

PROVINCIAL BOOK (?) TRADE IN THE CARPATHIAN BASIN, OR WHAT WAS BEING SOLD IN A SMALL-TOWN BOOKSHOP IN 1899?

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ABSTRACT

One of the most serious professional conflicts in the Hungarian book trade at the end of the 19th century was the conflict of interests between provincial booksellers and the big publishing houses of the capital. The rules of the Hungarian Booksellers' Association contained strict regulations on the discounts that could be applied, and if a bookshop deviated from them, it faced immediate internal investigation and, in the last resort, expulsion. By contrast, large publishing companies were not bound by the discount convention, if they distributed their products through colportage (door-to-door salesmen). In addition, the mass of instalment series and the cheap dumping of modern antiquarian bookshops drew the remaining customers away from the country bookshops.

The owners of these smaller shops, struggling to survive, protested regularly (and in increasingly exasperated tones), but there was no institutional solution to the complaints of the rural bookseller. Provincial bookshops were therefore forced to increase their profits by expanding their product range, and in addition to books, they had to stock a wide range of other articles to ensure the income they needed to survive.

This highly eclectic range of artifacts is illustrated by a cheerful poetic advertisement published in 1899 in the Hungarian booksellers' journal. We don't know who the humorous shopkeeper was or where the bookshop was, but this unique source sheds some light on what an anonymous bookseller in a nameless small town in the Carpathian Basin was making a living from at the end of the 19th century.

Not books...

Cuvinte-cheie: comerț cu carte, Ungaria, secolul al XIX-lea, librării, edituri

Key words: book trade, Hungary; 19th century, bookshops, publishing houses

At the end of the 19th century, one of the most serious professional conflicts in the Hungarian publishing industry was the clash of interest between rural booksellers and the big publishing companies of the capital. The rules of the Hungarian Booksellers' Association contained strict regulations on the discounts that could be applied, and if a bookshop deviated from these rules, it faced immediate internal investigation and, in the worst case, expulsion. By contrast, big companies like Athenaeum, Franklin, Pallas and others were not bound by the discount convention if they distributed their products through colportage (door-

to-door salesmen)¹. The abundance of instalment series and the cheap prices offered by modern antiquarian bookshops have finally alienated potential customers from rural bookshops. Their owners, struggling to survive, protested regularly (and in increasingly exasperated tones), but there was no institutional solution to the complaints of the provincial booksellers.

Small-town bookshops were therefore forced to expand their product range to increase their turnover, and they had to stock a wide range of other articles in addition to books to ensure the income they needed to survive. This colourful offer is illustrated by a good-humoured poetic advertisement fortunately noted and published by the bookseller Mihály Nagy² in 1899:

“From the walls of a small town on the Danube, a poster of one of our colleagues from there laughs at the audience:

Arany János, pemzli, hur,
Margit valcer, «Troubadur»,
Tábla, grifli, nagy «Vinác»,
Petőfi és Glogovác,
Tompá Mihály, pakpapír,
Tenta, penna és radír,
Shakespeare, twilem, Döntvénytár
A vevőkre készen vár”³.

In my unprofessional translation:

János Arany, paint brush, string,
Margaret waltz, «Troubadour»,
Slate board and stick, the great «Vinac»,
Petőfi and Glogovac,
Mihály Tompa, wrapping paper,
Ink, quill and eraser,
Shakespeare, twilem, Decisions
All ready and waiting for customers.

The humorous little poster was clearly a promotional tool, inviting passers-by to visit the local bookshop with the catchiest products. So what were the main items that kept a small-town bookshop going in the late 19th century? What was worth advertising and posting on the wall to attract customers?

¹ Szabályzat 1895, p. 285-287.

² I have already published the details of Mihály Nagy's life (Simon 2016, p. 221-222) He worked as an employee in the Eggenberger bookshop in Budapest, later he was the manager of the Szeged branch of the Saint Stephen Society, and then became self-employed when he took over the local bookshop of József Kardos.

³ Nagy 1899, p. 125.

As for the (theoretically) main products, the books, it is not surprising that *János Arany*, *Sándor Petőfi*, *Mihály Tompa* and *William Shakespeare* were named, since they were essential pieces of the literary and scholastic canon of the time. As true long-seller publications, these authors could be sold in practically unlimited quantities. We are not, of course, thinking of the expensive, elegant hardbacks, but of the cheap, popular paperback versions.

It was in December 1898 that Mór Ráth published the ballads of János Arany with drawings by Mihály Zichy in facsimile, in half leather binding – but each volume cost 45 forints, the two volumes together 85 forints⁴. Only the very few and the rich could afford this. Not only that, but an average book costing 2-3 forints could be difficult for a small buyer. It is more likely, therefore, that our small-town shopkeeper would have preferred to stock *Toldi's Evening*, published in March 1899 in Lampel's *Magyar Könyvtár [Hungarian Library]* series of booklets, as it cost only 30 kreuzer⁵.

By the same logic, we can assume that the bookseller could have offered Sándor Petőfi's selected lyric poems in the small octavo format published by Athenaeum in September 1899 or his selected narrative poems (both for 50 kreuzer). Mihály Tompa's folk poems of 1844-1860 and his epic poems of 1845-1860 were also published in Franklin's series *Olcsó Könyvtár [Cheap Library]* in October 1899, both for 30 kreuzer⁶. In the same month, Shakespeare's *King John* and *Hamlet* were published in the previously mentioned series *Magyar Könyvtár [Hungarian Library]* (for 45 and 60 kreuzer respectively). These cheap paperbacks were often on the list of authorised textbooks, and the latter two, for example, were officially recommended "for purchase for the libraries of secondary schools, and for the youth libraries of schools for boys and girls, of higher schools for boys and girls, of higher commercial schools, and of teacher training colleges"⁷. It is therefore understandable that, because of their mass and daily use, they must have been a bookstore's bread and butter.

The *Decisions* referred to in the poem were no longer an indispensable tool for schoolchildren, but for those in the administrative and legal circles. It was in this series that the decisions of the principle of the higher courts appeared, published by the Franklin Society with notes from the editorial staff of the *Jogtudományi Közlöny [Law Gazette]*. The current volume of almost 400 pages, published in October 1899, cost 2 forints, but it had to be on the shelf of every specialist⁸.

⁴ *Corvina*, 1899, attachment, p. 1.

⁵ *Corvina*, 1899/7, p. 29 (In the series under No. 87-88).

⁶ *Corvina*, 1899/28, p. 146 (In the series under No 1133-1135 and 1139-1141).

⁷ *Corvina*, 1899/30, p. 159 (In the series under No 106-108 and 109-112).

⁸ *Corvina*, 1899/28, p. 146 (series LXXXII, vol. XIV).

The “Great Vinac” was an extremely popular Croatian prayer book written by Marijan Jaić (1795-1858), a Franciscan monk and provincial governor of Buda who lived in Hungary. The first edition of the *Vinac bogoljubnih pisamah* [*The Wreath of Holy Hymns*] was published by the Royal Hungarian University Press in 1827, with subsequent editions being published every 3-4 years on average, and by the turn of the century (1903) the work was already at its 20th edition. In the meantime, the volume of the work increased steadily: while the 2nd edition had 170 pages, the 20th edition had 519 pages⁹. Users could usually read the pages of this hefty, little book to tatters, and so it was a sure earner in the bookshops.

I suspect a similar publication (possibly a glossary or dictionary) under the name “Glogovác”.

There is no problem in knowing what the “Troubadour” is; it is obviously the very popular opera by Giuseppe Verdi. The most recent edition of this opera was published in September 1886 by Ferdinand Pfeifer in a small eight-volume series entitled *Magyar Királyi Operaház könyvtára* [*Library of the Royal Hungarian Opera House*] for 25 kreuzer¹⁰.

This brings us to the end of the book-like items, and the list of everyday items begins: *paint brush, string, wrapping paper, ink, quill and eraser*. Packing paper played a much more important role at the turn of the century than it does today, as many items came and went by post and courier, and there was no other way of protecting them at the time. The steel pen nib and ink were also a necessity in an age when all official and private business (from company accounts to the ever-fashionable correspondence) was done by hand. Paint brushes and strings were essential consumables for the artistic part of an average bourgeois upbringing at the end of the 19th century, and customers also had to return regularly to the bookshop to acquire them.

At the end of the 19th century, the *slate board and stick*, the “grifli” (from the German Griffel), were essential (and mass-produced) tools of school education. According to the recollections of an eyewitness, in small-town bookshops “everything *else* was available, except books, novels and short stories, (...) but notebooks, pencils, ink, slate boards and sticks (...) were sold in all the general stores”¹¹. On a board of 15-20 cm in size, lined on one side and checked on the other, the letters and numbers were written by the pupils, and then, wiping them off with a sponge, they could start again. Both were very cheap and were available in the capital at about the same price as in the countryside. In Ede Rigler József Rigler’s school supplies and paper warehouse in Pest, slate boards cost 10 kreuzer each, and 100 slate sticks 35-50 kreuzer (depending on whether they were

⁹ Šundalić 1997, p. 418.

¹⁰ *Corvina*, 1886/27, p. 113 (In the series under No. 19).

¹¹ Herceg 1977, p. 6.

covered with coloured paper or gold and silver paper to prevent soiling)¹². In the book and stationery shop of Kálmán Farkas in Munkács, a slate board cost 8 kreuzer, while 100 slate sticks were worth 40 kreuzer¹³. These old-fashioned writing utensils continued to provide income for rural bookshops and stationery shops for a very long time, as they were only officially banned from Hungarian schools in the 1930s – but even then, rural schools had to be given a grace period because parents found it difficult to pay the much higher prices of notebooks and pencils¹⁴.

The next item mentioned in the poster tells us that our small-town shopkeeper was Jewish, since the requisites for the rituals of the Israelite religion could not be sold by a merchant of any other faith. The *twilem* sold in the shop is a distorted version of the Hebrew word *tefillin*, meaning the straps to be wrapped around the forehead and hands that every Jewish man of thirteen years of age wears on weekdays at morning prayer. On each is a small box in which are placed four extracts of the Mosaic Law, written on tiny parchment scrolls. One of the boxes is placed on the forehead, the other on the left (heart side) upper arm.

So every boy who had reached bar mitzvah, and had thus come of age, needed such straps among the Jews of the town and the surrounding area. The prayer-straps, worn and torn from regular use, also had to be replaced from time to time. In 1899, a tefillin was available in Budapest at prices ranging from 1.20 to 3 forints in Ignác Schwarz's bookshop and Jewish ceremonial goods shop, and probably the price of a shop in a country town was not very different.¹⁵

This brings us to the last item advertised on the poster, the *Margaret waltz*. This last item is perhaps worth paying a little more attention to, since we usually search in vain for data on the extremely significant sales of music in bookshops in the literature on the history of publishing.

The lively musical culture of the late 19th century was manifested not only in frequent balls, but also in widespread indoor music-playing. Huge numbers of piano transcriptions of various popular compositions could be sold to ladies and mistresses practising at home, who would then perform their skills at various family celebrations to entertain guests. This fashion was nurtured and served by several professional music publishers, and, remarkably, they did not rely solely on works by fashionable foreign composers (e.g. the Strauss family). The Margaret Waltz mentioned on the poster was one of these success stories of the domestic music trade at the turn of the century.

¹² *Néptanítók Lapja*, 1875/18, p. 330.

¹³ *Néptanítók Lapja*, 1884/73, p. 586.

¹⁴ Szederkényi 1937, p. 2.

¹⁵ *Egyenlőség*, 1899/9, p. 13; 1899/10, p. 14, 1899/11, p. 14; 1899/13–14, p. 13; 1899/15, p. 15; 1899/16, p. 15; 1899/17, p. 13; 1899/18, p. 15, 1899/16, p. 15; 1899/17, p. 13; 1899/18, p. 15.

Its author, Alajos Reinprecht, was an extremely talented businessman. In 1872-1873 he is mentioned as head waiter at the hotel Magyar király [King of Hungary]¹⁶ in Budapest (he was under 30 at the time), and in 1879 he held the same post at the hotel Angol királynő [Queen of England]¹⁷, but spent the summer of the same year in Tátrafüred, running the restaurant of the local inn¹⁸. In 1882, he rented the Rác Baths in the capital and had them remodelled “in the style of the modern large baths”¹⁹ – and from the same year onwards he also rented the restaurant in Tátrafüred for five years²⁰. At this time he already had a very considerable income; we know that for the restaurant in Füred “he pays the Zipser Bank of Lőcse, as landlord, a rent of 4,500, say four thousand five hundred forints for one bathing season”²¹. The large investment certainly paid off for Reinprecht, as from January 1, 1891, he rented the lower and upper restaurants of Margaret Island in the Hungarian capital for five years for 1200 forints a year, and in addition he was obliged to “keep a military orchestra at his own expense from May to the end of September, and to bear 42.3 parts of the costs of the gypsy orchestra”²².

By 1895, the time was ripe for him to run his own company. He bought the hotel at 8, Várkert quai for 105,000 forints²³. The institution, which later received the address 12 Lánchíd street, did not have a very good reputation at the time: “It was a hotel that was out of place at the time, where there were always more guests coming in and out than there were people sleeping in it. But then Alajos Reinprecht turned a bad hotel into a good hotel (as the fastidious Baedeker attests, too)”²⁴. The new owner renamed the institution Corso, then Fiume, and ran it with great business success; as a result, in the first years of the 20th century, his name was on the list of the highest tax-paying citizens of the capital²⁵. The hotel became so prestigious under his management that even some foreign diplomatic missions were based here, such as the Consulate General of Argentina from 1907 onwards²⁶.

¹⁶ A pincérek bálja [The waiters' ball], in *Fővárosi Lapok*, 1873/31, p. 133.

¹⁷ Zeneszerző főpincér [Composer head waiter], in *Pesti Hírlap*, 1879/348, p. 6.

¹⁸ Helybeli és vegyes hírek [Local and miscellaneous news], in *Borsod-Miskolci Értesítő*, 1879/23, p. 3.

¹⁹ Rövid hírek [Short news], in *Fővárosi Lapok*, 1882/12, p. 79.

²⁰ Rövid hírek [Short news], in *Fővárosi Lapok*, 1882/13, p. 86.

²¹ Levél Turócmegyéből [Letter from Turóc County], in *Pesti Hírlap*, 1884/292, p. 13.

²² *Fővárosi Közlöny*, 1894/104, p. 2.

²³ Ingatlanok forgalma a fővárosban [Real estate transactions in the capital], in *Budapesti Hírlap*, 1895/254, p. 8.

²⁴ Skripecz 1984, p. 45.

²⁵ A főváros virilistái [Virilists of the capital], in *Magyarország*, 1904/139, p. 12. At that time Reinprecht paid 4254 crowns (2127 forints) in annual taxes.

²⁶ Új konzulátus Budapesten [A new consulate in Budapest], in *Az Újság*, 1907/105, p. 7.

But while Alajos Reinprecht was building this illustrious business career, he was also finding time to compose. From 1872 onwards, polkas, mazurkas, waltzes and marches came out of his pen, and were published by the music dealers Tábornszky and Parsch (later Nándor Tábornszky), Rózsavölgyi and Co. and Frigyes Pirnitzer. In 1873, he was described as “having already made a name for himself in the field of dance music, his compositions being played by orchestras and pianos everywhere”²⁷. By the eighties and nineties, he was being referred to and praised as “a famous composer”²⁸, and even the teachers responsible for the collection regularly bought his compositions for the library of the Catholic High School in Sopron²⁹. By 1879, “more than 25 of his compositions had already appeared in print and received acclaim”³⁰, and many of his pieces were published in Viktor Fellegi’s musical journal *Apolló*³¹.

In the 1870s, his sheet music could be bought at a shop price of 50-60 kreuzer, but from the 1880s onwards, as his popularity grew, this rose to typically 1 forint. In 1889, he published a 22-page booklet of his compositions, which he called *Souvenir of Margaret Island*, and which was available for 2 forints. From then on, he published his scores almost exclusively himself, having them printed by the music printing house of József Eberle and Co. The profits from these were now entirely added to Reinprecht’s income, typically costing 2 crowns each (which in the former currency was also equivalent to 1 forint). The second collection of his works was published in 1902 under the title *Souvenir of Budapest* for 3 crowns. In 1908, Otto Maas of Vienna also published his waltz *Wiener Ansichten*, thus introducing his name to the foreign music market, too. In all, around 80 of his compositions were published in print³².

He has made the most of his career in music and in the hotel business, putting one to the service of the other and making the most of both. In the restaurants he rented or owned, balls were often given by the various social and professional organisations, and on each of these occasions he would present new pieces, addressed, of course, to the society concerned. In 1878, the participants of the ball of the Hungarian Carpathian Society heard the *Touristen marsch* for the first time³³, in 1884 he honoured the Szepes Society with the waltz *Tátrai*

²⁷ Bulyovszky 1873, p. 57.

²⁸ A szepesi bál [The ball in Szepes], in *Budapesti Hirlap*, 1884/45, p. 3; Budapesti Hirlap, 1889/320, p. 3; Új zenemű [A new piece of music], in *Pécsi Figyelő*, 1895/214, p. 4; Zene a vendéglősök bálján [Music at the innkeepers’ ball], in *Pesti Hirlap*, 1906/62, p. 10.

²⁹ Értésítő 1910, p. 37.

³⁰ Helybeli és vegyes hírek [Local and miscellaneous news], in *Borsod-Miskolci Értésítő*, 1879/23, p. 3.

³¹ *Fővárosi Lapok*, 1881/56, p. 292; Magyarország és a Nagyvilág, 1881/13, p. 212; Új zeneművek [New music], in *Pécsi Figyelő* 1881/17, p. 4.

³² *Az Újság*, 1917/147, p. 15. He was at Op. 71 in 1909 and died in 1917.

³³ *Fővárosi Lapok*, 1878/297, p. 1444.

*visszhang [Tátra Echo]*³⁴, in 1903 he dedicated his work of the same name to the Buda Civic Circle³⁵, and in 1909 he presented his piece *Aesculap* on the occasion of the medical congress in Budapest³⁶. Most often, however, he offered his compositions to his own professional circle, the Budapest Hotel and Restaurant Association³⁷.

His sheet music published by professional music dealers was sold through the traditional book trade, i.e. in bookshops, music and stationery shops. In addition to this network, he also sold his self-published works at his own companies: the Fiume Hotel and the Margaret Island restaurants³⁸. However, the enterprising innkeeper was not content with this, and mobilised his professional contacts to help distribute his latest compositions. In 1902 we know of a report that one of his musical publications was “sold by the doormen of the Hungária and Bristol hotels”³⁹. By 1909, his latest waltz was available “in all the hotels of the capital, at the porter’s desk”⁴⁰.

His profession as a caterer did not only bring him advantages in bourgeois society. Through the two restaurants he rented on Margaret Island, he had many opportunities to meet and serve many members of the archduke’s family who owned the island – and Alajos Reinprecht made the most of these opportunities. In 1889, on the birthday of Archduchess Klotild, the gypsy orchestra of Józsi Piros performed his works in an improvised concert⁴¹. In 1891, Reinprecht himself played for Archduke Joseph his “beautiful composition *Ahol a virágok nyílnak [Where the flowers bloom]*”⁴², and in 1892, at the celebration of Archduke Joseph August’s coming of age, two united military orchestras performed his march written for the occasion⁴³. He dedicated the collection entitled *Souvenir of Margaret Island*⁴⁴ and the march *Bevonulás Regensburgba [Entry into Regensburg]* to Archduchess Margaret’s fiancé, Prince Albert von Thurn und

³⁴ Zeneművek [Music], in *Fővárosi Lapok*, 1884/123, p. 809.

³⁵ A budai polgári kör bálja [Ball of the Buda Civic Circle], in *Budapesti Hirlap*, 1903/11, p. 9.

³⁶ Új keringők [New waltzes], in *Budapesti Hirlap*, 1909/205, p. 16.

³⁷ Magyar Nemzet, 1902/301, p. 13.; Zene a vendéglősök bálján [Music at the innkeepers' ball], in *Pesti Hirlap*, 1906/62, p. 10; *Az Újság*, 1908/175, p. 11; *Budapesti Hirlap*, 1910/38, p. 15.

³⁸ Új zeneművek [New music], in *Az Újság*, 1908/50, p. 11.

³⁹ *Magyar Nemzet*, 1902/301, p. 13.

⁴⁰ Új keringők [New waltzes], in *Budapesti Hirlap*, 1909/205, p. 16.

⁴¹ Klotild főhercegasszony születésnapja [Archduchess Klotild's birthday], in *Budapesti Hirlap*, 1889/186, p. 4.

⁴² József főherceg a Margitszigeten [Archduke Joseph on Margaret Island], in *Nemzet*, 1891/168, p. 2.

⁴³ Ünneplés a Margitszigeten [Celebration on Margaret Island], in *Fővárosi Lapok*, 1892/221, p. 1634.

⁴⁴ *Budapesti Hirlap*, 1889/320, p. 3.

Taxis⁴⁵. The recipient appreciated the dedication and sent a valuable diamond brooch to the composer⁴⁶, and an orchestra played the piece at the wedding in 1890⁴⁷. In 1910, his waltz *Blattschuss* was performed at a ceremonial statue unveiling in Ischl⁴⁸. In 1912, he was personally presented to princess Maria Josepha at the opening of the Viennese Cookery Exhibition, where, of course, Reinprecht's works were also played⁴⁹. In 1914, he was still "conducting his two compositions with the passion of youth" at the ball of hotel owners and innkeepers in Pozsony⁵⁰. He died in 1917, at the age of 74, in public esteem, as a wealthy man.

Compared to this outstanding financial and social success, the small bookshop in the Danube, on whose walls its owner advertised the *Margaret Waltz*, may now seem even poorer. The sheet music from which he tried to make a modest profit was Alajos Reinprecht's waltz op. 38, dedicated to Archduchess Margaret, which was first performed on 25 August 1887 by the orchestra of the 32nd Regiment in the lower restaurant of Margaret Island⁵¹. It was published a year later by Tábornszky and Parsch and cost 1 forint⁵². The score sold well, as it was reissued in 1893 by the Rózsavölgyi company for the same price⁵³. But its popularity can perhaps be better understood by reading the words of Gyula Krúdy: "Come, o beautiful night of the ball, when the soft rhythms of the Margaret Waltz swing, and the beautiful figures of the polonaise sweep the souls of the village damsels towards the sky..."⁵⁴.

But who was the humorous shopkeeper, and where was the bookstore? Exact identification is impossible. All we know is that it was in a small town on the Danube, where (and around which) both Croats and Jews lived, and that the owner of the shop may have been Jewish himself. But perhaps it is not necessary to identify him precisely, because the almost mythical person of "Ajzni on the corner" was already drawn by Samu Haber in 1896: „He retired from his shop to the house early in the afternoon. Eisen Saul used to do this whenever he wanted

⁴⁵ Margit főhercegisasszony menyegzője [The wedding of Archduchess Margaret], in *Nemzet*, 1890/192, p. 1.

⁴⁶ Új zeneművek [New music], in *Fővárosi Lapok*, 1889/320, p. 2372.

⁴⁷ A főhercegi nász előnapja [The day before the Archduke's wedding], in *Pesti Napló*, 1890/193, p. 3.

⁴⁸ Magyar szerző keringője Ischlben [A Hungarian composer's waltz in Ischl], in *Az Ujság*, 1910/217, p. 12.

⁴⁹ Új zenemű [New music], in *Az Ujság*, 1912/81, p. 15.

⁵⁰ Mulatságok [Festivities], in *Pesti Hírlap*, 1914/64, p. 8.

⁵¹ Új zeneszerzemények előadása [Performance of new compositions], in *Budapesti Hírlap*, 1887/233, p. 12.

⁵² *Fővárosi Lapok*, 1888/26, p. 185.

⁵³ Évkönyv 1893, p. 163.

⁵⁴ Krúdy 1973, p. 40.

to withdraw into himself (...). It is true that he had no time to bother himself with the sacred books in his shop, nor even to think of himself, for even if he had had so many hands, he could have found work for them all. «Ajzni on the corner», or as they preferred to call him, the «Jew on the corner», was the favourite place of the population of the little town. They said he was honest, he even topped it up, and he didn't cheat on prices. They came to him even from the third street, and for the price of a penny's worth of salt, the auntie preferred to wear her boots two penny's worth, but the Jew on the corner made her feel better"⁵⁵.

Bibliographical abbreviations

- Bulyovszky 1873 – Gyula Bulyovszky, "Három papírdarab", in *Nefelejts*, 1873/5, p. 57
 Értesítő 1910 – *A pannonhalmi Szent Benedek-rend soproni katolikus főgimnáziumának értesítője az 1909-1910. iskolai évről*, Sopron, 1910
 Évkönyv 1893 – *Magyar könyvkereskedők évkönyve 1893*, Budapest, 1893
 Haber 1896 – Samu Haber, "Egy vallás, két vallás...", in *Egyenlőség*, 1896/6, p. 6
 Herceg 1977 – János Herceg, "A tintás üveg", in *Dunatáj*, 1977/45, p. 6
 Krúdy 1973 – Gyula Krúdy, "Egy régi bál", in *Művelődés*, 1973/1, p. 40
 Nagy 1899 – Mihály Nagy, "Könyvkereskedői humor", in *Corvina*, 1899/24, p. 125
 Simon 2016 – Melinda Simon, *Hoffmann Alfréd és a dualizmus könyvkereskedelme*, Budapest, 2016
 Skripecz 1984 – Sándor Skripecz, "Régi Duna-parti szállodák Pesten", in *Új Tükör*, 1984/14, p. 45
 Šundalić 1997 – Zlata Šundalić, "Crtica o Vincu bogoljubnih pisamah ili ponešto o odnosu Jagić-Kanižlić-Mulih", in *Dani Hvarskega kazališta: Građa i rasprave o hrvatskoj književnosti i kazalištu*, vol. 23, No. 1, 1997, p. 418
 Szabályzat 1895 – "Szabályzat a Magyar Könyvkereskedők Egylete tagjai által az üzleti forgalomban a közönségnek nyújtható kedvezmények tárgyában", in *Magyar Könyvkereskedők Évkönyve 1895*, Budapest, 1896, p. 285-287
 Szederkényi 1937 – Anna Szederkényi, "A számüzött palatábla", in *Friss Ujság*, 1937/195, p. 2

⁵⁵ Haber 1896, p. 6.