

***„We should not, however, think that we are pioneers”  
Museums on Troubled Waters In the Past and Today***  
international online conference on museum history

organized by  
**Jósa András Museum of Nyíregyháza**  
and  
**Department of Archaeology**  
**University of Szeged Faculty of Humanities and Social Sciences**

**ABSTRACTS**

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***Museum History  
Conference***

**2021**

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## POSTERS

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## PRESENTATIONS

ANDELKOVIĆ Grašar, Jelena – TAPAVIČKI-ILIĆ, Milica  
(Institute of Archaeology, Belgrade)

### **Role of Viminacium Open Air Museum in public education**

In 2006, the archaeological park Viminacium was opened for the public, being the first of this kind in Serbia. Since 2012 it is part of the largest European network of open-air museums – EXARC. With modern approach in its presentation, organized visits and necessary infrastructure, Viminacium became an important point on the map of cultural tourism in Serbia. The number of visitors increased every year and in 2018, Viminacium was visited by more than 75.000 tourists, both foreign and from Serbia.

Among the most important aims of the Viminacium management team was public education, especially the one dedicated to local community. Involvement of the local community was crucial regarding long looting history of the site. After years of permanent activities and communication with the public, the local community finally begun praising Viminacium as common heritage.

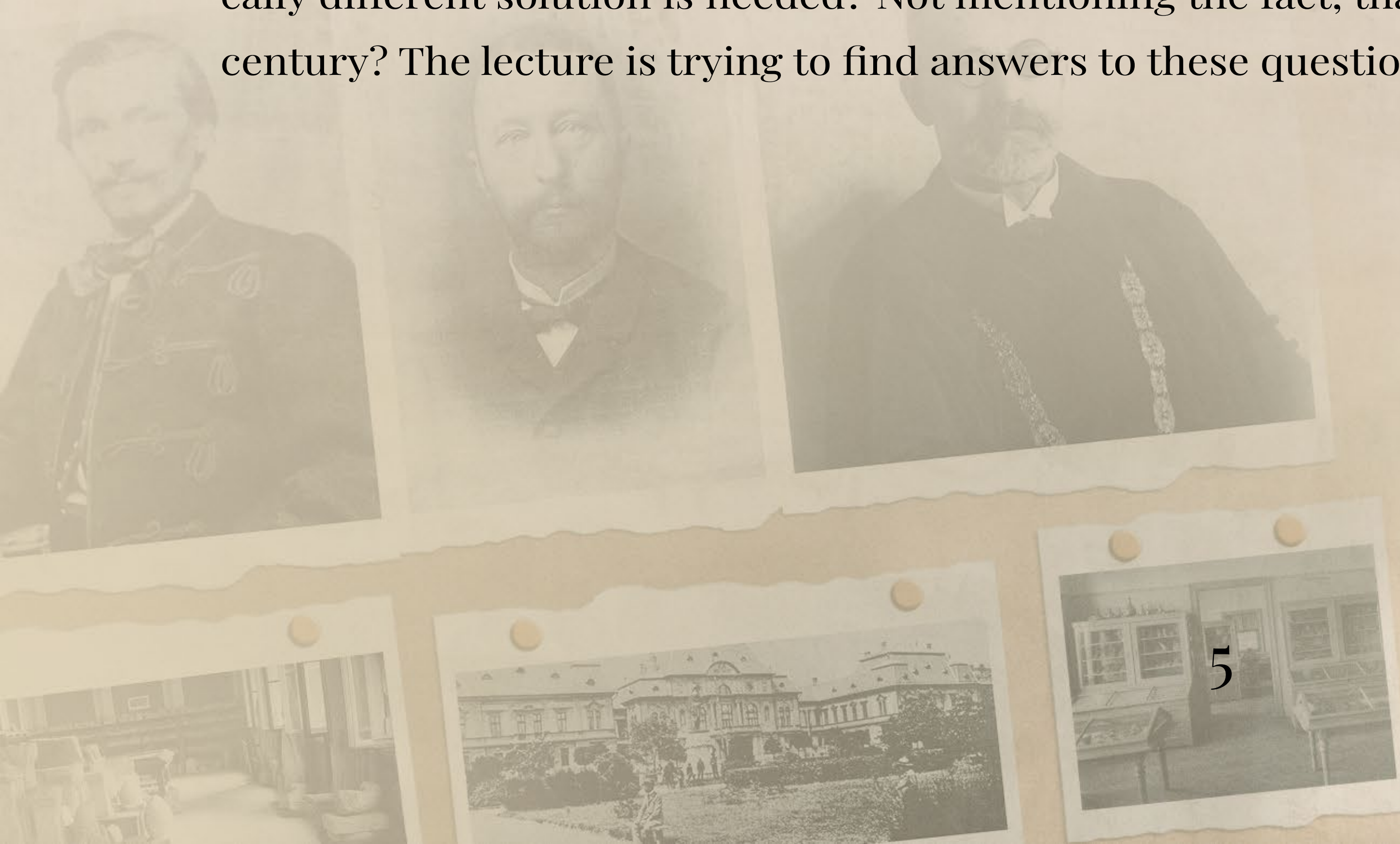
Having in mind that the future of cultural heritage belongs to the young generations, Viminacium dedicated its project activities to education of this specific focus group. Digitalization was used as a main tool and method in presenting and communicating with youth and children. Results were multifold, from establishing digital presentations within the museum space of Viminacium to the building project of Limes park with accommodation, workshops and adventure polygon with. The polygon displays obstacles through which children as well as adults are able to experience the spirit of legionary drill and of life in a legionary camp.

BASICS, Beatrix  
(Museum of Fine Art, Budapest)

### **Permanent Exhibitions in the Hungarian National Museum**

Even among experts it is very little known that the first, opening exhibition in the Hungarian National Museum was a painting gallery staging a selection of the masterpieces of János László Pyrker's private collection earlier donated to the museum. After the 1848–1849 revolution and freedom fight it was in 1851, when the painting gallery was reopened.

The history and conceptual changes in the permanent exhibitions of the Hungarian National Museum well illustrate its changing role and aims through the years – from picture gallery to museum of national history. How is it possible, that after pulling down an almost half century old permanent exhibition in 1996, now, in 2020 we have again a decades old permanent exhibition. Is it possible to reorganize it, is it actually worth the effort – or a basically different solution is needed? Not mentioning the fact, that are national museums really necessary in the 21<sup>st</sup> century? The lecture is trying to find answers to these questions.



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BEJINARIU, Ioan  
(County Museum of History and Art, Zalău)

### **Porolissvm Archeological Park (Sălaj County, RO) Past, present and future challenges**

The archaeological remains from the Roman period at Porolissvm are known from the second half of the 19<sup>th</sup> century. The interest of archaeologists for these vestiges has been manifested early, but a systematic research, based on a well-articulated project, can be spoken only from 1977. At that time the destination of the land with vestiges was changed, agricultural works and stone exploitation were forbidden. Also, in the same time, it was decided that certain archaeological objects researched or just parts of them would be later enhanced in the form of an open air museum. A series of buildings, components of the defensive system, segments of the Roman road, etc. have been preserved, consolidated and even partially restored to be integrated into a visiting circuit within an archaeological park. This approach was carried out during three periods:

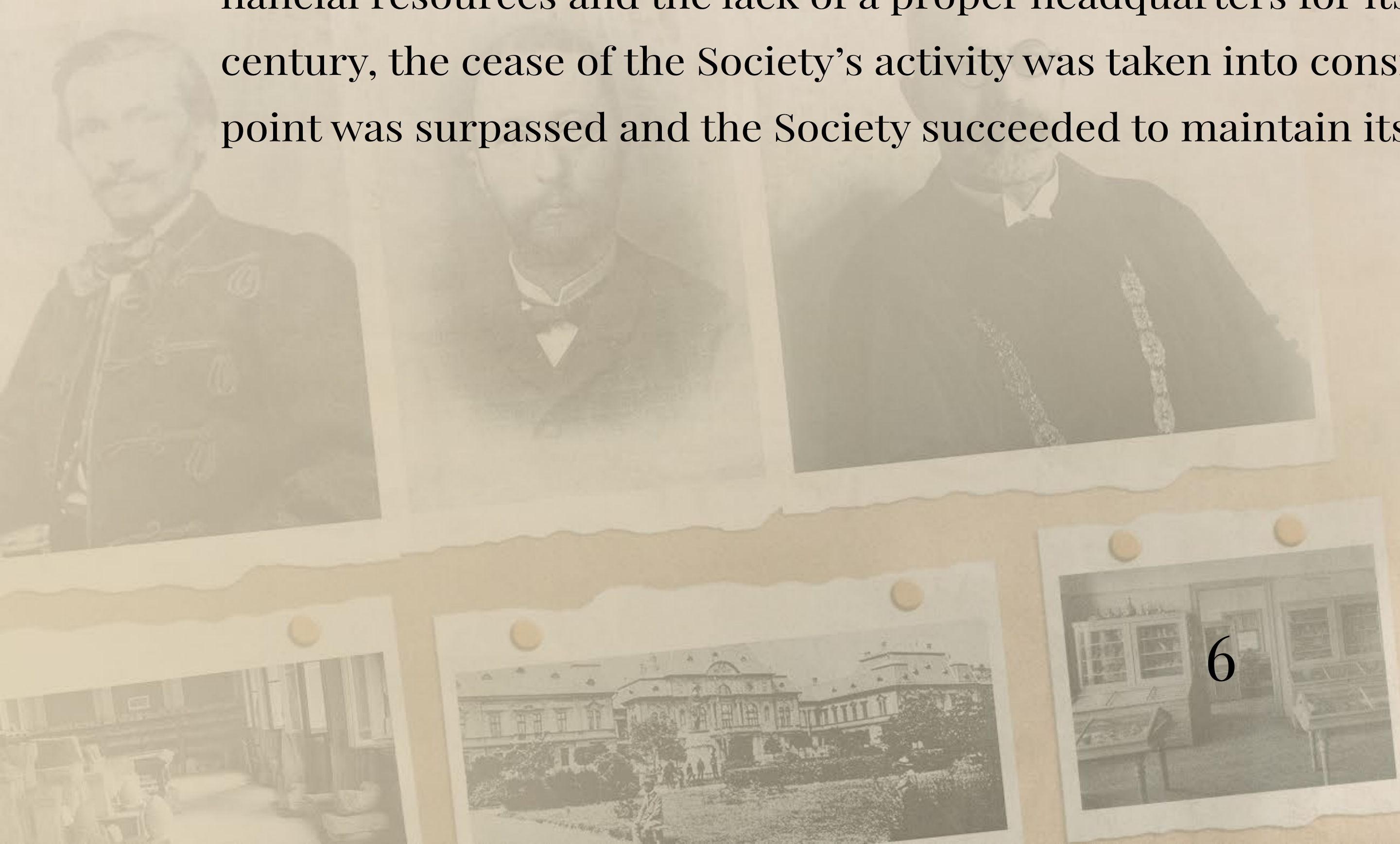
1. the communist period (until 1989) when consistent funds were repartised to facilitate the access of tourists in the area of the archaeological site and most reconstructions were carried out, signs and explanatory panels were installed;
2. 1990–2000 period, in which, the archaeological research and the preservation of the vestiges continued, despite the constant decrease of the budget. During this period the main event that determined substantial funding allocations to Porolissvm was the International Congress of Roman Frontier Study (1997).
3. 2006– until now, the period marked by Romania's accession to the EU and the adoption of the common European legislation regarding the protection of the archaeological heritage. During this period, between 2012 and 2016, the last project was carried out, it was financed from European funds aimed to increase the tourist attractiveness of the Porolissvm Archaeological Park area.

BODÓ, Cristina – CODREA, Ionuț-Cosmin  
(Museum of Dacian and Roman Civilisation, Deva)

### **The History and Archaeology Society of Hunedoara County at the Beginning of the 20<sup>th</sup> Century**

The History and Archaeology Society of Hunedoara County was founded in 1880. Its first years of existence represent a period full of the enthusiasm, resulting in a remarkable scientific activity and in drawing the public of the county towards the recognition of the local history.

Yet several issues already appeared at the end of the 19<sup>th</sup> century, the number of the active members dropped and the Society was severely facing the problems that had been forecasted in the first years of functioning: low financial resources and the lack of a proper headquarters for its collections. Therefore, at the beginning of the 20<sup>th</sup> century, the cease of the Society's activity was taken into consideration. But due to a collective effort that turning point was surpassed and the Society succeeded to maintain its activity until after the Great War.



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BORS, Corina  
(National History Museum of Romania, Bucharest)

**Who owns the past and who cares (really) about it?  
About the role of a (national) museum in the 21<sup>st</sup> century for protecting  
the archaeological heritage**

The question addressed by the paper's title is not at all a rhetoric one, but expresses a deep concern about how should act a national museum when is witnessing an increasing number of illegal actions (looting by metal detecting and illegal trade) against the archaeological heritage. There are the international regulations and best practice standards, as well as the national legislation that set the framework for a public museum to operate about the protection of the archaeological heritage. However, are these laws effective? Do they genuinely contribute to the safeguarding of the archaeological heritage? A series of events and facts demonstrate that one have to put these regulations under serious scrutiny. One has to ask ourselves if looting and illegal trade of archaeological heritage goods have (only) a national impact or in fact are part of a much wider phenomenon. During the last years a series of professionals from the National History Museum of Romania raised these serious matters to the attention of the Romanian Ministry of Culture and some other relevant authorities, aiming for a public dialogue and joint actions. The presentation will provide an insight on the activity of the National History Museum of Romania concerning the protection of the archaeological heritage, namely:

- cases of institutional cooperation with other public bodies for recovering a series of ancient artefacts looted from archaeological sites, by applying of (inter)national and regional legal instruments for successful restitution;
- the role of the experts in determining the significance and values of the looted archaeological objects and good practice standards for inventorying and clarifying the provenance of doubtful objects in museum's collections;
- certain actions aiming to protect the archaeological heritage but failing to achieve this objective.
- how can a (national) museum determine the amend of relevant national legislation, along with developing strategies for preventing and fighting looting and illegal trade of antiquities.



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CEALERA, Cristian  
(Museum of National History and Archaeology Constanta)

**The artifacts of ancient Tomis, published  
and analyzed in British sources from the 19<sup>th</sup> century  
Case Study – William Philip Price Inscriptions Collection (1864),  
from British Museum**

In the inventory of the prestigious British Museum are registered several pieces originating from the ancient city of Tomis. In this short study we focus on six of them, funerary monuments and inscriptions that are part of the so-called Price collection. They were donated to the British Museum in 1864 and were first mentioned in a guide of the institution in 1884, when the words „Greek inscriptions from Kustendji” were written in front of the place of origin. The donor was the parliamentarian and the powerful businessman William Philip Price (1817–1891), one of the industrialists who ran the DBSR (Danube Black Sea Railway) company that owned the concession of the port of Kustendjie and the Kiustenge (Constanța) – Bogazchioi (Cernavoda) railway. This article aims to provide unique details about how the remains of Tomis arrived in Albion. Also presented are period British testimonies, excerpts from publications that debated the issue of inscriptions discovered in the city of Dobrogea. The articles in „Gentleman’s Magazine”, the letter of Julius Kessler or the research of the specialists of that time come to complete the story of some Tomitan antiquities displaced by the British in the first years of their Dobruja adventure (1857–1882). Last but not least, we present each inscription separately, to complete the story of a Tomis in the time of the Roman rule, who was called the „too bright metropolis of the Pontos Euxeinos ...”.

CODREA, Ionuț-Cosmin – BODÓ, Cristina  
(Museum of Dacian and Roman Civilisation, Deva)

**Magna Curia, From Castle to Museum**

This paper targets the historical and administrative evolution of Bethlen Castle (Magna Curia) in Deva, from headquarters of a great Aerial domain to museum. The idea of transforming the building in a museal space appeared in the second half of the 19<sup>th</sup> century, when the newly founded History and Archaeology Society of Hunedoara County requested the permission of the Hungarian state to organise the Society’s museum in Magna Curia. Unfortunately, those endeavours did not prove fruitful.

After the Great War, the Museum of Hunedoara Region was established, eventually with the headquarters in Magna Curia (since 1937).

From that moment on and, without interruption, until today, the old castle became the premises of the Hunedoara museum and witnessed several changes in accordance to its necessities.



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DEMIAN, Nicoleta  
(History Department, National Museum of Banat, Timișoara)

**Society of History and Archaeology in Southern Hungary  
and the first museum in Timisoara (1872–1918)**

On July 25<sup>th</sup>, 1872, on the initiative of the remarkable scholar Ormós Zsigmond (1813–1894), prefect of Timiș County, the Society of History and Archaeology in Southern Hungary was established. It was the first scientific Society of this type in the region. This Society, which included in its Statutes the proposal for setting up an archaeological-historical museum, has owned – since the first year of its existence – collections of coins, documents, weapons, archaeological objects, and a library. The paper presents the fruitful activity of this Society and its museum for almost five decades, from the beginning (1872) until the end of the First World War (1918), when both have changed profoundly, being definitively separate.

GUSEV, Kirill  
(Museum of Cosmonautics, Moscow)

**Archaeological and anthropological exhibitions and Orthodox church  
in the Russian Empire: different cases of cooperation in Belle epoch**

The Orthodox Christianity was the official religion of the Russian Empire and the Orthodox church in reality was the part of the state. Special archaeological exhibitions were parts of Russia-wide archaeological congresses. Different artifacts were demonstrated on them, including religions artifacts of the Orthodox Christianity and priests helped organizers. But members of the Archaeological congresses sometimes discussed problems of the stone age and it could be sources of conflicts with orthodox priests. Demonstrations of ethnography materials was the source scandal on Moscow anthropological exhibition of 1879.

There was not special system of cooperation between scientist and the Orthodox Church in the Russian Empire in Belle epoch. There were different cases of helping, conflicts and etc.



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HAMAT, Ana Cristina  
(Museum of National History and Archaeology Constanta)

**From *The good the bad and the ugly* to the museum for people...  
or a short story about the history of the Highland Banat Museum from Reșița**

The end of the 19<sup>th</sup> century, is the period in which archaeology and history are institutionalized in Banat region, by establishing in Timișoara of the Society of History and archaeology, its leadership being elected in the assembly of September 7, 1872. The second museum from this region saw the light of day in 1905, and the establishment of the museum is linked to the names of local personalities such as Victor Mihali de Apșa (Greek-Catholic bishop), Ioan Boroș (Greek-Catholic priest), professor Traian Simu and teacher Ioan Stratan, who laid the foundations of the current museum. Established later, after the middle of the last century, the museum from Reșița is a relatively young institution in the Romanian museum landscape. Like in Timișoara, it was also established at the initiative of the local civil society. Thus, in 1957 a „Committee for the establishment of the museum” was set up, within Uzina Constructoare de Masini din Reșița, a trust that brought together steel producing and machine building units. As in the case of Timișoara, donations of private collections were the basis of the new museum construction in Reșița, inaugurated in the winter of 1959. The museum of the city of Resita was recognized as such by an act of March 1962 by the Ministry of Education and Culture of Romania, and the first director of the Museum was professor Octavian Răuț, who initiated the first excavations and the first archaeological digs in the Bârzava valley, at the Roman camp from Berzovia and at the Roman farm discovered in Ramna. From 1962 until present day, the museum from Reșița change his headquarters, exhibitions, and objectives, becoming something else from the institution created in 1962. It was a long road from a museum dedicated to the research to a museum dedicated to people.



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HOLMÁR, Zoltán  
(Kállay Collection, Jósza András Museum, Nyíregyháza)

## **From the Nyírvíz Palace to the Kállay House The Kállay Collection**

The Kállay Collection celebrates its 25<sup>th</sup> anniversary in 2018. It was opened on the 10th March 1993 at Széchenyi Street 1, at the second floor of the Nyírvíz Palace. The collection was founded by dr. Kristóf Kállay (1916–2006), the firstborn son of the Hungarian Royal Prime Minister dr. Miklós Kállay (1887–1967). As he was the ambassador of the Holy See to Sovereign Order of Malta in Rome, he donated his private collection to Nyíregyháza in 1989–1990.

The Kállay Collection preserves not only the memory of the members of an ancient Hungarian noble family, but also a piece of the history of our county and our country. The collection has a library of ten thousand volumes and has many history photographs, and the museum contains personal items of Kallay descendants, including the correspondence of former Prime Minister Miklós Kállay (1887–1967), the manuscripts of Ferenc Ilosvay (1914–1990) and the order collection of Baron Gábor Apor (1889–1969).

Among the sub-collections of the Kállay Collection, the phalleristic collection occupies a prominent place. Today, this collection contains 38 insignia of various orders and decorations from 13 European and 4 Central and South American countries, 12 from Hungarian origin and from the Habsburg Empire. Decisively, the first or second grade of this award is made of gold and silver or gold plated or brilliant silver. Not one of them can be found anywhere else in Hungarian public collections. These include the Grand Cross of the Order of Saint Stephen of Hungary, which founded in 1764, and the late 19th century order type of the Order of the Golden Fleece, which founded in 1429, ornamentation of the Decoration of the noble Miss Maria Schul in Brno until 1918, Grand Cross of the Order of Malta with the Star, the Order of of the Crown of the Croatian King Zvonimir, which existed between 1941 and 1944, and also the Central and South American Orders. In addition, the collection is kept by Prime Minister Miklós Kállay and his son, dr. Kristóf Kállay honors and orders.

In the last 25 years, the Kállay Collection has expanded with the growing number of donors, continuously with new donations, a museum unit with several sub-collections, and became a museum institute in November 2007. Nowadays there are also new and spectacular exhibitions waiting for visitors.

In 2020 the Kállay Collection moved to a new building, which provides ten times more exhibition space. This building is the Kállay House, where the founder of the collection was born.



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ISTVÁNOVITS, Eszter – HÁGÓ, Attila Nándor – OTTOMÁNYI, Katalin – SZÓCS, Péter Levente (Ferenczy Museum Centre, Szentendre; Jósa András Museum, Nyíregyháza; Town Museum of Carei; Satu Mare County Museum)

**Dr. Ernő Andrassy, a doctor, an archaeologist,  
and a museum founder**

Ernő Andrassy was born on April 10, 1894, in Szalacs (Sălăcea, Bihor county, Romania). His father dr. Ernő Andrassy was also a doctor, his mother was Terézia Kovács a daughter of a Calvinist priest from Debrecen. He graduated in Szatmárnémeti (Satu Mare) in 1912, and after that, he became the student of the Medical University of Budapest. After his studies abroad, from 1918, he was a gynaecologist in Debrecen and Budapest. Between 1926 and 1958, he was a doctor in Valea lui Mihai (Mihályfalva, Bihor county).

Péter Andrassy, his grandfather was one of the founders of the Antiquities Museum of Cluj-Napoca, and János Kovács, his maternal grandfather was a famous natural history professor from Debrecen, who donated 47 chests of his African natural history collection to the Natural History Museum in Budapest. They lived together in the parental house and spent a lot of time in the Valley of the Ier creek to collect bird eggs, and to study different kinds of birds in the area. He was only a child when he already had a numismatical and archaeological collection. In his diary, we can find some phrases about how he started his search for antiquities:

„On the evening of August 21, 1920, I went hunting close to Otomani. I found a stone axe on the field in the Földvár island of the Ier river. I picked it up with a surprise. I showed it to a man, who ploughed and he said that stones, fragments of vessels and burnt clay were often found there. Moreover, he said, that on the top of the Várhegy [Castle Hill] you could find many more objects like that. After some days, we made excavation and found many antiquities. I was surprised, for I was born in the Valley of the Ier, in Sălăcea, I was brought up there, but I had never found things like that before. Then I decided to search for antiquities”.

In the interwar period, the finds that were discovered in the Valley of Ier and the Romanian part of Nir were saved by him. He was in contact with Márton Roska, who drew the Romanian archaeologists' attention to that interesting area, especially to the finds from the Bronze Age Otomani Culture. From this period, he exchanged a lot of letters with the most important archaeologist from Romania and took part in a great number of field surveys and archaeological excavations.

In 1954, Ernő Andrassy made a catalogue of his collection and later he founded the museum of Valea lui Mihai. The collection was dispersed because he was sentenced to imprisonment in a political trial. The larger part of the collection (archaeological finds, coins, history, ethnography, and natural history objects) was taken to Oradea, the smaller part of it to the museum of Săcueni.

In the summer of 2007, due to Sándor Csorba's self-sacrificing work, in Valea lui Mihai the Dr. Ernő Andrassy Museum with three showrooms was opened for the public to make a remarkable memory for the last polyhistor of the Ier Valley.



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KHRAPUNOV, Nikita  
(History and Archaeology of the Crimea Research Centre,  
V. I. Vernadsky Crimean Federal University, Simferopol)

### **Stolen Archaeology: How the Finds from the Crimea Appeared in Collections abroad**

The Crimean peninsula possesses a unique concentration of archaeological sites of various periods and cultures, from the Palaeolithic to the mediaeval Crimean khanate and mid-nineteenth-century Crimean war. Today there are important collections of Crimean artefacts residing in museums outside the peninsula. This paper will explain how and when it happened, and why archaeological discoveries were used in ideological struggle between Russia and its rivals. The interest to local antiquities on the West appeared in the eighteenth century, when Aubrey de la Motraye collected local coins during his travel to the Crimea (1811), and Crimean coins of unclear provenance appeared in catalogues of Greco-Roman numismatics. However, large-scale interest to Crimean archaeology followed the unification of the peninsula with Russia in 1783. In result of official ideology, imperial government was interested in the Classical, Byzantine, and Rus'ian heritage which „confirmed” Russia's, as the alleged „heir” of these civilizations, right for the lands north of the Black Sea. On the contrary, famous British traveller Edward Clarke (1800) not only collected many inscriptions, coins, and documents, but also couched the discourse of „Russian barbarians,” who senselessly destroyed archaeological sites and finds, so the latter should be taken abroad. Fifty years after, the British and the French used this discourse in the age of the Crimean war (1853–1855) to make excavations in Chersonese and Bosphorus, and to plunder local museums. Illegal works of local looters and fake-makers in the late nineteenth and early twentieth centuries supplied Western museums with the next portion of Crimean artefacts, such as the „Gothic crown” (actually Hunnish) in the Roman-German Museum in Koln or counterfeit „Saitapharnes' tiara” in Louvre. In the years of the Civil War and Foreign Intervention in Russia (1917–1921), the British Museum acquired the collection of famous Crimean archaeologist Alexandre Berthier Delagarde, who sold it to buy some food. In 1933, Eugene Golomshtok of the University of Pennsylvania Museum organized excavations of mediaeval „cave towns” of Eski-Kermen and Mangup to obtain some „Gothic skulls” in exchange for Chukchi ones with the Soviet museum of ethnography. During the Second World War, the Nazi occupants confiscated artefacts from Crimean museums. They used the heritage of Crimean Goths as the greatest argument to „prove their right” on the Crimea as imagined *Gothenland*. When in 1954 Communist leader Nikita Khrushchev passed the Crimean *oblast'* (region) from the Russian Federation to the Ukrainian SSR, it also influenced Crimean museums. In 1958 and 1964, most valuable parts of their collections were forcibly sent to Kiev without the museums' agreement, in violation of the existing rules and laws. Although today's independent Ukraine officially denounces the Communist period, it still claims the ownership of archaeological collections of Crimean museums which, in spring 2014, were exhibited in Amsterdam.



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KHRAPUNOV, Nikita – KHRAPUNOVA, Svetlana  
(History and Archaeology of the Crimea Research Centre,  
V. I. Vernadsky Crimean Federal University, Simferopol)

### **Before the Museum: Khan's Palace in Bakhchisarai in the Late Eighteenth and Early Nineteenth Centuries**

Moslem Crimean khanate existed from the mid-fifteenth to late eighteenth centuries. Today the former Crimean khan's palace in Bakhchisarai is the core of historical and archaeological museum preserve comprising one hundred plus archaeological, architectural, and cultural sites from the Aeneolithic to the Modern period located in the south-western area of the Crimean peninsula. The modern museum officially starts its history from 1917, when, following the collapse of the Russian empire and the outburst of national movements in border regions, Crimean Tatar museum was established in the former khan's residence. However, the palace became a Russian state-sponsored memorial keeping memory of the past actually in 1783, when the Muslim khanate fell, and the last khan left the Crimea. This paper will address the first Russian decades in the history of the monument, which performed various functions, with its image acquiring various features. The Russian authorities decided to keep the Tatar appearance of the entire town of Bakhchisarai, and also invested various efforts, money, and labour for the preservation of the former khan's residence. For the Russian government, the palace was a living symbol of the triumph over its eternal enemy and of the empire's diversity. For numerous Westerners, especially influenced by the memoirs of François de Tott (Tóth Ferenc), Hungarian by origin and the last French consul in the khanate, it symbolized the lost 'golden age' of the Moslem state. For noble travellers, it was a romantic but not very convenient hotel. The retinue of Empress Catherine II in her magnificent travel to the south in 1787, particularly French ambassador Louis de Ségur and Belgian man of letters Charles de Ligne, considered the palace an embodiment of the Orient, thus giving the Crimea as a whole the image of the „East in Europe” and, involuntary, destroying the Russian ideology which addressed the Crimea's classical and Byzantine heritage as the pretext for its occupation. There appeared some urban legends around the palace, with the European travellers making it the concentration of romantic Orientalism in Byron's style, and the locals expressing their collective trauma of the lost of independence. Classic poets Alexander Pushkin and Adam Mickiewicz converted the palace into the phenomenon of Russian and Polish culture. Russian regional and central officers made there the first experiments for the cultural heritage protection, by creating façade elevations and ground-plans of the complex and producing projects for its destruction to build there „a stone palace in Oriental taste, though in much smaller size.” Chronologically, this multi-dimensional period in the palace's history ended in the late 1820s with the „reconstruction,” which supplied the complex with many outward appearance features visible to these days.



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MEDVEDEVA, Maria

(Archive of the Institute for the History of Material Culture, Saint Petersburg)

**Recording and Studying of Museum Collections and Historical  
Monuments in Bukovina during the First World War:  
Materials of the Russian scientific expedition in 1916–1917**

During the First World War Bukovina which was at that time part of Austria–Hungary had been occupied by the Russian Army. The interim governor of Bukovina informed Russian scientific organizations about the insufficient preservation of local museum collections and historical monuments. In 1916–1917, a scientific expedition was organized for monitoring and protection of cultural heritage in the area of conflict. Academician of architecture Peter Pokryshkin became the head of the expedition. Architects, archaeologists, ethnographers, linguists from Russia and Ukraine took part in complex expedition to the territory of Bukovina. They studied and described state of preservation of churches, painted monasteries, museum and archival collections, libraries etc. The regions of Suceava and Chernivtsi were studied best of all. Museum collections in Kimpolung, Chernivtsi and in the monastery museums were recorded in detail and photographed. The expedition's documentary materials (about 500 photographs, maps, diaries, reports) are and still not published, but well preserved in the Archive of the Institute for the History of Material Culture, RAS (St Petersburg). Many objects have now been lost, so the documents of the expedition, which preserved information about them, are important for modern researchers. All these unique materials are supposed to be presented in the paper or poster.

MÓD, László

(Department of Ethnology and Cultural Anthropology, University of Szeged)

**School Collections as the Antecedents of Museum Collections  
(Example from Szentes, Hungary)**

The paper would like to focus on the development of school collections which often transformed to museum collections in Hungary in the late 19<sup>th</sup> century. My examples derive from Szentes, a town in the southern part of Hungary where the collection of the local secondary school was one of the most important antecedent of the local museum collection. In order to understand the origin and development of museum collections, it is important to interpret the process of musealization namely how the context had changed in my case. The analysis is based on the documents of the local secondary school and newspaper reports. With the help of the sources, we can get a glimpse into the composition and operation of the local school collection.



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PRIPON, Emanoil  
(County Museum of History and Art, Zalău)

**Cultural project: *Family on weekend at the museum – a good practice guide***

The cultural project: Family on weekend at the museum was carried out at the County Museum of History and Art Zalău, Sălaj county between April and June 2012. The cultural project took place in two main phases: arranging the temporary exhibition Family life through objects and photographs (Friday) and organizing recreational and cultural-educational programs for families (Saturday and Sunday).

For this purpose, members of the project team went to seven partner schools in Sălaj County to select the material needed for the exhibition Family life through objects and photographs. 102 middle school students were involved (Romanians, Hungarians and Slovaks) and 12 teachers were involved in collecting and documenting the exhibition material. Students from partner schools in the project, with the support of museographers, created their own exhibition segment.

1000 leaflets were made for presenting and promoting the exhibition segments and a catalog of the exhibition was published in an edition of 200 copies. The exhibition catalog was distributed in the middle schools in Sălaj county.

Each partner school participated at the vernissage with a team of six to ten students, who presented to the public their own exhibition segment. A ranking of the participating schools was established, the judging criteria being the representativeness/ authenticity of the displayed materials, the originality of presenting their own exhibition segment and the degree of involvement of the schools (number of students involved, documentation of the gathered material). Thereby, 7 prizes were awarded: three for places I–III, a prize for the best documented presentation, a prize for the most original presentation and two participation prizes.

On Saturday and Sunday there were a series of drawing contests on asphalt and on cardboard, the parade of Dacian era costumes, archery contests, „little archaeologists looking for treasures” and „little restorers”. The series of competitions with prizes continued with the writing contest on wax boards, the general culture competition, the parade of Roman era costumes, archery contest for participating families (grandparents, parents, children). In the evening, the most active family present at all events was awarded.

All activities were photographed and filmed. At the end of the cultural project, a DVD was made, which was distributed in the middle schools in Sălaj county.

The project was funded by the Administration of the National Cultural Fund and formed the basis of future activities for the education and recreation of the school-age museum public.



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SÂRBU, Alexandra  
(The Art Museum of Cluj-Napoca)

## **Dance Well. An Inclusive and Intergenerational Artistic Practice for People Living with Parkinson's Disease**

The contemporary museum actively participates in the creation of a „culture of diversity” – regarded as an immense social resource –, which it recognizes and celebrates with deference. It is a space that allows the coexistence of distinct points of view, finding in „differences” not only a stimulating impulse, but especially a generator of fertile emulation. As an „agora” open to all, it is defined as a fertile environment for debate, questioning and controversy, within which it becomes possible to affirm an alternative and nuanced perception of the world, encouraging critical distance, analytical skills or dexterity in giving a concrete expression to thoughts and feelings. Questioning the concept of alleged normality, the contemporary museum also puts into practice an active listening, oriented, consciously and assumed, to the audience, which is understood in all its socio-economic diversity and complexity and proclaimed as the central focus of current cultural practices. In the logic of this equation, a completely particular interest is also given to the so-called public of the social field... a fragile, vulnerable sample, characteristic of peripheral contexts, disadvantaged and distant from the culture, which persists in perceiving the museum environments as some deeply nested spaces, in which they are not found, almost at all, as possible recipients. Therefore, it becomes fundamental to rethink the role and functionality of the museum in an optics of valorization for all, to guarantee a universal accessibility, in accordance with the particular needs of heterogeneous and widely dispersed audiences, actively supporting an attitudinal change in the way we understand to relate to concepts such as disability, equality and inclusion.

Taking these realities into account, the present study has as an object of analysis an innovative artistic practice based on dance, developed within the Civic Museum of Bassano del Grappa in Italy, and aimed primarily at patients diagnosed with Parkinson's disease, but which does not impose any restrictions on access and participation of normal people, the optics of integration and social inclusion being thus highly valued. The initiators of the project *Dance Well – Movement Research for Parkinson's Disease* are animated by the belief that dance has an immense potential in making positive changes in the quality of life, and in particular, it has an amazing impact on people diagnosed with Parkinson's disease. The highly acclaimed success of the project and its special connection with museum spaces at the methodological level have succeeded, especially in recent years, to transform this modest city in the province of Vicenza (Veneto region) into an extraordinary example of „cultural welfare”. The initiative promoted by the Municipality of Bassano del Grappa with its Centro per la Scena Contemporanea, member of the European Dancehouse Network, was developed in 2013 with the aim of including people with Parkinson's disease through contemporary dance in the artistic and social life of their territories. It is configured as an alternative complementary rehabilitation intervention compared to traditional physiotherapy. The dance program includes various rehabilitation strategies and it is enhanced by the logistical framework (museums and other places of art) in order to allow motor, sensory and emotional stimulation. The unique set of guiding principles that strongly characterize the „Dance Well” approach were developed by specialist dance artists, differentiating it from any other emerging proposals oriented, exclusively, towards prevention and therapeutic rehabilitation. In this way, the practice of dance acquires the admirable concrete expression of a „form of resistance” in the face of daily inconveniences caused by the invalidating disorders of Parkinson's syndrome, but also of asserting the right to a dignified, intense and significant existence, organically integrated in the social and cultural life of the reference community.

SOBOLEV, Vladislav  
(Saint Petersburg State University, Saint Petersburg)

### **Novgorod Museum of Antiquities The fate of one archaeological collection**

The history of Russian provincial museums and the origin of their collections are still poorly studied. In the 19<sup>th</sup> century, one of these small towns in the North-West of the Russian Empire was Novgorod, which had a rich historical and archaeological heritage of the Middle Ages. In 1867 the local provincial statistical committee founded the Novgorod Museum of Antiquities. The formation and replenishment of its collection was due to random finds, acquisitions, and private donations.

One of the donors of archaeological objects to the Novgorod Museum was Leonid Celepi – the member of the Novgorod society of the antiquity lovers. He was a bibliophile, a collector and publisher of old printed books and historical documents, and an archaeologist. Celepi had his own estate in the Novgorod province, where he excavated ancient Russian funerary monuments of the 10–13<sup>th</sup> centuries, as well as on the lands of neighbors, peasants and public lands in 1899, 1900, 1903, 1905. Archaeological finds from Celepi's excavations were transferred at his request to the Novgorod Museum.

During the Second World War, the Novgorod Museum was badly damaged, many of its collections were lost or deported. Thanks to archival materials, it was possible to identify most of the finds from the excavation of Celepi and restore the funerary complexes.

SZABÓ, Csaba  
(Department of Applied Religious Studies, University of Szeged)

### **Housing the archaeological collection of Gyulafehérvár–Alba Iulia between 1789 and 1989**

Gyulafehérvár (Alba Carolina, Karlsburg, Alba Iulia) is one of the richest and most important archaeological sites of today Romania. The city owns the remains of the largest Roman conurbation of Dacia, the double city and legionary fortress of Apulum, but the settlement played also an important role in Early Medieval and pre-Modern history of Transylvania too. The rich archaeological heritage of Gyulafehérvár–Alba Iulia was collected since the 15<sup>th</sup> century, however the history of museal collectionism and antiquarianism begins only in the 18<sup>th</sup> century. The paper will present 2 centuries of museology in the historical capital of Transylvania from the first major private collections – focusing with particular interest on the archaeological collection of the Batthanyeum – to the foundation of the first public museum by Béla Cserni, until the transformation of his museum in the interwar and communist period. The paper will present not only the history of museal collection and the adventurous story of the museum buildings, but also the major ideological shifts in Transylvanian museology in the last two centuries.



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TIMOC, Călin  
(National Museum of Banat, Timișoara)

## **The 3D Lapidarium of the National Museum of Banat from Temeswar, between Virtual Exhibition and Scientific Epigraphic Corpus**

In today's age of the Internet, museums are increasingly looking to bring their own collections to the fore or to make the results of their scientific research as attractive as possible.

The place where the museum's lapidarium is currently located, especially in the (rather dark) entrance hall of Hunyadi Castle, did not have any effect on attracting visitors. The exhibits in their current form can only be properly classified and viewed according to their true value by a specialist audience that has long dealt with epigraphy and, thanks to the experience gained in this area, recognizes the monuments, writing and functionality of the pieces. For the rest of the world, the museum's lapidarium is „a mere heap of stones”.

Since the needs of the National Museum of Banat in Timisoara are geared towards displaying its collections of cultural heritage items in the most stylish manner and increasing their visibility in public, we presented the facility administration with the development of web concepts that would give access to the lapidarium in one place integrative way should enable an area that has been developed in western countries such as Germany, Spain or England for several years. This type of exhibition is something completely new for Romania, with previous attempts by museums like that in Bucharest (the National Museum of Romania) or that in Deva (the Museum of the Dacian and Roman Civilizations) not about the stage of virtual tours went through the Lapidarium, a situation that neither helps the general public to understand the meaning of the exhibits, nor makes an additional contribution to promoting the cultural heritage.

The aim of the concept is the 3D replication of the inscribed monuments and their conversion into dynamic PDF format together with the accompanying card, which should contain the descriptive text of the monuments after the lines of the *Corpus Signorum Imperii Romani*. The illustration of the epigraphic stones should be complete, offering detailed fotos, drawings and if is possible also one shnapshot with the discovery context / position. A minimum bibliography of the piece must be also available to the public.



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TÓTH, Arnold  
(Herman Ottó Museum, Miskolc)

## Metamorphosis of a building – oral history and hidden memories

The housing of the Herman Ottó Museum (Miskolc, Hungary) changed many times in the last 120 years. The present museum building originally was the county headquarters (central office) of the communist party until 1980. It was planned by Pál VINCZE, who was a favoured architect of the communist authorities in the 1950's. Vincze designed many new office blocks throughout Hungary, the one at Miskolc was constructed in 1951–1952. It is a typical of the socialist realism architectural style, representing the mainstream design patterns of the mid-20th century Eastern Europe. Until 1980 the Hungarian Socialist Labour Party (MDP, later MSZMP) and the Hungarian Young Communist League (KISZ) had its headquarters in the building. In 1980 a new modern office block was constructed for these political bodies, and the museum moved into the empty premises.

It was an architectural challenge to adapt the office block to the museum functions: new exhibition hall, collection depositories, restoration studio, photo studio, library was needed instead of bureau spaces. The transformation was successful, the building served as a museum very well. In 1996 it housed the most popular exhibition ever, the archaeological exhibition of the Hungarian Conquest. In 2005 there was a second reconstruction of the building, when the new Art Gallery was opened. The latest extension, the newly constructed wing of the Pannon Sea Museum was finished in 2013.

The emblematic building has its own story – the hidden memories of the contemporaries can be a fruitful subject of a museum's history research. In 2018 an oral history video interview was recorded with Béla Offertáler-Havasi (born in 1938, aged 80). He was a politically active member of the Hungarian Socialist Labour Party, and had high positions in the communist administration as a leading office-bearer of the Young Communist League. Between 1964–1979 he worked in the building of the Communist Party headquarters. His personal memories are very valuable sources of the museum's history, according to the process of metamorphosis – how the communist party office building became a successful museum in the second half of the 20<sup>th</sup> century.



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WÉBER, Adrienn  
(Csorba Győző Library, Pécs)

## Vereine im Dienst des Museumswesens im Zeitalter des Dualismus in Pécs/Fünfkirchen

Obwohl die Frage der Einrichtung eines regionalen Museums schon am Anfang der 1880er Jahre durch eine individuelle, bürgerliche Intention (ein Testament) an der Tagesordnung des Stadtrates von Pécs stand, verzögerte sich diese Sache nicht nur wegen materieller Gründe, sondern auch persönlichen Interesses viele Jahre. Danach begannen Prozesse in der lokalen Gesellschaft, die die Angelegenheit der örtlichen öffentlichen Sammlung hätten helfen können.

Im Laufe der sich entfaltenden Verbürgerlichung im Zeitalter des Dualismus erschienen durch die Vereinsbildungsbewegung und explosive Raumgewinnung und maßgebender Transformation der Presse neue Räume der gesellschaftlichen Öffentlichkeit. Sie sicherten Möglichkeiten zum gemeinsamen Denken, zur Selbstorganisation und zur Erfahrung der lokalen und ferneren Ereignisse. Diese trugen wesentlich zur Selbstdurchsetzung des Lokalpatriotismus bei, der ein unerlässlicher Faktor des regionalen Museumswesens war.

Die Genese der sich in Vereine organisierenden Zivilgesellschaft wirkte auch auf das Museumswesen grundlegend aus. Es ist nämlich in der ersten Entstehungsphase der Provinzialmuseen an mehreren Orten zu beobachten, dass die Museen durch aktive Beteiligung einer starken gesellschaftlichen Initiative (historische und archäologische Vereine) entstanden. Man findet auch in Pécs Bestrebungen zur derartigen, den Schutz der Antiquitäten anstrebenden, bzw. im Dienst des Museumswesens stehenden gesellschaftlichen Organisationen, ihre Wirksamkeit entsprach jedoch der der in den 1870er Jahren gegründeten Organisationen (z. B. Oberungarische Museumsgesellschaft, Südungarischer historischer und archäologischer Verein, Archäologischer Verein der Tisza-Gegend), nicht einmal annähernd, welche mit ihrer Etablierung gleichzeitig auch Museen gründeten.

Der Vortrag stellt jene kraftlosen Vereinsansätze vor, welche schon ab den 1880er Jahren am Anfang zum Schutz archäologischer Funde, später im Interesse des Museumswesens in den Kreisen der Pécs-er Intelligenz auftauchten. Er behandelt weiterhin den Aufbau, die Arbeit, die Mitgliedschaft und den finanziellen Hintergrund des 1905 schon zum zweiten Mal gegründeten Pécs-Baranyaer Museumsvereins.

In Pécs wollte man schon bereits 1886 einen archäologischen Verein gründen, aber er blieb bloß nur ein Pressebericht. 1889 schien die Pécs-Baranyaer historische, archäologische und ethnologische Gesellschaft eine vielversprechende Initiative zu sein, die zur Errichtung ihrer Statuten kam, aber ihre Genehmigung durch den Innenminister, bzw. ihre Gründungsversammlung fand nicht statt. Der Transdanubische Kulturverein, welcher unter anderen auch die Gründungen der Provinzialmuseen förderte, zeigte ebenfalls welche Aktivitäten in der Region, aber seine Abteilung für Südtransdanubien wurde nicht ins Leben gerufen.

Es gab aber gesellschaftliche Organisationen, deren Hauptprofil weder der Schutz der Antiquitäten, noch das Museumswesen war, aber ihr gesellschaftliches Engagement berührte auch diese Bereiche. In die Statuten des 1891 gegründeten Touristenvereins „Mecsek“ wurden der Schutz der historischen Denkmäler und der Antiquitäten aufgenommen, die in der Praxis beispielsweise die Ruinen des Renaissance-Palastes im Stadtteil Tettye betrafen, und die erste bekannte Ausgrabung auf dem Jakobsberg bei Pécs, welche 1894 auf Antrag und mit Finanzierung des Vereins durchgeführt wurde. 1898 propagierte der Pécs-er Arbeiterbildungsverein entsprechend seinen begrenzten Möglichkeiten (öffentliche Vorlesung, Gesellschaftsabend) das regionale Museumswesen.

Der zum ersten Male 1901 gegründete Pécs-Baranyaer Museumsverein wurde zur Verwirklichung Pécs-er Museums und zur Förderung seiner Zielsetzungen ins Leben gerufen. Obwohl die Statuten des Vereins 1902 vom Innenminister genehmigt wurden, und er damit offiziell gegründet war, fand die Gründungsversammlung jedoch nur 5 Jahre später, ein Jahr nach der Eröffnung des zu unterstützenden Museums statt.

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Der Vortrag stellt den Aufbau des seine Tätigkeit ziemlich spät, 1906 anfangenden Museumsvereins dar. Es werden des Weiteren seine kulturellen und archäologischen Aktivitäten überblickt und sein Fachjournal vorgestellt, d.h. es werden über seine gesellschaftliche Einbettung und sein Engagement Informationen geboten. Darauf, wie der Verein von der lokalen Gesellschaft empfangen wurde, kann man aufgrund der Entwicklung der Mitgliederzahl und der sozialen Zusammensetzung der Mitgliedschaft, deren regionalen Verteilung und aus den Pressestimmen folgern. Auch die Entwicklung der von den Mitgliedern für den effektiven Auftritt des Vereins bereitgestellten Finanzmittel sind ein wichtiger Aspekt. Es sei hervorzuheben, in welchen konkreten Fällen der Verein das Museum kontaktierte und wie er es unterstützte. Interessant, jedoch schwer zu beantworten ist die Frage der Gruppenkohäsion innerhalb des Vereins.

Zusammenfassend kann man festhalten, dass das Museumswesen in Komitat Baranya um die Jahrhundertwende kein Faktor war, das die Gesellschaft zusammenschmiedet (nicht wie die Touristik im Falle des auch noch heute existierenden Mecsek-Vereins). Das Beispiel von Szekszárd könnte aber die Annahme stärken, dass wenn auch die charismatische Leitfigur Mór Wosinsky dort keinen lebensfähigen Verein zum Schutz von Antiquitäten bilden konnte (der 1882 gegründete Archäologische Verein des Komitats Tolna kam nur bis zur Ausarbeitung der Statuten), und es ihm doch gelang, das "Mustermuseum" der damaligen Zeit zu schaffen, dann konnten die örtlichen Akteure des Museumswesens und die Subvention des Staates am Zustandekommen der nach der Tausendjahrfeier gegründeten Museen eine viel größere Bedeutung haben, als die effektive Unterstützung der lokalen Gemeinschaften.

ZASTROZHNOVA, Evgenia  
(St. Petersburg branch of Archive of RAS)

### **Masterpieces of Greek art from the archaeological excavations in Phanagoria (in the collection of State Hermitage)**

Phanagoria – the capital of the Bosporan Kingdom was a large ancient center in the south of Russia. Unique works of Greek art from the Phanagoria decorate the Hermitage exposition. The history of the origin of this collection in 18–19<sup>th</sup> centuries is extremely important for understanding the history of archaeology in Russian Empire.



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## POSTER SECTION

GEORGESCU, Ștefan  
(Museum of National History and Archaeology Constanța)

### **A short history about the foundation of the Museum of National History and Archaeology Constanța**

Tomis – modern-day Constanța stands out among all the interest points from today Romania thanks to the beauty of its discoveries, many of them being unique finds on the Romanian territory and very rarely discovery in the territory of the Roman Empire. Thus, at the end of the 19<sup>th</sup> century, after the war of independence, Gr. Tocilescu, the director of the National Museum of Antiquities from București conducted archaeological excavations in the necropolises from Tomis.

This is the period in which Constanța National Museum of History and Archaeology is also created around 1879, thanks to the special interest for this area but also in order to house the multitude of artefacts discovered here. The accumulation of material meant that the first half of the 20<sup>th</sup> century was a period for studying the monuments and artefacts discovered at Tomis.



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PINTÉR-NAGY, Katalin  
(Department of Archaeology, University of Szeged)

## **Relationship between the Institute of Archaeology of Szeged and the archaeological collection of the Makó Museum**

In the 1920's, researches on the Great Plain gained significant momentum, supported by various committees and organizations. The demand emerged in the researchers / academic professors of the University of Szeged to coordinate the systematic scientific research of the Southern Great Plain's region, based on earlier examples. In this spirit, the Great Plain Research Committee was established in 1927. Within this framework, the archaeological research program of the Southern Great Plain has been compiled by Árpád Buday, the head of the university's archaeological institute, and was published in a short, half-page publication. The following was involved: the registration, processing, and publication of the already published archeological materials in various collections, execution of regularly planned excavations, the collection, documentation and excavation of visible archaeological phenomena (barrows, fortifications, etc.). Buday has put an emphasis on the cooperation with the museums of the region; he considered it important that the experts of the museums of Szeged, Kecskemét, Szentes, Kiskunfélegyháza, Gyula, Békéscsaba, and Orosháza should also be involved in the work of the committee. The operation of the committee ceased completely between 1940 and 1941, when the Franz Joseph Hungarian Royal University relocated to Cluj-Napoca (Kolozsvár) and the new Horthy Miklós Hungarian Royal University was established. In 1941, the Great Plain's Archaeology Cadaster Institute was established by the University of Szeged, inspired by the head of the archaeological institute János Banner and then, in 1943, the Great Plain Scientific Institute was organized at the University of Szeged, in order to carry on the work of the Great Plain Research Committee; the Great Plain Scientific Institute was organized at the university of Szeged, led by Lajos Bartucz. The new head of the archaeological institute, János Banner, who has built on the fundamentals of Buday, but has composed the archaeological research plan of the Southern Great Plain in much more detail, has prepared the archaeological program for both institutes. In addition, the establishment of a closer relationship with museums and collections in the southern areas reattached in 1941 played a more prominent role in this program. If we take a look at the research of the archaeology institute, we'll see that the colleagues considered it their main goal from the establishment until the end of World War II, to create the thorough archaeological topography of some regions of the Southern Great Plain. In this poster, I examine the relationship between the University of Szeged's archaeology institute and the Makó museum and its archaeological collections, mainly focusing on the influence of the institute on the collection, systematization and processing activities of this museum and its archaeological collections.



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VIZI, Márta  
(Wosinsky Mór Museum, Szekszárd)

## **Ein neues Museum und Museumpalast ist im Entstehen**

Ende des 19. Jahrhunderts war die Periode der Entstehung den verschiedenen Museumvereinen in Ungarn.

Im Jahre 1895 ist das Museum im Komitat Tolna gegründet. Sándor Apponyi und Mór Wosinsky haben für das Komitatsmuseum seinen Sammlungen dem Komitat Tolna geschenkt. Zuerst war ein großes Problem, wo diese Sammlung befindet wird. Die erste Ausstellung wurde in den leer stehenden Räumen des neuen Gymnasiumsgebäude untergebracht. Wosinsky erweiterte in kurzer Zeit das Museum mit naturwissenschaftlichen, ethnographischen und kunstgewerblichen Abteilungen. In 8 Räumen konnten die Besucher die Ausstellungen besichtigen. 1897 wurde auch das Museumstatum festgelegt. Am 4. Juni 1899. ist das Museum festlich eröffnet.

Inzwischen hat Wosinsky für das neue Museumgebäude gekämpft. Die Pläne haben Albert Schikedanz und Fülöp Herzog gemacht. Das Grund hat für das Gebäude der Stadt Szekszárd als Geschenk am südöstlichen Rand der Stadt gegeben.

Das Museumgebäude wurde zwischen August 1900 und Juli 1901. erbaut. Von 1. September 1902 konnten die Besucher in dem neuen Gebäude die Ausstellungen ansehen. Als erster Direktor des Museums wurde Mór Wosinsky genannt.

ZOMBORKA, Márta  
(Tragor Ignác Museum, Vác)

## **Museum Buildings, the Housing of the Collections Their Changes in the Course of Time**

In Hungary, the foundation of town museums quickened in the last third of the 19<sup>th</sup> century. According to the practice of the age, they tried to completely exhibit the collections usually created by non-governmental organizations. Beside exhibitions, museums carried out educational and popularizing activities. At the beginning, usually supporting private persons, schools, church buildings provided space for these, or the conservators rented pieces of real estate. In several towns, with the support of the contemporary professional authority, they succeeded in building representative museums in the 1910s, however, in the course of time, these institutions grew out of them. In most of the places, parts of the collections were moved from the main building to outer sites. The grant/project system of the recent decades focused mainly on tourism and supported the renovation of the public spaces. Museum institutions of the central region of Hungary were excluded from the European grants preceding the joining EU. In our days, the state starts large investments to renovate its own institutions, but there is no central source for most of Hungarian museums maintained by the local settlements.

Despite of many building plans and two started but unfinished investments, the 125 years old museum of Vác still operates in different sites lacking a proper building.



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## LECTURERS

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