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The Hungary-Related Bookplates of the Rudomino Library of Moscow in a Hungarian and International Context

Introduction

Today, in the midst of the post-modern age, one of the highlighted topics of the new discourses of cultural and art history is image: its role, effects and reception in the visual culture. In the wake of the “iconic turn”, we have been witnessing also in the area of research a remarkable shift towards emphasising the importance of modern visual techniques, and visuality in general. Consequently, the interpretation of the ex-libris as visual objects is particularly timely, and the related research has to be given new directions and points of view. The interpretation of the ex-libris as visual documents is not limited to the study of the expressive tools in fine arts, it is interdisciplinary, and its analysis offers rich details to various areas of our cultural and scientific life. Traditionally, bookplates are printed labels pasted into books to show the name of the owner. Many bookplates that are commissioned today are not intended for pasting into books. They are produced solely for the pleasure of owning them and for exchange with other collectors.

Objectives and issues of research, sources

The specific object and corpus of my study is the Hungary-related bookplates out of 4,585 graphic works found in the Department of Rare Books of the Rudomino All Russian State Library for Foreign Literature. The opportunity to spend a month of studying in Moscow was granted by a Klebelsberg Kuno scholarship in 2010. I received my PhD in this topic in 2014¹ and wrote the book in 2015, published by

¹ K. Tóth Vas, *Kultúra-tudomány-művelődés találkozása a XX. sz. ex libriseinek témavilágában. A moszkvai Rudomino Könyvtár hungarika ex librisei*

my workplace National Széchényi Library and Gondolat Publishing House, in the book series National Collection. The title of my book is *The Hungarica Ex-libris of the Moscow Rudomino Library in a Hungarian and International Context*².

The main aim of my research in Moscow was the analysis of Hungary-related bookplates³. The research was aimed at Hungarian elements of geography, language, people and content, that is to say, at bookplates that are works of Hungarian designers and/or were made for Hungarian owners and/or are in Hungarian and/or refer to Hungary in their content. My purpose was to expose the cultural historical connection of the Hungary-related bookplates and placing them within an international context, and to outline a picture of the ex-libris practice in Hungary and abroad, such as larger ex-libris societies, international collections, etc.

There are 10 museums of bookplates in the world, in Denmark, Turkey, Bulgaria, Belgium, Italy, Russia, Poland, etc.⁴. For instance, the International Exlibris Centre (Sint-Niklaas, ca. 160,000 bookplates), the Istanbul Ex-libris Museum (Istanbul, ca. 14,000 bookplates) and the Exlibris and Miniature Book Museum (Moscow, ca. 46,000 bookplates)⁵. The largest collection of the Danish Frederikshavn Kunstmuseum & Exlibrissamling is the ex-libris collection which consists of ca. 500,000 bookplates⁶. The collection increases constantly. One of the most significant donations is Helmer Fogedgaard's collection of 80,000 ex-libris⁷.

hazai és nemzetközi kontextusban [The Meeting of Art, Science and Culture in the Subject Matter of Twentieth-Century Bookplates. The Hungarica Ex-libris of the Moscow Rudomino Library in a Hungarian and International Context], doktori értekezés [doctoral dissertation], Eötvös Loránd Tudományegyetem, Budapest 2013.

² K. Tóth Vas, *A moszkvai Rudomino könyvtár hungarika ex librisei hazai és nemzetközi kontextusban [The Hungarica Ex-libris of the Moscow Rudomino Library in a Hungarian and International Context]*, Országos Széchényi Könyvtár – Gondolat Kiadó [National Széchényi Library – Gondolat Publishing House], Budapest 2015.

³ K. Tóth Vas, *Kultúrák közti párbeszéd, avagy hungarika ex librisek a moszkvai Rudomino Könyvtárban [Intercultural Communication or Hungarian-related Ex-libris Plates at Rudomino Library, Moscow]*, "Kisgrafika" ["Small Graphic"], 2010, no. 3, p. 6–8.

⁴ K. Tóth Vas, *A moszkvai...*, p. 36–39; *Benoit Junod: The most Important Ex-libris Museums*, www.aed.org.tr/english.html [access: 20.10.2017].

⁵ The numerical data of the collections date from 2012–2013.

⁶ *Frederikshavn Kunstmuseum*, [http://www.frederikshavnkunstmuseum.dk/index.php/index.php?option=com_content&view=category&layout=blog&id=4&Itemid=7.](http://www.frederikshavnkunstmuseum.dk/index.php/index.php?option=com_content&view=category&layout=blog&id=4&Itemid=7;); *Frederikshavn Kunstmuseum og exlibrissamling, The digital exlibris museum*, <http://art-exlibris.net/person/1925> [access: 2.11.2017].

⁷ *Szemle [Review]*, "Kisgrafika" 2001, no. 4, p. 12.

The Castle Museum in Malbork possesses the unique and world-wide representative collection of modern ex-libris. It consists of more than 22,000 museum objects, works given by the artists who participated in all of the previous 25 post-competition exhibitions hosted in 1963–2015⁸. The International Biennial Exhibition of Modern Exlibris in Malbork is one of the oldest artistic events in the world which has been organised every two years since 1963.

Other collections including a large number of bookplates are: the Berlin State Library (Germany, ca. 50,000 bookplates), the Austrian National Library (Vienna, ca. 53,000 bookplates), the Rijksmuseum Meermannno-Westreenianum (The Netherlands, ca. 100,000 bookplates), the Gutenberg Museum (Mainz, Germany, ca. 100,000 bookplates) and the Basel University Library (Switzerland, ca. 70,000 bookplates) etc.

In my workplace, at the National Széchényi Library (Hungary), there are 34,000 modern bookplates of the 20th–21st century kept in the Collection of Posters and Small Prints. Besides, there are 1,000 bookplates in the Collection of Early Printed Books. The location of my research, the Department of Rare Books of the Rudomino Library in Moscow consists of 4,585 bookplates.

Further issues in the focus of the research are: social and demographic examination of the owners, commissioners of the Hungary-related bookplates, presentation of their occupation, age and the proportion of males to females, as well as the relation of bookplates made for institutions versus private individuals. My purpose with these analysis was to broaden the fields of Hungarian exlibrisology by raising bookplates into the corpus of scholarly research.

Identifying ex-libris owners while lacking in comprehensive works demanded special background research. My main source was the periodical “Kisgrafika” (in its original name “KBK Értésítő”, later “Kisgrafika Értésítő”) and its pertaining columns: forum of collectors, new members, lists of address, exchange lists, obituaries; as well as the jubilee yearbook printed for the fiftieth anniversary of the Friends of Small Graphic (KBK). Of the pertaining catalogues the work *A szovjet ex-libris 1917–1967* (The Soviet ex-libris between 1917–1967) stands out (editors: S.G. Ivenskiy, Pál Bélyey, edition: National Széchényi Library, Budapest 1967).

Source documents to be found in the archives of the Friends of Small Graphic, in the Collection of Graphics and Small Prints of the National Széchényi Library (bequest of Lenke Diskay), and in the bequest of individual collectors (such as Andor Semsey): documents, records, statements, correspondence, archival sources. The archival

⁸ 26th International Biennial Exhibition of Modern Exlibris, 1963–2017. *The History of Biennale and the Collection*, <http://biennale.zamek.malbork.pl/index.php?p=historia> [access: 5.11.2017].

material of KBK (Friends of Kisgrafika), the enrolment forms, records and correspondence supplied numerous so far unpublished data principally regarding ex-libris collectors.

I established contact with several foreign institutions (Yaroslavl Fine Arts Museum, Pushkin Museum of Fine Arts, etc.), and visited personally other venues: State Russian Library (Moscow), Ex-libris Museum Moscow, etc. Participating in two International FISAE⁹ Ex-libris Congresses in Istanbul and in Naantali¹⁰ further broadened my horizon on an international level.

The results of research¹¹

From among the results of my work, identifying of the establisher of the collection was of key importance. His name is Yevgeniy Nikolaevich Minaev (1899–1980). Among others, Nikolay Vasilyevich Burmagin, Gershon Abramovich Kravtsov and Anatoliy Terentyevich Nagovitsyn¹² made him ex-libris (Il. 1).

Minaev was a Russian art historian, writer, collector, member of the Club of Bookplate Collectors in Moscow. He edited 20 books about ex-libris (catalogues, other publications), among them *Ex-libris Sovetskiy Khudozhnikov*. He introduced for example works of Yevgeniy Nikolaevich Golyakovskiy, Yevgeniy Osipovich Burgunker, Mikhail Vladimirovich Matorin. Minaev's collection can be found in the Pushkin Museum of Fine Arts and in Yaroslavl Fine Arts Museum as well. In the stock of the latter one there are ca. 25,000 thousand bookplates of Minaev. Two bookplates for Minaev are in the collection of the National Széchényi Library in Hungary.

The 39 file folders of Minaev's collection in the Rudomino Library arranged by countries contain 3,911 ex-libris and occasional graphics.

⁹ *International Federation of Ex-libris Societies*, <http://www.fisae.org/> [access: 5.10.2017].

¹⁰ Thirty-third International FISAE Ex-libris Congress (2010, Istanbul); Thirty-fourth International FISAE Ex-libris Congress (2012, Naantali) – *International meetings, congress by congress*, <http://www.fisae.org/congressby-cong.html> [access: 5.10.2017].

¹¹ K. Tóth Vas, *Beszédes ex-librisek: a kultúra nemzetközi hírnökei I, II* [*Ex-libris with a Story: International Heralds of Culture, part I, II*], "Kisgrafika" 2011, no. 1, p. 4–7; no. 2, p. 4–6; K. Tóth Vas, *A modern ex-libris a vizuális kultúra korában – egy hungarika vonatkozású gyűjtemény üzenete* [*Modern Bookplates in the Age of Visual Culture – the Message of a Hungary-related Collection*], "Magyar Könyvszemle" ["Hungarian Book Review"], 2011, no. 3, p. 359–377.

¹² *Nikolay Vasilyevich Burmagin*, https://arthive.com/artists/36801~Nikolai_Burmagin [access: 2.11.2017]; *Gershon Abramovich Kravtsov*, <http://shprints.com/shop/index.php?categoryID=1216> [access: 2.11.2017]; *Anatoliy Terentyevich Nagovitsyn*, <http://www.esenin.ru/esenin-v-izobrazitelnom-iskusstve/ekslibris/nagovitsyn-a-t> [access: 2.11.2017].

Five of the files are wholly related to Hungary: No. 11, No. 19, No. 21, No. 22 and No. 38. Besides this, the majority of file No. 8 also turned out to be Hungarian material. Added to this 6 Hungary-related works can be found in the 32 free-page albums.

The arrangement of the Minaev-collection shows a wide international spectrum, featuring the following countries: England, Austria, Belgium, Czechoslovakia, Denmark, Finland, France, the Netherlands, Japan, Yugoslavia, Canada, China, Poland, Hungary, Germany, Norway, Italy, Romania, Spain, Switzerland, Sweden, Soviet Union, and the USA. In the collection the Polish sheets are in the majority. Hungary represents also an outstanding proportion, demonstrating the powerful Hungarian-Russian relationship during the period in question, which in the case of the Hungary-related ex-libris of the Rudomino Library is the 1960s and 1970s.

During this time we can witness the enlivening of ex-libris life on an international scale too (establishing of associations, setting up of FISAE, publishing specialist periodicals, etc.). The activity of the Friends of Small Graphic (in Hungarian: Kisgrafika Barátok Köre), founded in Hungary in 1959, also fits in with this. The organisation was on good terms with the Russian Minaev.

Principal results of cataloguing the Hungary-related ex-libris: from among the 4,585 small graphics of the Minaev-collection preserved in the Rudomino Library 784 have a Hungarian connection, 17% of the total, which is a significant proportion.

Ex-libris artists in Minaev's collection

Regarding the ex-libris designers in the Minaev-collection, there are 80 famous Hungarian graphic artists. The greatest number of them are the works of Antal Fery, István Drahos, Béla Stettner, Ferenc Bordás, József Menyhárt, László Lázár Nagy, István Tempinszky, Dezső Takács, Árpád Nagy, Lenke Diskay, etc. The bookplates by Hungarian artists give a comprehensive picture of the bookplate art of the 1960s and 1970s.

Among the foreign designers working for Hungarian collectors 36 artists can be found in the Rudomino Library. The greatest number of works were made by the Polish Józef Szuszkiewicz¹³, Bronisław Tomecki, Andrzej Waclawczyk, Zbigniew Dolatowski, Edward Grabowski. As well as the German Fritz Kühn, the Austrian Franz von Bayros, Russian-Soviet graphic artists: Yevgeniy Nikolaevich Tihanovich, Yevgeniy Nikolaevich Golyakovskiy, German Ratner, Peteris Upi-tis, Konstantin Kozlovskiy, Anatolij Kalashnikov, etc.

¹³ *Zakupy muzealne – zwiększenie kolekcji tarnowianów*, <http://www.muzeum.tarnow.pl/aktualnosc.php?id=667> [access: 2.10.2017].

Let me introduce a few notes on the Polish-Hungarian ex-libris relations. Hungary and Poland have had a several centuries long cultural co-operation. For instance, the first bookplates appeared in the 16th century in both countries. The books with super-bookplates of István Báthory and András Báthory are common cultural treasures of both nations¹⁴. In the collection of the Rudomino Library there is an ex-libris with the portrait of István Báthory, created by Mátyás Varga. Polish ex-libris life developed significantly after the Second World War: the already mentioned ex-libris biennial conferences in Malbork, which have been organised since 1963, serve as a good example for that. Poland organised the 10th International Ex-libris Congress in Krakow in 1964. Hungarian graphic artists were invited as well (Antal Fery, Arisztid Nagy, etc).

NORBERT LIPPÓCZY (1902–1996), who was a wine-grower of Hungarian birth and lived in Tarnów, had an important part in building up relations between the two countries. He was interested in collecting bookplates with grape and wine motifs and he considerably contributed to the foundation of the ex-libris collection of the Hungarian Agricultural Museum. The first Hungarian ex-libris exhibition in Poland was arranged in 1965 in Tarnów, through the agency of Norbert Lippóczy and Józef Szuszkiewicz¹⁵. The successful ex-libris exhibition in 1966, in the House of Polish Culture in Budapest, organised jointly by the National Széchényi Library and the Museum of Malbork, also served for the continuity of relations¹⁶ (II. 2).

JÓZEF SZUSZKIEWICZ (1912–1982)¹⁷ was born in Tarnów. The world of Szuszkiewicz's bookplates is mainly based on landscapes, still lifes and portraits. As for his technique, woodcuts are in the majority. Since 1950, he had been taking part in exhibitions and biennial conferences abroad, such as in Veszprém in Hungary¹⁸. His ex-libris made in 1961 for the Polish–Hungarian Friendly Society in Tarnów with the portrait of Józef Bem lieutenant general and the coat-of-arms of Tarnów also means a lot to Hungarians. Several of his bookplates for Norbert Lip-

¹⁴ K. Tóth Vas, *A moszkvai...*, p. 117.

¹⁵ F. Galambos, *Lengyel–magyar képzőművészeti kapcsolatok [Polish-Hungarian Fine Arts Relations]*, "Kisgrafika Értesítő" ["Small Graphic Bulletin"], 1967, no. 1, 347–349.

¹⁶ F. Galambos, *Mai lengyel ex libris, Kiállítás a budapesti Lengyel Kultúrában [Contemporary Polish Ex-libris, Exhibition in the House of Polish Culture in Budapest]*, "Kisgrafika Értesítő" 1966, no. 3, p. 319–322; *Hírek [News]*, "Kisgrafika Értesítő" 1966, no. 3, p. 324.

¹⁷ *Józef Szuszkiewicz*, https://pl.wikipedia.org/wiki/J%C3%B3zef_Szuszkiewicz [access: 2.10.2017].

¹⁸ A. Semsey, *Jozef Szuszkiewicz lengyel festőművész ex libris művészete [Ex-libris Art of Polish Painter Jozef Szuszkiewicz]*, "Kisgrafika Értesítő" 1965, no. 2, p. 191–192.

póczy and his family are included in the collection of Minaev. Grapes, fruit bowls and woman portraits are frequent motives on these sheets. From among well-known Hungarians, Andor Semsey, István Réthy and Endre Szász ordered bookplates from Szuszkiewicz. He made them bookplates with grape and wine motifs, as well as historical-religious sheets, for example, a sitting statue of Christ and a picture of Saint Stephan from the *Chronicon Pictum*.

BRONISŁAW J. TOMECKI (1905–1994) was an artist and educator¹⁹. He made ca. 300 bookplates until the end of the 1960s.²⁰ Several of his realistic bookplates can be found in the Rudomino Library. He created ex-libris for Hungarian commissioners, for example Ferenc Galambos, Andor Semsey, Arisztid Nagy, Árpád Nagy. His bookplate for Árpád Nagy was made in the theme of music.

ANDRZEJ WACŁAWCZYK (1946)²¹ is a founder and active member of the Wrocław Graphics Association “RYS”²². He has been making bookplates since 1965. Several of his sheets created on the occasion of the 13th International Ex-libris Congress are included in the collection of Minaev – most of them were ordered by the Polish numismatist and bibliophile collector Lech Kokociński. These grooved sheets represent an individual style.

ZBIGNIEW DOLATOWSKI (1927–2001) was a Polish architect and self-educated graphic artist. He engraved his ex-libris on wood, linoleum and plastic²³. He had been earnestly interested in making bookplates since 1956. As his debut, he took part in the ex-libris exhibition of Warsaw in 1962. Since then, he had been a permanent participant of the biennial conferences in Malbork and the international ex-libris congresses. He is well-known for his unique, humorous and playful style and attitude²⁴. The collection of Minaev comprises his sheets created for Andor Semsey.

¹⁹ Bronisław Józef Tomecki (1905–1994), http://kepa.waw.pl/tomecki_bronislaw.htm [access: 15.10.2017].

²⁰ Gdynia WL. Eg, *Bronisław J. Tomecki*, “Graphia bulletin”, 1-er-2e trimestres, 1969, no. 41–42, p. 114–115.

²¹ *Andrzej Wacławczyk*, https://pl.wikipedia.org/wiki/Andrzej_Wac%C5%82awczyk [access: 13.10.2017].

²² *V. Międzynarodowe Biennale Exlibrisu Współczesnego, Muzeum Zamkowe w Malborku, Malbork, 1971* [catalogue]; *Eklibris Polski, Grupa RYS (1969 – nadal)*, http://eklibrispolski.pl/?page_id=1914 [access: 2.10.2017].

²³ S. Kotarski, *Zbigniew Dolatowski*, [in:] *Az ex libris művészei II. [Artist of Ex-libris, II.]*, ed. F. Galambos, KBK, Budapest 1970, p. 71; *Eklibris Polski*, http://eklibrispolski.pl/?page_id=2793 [access: 2.10.2017].

²⁴ S. Kotarski, *Zbigniew Dolatowski...*, p. 72.

EDWARD GRABOWSKI (1904–1966)²⁵ could have got in touch with Hungarians at the ex-libris congress of Krakow in 1964. He had many foreign orderers. For example, an ex-libris for the Hungarian collector Andor Semsey can be found in the collection of Minaev. In the picture, we can see a man raising a cup and making merry (Il. 3).

Collectors in the collection

From the standpoint of exlibrisological research, the investigation of the collectors and the book(plate) owners themselves within the entire collection is a new field. The commissioners of Hungary-related ex-libris in the Minaev-collection grouped by nationality show an extremely high ratio of Hungarians (75%) in comparison to foreigners (25%). An outstanding number of sheets were ordered by the following Hungarian people: István Réthy, Ferenc Galambos, Andor Semsey, István Szigeti, Norbert and Miklós Lippóczy, László Petrikovits, László Gombos, Dénes Kertész, etc.

The division of the collectors according to their profession and social-demographic study shows the following results of quantitative research. The collectors and their organisational base, the members of Friends of Kisgrafika, can be divided into three categories: artist, collector and patron. Owing to the fact that the KBK functioned primarily as an association of graphic artists who often made bookplates for themselves, the artists were also collectors. It is thus understandable why it is fine artists who are featured in the greatest number in the Rudomino material (34). They are followed by doctors (18), engineers (13), writers and poets (12), lawyers (12), officials (8), reciters (8), librarians (6), technicians and technical specialists (5), heads of institutions (5), journalists (4), print workers (4), and students (4). Two people respectively represent the following categories: composers, skilled labourers, priests (vicars), art historians, economists. Only one person stands for the following categories: politician, numismatist, accountant, publisher, soldier, pharmacist, translator, film director and designers. Besides fine artists, teachers, librarians, reciters and people engaged in books and literature represent a large proportion of commissioners. Doctors, engineers and lawyers as patrons are also represented in significant numbers. The function of marking out the owner comes to the fore chiefly in bookplates that refer to occupations (and hobbies). The wide range of occupations shows the widespread activity of collecting and commissioning bookplates, aided at the time by the founding of the Friends of Kisgrafika in 1959, and in its wake the series of popularising lectures, exhibitions, publications and catalogues on an international level.

²⁵ K. Tóth Vas, *A moszkvai...*, p. 120–121.

With regards to the gender division of Hungarian commissioners we experience a male dominance. In the case of the Rudomino material from the 246 gender identifiable individual names 170 are men and 76 are women, that is, the proportion of men exceeds 2/3 (69% - 31%).

From among the well-known Hungarian figures I found the following: Miklós Radnóti (1909–1944) poet, József Berda (1902–1966) poet, Géza Hofi (1936–2002) actor, comedian, Jenő Jandó (1952) pianist, Zoltán Kodály (1882–1967) composer, folk music researcher, Endre Szász (1926–2003) painter, graphic artist (Il. 4).

Further conclusions can be drawn from categorising the foreign commissioners – for whom Hungarian graphic artists made ex-libris – by nationality. The following commissioners feature with the most bookplates: German Axel Leier, French Paul Pfister, Estonian Paul Ambur, Dutch H. Blokland, Polish S. Kotarski, Danish K. Rödel, Italian G. Mantero, Russian-Soviet S.G. Ivenskiy, L.M. Zhitomirskiy, E. Stefanovskiy, V.K. Polikarpov. The division according to nationality of the identifiable 69 foreign commissioners is the following. Italians come top with 14.4%, then the Germans with 13.04%, serving as proof of the reputation of Hungarian designers in these countries. The 10.14% for Russians and the Dutch is also significant, but as the collection in question is Russian their high number is understandable. They are followed by Danes, Estonians and Poles at 8.7%, then Belgians, Austrians and French at 4.35%. Portuguese and Slovenians amount to 2.9%. At the end of the list come Finns, Serbs, Czechs, Greeks and Japanese at 1.45%, that is, with one ex-libris respectively. This data proves the considerable fame Hungarian graphic art and Hungarian designers had on an international scale.

The most important Polish orderers are: Stefan Kotarski, Lech Kokociński, Janusz Szymański.

STEFAN KOTARSKI (1902–1975) was a historian, teacher, ex-libris collector²⁶ and specialist, former president of the Polish ex-libris association. He did research on the history of Opatów, joined in the work of the local museum and published often²⁷. According to his announcement that appeared in 1963 in the “Kisgrafika Értésítő”, the Hungarian small graphic journal, he specialised in collecting Hungarian ex-libris²⁸. His widow donated his collection to the Polish National Library. His ex-libris made by Károly Andruskó, which can be found in the collection of Minaev, have varied themes: for example, a space-

²⁶ *Stefan Kotarski – kolekcjoner ekslibrisów i bibliofil. Katalog wystawy*, Warszawa 1979.

²⁷ *Dr Stefan Kotarski – prawie Opatowianin*, <http://gadkowski.pl/publikacja/dr-stefan-kotarski-prawie-opatowianin> [access: 1.11.2017].

²⁸ *Hírek [News]*, “Kisgrafika Értésítő” 1963, no. 3, p. 62.

scene, a forest-scene and Gothic letters. In his sheet made for the Hungarian ex-libris congress in 1970, we can see the Great Hungarian Plain with a shadoof.

LECH KOKOCIŃSKI (1944) is a Polish lawyer, judge, employee of the Ministry of Culture, bibliophile collector, numismatist and member of the Association of Polish Book-lovers. He moved to Warsaw in 1972. He is the founder and first president of the Polish Numismatic Association²⁹, as well as editor of several numismatic bulletins and organizer of international conferences. Kokociński has published more than 170 articles, catalogues, etc.³⁰. He gave thousands of pieces of his coin collection to the National Museum of Krakow, as well as manuscripts and publications. He ordered several bookplates from Zbigniew Dolatowski, the well-known Polish graphic artist. The Russian collection, which I examined, includes Andrzej Waclawczyk's bookplates made for Kokociński on the occasion of the 13th International Ex-libris Congress. These grooved sheets have a special pictorial artistic expression.

JANUSZ SZYMAŃSKI (1938–1998) was a chemist from Warsaw, worked in a glass and ceramics institute; he was a founder of the Polish Museum of Ceramics³¹. He had been interested in collecting small graphics since 1960, established a collection of ca. 20,000 ex-libris and organised exhibitions³². A Hungary-related bookplate which he ordered appears in the Rudomino Library. It is Antal Fery's folksy work with a pigeon in the centre of the picture.

On the basis of the survey conducted in the Rudomino Library the proportion of bookplates made for individuals vs. institutions is the following: from among the 377 owners merely 8 are purely institutional, making up a trifling 2.12%. These institutional bookplates consist of 4 pieces for libraries, 1 for a school, 1 for a museum and 1 for an association. The number of pieces made for institutions is therefore very small.

The joint presence of ex-libris and *occasional graphics* (that is small graphics for particular occasions, events or anniversaries) is a customary phenomenon in collections, and their distinction is almost impossible as the two types often overlap. The special graphics found in

²⁹ Lech Kokociński, *Ekslibris Polski*, http://ekslibrispolski.pl/?page_id=2302 [access: 10.10.2017].

³⁰ Lech Kokociński, *Muzeum Narodowe w Krakowie*, <http://www.muzeum.krakow.pl/Lech-Kokocinski-1944.346.0.html> [access: 10.10.2017].

³¹ K. Rödel, *Janusz Szymański – en Polsk Exlibrissamler*, Frederikshavn 1975, 3; *Janusz Mikołaj Szymański*, https://pl.wikipedia.org/wiki/Janusz_Mikołaj_Szymański [access: 10.10.2017]; *Szymański, Janusz Mikołaj*, <http://worldcat.org/identities/lccn-nr98023566/> [access: 10.10.2017].

³² K. Rödel, *Janusz Szymański...*

the Minaev-collection (138 pieces) can be divided into the following groups according to their type: in memoriam sheets, homage sheets, small graphics for engagement, marriage and wedding anniversaries, congress sheets, book festival small graphics, sheets for exhibitions, Easter cards, Christmas and New Year cards, notifications of birth, celebrating birthdays, on the founding of something, exchange sheets, congratulatory and invitation cards. The most numerous of these are New Year greeting cards (53) and congress sheets (48), followed by the in memoriam (10), and marriage (7) cards. The large number of special graphics made for the 13th International Ex-libris Congress in Budapest can be explained by the fact that the congress in 1970 was the event where the greatest number of ex-libris commissioners (and graphic artists) of the Rudomino Library were present together.

Closing remarks

The background to portraying the Rudomino Hungary-related bookplates as tools of “lieux de memoire” is constituted by their typological examination from an iconographic view. Ex-libris as living museums and “places of memory” by recording Hungarian cultural treasures and nurturing national remembrance not only construct but also mould tradition. By interpreting these works the beholder also has a role in shaping the national memory and cult. The iconography of ex-libris as visual messages gives an insight into the world of history of culture, social history, literature, architecture, religion and music, affording a means of access between different academic fields. The main thematic groups are: portraying books, topographical (presenting landscapes or buildings), connected to grapes and wine and meals, erotic bookplates depicting women, preserving an ethnographic-literary tradition or mythological-historical themes and bookplates referring self-consciously to art and self-portraits. Also widespread are bookplates showing the commissioners’ occupation or hobby with a characteristic symbol, or allegorical works evoking abstract principals and myths that are part of our common cultural heritage³³.

To sum up: the object of research, the ex-libris material found in the Rudomino Library, through its Hungary-related aspects, offers an insight into the Hungarian art life of the 20th century. At the same time, however, placing the subject in a broader context, it also paints a picture of the ex-libris scene of many different countries, while acquainting the reader with various organisations, cultural institutions and the great figures of scholarly and cultural life. To “read”, that is to

³³ K. Tóth Vas, *A moszkvai Rudomino Könyvtár hungarika ex libriseinek ikonográfiája [Iconography of the Hungary-related Bookplates of the Rudomino Library of Moscow]*, “Magyar Könyvszemle” 2012, no. 1, p. 93–112.

interpret the images, we have to take into account the overall cultural history context, including aspects like the personality of the ex-libris collector, or the motivation for preparing and collecting ex-libris. By presenting a unit of a foreign collection, from a possessor and Hungary-related aspects, with the various methodological courses I set an example for viewpoints of further research, ascertaining at the same time the international recognition of Hungarian bookplates, too.

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Tóth Vas K., *A moszkvai Rudomino Könyvtár hungarika ex libriseinek ikonográfiája [Iconography of the Hungary-related Bookplates of the Rudomino Library of Moscow]*, "Magyar Könyvszemle" 2012, no. 1, p. 93-112.

Ekslibrisy związane z Węgrami w zbiorach Biblioteki im. M.I. Rudomino w Moskwie w kontekście węgierskim i międzynarodowym

Streszczenie: Przedmiotem artykułu są ekslibrisy związane z Węgrami (4585 prac), znajdujące się w Dziale Zbiorów Rzadkich Biblioteki im. M.I. Rudomino. Badania prowadzone w Moskwie były ukierunkowane na węgierskie elementy, takie jak geografia, język, ludzie i treści, to znaczy na ekslibrisy: będące dziełami węgierskich projektantów, stworzone dla węgierskich właścicieli, w języku węgierskim lub odnoszące się do Węgiei swoją treścią. Moim celem było zbadanie historycznego i kulturowego związku ekslibrisów i umieszczenie ich w kontekście międzynarodowym oraz przedstawienie praktyki związanej z ekslibrisami na Węgrzech i za granicą (największe stowarzyszenia ekslibrisów, kolekcje międzynarodowe itp.). Co do projektantów ekslibrisów, kolekcja obejmuje 80 znanych węgierskich artystów, takich jak: Antal Fery, István Drahos, Béla Stettner itd. Wśród 36 zagranicznych projektantów pracujących dla węgierskich kolekcjonerów są następujący artyści: Józef Szuskiewicz i Małgorzata Korolko z Polski, Fritz Kühn z Niemiec, Franz von Bayros z Austrii, Y.N. Tihanovich, J.N. Goljakovsky, A. Kalashnikov z Rosji Radzieckiej itd. Niezwykła liczba arkuszy została zamówiona przez Węgrów, takich jak: István Réthy, Ferenc Galambos, Andor Semsey, István Szigeti, Norbert i Miklós Lippóczy; a także S. Kotarski z Polski, Axel Leier z Niemiec, Paul Pfister z Francji, G. Mantero z Włoch, S.G. Ivensky, L.M. Zhitomirsky z Rosji Sowieckiej itd. Kolejne kwestie, na których skupiają się badania, to: badanie społeczne i demograficzne właścicieli ekslibrisów związanych z Węgrami, prezentacja ich zawodu, wieku i proporcji mężczyzn do kobiet. Moim celem jest poszerzenie dziedzin badawczych węgierskiej ekslibrisologii poprzez wniesienie ekslibrisów do korpusu badań naukowych.

Słowa kluczowe: ekslibris, historia kulturowa, międzynarodowość, Węgry

The Hungary-Related Bookplates of the Rudomino Library of Moscow in a Hungarian and International Context

Abstract: The specific object and corpus of my text is the Hungary-related bookplates (4,585 works) found in the Department of Rare Books of the Rudomino Library. The research in Moscow was aimed at Hungarian elements of geography, language, people and content, that is to say, at bookplates that are works of Hungarian designers and/or were made for Hungarian owners and/or are in Hungarian and/or refer to Hungary in their content. My aim was to expose the cultural historical connection of the bookplates and placing them within an international context, and to outline a picture of the ex-libris practice in Hungary and abroad, such as larger ex-libris societies, international collections, etc. Regarding the ex-libris designers in the collection there are 80 famous Hungarian graphic artists: Antal Fery, István Drahos, Béla Stettner, etc.

Among the foreign designers working for Hungarian collectors 36 artists can be found: the Polish Józef Szuszkiewicz and Małgorzata Korolko, the German F. Kühn, the Austrian Franz von Bayros, the Russian-Soviet: Y.N. Tihanovich, N. Golakovski, A. Kalashnikov, etc. An outstanding number of sheets were commissioned by the following Hungarian people: István Réthy, Ferenc Galambos, Andor Semsey, István Szigeti, Norbert and Miklós Lippóczy; as well as Polish S. Kotarski, German Axel Leier, French Paul Pfister, Italian G. Mantero, Russian-Soviet S.G. Ivenskiy, L.M. Zhitomirsky, etc. Further issues in the focus of the research are: social and demographic examination of the owners of the Hungary-related bookplates, presentation of their occupation, age and the proportion of males to females. My purpose is to broaden the fields of Hungarian exlibrisology by raising bookplates into the corpus of scholarly research.

Keywords: ex-libris, cultural history, internationalism, Hungary

**Экслибрисы, связанные с коллекцией
Библиотеки им. М.И. Рудомино в Москве,
в венгерском и международном контексте**

Тезисы: К Тема моего текста – это экслибрисы, связанные с венграми (4585 работ), находящиеся в Фонде редкой книги Библиотеки им. М.И. Рудомино. Целью исследования, проведенного в Москве, было изучение венгерских сюжетов таких как география, язык, люди и мотивы, то есть экслибрисов венгерских художников, созданных для венгерских владельцев, на венгерском языке или относящихся по своему содержанию Венгрии. Моей целью было изучить исторически-культурные связи экслибрисов, понять их международный контекст и представить в целом вопрос экслибрисов в Венгрии и за рубежом, как на пример важнейшие общества экслибрисов, международные коллекции, и т.п. Что касается авторов экслибрисов, то в коллекцию входят работы 80 известных венгерских художников, таких как: Антал Фери, Иштван Драхош, Бела Штеттнер и т.п. Среди зарубежных художников, работающих для венгерских коллекционеров, у нас есть 36 человек: Юзеф Сускевич и Малгожата Королько из Польши, Ф. Кюн из Германии, Франц вон Байрос из Австрии, Е.Н. Тиханович, Е.Н. Голяковский, А. Калашников из Советской России и т.п. Невероятное количество листов было заказано венграми, такими как: Иштван Рети, Ференц Галамбош, Андор Шемшей, Иштван Сигети, Норберт и Миклош Липпучи; а также С. Котарский из Польши, Аксел Леиер из Германии, Паул Пфистер из Франции, Дж. Мантеро из Италии, С.Г. Ивенский, Л.М. Житомирский из Советской России, итп. Очередной затрагиваемый вопрос – это общественные и демографические исследования владельцев экслибрисов связанных с Венгрией, представление их профессий, возраста и отношения мужчин к женщинам. Моя цель – это расширение научных областей венгерской экслибрисологии путем введения экслибрисов в корпус научных исследований.

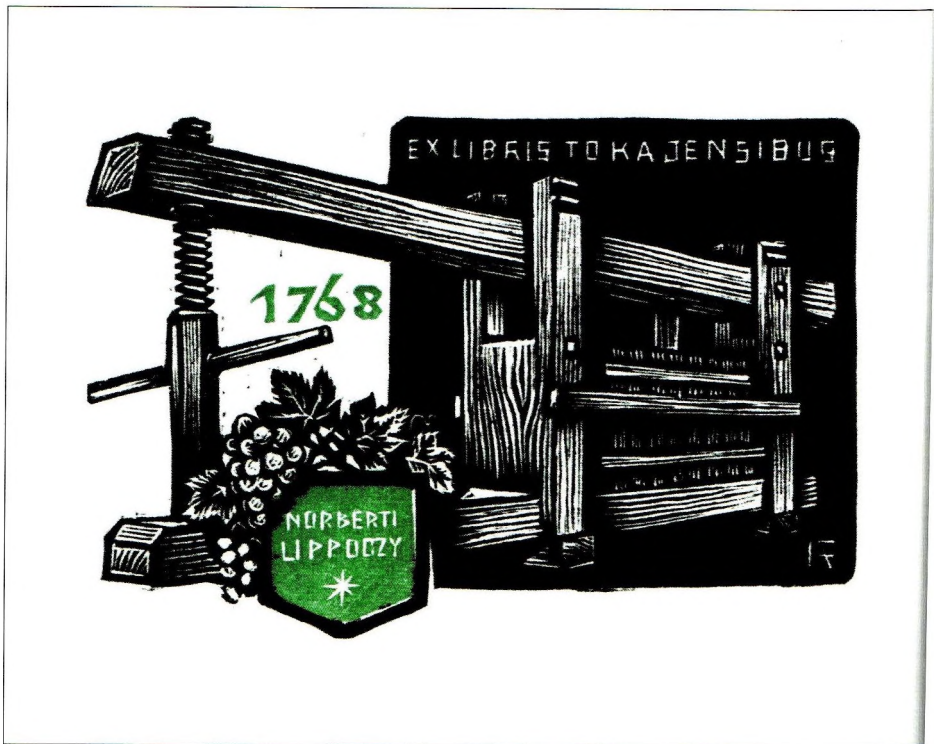
Ключевые слова: экслибрис, культурная история, международность, Венгрия

Illustrations

- II. 1. Gershon Abramovich Kravtsov, *Ex-libris Minajev*
- II. 2. Antal Fery, *Ex-libris N. Lippóczy*
- II. 3. Edward Grabowski, *Ex-libris A. Semsey*
- II. 4. Józef Szuszkiewicz, *Ex-libris E. Szász*



И. 1



И. 2



II. 3



II. 4