: the freeman diploma given by the city of Sepsiszentgyörgy to József Potsa, lord of the county, made in Budapest, which is a masterpiece of typography and goldsmithery. Another interesting piece dates from the year of the world crisis breakout, 1929, and it is a document in honour of the Székely National Museum jubilee, hand made by Károly Gulyás, the curator of the Teleki Téka, expressing the fate, the possibilities and the relation between two institutions of the Hungarian minority.

The *posters* can preserve the history of a given institution, thus they provide the possibility to follow the cultural events of our museum throughout its history. Our most important and complete collection is that of theatre posters, which preserve programmes, names and stories

from the end of the 18th century, thus from the early age of Hungarian acting. There were times when the museum, as an institution of leading administrative rank was getting the storeroom copies even from Marosvásárhely. From the other *placards* of different topics we get to know when and who entered cities during the changes of power, what kind of orders and directions they brought with them; we can also discover who was trying to fight for our community interests and to what extent, or who desired to show himself/herself as their repository.

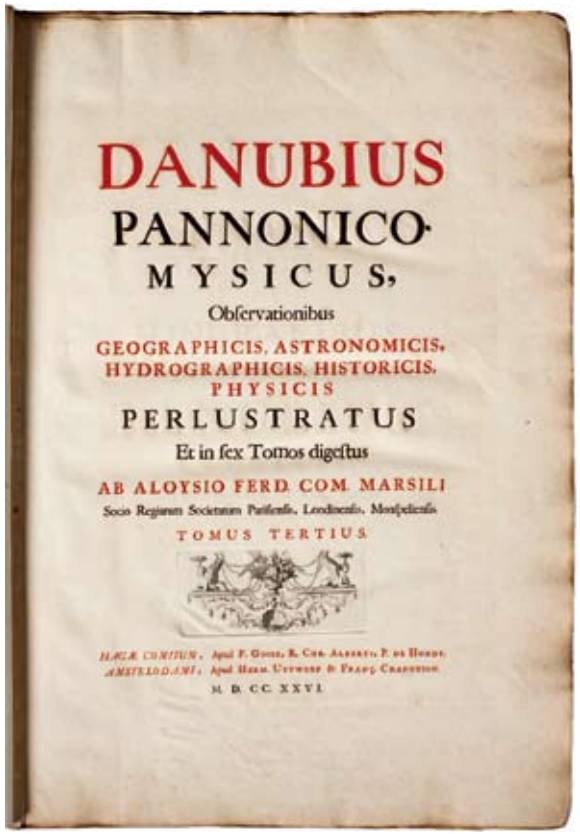
Congratulatory diploma of the Székely National Museum (1929), sent by the Teleki Library

5. The collection of maps

Our region had been a military borderland for centuries. At the times of military mapping the orders of the two-headed eagle were executed here by three border guard regiments, and Sepsiszentgyörgy, being the headquarters of the Székely Hussar regiment, was the military centre of the lands from Hátszeg to Tölgyes, from Aranyosgyéres to Bodzaforduló. Handmade and printed maps, wall maps, postcard maps, military reports, maps as newspaper appendices, applied maps, educational blank maps, relief and three-dimensional maps, and of course a whole line of atlases of the most diverse specialization make up this collection.

Among our handmade maps we can admire results of cadastral measurements or the documentation of border adjustments. The printed ones hide such treasures as the rare, top secret map of Hungary from 1769, made by Ignaz Müller, a map that could not be consulted without a special authorization from Vienna, not even by the lord of the county. We can take into our hands the maps of Mikovny and Lipszky, maps that praise the work of Ferenc Karacs or specific maps of our region, such as the first Hungarian geological synthesis of Herbich, called A Székelyföld földtana (1878).

We have to mention at least three atlases: the three volumes of Marsigli's monograph from 1726 entitled *Danubius Pannonico-Mysicus*, including the spots with deadly gases from Hargita Mountains, a composite volume with a copy of the world's oldest astrological map


DANUBIUS
PANNONICO-
MYSICUS,
Observationibus
GEOGRAPHICIS, ASTRONOMICIS,
HYDROGRAPHICIS, HISTORICIS,
PHYSICIS
PERLUSTRATUS
Et in sex Tomos digestus
AB ALOYSIO FERD. COM. MARSILI
Socio Regiarum Societatum Parisiensis, Londinensis, Monspeliensis
TOMUS TERTIUS
M. D. CC. XXVI

The oldest atlas of our region (1726)

based on telescopic observations from 1742, and the *Oskolai magyar új átlás* by Ésaiás Budai, edited in Debrecen in 1804, which was in fact the third Hungarian school atlas (the first had been edited by the same group four years earlier).

6. Archive and special funds

The Székely National Museum is the only Hungarian minority scientific institution and public collection which has its own continuous, practically *complete institutional archive.* Its material from 1875 to the beginning of the present-day organization and legal status is an organic part of the library.

Concerning the funds that are preserved here, we have to point out the books and documents of the former curators of the museum (first of all Géza Nagy, Ferenc László, János Herepei, Dénes Bogáts, Samu Konsza, Zoltán Székely, Ádám Kónya) and the funds of Gábor Bálint Szentkatolnai, Károly Kós, Lajos Roediger, Ernő Balás, Gyula László, Pál Binder, and Zsombor Kádár. Gábor Bálint, the polyglot Orientalist, whose character appears in G. B. Shaw's *Pygmalion* was the helping hand of the founders of our museum, and we keep his manuscripts and books. It is well known that the library of Károly Kós was destroyed at the end of World War II, but a part of the remaining books and manuscripts (his Turkish vocabulary from Constantinople, bibliophile booklets printed by him, such as *Atila királról ének*) were given to our museum. The photographs of the multitalented, long-lived Lajos Roediger were registered into our photo collection, while his manuscripts and other materials were partly taken into the national archives in 1961, partly left in our archive. Ernő Balás, the politician, trade union activist and above all an engineer of the interwar period, was planning the industrialization of Transylvania and the electrification of the Székelyföld.

Hunor Boér

The Collections of Natural Science

In the autumn of 1879, when the museum was moved to Sepsiszentgyörgy, the inventory of Jánosné Cserey included 9365 items, of which 1665 were of natural science. A part of these items were bought by Jánosné Cserey in 1875 from the other founder, Gyula Vasady Nagy.

The contemporary documents about the circumstances of the founding of the museum emphasize on several occasions the deficiency of the collection of natural sciences compared to the other collections, but they also note that it is quite easy to change this situation. Nonetheless, the scientific research had started quite early, as in November 1879, by the request of Vasady, Antal Koch defined and described some prehistoric Mammalian fossils from Köpec. In spite of the lack of specialists, this collection had been seriously expanding during the decades through donations and the collecting of external colleagues. Such relevant collections were integrated as the ornithological collections of Madarász (1903) and Ebergényi (1911), respectively the collection of minerals from Máramaros region of Lajos Joós.

Curators Ferenc László and Vilmos Csutak were also carrying out official geological fieldworks. On the fieldtrips of the museum organized during the year 1911, geologists János Bányai and Dr. Gyula Szádeczky accompanied the archaeological research in order to expand the mineralogical collection with new items. In 1910 there were already 7909 items in the inventory, while in 1929 their number was 13 384.

In his report published in our 1929 jubilee *Yearbook*, Vilmos Csutak wrote the following about this collection: *"Not even after these fifty years since 1879 is our collection in a condition to offer a concise image to the visitor – and far from offering one to the nature connoisseur – of the extremely valuable and rich world of minerals, flora and fauna of Székelyföld."* However, there were also many improvements at that time, and he was urging the assurance of suitable material tools and permanent specialized scholars, considering it the only way to the raise of this collection. The chosen successor would have been József László

Gypsum crystal

Rhodochrosite crystal

Snake's Head Lily (Fritillaria meleagris)

Globe-flower (Trollius europaeus)

(son of Ferenc László), who's tragic death (in 1932) put an end to a promising work. In 1934, there were some discussions with ornithologist László Dobay, a retired railway inspector from Dicsőszentmárton, but unfortunately the parts could not agree.

In the interwar period one of the most important scientific activities of the Székely National Museum was to organize scientific fieldworks with the attendance of such great scholars as János Bányai, Ernő Balogh, László Diószeghy, Gerő Köntzei, Gyula E. Nyárádi, Gyula K. Szádeczky, Zoltán Török, János Tulogdy, János Xantus. The professionally collected material meant an important expanding of the collection.

In 1948 we succeeded to transport from Borosjenő the Lepidoptera collection of László Diószeghy, a collection that had been donated to the museum already in 1931. *"The undersigned, as a son of the city, would like to bring to your attention with great respect and high esteem, that my collection of Lepidoptera, well known among experts, counting many thousand pieces, meaning numerous types described by myself and published in scientific journals, I shall donate to the Museum! I shall do this on the one hand as a gesture of a never ending devotion to my nation, and on the other hand to help the expanding of its small, but continentally well known and partially extremely valuable collection, and to set an example for the effective support of the institution in the past, present and future. However, with this donation I shall set a condition: the collection will stay – for further scientific research and expanding – at my place until my death"* (fragment from the donation letter of László Diószeghy, 1931 April 24). The valuable material, 25 129 pieces in 163 boxes, was (globally) registered under number 2771. Because of the high number of species (2085) and individual items (more than 23 000) this collection has a great scientific importance. Carrying out an exhaustive and consequent collecting work, László Diószeghy succeeded in collecting new species and rare specimen from geo-zoological point of view. Besides the diversity of the species discovered, the variety of places of occurrence (60 in the country, 14 abroad) also makes it an extremely valuable document of the Lepidoptera.

In 1953 the permanent collection of natural science got new furniture. The bird and Mammalian specimens were exposed in oaken show-cases and dioramas suitable for the contemporary needs of museology, and the exhibition *Origin and evolution of life* was opened.

The museum has a permanent scholar, a specialist of natural sciences only since 1961. Biologist Sándor Kovács started with annihilating all insect damage from the flora and fauna collection, and then he initiated the registration, examination of the material, and the separation of the valuable and usable items. He called for colleagues from outside the museum to revise the material. During this revise and re-registration the items without any usable data were removed. We could not save about 10% of the Diószeghy collection of Lepidoptera, damaged by fungi and Anthrenus museorum.

Parallel with the arranging of the storeroom and making a new register, there was scientific research as well: in 1963 set off the research of the Pliocene and Pleistocene Mammalian fragments from the Brassó Basin with the participation of the colleagues from the museum and of "Emil Racoviţă" Institute of Speleology from Bucharest. This team work was not resumed only to the definition, restoration and conservation of the specimens from the storeroom, but there was continuous and exact stratum analysis, collecting, and publishing of the results. The collection of 50-60 items of prehistoric Mammalia was expanded, cumulating more than 650 pieces from 55 species.

Butterflies from the Kovács brothers' collection

Skull of Bison priscus, *also seen on cave drawings (Pleistocene)*

Butterflies from the László Diószeghy-collection

In 1969, on the 90th anniversary of the museum, Kálmán László donated – in the memory of his father – the result of his scientific work: a herbarium consisting of 3500 large size files. The collection includes 1222 species, representing 40 orders, 100 families and 457 genera. A large part of the material was collected and defined around Sepsiszentgyörgy and Brassó between 1915 and 1969.

In the meantime there were – mostly formal – changes in the permanent collection. In 1962 the *Origin and evolution of life* exhibition was removed, and there were smaller rearrangements in the flora and fauna exhibits. In 1963 set off the evolutionary exhibition, based mostly on objects, replaced in 1969 by the one entitled *The geology of the Brassó Basin and surroundings.* The zoological part of the main exhibition was further improved. In September 1972 the permanent exhibition was removed, and the complete material ended up in the storeroom.

During the following years the explicitly museologist and research activity went on. Thanks to museologist Sándor Kovács a research was started on the flora and vegetation of the Bodok Mountains, and in five years the botanical collection was expanded with 2600 large size herbarium files. The next period saw this unit organizing numerous temporary exhibitions of great interest for the visitors: *The world of sweetwaters*, *The world of insects* (1980), *The world of minerals* (1981), *The Ice Age and its fauna* (1981), *The forest and its universe* (1981), *The game and its hunting* (1982). On the spring of 1983 the botanical collections *Ezerjófű* and *Csodabab,* stored in the House of Agronomists (in the Szentkereszty Castle from Árkos), were taken to the museum.

In December 1991 from the subsidy given for the expanding of the collection of natural science, we were able the purchase a part of the Lepidoptera collection of Sándor Kovács Jr. and Dr. Zoltán Kovács.

In 1992 we began the rearrangement of the permanent exhibition. In the spring of 1994 the *Geology* exhibition was opened to the public. The minerals can be seen arranged by their chemical composition, while the rocks are grouped by their formation. The local specificities are presented separately.

The Lynx (Lynx lynx)

Griffon Vulture (Gyps fulvus)

True weevils (Curculionidae)

Fungi (Macrolepiota rhacodes),
Dénes Pázmány-collection

In the spring of 1996 the exhibition called *S. O. S. Nature* was opened, presenting some of the plants that are rare or disappearing from our region. The fauna is presented by its habitat: near human presence, land of waters – land of reed, deciduous woods and coniferous woods.

Back in 1984 a project was set off together with our colleagues from the Hungarian Natural History Museum from Budapest regarding the research of true weevils. As a result of this research, we have a significant collection of true weevils in our possession.

Since its founding (1875) to its nationalization (1950), the Székely National Museum had been functioning as a foundation. After another political system change, in 1992 our colleagues at that time together with some enthusiastic sustainers founded the Székely National Museum Foundation. In 1995, Kálmán László donated to our foundation his collection of fungi, a part of his library and his mycologist's notes. In 1997 the foundation was given the Dénes Pázmány material (plant and fungi collection, a part of his books), therefore we can say that the largest collection of fungi is in the property of the Székely National Museum.

Thanks to donations and the scientific activity, nowadays the collections of natural science number more than 60 000 items.

Irén Kocs

The Archaeological Collection

"The land of Székelys is full of treasures worth preserving. The mementoes of elder age are unveiled even in our days in rich findings from the depth of the soil" – wrote once the founders of the museum, setting a goal in collecting and preserving these antiquities. The outstanding archaeological collection of the museum is a result of the activity of generations of curators and researchers. The majority of the items come from our delimited region, but the collection was enriched with precious findings from other, more distant parts of the Carpathian Basin. In time we can speak of an archaeological material covering around 35 000 years, from the first tools found in South-Eastern Transylvania to the findings of the late middle ages.

The base of the material was given by the collection of treasures of Emília Csereyné Zathureczky, consisting of coins, Roman bricks, prehistoric stone tools, and most of all bronze items, a collection of more than 1300 pieces. A few precious items of this collection were exhibited already at the *8th International Congress of Prehistory and Anthropology,* organized in Budapest by the father of Hungarian archaeology, Flóris Rómer. In these early years the most important sources were the donations, however since 1882 there systematic scientific research was possible as well. Géza Nagy, who succeeded Gyula Nagy Vasady as curator, also carried out archaeological excavations, and he was also the first to make a scientific systematization of the collection. At that time the collection of the museum included almost all mementoes of the past, with smaller collections of items from prehistory, from the Roman era and the time of the migrations, with a historical collection of arms, goldsmith's craft and numismatics.

In the first decades of the 20th century, with the coordination of the curators Ferenc László and Vilmos Csutak, set off the first archaeological research at a greater scale, thus we can talk about the start of the systematic archaeological mapping of Székelyföld, especially of

Archaeological site at Erősd, 1910

Painted pottery from the Erősd Culture (Copper Age)

Háromszék. In was the time of the exploration of the world famous prehistoric "settlement" from Erősd, the Paleolithic site from Szitabodza, the Bronze Age tombs from Eresztevény or the Roman camp from Komolló. At putting together and the scientific research of this precious collection contributed such great scholars of international fame as Gábor Téglás, József Hampel, Vasile Pârvan, V. Gordon Childe, Márton Roska and István Kovács. Unfortunately, in the 1945 bombing of the train from Zalaegerszeg a smaller, but a most valuable part of the collection was also destroyed.

Following World War II, the archaeological research was led by the archaeologist-director of the museum Zoltán Székely. His vast area of expertise, including all periods of the history of the South-Eastern Transylvanian region, resulted in the discovery and exploration of several famous sites and the preservation and scientific research of the objects discovered. During his activity of almost half a century the archaeological collection of the Székely National Museum was completed, counting almost 100 000 pieces. This outstanding collection could already be seen at the time of the moving of the museum into its own building, and its most representative pieces are even today parts of permanent or temporary exhibitions, offering an insight into the early history of our region.

The *earliest archaeological findings* come from the surroundings of Szitabodza and the caves of the Vargyas Pass, their discovery and exploration being the merit first of all of Julius Teutsch, a Saxon antiquarian from Brassó, and of Ferenc László, Márton Roska, respectively of geologist István Dénes. The stone tools and the waste material dated to the *Upper Paleolithic* period represent the material legacy of the hunting and collecting communities living 35 000 years ago, at the end of the Ice Age (Aurignac Culture).

One of the most important parts of the *prehistoric collection* is given by the findings of the *New Stone Age* and *Copper Age*. The settlements of the agricultural and animal keeping groups from 7000–4000 B.C. (the Starčevo–Körös, linearly ornamented ceramics, Boian, Precucuteni, Erősd, Tiszapolgár, Bodrogkeresztúr, and Coțofeni Cultures) expanded the collection of our museum with great findings. These represent the

Amphora, Coțofeni Culture (Copper Age)

Bowl from the Wietenberg Culture (Bronze Age)

specific objects of that era: handmade pottery for everyday use, stone tools, bone and shell jewellery, amulets, mementoes of their religious life, humanoid and zoomorphic figures made of clay, altars. In the Copper Age we can discover the first signs of metalwork, in the forms of gold and copper jewellery (rings, pearls, bracelets, hanging jewels) and weapons (copper pickaxes, daggers). Some of the sites are of an outstanding importance even in the European context. The site from Lécfalva-Várhegy (exploited in 1949–1955) has a great significance from the viewpoint of Early and Middle Neolithic chronology. The Tyiszk Hill from Erősd is the name giving spot of the western group of the Erősd–Cucuteni–Tripolie Culture from the Early Copper Age, better known for its painted pottery. The first systematic excavation was led by Ferenc László (1907–1913, 1925), and it was continued by Zoltán Székely in collaboration with the Institute of Archaeology of the Romanian Academy of Sciences (1968–1985).

Around 3000 B.C. a new era started in the history of the population of Transylvania: the *Bronze Age*. Its classical archaeological cultures (Schneckenberg, Wietenberg, Noua) preserved precious archaeological mementoes for posterity. Most of our material comes from the excavations of South-Eastern Transylvanian settlements (Albis, Sepsiszentgyörgy-Avasalja), earth fortifications (Kézdiszentlélek-Perkő, Kisgalambfalva) and cemeteries (Zabola, Uzon). From the ceramics of that period we underline the beauty of the Wietenberg Culture pots with scratched, lime inserted ornaments. The great technological achieve-

Zoomorphic statues from the Zabola Culture (Bronze Age)

ment of the period was the invention of bronze by alloying copper with tin: weapons (swords, axes, lance heads), jewels (bracelets, hanging jewels) and everyday objects (pins, sickles, chisels) were made of it.

At the end of 1000 B.C., in the *Early Iron Age*, bronze manufacturing was prospering and its mementoes – in the form of treasures hidden in the ground and stock findings – were discovered in large numbers throughout our region. For example our museum keeps the remaining pieces of the bronze findings from Árapatak, Bölön and Zágon. This is the time when the signs of metalwork appeared: in the fortification of Csernáton, Zoltán Székely discovered axes and knives, the earliest evidence of metalwork in South-Eastern Transylvania.

There are also specific archaeological findings of the *Scythes* in our region, a group of eastern origin, known from the end of the 7th century B.C., mentioned already in the antique historical sources. One of their specific burial grounds with annexes (pots, pearls, bronze jewellery) was revealed by Zoltán Székely within the city of Sepsiszentgyörgy. There was also an outstanding piece in our museum, a Scythe sword with eastern zoological ornamental motifs discovered in the surroundings of Aldoboly in the year 1880, one of the most beautiful weapons of that period, which unfortunately was taken in 1972 to the recently founded National Museum of Romanian History from Bucharest.

In the centuries before the Roman conquest there were *Dacian* groups living on the territory of South-Eastern Transylvania. Their archaeological mementoes come from excavations carried out in open settlements (Eresztevény, Sepsiszentgyörgy-Bedeháza) or in earth fortifications situated on heights (Zsögöd, Kovászna). The Dacian material culture is represented in our collection through a rich material of ceramics, but we have some findings of national importance, such as the silver treasures from Csíkszentkirály and Szörcse (from which we have only the copies, as they were also taken to the Romanian Museum of History), the silver jewellery from Székelypetőfalva, and even some larger monetary findings (Fotosmartonos, Gelence).

The *Roman period* is well-researched, with a well-known archaeological material, present with numerous items in our collection. There

Bronze objects

Clay vessel from the Gáva–Holihrady Culture (Iron Age)

Scythian pearls with eyes (Iron Age)

were excavations carried out in all the four reinforcements camps of our county, protecting the South-Eastern part of Transylvania – Oltszem, Komolló, Nagyborosnyó, Bereck, the latter one guarding the Ojtoz Pass and identified as Angustia –, thus we know very well the names of the troops, their material culture and burials. Some of the material from the excavations of the camps from Énlaka and Sóvárad were also included in our collection. Many of these larger items – first of all tombstones with inscriptions, altar stones – are exhibited in the lapidarium arranged in the main building of our museum. Besides the material resulted from systematic research, we have many occasional findings, mostly coins of the Roman era.

In the 4th century A.C. this province abandoned by the Romans was occupied by a group of German origin, the *Visigoths*, and their archaeological legacy is the Maroszentanna–Cerneahov Culture. In its largest Transylvanian settlement (Sepsiszentgyörgy-Eprestető) the first archaeological diggings were started by Géza Nagy in 1883. His work was continued in the next century by his successors, Ferenc László and Zoltán Székely, while with the discovery of other settlements (Réty, Gidófalva, Komolló) and other findings the greatest centre of the Visigoths' Transylvanian settlement emerged. The latest complementary information was delivered by the findings of Kilyén, a material that also enriched the collection of our museum. Up to the end of World War II our museum had been the guardian of one of the most important findings of that period, the treasure from Tekerőpatak, consisting of silver fibula, bracelets, rings, clasps and Roman coins. The archaeological sites at the outskirts of Csernáton, Kézdipolyán, Réty and Sepsiszentgyörgy offered findings on other settling populations of Transylvania during the period of migrations, namely traces of 6th century *Gepid* and 7th–10th century *Slavonic* settlements discovered by our colleagues.

Our *mediaeval collection* was expanded at a larger scale in the interwar period and especially after 1945. The main structure of the collection is the result of the excavations carried out by Zoltán Székely in

Statue fragment (Roman Age)

The silver treasure from Székelypetőfalva (Antiquity)

Pitchers from the Marosszentanna Culture (Age of migrations)

the burial grounds of the Árpád Era from Zabola and Székelypetőfalva, respectively in some castles and churches of Székelyföld (Bálványos-vár, Csernáton-Csonkavár, Réty, Árkos-Szentegyházasdomb, Kézdi-szentlélek-Perkő). After the settlement of the Hungarians, our region was the eastern borderland of the Hungarian Kingdom, and for the protection of this border the Székely county was formed during the 13th century. The rich material of the *Székelys* (ceramics, tools, weapons) is illustrated by the mediaeval exhibition, together with the items of the historical collection. An important part of our mediaeval archaeological research is represented by the excavations in the near past of ecclesiastical buildings, churches (Kézdialbis, Sepsiszentkirály, Szacsva), of the abandoned settlement of Erdőfüle-Dobó, and of the mediaeval fortification from the Rika Forest. A part of the discovered stone material can be seen in the lapidarium of the museum.

A separate part of the archaeological collection is represented by the *numismatic collection*, having only 600 items at the moment of its founding, but expanding to 3800 pieces in 1929. It had a quite diverse structure, with the majority of the coins coming from abroad and representing the Modern Age (around 1800 pieces), while there were 700 pieces of antique origin (mostly Roman, some Sassanid, Greek, Parthian, and Persian), 42 mediaeval coins, and a few hundred pieces from the period of the Transylvanian Principality. There was an important collection of banknotes as well, being attached to the numismatic collection at that time. The first systematization of the collection was made by the renowned archaeologist and numismatist István Kovács. After 1945 the expanding of the collection has become somewhat slower (we are talking about only 967 pieces from the end of World War II to our days), but this included such outstanding findings as the numismatic treasure of 261 pieces from the first century B.C. discovered in the outskirts of Árkos in 1979, or the coins from the age of Sigismund, János Hunyadi and King Mathias, discovered during the excavations of the mediaeval church from Vargyas (1993–1996).

Sándor József Sztáncsuj

The Historical Collections

The basic register of the museum from 1879 contains several objects of great value, and a part of these are still the pride of our collection. Among these objects there are some of local interest, but also with an outstanding value regarding the history of Székelyföld and Transylvania, starting with the 17th century (the watch of Prince István Bocskai, some pieces of furniture once belonging to Tamás Basa, lord of Háromszék, the glass of Prince János Kemény, pieces from the tableware of Pál Béldi, porcelain platter of Count István Apor) and following with the relics of 1848–1849 (the highest military medal of the War of Independence: the star-cross given to General Bem for taking the city of Szeben, donated by Lajos Kossuth; or the ceremonial saddle of the martyr from Arad, General Ernő Kiss).

Géza Nagy has become the curator of the museum in 1881, and in his endeavour to create a modern, up-to-date museum he divided the material of the museum into collections. Within "Antiquities" he outlined the following collections: archaeological collection, numismatic collection, arsenal, goldsmith's collection, watches, seals and furniture.

The material of the historic collection – first of all the arsenal – was expanded mostly in the years before World War I, when the weapons confiscated within the Háromszék were donated to the museum. In the interwar period – mainly through the collecting work of Vilmos Csutak, Ferenc László, János Herepei, and the deposits of the historical Churches – the museum was expanded with numerous objects of ecclesiastic art. Also in these decades the museum was given the only surviving cannon manufactured by Áron Gábor, and the military press of General Bem, bought from Debrecen and donated to the city of Kézdivásárhely in 1849.

These collections suffered a severe loss in 1945, when during the rescue attempt the most valuable items (a tin can of Hodgya from 1400, the glass of Prince János Kemény from 1660, the star-cross of General Bem from 1849 etc.) were destroyed.

The ceremonial saddle of the martyr from Arad, General Ernő Kiss

The military press of General Bem, donated to the city of Kézdivásárhely, is the eldest preserved press from Debrecen

In 1970 the board of the museum decided to create a separate historical collection thus, besides choosing and collecting the suitable items a new, a separate scientific register was made, while the collection was assured a separate storehouse.

1. The arsenal

In this collection we have a great variety of weapons used for hand-to-hand combat, mostly *swords* and *sabres*, weapons and status symbols in one. There are 105 items, representing a large period of time, from the 13th century through the time of the Transylvanian Principality, the Székely border-guards' period, respectively the 1848–1849 Revolution and War of Independence to World War I.

Taking into consideration the historical value, we have to outline the 12 double-edged swords from the 13th–15th century, with which we possess the largest mediaeval sword collection in Transylvania, with approximately one third of the known material.

The weapons of the 16th century are represented by the sabres, which were more adaptable to light cavalry combat (e. g. a great piece with four blood canals and the inscription APPAFI / ANNO 1599), respectively daggers for penetrating the armour (one made in Northern Italy and one with rough blade).

A large part of the arsenal is represented by 18th and 19th century swords and sabres, and through them we can observe the evolution of this type of weapon. Many of these items were used in the 1848–1849 Revolution and War of Independence, and were donated by the owner or his descendants to our institution. The collection is completed also by the complementary weapons of the late 19th century clothes, such as the ornamental sword with gilded hilt and semi-precious stones, often having an archaic form, in use for the Hungarian dress uniform.

In the end we have to mention the weapons of oriental origin (such as the Turkish, Japanese, Cossack and Caucasian swords), only a few in number, but of an outstanding value.

This collection also has a few *maces,* used both as a weapon and as a sign of military rank. They have diverse forms: some are feather-like;

others are globular with chains, with neat or rough heads. Among the halberds and pickaxes we have to mention four *axes* of mediaeval origin, found at Sámsond. A big *halberd* with curved handle and square head dates back to the time of the Principality, to the 16th–17th century.

The *firearms* represent around the eighth part of the historical collection. Among the 140 pistols the oldest one dates back to the second part of the 17th century. The ones from the 18th and 19th century are first of all flint pistols, Austrian military models. From the same period we have extremely decorated pistols from the Balkans. The pistols with firing-cap appeared in the first part of the 19th century, and our collection holds some examples of French, Prussian and Austrian production.

From the early age of repeating pistols we hold one front-loaded and several back-loaded revolvers, and a few Hungarian automatic pistols (FÉG).

The eldest pieces in our 83-piece collection of rifles are two Turkish military guns *(tüfenk)*, followed by the flint rifles, the firing-cap military and hunting rifles of the 19th century, and finally the Russian Mosin-Nagant gun. The specialties of this collection are a Girardoni-rifle, a firing-cap rifle by a craftsman from Brassó called Horváth, with the inscription "Kronnstadt", and an Arabian curved beaded musket.

In this collection of firearms we can include also those 10 signalling mortars of different sizes, donated to our museum by some cities and communities.

The *defense weapons* represent a relatively small part of the collection, even though there are interesting pieces such as Hussar helmets from the 16th–17th century, an iron helmet with wires, a cuirass, three complete armours and an ornamental shield that can be hanged on the wall, most of which were included in the collection in the early period of the foundation of the museum.

Swords

2. Lapidarium

In the lapidarium of the historical collection one can find first of all carved works of the Middle Ages and of the Modern Age. Here can be seen a 1636 inscription from the tower of the reformed church in Albis,

Pistols

Rifles

the sepulchre of two captains from Háromszék (a completely-shaped one of Kelemen Béldi from Bodola with an inscription – 1627, and one of János Nemes from Hidvég – 1642), the 18th century tympanum ornaments of the Mikes castle from Uzon, a 1792 carved inscription of the Bethlen castle from Alsórákos, the rescued tablet from the Lábas Ház of Sepsiszentgyörgy with the shield of the 11th (Székely) Hussar regiment.

Probably the most valuable items of this collection are the carved porch of the Tompa mansion from Kisborosnyó (1728), respectively the 17th century frame of the gate of the Basa mansion from Zabola, which are exhibited in the entrance hall of the museum. The gothic tabernacle of the church from Nagygalambfalva can be found in the Chapel.

3. Furniture

The collection of furniture is quite poor considering the numbers, but its most valuable items recreate the interiors of the homes of Transylvanian aristocracy and bourgeoisie. From Zabola we have the reclining armchair (1640) and bookcase (1642) of Tamás Basa, lord of Háromszék. Another important piece is the painted chest of drawers with secret compartments of Anna Récsey, an Oriental table flat, a few pieces of furniture made by Áron Gábor (a round table, a chest of drawers with desk), a leather armchair with blazon, and a Neo-Renaissance desk made by István Sovánka.

4. Clocks

The eldest piece of this collection is the watch of Prince István Bocskai made in Augsburg in 1604, yet we mostly keep 18th and 19th century items, clocks made in Vienna, but also some pieces made by Transylvanian masters.

5. Pipes

The collection of 44 pipes includes mostly decorated or simple pieces from the 18th end 19th century. Their base is meerschaum, ceramics and wood. The engraved, semi-embossed decoration presents shields and

The sepulchre of Kelemen Béldi, 1627

The travel clock of Prince István Bocskai, 1604

The pipe of Ferenc Deák

Tin plate

hunting scenes. The most frequent zoomorphic representations are the horse, the deer and doe. The most valuable item is one jealously watched relic of our museum: the pipe given by Count István Széchenyi to Ferenc Deák in 1840.

6. Seals

To this collection belong special items like the seals of the Székely border-guard regiments or the items used by the regional administration, but there are also some familial or individual ones. Most of the seals are official ones, donated to our museum by the Háromszék County. We have a seal of Bardoc subregion from 1830, seals of Udvarhely region from 1856 and 1867, respectively the elder seals of almost every village of Háromszék replaced with new ones in the 1880s.

7. Tin collection

The tin collection can be considered an important one in spite of the fact that its most valuable items were destroyed during the failed rescue attempt from 1945. The remaining items include palettes, plates and cans – many of them with the sign of the guild –, respectively a special polygonal bottle from 1830. Most of these pieces were made in Transylvanian (Brassó, Szeben, Segesvár) manufactories, but there are some coming from Buda as well. Besides the enumerated items we can also find the vessels with scale, used in drugstores, devotional objects from the churches of Háromszék, and others once the property of Saxons guilds.

8. Guild mementoes

Our guild mementoes collection is relatively rich, consisting mainly of objects of the 19th century guilds from Sepsiszentgyörgy. The outstanding pieces are the chest of the local boot-makers' guild from 1846, the common chest of the joiners' and locksmiths' guilds from 1853, plus the chests of the boot-maker, hat-maker, furrier and tin-maker masters from 1856. We have to mention also the calling tablet and seal of the

boot-makers' guild from 1810, the wood goblet of the tanners' guild, the writing kit of the joiners' guild, and the flag of the tailors' guild, which had been used as the flag of the militia during the Revolution from 1848–1849.

9. Porcelain, ceramics, glass

The most important and the eldest items of our 145-piece porcelain and ceramics collection are the Hutterite jugs with tin cups, but there are also some specific items made in the short-lived manufactory of fine ceramics from Sepsiszentgyörgy: coffee cups, salt-cellars, match-cellars, bowls, plates etc.

The glass collection has more than 130 items, made both in Transylvanian manufactories and factories from abroad. This collection, expanded by donations and purchase, includes non-series glass and crystal objects. The Transylvanian products are mainly objects from Sepsibükszád, but we also have some objects from Porumbák, Zalánpatak or Feketeerdő. Highly appreciated are the glass objects made by István Sovánka, the man whose name is related to the last prosperity period of the glass manufactory from Sepsibükszád.

10. Sound recording and playing

Among the objects of sound recording and playing from the private collection of Ernő Csáky are numerous gramophones, Pathé phonographs, radio and TV sets, but also a rich and valuable collection of records.

Lóránd Bordi Zsigmond

Hutterite jug with tin cups

Glass by István Sovánka

Painted panels of the ceiling of the church in Barátos

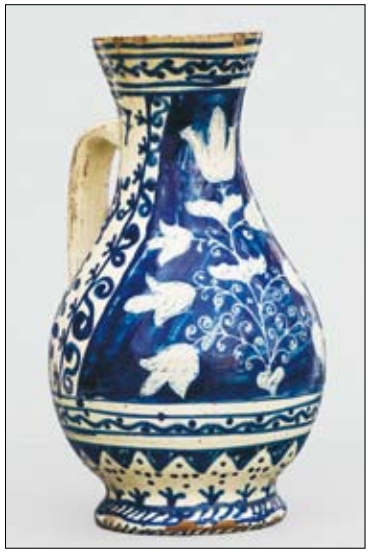
The Ethnographic Collections

In our days the ethnographic collections of the Székely National Museum count more than 14 000 items. The expanding and collecting activities of the first decades were adjusted to contemporary tendencies, so the collection of furniture, ceramics, textiles and costumes present even today overlaps with the thematic of the historical collections (guild seats, pieces of furniture and costumes of the aristocracy, embroidery, Saxon bourgeois decorative vessels are also present in our collection).

The Székely National Museum has outstanding ecclesiastic art objects. The 17th century *altar* from the chapel of the Mikes family from Zabola represents a transition between the Transylvanian Renaissance and Early Baroque altars. It presents a lot of similarities with the Salvator Chapel from Csíksomlyó, being an outstanding masterpiece of the Székelyföld.

Another important item is the *painted ceiling* of the Reformed church from Barátos, made in 1760 and partially repainted in 1802.

Aristocratic embroidery from the 18th century



The 1747 jug from Szeben

Jug with scratched decoration from Kézdivásárhely

This monumental ceiling composed of 136 panels was brought into our museum in 1912, probably with the material support of the Bibó family from Barátos, as we conclude from the shield applied on it. The researches and restorations of the last one hundred years named several presupposed makers (János Kovács, Pál Lajos, László Nagy), and with the new comparative research a specific painting style of Háromszék was outlined. Contrary to painted ceilings from other museums, the ceiling from Barátos can be admired by everyone.

The singing chair from Olasztelek, the table from the church of Páké, the fragments of sculpture from the organ of the church of Maksa, and some embroidery of the aristocracy shows that our museum has always been focusing on the saving of endangered ecclesiastical art works.

The collecting of object groups started in the decade following the millennial exhibition (1896). The other collections (craftsmanship, folk customs, objects related to the turning points in a man's life) belong unambiguously to the topics of ethnography.

1. The collection of ceramics

The collection of ceramics is one of the most important ethnographic collections of the Székely National Museum, from the viewpoint of both numbers and value. It consists of 1350 decorative vessels, 1200 vessels of everyday use and more than 700 glazed tiles, offering an overview of the pottery of the Székelyföld and the Saxon land.

Thanks to the early collecting, we have pottery from Bodok, Kálnok, Bereck, Székelyudvarhely, Barcaújfalu, Magyarhermány and Kézdivásárhely, and this helps identifying the products from these centres. For example in 1940 we got a whole pottery from Magyarhermány. The most valuable items of our collection are some 17th century jugs from Arad, a 1747 decorative vessel from Szeben, respectively the engraved cheerful jugs made in the guild-centre of Háromszék, in Kézdivásárhely at the end of the 18th and at the beginning of the 19th century.

Among the glazed tiles stand out the 100 pieces of 17th and 18th century Saxon and Hutterite tiles from the collection of antiquary Adolf

Resch from Brassó. We present the pottery of the Székelyföld through pieces from Kézdivásárhely, Magyarhermány, Küsmöd, Csíkmadaras, and Barcaújfalu. The sculpted glaze props from Barcaújfalu and Magyarhermány are extremely valuable.

2. The collection of textiles and costumes

The embroideries and weavings, respectively the folk costumes were the most affected parts in the failed rescuing actions from 1944, therefore the later collecting actions were mostly concerned with completing this hiatus. In our days the Székely National Museum owns 1500 textiles and more than 1000 pieces of costumes.

The most important part of this collection must be the collection of the *embroideries of the aristocracy*. A few dozens of these 17th and 18th century embroideries made of silk, silver and golden threads have survived to our days. Most of these embroideries with Renaissance and Baroque models, fine floral and faunal decoration, and showing a rich variety of techniques come from Székelyföld (Imecsfalva, Farcád, Dálnok, Illyefalva, Alsócsernáton, Nagyborosnyó), but the collection was expanded with the donations of aristocratic families from Szilágyság, Saxon land or Hungary. We have a larger collection of *embroideries made by the numbering of threads* from Árapatak and Hidvég, two settlements that had become famous for their products at the beginning of the 20th century. The weavings of Székelyföld do not form a huge collection, but the *painted carpets* are outstanding. These products of wool were made in several locations of Székelyföld, and were used as coverings for table, seat or bed. At the beginning of the 20th century less and less of these carpets were made, but thanks to the revival attempts of the 1930s and 1940s they are still made in some villages of Csík region. In those years our collection was expanded by painted carpets from Lower Csík region donated by painting artist Imre Nagy (from Csíkzsögöd) and from the Kászon Basin, donated by the great researcher of the Csángós, Pál Péter Domokos and ethnographer Lajos Roediger.

Another specific form of the weavings of Székelyföld is the *thread-numbering weaving.* The popularity of these weavings was due – among

Székely painted carpet

An embroidered bodice from the 17th–18th century

others – to the painting manufactories of Háromszék. Although it was a general product of Székelyföld, it showed a greater popularity in the villages of Udvarhely region and Barcaság, thus we were able to collect some outstanding pieces from these locations. A relic that our museum is proud of is the weaving with the date 1770, made in Csíkszentimre.

The early items of our *collection of costumes* were almost completely destroyed in 1945, therefore we have only one surviving piece, a bodice of the lower nobility, with silk embroidery, from the turn of the 17th–18th centuries.

The specific folk costumes as we know them today can be explained with the former social status and geographic dispersion of the Székelys. The striped skirts differed from village to village thanks to the weaving revival campaigns of the 1930s; their stripes had the function of signalling age, material status or the following of calendar customs. On the contrary, the colour and frogging of men's tights was following the social status (free, serf, urbanite) or the military ranking before 1848. Thanks to the works and research of Klára Gazda, the collection of costumes follows this signalling, exposing the variation rules of the change of 30 villages' women's costumes. Although we have only a few items from the 19th century, this variety is a compensation to all those interested in the Székely folk costumes. Unfortunately our collection is poor in men's costumes and in the garments of the bourgeoisie, so that part needs to be completed in the near future. The *furs,* few in number but highly decorated, were not really present in the Székelyföld, thus our collection has items from the Saxon land, Barcaság, Homoród Valley, Csík region and from the Csángós of Gyimes and Moldavia.

3. The collection of furniture

According to the ethnographic literature, the *carpentered furniture* was the element of older house interiors, so these chiselled, puritan pieces of furniture had their fashion up to the 1860s. In Székelyföld they had taken almost exclusively the form of chests for depositing grain or trousseau, but starting with the 1780s they were gradually replaced by the painted, more easily manufactured colourful closets. At a first stage

The back of the chair of the joiners' guild from 1716

Painted chest from 1872

Painted chest from the 18th century

we can observe the coexistence of these two styles, but with the 1840s there is an evident domination of the painted furniture.

Among our carpentered furniture the triangle tulip-decorated chest from the Barót Basin is the most represented one, with an outstanding piece from Szárazajta with anthropomorphic decoration. Besides the carpenter centre from Magyarhermány only a few pieces from Upper Csík, Upper Háromszék, and from Kalotaszeg show the spreading of this type.

The outstanding piece of our *carved furniture* collection is a 1716 chair with the symbols of the joiners' guild.

Because of its longevity, the collection of *painted furniture* is far richer. The twisted tulip-decorated chests from Kézdi region, the red ones with wreath and tulip buds from Orbai region, the fine pieces of furniture from Vargyas and Udvarhely region, and the blue chests from Csík region offer a wide image of the quite unknown furniture culture of the Székelyföld. A piece of great beauty is a Csángó painted interior from Hétfalu, with a covering of painted birds and flowers, being one of the most important and beautiful items of the folk art of our region, showing some Saxon influences as well.

4. Objects for collecting, fishing, hunting and shepherding

Starting with the 1940s, the trained ethnographers working in our museum (Iván Balassa, László Vajda, Károly Gaál) were gradually charmed by the specific collecting–fishing–hunting–shepherding lifestyle from Székelyföld. As at the time of World War II this material world was preserving lots of archaic elements, they were able to expand our collection with many valuable objects.

The birch-bark vessels and baskets were used for *collecting* wild fruits, and their museological value is increased by the fact that these items are very difficult to keep, as they are very fragile. Our collection of *hunting and fishing objects,* which was damaged during the rescue attempt, has become a depository of technical history curiosities by the traps and nets used for capturing animals, and by the harpoon forms that could be found exclusively in the Székelyföld. However, the

number of our decorated powder-keeping horns is not relevant in the Transylvanian context. Among the decorative *shepherd carvings* the most important one is the collection of shepherds' crooks. A part of these splendidly ornamented thin crooks are adorned with animal or human heads, others show geometrical carved ornaments. Another specific object of the shepherds' culture of the Székelyföld was the salt-cellar made of birch-bark and with scratched decorations, of which our colleagues collected a whole series in the 1940s with the intention of furnishing a mountain sheepfold from the Barót Basin.

Of the undecorated, everyday objects of the shepherds we have to mention the grooved crooks used for the inventory of the animals, the specific vessels use for the processing of sheep milk, and the wood scales used for weighing.

Powder-keeping horn

5. Objects of craftsmanship

The early collecting actions were oriented first of all towards saving the decorated objects. Later on the ethnographers of the museum realized the importance of documenting the everyday life of the handicrafts, as certain occupations (rope-maker, blacksmith, sieve-making etc.) were thrust to the background. As a result, during the 1970s new complete or almost complete workshops were included in our collection, purchasing both the tools used in the production process and the products that were made.

Therefore the ethnographic collection was expanded with the blacksmith workshops from Kökös and Bibarcfalva, with the tools of sieve-making from Csomakőrös, with the equipment for shingle-chopping from Gelence, with the wheelwright workshop from Oltszem, the copper's from Haraly, the violin builder's from Árkos. The tools and objects related to weaving and spinning have many-many variants in our museum. Not long ago our museum bought a pottery from Gorzafalva. Thanks to this museologist system of viewpoints we can follow the realization of a conscious collecting concept: our scholars tried not only to discover and present the surface of the life forms in the Székelyföld, but also to understand and expose them in their depth.

6. Objects related to the turning points in life

The European society realized only at the middle of the 20th century that children are an important segment of society itself. Therefore the objects related to children are quite rare in the museums. However, in the 1970s a new collection with several thousand items was added to the collections of the Székely National Museum: *the collection of toys.* This collection was a result of the request published in the magazine *Jóbarát*, a children's magazine from Romania addressing to the 8–15 years old. The tiny toys arrived from all parts of Transylvania, and taking into consideration the fact that they came to us together with the complementary descriptions of the games; through them we can follow the whole process of playing.

Our collection offers a great panorama of the objects used at choosing one's pair, at giving love gifts or at weddings. Similarly, the objects related to death were used to make an exhibition of our museum.

Wagon with trousseau

7. The objects of folk customs

The folk art- and lifestyle-centric concept of collecting brought to our ethnographic collection only a few objects related to the world of folk customs. Among the objects related to the calendar customs stands out our collection of written Easter eggs, as we are proud to present numerous 19th century pieces first of all from Kézdi region and Árapatak. Our rare and precious items include Christmas masks from Csíkcsobotfalva, small toy churches also used at Christmas from Háromszék and Gyimes, the carnival costume from Bölön and the wooden mask and accessories used at the "borica" dance in Hétfalu.

8. The outdoor unit

The *Csíki House* built in 1767–1768, considered the eldest outdoor museum of the Hungarian language area besides the one from Balassagyarmat (Hungary), is a house with three compartments and lateral, covered eaves. The importance of this house lies not only in its age, as it is a typical cavalry-man house from the Lower Csík region, with extremely steepened, shingle-covered roof and a carved door-case. This house with Marian monograph on its door-case and inscription on its timber entered our collection together with an open-fireplace glazed tile stove, a bench from 1743, a chest for depositing grains from 1766, and table, closet, rack also from the 18th century. In the 1950s the bourgeois-like glazed tile stove of potter Zsigmond Bereczki from Küsmöd was installed in the inner room. The 1761 gate in front of the house comes from the immediate neighbourhood of the original site of the house.

Beyond the Csíki House we can see a great collection of wooden headboards and an early oil press with hammer from Bölön.

Special values of our museum represent the 18th and 19th century big gates, the so-called *Székely gates.* Our 1733 gate from Dálnok is a very special item, as it is the eldest example of the renowned Székely gate carving, still standing. The carved calendar of the gate from 1751, respectively the anthropomorphic illustrations of the 1778 gates from Kézdimartonfalva share the same historic-cultural value.

Enikő Szőcsné Gazda

Mask from Hétfalu used at the "borica" dance

Székely gates in the yard of the museum

The External Units of the Museum

The “Gyárfás Jenő” Art Gallery in Sepsiszentgyörgy

The Transylvanian Art Centre in Sepsiszentgyörgy

The “Magma” Contemporary Art Centre in Sepsiszentgyörgy

The “Haszmann Pál” Museum in Csernáton

The “Incze László” Museum of Guilds’ History in Kézdivásárhely

The Csángó Ethnographic Museum in Zabola

The Museum of Barót Region in Barót

The "Gyárfás Jenő" Art Gallery in Sepsiszentgyörgy

By the time of the relocation of the Székely National Museum to Sepsiszentgyörgy, the art collection consisted of "137 pictures and figures" – according to the register from September 15 1879. There were only a few original works; most of the enlisted items were multiplied lithographs and photographs. However, it is a fact that the first curator of the museum, Gyula Nagy Vasady shaped the first art gallery of the museum in October 1879 on the first floor corridor of the Béldi House, a house belonging to the Székely Mikó College, which existed until 1892.

The expanding and professional development of the collection has been constantly impeded. The museum used to engage into researches of art history: in 1880 Géza Nagy and József Huszka started the research of the mural paintings of the Székelyföld. After their departure from the museum, a less successful decade followed, although objects of the museum collection attended the exhibitions of Budapest and Paris (1896, 1900).

Institutional work began to flourish at the turn of the century with the consolidation of the national network of public collections and with the involvement of new scholars. Ferenc László completed a separate specific catalogue for a "fine art" department. Up to the construction and opening of the new building of the museum designed by Károly Kós (1913), numerous good quality works entered in the possession of the museum.

An outstanding scholar helping the museum was Jenő Gyárfás himself. A nationally renowned painter, the artist came to the museum in 1881 for documenting one of his major works, but he also took part in the organizing and administrative work: mediating donations, expressing expertise on collections offered for sale, and from 1912 representing the city as a member of the directorial board.

Miklós Barabás: Mihály Damokos

Miklós Barabás: Lady in violet

We need to mention also the organizing work of graphic artists Nándor Lajos Varga. Due to him the institution gained the support of his former colleague from the university, the renowned artist from Csíkzsögöd, Imre Nagy. The museum was depending on the support of the artists especially because with the change of state power in 1918–1920, it was left without any constant subsidy.

In the interwar period the attention of the curators was oriented towards the oeuvre of the artists born in Székelyföld. The 1929 report of the board mentioned around one thousand items, emphasizing a dozen works from Miklós Barabás and Jenő Gyárfás, expressing the "natural talent and artistic greatness" of the two Székely-Hungarians. The basic material of the collection was made up by their works along with the donations of Imre Nagy and Nándor Lajos Varga.

There were several mobilizing actions of the artists, but one really stands out: the Székely Collection (organized by Vilmos Csutak, Károly Kós, Imre Nagy), an introductory attempt for the founding of the Barabás Miklós Céh organized in the rooms of the Székely Mikó College.

The years of World War II were a contradictory period. Nándor Lajos Varga analyzed the graphic material of the 15th and 16th century books of the museum, and he also restored the gigantic painting of Jenő Gyárfás *(The Fall of Áron Gábor)* for the exhibition on 1848. At the beginning of the year 1944 the museum was preparing to participate to the events of the Artistic Year of Székelyföld with a Jenő Gyárfás exhibition. But at the end of the war, as a result of a fatal decision, one and a half thousand art objects were destroyed during the rescue, almost half of the entire collection. The long list of lost items includes such works as the life-sized portrait of the founder of the museum, Jánosné Cserey by Jenő Gyárfás, a portrait painted by Miklós Barabás about his wife, Susanne Bois de Chesne, or the works of Imre Nagy, Novák Vilmos Aba, István Szőnyi, Gyula Rudnay, Károly Szathmári Papp, János Kmetty, Jenő Tarjáni Simkovics.

After the communist nationalization another contradictory decade followed, but an outstanding collection was taking shape, gathering

the works of the famous painter and sculptor János Mattis-Teutsch, while in 1955 we were finally able to open a permanent exhibition of works by Székely artists.

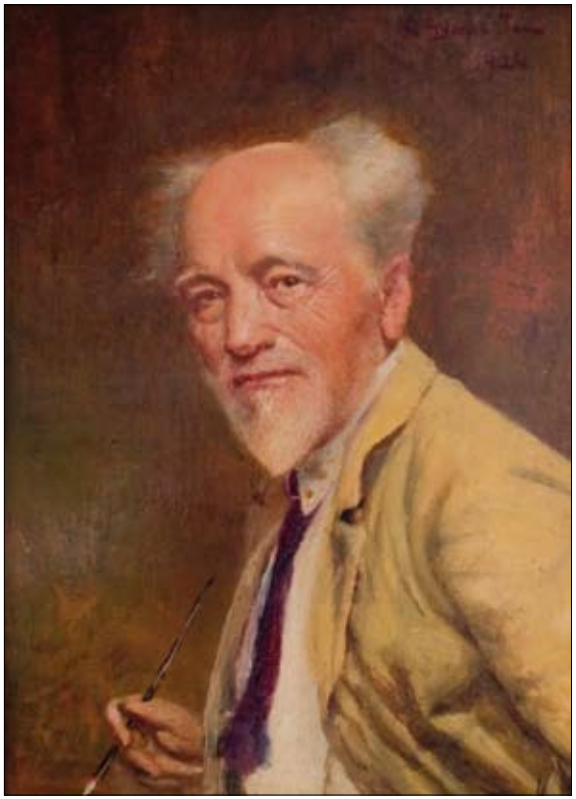
Even during the communist regime we managed to find the way to reorganize and expand the nationalized art collection. We purchased two pre-studies of the composition *Tetemrehívás* by Jenő Gyárfás, respectively two oil paintings by Imre Nagy, and the miniature portraits of Miklós Sikó of members of the Szentkereszty family.

In the 1960s and 1970s many artists settled in Sepsiszentgyörgy. So during the 1970s it was possible to organize regular exhibitions on county level: Pál I. Erdős (1972), Grup 3 meaning Ria Deák M., Béla Kiss, Barna Deák (1974), Lajos Bogáti Kispál, András Márkos, András Mérey, and for the first time a group exhibition of the artists of the county (1975).

Among the donors of this period stands out Nándor Lajos Varga with his one hundred gorgeous files, painter József Bene, who in 1977 donated seventy works to the museum (the Bene-collection, which until 1992 was situated in building nr 3 of the central unit of the museum), and a member of the family of painter Albert Nagy, who donated several dozen paintings and sculptures.

In 1970 the art gallery gained partial independence. First a Jenő Gyárfás Memorial was made in a monument building designed by him, and then in 1978 the gallery was given a separate headquarters in the monument building in the city centre called Bazaar. That period was marked by the personality of graphic artist Imre Baász, who had been working there between 1976 and 1982. The activities from the Bazaar – in the given circumstances – were carried out according to a self-organizing, autonomous policy.

Another initiative of Imre Baász was an event of national importance called *Medium,* which presented contemporary experimenting tendencies in art. It was a real muster of young artists and groups, involved in experimental art just about tolerated (or not) by the communist regime. Artists beginning their career at the Medium are now



Jenő Gyárfás: Self-portrait

Jenő Gyárfás: József Potsa

outstanding and determining personalities of the art world in Transylvania and Hungary. Although Imre Baász was fired from the museum because of "disciplinary issues", he continued to take part in the art life of the county as an organizer.

In the 1980s the spiritual expansion continued. Under the coordination of Mihály Jánó was opened an interactive "chat" aiming aesthetic education called *Why do I like it?* The register of the works and the depositing surface was modernized, and the entire material of the art gallery was scientifically assessed. In spite of the heavy political atmosphere we were able to open exhibitions like the one presenting the works of the Nagybánya artists' colony or the commemorative exhibition of Borbála Bocz. Under the given circumstances, organizing and carrying out the jubilee exhibition of the artists of Háromszék on the 25th anniversary of the Association of the Romanian Artists was also a difficult task.

Although the euphoria of the 1989 events was followed by a quick sobering up, there was still a real feeling of relief. The opening of the borders and the liveliness of public life had a good influence on the cultural and art institutions as well. The number of events was rising, and the guest exhibitors (especially from Hungary) were again accompanied by concerts, book or film launchings. On the level of Hungarian–Hungarian relations, there is an active communication and interaction with "Laczkó Dezső" Museum from Veszprém, with the National Gallery from Budapest, respectively with the artist associations from Nyíregyháza and Veszprém. The *Medium 2.* (1991) exhibition, organized by Imre Baász was of an outstanding importance, aiming the integration into the international art life. An effective partnership was formed with the Van Gogh Museum of Amsterdam on the occasion of a common poster exhibition in 1993. Our rich Mattis-Teutsch material linked us with the art museums of Gent and Antwerp and with the Kunsthaus of Munich.

The increase of events in the art gallery was also influenced by the fact that the "Üvegcsűr" contemporary art gallery became the victim of

a non-conception privatization. The lost function of the contemporary art gallery – temporary exhibitions of contemporary artists – had to be taken over by the other gallery. Therefore this small institution is the place for both experimental and classical exhibitions and art events. The general objective is leaning towards a postmodern search for alternatives by comparing or confronting similarities and differences within traditions. A good example is the analysis of the theme *Tetemrehívás,* where contemporary artists were trying to re-interpret the traditions of János Arany and Jenő Gyárfás through the lenses of present-day mentality.

At the middle of the 1990s we started the inner modernization of the building and the partial consolidation of the clock tower. The inner spaces of the building have become more functional and have regained their initial splendour. Although the rooms have a more logical structuring and the modification of the entrance hall and corridors enlarged the exhibiting surface, the art gallery has grown out of this present location too. Almost half of the existing surface (around 450 m) serves for the permanent exhibition *(Pantheon)* and this is very little if we take into consideration the size of the collection, as only 10% of the registered works are permanently exhibited. The gallery tries to compensate this lacuna with the periodical change of the exhibited basic material. The remaining surfaces are for temporary exhibitions and venues for writer–reader meetings or concerts of classical music. The professional artists can cover the rent with their works; therefore the expanding of the collection is somewhat assured in spite of the very poor allocation of financial resources.

The art gallery bears the name of Jenő Gyárfás since 2006. At present it keeps more than 2500 art works, and its policy is still to focus on the consistent and concise discovery, presentation and popularization of the local (Székely, Transylvanian) creating spirit, in parallel with the open-mindedness concerning new art forms different from the local, traditional concepts.

Hans Mattis-Teutsch: Landscape

István Csók: Woman with umbrella

Albert Nagy: Rooster

Samu Börtsök: Stacks

Sándor Ziffer: Landscape from Nagybánya

Hans Mattis-Teutsch: Family house

Sándor Plugor: Man with horse

Imre Nagy: In the mirror

Imre Baász: Kalevala

Pantheon. The permanent exhibition of the gallery

The name was used already by our predecessors in the form of *Székely Pantheon*, aiming to present and preserve the cult of great Székely personalities. On the contrary, this present exhibition undertakes the exemplary presentation of the art works of our community. The Székely attribute would have been restricting regarding the diversity and richness of the gallery, and at the same time monopolizing towards the other, significant collections (Székelyudvarhely, Csíkszereda).

However, the notion of pantheon is indispensable because our collection, structured into memorial rooms, presents the (major) works of artists born in our more or less extended region (Székelyföld, Central Transylvania, Partium), or working in this region, such as Miklós Barabás, Imre Baász, József Bene, Jenő Gyárfás, János Mattis-Teutsch, Albert Nagy, Imre Nagy, Sándor Plugor, Nándor Lajos Varga. We also include into our basic collection the works of the second and third artist generation of the Nagybánya colony, because they are connected to the others by their location and because certain works by Béla Iványi Grünwald, Oszkár Nagy, János Torma or Sándor Ziffer are links to our collection of 19th and 20th century paintings.

At the putting together of the exhibition a determining viewpoint was – besides the place of birth and of activity – the quality and quantity presence of certain pieces from their work in our collection. From those enumerated above even one oeuvre could fill the space that we have at the moment. This lack of space impedes us to realize one of our plans: to lead the visitor almost unnoticed from the concluded oeuvres to the local contemporary art. "The spirit of the place" could express itself best of all through a permanent exhibition presenting such a cross-section. Fortunately in 2010 we were able to purchase a plot near our central building, where within the project called Garden of Arts we can build the first modern gallery of contemporary art in Transylvania.

Mihály Vargha

The Transylvanian Art Centre in Sepsiszentgyörgy

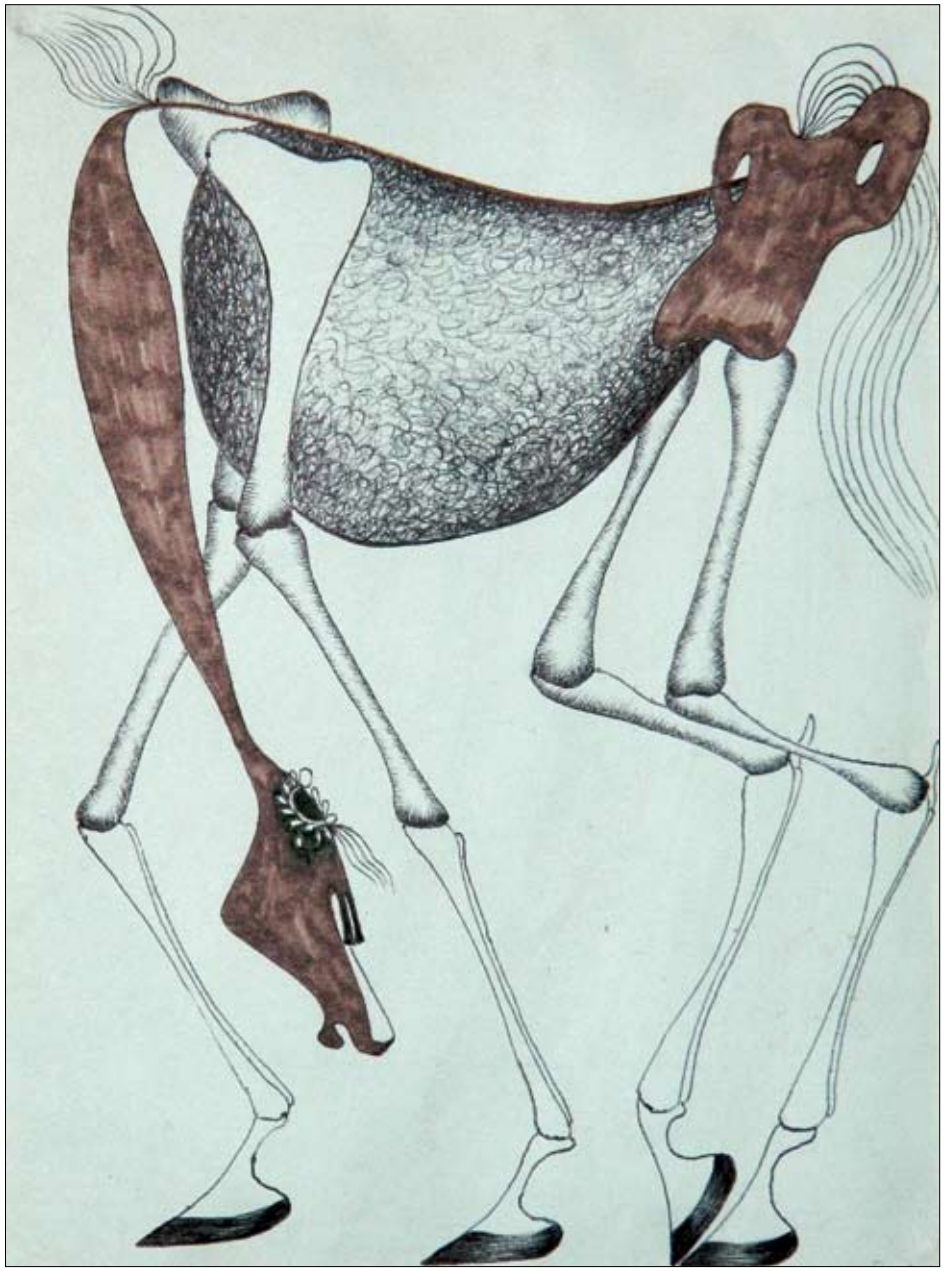
The Transylvanian Art Centre is the youngest unit of our museum, opened in September 2012, with the intention to map, collect, arrange and make available for research the representative – primordially Hungarian – art (life) works created in Transylvania after 1945. Its activity is analyzed and coordinated by a professional board. The final goal of the initiators is the Transylvanian Art Centre to evolve into an independent museum.

The idea of this institution has been present in the Transylvanian artistic life since the system change in 1989. As antecedents we have to mention the activity of the Barabás Miklós Céh from Kolozsvár, KOKEM from Csíkszereda, Cultural and Art Centre from Gyergyószárhegy, and the Etna Foundation from Sepsiszentgyörgy. Most of these institutions – having a general Transylvanian concept – are still active in our days; they are focusing most of all on modern and contemporary art.

The question arises: what happens with the oeuvres from Transylvania or related to Transylvania, created after World War II? Or what about the artists who had a great impact on the Transylvanian artistic life, but left the country during socialism or afterwards? The oeuvre of our great artists such as Miklós Barabás, Jenő Gyárfás, János Mattis-Teutsch, Imre Nagy, Albert Nagy, Károly Kós are already part of the basic museum material, but what about their disciples, trying to think in a modern way and to do art on a European level under the harsh circumstances of communist dictatorship? Who has shaped the present image of Transylvanian fine art? If we do not try to discover and classify our values, who will? We might often hear about dispersed, wasted works, forgotten legacies. Who will deal with these, who will take responsibility for them?

To the initiative of the Székely National Museum, we have tried to answer these urgent questions within a "delegate meeting" in the

Ella Olosz Gazdáné: Temesvár



Viktor Román: Horse

László Tóth: Woman at the window

Pál Nagy: Self-potrait

autumn of 2011, with the help of specialists from all important art centres from Transylvania. We all agreed upon the necessity of founding a basic institution. It was clear for everyone that such an art centre can be supported only by a strong Hungarian local government, so the Székelyföld must undertake the role of the initiator.

The delegates voted for Sepsiszentgyörgy, and this decision was backed by several factors: the rich modern and contemporary material of the "Gyárfás Jenő" Art Gallery, the outstanding role of the gallery within the art life of the region during the 1980s and 1990s (see the *Medium* exhibitions), the *AnnArt* performance festival, the lively art life of the city, respectively the programmes of the "Magma" Contemporary Art Centre and of the "Lábas Ház". There is also a great advantage in the fact that near the museum the local authority purchased a half hectare plot for the development of the museum.

The initiators, mentors and organizers agreed that a new museum needs a serious financial source, a lot of time, but the professional work has to begin at once within the 140 years old Székely National Museum. So the main objective of the newly founded Transylvanian Art Centre is the research of the modern and contemporary Transylvanian fine art after WWII. It also has the task of offering professional assistance with concern to the legacy of the artists, and the preservation of these for future generations. It has to take into consideration and to react to the multiethnic qualities of the region, to receive the non-Hungarian artists as well; the language of art permits it, furthermore, it is also a necessity for the research of a tendency or of the history of an atelier.

The collection of this new institution consists of the basic material of the "Gyárfás Jenő" Art Gallery and of the donations. We received significant donations from Stuttgart, Budapest, Marosvásárhely, Kolozsvár, Nagyvárad; the funds for functioning were assured by the Hungarian Ministry of Public Administration and Justice. In 2013 we started the restoration of the temporary centre building, and our objective is to present the more and more expanding collection to the specialists and to the public as soon as possible.

It is clear to us, that we cannot develop such an important institution from donations only, that we must also find the way to purchasing art. Thinking in networks, our aim is to show the following programmes and exhibitions in the other major cities of Transylvania as well. We wish for the Transylvanian Art Centre to attract the interest of artists, patrons of art, art lovers by its functioning, by the professional level of its exhibitions and publications, and with their help to grow stronger for the benefit and education of the Transylvanian Hungarian community.

Mihály Vargha

Zoltán G. Erdei: Nick-nack

Miklós Jakobovits: Magic composition

The "Magma" Contemporary Art Centre in Sepsiszentgyörgy

In 2007, at the symposium of the exhibition *Maybe 2.0* organized at the "Gyárfás Jenő" Art Gallery the attendees expressed the need for an exhibition hall for contemporary art. The demand is not at all a new one, as it was seen as a replacement for the "Üvegcsűr", which was demolished in 1992. Realizing the importance of this initiative, in 2010 the Kovászna County Council and the Székely National Museum offered to the Magma Contemporary Art Society the spaces from the ground floor and basement of the so-called Bazaar building, while also assuring the continuity of their functioning through an annual budget.

Among the objectives of the Magma project was the opening of an independent exhibition hall, exposing experimenting innovative

The building of MAGMA

Exhibition Knowledge Museum *by Lia Perjovschi and* Other Stories *by Dan Perjovschi (2012, fragment)*

works, respectively workshops, presentations and interdisciplinary creative initiatives. The aim of the founders was to form such an artistic and social atmosphere which would help to the carry on of Imre Baász's endeavour: let Sepsiszentgyörgy become a centre of contemporary art!

The "Magma" Contemporary Art Gallery was opened in 2010 with the aim of becoming the expansion in time, up to our days, of the collections and exhibitions of the "Gyárfás Jenő" Art Gallery and of the Transylvanian Art Centre. In this space are put on show art works that later on could enter the collections of the museum.

The exhibitions of the artists using new media find their place in this almost 200 m² exhibiting space. The institution offers a presentation opportunity for the young artists, helping the common thinking and cooperation of different art branches, and mediating the contemporary art programmes for the public. The gallery gives preference to inter-media, fine art photography, video art, installation, experimental music and public art.

Exhibition MEME *by N.E.U.R.O. and KOZOMA (Rareş Moldovan and Levente Kozma) from 2010 (fragment)*

In the first year of its existence 52 events took place in the "Magma" Gallery, and through them all those interested were able to have a cross-section of the latest achievements of regional or Eastern-Central-European contemporary art. Through frequent workshops the visitors get interpretative "references" from artists, art historians, aestheticians, and through other workshop events even the youngest generations can contact the new works of art based on interaction.

At the end of the year our occasional three-language pocket catalogues are published with a festive cover, and we deliver them to libraries and collections of art centres. The electronic version of these catalogues had been consulted by more than 30 000 people, and our web site – www.magmacm.ro – registered more than 215 000 visits.

Exhibition MASTER AND DISCIPLE 4 *by Ilona Németh and Jaro Varga (2012, fragment)*

Exhibition CONCEPTS *by György Jovánovics (2011, fragments)*

Exhibition Breaking the bars *by Imre Baász (2011, fragment)*

The most important challenge in the future would be to consolidate the regional position of the gallery regarding the presentation of contemporary art, and to integrate its own collection together with that of the "Gyárfás Jenő" Gallery and the Transylvanian Art Centre into the European art circuit.

Attila Kispál – Ágnes-Evelin Kispál – Barnabás Vetró-Bodoni

Private exhibiton of Imre Bukta (2011, fragment)

Exhibition SOLE AND JOINT WORKS 2.0 *by Zoltán Szegedy-Maszák and Márton Fernezelyi (2013, fragment)*

The "Haszmann Pál" Museum in Csernáton

Pál Haszmann already collected decorated objects early in his life, when at his grandmother's home in Székelytamásfalva he arranged a little "museum" for himself. His love for objects can be traced back to the dream world of childhood, and probably even the idea of the museum was conceived in his heart as early as the 1910s.

The founder of our museum was born in the former industrial establishment Gyulafalva near Kommandó in 1902. He became an honourable teacher and principle of the school; he married in Csernáton, and lived there until his death in 1977. He expanded his collection with passion all the time. His favourite places were the villages of Upper Háromszék, rich in material mementoes, where people used to kindly place at his disposal old documents, spiritual heritage and precious ethnographic material. His collection includes prehistoric relics, coins, objects related to traditional craftsmanship, furniture, weavings, embroideries, traditional and ornamental pottery, glass items, collection of minerals and rocks, documents, books, old photographs, obituaries, stamps, objects related to traditional agriculture etc. He registered and processed the incoming material with scientific precision. At the same time he used to enrich his ethnographic knowledge, keeping in touch with ethnographers, museologists and with anyone he could learn from. He always wanted to make this precious collection accessible to everyone. He educated many generations with faith and honesty even in the hardest of times.

In their letter of donation and foundation Pál Haszmann and his wife, Ida Cseh – Haszmann Pálné donated their collection of more than 8000 items to the Székely National Museum with the condition that under no circumstances can it be taken away from Csernáton or included in other collections. Another important condition was that

The water mill from 1836

An 18th century interior

the curators of the collection must be members or descendants of their family.

With the help and support of the leaders of the county at that time, of specialists from the Székely National Museum, with the professional and financial support of many others the institution opened its gates to the public on the 25th of February 1973 in the Gyula Damokos mansion and the surrounding two hectares of land. Those were the final days of the manor house: taken as it was in the property of the state farm it was used for fattening up pigs, storing grains, or as occasional accommodation for agricultural workers.

To avoid being a pile of dead objects, the People's Academy of Csernáton and the "Bod Péter" Cultural Society were founded at the same time. The latter publishes the *Csernátoni Füzetek [Booklets of Csernáton]*, a publication that has been out since 1991.

During the last 40 years the academy has been opening its doors to creative young people from April to October. The summer camps are functioning continuously, offering the chance for all those interested to learn the art of wood-sculpture, furniture-painting, the blacksmith's craft, the carpenter's, joiner's or wheelwright's trade. Yet there are also many other occupations such as felting, basketwork, embroidery, sewing–weaving etc. A strong feature is the building of traditional Székely gates and the sculpture of wooden headboards. The objective of these camps is the active preservation of tradition, the development of the aptitudes of the youth, education towards creative activities and traditional decoration, the learning of their material "mother tongue", and the consolidation of communal life.

The living museum

The most beautiful and original pieces of the artists enrich the permanent folk art exhibition. During its existence, the academy instructed hundreds of young people, offering them an occupation, therefore assuring them a living. In one season more than 600 people attend these events from all corners of historical Hungary and from all over the world. The activity that nowadays is called museum pedagogy has a four decades long history here.

The "Haszmann Pál" Cultural Society exists since 2006 along the "Haszmann Pál" Museum, the People's Academy and the "Bod Péter" Cultural Society. As a registered legal entity it helps the work of the institutions mentioned above. Its primordial objective is to expand the collection of the museum and to present and popularize it through exhibitions, publications, and through cooperation with other museums and institutions. Further objectives would be the preservation of our folk traditions, their popularization and passing to the new generations.The cultural society joined the work that has been carried out for three decades, helping the organization of creative camps, of different exhibitions, of courses and meetings, the editing of publications. There is also good cooperation with several cultural institutions from Romania and Hungary, organizing common programmes and activities.

The precious collections are maintained at present by the three sons of Pál Haszmann and their families. The institution bears the name of its founder since 1999, and in 2013 we celebrated the 40th anniversary of its existence.

Unglazed tiles from the 18th–19th century

A 1770 painted chest for trousseau

The main collections are the following:

- local history, historic-cultural material;
- traditional craftsmanship;
- Székely painted furniture, popular furniture;
- sculpted and inscriptional timberwork, wooden sculptures;
- objects of everyday use;
- decorative pottery, glass and china, fine art collection;
- costumes, weavings, embroideries;
- manuscripts, old books, documents, obituaries, old photographs and vinyl discs;
- numismatic collection;
- collection of minerals and rocks;
- archaeological collection;
- collection of cemetery objects (tombstones, wooden headboards);
- collection of radios (recording and playing set);
- collection of Hungarian cast iron;
- collection of old agricultural tools and machines.

1. The permanent exhibition

The permanent basic exhibition is hosted by the Gyula Damonkos mansion, the main building of the museum. Here we can see the exhibition on the spiritual and cultural history of the region, respectively the one presenting the work of the great sons of the village, giving homage to Péter Bod and Antal Végh. We can also discover local aspects of great historical events (the War of Independence led by Ferenc Rákóczi II, the Revolution of 1848–1849, WWI and WWII).

The exhibition holds numerous 17th–19th century painted chests and Székely furniture. The carved decorative items have a great importance, along with the folk costumes from Upper Háromszék and from Csernáton, the weavings, the embroideries and the weaving tools.

The precious collection of glazed tiles also has its place in the main building, presenting the material of the important pottery centres: Kézdivásárhely, Bereck, Zabola-Páva, Kézdialbis.

Wooden headboards from Háromszék

2. The open-air museum

The open-air section was made as a completion of the initiative by the Székely National Museum. The 1690 Székely house from Vargyas, covered with shingles, respectively the house from Bélafalva built by Sámuel Orbán were in fact intended to stay on the plot of the museum from Sepsiszentgyörgy, behind the Csíki House, in order to represent the typical Udvarhely and Háromszék region house, but because of lack of space they were transported to the museum in Csernáton. Most of the other houses are also multi-structured Székely houses with porch. We need to mention another house, this time from Kézdialbis, dating back to 1785–1790, and an 18th century grain house from Futásfalva.

Among the Székely gates of the outdoor section the eldest one is a 1761 gate from Páva, representing the traditional type from Háromszék. The so-called "gate of Mr. Fehér" from Altorja was made in 1800. From Felsőcsernáton we have two Székely gates: one of István Rákosi from 1818, another from Gyula Beke from 1854.

Our museum has a great collection of timberwork, mostly from 17th–19th century demolished houses from Csernáton and the surrounding villages, built by common Székelys, but there are also a few from demolished mansions of Alsócsernáton.

Of the technical tools exposed in the garden of the mansion we have to point out the two-stone water mill of Simon Orosz from Felsőcsernáton, dating back to 1836. Another conspicuous item is the collection of objects related to the history of bee-keeping in Háromszék.

Székely houses from the 18th–19th century

3. Exhibition of agricultural tools and machines

The rich collection of agricultural tools and machines is also part of the outdoor unit. Heading the list would the power engines. These are the one cylinder – vertical or horizontal – Diesel, petrol, or paraffin engines. The old machines, tractors present a spectacular image. We can find here the American Fordson, the Internationale, the Hungarian HSCS etc., so the factories of historical Hungary are present along with those

Agricultural machines in the outdoor museum

of Europe. The iron plough invented, manufactured and named after Antal Végh was known outside the region as well, in Moldavia, in Walachia, and even the Vidacs Factory in Budapest was interested in it.

A separate section of this collection is represented by the threshing-machines and accessories. An especially interesting part is the rich collection of tools and machines used at the cultivation of the land: ploughs, harrows, rollers, seeding machines, hoeing machines, mowing machines, and all the tools and machinery used by the Székelys.

In the past our region had large lands of trefoil, so special threshing machines were in use in Háromszék. The soil and climate were also suitable for lentil; therefore our collection has special sieves and seed-cleaning machines.

4. Cast iron collection

The museum has been collecting for decades the stoves and decorative objects made of cast iron. The beauty and historical importance of this group was expressed by the founder of the museum, Pál Haszmann, urging their collection. As a result of several decades of work, the collection of stoves has become an important one for Székelyföld and Transylvania, being also known on the international level.

One factory or another used to make hundreds of variants for one kind of stove, and even within one type the ornaments were changed sometimes, bearing the marks, the style of a given period of time. The important factories were located near the iron ore mines, where all conditions were given for iron-foundry.

The collection of the objects from the Székelyföld can be divided into the following groups: cast iron stoves, object related to burial customs (crosses, headboards), everyday life items (mortars, flatirons, vessels), decorative items (statues, figures, candlesticks, platters, lamps).

Exhibition of cast iron stoves

5. The past of the radio in Háromszék

The exhibition of radios was opened in 2004, however the restoration and fixing of the material is a continuous task. Only a selection of items of the complete collection can be seen on the exhibition. Besides the radio sets we have Morse signal sets, telephones, gramophones, Pathé phonographs, a smaller telephone exchange, starting with the 1920s and 1930s. The radio sets come from the most different countries of the world. Among the famous manufacturers we mention Standard, Orion, Philips, Telefunken, Grundig, Tesla. The oldest pieces of the collection are the crystal detector sets with earphones. 80% of the fixed sets can be tried out by visitors.

Orsolya D. Haszmann

Gramophone

The radio set exhibition

The "Incze László" Museum of Guilds' History in Kézdivásárhely

Museum organising has great traditions in Kézdivásárhely. The first museum of the city was founded by a local attorney, Dr. Ödön Diénes Ikafalvi (1874–1936), following eighteen years of collecting, and its opening took place on September 4 1932 in a first floor room of the Elisabeth Educational Institute for Orphan Girls. After the decease of the founder, his brother, Dr. Jenő Diénes Ikafalvi (1876–1946) took over the responsibilities of the curator. This collection of 20 000 items was supported by the Casino, but for lack of space it had to be closed in the autumn of 1938, then in 1941 it had to be moved out of the Institute. The collections were packed into boxes and deposited in two small rooms of the people's academy. World War II and the following socialist era caused the dispersion of the collection.

The times following the war have not been appropriate to the founding of a museum for quite a while. The occasion came only in the year 1969. Then, at the 120th commemoration of the death of Áron Gábor on the initiative of the Cultural Council of Kovászna County together with the Kovászna County Museum (the name at the time of the Székely National Museum) a permanent exhibition was opened – mostly from the material of the museum – in two rooms of the Turóczi House standing on the plot of the former cannon manufactory. In one of the rooms an exhibition of 1848–1849 was organized, while in the other mementoes of local guild life and industrial association were exposed. This has become the basis for the museum of Kézdivásárhely.

After the opening of the museum it appeared that there was still a lot of material in the property of the local craftsmen and their descendants. For collecting and exhibiting these mementoes, a local history teacher was appointed, László Incze (1928–2007). In the autumn of 1970 he was named the museologist and head of department at the

The calling tablets of the butchers' and tailors' guild

Potter's workshop

Tools of the shoemaker

permanent exhibition at the Turóczi House. In 1971, the newly founded unit of the museum was given the building of the former Council House (1857–1968), so the collecting activity could be fastened up. At the same time the building was rearranged according to the requirements of modern museology.

The present museum of Kézdivásárhely was opened on March 3 1972 as a unit of the Kovászna County Museum. Officially it bears the name Museum of Guilds' History only since 2002; however, László Incze considered himself the curator of the museum of the guilds' history already in 1971, collecting objects accordingly. As homage to him, in 2012, at the 40th anniversary of the museum, our institution has taken the name of its founder.

The objective of the "Incze László" Museum of Guilds' History is to present the material of the local craftsmanship and guilds, alongside the bourgeois culture rooted in it. We give a special attention to the preservation of the material and spiritual heritage of the 1848–1849 War of Independence as well. It is also important for us to preserve and expose the doll collection of traditional costumes.

1. Guild and handicraft collection

The collection of guild and industrial association material exposed in the eight rooms on the ground floor is the one that gives the name of our museum. The tools, the mementoes of the guilds and associations were almost entirely donated by the inhabitants of Kézdivásárhely. This material is far from being complete, first because at the founding of the museum most of it was already destroyed, second because those still practicing those occupations at that time did not give their objects to the museum. The missing material was completed with items from the Székely National Museum.

Of the eleven trades organized into guilds we were able to organize an exhibition for nine. In the five rooms situated right by the entrance, we can find the material of the potters, boot-makers, shoemakers, tawers, furriers, blacksmiths, and locksmiths. To the left we have three

rooms with exhibitions of the gingerbread-makers, butchers, hat-makers, joiners, and tailors.

The oldest guild occupation in the city was that of the *tawers.* Their guild was founded in 1572, and the occupation survived until the beginning of the 20th century. At the organization of the museum there were no tawers left in the city, so the exhibited items arrived to the museum through their descendants.

The guild of the *boot-makers* separated from that of the tawers in 1638. This occupation disappeared in 1947. In the 19th century the *shoemakers* founded their own organization, separate from the boot-makers. At the founding of the museum there were still some elder representatives of this occupation, who gave a hand in collecting the tools and guild mementoes. The exhibited products were also made by them.

At Kézdivásárhely the occupations related to skin processing were very important, therefore the *furriers* also founded their guild in 1649. This was also an occupation that disappeared, but there were a few representatives in the 1970s, which helped us in collecting a significant material.

The *potters* founded their guild in 1649. This occupation disappeared in 1966, with the decease of the last master, Bálint Szász. The exhibited tools were brought in by his family, while the pottery and guild objects were results of the collecting activity of the Székely National Museum.

The first four guilds of the 16th and 17th centuries were followed by new ones only in the first part of the 19th century. The *saddlers* founded their own guild in 1807, but they are not represented in any exhibition because of the very few objects that we have about them. Another guild was founded in 1809 by the *butchers,* an occupation that can be observed within the exhibition. However, we do not have too many of their tools in our collection.

The other occupations founded their guild later on, more precisely in the early 1840s. The organization of the *tailors* took place in 1841,

The chest of the hatters' guild from 1862

The treasure chest of the city council from the 19th century

Jugs from the collection

leaving very few mementoes, such as guild documents and some parts of the workshop. But we were able to complete this collection thanks to the research on bourgeois garments.

In 1844 only four occupations received a document of guild privilege: the joiners, the hatters, the blacksmiths–locksmiths, and the braziers.

The *joiners* had to face the demands of bourgeois endeavours; with the raise of their numbers, they founded their organization to represent their interests. Besides the mementoes of the guild, our museum hosts lots of tools and products, mostly donations.

The *hatter* was also a trade functioning within the organized framework of the guild. Its last representative was József Kovács, who passed away in the second part of the 1990s. The museum has to thank him for the exhibited workshop interior and hats.

The *blacksmiths, locksmiths, gunsmiths,* and *tin-makers* founded a common guild. The workshop arranged within the exhibition features mostly items donated by the blacksmith's of Oroszfalu. This occupation disappeared from Kézdivásárhely in 1989, with the dissolving of the local cooperative.

The *braziers* were organized into a guild in 1844. In spite of the fact that the occupation played an important role in the local combats from the 1848–1849 War of Independence, the collection that we have about this trade is quite poor. Therefore they are not represented in the permanent exhibition.

Blacksmith's workshop

Pieces of furniture made by Áron Gábor himself

2. Collection of local history

Because of the small number of objects, the exhibition of local history and of 1848–1849 features mostly documentation through photographs. The history of Kézdivásárhely can be followed since 1407. Besides the documents concerning the city rank and the rights to have fairs, this exhibition hosts privilege letters of guilds, weapons of old times, information regarding the leadership of the city, and documents about local architectural specificities.

The most important event in the history of the city was the Hungarian Revolution and War of Independence from 1848–1849. Within the collection of local history this material is shown in the exhibition rooms. There are not too many objects, but they are interesting, such as the weapons from the Székely National Museum, the reconstruction of the portrait of Áron Gábor, a scale-model of a cannon of those times, a desk and closet made by Áron Gábor himself.

3. Zsuzsi and Andris in traditional costume

A permanent exhibition includes a doll-size collection of traditional costumes called *Zsuzsi and Andris in traditional costume*. The costumes were made by Hungarian children from Romania as the result of a public appeal launched by the magazine *Jóbarát* in 1970–1971. This collection can be seen in our museum partially since 1974, and completely since 1995. Starting with the summer of 2001, 247 of the 352 pieces can be admired arranged in three rooms.

4. Collection of volunteer firemen

In 1992 our museum was given the equipment of the local volunteer firemen. Through this we experienced a significant expanding of the collection of local history. The fire engines of those times can be observed in the outdoor exhibition arranged in the yard of our museum.

5. Temporary exhibitions

Since the opening of the museum, the former council hall hosts temporary exhibitions of fine art or professional issues. Starting with December 2007 the hall bears the name of the former curator, László Incze. In the last years there have been more than 200 exhibitions featuring the works of more than 100 artists. The 500 items donated by them forms the actual fine art collection of the museum.

Attila Dimény

The portrait of Áron Gábor

Fragment from the exhibition Zsuzsi and Andris
in traditional costume

The Csángó Ethnographic Museum in Zabola

The first collections of the Csángó Ethnographic Museum were put together under the initiative of the ethnographer Ferenc Pozsony, who has been collecting ethnographic material in Zabola and surroundings starting with the first part of the 1970s. In 1974 the continuously growing collection was placed into a peasant house built at the beginning of the 20th century. In its first decade of existence the collection was enriched with very precious 15th–19th century glazed tiles, painted furniture and objects of everyday use. In the 1980s – due to the widening interest of the founder – Transylvanian Saxon and Moldavian Csángó material was added, featuring costumes, textiles and tools.

Decorated woman's shirts

Traditional costumes and objects from Gyimes

The mixed collection, a result of four decades of work, was institutionalized in 2003 under the name of Csángó Ethnographic Museum. The long-term functioning of this new institution, the management of its buildings and collections, the proceedings regarding accreditation are assured by *Pro Museum Association (Zabola),* officially registered in 2004. In the same year the Association signed a contract with the Székely National Museum, according to which the Csángó Ethnographic Museum functions as an external department of the prestigious institution.

The institution hosts in Zabola special museology practice programmes for the ethnography students of the Babeş–Bolyai University in Kolozsvár, supervised by professional staff, and also the annual conference of young ethnographers. The museum – attracting a considerable number of visitors – organizes different lectures, events not only concerning the Moldavian Csángós, but also the history, society and traditional culture of the local communities.

Pottery from Gorzafalva

1. The Moldavian Csángó collection

Since 1991, the Department of Hungarian Ethnography and Anthropology of the Babeş–Bolyai University of Kolozsvár together with its background institution, the Kriza János Ethnographic Society, have carried out regular fieldwork in the Moldavian Hungarian communities. As a result of this research, which by now has been going on for nearly two decades, and which has inspired several papers at national and international conferences as well as a number of well-documented publications and exhibitions, scholarly attention was directed towards the assimilation and acculturation processes which are taking place in the Csángó villages.

In 2001, the Kriza János Ethnographic Society initiated the process of establishing a Csángó Museum in Zabola, based on the already existing collections. The staff and students of the Department of Hungarian Ethnography and Anthropology organized the first permanent exhibition called *The traditional folk art of the Moldavian Csángós* in the six rooms of the ground floor and the gallery of the first floor, an exhibition opened on September 14 2003 enjoying significant professional interest from the country and from abroad.

In the hall of the new building a collection of photographs and maps introduces the settlement structures of the Moldavian Hungarian villages and their traditional architecture. On the ground floor visitors can see the workshop, living room, and earthenware products of a potter's family from Gorzafalva.

The first-floor gallery presents the "courses of life" of Csángó-Hungarians of Moldavia, their religious life from birth to death, their folk religion, printed and hand-written books of prayer and books of songs in Hungarian language, and their festive costumes and traditional textiles.

A major part of the objects comes from the personal collection of Ferenc Pozsony, a collection featuring approximately one thousand items, mostly 20th century Moldavian Csángó textiles, everyday and festive costumes, pieces of furniture, musical instruments, objects and

Potter's workshop from Gorzafalva

A laid table

Long-sleeve woman's fur-coat from Klézse (the 1930s)

publications related to their religious life, earthenware products from Gorzafalva and Frumósza, diverse objects used in everyday life.

At the beginning of the 21st century the material was enriched by the donations of Endre Atzél, Gergely Csoma, Mária Domokos, József Gazda, Imre Harangozó, Attila Hegyeli, Tinka Nyisztor, Mihály and Margit Perka, Vilmos Tánczos, András and Tekla Tötszegi, Bogdan Turlui, Gábor Vargyas and his wife, and later on of Balázs Vörös. Besides the collection we have a related bibliographical data base and a Csángó Archive containing manuscripts, publications, drawings, photographs and films.

2. The collection of local history – Zabola

In the 1990s the local museum of Zabola had become an atelier of the Hungarian ethnographic education from Kolozsvár, its collections being registered and described by the students from the Department of Hungarian Ethnography and Anthropology within their summer practice of museology. The exhibition from the house has been constantly

Objects of historical memory

An interior from the 1940s in Zabola

developing due to the increasing number of objects and museologist intervention. At present the visitors can enter this local house built at the beginning of the 20th century and admire the monuments of Zabola, the glazed tiles, the historical representations kept in private interiors, the mementos of the two world wars, but also get acquainted with the traditional costumes and crafts of the Székely and Romanian inhabitants, and enter the "clean room" of a peasant family from the interwar period.

The historic collection consists of objects, illustrations, documents and photographs regrading the "kuruc" era, the Revolution from 1848–1849, the period of dualism, WWI, WWII and the communist era. An outstanding amount of material can be consulted on the events of 1848, the members of the Habsburg family and WWI. In fact this collection mirrors the way and the objects through which the mentioned events are represented in the homes, the private spaces of the local families. In the last few years the collection of the history of education was also significantly expanded.

The most valuable part of this collection is represented by 15th–19th century tiles found in the villages of Zabola and Páva. Besides these we can discover numerous functional objects of everyday use and also decorative ones, presenting an outstanding festive character. We have

Glazed tiles from the 16th–18th century

Painted closet with the date of production (1885)

an item of an outstanding importance, a green Hutterite jug with tin cup. Most of the objects are works of local potters, others were made in Kézdivásárhely, Brassó, Csíkszereda, Barcaújfalu, Korond, Küsmöd, Torda and Zilah.

Other items of outstanding value of are the 19th century painted, decorated pieces of furniture and dowry chests. Many of these painted, decorated chests were manufactured in Orbai region. Usually they feature a floral composition on their central surface. The collection hosts several pieces of furniture manufactured in the nearby cities of Kézdivásárhely and Brassó at the end of the 19th and the beginning of the 20th century, thus showing a strong influence of secession. These objects are a documentation of the evolution, the bourgeois becoming of the 19th–20th century local interiors. An outstanding milieu is created by the population of objects reconstructing the way of life of farmer families from Zabola in the first part of the 20th century including kitchen, bedroom and dining room furniture.

The ethnographic collection from Zabola included numerous objects used at agricultural works or in everyday life. They were used mainly at the women's works (hemp and flax cultivation and processing, weaving, spinning, cleaning, cooking), at collecting, at the cultivation of the land (ploughing, sowing, mowing, harvesting, exploring the woods), and at animal keeping activities (shepherding, milk-processing). A major part of these items were made by local craftsmen (blacksmith, joiner, cooper, wheelwright, carpenter), while some were manufactured in the nearby villages (Haraly, Gelence, Csomakőrös and Zágon) or in the city (Kézdivásárhely).

The Székely costumes collected in the settlement expose a changing process from the beginning of the 20th century to the present days. Thus we can trace the evolution of the popular costume in the region undergoing bourgeois modernisation. During the 1930s and 1940s the local intelligentsia together with Countess Johanna Mikes promoted and sustained the use of the *Székely dress* as a festive costume. It is quite interesting how the locally made grey woollen work wear of man,

Embroidered Saxon man's fur-coat (1894)

Saxon shirt with tie

Sculpted cheese press

and the black ones used when going to church have survived almost until the present days. Besides the costumes this collection also has pieces of homemade textiles used in the house.

3. The Romanian collection of Zabola

The museum offers important material about the life of the local Romanian families as well. Up to the second part of the 20th century the major occupation of the local Romanians used to be shepherding. The richness of the collection of tools and objects related to shepherding is a result of a conscious collecting activity. We were able to purchase a wardrobe consisting of the traditional festive costumes of a local Romanian family. We also succeeded in purchasing the furniture of the family's clean room and kitchen, their textiles, everyday objects, and objects of their religious life, mainly icons. These items reflect precisely the lifestyle of a Romanian shepherd family from Zabola in the first part of the 20th century. We also documented the life of this family through photographs and films.

4. The Transylvanian Saxon collection

The Saxon collection of our museum includes first of all traditional festive costumes, interior textiles, different pieces of furniture and ceramics. With the help of these items we are able to represent the change within the Transylvanian Saxon culture and lifestyle during the 19th and 20th century. In addition to the collection of objects a rich photo and documentary material is available.

5. The Gypsy collection – Háromszék

Our colleagues focused also on the documentation of traditional occupations (e. g. collecting forest herbs, mushrooms and fruits) and craftsmanship (making of wooden spoons, screens, brooms and baskets) of the Gypsies from Zabola through different objects, products, photographs, and films.

Ferenc Pozsony – István Kinda

The Museum of Barót Region in Barót

The first museum from Barót is related to the name of Gáspár Kászoni, a watchmaker and local historian, who compiled an important private collection through several decades of hard work, and then donated it to the city. In 1979 it was named the Local Barót Museum, placed into the Császár House, and it became institutionalized as an external unit of the Kovászna County Museum (today the Székely National Museum). The local museum was closed after only a few years, in 1984, and then in 1990 the Székely National Museum saved the perishing material by placing it into its storerooms.

The local "Gaál Mózes" Cultural Society espoused the issue of reopening it in 2000. In 2002 the society was able, with the sponsorship of Illyés Public Foundation, to purchase the building which stands in the place of the house where poet Dávid Baróti Szabó was born, while the Kovászna County Council bought the plot for the Székely National Museum. The entire amount of money was covered by donations.

In 2002 three contracts were signed between the Székely National Museum, the local Government of Barót City, and the "Gaál Mózes" Cultural Society in order to found and sustain the Museum of Barót Region. The Székely National Museum undertook the task of obtaining the necessary authorizations, to assure the wages of the employees, and to offer professional assistance for the activities of the museum. The self government of Barót took over the restoration of the building and the expenses of its functioning, contributing to the development of the institution with funds from competitions and other sources.

Museologist László Demeter organized the home coming of the collection of Gáspár Kászoni, and the first exhibition was opened. Besides the heritage of Kászoni many people contributed to expanding the collection. At the inauguration of the museum on November 17

Mediaeval swords from the Barót region

The chest of the mixed guild (1860)

The calling placket of the mixed guild (1871)

The flag of the Industrial Corporation of Barót

Traditional pottery from Barót region

A bottle of the local brewery

Mementoes made of cartridge-cases

Flagpole decorations

2006 the foundation-stone of a new building was laid, as the present one proved to be too small for up-to-date museology work. The new building would host the permanent exhibition of the Barót region, an exhibition of palaeontology and geology, storerooms, handicraft workshop, library, and conference hall.

The outstanding item of the collection of paleontology and geology is the exceptionally well preserved skeleton of a Pliocene mastodon *(Mastodon anancus arvernensis)*, discovered in 2008 at Felsőrákos.

We have plans also for a permanent exhibition using the private archaeological, mineral, and prehistoric collection of local prominent scholar István Dénes, deceased in 2005.

László Demeter

The skeleton of the 2,5–3 million years old mastodon before the excavation

List of Settlements

Aldoboly – Dobolii de Jos
Alsócsernáton – Cernatul de Jos
Alsórákos – Racoșul de Jos
Altorja – Turia de Jos
Arad – Arad
Aranyosgyéres – Câmpia Turzii
Árapatak – Araci
Árkos – Arcuș
Bálványosvár – Cetatea Turia
Barátos – Brateș
Barcaság – Țara Bârsei
Barcaújfalu – Satu Nou
Bardoc – Brăduț
Barót – Baraolt
Bélafalva – Belani
Bereck – Brețcu
Bibarcfalva – Biborțeni
Bodok – Bodoc
Bodola – Budila
Bodzaforduló – Întorsura Buzăului
Bölön – Belin
Borosjenő – Ineu
Brassó – Brașov
Csernáton – Cernat
Csík – Ciuc
Csíkcsobotfalva – Cioboteni
Csíkdelne – Delnița
Csíkmadaras – Mădăraș
Csíksomlyó – Șumuleu-Ciuc
Csíkszentimre – Sântimbru
Csíkszentkirály – Sâncrăieni
Csíkszereda – Miercurea-Ciuc
Csíkzsögöd – Jigodin
Csomakőrös – Chiuruș
Dálnok – Dalnic
Dicsőszentmárton – Târnăveni
Énlaka – Inlăceni
Erdőfüle – Filia
Eresztevény – Eresteghin
Erősd – Ariușd
Farcád – Forțeni
Feketeerdő – Pădurea Neagră
Felsőcsernáton – Cernatul de Sus
Felsőrákos – Racoșul de Sus
Fotosmartonos – Fotoș
Frumósza – Frumoasa
Futásfalva – Alungeni
Gelence – Ghelința
Gidófalva – Ghidfalău
Gorzafalva – Oituz
Gyergyószárhegy – Lăzarea
Gyimes – Ghimeș
Gyulafehérvár – Alba Iulia
Haraly – Harale
Háromszék – Treiscaune (today: Kovászna county)
Hátszeg – Hațeg
Hétfalu – Săcele region (today in Brassó county)
Hidvég – Hăghig
Hodgya – Hoghia
Homoród – Homorod
Illyefalva – Ilieni
Imecsfalva – Imeni
Kálnok – Calnic
Kalotaszeg – Călata region (today in Kolozs county)
Kászon – Cașin
Kézdialbis – Albiș
Kézdimartonfalva – Mărtineni
Kézdipolyán – Poian
Kézdiszentlélek – Sânzieni
Kézdivásárhely – Târgu Secuiesc
Kilyén – Chilieni
Kisbacon – Bățanii Mici
Kisborosnyó – Boroșneu Mic
Kisgalambfalva – Porumbenii Mici
Klézse – Cleja
Kökös – Chichiș
Kolozs – Cluj
Kolozsvár – Cluj-Napoca
Kommandó – Comandău
Komolló – Comalău
Köpec – Căpeni
Korond – Corund
Kovászna – Covasna
Küsmöd – Cușmed
Lécfalva – Leț
Magyarhermány – Herculian
Maksa – Moacșa
Máramaros – Maramureș
Marosszentanna – Sântana de Mureș
Marosvásárhely – Târgu Mureș
Nagybánya – Baia Mare
Nagyborosnyó – Boroșneu Mare
Nagygalambfalva – Porumbenii Mari
Nagyvárad – Oradea
Ojtoz – Oituz
Olasztelek – Tălișoara
Oltszem – Olteni
Oroszfalu – Ruseni
Páké – Pachia
Páva – Pava
Porumbák – Porumbac
Réty – Reci
Sámsond – Șincai
Segesvár – Sighișoara
Sepsibükszád – Bicsad
Sepsiszentgyörgy – Sfântu Gheorghe
Sepsiszentkirály – Sâncrai
Sóvárad – Sărățeni
Szacsva – Saciova
Szárazajta – Aita Seacă
Szeben – Sibiu
Székelypetőfalva – Peteni
Székelytamásfalva – Tamașfalău
Székelyudvarhely – Odorheiu Secuiesc
Szilágyság – Sălaj region (today in Szilágy county)
Szitabodza – Sita Buzăului
Szörcse – Surcea
Tekerőpatak – Valea Strâmbă
Temesvár – Timișoara
Tölgyes – Tulgheș
Udvarhely – Odorhei (today in Hargita county)
Uzon – Ozun
Vargyas – Vârghiș
Zabola – Zăbala
Zágon – Zagon
Zalánpatak – Valea Zălanului
Zilah – Zalău

Contents

Recommendation
(Mihály Vargha) 5
Székely National Museum
(Hunor Boér) 7

The Internal Units of the Museum
The Collections of the Library
(Hunor Boér) 15
The Collections of Natural Science
(Hunor Boér) 23
The Archaeological Collection
(Sándor József Sztáncsuj) 29
The Historical Collections
(Zsigmond Lóránd Bordi) 37
The Ethnographic Collections
(Enikő Szőcsné Gazda) 45

The External Units of the Museum
The "Gyárfás Jenő" Art Gallery in Sepsiszentgyörgy
(Mihály Vargha) 57
The Transylvanian Art Centre in Sepsiszentgyörgy
(Mihály Vargha) 65
The "Magma" Contemporary Art Centre in Sepsiszentgyörgy
(Attila Kispál – Ágnes-Evelin Kispál – Barnabás Vetró-Bodoni) 71
The "Haszmann Pál" Museum in Csernáton
(Orsolya D. Haszmann) 75
The "Incze László" Museum of Guilds' History in Kézdivásárhely
(Attila Dimény) 83
The Csángó Ethnographic Museum in Zabola
(Ferenc Pozsony – István Kinda) 91
The Museum of Barót Region in Barót
(László Demeter) 101

List of Settlements 105

Székely National Museum
520055 Sepsiszentgyörgy, Kós Károly street 10.
Tel.: 0267-312442, fax: 0267-312443
E-mail: office.sznm@gmail.com
www.sznm.ro
Project editor: Mihály Vargha
ISBN: 978-973-0-16812-9

Layout and printed by: T3 Publisher
Executive manager: Attila Bács
Format: 23,5 x 21 cm