

# DOCTORAL DISSERTATION, THESES

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## THE PLACE AND ROLE OF JEWISH MUSEOLOGY IN THE HUNGARIAN JEWISH SCIENTIFIC COMMUNITY



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## ***The starting point and the topic of the doctoral dissertation***

My dissertation is an examination of the possibilities of presenting Judaism in a museological context, its history in Hungary, and the theoretical issues that have been raised by the institutional history of the Hungarian Jewish Museum.

Similar to the majorities of the time, after Jewish emancipation, the Jewish communities of Europe also established their own toolkits of self-representation, in which an important role was provided for the presentation of Jewish history and cultural history in museums. Reconstructing the institutional history of the Hungarian Jewish Museum in Budapest, established in 1909, along with an examination of the Jewish perspective on the past and on society presented at the museum is one of the goals of my dissertation.

The institutional history of the Museum, the publications about its collection, the presentation and interpretation of the objects are also sources for the history of the science of Jewish studies, as exhibitions are historical phenomena just as much as the cultural products that the exhibitions present are.

A review of the practices of Jewish museums is also instructive for museology in general, as this field raises practically all the issues, all the problems of all the various types of museums. They are as follows:

- a) The issues with the museum collection of the objects of cultures that are essentially text-based and which place a smaller emphasis on material goods
- b) The issues of the museum collection, storage and presentation of ceremonial, sacred objects
- c) The issues of the self-representation of minority groups living in the context of a majority
- d) In relation to the above issues, the questions of the artistic, historical and folkloristic interpretation of objects and collections
- e) The issues associated with presenting the identities and systems of relationships of ethnic groups living in a Diaspora, in particular the presentation of unity and diversity
- f) The issues of restitution: who are the rightful inheritors of the objects, etc. created/used by a group in diaspora that had inhabited a particular geographic region?

In my doctoral thesis, I shall present the answers to the above questions practically applied during the history of the Hungarian Jewish Museum.

## *The sources and methodology of the research*

It was during the organisation of documents collected by museum staff from the material at the Hungarian Jewish Museum and Archives, which had been registered in the Museum's inventory that I came to the sudden realization that for the correct evaluation and description of documents, it is of essential interest to have information about their provenance, the manner and the time of their inclusion in the collection and the identity of the donor. Yet the inventories of the Museum, which were only started in 1964, and whose data is extremely sparse, do not contain such data at all. In order to obtain the information, I searched through the the Museum's own archives of correspondence and documents, which have turned up in the meantime, as well as the inventories of new items shown in their publications. During that time, it also became obvious that the loss of data had been no accident, and that it had been related to the new inventory taken of the collection in 1964, and that its objective was the neutralisation of the real value of the collection, i.e. the memory of the community that had constituted the socio-historical background and which had indeed created the collection. That fact is an important addition to the history and the possibilities of the Museum after World War II.

Reorganising the fragmented information, I generated a database containing over seven thousand data arrays, on

the basis of which the origin of over four thousand objects and documents has now been established with exactitude. At the same time, that database is also an important source of information about the continuous transformation and changing interpretation of the collection; a source that had to be generated on the basis of earlier sources and data, so as to achieve an understanding the institutional history of the Museum. The enumeration of the sources used for the database, and the analysis of their data content, will feature in detail in the introductory chapter of the doctoral dissertation.

The dissertation only features that massive corpus of data indirectly, as the production of a full catalogue of the collection would in itself exceed the compass of the dissertation. At the end of my thesis, I use 22 selected items as examples, and present the sources of their provenances in order to show how, and on the basis of what data the origin of objects is determined in practice.

### ***The structure of the doctoral dissertation***

The structure of the dissertation shall follow the chronology of the Museum's institutional history, in each chapter picking a problem of museological methodology that was particularly in focus during the corresponding period. As the primary aim of the dissertation is to analyse the principles and practical methodologies of

museology used in the institution, and not to produce a detailed description of the institutional history of the Museum, therefore, in order to supply missing information, I have summarised the main stages of the Museum's institutional history at the end of the dissertation.

As the Museum was originally founded by a society, where the work of adding to the collection, processing the items, putting on exhibitions and publishing material was performed by scientists, researchers and other figures active in Jewish social life, all of whom did this in their spare time, I felt it was also important to produce a prosopography of those scholars, the colleagues of the Museum. In their biographies, I concentrated on their activities related to the Museum, the objects that were provably collected by them or contributed from the heritage of their own families, and their publications about items in the Museum's collection. Through their biographies, I have also traced the institutional network in which the Museum operated, as most of its colleagues were also linked to other forums of the Jewish scientific community in Hungary, predominantly the Jewish press (*Egyenlőség (Equality)*, *Múlt és Jövő (Past and Future)*, *Magyar Zsidó Szemle (Hungarian Jewish Review)*, *Libanon (Lebanon)*), and Jewish institutions (the Jewish Grammar School, the Rabbinical Seminary and Teacher Training College).

The case studies from the history of the Museum present the fundamental components of the Museum as an institution (objects, locations, exhibitions, knowledge associated with the collections, and frameworks of interpretation). They always do so in a practical manner, presenting the practices actually in use in Budapest.

In what follows, I shall outline the museological history issues allocated to the individual chapters as well as the corresponding issues of museological theory, in the sequence of the dissertation's chapters.

### *What makes this Museum different?*

#### Museum history:

In this chapter, I will use a short overview of similar collections founded before the Hungarian Jewish Museum to outline the international context of the foundation of our museum. The notion of Jewish museums arose in Europe at the turn of the 19<sup>th</sup> and the 20<sup>th</sup> centuries, during the period when the processes of assimilation actually threatened to render the memories of traditional Jewish culture obsolete and to erase them from the memory of the Jewish communities as they underwent rapid modernisation. During the same period, the specialisation of museums occurred in general museological practice; it was at that time that individual collections of the previous encyclopaedic museums were transformed into museums of art, of ethnography and of

design. The Jewish museums founded around that time were social museums, which, in order to establish their fundamental systems of interpretation, defined themselves as museums of either art or of ethnography, depending on how they viewed the Jewish community.

Theoretical problem:

The Hungarian Jewish Museum, one of the first Jewish museums established in Europe, has exhibited the specific characteristics of Jewish social history in Hungary with a very strong apologetic intent, which has resulted in the museum's interpretation of that social history being focused on the collection of evidence for the claim that the Jewish community is indeed integrated into the majority. As a result, the collection is not a balanced one, as its development reflects the internal conflicts of the Jewish community.

*What should a Jewish museum collect, what are 'Jewish objects'?*

Museum history:

This chapter is not directly associated with the history of the Hungarian Jewish Museum, but rather the traditions of Judaism associated with objects.

Theoretical problem:

Naturally, the range of objects that may be collected by Jewish museums consists of objects that are representative of the environments of Jews as well as

objects related to the teachings of Judaism. Those indeed were the objects collected by the Museum, but in the course of their management and museum protection, along with the principles of protecting works of art, which were taking shape during the period, the dictates of the regulations of Judaism were also taken into account. A number of issues concerning the ethical management of the objects arise in relation to the museum protection of Jewish ceremonial objects. One of them is whether it is at all permitted to use such objects in a profane (i.e. museum) setting, separated from their original context.

Another theoretical problem associated with the same topic is that Jewish objects did not have (and some of them still do not have) generally accepted Hungarian names. In this chapter, I shall summarise the designations used in the catalogues and descriptions of the first exhibitions of Judaica.

*Jewish ceremonial art in the public sphere –  
historical exhibitions in Hungary, 1884, 1896*

Museum history:

The first national exhibitions to feature Judaica in Hungary – and also in Europe – took place in 1884, at the Exhibition of Historical Goldsmiths' Work, and in 1896, at the National Millennial Exhibition. Those exhibitions were pioneering and epochal in the history of Jewish

museology not only on account of their early dates, but also because they featured collections of objects curated specifically for the exhibitions: that is to say, they represented the first opportunities for a Jewish community to present itself, the symbols of its religion and their artistic merits through its objects. The curators of those exhibitions, their choices of objects, and an analysis of the descriptions of the exhibitions are the themes of this chapter.

Theoretical problem:

In relation to those exhibitions, I shall analyse the research history background of the Jewish material heritage, which is an important component of the scientific history of museum collections. In practice, Jewish studies suffered from a ‘double absence of canon’: the branches of scholarship (art history, history, literature, ethnography) that received a role in determining the ‘canon’ in the search for a national identity were only interested in the Biblical period, the opportunities in researching and scientifically analysing the heritage of Jewish communities living as minorities in the Diaspora did not attract interest from the new sciences. The system of institutions of Jewish learning (Wissenschaft des Judentums), established during the same period, displayed no interest in the material and visual components of Jewish culture, which were difficult to analyse using the methods of the text-centred Jewish tradition, and whose insertion in a tradition

increasingly understood to be aniconic was also problematic.

### *The foundation of the Hungarian Jewish Museum*

#### Museum history:

In 1909, the Jewish Hungarian Literary Society established the Hungarian Jewish Museum with the objectives of researching the Jewish past, researching history and collecting available objects and documents of historical interest. According to the founders' double aim, the Museum improves the self-esteem of Jews, while bringing respect in the eyes of the external world to the Jewish community with its glorious history and culture. In order to achieve those desired ends, the Museum, driven by the values of the narrative of Jewish historical learning of the time, defined the range of objects and documents to be collected, and published a number of descriptions about them.

#### Theoretical problem:

Due to the Jewish codification of objects – or the lack thereof – a Jewish collection built out of objects could follow a number of museological approaches. The Jewish museums founded at the end of the 19th century had almost identical collections, yet some called themselves museums of Jewish art, while others described themselves as museums of Jewish ethnography. In the written documents associated with the foundation of the

Jewish Museum in Budapest, the primary demand that appears is for the establishment of a museum of Jewish history and/or art, with a strongly apologetic intent, primarily to provide evidence for the equality of the Jewish religion. In the practice of Jewish museology, the issues of the possible interpretations of the collections could be sources of the frameworks of the identities of communities. Artistic interpretation primarily indicates that the community has defined itself as a religious group, and considers the associated objects to be expressions of religious practice associated with that. This approach matches the system of theories in the history of art of the time, while it is also consistent with the thinking of a Jewish community that supports the religious reception. The communities that opted for the ethnographic-anthropological approach, on the other hand, laid the emphasis on presenting historical Jewish autonomy, and the social history of the Jewish community. Knowing the practices of Jewish museums, this was possible where the the assessment of the Jews by the majority was not in question: in the lands East of Hungary, where the social emancipation of Jews had not even been on the agenda, and where autonomy movements ruled over integration, or in the primarily German areas where the autonomy under common law of the folk Jewish tradition and communities were a thing of the historic past.

## *The building of the Hungarian Jewish Museum*

### Museum history:

In 1916, the Museum was opened to the public in a rented apartment in Hold Street – but it had to leave in 1929. The collection was placed in the community hall of the Pest Jewish Community, completed in 1931, next door to the Synagogue in Dohány Street. Museums had become cultic locations for modern societies, and that role could be reinforced by placing the collection in a building whose very age and historical role, or perhaps its topographic location render it symbolic. If the Museum is considered as an important component of the power structure (of the religious community), then the choice of location was an opportune one from a number of perspectives: the building occupied the location of the house where Theodor Herzl had been born, next door to the Great Synagogue of the Pest Jewish Community. The set of buildings became the symbols of the cultural and social position of the Jewish community of that period, prime locations of self-representation.

### Theoretical problem:

The community hall building where the Museum is located, was built to replace the Leopoldstadt Synagogue, at its cost, that is to say the community felt that a cultural rather than a religious institution was needed. The foundation values of the Museum, which laid the primary emphasis on the emancipation of the the Jewish

community, were augmented by the essentially secular meanings of visiting museums and patronage of the arts into the set of values on which the modern Jewish identity was, to a large extent, based. That also means, at the same time, that the Pest Jewish Community, which performed the 'religio-cultural reform', in addition to developing the traditional system of institutions of the religious denomination, also viewed secular, cultural institutions as legitimate factors within urban Jewish life. The museum was a new institution that followed the pattern of the majority society, so the various responses to modernity characteristic of Jewish communities can be observed in this field as well. The assimilated communities that were increasingly divorced from their traditions hoped that the Museum would preserve the values of the past in an isolated fashion, while the communities living according to the traditional patterns used the objects and passed on the tradition in everyday practice, and they were generally distrustful of the museum as an institution.

### *The exhibitions and the identity-forming policies of the Museum*

#### Museum history

When the new museum building was opened, the Museum had about 2000 items in its inventory of objects, and practically all of that was put on show in the

permanent exhibition developed at that time, and it was also the first opportunity to hold temporary exhibitions.

### Theoretical problem

The Museum's attitude towards history and its identity-shaping policies can be deduced from the Museum's publications intended for the general public, which I have analysed on the basis of a reconstruction of the two series of picture postcards published and the scientific articles and reviews published in the periodical *Libanon*, published by the Museum. Even more decisively than the collected objects themselves, those sources provide an outline of the pattern of identity that the Museum, as an institution, was championing.

### *Invisible (unexhibitable) items in Jewish museology*

#### Museum history:

In parallel with the growth of the Museum's collection, the problem of saving, protecting and documenting the properties and historic monuments that could not be physically moved into the collection but which constituted parts of Jewish cultural heritage also arose. In its letters sent to Jewish communities around the country, the Jewish Museum requested photos and drawings of their synagogues, cemeteries and Jewish community buildings, and they used the material received to lay the foundations of the Museum's archives. Many of the interiors of rural synagogues were photographed for the

first time then, many of them in excellent photographic quality.

### Theoretical problem:

The photos were not taken during synagogue ceremonies, but during the day, in full daylight, when the presence of people praying did not present an obstacle to including all architectural detail in the images. The aspect of the synagogues thus photographed that we see is one that religious Jews hardly ever see: in full daylight and empty. As the publications on Jewish cultural history and art emphasised the spiritual, ideological phenomena of Judaism, the technical perfection of preservation (photography, which replaced the previous drawings with perfect snapshots), served, even if unintentionally, a demand, as photos, which actually occlude the essence, were considered more objective than the drawings and paintings that could also record ambiances.

### *Museum and memory*

#### Museum history

In that chapter, I shall describe the fate of the Museum during the Holocaust and after liberation. Despite the Holocaust and war losses, the objects in the Museum's inventories were largely preserved intact, thanks, among other factors, to the fact that the most valuable objects were hidden in the basement of the Hungarian National Museum in 1943. After Hungary's liberation, the

Museum primarily turned towards surveying and rescuing the material memories of the Jewish communities that had perished in the Holocaust, as well as the documentation of the Holocaust itself.

The collection of archives held at the Museum was established during that period, too, with the objective of not only preserving sources for historical research, but also of assisting with the production of the certificates of ancestry required by the anti-Jewish laws.

Theoretical problem:

The Museum's inventory of objects doubled in size between 1945 and 1950. It was during that period that the inventories of the Nagykanizsa Jewish Community and the Óbuda Jewish Museum, opened in 1934, were added to the collection. Those objects are of symbolic significance, as they had already been shown at the exhibitions analysed in the chapter "Jewish ceremonial art in the public sphere: historical exhibitions in Hungary, 1884, 1896". Yet during the same period, the Museum also suffered a major loss, as during the production of the comprehensive new inventory in 1964–65, the data on provenances were methodically erased, which has resulted in the loss of a significant part of the knowledge associated with the objects. The process of retaking the inventory transformed the Museum from a creator and protector of the locations of Jewish community memory into an instrument of the *damnatio memoriae*, which is

completely contradictory to the Museum's institutional creed. We have good reason to assume that it was partly due to those reasons that the Hungarian Jewish Archive was established in 1972 as an institution independent of the Museum, with the result that the documentary material collected by the two institutions were finally only united in 1994.

### *The 1984 new permanent exhibition of the Museum*

#### Museum history:

The permanent exhibition, which had been unchanged since the Museum's opening, was renewed in 1984, for the fortieth anniversary of the deportations in Hungary. In line with the requirements of socialist cultural policy, the new exhibition no longer presented the history of the Hungarian Jews as a minority ethnic group integrated into the social majority, but merely the 'religious art heritage' of a religious denomination. The exhibition largely featured ceremonial silver objects organised in accordance with the sequence of Jewish holidays, making the impression that Judaism is simply a very affluent religion. The permanent exhibition set up in the first-floor halls therefore actually returned to the frameworks of interpretation of 1884. After the Fall of Communism, the exhibition continued to operate without any changes until December 1993, when the Museum was burgled and a significant part of the objects on show were stolen. They were found in the summer of 1994, and most of

them were put back in the glass cases, but then a number of important changes were made to the exhibition as well, that I will analyse in this chapter. The permanent exhibition was extended in 2010 with the addition of the outdoor exhibition in the cemetery garden of the Dohány Street Synagogue, which integrated the mass graves of the people who had perished in the Pest Ghetto into the area available to visitors, thereby creating an alternative exhibition space as an addition to the presentation of the Holocaust Room, a part of the Museum's permanent exhibition. The visitor centre of the Archive also opened at that time in the building behind the Museum in Wesselényi Street, which has extended and added greater detail to the material available for viewing.

Theoretical problem:

The garden had originally served as a framework for narratives defined by the synagogues and the Jewish Museum, and provided the positive content that the creators of those institutions had thought important: transparency, openness, tolerance. But the course of history has changed conditions, and by today, the garden has become the dominant component that everything else, and in particular the Museum with its function of representing the community, must adapt to. In Jan Assmann's interpretation, the collective cultural memory of communities (tribes, peoples, nations) is determined by three fundamental factors: the shared myths of origin and legends, the totality of the laws accepted and

followed by the community, and the memory of the dead. Since the establishment of the new visitor areas in the Archive, the garden of the Dohány Street Synagogue reflects that three-fold foundation: the shared history and legends of origin are presented in the Museum and the exhibition in the Archive, the religious laws and historical founding documents of the community are presented in the Synagogue, while the memory of the dead is evoked in the cemetery garden. In the European culture of the era after modernisation, Judaism is practically the only group to still carry a kind of ancient cultural identity in which ethnic, ritual, legal and cultural determinants are all intertwined.

### *The interpretation of objects*

#### Museum history:

This chapter is not about the institutional history of the Museum, but the history of a single item in the collection, a Torah shield (Franz Lorenz Turinsky, Vienna, before 1807) and its analogies, and the the issues of museology that arise in relation to the history of objects. Of the pieces whose visual appearance was practically identical to this object, the whereabouts of the ones in Nagykanizsa, Pozsony (Bratislava) and Lemberg are unknown, they were either destroyed or are in unknown locations, only the one in the collection of the Israel Museum can be physically examined. The interpretation of objects in exhibitions and in the

literature offers a guided tour of the history of collecting and exhibiting Judaica, from the first exhibition of Judaica (the Nagykanizsa shield in 1884) to the questions of restitution (at the Israel Museum: Orphaned Art, 2008).

Theoretical problem:

In the course of the interpretation and analysis of the Torah shield retained in the collection of the Hungarian Jewish Museum, the methodological path we followed was that of the traditional Jewish practice of interpreting texts in the interpretation of specific passages. In our case, we need to submit the corpus of objects to the most meticulous, analytical interpretation possible so as to discover its references, connections, and all its possible narratives. Similar to the traditional text of the Torah, the objects themselves only represent the framework, the corpus, for which all generations, all interpreters must find the commentary and the explanations of their own age and life situations. Similar to the practice of the Talmud, we do not select and canonize a single possible interpretation, but comment on the object by juxtaposing the interpretations that took shape at various times and in various circumstances. On the one hand, this matches the internal narratives of objects, while on the other hand, rather than the general practice of museology and the academy as a whole, it uses Judaism's own system of interpretation in order to form an understanding of objects and of culture – rendering visible not only the

content inherent in the objects and materials exhibited, but also the methodology required for making a study of them.

### *Jewish museology in the digital era*

#### Museum history:

In the second half of the 20<sup>th</sup> century, a new movement, called ‘new museology’ has appeared alongside the traditional museology that primarily concentrated on the aesthetic and art-historical qualities of objects, which championed a new, and much more significant social role for museums. According to the principles of new museology, the institutions that safeguard the shared cultural heritage must conduct continuous communication with their “source communities”, an activity with which the museums take an active role in shaping the identity of the society that had brought them into existence. At exhibitions aiming to present the history and culture of Judaism, the dignity of the objects on show may be preserved by adopting an interpretation that is immanently connected with the objects. The methodology of ‘new museology’ and the traditional Jewish practice of textual exegesis exhibit significant parallels, therefore Jewish museology is particularly suited to using the practice of ‘museology as commentary’.

Theoretical problem:

The first Jewish museums, established at the dawn of the 20<sup>th</sup> century, were institutions of acculturation, of communication with majority society. Following the general museological practices of the era, those museums accumulated and put on display certain objects from the past selected primarily on the basis of their aesthetic value, or their roles as symbols of power, in the manner of icons or idols: they were unreachable, untouchable, and impossible to debate or even question. The museum became a truly important institution of Judaism when its methodology could be made to harmonize with the collective Jewish system of thinking.

After the appearance of the first public museums, the first Jewish museums were established almost a hundred years ago according to the principles that had been applied to create national museums, following the patterns offered by the majority societies of their locations. However, the Jewish cultural integration of the institution of museums is only taking place these days, when museums, established to protect cultural heritage and to cultivate collective memory, operate alongside synagogues, i.e. the houses of community, prayer and learning. The practice of preserving and interpreting the heritage is thus promoted to the status of a quasi-sacred process, which uses the traditional Jewish methodology to preserve the common cultural heritage and to interpret it in accordance with Jewish traditions.

## ***Related publications, exhibitions:***

### *Edited volumes:*

*A zsidó közösségek öröksége. (Heritage of the Hungarian Jewish Communities)* Budapest: Magyar Zsidó Levéltár, 2010.

[with Jalsovszky, Katalin and Tomsics, Emőke] *A magyarországi zsidóság képes története. (The Illustrated History of the Hungarian Jews.)* Budapest: Vince kiadó, 2014.

### *Articles, book-chapters:*

„A Pesti Izraelita Hitközség a templomépítkezések idején”, (The Jewish Community of Pest, in the Building-period of the Synagogues.) In: Hadik András, Szegő György. *Baumhorn Lipót építész 1860-1932.* Budapest: Magyar Zsidó Múzeum és Levéltár, 1999. pp. 30-37.

„Történelem és Múzeum”, (History and Museum) In: Schweitzer József, Ed.: „*Új idea, új cél keresésére szorítanak bennünket*”. *Tanulmányok a zsidó történetírásról.* (Mórija Könyvek, 4.) Budapest: Universitas Kiadó, Judaica Alapítvány, 2005. pp. 145–170.

„Útmutató gyűjtemények néprajzi értelmezésére. Zsidó néprajzi múzeum?”, (Manual for study jewish collection as ethnography. Museum for Jewish Ethnography?) In: *Néprajzi Értesítő* 88 (2006): 49-64.

„Votívkéz és kanalacska. A Történeti Ötvösmű kiállítás judaikái”, (Jewish Ceremonial Art at the Exhibition of the Hungarian Goldsmithery in 1884) In: *Iskolakultúra. Melléklet a Karády Viktor 70. születésnapja tiszteletére rendezett konferencia előadásaiból*. 2007. pp. 114–123.

„A magyarországi zsidó múlt dokumentumai a Magyar Zsidó Múzeum és Levéltárban” (Historical documents in the Hungarian Jewish Museum and Archives) In: *Levéltári Szemle* 57 (2007) pp. 24-33.

„Hidur micva mint zsidó identitás. Naményi Ernő emlékezete”, (Hiddur mitzvah as form of Jewish Identity. The memory of Ernest Naményi) *Cafe Babel* 17 (2008): 131-138.

„A magyar zsidó múzeum épületéről”, (The meaning of the building of the Hungarian Jewish Museum) In: Gantner B. Eszter, Schweitzer Gábor, Varga Péter, szerk. *Kép-keret: az identitás konstrukciói*. Budapest: Nyitott Könyvműhely Kiadó, 2010. pp. 269-280.

„A Dohány utcai zsinagóga szertartási tárgyai”, (Ceremonial objects of the Dohány Street Synagogue) In: Dohány utcai Zsinagóga Alapítvány szerk. *A Dohány utcai zsinagóga 150 éve: tudományos konferencia a Dohány utcai zsinagógáról*. Budapest: Gabbiano Print, 2010. pp. 151-163.

„Mivé lettek az egykori magyar zsidó imházak?” (What happened with the Hungarian Synagogues?) In: *Múzeumcafé* 15 (2010) pp. 44-55.

The Fate of Judaica in Hungary During the Nazi and Soviet Occupations. In: Julie-Marthe Cohen, Felicitas Heimann-Jelinek, eds. *Neglected Witnesses. The Fate of Jewish Ceremonial Objects During the Second World War and After*. Crickadarn: Institute of Art and Law, 2011. pp. 285-306.

„Egy feliratos szefárd zsidó tárgy történetéhez”, (A Sephardic Jewish Ceremonial Object) In: Koltai Kornélia, szerk.: *"A szívnek van két rekesze": tanulmánykötet Prof. Dr. Schweitzer József tiszteletére, 90. születésnapja alkalmából*. Budapest: L'Harmattan; Magyar Hebraisztikai Társaság, 2012.

„A mi szobánk: Zsidó élet Szombathelyen tegnap és ma” (Our room. Jewish life in Szombathely yesterday and nowadays) In: Bíró Zsuzsanna Hanna, Nagy Péter Tibor, szerk.: *Zsidóság – tradicionalitás és modernitás: Tisztelgő kötet Karády Viktor 75. születésnapja alkalmából*. Budapest: Wesely János Kiadó, 2012. pp. 445-459.

„A holokauszt örökségét kiállítani is nehéz: a soára történő emlékezés problémái és lehetőségei a hazai muzeológiában.” (Displaying the Shoah: current problems and possibilities in the contemporary Museology) In: *Múzeumcafé* 40 (2014) pp. 50-65.

„The Story of a Budapest Garden” In: *Images: Jewish Art and Visual Culture* 7 (2014) pp. 1-15.

„Museumswissenschaft des Judentums” In: Christian Wiese, Mirjam Thulin, eds. *Wissenschaft des Judentums in Europe. Comparative and Transnational Perspectives*. Berlin, Boston: De Gruyter. Under press.

### Exhibition catalogues:

*A zsidó nő. The Jewess*. Budapest: Magyar Zsidó Múzeum és Levéltár, 2002.

*Tárlatvezető (a Magyar Zsidó Múzeum állandó kiállításához)*. Guide for the Permanent Exhibition of the Hungarian Jewish Museum) Budapest: Magyar Zsidó Múzeum, 2011.

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### Exhibitions

*Száz éves a Judenstaat*. (Hundred Years of the “Judenstaat”) Hungarian Jewish Museum and Archives, Budapest. May-December 1996.

*The Jewish Bourgeoisie of Pest and the Dohany Street Synagogue.* Hungarian Jewish Museum and Archives, Budapest, September – December, 1997.

*Dimensions of the Past. Chapters from the Hungarian Jewish History.* Jewish Museum and Archives, May – October 2000

*The Jewess.* Hungarian Jewish Museum and Archives, Budapest, April-December 2002

*Hanuka.* Marom – Chanuka Shtetl Festivál, Budapest, December 2002.

*Eretz Israel.* Hungarian Jewish Museum and Archives, Budapest. March – July, 2003.

*Déportation des Juifs de Hongrie.* Fondation pour la Mémoire de la Shoah, Párizs. April – June, 2004.

*From Budapest to Basel.* Hungarian Jewish Museum and Archives, August – October, 2004.

*Our Museum. History of the Collections of the Hungarian Jewish Museum and Archives,* Hungarian Jewish Museum and Archives, December 2005 – March 2006.

*Double Emancipation. Exhibition about the Hungarian Jewish Women* Central European University, Budapest. August 2006.

*Our room. Jewish Life in Szombathely yesterday and nowadays.* Vas County Archives, Szombathely, August-September, 2008.

*The Garden of Memory. Permanent Open Air Exhibition.* Dohány Street Synagogue, Budapest. Since January 2010.

*Rosenthal lived here.* Permanent Exhibition. Goldmark Hall, Budapest, September 2011.

*100 years – 100 objects.* Hungarian Jewish Museum and Archives, Budapest. April 2016.

Co-curated exhibitions:

*Juden in Ungarn. Kultur – Geschichte - Gegenwart.* Jüdisches Museum der Stadt Frankfurt, Frankfurt am Main. September – November 1999

*The Citizen Betrayed. To the Memory of Hungarian Holocaust.* Hungarian National Museum, Auschwitz-Birkenau. April 2004.

*Auschwitz Album.* Holocaust Documentation Center, Budapest. April 2004 – May 2005.

*Permanent Exhibition.* Hungarian National Museum, Holocaust Documentation Center, Budapest. April, 2006.