



SZINTE GÁBOR
(1855—1914.)

Illustration 1. Portrait of Gábor Szinte
Budapest, *circa* 1898
Reproduction: ÉRTESÍTŐ 1914. preceding p. 10
Unknown photographer



TÍMEA BATA

On the Trail: Székely Gates and Wooden Churches

The Photographic Work of Teacher Gábor Szinte (1855–1914)

Gábor Szinte (1855-1914) was one of the most active ‘field researchers’ of the nascent phase of Hungarian ethnography, a period that extended from the late-19th through the early 20th-century. Though Szinte, a secondary school graphic art teacher conducted work of limited geographic and thematic scope, his career nevertheless illustrates the manner in which the Museum of Ethnography typically initiated and supported collection and analysis efforts during the age in question. In 1884, he joined the work of the Hunyad County Historical and Archaeological Society with the primary taking of researching and documenting the society’s archaeological collection. Though the whereabouts of the photographs he took in the course of this work are unknown, certain conclusions can be drawn about them from surviving written and visual sources. In 1897, he moved to Budapest and within a few years, was commissioned by the Museum of Ethnography to conduct research in Székelyföld, focusing mainly on the origins of the Székely house and gate. Later, he would additionally document the wooden churches of Kolozs, Szatmár, and Szolnok-Doboka Counties using both drawings, and photographs. Over the course of 15 years’ of activity for the museum, he submitted reports that included over 300 photographs. This study examines these surviving photographs, placing them within the context both of the photographer’s work as a whole, and of the photographic collection in which they currently reside.

History regards Gábor Szinte as one of the most active ‘field researchers’ of the nascent phase of Hungarian ethnography, a period that extended from the late-19th through the early 20th-century. Though Szinte, a secondary school graphic art teacher engaged in ethnographic projects when school was not in session, conducted work of limited geographic and thematic scope, his career nevertheless illustrates the manner in which the Museum of Ethnography (then the Ethnographic Department of the National Museum) typically initiated and supported collection and analysis efforts during the age in question.¹ Around the turn of the 20th century, the study of public monuments, rural architecture, folk art, and peasant craftsmanship formed part of the general education (or self-education) of artists, art instructors, and architects across the country. Beyond the study of national ornamentation and issues related to the origins of various motifs, such individuals were also interested in traditional architecture, the material trappings of folk culture, and the lifestyles and customs of the communities where these were to be

¹ The work on the life of Gábor Szinte presented here was conducted jointly by myself and research partner Zsuzsanna Tasnádi. This paper is an abridged and partially expanded version of a writing first published in the Hungarian language in 2013. After publication, my partner and I continued our work and, in 2015, presented Szinte’s legacy to the public in an exhibition entitled *A székelykaputól a törülközőig: Szinte Gábor gyűjtései* [From the Székely Gate to the Last Towel: The Gábor Szinte Collection] (Museum of Ethnography, 16 April 2015 – 28 February 2016) and accompanying catalogue (BATA-TASNÁDI 2015). We would like to express our gratitude to Zoltán Fejős for his observations regarding the final version of this paper.





found. Gábor Szinte, for his part, started out as an ‘amateur’ archaeologist who later, as a committed researcher of material ethnography, groomed professional relationships with a variety of groups and individuals, including members of the intelligentsia in the cities where he taught, other professionals working part-time on various scientific topics, and such specialised institutions in Budapest as employed teachers like himself in their work. Szinte’s scientific and other informative writings, drawings, and illustrations appeared in numerous newspapers and other publications. He also boasted an active membership in a large number of scientific clubs and societies (The Hunyad County Association for History and Archaeology, The National Association of Hungarian Graphic Arts Instructors, The Transylvanian Carpathian Society, The Hungarian Ethnographic Society, and Budapest’s Ferenc Dávid Society).

Gábor Szinte was born in 1855 in Valea Crişului (Sepsikőröspatak),² the progeny of a minor noble family of the Unitarian faith with modest landholdings. His father, László Szinte, was a municipal administrator in Arcuş (Árkos). Szinte completed his secondary school education in Cristuru Secuiesc (Székelykeresztúr) and Cluj-Napoca (Kolozsvár; Gy. I. 1914. 344) and in 1875, began attending the National Figure and Model Drawing School, receiving his secondary school graphic art teacher’s certificate there in 1879. In 1883, after a brief period of employment with the Vác Royal Institute for the Deaf and Dumb (today the National Institute for the Hearing and Visually Impaired), he was appointed to a position at the Deva (Déva) State Central Secondary School for Technology and Science. Finally, in 1897, he requested and received (A DÉVAI 1899. 83) a position with the Hungarian Royal Central Secondary School in the 8th District of Budapest, where he taught until his death in 1914. (Illustration 1.)

Deva (Déva) – Historical Preservation and Archaeology: The First Photographs

While teaching in Deva (Déva), Szinte took part in the work conducted by a number of local intellectual groups. As a regular and elected member of the Hunyad County Historical

and Archaeological Society, for example, he participated in society meetings, went on study trips, and in some cases, even held lectures. During the same period, he additionally published writings on topics in archaeology in a number of different forums.³ A society-commissioned project on which he worked for many years was his large-scale *Monograph of Hunyad County*, a piece for which he studied the ‘castles and churches of the Hungarian homeland’ (KUUN 1897. 18).⁴ Szinte also participated in an exploratory study of the nation’s frescoes, organised by Budapest’s National Monuments Commission. In 1883 and 1884, he was given the job of investigating the churches of Streisângeorgiu (Sztrigyszentgyörgy), Bârsău (Berekszó), and Deva (Déva), and of documenting (i.e. tracing and drawing/painting scale reproductions of) their murals. The documentation he submitted to the National Monuments Commission reveals that for the purposes of this project, no on-site photographs were taken.⁵ As one of several companions of Gábor and István Téglás, Szinte

2 For the purposes of this study, I have designated all municipalities currently located in Romania using their Romanian place names, with Hungarian names indicated in parentheses. Because the boundaries of the old Hungarian and modern Romanian county systems do not correspond exactly, I have chosen to use the former Hungarian county names, as they pertain to the period discussed.

3 SZINTE G. 1893a; 1893b; 1894; 1897a; 1897b; 1910b; 1910c.

4 In the end, only the first part of the volume was published (TÉGLÁS, ed. 1902). During the preparatory phase, Szinte produced several hundred drawings of findings from a Roman-age archaeological dig near Turda (Tordos), headed by Zsófia Torma (Hungary’s first female archaeologist). Torma’s great work *Dácia a római foglalás előtt* [*Dacia Prior to the Romanian Conquest*], which survives in manuscript form, included 2500 of Szinte’s drawings. Today, the manuscript resides in the National History Museum of Transylvania.

5 Műemlékek Országos Bizottsága Iratok [National Monuments Commission Documents] 42/1884, 5/1886.



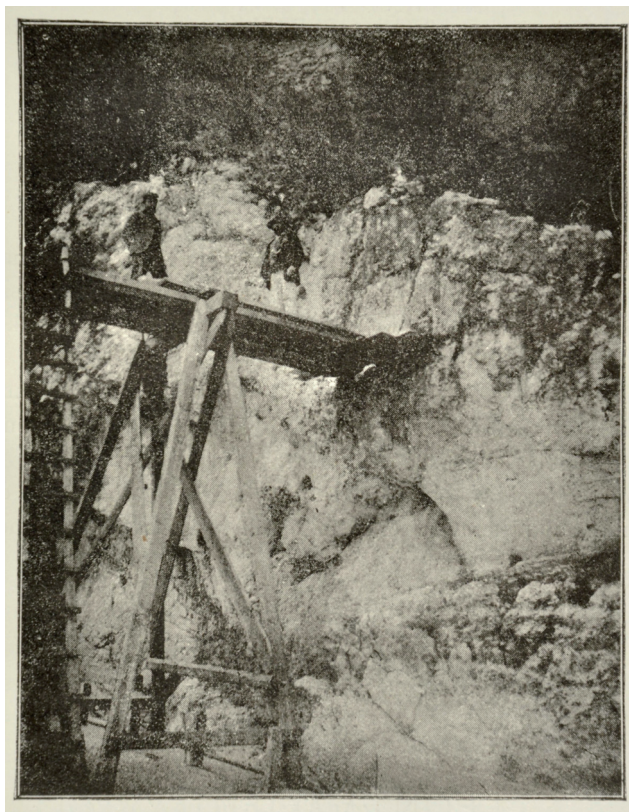


Illustration 2. Domitianian plaque above the rapids, with the scaffolding used in its reproduction set up on the boat launch Gospodin Vir Gorge, 1893

Reproduction: TÉGLÁS 1894. 13

Photograph by Gábor Szinte

Reproduction by Krisztina Sarnyai

participated in numerous archaeological digs in the area of Deva (Déva), where he produced both sketches, and photographs. Based on the materials that have come to light to date, the first photographs attributable to his name were taken in 1893. In the summer of that same year, the amateur ethnographer joined a research trip organised by Gábor Téglás to the southern reaches of the Danube, the final account of which featured one of his photographs, an image that captured the difficulties encountered in documenting the content of the plaques at the cliff in Gospodin Vir Gorge (Illustration 2.; TÉGLÁS 1894. 13). Another shot taken the same year appeared in illustration of an article published by Calvinist (Hungarian Reformed) minister Sándor Szóts in 1898 (Szóts 1898), in effect, a report on the ‘antiquities found in the Déva Reformed church, embellished by the well-executed photographs of the teacher Mr. Gábor Szinte and of Jenő Grünhut’ (SZENTGYÖRGYI 1899. 245). The photograph in question was of the church exterior. The same photograph had already appeared in the 3 September 1893 edition of *Vasárnapi Ujság* [*Sunday Paper*] and was therefore taken at least five years previous to the Szóts article. This does not, however, exhaust all evidence that Szinte, in fact, photographed a variety of subjects both in



Deva, and elsewhere in Hunyad County. The 1886-1887 annual report of the Hunyad County Historical and Archaeological Society, for example, speaks of the purchase of the camera Szinte is likely to have used (KUN 1889. 148). Though the question of where he picked up his knowledge of photography remains a mystery, it can be assumed that there would have been ample occasion during his years at art school. Also, as both Gábor, and István Téglás are known to have taken photographs on a regular basis, he may have practiced and perfected his methods under their tutelage. A letter written by Szinte in 1894 speaks of having taken pictures of museum objects,⁶ while an 1895 report on the activities of the Society offers an even more explicit reference: 'On the occasion of the Hungarian Millennium, photographs of the county's architecturally valuable churches and Magyar Period castles and mansions were shot by Gábor Szinte, thus preserving their images for posterity.' (TÉGLÁS 1896.) Another report reads, '...in the interest of the pending monograph on the topic of our county, the society and president of the county monograph committee has charged Gábor Szinte with photographing the architectural monuments, antiquities, and typical folk costumes to be found on county territory'. (TÉGLÁS 1895.) At this point, therefore, the photographs in question were no longer of buildings alone, but also of folk costumes. In the year 1897, Szinte additionally photographed the ruins of Deva's (Déva's) Bethlen Gate, which image was subsequently hung in the Deva Museum (today, the *Museul Civilizatiei Dacice si Romane Deva*; VERESS, ed. 1898. 150).

Szinte is furthermore cited by several sources as having taken part in the preparations for the 1896 Millennial Exhibition – the jubilee event held in Budapest's City Park on the occasion of the 1000th anniversary of the founding of the Hungarian state – including work on county-level research. According to a school bulletin, for example, it was Szinte who was responsible for 'creating the cottage industry models for the exposition's Hunyad County agricultural group, as well as taking all photographs relating to ethnography, landscapes, and animal husbandry' (A DÉVAI 1896). The report by the Hunyad County Historical and Archaeological Society on its activities for 1895 indicates that by the year in question, this work had already been completed (TÉGLÁS 1896). The images, it should be noted, though mentioned in several places, have never appeared in printed form. In all likelihood, they never even reached the exhibition, but were compiled in Deva (Déva) into an album that was later lost. Although Szinte's previously mentioned letter does allude to his work for the exposition – '...I would be happy to provide drawings of our county of whatever type desired, as I have already collected a good number for the Millennial event' – the drawings themselves have never surfaced,⁷ nor has any list of the photographs known to have hung on the walls of various exposition pavilions survived.

Based on the information currently available, including the collection preserved by the Museum of Ethnography, it can be assumed that when Gábor Szinte moved to Budapest, his photographs did not come with him. Though sources are limited, it would appear that all original photographic media were left in the keeping of the Hunyad County Historical

⁶ Letter from Gábor Szinte to Sándor Szilágyi, OSZK Kézirattár Fond IX. Szilágyi Sándor/IX/631. Sándor Szilágyi (1827–1899), historian, editor of *A magyar nemzet története I–X* [*History of the Hungarian Nation Vols. 1–10*]. As the objects in question are not itemised, it is likely that the photographs of which the letter speaks were of two society-owned objects used as models for the drawings included in *Pannonia és Dacia* [*Pannonia and Dacia*] (KUZSINSZKY 1895).

⁷ See previous footnote.

and Archaeological Society and its museum. The collection of the *Museul Civilizatiei Dacice si Romane* holds a total of eight developed images, which – though they do not bear the photographer's name – can be presumed to constitute Szinte's work based on their labelled content (monuments and archaeological sites in the Deva [Déva] area). Though the society's documents were later transferred to the Vajdahunyd Archives (today, the *Direcția Județeană Hunedoara ale Arhivelor Naționale, Deva*), a 2016 Museum of Ethnography project tasked with their examination did not turn up Szinte's ethnographic photographs.





Field Trips and Photographs

The ties between the career of Gábor Szinte and the research methods characteristic of Hungarian material ethnography at the turn of the century are multiple. Indeed, according to the conceptual framework within which his projects were conducted, graphic art, the sub-fields of ethnography, and the study of national ornamental motifs were all integrally related pursuits. Taking his example from the practice applied to national poetry and folk song, Szinte recommended that folk decorative and applied art be gathered up for preservation, as in his mind, there had been ‘...harmony, national character, and style in the old Hungarian households, from the front gate to the hindmost garden, and from the bridal veil to the humblest towel’ (SZINTE G. 1898. 404). In his writings, he proposed that a reinvigoration of Hungarian character in the fine arts would require instilling a measure of national feeling in secondary school graphic art instruction, an endeavour in which the art instructor would necessarily play a very significant part. Regarding both his own work, and the endangered state of the ethnographic sources of the age, his position was unambivalent: ‘[...] the time to save what is left of our folk industry is now. Every day, valuable objects are subject to destruction. The Székely population has become sadly impoverished and has cast off its former unity of organisation, while the spectre of dissolution eats away at it in both the economic, and cultural spheres. As today’s generation does not value the works of the past because it does not understand them, the time has come for rural and central museums to commence with their salvation. Within the next twenty-five years, all that was once unique in Székelyföld will have donned a foreign character. So great is the accumulation here of things from times past that today, we might consider Székelyföld a museum of the whole Hungarian homeland, where [...] researchers may still spy the disintegrating ruins of our artistic folk endeavours.’⁸

Szinte was not the only teacher in Deva (Déva) to occupy himself with ethnographic pursuits. Others publishing catalogues and articles related to the county’s material culture and folklore – both contemporaneously, and subsequently – included Samu Kolumbán, Imre Szabó, and Oszkár Mailand.⁹ Certainly, Szinte had the opportunity of listening to their reports at society meetings and studying their collecting strategies and techniques, at the same time acquainting himself with key achievements and research areas in contemporary ethnography. From scattered clues, it may be deduced that he harboured an interest in various topics in ethnography and, as mentioned previously, had been assigned such work in relation to the upcoming millennial celebrations. His known photographs, drawings, and writings on material ethnography, however, were all produced after he moved to Budapest. Playing an important role in this development was the provision of work by the museum during various school breaks. Indeed, at the time, institutionalised ethnographic science was characterised by work methods that built on or incorporated the efforts of local collectors (FEJŐS 2010. 99), along with a heavy concentration on questions of origin and development. Executives at the National Museum, recognising that graphic art instructors had the requisite abilities to serve as ‘amateur ethnographers’ – i.e. to conduct accurately documented local fieldwork, whether generally, or during school breaks, and thus to make useful contributions toward the investigation of relevant topics in the discipline – had been in contact with educators in Budapest and rural areas since the 1880s (for more, see: TASNÁDI 2006; 2013). Thus, from Budapest, Szinte made periodic trips back to the land of his birth, i.e. to Székelyföld, as well as to other regions deemed in his time to harbour the vestiges of archaic culture. It was an environment he knew

⁸ Néprajzi Múzeum Iratai [Documents of the Museum of Ethnography] (hereinafter: NMI) 88/1910.

⁹ Samu Kolumbán’s activity centred heavily on the intellectual ethnography of Jeleđintji (Lozsád), while Imre Szabó published on the ethnography of the Deva (Déva) Csángó-Székely settlers and Oszkár Mailand collected Hungarian and Romanian folk poetry both within the county, and in Székelyföld.





very well, though based on his writings, it appears that by the 1900s, the locals fundamentally regarded him as an urbanite (e.g. SZINTE G. 1901a. 7).

As an art educator working to collect and analyse material for the museum, Szinte eventually found himself the recipient of a fifteen-year permanent assignment. At first, János Jankó, then director of the museum, entrusted him with the collection of ornamental and folk craft motifs in the hope of expanding available data on material ethnography, a sub-discipline that was gaining some attention at the time. Later, his chief area of research would shift to the study of the Székely house and ornamental gate, and, still later, folk architecture in general. The reports and appended photographs produced in the course of his various collecting trips are now accessible in the museum archives. Szinte submitted most of his photographs with proper provenance and analysis, with the exception of the images taken on his last two trips, which were only partly organised and analysed prior to his death. Some of these were appended to the collection in incomplete form, posthumously, by the museum itself. Of the photographs held by the Photographic Collection of the Museum of Ethnography, 340 (444 inventory items) from 135 identified places are currently attributed to Gábor Szinte.¹⁰

Székely House, Székely Gate

Between 1899 and 1913, Gábor Szinte conducted ten different collecting projects for the Museum of Ethnography.¹¹ The following is a brief survey of these, with emphasis on both their objectives, and the photographs submitted upon completion.

Szinte's first collecting trip, aimed at the documentation of motifs seen on Transylvanian ornamental and folk crafts, took place in the summer of 1899. Upon return, the researcher was to submit his final report so as to include all drawings, photographs, and photographic negatives produced along the way. At the time, cottage industry products were a high-profile target for ethnographic researchers, who documented decorative elements on site with a view to questions of national style and its origins. To his first field report, Szinte appended twenty-two briefly described photographs and an equal number of drawings. By the time of his trip to Székelyföld in 1900, he had added the study of Székely houses and furnishings to his agenda, while his next report featured sixteen photographs in four mounted sets and thirty-two sketches in five mounted sets. In this case, no detailed description was provided with the photographs, though he did include a brief summary of his research in general. The report itself reveals that originally, there were more drawings and photographs than the number turned in with the project: 'I hold it necessary to mention that the photographs and sketches attached hereto constitute only a small part of the images collected in the course of my summer excursion, as a year's time proved insufficient for the processing of such a large collection.'¹² In the summer of 1901, Szinte expanded upon his investigation of the previous year's subject matter, attaching '22 drawings and paintings, 31 mounted sets of photographs and architectural drawings, and 32 film clichés' to his report. To his report of 1902, he attached '14 photographs and negatives and 75 partly coloured drawings arranged onto 15 sheets of cardboard'.

¹⁰ In an item-by-item examination of this material, I discovered several instances where multiple numbers had been assigned to a single photograph, and in fact, numerous photographs had been inventoried not merely twice, but three or four times (negative and positive versions separately). F 3070 – F 3091, F 3733 – F 3748, F 4009 – F 4039, F 4483 – F 4496, F 4531, F 4533, F 4537, F 4539 – F 4546, F 6290 – F 6304, F 7261 – F 7290, F 7860 – F 7881, F 10662, F 10665, F 10670 – 10686, F 12048 – F 12077, F 15310 – F 15345, F 17289 – F 17320, F 55644 – F 55677, F 55701 – F 55714, F 63293, F 63365 – F 63374, F 63381, F 63388 – F 63394, F 63398 – F 63405, F 63409 – F 63426, F 126317 – F 126354, F 341601 – F 341635.

¹¹ Gábor Szinte's periodic and annual museum reports were important sources for the present project (NMI 117/1899, 55/1900, 56/1900, 60/1901, 61/1901, 71/1902, 65/1903, 81/1904, 45/1905, 42/1906, 49/1909, 88/1910, 62/1913).

¹² NMI 61/1901.





Illustration 3. Székely household items of Márton Halász
 Jimbor (Székelyzsombor), 1904
 Museum of Ethnography; F 7273b
 Photograph by Gábor Szinte

Regarding the previous year, only part of the total number of photographs were handed over to his sponsors: 'I found in several places further altars of antique Hungarian origin decorated with folk-style motifs, though my photographs and drawings of them I shall submit only when I find their folk craftsmanship to have been properly demonstrated'.¹³ In 1903, the object of study was to be the 'contact between Saxon and Székely and their mutual effects upon one another from a material ethnographic perspective'.¹⁴ This time the photographs submitted to the museum for addition to its collections numbered fifteen, and the drawings, five. The project for 1904, too, involved a comparative study of Saxon and Székely culture, for which Szinte covered new territory, collecting information on various cottage industry products and architectural solutions. The resulting report included thirty photographs and four sets of mounted drawings. (Illustration 3.) In some cases, the images in question were of objects the researcher felt suitable for museum purchase, as the museum had instructed him to compile a list of any such material he might encounter. To this latter report, he again attached a brief list of his photographs and drawings. In 1905, he returned once again to this subject material, this time in Torda-Aranyos County, submitting twenty-two photographs and six drawings alongside his written report, referencing them within the text of his brief research summary and again compiling an accompanying list. His next mission transpired only four years later, in 1909, when he explored '[...] the evolution of Székely material ethnography and the effects of the same as exerted around the geographic borders of the ethnic Székely territory'. To his report of December 1909, however, he did not attach any of the documentation drafted while on the road, justifying the decision with reference to the magnitude of the task: 'On my assigned course, I prepared notes and drawings and also took a large number of photographs, the ordering and arrangement of which have required patient, extended work. Thus, I cannot submit these with this brief report in the usual manner, but rather promise to bring them in by next summer, that is, by the end of June 1910 [...]'.¹⁵ In the end, he

13 NMI 65/1903.

14 NMI 81/1904.

15 NMI 88/1910.



would hand in a total of thirty photographs and two drawings, together with detailed descriptions, all that same year.

Of all the material Szinte collected in the first decade of the 20th century, the best known and most referenced among ethnographers are his papers on the Székely house (SZINTE G. 1900a) and Székely gate (SZINTE G. 1909; 1910a), published in *Néprajzi Értesítő* [*Yearbook of the Museum of Ethnography*]. Regarding the gate, a report submitted nine years prior to the publication of the eventual series of articles offers an early allusion to the conclusion he would draw as to their origins: ‘...[all] five types of Székely gate I hold to have identified in the object known as the *czinteremkapu*, or churchyard gate, of which I present here several examples in photographs and drawings.’¹⁶ Significantly, both archival analyses, and contemporary and subsequent peer review have compared and/or contrasted Szinte’s efforts with those of another individual working on this particular problem, namely, graphic art instructor József Huszka.¹⁷ Though both men studied the Székely house and gate, they held differing opinions as to their origins and development, going so far as to dispute the matter publically through their writings in *Néprajzi Értesítő* (HUSZKA 1900; SZINTE G. 1900b). While Huszka sought and identified the origins of the Székely house in Asia (HUSZKA 1895), Szinte described both its origin, and evolution in local terms; while Huszka traced the forms and decorative motifs of the Székely gate, too, to the East, Szinte derived the same from the gateways to local churchyards. The professional literature, for its part, has long since come to a decision in the matter and declared Huszka’s theory unfounded, though his research is still regarded as valuable source material, and his illustrations are still very much in use. In fact, the scientific world has progressed beyond Szinte’s theory of development, as well: though his data is still consulted, his drawings are regarded by some researchers as overly schematised (for more, see: VISKI 1929; Cs. SEBESTYÉN 1941; BARABÁS 1973; BALASSA M. 2011).

Though the materials Szinte submitted to the museum in the time prior to his Székely gate publications include some fifty different photographs, to his finished paper he attached only drawings, along with a detailed description and analysis of each gate they showed. Of these, nine had also been photographed. The obvious conclusion is that the author viewed his drawings, not his photographs, as sufficiently scientific for the proper illustration of gate structure, even if photographs had appeared both in his writings for the periodical *Erdély* [*Transylvania*],¹⁸ and in conjunction with an expository piece on the topic of threshing barns (SZINTE G. 1903c). Given his focus on the structure of the gates, he attempted to hold himself to illustrations that were drawn with a compass and straight-edge and were geometrically exact. In his own words: ‘My illustrations were drafted with accurate dimensions, such that the constructed geometric drawing—in one or two different views—shows the true shape; and using the measuring stick I have appended to each, one can easily ascertain the size of any object. I have used perspective or axonometric drawings only where desirable in order to understand the entire object or some detail thereof. Nearly all my gate photographs are held by the Museum of Ethnography.’ (SZINTE G. 1909. 46; Illustration 4.) Yet in 1911, an article written for *Vasárnapi Ujság* discussing a Székely house constructed in Dálnok in 1609 and a gate with a built-in dovecote constructed in the same municipality in 1751 was, in fact, published with photographs, in addition to drawings. Not insignificantly, it was Szinte who stumbled upon and drew professional attention to the oldest surviving Székely gate, a structure built in 1673 at the Franciscan cloister in Mikháza and later acquired by and transported to the Museum of Ethnography. In this case, Szinte produced both a drawing, and a photograph of the gate (Illustration 5.), both of which have appeared in numerous publications.

¹⁶ NMI 71/1902.

¹⁷ The work of József Huszka has appeared in a Museum of Ethnography exhibition (FEJŐS, ed. 2006) and his photographs in a published article (BATA 2007).

¹⁸ SZINTE G. 1899; 1901a; 1901b; 1903a; 1903b.



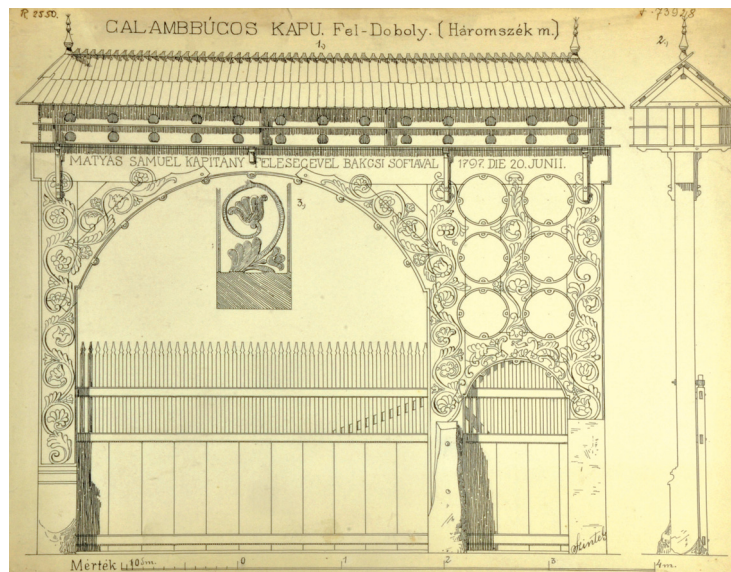


Illustration 4. Dovecote gate
Dobolii de Sus (Feldoboly), undated
Museum of Ethnography; R 2550
Drawing by Gábor Szinte
Reproduction by Krisztina Sarnyai



Illustration 5. Székely Gate constructed by Franciscan monks in 1673
Călugăreni (Mikháza), 1900
Museum of Ethnography; F 3735
Photograph by Gábor Szinte





Wooden Churches

The following year, Szinte found himself with a new museum-assigned topic to study and document: the wooden church. Around the turn of the 20th century, the principal focus for ethnographers and art historians interested in wooden architecture had shifted from northern Hungary to Transylvania (for more, see: BALOGH 1935. 6). Originally, it was planned that Szinte would begin work on this subject area in 1911, but a knee injury caused him to postpone. Thus, in the late-spring / early summer of 1912, he set course for Kolozs, taking with him his son, László Szinte, a trained engineer.¹⁹ Upon reaching their destination, however, they soon realised that the Transylvanian village churches they had come to study were in poor condition and deteriorating rapidly, making the task of surveying them all the more urgent. In the course of their tour, they visited all of sixty different municipalities, documenting a total of twenty wooden churches. Their report reveals the inclusion of six illustrations and photographs alongside the documentation submitted to the museum, specifically: '18 negatives on 13x18cm glass plates and 15 negatives on film for a total of 33; 33 photographs pasted onto cardboard.'²⁰ However, the number of on-site photographs known to have been taken was actually greater: 'Our collection of photographs exceeds sixty in number, of which thirty-three (negatives and positives) I have turned in to the directorship of the National Museum, that they might be accessible to all.' (SZINTE G. 1913. 8–9.) For the entirety of his trip through Kolozs County, Szinte placed great emphasis on his photography and even wrote at some length on the problems involved in his paper in *Néprajzi Értesítő*: 'The wooden Greek Catholic church in Felsőfüld [Fildu de Sus] in Kolozs County is the king of wooden churches. Its high-flying helmeted tower may be an audacious creation, but the impression it makes is indisputable. The church stands on a steeply inclining hill, its balustraded side only just peering out from the thick of the trees, and one must survey the place with effort before finding the most suitable perspective from which to take its photograph. For my excursion, I chose the early spring, the time of April snow before the buds burst into leaf, yet even so, I was unable to avoid the disturbing presence of the tree branches. The best photograph I took was from parish courtyard, whence the eastern part of the church stands in the backdrop between the woodshed and the rectory. My third shot, too, remains unsatisfactory, as the distance leaves the church appearing very tiny indeed. Yet from whatever angle it is surveyed, the church makes such a riveting impact on the observer as cannot in any case be captured by any photograph.' (SZINTE G. 1913. 16.) Throughout this particular work – in contrast with his writings on the Székely gate – the author exhibits a fundamental reliance on his photographic documentation.

In 1913, Szinte shifted to documenting churches in Szatmár, Máramaros, Zilah, and Szolnok-Doboka Counties. Because of an illness contracted while on the road, however, he was unable to fully process the information he collected before his death the following year. The trip is not discussed in either his ethnographic writings, or his work on wooden churches, as unlike his research in Kolozs County, he did not find occasion to summarise and submit it for publication. His photographs, however, are still regarded as key source material, as most of the Greek Catholic wooden churches appearing in them have since fallen into ruin and vanished. The photographs that document his 1913 study trip reveal research in at least forty-seven separate locations. A conspicuously large number of them, unlike those shot in Kolozs County, include images of the local population in folk costume, as well (Illustration 6.). The shots taken on this final tour were likely submitted to the museum in several batches and inventoried accordingly. Some resur-

¹⁹ László Szinte published his own findings from the 1912 tour in *Néprajzi Értesítő* (SZINTE L. 1913). After his father's death, he remained in contact with the museum. It was likely he who sent in the photographs taken on the study trip of 1913.

²⁰ NMI 62/1913.





faced later during storehouse re-organisation and were systematised as late as 2015, at which time a general understanding of what Szinte's final project entailed finally emerged.²¹

In the Field

Beyond the photographs organised and submitted by Szinte himself, the museum also possesses shots attributed to him from other sources. Though some of these are simply copies of photographs inventoried at earlier dates, there are, for example, two photographs taken in Petroșani (Petrozsény) that, before making their way into museum holdings, had appeared in the periodical *Erdély* (SZINTE G. 1899). The photographs are not dated, though they certainly predate his museum work, which commenced in 1899. As Szinte is known to have visited the area on multiple occasions, their date must fall sometime between 1893, the year of his first experiments in photography, and 1898, making them his earliest known photographs of a patently ethnographic nature (Illustration 7.).

Compared to his articles for *Néprajzi Értesítő*, which were strictly scientific in tone, his writings for *Erdély* had a less objective, more narrative feel, discussing not only the aims of their author's research, but also events that occurred in the course of his work in the field. Though one could cite numerous examples, certainly the following stands in apt demonstration of the researcher's style and focus: 'Ever had I longed know what the homeland, hearth, family, and state of bliss of such a folk were like. And so eventually did I learn these things as I spent ever greater lengths of time among them. Of course, I did not travel by rail, like the majority of tourists, but on foot, on carts hauling spring water, on Székely wagons. [...] The Székely loves his family, is passionate about his homeland, and feels a deep connection to the land on which he was born until his last breath is spent. His family life is idyllic, self-sacrificing; his work in the fields humble and tidy; his craftsmanship highly evolved and impressive in many respects. And it is about precisely this that I would like to offer a few words, in precisely the way I have seen it, without embellishment or intent to historicise, and, too, without waxing scientific, but rather, with reference to its own uncomplicated reality. Often, words prove insufficient to accomplish this, which is why I have captured most of it through drawing and painting, which I now lay out – as an idea – for my readers' inspection.' (SZINTE G. 1901a. 3.) Another passage speaks of the attitudes of the typical villager: '“Do you see that? A tulip-bedecked chest, a table and drawer, a high-backed chair, an edged cloth, a fully made bed, each in its place: a complete set of furniture, all traditional Székely! This is what I was looking for! These are what I need!” At this, the Székely, too, found his tongue: “Are you going to note them all down?” “I'm not only going to note them down, but draw them, paint them, and put them in the newspaper,” I responded, “but please, they must not take these away.” In the meantime, the reverend [...] assured those present not to worry: I was not one of those fire assessors, but a man who had grown bored of city life and now found my joy in such things.' (SZINTE G. 1901a. 7.)

Given that Szinte himself appears in multiple photographs, sometimes with other men in urban dress – likely companions or members of the local clergy or intelligentsia – it is clear that he was not always the one to operate the camera. Beyond his son, however, the researcher left no notes regarding who may have helped or accompanied him in his wanderings. Though a good number of the images show men holding drawing pads, none of them reveal anything of the photographic side of his endeavours.

²¹ In mapping out the various stations along Gábor Szinte's final field excursion, I am grateful for the assistance of Alexandru Baboș and Bogdan Iliș, who looked over the complete wooden church documentation and, with some research, were able to identify twenty-five more sites where photographs with missing or erroneous labels were taken.





Illustration 6. Romanian Greek Catholic wooden church, with villagers in the foreground
Budești (Budfalva), 1913
Museum of Ethnography; F 126353
Photograph by Gábor Szinte





Illustration 7. Romanian folk costumes
 Petroșani (Petrozsény), pre-1899
 Museum of Ethnography; F 10665
 Photograph by Gábor Szinte

Photographs and How They Are Used

On the whole, the subject matter of Szinte's photos was determined by the 'commissions' he received. As early as his years in Deva (Déva), his professional activities, though otherwise somewhat obscure, sometimes involved photography work: he shot natural phenomena and public monuments when collecting with Gábor Téglás, for example, and is also known to have taken pictures about town. As regards the collection now at the Museum of Ethnography, the photographs of Székely gates, homes, and wooden churches that dominate the material total 140-175. While the shots of gates and houses were produced over the course of eight trips spanning a full decade (1899 to 1909), his material on wooden churches was completed in just two years (1912 and 1913), a circumstance reflected in the difference in size between the two bodies of work. The latter collection is the 'denser' of the two, in part because the latter material was inventoried without prior culling, but also because on his final tours (in contrast to previous trips), he took multiple shots of the same church, while also giving greater weight to the role of the photograph vs. other documentary means. Szinte's activity, including both photography and sketch art, encompassed 138 municipalities, of which 116 are represented among the photographs currently in museum holdings. Most of these are located in Transylvania: in Csík, Kolozs, Szolnok-Doboka, Udvarhely, and Szatmár Counties.²² His notes, however, indicate visits to an even larger number of locations.

²² Several of the places shown in photographs Szinte took while documenting wooden churches have still not been identified.



Illustration 8. Photograph taken at the entrance to a wooden church with three different mounts and labels

Fildu de Sus (Felsőfüld), 1913
 Museum of Ethnography; F 15330, F 17298,
 F 63417
 Photograph by Gábor Szinte
 Reproduction by Krisztina Sarnyai



Illustration 9. Stamp visible on a number of Gábor Szinte's developed photographs
 Reproduction by Krisztina Sarnyai

As previously noted, photography was not the only method Szinte applied to the documentary process: in fact, much of his work took the form of on-site sketches or, in the case of public monuments, copies made using tracing paper. Over time, however, the importance accorded his photographic work grew considerably. Once home, he refined his drawings, labelled his photographs, and even constructed maquettes (see BATA-TASNÁDI 2015.11–13). His reports make clear that the material he provided the museum represented only a selection of his overall work, from which it may be assumed that some of the photographs taken while collecting for the museum remained with his family after his death. What happened to them is unknown, though their contents can be roughly surmised from the photographs published in *Erdély*, together with the posthumously submitted images from his last tour in the field. He tended to work slowly in his organising and selecting work because, as he himself indicated on multiple occasions, he did not wish to draw conclusions until he had gathered what he felt was sufficient information. He furthermore held lectures on his studies and findings in which he presented his own drawings and photographs as illustrations. Contemporary museum director Vilibáld Semayer,

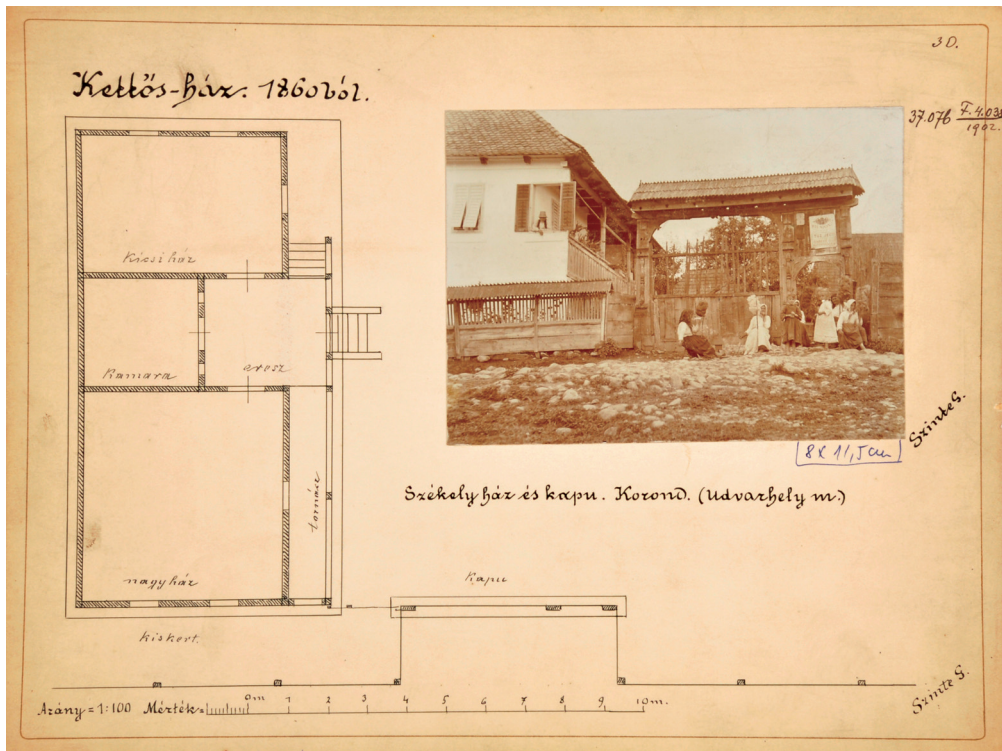


Illustration 10. Photograph and floor plan of a two-room house, mounted on cardboard.

Photograph signed by Gábor Szinte.

Corund (Korond), 1901

Museum of Ethnography; F 4038

Photograph and drawing by Gábor Szinte

Reproduction by Krisztina Sarnyai

for example, wrote in estimation of Szinte's 1903 trip for the institution: 'An additional result of this lengthy study tour is that he is publishing a paper on Székely threshing barns in our department's Yearbook and holding a presentation at the Ethnographic Society on the structure and origins of the Székely gate, both illustrated with drawings.'²³

As regards the types of photographs taken, Szinte's negatives represent a mixture of nitrate celluloid film in various sizes, along with a smaller number of glass negatives. The chief medium used from 1898 to 1911 was nitrate celluloid; on the collecting trip of 1912 the glass negative; and in 1913 a mixture of both. On his final trip, he is presumed to have taken both his old, and a new camera. Over the course of the past hundred years, some of the original nitrate celluloid film has degraded and the emulsion separated from the film surface. It is therefore fortunate that the museum possesses the positive images made from these negatives, as well. Most of the celloidin and matte celloidin photographs presented to the museum were backed (i.e. mounted on cardboard or shop-decorated photographic paper, in some

23 NMI 65/1903.



Illustration 11. Photographs of two different municipalities mounted onto a single card

Corund, Merești (Korond, Homoródalmás), 1900

Museum of Ethnography; F 3737–3740

Photographs by Gábor Szinte

Reproduction by Krisztina Sarnyai

cases bearing a stamp on the back reading: ‘Original photograph by Gábor Szinte’; Illustrations 8, 9). Some of the photographs – in general those mounted onto home layout drawings – are even signed (Illustration 10.). Additionally, some of the shots have been mounted onto undecorated cardboard and, occasionally, labelled, most often by Szinte himself, but in some cases in the hand of another. The developed photographs are either of the same size as their negatives, or half a centimetre smaller. Some of the photographs from the earlier material are presented four images to a backing (a form similar to that of his mounted sets of drawings; Illustration 11.).

Though Szinte did not typically ply his camera toward the documentation of folk dress, it was nevertheless his image of a becostumed Székely couple in Merești (Homoródalmás) that, of all his camera shots, enjoyed the longest and most eventful stint in the spotlight. The image first appeared in an article in the periodical *Erdély*: ‘What distinguishes the Udvarhely Székely? His hard, high-peaked cap, tight-fitting trousers, and corded *kozsoók* [lambskin wrap]. The Székely maid? The velvet *pruszlik* [tight-fitting, decorated waistcoat] that hugs her waist and bulges her breast, the hundred-fold woven fabric that covers her



Illustration 12. Three variations on a photograph of a Székely couple

a) The original negative (1900)
(cf. Illustration 11)
Museum of Ethnography; F 3738
Photograph by Gábor Szinte

b) Pre-print copy (1900–1901)
Museum of Ethnography; R 774
Drawing by Gábor Szinte
Reproduction by Krisztina Samyai

c) Postcard (1909)
Museum of Ethnography; Ny 742
Printed by Divald and Monostory
Reproduction by Krisztina Samyai





rounded posterior, and the genuine *kláris* (red coral) that encircles her plump neck.’ (SZINTE G. 1901b. 18.) Accompanying the picture itself is the following explanatory text: ‘I photographed just such a [wedding] procession in Farkaslaka [Lupeni]; but as, lamentably enough, the plate was destroyed, I cannot now show my readers the images. Instead, let their place be taken by this faithful image of a Székely lad and lass from H-Almás [Merești], a place where the original Székely customs are preserved in both dress, and housekeeping.’ (SZINTE G. 1901b. 20, 22. pictures.) An original work in pen and titanium white created from this same photograph was later included in the Székelyföld chapter of *Az Osztrák–Magyar Monarchia írásban és képen* [*The Austro-Hungarian Monarchy in Words and Images*] (KOZMA 1901. 266). The original of this latter sketch was transferred in 1907 from the Hungarian Historical Gallery to the Museum of Ethnography, where it currently resides among the works of the Drawings, Paintings, and Prints Collection.²⁴ The same image was even marketed as a Divald and Monostory postcard (1909), a copy of which can be found in the museum’s prints collection. The photograph has subsequently appeared in a number of different summary works in a variety of forms (Illustration 12.).

Szinte’s field photographs have been used as source material in several publications and exhibitions over the course of the past century. One noteworthy example from the standpoint of the history of science and technology involves a series of slides, a project completed by the Office of Dissemination of Information from Public Collections in 1936 and released as one of its ‘Informative Lectures with Projected Illustrations’ under the title *Churches and Churchyards* (VÍSKI 1936). The images selected from the museum’s collection for this purpose were transformed into labelled, 8 cm x 8 cm slides,²⁵ including several originally taken by Gábor Szinte.

From the scattered extant information, it would appear that Szinte’s familiarity with the field of photography began during the early 1890s, after which he used and practiced its techniques on a regular basis. Following his move to Budapest, he dedicated all his free time to ethnographic research, producing hundreds of photographs and drawings as a result. Though his fame as an ‘ethnographic researcher’ derives from his sketches and descriptions of ethnographic phenomena – primarily Székely gates – and theories on the developmental history of Székely residential architecture, his photographic legacy at the Museum of Ethnography is worthy of continued attention for its visual and ethnographic content alike. The study of Szinte’s lifepath, moreover, has much to reveal regarding the ranks of turn-of-the-century graphic art teachers who conducted greatly needed field collecting and analytical work for Hungarian ethnographic institutions in the initial decades of their operation, men whose scientific legacy now resides within the collections of the Museum of Ethnography.

²⁴ NMI 36/1907.

²⁵ Inv. no.: D 3775–3803.





Bibliography

- BALASSA M. Iván
2011 A székelykapu [The Székely Gate]. Budapest, Terc.
- BALOGH Ilona
1935 Magyar fatornyok [Hungarian Wooden Bell Towers]. Budapest–Karcag, Kertész Nyomda. (Néprajzi füzetek, 1.)
- BARABÁS Jenő
1973 A székely ház alaprajzi fejlődéséről [On the Developing Layout of the Székely House]. Népi Kultúra – Népi Társadalom, 7. évf. 25–40.
- BATA Tímea
2007 Huszka József és a fényképek [József Huszka and his Photography]. Néprajzi Értesítő, 89. évf. 127–154.
- BATA Tímea – TASNÁDI Zsuzsanna
2015 A székelykaputól a törülközőig. Szinte Gábor gyűjtései. Kiállítási vezető [An Exhibition Guide to 'From the Székely Gate to the Last Towel: The Gábor Szinte Collection']. Néprajzi Múzeum 2015. április 16. – 2016. február 28. Budapest, Néprajzi Múzeum.
- A DÉVAI
– 1896 Szinte Gábor éves tevékenysége [Year's Activities of Gábor Szinte]. A Dévai Magyar Királyi Főreáliskola Értesítője 1895–1896, 24. évf. 62.
– 1899 A Dévai Magyar Királyi Főreáliskola Értesítője 1897–1899 [Yearbook of the Déva Hungarian Royal Scientific Secondary School 1897-1899], 27. évf.
- ÉRTESÍTŐ
1914 Értesítő a Budapesti VIII. Ker. Magyar Királyi Állami Főgymnasyumról 1913/1914 tanévben [Yearbook of the Eighth District Hungarian Royal State Central Secondary School for the 1913/1914 Academic Year]. Budapest, Deutschländer.
- FEJŐS Zoltán
2010 Nemzeti diskurzus és néprajz [National Discourse and Ethnography]. In KIRÁLY Erzsébet – RÓKA Enikő – VESZPRÉMI Nóra (ed.): XIX. Nemzet és művészet: Kép és önkép. Magyar Nemzeti Galéria 2010. nov. 5.–2011. ápr. 3. Budapest, Magyar Nemzeti Galéria, 83–111.
- FEJŐS Zoltán (ed.)
2006 Huszka József, a rajzoló gyűjtő. Kiállítás a Néprajzi Múzeumban 2005. május 14.–2006. március 5 [József Huszka, Collector and Sketch Artist: Exhibition at the Museum of Ethnography 14 May 2005 – 5 March 2006]. Budapest, Néprajzi Múzeum.
- GY[ÖRFFY] I[stván]
1914 Szinte Gábor halála [The Death of Gábor Szinte]. Ethnographia, 25. évf. (új folyam 10.) 344–345.
- HUSZKA József
– 1895 A székely ház [The Székely House]. Budapest, Pesti Könyvnyomda-Részvénytársaság.
– 1900 Újra a székely ház. [The Székely House Revisited] Néprajzi Értesítő, 1. évf. 8. sz. 127–128.
- KOZMA Ferenc
1901 A székelyek [The Székely]. In JÓKAI Mór (főszerk.): Az Osztrák-Magyar Monarchia Írásban és Képből [The Austro-Hungarian Monarchy in Words and Images]. Magyarország [Hungary] VII. Délkelet Magyarország [South-Eastern Hungary]. Erdély és a szomszédos hegyvidékek [Transylvania and Neighbouring Highlands]. Budapest, Magyar Királyi Államnyomda, 261–279.
- KUN Róbert
1889 A társulat 1887. és 1888. évi működésének rövid vázlata [A Brief Description of the Society's Activities in the Years 1887 and 1888]. In KUN Róbert (ed.): A Hunyadmegyei Történelmi és Régészeti Társulat Évkönyve az 1887-ik és 1888-ik évekről. Budapest, Franklin-Társulat, 143–158.
- KUUN Géza
1897 Elnöki megnyitója az 1895 június 16-iki közgyűlésen [President's Opening Address at the General Meeting of 16 June 1895]. In KUN Róbert – TÉGLÁS Gábor (ed.): A Hunyadmegyei Történelmi és Régészeti Társulat VIII-ik Évkönyve az 1893–1896. évekről [Eighth Yearbook of the Hunyad County Historical and Archaeological Society 1893–1896]. Kolozsvár, Ajtai K. Albert, 11–19.





KUZSINSZKY Bálint

1895 Pannonia és Dacia [Pannonia and Dacia]. In SZILÁGYI Sándor (ed.): A magyar nemzet története [History of the Hungarian Nation]. Budapest, Athenaeum, LVII-CCXL.

Cs. SEBESTYÉN Károly

1941 A székelyház eredete [Origins of the Székely House]. Budapest, Néprajzi Múzeum. (A Néprajzi Múzeum füzetei, 6.)

SZENTGYÖRGYI Pál

1899 A hunyadmegyei történelmi és régészeti társulat kilenczedik Évkönyve az 1896-98. évekről [Ninth Yearbook of the Hunyad County Historical and Archaeological Society 1896-1898]. Erdélyi Múzeum, 16. évf. 4. sz. 244-247.

SZINTE Gábor

- 1893a Kolczvár romjai [The Ruins of Kolczvár]. Erdély, 2. évf. 295-303.
- 1893b Kolczvár [Kolczvár]. In MAILAND Oszkár (ed.): A Hunyadvármegyei Történelmi és Régészeti Társulat VII-ik Évkönyve az 1891. és 1892. évekről [Seventh Yearbook of the Hunyad County Historical and Archaeological Society for the Years 1891 and 1892]. Kolozsvár, Ajtai K. Albert, 69-79.
- 1894 Kerek erdő Krivádia fölött [Sprawling Forest over Krivádia]. Archaeologiai Értesítő, 24. köt. 110-114.
- 1897a Hunyadmegye czimere [The Coat-of-Arms of Hunyad County]. In KUN Róbert - TÉGLÁS Gábor (ed.): A Hunyadvármegyei Történelmi és Régészeti Társulat VIII-ik Évkönyve 1893-1896 évekről [Eighth Yearbook of the Hunyad County Historical and Archaeological Society 1893-1896]. Kolozsvár, Ajtai K. Albert, 27-34.
- 1897b Ulpia Trajana. Ezelőtt Sarmizegethusa, ma Várhely amphiheatruma [Ulpia Trajana: the Amphitheatre of the Foremer Sarmizegethusa, Today of Várhely]. In KUN Róbert - TÉGLÁS Gábor (ed.): Történelmi és Régészeti Társulat VIII-ik Évkönyve 1893-1896 évekről [Eighth Yearbook of the Hunyad County Historical and Archaeological Society 1893-1896]. Kolozsvár, Ajtai K. Albert, 35-57.
- 1898 A művészeti érzék és az iskolák [The Artistic Flair and The Academic Institution]. Magyar Iparművészet, 1. évf. 9. sz. 400-405.

- 1899 Petrozsény és vidéke. Erdély népei [Petrozsény and its Surroundings: The People of Transylvania]. A mi fürdőnk melléklet, 2. évf. 1. sz. 7-11.
- 1900a A székely ház [The Székely House]. Néprajzi Értesítő, 1. évf. 7. sz. 101-112.
- 1900b Újra a székely ház [The Székely House Revisited]. Néprajzi Értesítő, 1. évf. 10. sz. 159.
- 1901a A csíkiak [The People of Csík County]. Erdély. Erdély népei melléklet, 4. évf. 1. sz. 2-8.
- 1901b Udvarhely megye [Udvarhely County]. Erdély. Erdély népei melléklet, 4. évf. 2. sz. 18-24.
- 1901c Kopjafák a Székelyföldön [Wooden Grave Markers in Székelyföld]. Néprajzi Értesítő, 2. évf. 7. sz. 115-121.
- 1903a Marosszék [Marosszék]. Erdély, 12. évf. 1-2. sz. 20-36.
- 1903b A pisztráng [The Trout]. Erdély, 12. évf. 4-6. sz. 72-74.
- 1903cA székely csűr [The Székely Threshing Barn]. Néprajzi Értesítő, 4. évf. 1-2. sz. 1-23.
- 1909 A kapu Székelyföldön [The Decorative Gates of Székelyföld]. Néprajzi Értesítő, 10. évf. 1. sz. 40-55; 2. sz. 97-101; 3-4. sz. 167-178.
- 1910a A kapu Székelyföldön [The Decorative Gates of Székelyföld]. Néprajzi Értesítő, 11. évf. 1-2. sz. 27-31.
- 1910b Déva vára [The Castle of Déva]. Unitárius Közlöny, 23. köt. 8. sz. 154-162.
- 1910c Déva vára [The Castle of Déva]. In Dr. BOROS György (ed.): Az unitárius vallás Dávid Ferenc korában és azután [The Unitarian Denomination in the Time of Ferenc Dávid and After]. Kolozsvár, Dávid Ferenc Egylet, 75-83.
- 1913 A kolozsmegyei fatemplomok [The Wooden Churches of Kolozs County]. Néprajzi Értesítő, 14. évf. 1-2. sz. 1-31.

SZINTE László

1913 Erdélyi fatemplomok és haranglábak [Transylvanian Wooden Churches and Bell Towers]. Néprajzi Értesítő, 14. évf. 3-4. sz. 279-285.

Szóts Sándor

1898 A dévai ref. templom és régiségei [The Déva Calvinist Church and Its Antiquities]. In VERESS Endre (ed.): A Hunyadvármegyei Történelmi és Régészeti Társulat kilenczedik Évkönyve az 1896-98. évekről [Ninth Year-





book of the Hunyad County Historical and Archaeological Society 1896-1898]. Déva, Hunyadmegyei Történelmi és Régészeti Társulat, 67–82.

TASNÁDI Zsuzsanna

- 2006 Vidéki rajztanárok a műemlékvédelem és néprajz korai történetében [Rural Graphic Art Instructors in the Early History of Ethnography and the Protection of Public Monuments]. In FEJŐS Zoltán (ed.): Huszka József, a rajzoló gyűjtő. Kiállítási katalógus [Huszka József, Collector and Sketch Artist: Exhibition Catalogue]. Budapest, Néprajzi Múzeum, 76–80.
- 2013 Ácsolt fatornyok – védelmező templomok. Válogatás a Néprajzi Múzeum grafikaiiból, fényképeiből [Wooden Towers – Fortified Churches Selection of Art Works and Photographs from the Collections of the Museum of Ethnography]. Budapest, Néprajzi Múzeum. (A Néprajzi Múzeum kamarakiállítása, 19.)

TÉGLÁS Gábor

- 1894 Ujabb adalékok az aldunai zuhatagok sziklafelirataihoz s az aldunai határvédelem viszonya Dacia történetéhez egészen Traianus felléptéig [New Findings on the Cliff Writings of the Lower Danube Rapids and the Relationship of the Lower Danube Border Guard to the History of Dacia Through the Ascension of Trajan]. Budapest, MTA.
- 1895 Hunyadmegyei Történelmi és Régészeti Társaság. Archaeologiai Értesítő, 25. köt. 91.
- 1896 Hunyadmegyei Történelmi és Régészeti Társaság. Archaeologiai Értesítő, 26. köt. 89.

TÉGLÁS Gábor (ed.)

1902 Hunyadvármegye története. Első kötet. Hunyadvármegye földjének története az őskortól a honfoglalásig [The History of Hunyad County, Volume One: The History of the Lands of Hunyad County from Antiquity Until the Occupation of Hungary]. Budapest, Athenaeum.

VERESS Endre (ed.)

1898 A Hunyadmegyei Történelmi és Régészeti Társulat kilenczedik Évkönyve az 1896–98. évekről [Ninth Yearbook of the Hunyad County Historical and Archaeological Society 1896-1898]. Déva, Hunyadmegyei Történelmi és Régészeti Társulat.

VISKI Károly

- 1929 Adatok a székelykapu történetéhez [Findings on the History of the Székely Gate]. Néprajzi Értesítő, 21. évf. 3–4. sz. 65–88.
- 1936 Templomok és cintermek [Churches and Churchyards]. Vetítettképes Ismeretterjesztő Előadások I. sor. 15. sz. Budapest, Közgyűjtemények Ismeretterjesztő Irodája.

