



### **3. Reinterpreting Eastern Pasts for Show**

## From Figure to Pattern: The Changing Role of Folk Tradition in Hungarian Representations at Universal Exhibitions (1867–1911)

The universal exhibition, as a new phenomenon of the secularized and industrialized society in the nineteenth century, displayed the actual state of progress in industry, economy, and culture and, as such, it needed a new, peculiar architecture (Wesemael 2001: 136–142). This had to be proper for the universal exhibitions' temporary character: it catered to the demands regarding holding capacity and mirrored the continuous development of the show itself. However, this continuously renewing architecture did not manifest itself solely in the new revolutionary materials of the nineteenth century: apart from iron-glass-faience halls, wooden-plaster "light structured pavilions" came to life and became widespread within a short time. With the new economic conditions, the organizers and the participants of the universal exhibitions' national sections had to face a new, unfamiliar task: how to acquire economic, commercial, and cultural advantages for their country by creating an original and distinctive image of the country. The economic force of the country-branding was often mixed up with historical traditions, especially through peasants' room interiors, considered as primary national symbols of the exhibiting countries (Stoklund 1999: 5–18).

Interest in peasant cultures and ethnography was manifested primarily in the form of curiosity at the first universal exhibitions (1851–1860s). The 1867 Paris universal exhibition made clear how much influence folk art had on applied arts (Deneke 1964: 168–201). This growing interest is the root of the flourishing turn-of-the-century arts and crafts in Hungary, as in other parts of the Dual Monarchy and beyond, to the East. In non-colonizing countries artists and architects often turned to people's material culture for inspiration. This led to the renewal of the applied art object's form, function, and use the same way as Orientalism or Japonism influences art in colonizing empires. This period is characterized by the mass creation of artifacts of "Hungarian style"—a combination of vernacular elements and turn-of-the-century international tendencies.

The fourth universal exhibition, in Paris in 1867, was a turning point, not only in artistic terms, but also—in the case of Hungary—in the field of political representation: the partial political sovereignty of the country was the main achievement of the Austro-Hungarian Compromise in 1867. In addition to the common affairs with Austria (finances, military, and foreign affairs), the new Hungarian government took over the administration of the country. One of the first acts of

the new cultural administration was to organize the Hungarian sections at the 1867 universal exhibition in Paris. The Hungarian exhibition brought into focus the visions of the country's own aristocracy and its diverse ethnic groups through the historical conception of the ruling class. The survival of the Hungarian political nation's concept of its "civilizational mission" was rooted in medieval time's legal and social structure; it referred to the integrity of the aristocracy as the beholders of political rights. This liberal concept of nation flourished in the 1860s, a period of dramatic changes for those central and eastern lands of the continent that were often considered to be Germanized especially in terms of political orientation but partly also of culture. The effects of the Austro-Hungarian Compromise (1867) and the negotiations leading to the creation of a unified Germany (1871) fundamentally changed the political character of the central part of the European continent.

The Hungarian aristocracy was reinstated into its historical rights in 1867, thanks to the international political situation of Austria: the creation of united Italy in 1861 and the loss of the Austrian army at Königgrätz in 1866 pushed Austria to negotiate the political compromise with Hungary. After this moment the centuries-long effect of civilizational mission—assumed by the Hungarian aristocracy—influenced the formation of the country's image abroad. This concept has largely influenced the objectives and methods of Hungarian politics whose clear aim was the modernization of the country. The first encounter of the international public and foreign critics with Hungary as an exhibiting country happened at the 1867 Paris universal exhibition. What visitors could perceive by that time was a country at the beginnings of industrial and cultural modernization and nation-building.

The aim of the first generation of the recreated Hungarian administration was clear: enhancing foreign appreciation of Hungary as a legally equal partner of Austria within the Austro-Hungarian monarchy. A double communication helped to transmit this message; continuous reference was made to the country's medieval grandeur and to its latest achievements of economic and cultural modernization. The "virtual restoration" of medieval Hungary's greatness and legacy referred to the political, economic, and cultural achievements of the noble nation, a political concept inherited from medieval times. In political terms the real purpose of the virtual restoration was to repeatedly regain the medieval grandeur and magnificence of the country within its contemporary modernity. During this process the different ethnic groups of the country had to fit into the category of modern political nation—a key issue being the integration or nonintegration of the non-Hungarian ethnic groups of the country.

Throughout the existence of the Austro-Hungarian Empire, the concepts *sovereign* and *Hungarian* have remained fundamental leading ideas of the country-image construction, epitomizing in their content and meaning the principles of common origin and traditions of the political nation. They were not key words of independence from Austria in political terms. However, since the implementation

of this concept had not been backed up by the necessary amount of experience, national nongovernmental organizations came to assume an outstanding position in the modernization of the country and the shaping of its official cultural policy. This process went hand in hand with the changes in the structure of the social public sphere—as a post-1867 occurrence in Hungary—and, thus, with the distinction made between the civil society and the State (Sinkó 1995: 34). In the process of self-representation, the most important means of national representation were pavilions stating the national political concept; industrial-art exhibitions underlined the state of industrial development, while fine-art exhibitions propagated cultural achievements.

The methodology and targets of the Hungarian exhibitions organized during the 1860s and 1870s are indicative of the political elite's continuous strivings. During the peaceful period following the 1867 Austro-Hungarian Compromise, the main objective was to create a coherent self-definition based on the economic and cultural characteristics of the Hungarian people as (1) the main ethnic group of the country and (2) the keeper of the traditions and thus holder of the modern nation's political legacy. Following the liberal concept of the 1860s and 1870s, peasant culture of all ethnic people living in the territory of the country and the Hungarian noble nation's political tradition were both conceived as powerful tools for influencing the foreign appreciation of Hungary. The primary goal of this concept was to implement the concept of sovereign Hungary as an equal member of the monarchy instead of being a province of Austria as it was still conceived of by many even around the turn of the century.

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### **The Figure**

The 1850s was an important period, on the one hand, because of its history of universal exhibitions and, on the other hand, because as a consequence of the failed independence war of 1848–1849, it was the most dictatorial period in the history of Hungary in the nineteenth century. This period includes the universal exhibitions of London in 1851 and of Paris in 1855, when Hungarian exhibitors participated in a sparse and fractional way: we can mainly talk about objects of Hungarian origin, listed among Austrian exhibitors' goods and pieces. The beginning of artistic presence is marked by the name of the only Hungarian sculptor, József Engel (1815–1901), who was based in Rome and exhibited in the Crystal Palace a remarkable work belonging to the collection of Prince Albert. At the Parisian universal exhibition of 1855, the Hungarian economy was presented in the section of the Austrian hereditary provinces, primarily as a source of raw material. The Austrian and Hungarian organizers of the London universal exhibition's Hungarian section in 1862 tried to give a more accurate picture of the country's economic and cultural conditions, as a sign of political relaxation. Related to this display, we still cannot consider this show a well-organized exhibition drawing foreign attention to Hungary through its products. The country was still primarily

represented by its raw materials, but besides these objects of applied art, a fine-art collection was also exhibited, including a few representative works of contemporary Hungarian painting.

The Hungarian sections of the 1867 Paris universal exhibition were—for the first time in the history of such international events—organized by a Hungarian national committee. Despite the careful preparation, the critical reflections revealed a conception-less and doubtful show. Hungarian sections were important from a different point of view: in the year of the compromise, Hungary made an independent debut on the international stage with its first catalog, in French, as the most important result of the first fully Hungarian organization committee. Another important aspect was the appearance of the idea of historical reference as political tool; the revival of historical styles commonly known as historicism has a strong political connotation when it appears outside of national borders. In terms of national representation abroad one of the first signs of such an approach is indicated in the memoirs of the Transylvania-born countess Emma De Gerandó Teleki who, in her description of the Hungarian section at the Paris universal exhibition of 1867, shifted from the multiethnic to a purely Hungarian conception of the modernized country. Countess De Gerandó Teleki imagined exhibition rooms entirely carved from Marosakna (today: Ocna Mureș, Romania) salt to represent the material richness of Transylvania as purely Hungarian land. She proposed the reconstruction of the famous Hunyadi family's castle in Vajdahunyad (today: Hunedoara, Romania) as an architectural reference to the famous aristocratic family of János Hunyadi (c. 1407–1456), fighter of the Turks and governor of the country in the fifteenth century and his son, King Mátyás Hunyadi (1443–1490), who encouraged the implementation of the latest achievements of quattrocento Italian Renaissance art and architecture in Hungary. Apart from references to the political nation's past, Countess De Gerandó promoted the idea of exhibitions of traditional Hungarian folk costumes presented not in photographs but in their physical reality (De Gerandó 1868: 518–519). Her report recalls an almost total lack of information regarding Hungary as a thousand-year-old country in all cultural, political, and historical terms. The same statement can be detected from sources and contemporary description. In her concept, Transylvania appeared as historically pure and noble Hungarian land with its pure Hungarian peasant culture; while salt mining referred to its richness in terms of local industry.

The writings of the official French critic Victor Cosse reveal the reception of the Hungarian folk exhibition at the 1867 Paris universal exhibition. The author had a considerable influence on his French-speaking contemporaries for having written many articles in the official journal of the exhibition entitled *Exposition Universelle de 1867 Illustrée*. Cosse's interest in folk costumes might have had its origin in the exhibition of photographs representing peasants of different nationality from Hungary in traditional costumes exhibited at the London universal exhibition in 1862 (Kresz 1968: 1–36). Thanks to the success of this photographic exhibition, peasant

costumes, objects, and housing exhibits composed an important part of the Hungarian sections at universal exhibitions in the 1860s and 1870s, emphasizing not only rich folk traditions but also the ethnic/ethnographic diversity of the country. This issue was in the focus of interest of the 1867 Paris universal exhibition's official critic Victor Cosse. In his article he described the costumes of peasant people of Austria-Hungary belonging to different ethnic groups. After a long description of the clothing, the author summarized his concept regarding the possible assimilation of the minorities of the monarchy. This process, following Cosse, might have happened in a similar way as in France: the total "unification" of minorities of France under the new—republican—constitution, creating the politically unified French nation. In his writings, he argued for the assimilation of the nationalities of the Austro-Hungarian Empire, supporting the idea of a politically and culturally homogenized Austrian culture. "The same will happen in Austria. In fifty years from the Tyrolean Mountains to Moldova, people living under the constitution of Austria will recognize their common interests, rights and freedom, by leaving their scant and enclosed national traditions. The existing nationalities will soon be dissolved in the corps of the Austrian nation. ... Hungary will be ... a wonderful bastion for Austria the same as Alsace is for France" (Cosse 1867: 328–330). The author referred to traditional folk costumes when he said, "It is unnecessary to introduce Europe [to] all that soon will have only purely archaeological value" (Cosse 1867: 328–330). This conception is mainly based on the consideration of Austria-Hungary and Germany as both being empires of German language and culture and both considered as being on the way to political unification.

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A new medium had appeared at the 1867 Paris universal exhibition too. Small-scale pavilions were seen for the first time in a considerable number. They would become an important element of national self-representation at the turn of the century, such as the *Rue des Nations* at the 1900 Paris universal exhibition. Different national pavilions reflected public buildings—cheap and easy-to-assemble workers' homes, gastronomy, and entertainment buildings. A German and a French entrepreneur commissioned cheap labor homes; Sweden erected a copy of Gustav Adolf's home; the Russian pavilion imitated a furnished peasant house; Austria presented itself through a beer hall; Turkey, through a mosque, a kiosk, and a bath house; the Chinese pavilion was shaped like a theater; and the American one offered reproductions of the first settlers' house and their first school building (Rósa 1868: 4–8).

The Hungarian inn, or *csárda*, from the Great Hungarian Plain (*puszta* in Hungarian) was the only national building that was to represent the country's culture. The *csárda* building and especially the topos of the always entertaining, dancing, wine-producing people remained in the core of the Hungarian sections until the millennium exhibition in 1896. The Hungarian wayside inn of the 1867 Paris universal exhibition served economic interests and strengthened the topos of lowland romance, which originated in the early nineteenth century. Long before

the appearance of the authentic peasant interiors at exhibitions as national symbols, this free-standing building witnessed a possible method of architectural self-representation for (re)founded states at the eastern borders of the continent. Even though pioneering in its conception, the Hungarian *csárda* did not fulfill its political and economic purposes—national self-representation and the support of wine export bearing high significance in national economy. Due to poor planning and organization, the *csárda* building—the first architectural representation of Hungary abroad ever—could not be visited by many of the visitors to the universal exhibition. It was a twist of fate that the undersized building served as a warehouse a short time after the exhibition's opening.

Politics and economy aside, the *csárda* building was also strongly related to the promotion of Hungarian culture, especially through its most well-known aspect, the music. The audience of the universal exhibition could perceive another topos of the Hungarian culture of the mid-nineteenth century: the gypsy bands headed by the famous violinists Ferkó Sarközi and Ferkó Patikárus were considered to be the typically Hungarian. According to different sources, Hungarian gypsy musicians played in the Champs de Mars—the main attraction venue—the performance was welcomed with as much enthusiasm as other technical attractions: Henri Giffard's first hot-air balloon and Felix Leon Edoux's first hydraulic elevators (Ducuing 1867: 255). Not only the official paper (*L'Exposition Universelle de 1867 Illustrée*), but also countess De Gerandó shared this opinion: "Who was the winner for the music? Hungary. Hungary won the laurel branch for music, while Italy won for sculpture and Bavaria, for painting. [Wilhelm von] Kaulbach, [Vincenzo] Vela, and [Ferkó] Patikárus were the heroes of 1867, although very different from each other" (De Gerandó 1868: 535). The enumerated "heroes" were the receivers of some awards too.

The peasantry-based Hungarian cultural self-definition dominated the 1873 universal exhibition in Vienna too. This show was not arranged by the double monarchy of Austria-Hungary but solely by the Austrian government, and Hungary was invited as a foreign state (Ménard 1873: 187–196; Lützwow 1875: 331–381). In spite of this, the country made an introduction with the most important, most conception-centered material: a forestry pavilion served the interest of the state-owned forestry, providing significant state profit, and as such, it counted as the first pavilion that really fulfilled its economic, marketing aim. With a variety of ethnographic village houses, it wished to show possible answers to modern architecture. An important element of this was the Hungarian inn, the *csárda*, serving as wine bar both in the service of the *puszta romantics* as Hungarian peculiarity and the promotion of the country's important wine production and exportation industry. The image of Hungarians was mainly based on the well-known international topos of the great plain and its half-wild inhabitants in the 1860s and 1870s (Lackner 2004: 101–110). Ethnic groups were included in the presentation of the Hungarian national history, its cultural and political traditions in the universal exhibitions

of the 1870s. The display of the peasants' houses served to draw attention to the liberal politics of the multiethnic country.

### The Pattern

Pavilion architecture underwent important development during the late nineteenth century. The place of the traditional, ephemeral architectural types—triumphal arches, ornamental fountains, *castrum doloris*—was taken over by new types, which could equally serve the representational needs of an increasingly secularizing bourgeois society, the preservation of national memory, and mass entertainment. The most important innovation was the exhibition pavilions that first appeared in greater numbers in the 1867 Paris universal exhibition; however, the series of pavilions clearly serving national representation appeared during the subsequent decades. These, originally not-very-large buildings constructed for commercial purposes developed two new types beginning in the 1890s: the open air museums mirrored authentic peasant architecture and, meeting an ethnographic interest, were completed by entertainment districts as new elements in the form of pavilion-complexes. In parallel with these, other kinds of buildings also appeared as attractions or ethnographic exhibition spaces for artisans or cottage industry but lacking gastronomical functions.

196 The stylistic diversity of the turn-of-the-century international art and architecture tendencies had, not only a different aesthetic, but also the cultural and political background of each country: France, considering itself the pioneer of modernism, used the novelty of the Art Nouveau to maintain its position; while Italy, dealing with questions of identity since the creation of political unity, was tossing between pan-national and regional solutions of historicizing (Etlin 1991: 20–21). At the universal exhibition of the turn of the century, Hungary reckoned to have found its own voice in the mixture of folk traditions and premodern tendencies.

Art and politics went hand in hand: following the millennium exhibition in 1896, and throughout the subsequent approximately fifteen years, the construction and concept of the Hungarian pavilions reflected the image of a culturally sovereign country. But this still did not strengthen the idea of political independence. The political concept of being Hungarian and sovereign did not negate the acceptance of the results of the political compromise of 1867. Cultural self-branding differed from the political will and reality in their rhetoric at least. The official correspondence and documents-related universal exhibitions in the period between 1896 and 1918, where reference was made repeatedly to the importance of Hungary's individual presence separate from Austria, stand as evidence of this idea.

Countess De Gerandó's ideas can be considered as early germs of this form of historicizing national self-representation, which reached its peak at the millennium exhibition of 1896 in Budapest (Vadas 1996: 3–55). The millennium festivities aimed to celebrate the conquest of the lands (end of the ninth century) and the foundation of the Christian kingdom of Hungary (1000). As a festivity of a very

Hungarian national aspect, it offended many of the different ethnic groups living in the territory of the country. By the turn of the century the notion of culture had changed: it reflected a bounded nature of the Hungarian nation. All objects inherited from ancestors were conceived to reflect the new political nation's past, and the notion of "people" was restricted to Hungarians (Fejős 2010: 110–111) both in terms of ethnic people and the noble nation. But this was definitely not a new phenomenon; the aristocratic political concept of the nation, so flourishing at the turn of the century, has its germs in the time of the Compromise of 1867, as Countess De Gerandó's concept is a proof of that.

At the turn of the century, Hungarian folk traditions were officially propagated in the use of the features of modern national art and architecture (Csáki 2006: 200–230). This was present as an important factor in pavilion architecture and decorative art objects, having not only a political but also an important economic side: the tastefully formed products reflecting the modern national style enlarged greatly a country's recognition and also its products' success in the market. That is the explanation of the fact that organizers of some participating countries, Hungary included, wished to affect the modernization of their country's architecture and art through the interpretation of folk traditions. Hungarian pavilions erected between 1900 and 1911, proposed different solutions to national architecture: the installations of the 1900 Paris universal exhibition reflected the concept of Ödön Lechner (1845–1914)—whose "national" architecture followed the famous German architect and architectural theoretician Gottfried Semper's (1803–1879) *Bekleidungstheorie*—the use of folk patterns and motifs on façades (Sisa 2002: 128–135). The 1900 Hungarian-exhibition installations were planned by Lechner-follower architects (Zoltán Bálint and Lajos Jámbor), who meant to highlight the economic and cultural sovereignty of Hungary, while the historical pavilion in the *Rue des Nations* had put in focus its own historical narrative.

In contrast to the *csárda*-like Hungarian pavilions reflecting the *puszta*-image of the country in the 1860s and 1870s, the Hungarian self-definition had radically changed after the millennium festivities in 1896. The new image considered peasant art and architecture as a source for the new culture of modernized Hungary. Instead of exhibiting peasants in their costumes in ethnographic villages, their patterns and motifs decorated architectural elements. Architectural structures and peasant art objects were not considered as autonomous exhibits in themselves any more, they served as the basis for new structures and ornaments. In terms of politics, the new Hungarian art and architecture reflected the image of the new concept of Hungary as a modernized historical great power. To fulfill this new cultural and political ambition, Hungary's cultural policy in the pre-World War I period mixed vernacular tradition with the latest achievements of modernism to reset national particularities in art and architecture. In the process, the interpretation of folk tradition took on more force and complexity, and came to be organized by the criteria of national political representation (Houze 2004–2005: 55–97).

The installations of the 1900 world exhibition had already assumed the Hungarian spirit, based on architectural and artistic formalism and techniques. This lay at the basis of the concept of individual and characteristically Hungarian exhibition pavilions constructed during the period ending with the First World War. Due to the representational force of the architecture, the ongoing debate about the application of Hungarian patterns and motifs in architecture gained outstanding importance. As for the Hungarian constructions of world exhibitions, the Hungarian installations translating the intention of combining national character and modern art met the requirements of a national style (Melani 1911: 286–293). In the 1910s, Hungarian art and architecture of national character included more than some reinterpreted folk art motifs: another important component was the application of patterns deriving from objects from the conquest period and, thus, more than a century before the foundation of the Hungarian State. In the spirit of the romantic and nineteenth-century idea of peasantry, such findings were proof of a former and long-researched, national-art vocabulary—the findings were tangible and much more concrete than one could have imagined some decades ago during the research that sought to define a national artistic character among the keepers of the tradition.

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Considering peasant art as the keeper of the origins and cultural roots, a new interest had come to life. The Hungarian pavilion (designed by Dénes Györgyi, Móric Pogány, and Emil Tóry) of the 1911 Turin universal exhibition displayed works of several well-known Hungarian industrial artists, gaining an outstanding importance both from the perspective of domestic public opinion and foreign markets. The pavilion of interiors and its installation were an exemplary summary of the concept of Elek Koronghi Lippich (1862–1924)—head of the art department of the Ministry of Religion and Education since 1899—on Hungarian decorative art based on folk traditions and preserving its Oriental particularities. In terms of the modern Hungarian art and architecture, the interest in Oriental particularities differed from such influential tendencies as Japonism or Orientalism in colonialist countries. In the quest for a modern Hungarian national identity, the Oriental (Asian) origin of the Hungarians gained importance in the turn-of-the-century Hungarian culture. As the real territorial and cultural origin of Hungarians was still being researched and discussed, intellectuals' personal historical conceptions served different viewpoints in the quest for new Hungarian art and architecture. Motifs from Chinese and Indian architecture or travelers' descriptions from the far Russian territories all could serve as a standpoint for this process. The entire range of Koronghi's Hungarian cultural policy was on display at the world exhibitions of the pre-World War I period: interior design and applied art objects reinterpreted all those motifs, which were considered truly Hungarian and reminiscent of the people and the nation's Oriental origin.

The perfect example of this thinking was the Hungarian pavilion at Turin in 1911, the last ephemeral manifestation of the idea of a modernized historical great

power. New Hungarian architecture was present in Italy since 1902, with ephemeral pavilion and interior design constructions in Turin (1902) and Milan (1906) and with a permanent national exhibition pavilion at the Venice Biennial (1908–1909). The Turin pavilion was made entirely of wood, combining in a singular way the architectural approach of the Transylvanian-born architect of German origin and of Hungarian identity, Károly Kós (1883–1977), and the so-called Youngs, a group of young architects beginning their career around 1907 after finishing their studies at the Budapest University of Technology. Their conception was based on Transylvanian Hungarian vernacular traditions. Combining late secessionist, pre-modern elements with vernacular architecture, they formed a new generation of artists searching for architectural solutions of the modern Hungarian style. The intention of the designers was to merge traditional Hungarian architecture with the results of modern architecture.

Alfredo Melani (1859–1928), a leading Italian art critique, echoed in his writings the debate around modern Italian architecture, when he presumed to grasp the birth of a modern Hungarian style in this renewal of the Hungarian past preserved in museums. In Turin, the exhibited works appeared not to decorate the exhibition building, they appeared as a perfectly organic part of it; this pavilion was the continuation of the five-years-earlier Hungarian pavilion in Milan, and the interior of the exhibition space was no longer merely a stylistically adequate framework, but it became itself an exhibited object. Wood, as the other important element of pavilion architecture—besides plaster (*stucco*)—was applied this time, not as a hidden structural element, but as a visible, ornamented structural element of vernacular Transylvanian architecture, displaying the connection between materials and structural solutions.

Installations aside, the historicizing architecture of the main pavilion on the bank of the Seine claimed the thousand-year-old constitutional achievements of Hungary as a modernized historical great power. The pavilion erected for the 1911 Turin universal exhibition expressed a different political connotation—the legacy of Hungary as successors of the great Eastern empire of Attila (ruler of the Huns 434–453) (Cornaglia 2001: 79–88). Although different in solutions and details, both concepts emerged from the reevaluation of Hungarian folk traditions: monuments to Hungarian nationalism seemed to rule over the French one, echoing in the ideas of Victor Cosse fifty years after their publication.

## Conclusion

Hungarian representation at universal exhibitions was strongly marked by ethnographic interest during the long nineteenth century. In the political elite's thinking, the nation was the subject of modernization from the moment of the Austro-Hungarian Compromise in 1867. The very first international representation of Hungary at the Paris universal exhibition in the same year was marked by romantic ideas: the reference to the last magnificent rulers (the Hunyadi family at the

dusk of the medieval Hungarian kingdom) and the display of peasants' costumes. This double concept was intended to echo the former political importance of the country and included the survival of its greatness in economic and cultural terms. During the pre-World War I period, the official cultural policy shifted toward the Hungarian-ethnic-based national narrative. When a new generation of Hungarian architects turned to grave findings and vernacular traditions in search of a hypothetical reconstruction of Attila's palace, they fulfilled both the requirements of modern architectural trends and the vision of the Hungarian cultural policy-makers.

The change of critical reflections followed the course of the growing reconnaissance of Hungary on an international level, even though the perception of the critics was still rooted in their narrow national conceptions of Hungary. When Victor Cosse formulated his ideas on the possible integration of all ethnic groups of Austria-Hungary in 1867, he echoed this sentiment with respect to the French state nationalism, and referred to the actual trend of political unifications, such as the case of Italy and Germany. His ideas are also proof of the almost complete ignorance of the actual conditions of the monarchy in the non-German-speaking land of Europe. Alfredo Melani published his appreciation of the Hungarian pavilion at the Turin universal exhibition of 1911 in the most established art and design journal, *The Studio*. Melani's conception was based on the decade-long continuous success of Hungarian architecture in Italy, a country whose leading critics considered Attila's palace as remarkable, young, and fresh, after the fossilized and, thus, depressing classical architecture of the peninsula.

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CROATE.



FEMME SERBE.

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FEMME MORAVE.



TYROLEEN.  
COSTUMES DE L'EMPIRE D'AUTRICHE.

**CROATIAN, SERBIAN, MORAVIAN, TYROLEAN COSTUMES**  
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HONGROIS.



HONGROISE.



SLOVAQUE.



FEMME MOLDAVE.

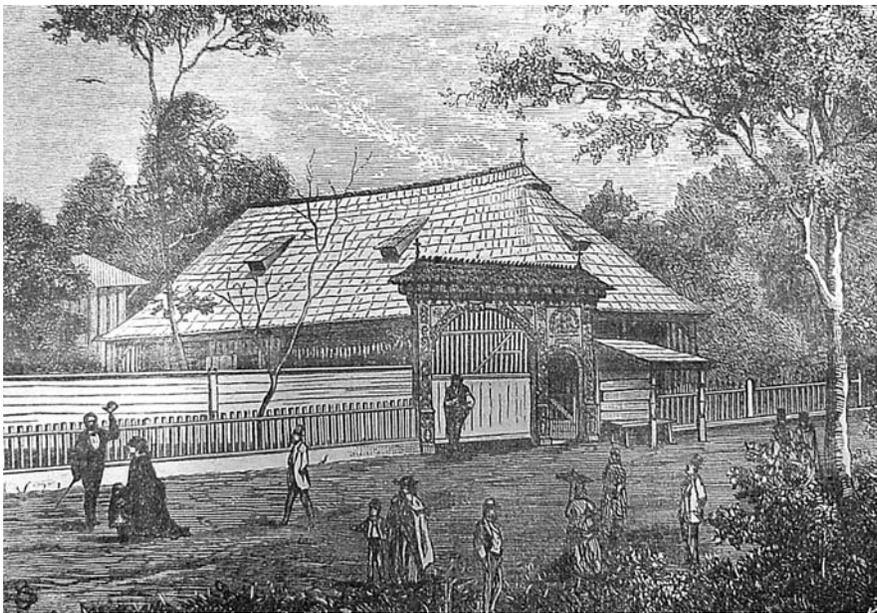
**TWO HUNGARIAN, SLOVAK, MOLDAVIAN COSTUMES**

F. Ducuing (ed.)... L'Exposition Universelle de 1867 illustrée (Band 1).



**THE HUNGARIAN CSÁRDA AT THE VIENNA UNIVERSAL EXHIBITION IN 1873**

In: *Allgemeine Illustrierte Weltausstellung Zeitung*. 1873, October 23.



**THE SZEKLER HOUSE AT THE VIENNA UNIVERSAL EXHIBITION IN 1873**

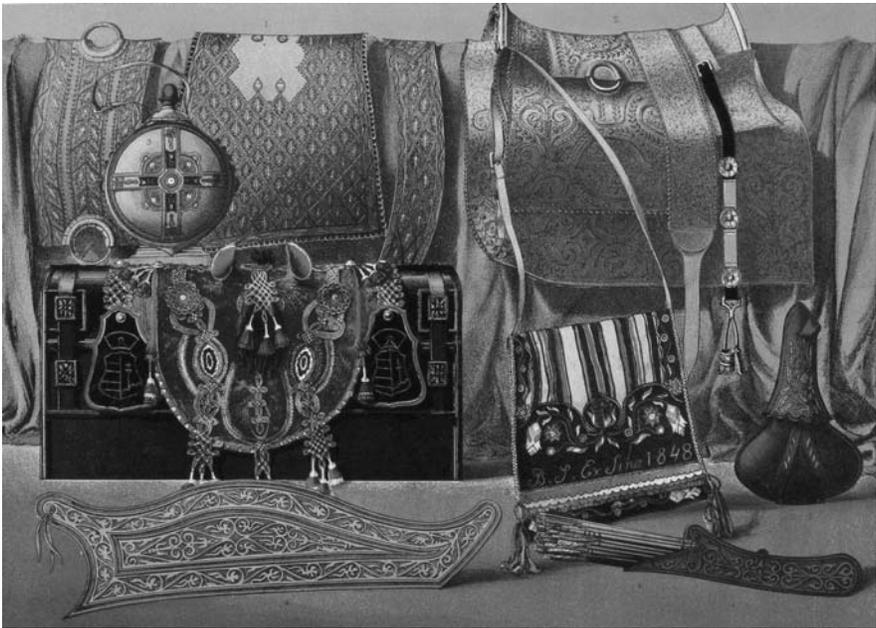
93

In: Allgemeine Illustrierte Weltausstellung *Zeitung*. 1873, June 19.



**AUSTRIAN PORCELAIN**

M. Fischer, Herend, Hungary and the Imperial Porcelain Manufactory, Vienna.  
In: J. B. Waring, W. R. Tymms, Masterpieces of industrial art & sculpture  
at the international exhibition. 1862. In three volumes (Band 3). Plate 240.



**ORNAMENTAL LEATHER WORK**

Brazil, Montevideo, Hungary, Caucasus, Egypt. In: J. B. Waring, W. R. Tymms, Masterpieces of industrial art & sculpture at the international exhibition. 1862.

95 In three volumes (Band 3). Plate 259.



**THE PAVILIONS OF AUSTRIA, BOSNIA-HERZEGOVINA, HUNGARY AND GREAT-BRITAIN IN THE RUE DES NATIONS, UNIVERSAL EXHIBITION IN PARIS IN 1900**

Archives of the Museum of Applied Arts, Budapest. FLT 5046.



**DETAIL FROM THE HUNGARIAN DECORATIVE ART EXHIBITION.  
UNIVERSAL EXHIBITION IN PARIS IN 1900**

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**DETAIL OF FROM THE HUNGARIAN HOME INDUSTRY EXHIBITION.  
UNIVERSAL EXHIBITION IN MILAN IN 1906**

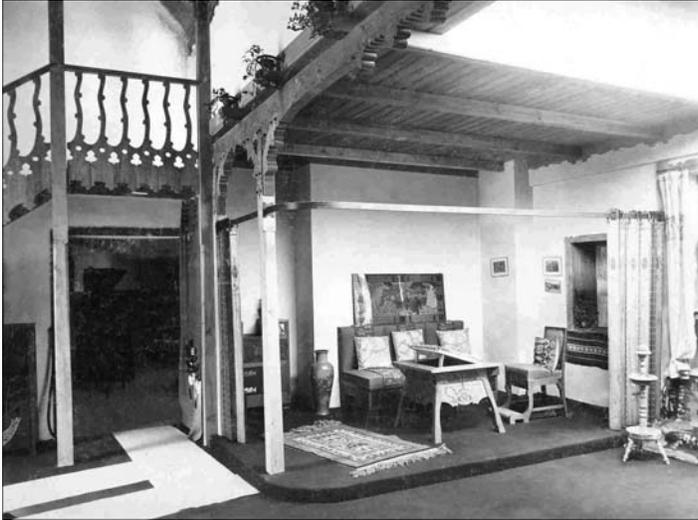
Archives of the Museum of Applied Arts, Budapest. FLT 5103.

99

**ISTVÁN MEDGYASZAY-SÁNDOR NAGY: ARTIST'S HOME**

Detail of the Hungarian Pavilion (interior) at the Universal Exhibition in Milan in 1906.

in: Magyar Iparművészet. 1906. Vol 4-5. p. 203.



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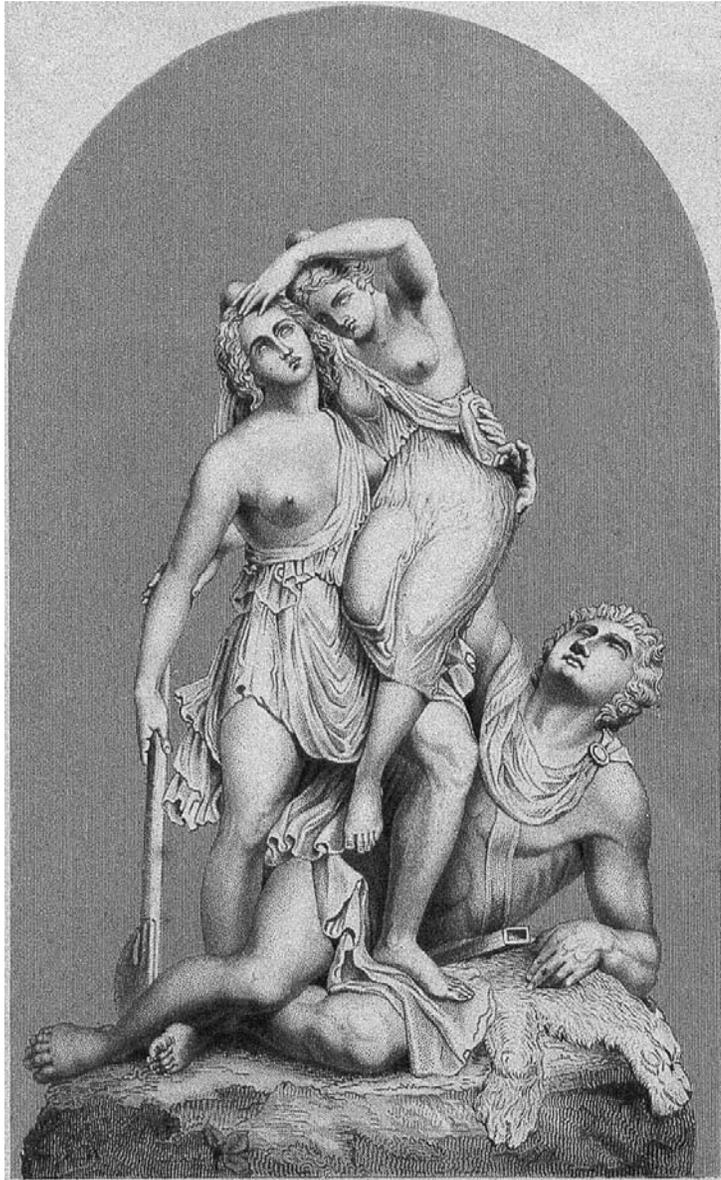


**DÉNES GYÖRGYI EMIL TÖRY MÓRIC POGÁNY**

Detail of the Hungarian Pavilion at the Turin Universal Exhibition in 1911.

100

in: Magyar Iparművészet. 1911.



**J. ENGEL: AN EPISODE IN THE HISTORY  
OF WAS BETWEEN THE AMASONS AND THE ARGONAUTS**

In: J. Tallis: Tallis's history and description of the Crystal Palace and the exhibition  
of the world's industry in 1851. London. 1851. (Band 1), 38b.

