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In early 1914, a young Hungarian minister arrived in Pittsburgh for what would have been a two-year stint as assistant pastor, and he was surprised to find Lajos Kossuth had already visited that city with the three rivers. The name of this twenty-six-year old minister was Ödön Vasváry (1888-1977), and he found it kind of a shame that no one in Hungary really knew about this legacy, so he thought he would collect some newspaper clippings, photos, and drawings about Kossuth's earlier visit. Thus began Vasváry's lifelong collection of all things about or related to Hungarians in America. The First World War kept him from returning to Hungary. Then he married, served as a minister to Hungarian congregations in Buffalo and Cleveland, and finally he moved to Washington, D.C. to work for the Hungarian Reformed Federation, while also researching in the Library of Congress and constantly adding to his personal collection. In 1978 the Vasváry family donated his entire library and collection, amassed over a lifetime of Hungarian American research, to the Somogyi library of Szeged in Hungary.

Broad and deep in its holdings, the collection includes material about Kossuth's American tour, material about Mihály Kováts, the father of the American Cavalry of 1776, material about Cardinal Joseph Mindszenty's United States visit, as well as extensive material about the Holy Crown of Hungary and its American journey. Its well-organized database includes 436 cards with Vasváry's handwritten notes, clippings, photos, and manuscripts. The book collection has rare U.S. editions from the nineteenth century, as well as yearbooks, almanacs, and literature. The collection's card catalog has around 20,000 entries, with biographical and bibliographical information, all meticulously organized. The collection also includes 3,000 typed pages of articles written by Vasváry in the course of his research. Easily found online is the *Vasváry Collection Newsletter*, published twice yearly since 1989, with archived issues from 2003 until the present day, and a very useful ninety-three-paged PDF-file index spanning 1989 to 2013.

So let us examine a recent edition of the *Vasváry Collection Newsletter*, published in June of 2021. The newsletter contains five articles with material that may never see the light of day in the English-speaking arena, unless the reader happens to be also fluent in the Hungarian language. The authors of these articles are first-rate scholars, known in Hungarian American academic circles with solid reputations, and their topics vary, but each one in its own right is a substantial work of research.

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László Ambrus is a young historian at the Eszterházy College in Eger, Hungary. His specialty is the role of the Hungarian diaspora in the First World War, and his article in the newsletter is about "*Egy pesti "úri szélhámos" az első világháborús Amerikai Expedíciós Erők kötelékében*" ['An Elegant Scammer from Pest in the WWI U.S. Expeditionary Forces']. The article provides well-documented research about one specific American soldier of Hungarian ancestry, Tibor Zacsovics. Ambrus details the life story of Zacsovics, including his many swindles and scams in Budapest. One example is how he secured a 50,000 Crowns (Austro-Hungarian currency) loan, allegedly meant for Count Henrik Apponyi, which he managed to achieve with the aid of fake telegrams and documents. He then paid back the loan, but asked for and received an additional 100,000 Crowns, with which he promptly absconded. Based on the exchange rates and historical inflationary charts, nowadays this sum would be the equivalent of over half a million U.S. Dollars.

Zacsovics's story gets better, meaning even more interesting. Using a stamp stolen from his stepfather's desk drawer, he sold a large Budapest apartment-complex for 510,000 Crowns, took a deposit of 180,000 Crowns, and promptly disappeared, leaving to go to America with a sum of close to a million Dollars in today's currency. In the U.S. he joined the American Expeditionary Forces, fought in France on the Western front and in 1919 received an honorable discharge as a Second Lieutenant. Zacsovics died in 1968, at the age of eighty-six, and was buried in the Long Island National Cemetery with military honors. The point of this well-researched article, with supporting documentation, is that not all American-immigrant stories are of heroes and lofty ideals. Some of the "huddled masses" included swindlers and cheats, and this perspective is also an important part of the historical record.

The second article in the edition is a speech about Zsuzsanna Kossuth, the sister of the Hungarian politician and freedom fighter about whose visit to Pittsburgh Vasváry was once surprised to learn. The author, Nóra Deák, is an experienced librarian at Eötvös Loránd University (ELTE) in Budapest, who has spent significant time in New York and New Jersey as a Fulbright scholar and researcher; she is well versed in Hungarian-American history and is respected in its research circles. Given at a high school on the outskirts of Budapest named after Zsuzsanna Kossuth, the speech details some interesting aspects of Hungary's "Florence Nightingale." As the mother of Hungarian nursing, she was tasked by her brother with the organization and setup of military field-hospitals during Hungary's revolution of 1848-49. She did, in fact, establish seventy-two field hospitals during the war. Then, in 1853 (shortly after her brother's whirlwind tour of America in 1852), she fled to the U.S., having lost her husband, young son, mother, homeland, and health in the 1849 war.

Deák traces what historical remnants are available, including a plaque in New York's First Presbyterian Church, what happened to Zsuzsanna Kossuth's children (the family tree died out after her grandchildren), and who wrote anonymous memoirs about her (it was the American librarian Elizabeth Palmer Peabody). The speech reads like a condensed master class of how to do research, beginning with the most basic questions, documenting methodology, and finally, sharing results. "Do we know everything about Zsuzsanna Kossuth's life and work?" Deák asks her audience of high school students. "Not even close... there's so much more to research and find out," she answers her own rhetorical question. A fitting conclusion to an informative speech, shedding light on a lesser-known figure of Hungarian history (for a more detailed English-language article on this topic, see Nóra Deák's "From Kossuth's Twin-Soul to the Nation's Chief Nurse: The Legacy of Zsuzsanna Kossuth Meszlényi." *Hungarian Cultural Studies*. e-Journal of the American Hungarian Educators Association, 13, 2020, at: 10.5195/ahea.2020.384).

Continuing the perspective on women's histories and figures, the third article poses the question of what can be known about Hungarian American women's periodicals. Titled "Fragments in Obscurity," (my loose translation), this article was written by Zoltán Fejős, an anthropologist and ethnographer with extensive experience researching Hungarian American communities, especially that of Chicago. Fejős's article is expansive and thorough, with detailed examples about each women's journal, its writers and contributors, and about the female perspective in the mainly male-dominated Hungarian-American newspaper industry spanning the centuries. Fejős not only lists the four independent women's newspapers, *Magyar Nők Lapja* in Chicago, two different *Magyar Nő* titles, one in New York and one in Buffalo, and the socialist-leaning *A Munkásnő* in New York, including its heir, *Nők Világa*, but he also describes their contents and overall slants, quoting extensively from articles, mostly from the twentieth century. Although, as Fejős notes in his conclusion, none of these publications had a long history, they were completely independent. Also mentioned in the article are the women's supplements in mainstream Hungarian-language publications. For example, the publication *Új Előre* had its supplement of *A Nőmunkás*; the New York daily *Amerikai Magyar Népszava* had both *Anna néni rovata*, an advice column that ran for over ten years, and its heir, the daily *Asszonyoknak-lányoknak*. As for the period from the 1930's and on, Fejős notices a substantial increase in the number of female authors in the major Hungarian American newspapers.

Noteworthy is the fifty-year writing career of Ilona Fülöp in numerous Hungarian-American newspapers, from *Magyar Bányász* to *Amerikai Magyar Újság*, as well as her short-lived editorship of *Képes Világlap*, from 1915 to 1917. Other women writers mentioned include Antonia Wechsler, Rózsa Páll Kovács, Alba Nevis, Ilona Unger, Erzsébet Ruby, Margit Gólya Dudás, Éva Sz. Varga, Rózsi Gross, Ágota Illés, Dr. Sári Somogyvári, Olga Melville, Julia Hirsch, Erzsébet Pethő, and the editors Erzsébet Rátkay, Erzsébet Kovács, Kató Gyarmaty, and Róza Gébel. The writing of Fejős is detailed yet interesting, and he delves into some of the personal lives of the authors he studies, as well as into the origins of many of the publications he lists. He includes examples of artwork published in the newspapers, and the article also contains two appendices. The first appendix is an interesting essay about America, written by Alba Nevis in 1940, and the second is a work of fiction published serially by Ágota Illés. All in all, Fejős's work of women's literary criticism is a worthy addition to Hungarian American scholarship.

The last article in the newsletter, by János Sándor, is a musical biography of the conductor László Somogyi entitled "*Az elfelejtett Somogyi László karmester életútja Budapestről Genfíg*" ["The forgotten life journey of conductor László Somogyi from Budapest to Geneva"]. Music was what gave Somogyi faith, hope, and peace throughout his life, says Sándor at the start of the article, and music is indeed the guiding principle of Somogyi's entire biography. From Somogyi's early studies and international trips to concerts that he gave and composers' works that he conducted – Bartók, Bach, Mozart, Donizetti, Debussy, Prokofiev, Beethoven, Wagner, Dvořák, need I say more? – the biography is organized into three main sections: the prewar years, the postwar years, and Somogyi's teaching and recording career. The funniest anecdote is that during a 1968 concert in Rochester, NY's Eastman Theater, a student prank caused thousands of ping-pong balls to fall from the ceiling in the middle of the concert. After the balls were collected, Somogyi resumed his place on the conductor's rostrum and said to the audience, "I think Haydn would want us to continue," which received a huge ovation, and the symphony went on.

While these four articles are interesting and valuable in their own right, the best by far is the fourth, offering some recent scholarship on the contemporary condition of Hungarian American museums and their collections. Historian Béla Nóvé wrote his doctoral dissertation about young men who fled prosecution after the Hungarian Revolution of 1956 and joined the French Foreign Legion. But in this article Nóvé details six Hungarian cultural museums throughout the United States, from New Jersey to California, with Cleveland and Louisiana in between. With a useful introduction that contains sociological and cultural-studies background, a shrewd analysis of the financial dilemmas facing volunteer cultural museums, and an explanation of the historical background of the founding of these six museums, the most insightful observation of Nóvé is that "the close to 200-year-old Hungarian diaspora has many reasons to be proud of its past" (Nóvé, 3). He explains the importance of keeping track of the past and keeping records of its documentation. Each museum listing contains a concise history of the community, its cultural museum, and a detailed listing of its collections, a feat in and of itself. But Nóvé goes beyond simple descriptions; what is most valuable about this article is that it lists every exhibition that the museums have showcased, which turns out to be a cultural history of the themes and values that these Hungarian American institutions and their communities held to be important over the span of almost half a century. The listings themselves read like a cultural history of émigré communities.

To wit, the American Hungarian Foundation in New Brunswick, NJ lists all of its exhibitions from 1956 to 2020. The Hungarian House of New York, although only listing exhibitions from 2015 to 2019, nevertheless tells of its library collections and of what became of its previous collections. The Cleveland Hungarian Heritage Society Museum records every exhibit from 1986 to 2020 (with which I am closely familiar, as I live in Cleveland and serve on the museum's board). The American Hungarian Museum of Passaic, NJ, which since 2014 has put its entire collection in storage, lists its exhibitions from 1991 to 2011. The Árpádhon museum in Albany, Louisiana has not only a description of the community and its history, but it also contains listings of professional documentaries filmed about Árpádhon. And finally, the newest Hungarian museum in North America, the Örly Museum of Hungarian Culture in Berkeley, California, presents a listing of its monthly events since its opening in 2019. And each of these with colorful, engaging pictures to provide the mood of North American Hungarian museum spaces and collections. Indeed, Béla Nóvé's four-hundred page (with almost two-hundred archival photographs) *Magyar Emigrációs Kézikönyv* ['Handbook of Hungarian Emigrant History'] is forthcoming, in its final stages of prepress, to be published by the National Széchenyi Library in 2022.

To summarize, the Vasváry Collection is vast and deep, and it is one of the most important collections of Hungarian-American scholarship. And its open-access newsletter, as this recent issue proves, continues to add to the body of research that Hungarian diaspora studies incessantly create, and that quite well. It is worth looking into.