

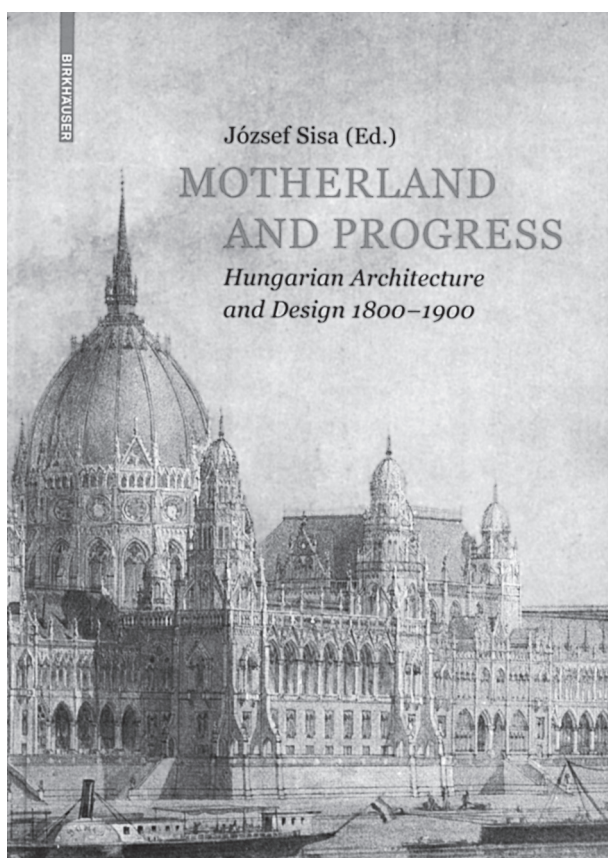
SISA, József (ed.): *Motherland and Progress. Hungarian Architecture and Design 1800–1900*.  
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 ROSTÁS, Péter – ROZSNYAI, József – SINKÓ, Katalin (†) – SISA, József – WINKLER, Gábor (†).  
 Basel: Birkhäuser, 2016. 996 pages, 767 illustrations

SISA, József (ed.): *A magyar művészet a 19. században. Építészet és iparművészet*.  
 Budapest: MTA BTK – Osiris Kiadó, 2013. (A magyarországi művészet története)  
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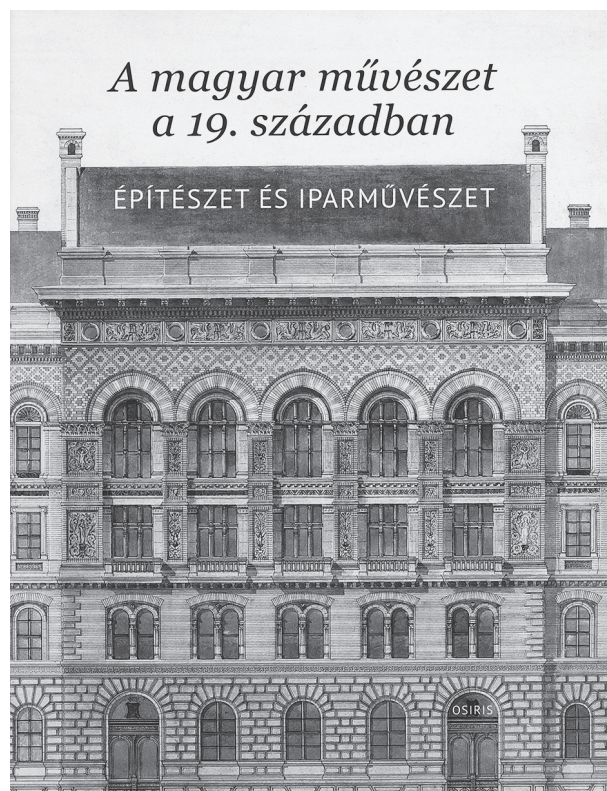
2013 witnessed the publication in Hungarian of the first volume in a new series of art history handbooks presenting the history of art in Hungary, dealing with nineteenth-century architecture and applied art. The hefty tome, stretching to over 700 pages, was – in my opinion – the most important publication to be issued for a very long time by the Institute of Art History, Research Centre for the Humanities, Hungarian Academy of Sciences, Budapest. In 2016, the English-language version of the work was completed. The translation was commissioned by the Research Centre for the Humanities (translator: Stephen Kane), and the vol-

ume was published by Birkhäuser of Basel, renowned for their publications on the history of architecture.

Art history examines its subject matter as a process, and this holds true for works summarising the results of art historical research. In this sense, this handbook is both the continuation of something and the start of something new. What it continues is a series of handbooks launched in the second half of the 1970s, which I myself as a young man, took part in planning and incepting. Others from my generation were also participants in the success of the series and in its interruption. The way I see it, not only this volume, but the relaunch of the entire project had les-



Cover illustration: Competition design for the Parliament building, Budapest. Imre Steindl, 1883.  
 Detail of perspective view. Országgyűlés Hivatala [Hungarian National Assembly]



Cover illustration: Neo-Renaissance design for the New City Hall in Pest. Imre Steindl, 1870. Detail of elevation. Budapesti Történeli Múzeum Kiscelli Múzeum Építészeti Gyűjtemény [Budapest History Museum, Kiscell Museum, Collection of Architectural Drawings]: 62 42 7.1



Fig. 1. Saint Anne's Church, Esztergom. János Packh, 1828–1835 (photo: József Sisa)

sons to learn from the success and interruption of the earlier series.

After all, the series of art history handbooks has been in progress for over four decades now. In the sec-

ond half of the 1970s, the production of handbooks was a major expectation for all the different branches of humanities, not just in Hungary, but across Central Europe.<sup>1</sup> At the time, all the sciences witnessed a kind of “handbook boom”, and Hungarian art history writing was no exception. Indeed, unlike the literary and historical sciences, whose practitioners have produced handbooks almost continuously since the mid-nineteenth century, art history had nothing of the kind to show for itself. The two-volume *History of Art in Hungary*, published in 1956 and reaching its fifth edition by 1973,<sup>2</sup> could not fill this role. Consequently, anticipation of a series of art history handbooks was all the greater. The work was nominally undertaken by the Institute of Art History, a newly established research group within the Hungarian Academy of Sciences, although the task actually involved the entire profession. The original plan was to produce eight pairs of volumes, with each pair covering a separate period. One volume would contain the text (richly illustrated, nonetheless, with drawings and colour charts), while the accompanying black and white photographs would be published separately in a pictorial volume. A series of debates began, concerning periodisation – where the boundaries between the periods of Hungarian art history should be drawn (which also determined the time spans of the volumes) –, the methodology by



Fig. 2. Festetics Mansion, Dég. Mihály Pollack, 1810–1815 (photo: József Sisa)

which art historical phenomena and processes should be presented, the internal structure of the volumes, and the relationship between the text and the illustrations. These are all essential questions for the editors, authors and planners of any new series of handbooks.

At the time, the *spiritus rector* of this project was Lajos Németh (1929–1991), a man of profound theoretical understanding and truly capacious knowledge of the material at hand. He played a key role in establishing the consensus that the structure of the volumes and the manner of discourse should be determined from the dual perspective of art history and art sociology. Every volume would begin with a section on art sociology, discussing society during the period in question, the infrastructure of art at the time, how artists and masters were trained, the demands of commissioners and the public and so on, followed by a presentation of the works and the artists who made them.

This dual structure and twin focus enabled us to devise an approach whereby the history of art could be presented in a way that facilitated connections with

other disciplines. Three pairs of volumes were published with this structure: volumes 6, 7 and 2 of the series as it was originally planned. The first, edited by Lajos Németh and published in 1981, covered the period between 1890 and 1919;<sup>3</sup> this was followed in 1985 by the volume on the interwar period, edited by Sándor Kontha;<sup>4</sup> and in 1987, the volume on the medieval period, discussing Gothic art between approximately 1300 and 1470, was produced under the editorship of Ernő Marosi<sup>5</sup> – this third volume features the richest and most impressive content in the whole series.

Then the series was interrupted, and no new volumes were published after 1987. The following period saw fundamental changes in politics in the attitude towards science, in the financing of culture, and to a certain extent, in the practice of art history and its relationship with the general public. Beginning in the 1960s and becoming increasingly prominent in the 1970s and 1980s, European museums were hosting more and more large-scale thematic exhibitions based



Fig. 3. The gardens of the Esterházy Palace, Kismarton (Eisenstadt, Austria) with the Leopoldina Temple. Charles Moreau (photo: József Sisa)

on scientific principles, dealing with a particular period, an artistic, cultural or historical phenomenon, or an individual artist or group of artists. They were designed to be accessible and crowd-friendly, and the accompanying catalogues featured substantial, scholarly essays and analyses of the artworks. Starting with exhibitions on eleventh- and twelfth-century topics, passing through the memorable and revelatory exhibition in Vienna entitled *Traum und Wirklichkeit* (Dream and Reality, 1985),<sup>6</sup> where visitors from Budapest were transported in specially chartered buses all the way to the great epochal exhibitions of the early twenty-first century,<sup>7</sup> it is plain to see that the focus of these exhibitions extended to the whole of art history, in addition to which they created a new kind of relationship between the scientific community and the public. In Hungary, the Institute of Art History, to their credit, soon realised the opportunities afforded by exhibitions on entire periods. Although it was not a museum, but

a research institute within the Hungarian Academy of Sciences, the Institute was the first to arrange such exhibitions in Hungary, from formulating the concept to organising the exhibition and publishing the scholarly catalogue. Among them were two exhibitions (with accompanying catalogues) at the King Saint Stephen Museum in Székesfehérvár, on Árpád-era stone carvings (1978) and the age of King Louis I (1982);<sup>8</sup> two shows at the Hungarian National Gallery in Budapest on the Enlightenment and the subsequent period (1980, 1981);<sup>9</sup> and a presentation of art from the reign of King Sigismund of Luxembourg, hosted by the Budapest History Museum (1987).<sup>10</sup> The Institute, therefore, had not only taken on the task of producing the series of handbooks, but was also seeking, through its cooperation with museums, to introduce in Hungary new ways of presenting art historical phenomena to the general public, ways that had become common practice throughout Europe.



Fig. 4. Pichler House, Budapest. Ferenc Wieser, 1853–1857  
(photo: Péter Hámori, Institute of Art History, Research Centre for the Humanities, Hungarian Academy of Sciences)

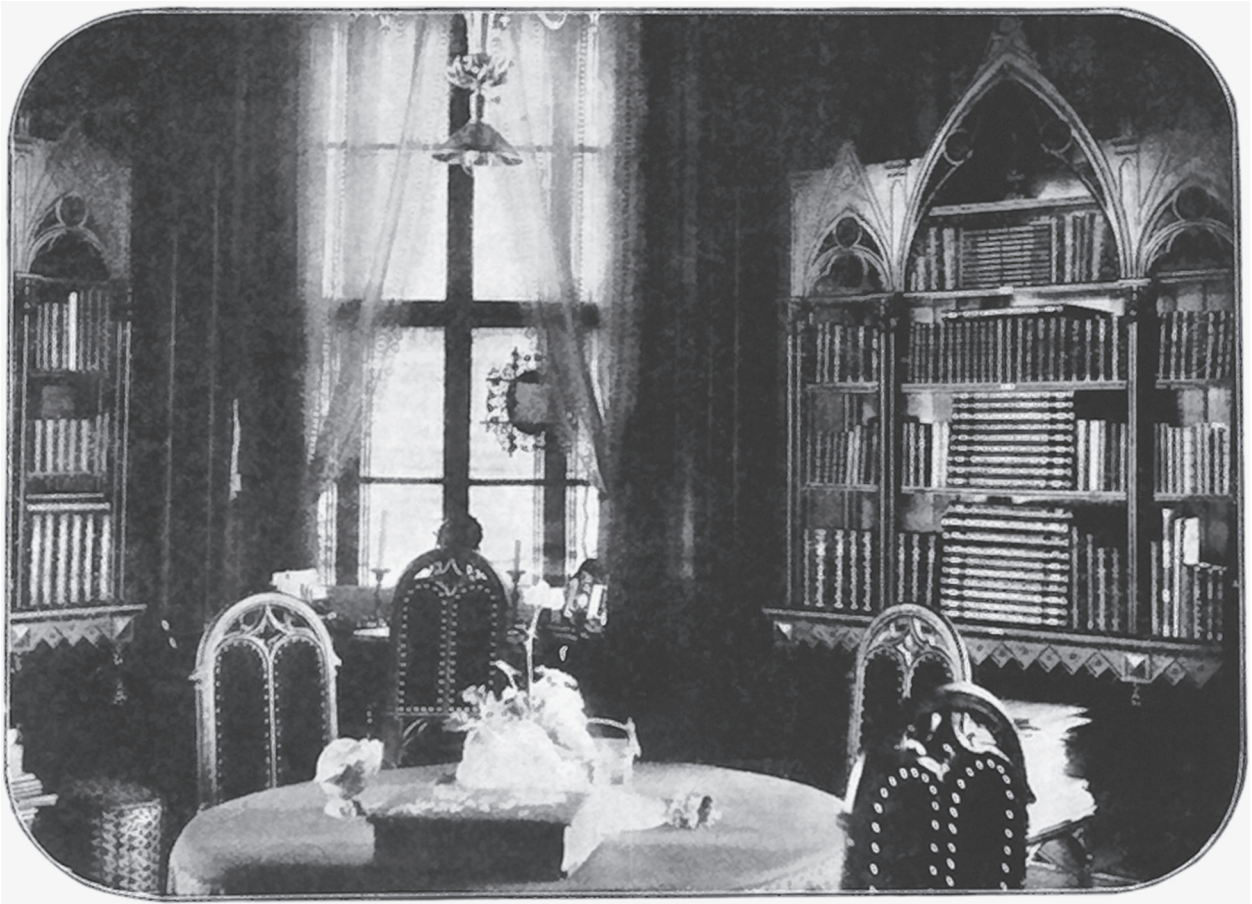


Fig. 5. Library, Keglevich Mansion, Nagyugróc (Vel'ké Uherce, Slovakia). Alois Pichl, 1844–1850. *Magyarország képes albuma*. Budapest, n d. [c. 1900]

The path was now open for more and more major scholarly exhibitions to be held in Hungarian museums, such as “Aristocratic Ancestor Galleries and Family Portraits”, featuring works from the Historical Picture Gallery of the Hungarian National Museum (1988),<sup>11</sup> and the art-geographical “*Pannonia Regia*”, which presented the medieval art of the Transdanubian region (1994).<sup>12</sup> There were also highly complex, comprehensive exhibitions of historical periods, including the monumental exhibition dedicated to the age of Sigismund of Luxembourg, Holy Roman Emperor and King of Hungary, which was hosted in both Budapest and Luxembourg (2006),<sup>13</sup> and the overview of nineteenth-century Hungarian art held at the Hungarian National Gallery (2010).<sup>14</sup> The exhibition entitled “History – Painting”, which examined the connections between history and art throughout a thousand years of Hungarian history, was the major contribution of the Hungarian National Gallery to the programme of events marking the start of the new millennium (2000).<sup>15</sup> For three decades, these museum-initiated exhibitions constituted the most important

manifestations of art history in Hungary, which not only presented much that was new, but also managed to communicate the latest scientific research in a way that the general public could more easily understand. This is still the case today, of course, but the character of the situation is evolving. Besides exhibitions of a strictly scientific nature – which continue to delve into new topics while at the same time processing their subject matter in accordance with more modern approaches and greater scientific rigour – the kind of exhibition has also arrived whose main aim is to appeal to the broader public. In such cases, rather than concentrating on research, the primary focus is to attract large crowds into museums. They offer the public a particularly powerful artistic experience, and the key role of Hungarian science here is not to present a particular art historical period or phenomenon in terms of newly discovered facts – as exemplified by “Gold Medallions, Silver Wreaths”, curated by Katalin Sinkó,<sup>16</sup> or the Renaissance exhibitions in Budapest in 2008<sup>17</sup> –, but to bring to Hungary, through effective cultural organisational activities, the types of art-

works that appeal to the general museum-goer. A few exhibitions have been based on outstanding art historical achievements by their curators (“Monet and his Friends”, “Cézanne and the Past”, “Rembrandt and the Dutch Golden Age”),<sup>18</sup> concentrating on the output of a particular world famous artist or group of artists, whose works are now dispersed globally. These curators, making the most of inter-museum relations, have managed to bring to Budapest, albeit on a temporary basis, some of the most outstanding artworks in the world, not to mention some of the best art historians around. Every type of exhibition has its own place and purpose. This all illustrates the ups and downs that take place in art historical approaches, which determines the position and opportunities of any particular scientific discipline, and influence its initiatives, up to and including the making of a handbook.

Since the first series of art historical handbooks in Hungary was launched in the 1970s and 1980s, the political and cultural climate has changed immensely, as have the financial conditions of book publishing. The first three pairs of volumes were published by *Akadémiai Kiadó*, the in-house publishing arm of the Hungarian Academy of Sciences. Much has altered

since those times, but there is still no question that the handbooks of the 1980s were excellent initiatives, preserving valuable scientific results, which can be clearly incorporated into those of the present. They were produced on the back of some thoroughgoing research, and – a fact that is often overlooked – several of them were preceded by their own separate study volumes. These study volumes (Publications of the Institute of Art History) were deliberately intended as “anticipatory summaries”, as it were, of the latest research into a given specialist field or a particular period. Examples of this are the volume on the Renaissance and the Baroque in Hungary (1975), the one entitled “Art and Enlightenment” (1978), and the volume dealing with art historiography (1973).<sup>19</sup> However, certainly at the end of the 1980s, after the first three twin volumes had been published, the series of handbooks came to an end, and the five remaining pairs of volumes were never completed.

The urge to continue the work only arrived after a quarter century had passed, by which time circumstances had changed. Ideas about handbooks in general had changed, not only art history handbooks, as had their types, tasks, structures, and even their tar-



Fig. 6. The Széchényi Room, Hungarian National Museum, Budapest. Miklós Ybl, 1865  
(photo: Péter Hámori, Institute of Art History, Research Centre for the Humanities, Hungarian Academy of Sciences)



Fig. 7. Institute of Zoology and Mineralogy (Antal Wéber, 1883–1885) and the former Technical University (Imre Steindl, 1880–1882), Budapest (photo: József Sisa)

get readerships, while the research environment was also vastly different. The continuation was initiated in 2006 by the then-director of the Institute of Art History, László Beke. This was continuation in the sense of carrying on, still under the aegis of the Institute of Art History, the production of summaries of periods from the history of Hungarian art (and art in Hungary). The editor-in-chief, the authors and the consultants did not, however, intend to persist with the same structure and approach as before, but embarked on a new series, conceived in accordance with a revised idea of the functions and opportunities of an art history handbook.

The subject selected for the first volume was nineteenth-century art in Hungary, which in my opinion – confirmed by the completed work itself – was a propitious choice. The nineteenth century was one of the most dynamic periods in world history, a time of earth-shattering social, political and cultural changes, whose aftershocks still resonate today. Owing to the significance of this era, an inordinately large amount of research has been conducted in the fields of history,

literary history, cultural anthropology, sociology and many other areas. This was another perspective that made this period ideal as the overture to this new series of art history handbooks, for the results of research in the associated disciplines provided new inspirations for presenting the artistic phenomena of these times.

The first volume in the new series was published in Hungarian in 2013, as “Hungarian art in the 19th century. Architecture and Applied Art” (*A magyar művészet a 19. században. Építészet és iparművészet*), and in English in 2016, as “Motherland and Progress. Hungarian Architecture and Design 1800–1900”. As it marked the launch of a new series, publication of this volume was a momentous occasion. It set the tone for how, over the coming decade or more, the current generation of art historians intend to present to the general public a scientifically rigorous examination of a thousand years of art in Hungary. Beyond its content, this volume also unveiled the format, method, structure and perspectives selected to perform this task, and illustrated how the art historians involved wished to transform the manner and rhythm of art historical



Fig. 8. Saint Stephen's Basilica, Budapest. József Hild – Miklós Ybl – József Kauser, 1845–1905 (photo: Péter Hámori, Institute of Art History, Research Centre for the Humanities, Hungarian Academy of Sciences)

discourse, including the relationship between words and pictures, not only for the two nineteenth-century volumes, but for subsequent ones too, adjusted to suit the different structure and character of each period under discussion.

The other reason why the first published volume is regarded as more than its intrinsic self is the ambitious introductory essay by Katalin Sinkó (1941–2013), who was the true *spiritus rector* not only of the two nineteenth-century volumes, but of the entire “relaunch” of the series of handbooks. She was one of the people who made the greatest contributions in Hungary to a more nuanced general understanding of the nineteenth century art than we have ever had before. In the *Introduction* to the published work, she deployed her vast theoretical knowledge to outlining the philosophical, historiographical and intellectual historical background underpinning the concept of the nineteenth century as an art historical period in its own right, and to explaining the significance of emphasising the connections between art history and the associated disciplines. Katalin Sinkó firmly asserted

that art historical conceptions can never be separated from the approaches to history, literary history and the history of philosophy that practitioners of this science rely upon in order to construct an image of any given period. Although these approaches undoubtedly affect the development of an art historical structure, it has always been the objective of art history, starting out from its own material and operating with concepts of style, to formulate a summary assessment of a particular period in the arts or even a particular artistic phenomenon, in a way that fits in with the system of social history. In her *Introduction*, Katalin Sinkó offered some generally valid criteria for doing this when she proposed that, for an overview of the art of the nineteenth century, it is important, while doing research, to take into consideration, among other things, the evolving composition of the social and cultural elites and the gradually diminishing influence exerted on the main trends in art by the church and the aristocracy. This applies not only to the nineteenth century, but also to the preceding centuries and to the art of the twentieth century as well.

The editors and authors of the volume worked with concepts of style, in accordance with the scientific method of art history, but for the title of the volume they chose a concept of historical periodisation, the nineteenth century. This apparent contradiction was resolved by structuring the volume on architecture along the lines of conventional style categories: the period of 1800–1840 is classified as the age of “Neo-Classicism”, while the periods 1840–1870 and 1870–1900 are deemed, respectively, the ages of “Romanticism” and “Historicism”. We know, of course, that in the history of the arts it is incredibly difficult, indeed almost impossible, to work within strictly defined periods, and this is particularly true of the nineteenth century. It would seem, though, that this is still managed most effectively in the history of architecture, when architectural morphology is consistently applied. The two key terms in the volume are “stylistic pluralism” and “Historicism”. Of these, “Historicism” is higher up in the terminological hierarchy, while “stylistic pluralism” is one of its aspects. At the same time, the meaning of the latter phrase is clearer, seeing as the concept of Historicism is interpreted in a variety of ways within the volume. In the *Introduction*, while performing an overview of the relevant research, Katalin Sinkó argued logically and at length for the term historicism to be accepted as the common feature within the concept of art which, after the decline of the Baroque as the last great coherent style period, found its essence



by creatively referencing and utilising historical styles and forms. Accordingly, the term Historicism can be applied to the art of the entire nineteenth century, starting with Neo-Classicism. József Sisa, by contrast, as both editor and main author, tends to restrict his use of the term Historicism to the architecture of the last three decades of the century, covering the period that came after Neo-Classicism and Romanticism.

The nineteenth century was a period of radical, sometimes quite dramatic changes. In Hungary, the century more or less lasted from the end of the Napoleonic wars to the time of the Hungarian Millennium (1896 marked a thousand years since the Hungarian Settlement in the Carpathian Basin). During the millennium the nation underwent some incredible historical, social and economic changes, including the unification of Pest and Buda in 1873 to create the new capital city of Budapest, and its unprecedentedly rapid growth into a true metropolis, complete with all the buildings that embodied the modern institutions of newly won Hungarian statehood. From an artistic perspective, this can be witnessed most evocatively within the frames of architectural history, as demonstrated spectacularly by the first handbook. József Sisa not only edited and compiled the volume and formulated the structure supporting the overview of the period, but also wrote an overwhelming majority of the texts within it. Sisa has researched this period for many decades, and has produced a number of self-standing monographs on nineteenth-century architecture.<sup>20</sup> He invested decades of research experience into this project, coupled with his authoritative knowledge of European architectural history papers and previous editorial experience, earned while working on a volume of architectural history published in the USA. About fifteen years before this project, on the initiative of the noted American architectural historian Dora Wiebenson, a team of Hungarian art and architecture historians jointly wrote a history of Hungarian architecture, which was published by the MIT Press (1998).<sup>21</sup> Colleagues of ours who took part in this venture had to deal with a very exacting American art historian editor, who expected nothing less than a history of Hungarian architecture that could be easily followed by overseas readers, and her co-editor here in Hungary was József Sisa. I can imagine this taught him many things, with great benefits not only for Sisa and his fellow authors, but for Hungarian art history writing as a whole.

The clear structure of the new art history handbook, its lucid take on historical and artistic processes, and the careful consideration evident in the



Fig. 9. Calvinist Church on Szilágyi Dezső Square, Budapest. Samu Pecz, 1893–1896 (photo: József Sisa)

choice of picture illustrations may be in part the result of this experience. These distinctions are valid both for the architectural history section and for the part on nineteenth-century applied art and design, the objects which made the buildings more enjoyable to live in. In art historical summaries, the applied arts are usually relegated to the back of the book, as “also rans”. Here, however, for each of the different style periods, the applied arts have begun to come alive at last amidst the buildings. What is more, a large amount of truly valuable research has been conducted about nineteenth-century furniture, ceramics, glassware and textiles, and the results of this research are integrated into the flow of history and art history in a way that has never been achieved before. (The authors of the sections on the applied arts are Gabriella Balla, Ágnes Prékopa, Hilda Horváth and Péter Rostás.)

The structure of the volume also reveals another change from the earlier approach, which is the intention to make the work more readable, more audience-friendly, and more compatible with the system of European art. An important role is played by the typological method. At first look, the typology may



Fig. 10. Western Railway Station, Budapest. Auguste Wiczffinsky de Serres – Eiffel Company, 1875–1877 (photo: Péter Hámori, Institute of Art History, Research Centre for the Humanities, Hungarian Academy of Sciences)

appear to reflect a positivist approach, and we may even imagine that it is an attempt to avoid the problems of history. However, typology is used in a way that brings added advantages to this volume, so that when discussing each type of building, for any given period, it is possible to see, for example, what a public building represented and how, the way it complied with the expectations of the time, and the stylistic tools deployed by the architects to perform particular tasks. Light is also cast on how and when these tasks first manifested themselves in Hungary, in the capital city, in the regional centres, and in the smaller towns. When we can see, side by side, the spectacular city halls that were constructed in historical Hungary in the nineteenth century (until the end of the First World War in 1918, Hungary's territory covered the entire Carpathian Basin), or the major construction and town planning projects that were undertaken, then we can formulate a true idea of the great diversity among – and similarity between – the solutions by which architectural tasks were resolved, the methods of construction, the active architects, the visual forms that were used, and the system-specific requirements, stretching across a vast area from Nagyszeben

(Sibiu, Romania) to Lőcse (Levoča, Slovakia), from Budapest to Sopron, and from Kassa (Košice, Slovakia) to Temesvár (Timișoara, Romania) and Eszék (Osijek, Croatia). Extraordinarily varied and interesting systems open up before our eyes, wherever we look. Take, for instance, the synagogues, constructed in great numbers in the second half of the century, or the bridges, or even the industrial buildings. On the whole, the typological system has immense visual power to characterise a given period, and this is one of the undoubted virtues of this volume.

The most important methodological innovation in the relaunched series of Hungarian art history handbooks, however, is its adoption of the thematic system that has been used by modern European art history handbooks for the last two decades or so. This developed in the wake of the pattern employed in the scientific catalogues produced to accompany major museum exhibitions. A well constructed exhibition catalogue begins with broader essays that discuss the artistic phenomenon chosen as the subject of the exhibition, followed by the actual “catalogue” section, containing detailed analysis and interpretation of each exhibit. This system was borrowed and

adapted for modern handbooks, with illustrated art historical essays followed by a “catalogue” section, this time not about exhibits, but about the most distinctive buildings, building complexes, paintings or sculptures of the period under discussion, presenting details of their typical features as well as their unique characteristics. This handbook structure has developed its own approximate internal proportions as well: roughly one third is the art historical summary, another third consists of the images, while the final third deals more deeply with the subject matter illustrated by the images. The volume on the Baroque in Moravia was of this kind,<sup>22</sup> as was the six-volume summary of Austrian art history,<sup>23</sup> as well as recent works published on Slovak art history.<sup>24</sup>

The first volume in the new series of Hungarian art history handbooks also follows the same principles. Depending on the format and typography of the publication, the afore-mentioned Central European art history handbooks extend to between 500 and 900 pages, and their main differences are limited to how many full-page colour prints they contain, and how many of the items are handled as separate catalogue entries. To compare some actual handbooks, for example, the volume on the Slovak Baroque (1998) is illustrated with 300 pictures on more than 500 pages, each of which is also treated as a separate entry, whereas the summary of the Austrian Baroque (1999, ed. by Hellmut Lorenz), spreads roughly 400 pictures across 700 pages, shared between the introductory essays and the 350 catalogue listings. The handbook on nineteenth-century Hungarian architecture and applied arts, meanwhile, stretches to 996 pages of text (735 in the Hungarian version) featuring 767 illustrations. These numbers indicate that though the methodology of the Hungarian handbook is similar to that used by those from the neighbouring countries, the internal proportions of the Hungarian volume are somewhat different. The smaller format chosen for the Hungarian handbook necessarily increased the total number of pages, and the texts themselves were illustrated with numerous images, so even though only 41 buildings from the entire century of architecture were singled out for individual, catalogue-like treatment, this number does not seem excessively low, for two reasons. One is that the texts analysing these prominent buildings in detail were not lumped together in a “catalogue” section, but distributed among the texts discussing the architecture of the period in which they were built. The other is that the author changes the pace of the narrative when reaching each landmark building,

pausing to present the selected work of architecture in detail (its history and plans, the mass of the building and its facade, its interior spaces). Every single one of the 41 most important buildings were chosen partly because they define or exemplify a given period, in terms of style and character, and the stylistic development of the architect(s). The above factors lend the handbook a pleasing and varied internal rhythm and make it easier for readers to form a more solid overall picture of the topic. The new handbook first shows us a distant perspective, then zooms in to focus on details in close-up, and when presenting each period, the two viewpoints alternate in an original and engaging way. This method offers a functional model that could be usefully adopted by future Hungarian art history handbooks. Another important change from the handbooks of the 1980s is that the text of the new volume (like that of others from this region) is peppered with footnotes (1624 footnotes, to be precise). It therefore aims to function as a proper handbook, directing the more interested reader to the sources of particular assertions and to possible resources for obtaining further information.

One more merit that needs highlighting is that this handbook introduces new areas into the discourse, in particular the country gardens and city parks of the nineteenth century, which appear here for the first time in a summary of Hungarian art history. When we at the Institute of Art History were writing the single-volume *History of Art in Hungary* (1983),<sup>25</sup> as the author of the chapter on the ages of the Baroque and the Enlightenment in Hungary, I did not yet consider Baroque gardens and English gardens to belong in an art historical overview. At that time in Central Europe there was nowhere near the same amount of art historical interest in historic gardens as there was a mere decade and a half later. In the two-volume history of art in Hungary published in 2001,<sup>26</sup> however, I gave the historic gardens the treatment they deserve. In the present handbook, gardens have become fully integrated in the history of art. József Sisa, who was already writing about gardens and parks in the mid-1990s,<sup>27</sup> took the conscious decision to deal with the shaped landscape alongside the built environment in every period of art history. Parks and gardens are incorporated into the handbook as naturally as they were once handled by the (Hungarian and foreign) landscape designers and chief gardeners of the period, who are celebrated in this story just as much as the architects are.

Another novelty for me was the detailed presentation of industrial buildings, bridges, railway stations,



Fig. 11. Dining table and sideboard from the Andrassy dining room. Manufactured by Endre Thék after drawings by József Rippl-Rónai, 1899. *Magyar Iparművészet* II, 1899, No. 1

and the associated technical innovations of the time, such as cast iron and reinforced concrete. The inclusion of stations in the context of art history is important and instructive, for a railway terminus has the capacity almost to encapsulate the entire essence of this period.

The list of authors boasts sixteen names, but by my estimation, eighty percent of the architecture section is the work of József Sisa alone. Besides him, István Bibó, Gábor Winkler and József Rozsnyai wrote longer, related parts, while the other authors (Péter Farbaky, Pál Lővei, Gábor György Papp, Pál Ritoók, Enikő Róka) were invited by the editor to write texts focusing on a particular topic or important building. There is one author from the present volume who also contributed to the handbook of late nineteenth-century and early twentieth century Hungarian art, published in 1981 and edited by Lajos Németh, namely Ildikó Nagy.<sup>28</sup> In the earlier handbook she discussed the history of sculpture during that period, and now she acted as scientific consultant to the editor (together with Katalin Sinkó, who passed away shortly after the publication of the Hungarian-lan-

guage edition), a role she is continuing during production of the second volume. As such, Ildikó Nagy forms a direct personal link between the old series and the new. The editor József Sisa, who wrote the majority of architectural history texts in the handbook, also invited his erstwhile master, Dénes Komárik, a towering expert in the art history of the period, to contribute to the volume. Komárik was asked to write analyses of two of the most important buildings of the period: the Vigadó Concert Hall in Pest and the Great Synagogue on Dohány Street, also in Pest. This gesture is a symbol of how, thanks to intergenerational personal connections, the handbook also relies upon the dedication and achievements of researchers who, in the past few decades, have been at the forefront of investigations into this period of Hungarian art history. (The name I personally miss the most among the list of authors is that of Eszter Gábor, the monographer of Budapest's grand, representative, historicising radial avenue, Andrassy Avenue, which was modelled on similar thoroughfares in Paris,<sup>29</sup> although I know she was also asked by the editor to contribute to the handbook.)

The volume is a major achievement of Hungarian art history writing. In the English-language edition, the (slightly modified) title of the original Hungarian work – “Hungarian Architecture and Design 1800–1900” – is given as the secondary title, beneath the main title of “MOTHERLAND AND PROGRESS”, which the editor chose in order to refer more generally to the whole of the nineteenth century. This phrase was used by the liberal Hungarian aristocracy in the first half of the nineteenth century as a way of crystallising the essence of their political agenda. It originates from the poet Ferenc Kölcsey, who also composed the lyrics of the Hungarian national anthem at 1825, and it remained the guiding motto of political thinking in Hungary throughout the nineteenth century. A grand programme of reform was under way, involving an interlinking chain of political, cultural and social objectives. Modernising the Hungarian language and founding national institutions (Hungarian National Library 1802, Hungarian National Museum 1808, Hungarian Academy of Sciences 1825, Hungarian National Theatre 1840, to mention just a few) were as much a part of this as ending serfdom and developing trade and industry. One of the foremost objectives was for the Kingdom of Hungary to fight for, and maintain, as much independence as possible within the Habsburg Empire, even in the midst of changing political circumstances. Sometimes deadly confrontations arose because of this, but in 1867, the ruling Habsburgs and the Hungarian political elite signed the Compromise that brought about the Austro-Hungarian Monarchy. Building on the previous reforms and achievements, the Kingdom of Hungary now experienced incredible economic development. The extraordinary flourishing of richness and diversity in Hungarian art in the nineteenth century can be traced to the principles embodied by “Motherland and Progress”.

The fact that this volume has been published is important in itself. At the same time, however, a whole new set of questions arises concerning the continuation, and there is no way of avoiding them. What I have in mind is not the fact that it was far from ideal that the volume on nineteenth-century architecture and applied art was followed only after a gap of five years by the related handbook on nineteenth-century painting, sculpture, printmaking and the art scene,

because this situation came about partly due to Katalin Sinkó’s illness and untimely passing. (The second volume, dealing with the century’s fine arts, was published five years after the first volume, and two years after the English edition of the first volume was published.<sup>30</sup> An English version of the second volume is something we can only dream of at the present.)

What I do mean is that it would be good if there were more discussion about the questions pertaining to the planned continuation. How many volumes should there be in the series of Hungarian art history handbooks? According to what system should the different periods be divided up? Do the editors prefer to use the names of style categories or those of historical periods? Or both, as was the case with the Austrian art history handbook? Will the other periods also be covered by a pair of volumes, similarly to the nineteenth-century handbooks, or was the two-volume solution necessitated by the sheer quantity of nineteenth-century material? One certainty is that the different volumes can no longer be separated by mechanically adhering to the system put forward for the old (interrupted) series that was launched in 1981, for this structure has already been demolished by isolating the nineteenth century into its own distinct volume, and this will have repercussions on the volumes immediately preceding and following this period. The series of art history handbooks will truly succeed if it is pursued with the greatest degree of cooperation among Hungarian professionals, and I would also look into the possibility of collaborating with foreign experts (I am not, of course, referring to our Transylvanian colleagues, with whom we already work closely). The work may also be influenced by the series of handbooks on the history of Central European art, which has long been in progress in Leipzig.

The publication of the English-language edition of the nineteenth-century handbook by a prominent foreign publisher is a source of delight for another reason too, for we know full well that if one thing is sorely missing from Hungarian art history writing, it is the systematic presentation of Hungarian art history in foreign languages.<sup>31</sup>

*Géza Galavics*

## NOTES

<sup>1</sup> “The majority of the old and new states of Central Europe started to compile series of ‘national’ art histories in the second half of the twentieth century, sometimes in parallel with similar historical works. The comprehensive Polish publications were among the first to have been started in the 1950s, with the initial volumes appearing in 1971, but the revised series is yet to be completed. The Hungarian handbook project was originally anticipated to consist of eight parts, but after three double volumes were published in the 1980s the project remained incomplete until recently when efforts were made to restart the work. The history of Bohemian/Czech art, consisting of six parts across 11 volumes, was completed by 2007. In Croatia work was begun during the Yugoslav period, but the series of nine volumes is still far from complete. The six-volume Austrian work was published in quick succession around the turn of the millennium. All these works were prepared under the aegis of the national academies of sciences. The only exception is the survey of the art in Slovakia, which was organized and published by the Slovak National Gallery and which relates to a series of up to four important exhibitions on different stylistic periods. In Slovenia an exhibition project accompanied simultaneously by catalogues was dedicated to the country’s Gothic art in 1995.” – LÓVEI, Pál: *The Presence of Cross-Cultural Pasts in the Art History of Central Europe*, *Diogenes* 58. 3. (Number 231) 2012, 145.

<sup>2</sup> *A magyarországi művészet története* [The history of art in Hungary], I–II, ed. by FÜLEP, Lajos, Budapest 1956; *A magyarországi művészet története*, I. Szövegkötet, II. Képkötet [The history of art in Hungary, I. Volume of text, II. Volume of illustrations], ed. by FÜLEP, Lajos, Budapest 1973<sup>2</sup>.

<sup>3</sup> *Magyar művészet 1890–1919* [Hungarian art 1890–1919], I–II, ed. by NÉMETH, Lajos, Budapest, 1981.

<sup>4</sup> *Magyar művészet 1919–1945* [Hungarian art 1919–1945], I–II, ed. by KONTHA, Sándor, Budapest, 1985.

<sup>5</sup> *Magyarországi művészet 1300–1470 körül* [Art in Hungary c. 1300–1470] I–II, ed. by MAROSI, Ernő, Budapest, 1987.

<sup>6</sup> *Traum und Wirklichkeit. Wien 1870–1930* (Ausstellungskatalog, Historisches Museum der Stadt Wien, Künstlerhaus), Wien, 1985.

<sup>7</sup> *Romanische Kunst in Österreich* (Ausstellungskatalog, Minoritenkirche Krems-Stein), Krems an der Donau, 1964; *Gotik in Österreich*, Katalog der Ausstellung, Krems a. d. Donau, 1967; *Rhein und Maas. Kunst und Kultur 800–1400* 1-2, hrsg. von LEGNER, Anton (Ausstellungskatalog, Schnütgen-Museum – Kunsthalle Köln), Köln, 1972; *Renaissance in Österreich*, Niederösterreichische Landesausstellung, Schloß Schallaburg (Ausstellungskatalog), Wien, 1974; *Die Parler und der Schöne Stil 1350–1400. Europäische Kunst unter den Luxemburgen* 1-3, hrsg. von LEGNER, Anton (Ausstellungskatalog, Schnütgen-Museum – Kunsthalle Köln), Köln, 1978; *Maria Theresia und ihre Zeit. Zur 200. Wiederkehr des Todestages*, hrsg. von KO-SCHATZKY, Walter (Ausstellungskatalog, Schloß Schönbrunn) Wien, 1980; *Maria Theresia als Königin von Ungarn*, hrsg. von MRAZ, Gerda – SCHLAG, Gerald (Ausstellungskatalog, Schloß Halbturn), 1980; *Österreich zur Zeit Kaiser Josephs II. Mitregent Kaiserin Maria Theresias, Kaiser und Landesfürst*, Niederösterreichische Landesausstellung, Stift Melk, hrsg. von GUTKAS, Karl (Ausstellungskatalog), Wien, 1980; *Die Türken vor Wien. Europa und die Entscheidung an der Donau 1683* (Ausstellung-

skatalog, Historisches Museum der Stadt Wien), Wien, 1983; *Prag um 1600. Kunst und Kultur am Hofe Kaiser Rudolfs II.* (Ausstellungskatalog, Essen, Villa Hügel 1988 – Wien Kunsthistorisches Museum, 1989), Wien, 1989.

“... around the political turns [...] the idea [...] that baroque art was capable of manifesting the cultural and historical coherence of Europe, came into prominence [...] The Council of Europe decided that a politics-free means would be a series of exhibitions on the theme of the BAROQUE to be staged in countries of Central Europe. The point of departure for the decision was the art historical – social historical fact that ‘the baroque was the last great historical style by which the unity of Europe was manifest in a visible form.’ [...] exhibitions were staged on diverse baroque themes in Austria, Hungary, Czech Republic, Slovakia, Croatia and Poland [...] in 1992–1993, nearly around the same time, together with catalogues of great scholarly precision. There has not been a similarly comprehensive common program mediated by art exhibitions in Central Europe ever since.” – GALAVICS, Géza: “Klára Garas (1919–2017) in memoriam”, *Acta Historiae Artium* LIX. 2018, 15–16; Cf. LÓVEI, Pál: “Celebrating the Central European Baroque”, *The Hungarian Quarterly* XXXIV. No. 131. Autumn 1993, 141–156.

<sup>8</sup> *Árpád-kori kőfaragványok* [Steinskulpturen der Arpadenzeit / Árpád-era stone sculptures], ed. by TÓTH, Melinda – MAROSI, Ernő (exhibition catalogue), Budapest–Székesfehérvár, 1978; *Művészet I. Lajos király korában 1342–1382* [Die Kunst während der Regierungszeit König Ludwigs I. von Ungarn 1342–1382 / Art during the reign of King Louis I of Hungary 1342–1382], ed. by MAROSI, Ernő – TÓTH, Melinda, VARGA, Livia (exhibition catalogue), Székesfehérvár, 1982.

<sup>9</sup> *Művészet Magyarországon 1780–1830* [Kunst in Ungarn 1780–1830 / Art in Hungary 1780–1830], ed. by SZABOLCSI, Hedvig – GALAVICS, Géza (exhibition catalogue, Hungarian National Gallery), Budapest, 1980; *Művészet Magyarországon 1830–1870* [Kunst in Ungarn 1830–1870 / Art in Hungary 1830–1870], I–II, ed. by SZABÓ, Júlia – SZÉPHELYI, F. György (exhibition catalogue, Hungarian National Gallery), Budapest, 1981.

<sup>10</sup> *Művészet Zsigmond király korában 1387–1437* [Die Kunst in der Zeit König Sigismunds von Ungarn 1387–1437 / Art during the reign of King Sigismund of Hungary 1387–1437], ed. by BEKE, László, MAROSI, Ernő, WEHLI, Tünde (exhibition catalogue, Budapest History Museum), Budapest, 1987. I–II.

<sup>11</sup> *Főúri ősgalériák, családi arcképek a Magyar Történelmi Képcsarnokból. A Magyar Nemzeti Múzeum, az Iparművészeti Múzeum és a Magyar Nemzeti Galéria kiállítása* [Aristocratic ancestor galleries, family portraits from the Hungarian Historical Picture Gallery. An exhibition of the Hungarian National Museum, the Museum of Applied Arts, and the Hungarian National Gallery], ed. by BUZÁSI, Enikő (exhibition catalogue, Hungarian National Gallery), Budapest, 1988.

<sup>12</sup> *Pannonia Regia. Művészet a Dunántúlon 1000–1541* [Kunst und Architektur in Pannonien, 1000–1541 / Pannonia Regia. Art in Transdanubia 1000–1541], ed. by MIKÓ, Árpád – TAKÁCS, Imre (exhibition catalogue, Hungarian National Gallery), Budapest, 1994; Cf. the review by MAROSI, Ernő: *Pannonia Regia ... Acta Historiae Artium* XXXVII. 1994–95, 328–345.

<sup>13</sup> *Sigismundus rex et imperator. Kunst und Kultur zur Zeit Sigismunds von Luxemburg 1387–1437* (exhibition catalogue), ed. by TAKÁCS, Imre, Budapest–Luxembourg, 2006; *Sigismundus rex et imperator. Art et culture au temps de Sigismund de Luxembourg 1387–1437* (exhibition catalogue), ed. by TAKÁCS, Imre, Budapest–Luxembourg, 2006.

<sup>14</sup> *XIX. Nemzet és művészet. Kép és önkép* [The 19th Century. Art and Nation. Image and Self-Image], ed. by KIRÁLY, Erzsébet – RÓKA, Enikő – VESZPRÉMI, Nóra (exhibition catalogue, Hungarian National Gallery), Budapest, 2010.

<sup>15</sup> *Történelem – kép. Szemelvények múlt és művészet kapcsolatából Magyarországon* [Geschichte – Geschichtsbild. Die Beziehung von Vergangenheit und Kunst in Ungarn / History – Painting. Excerpts on the connection between the past and art in Hungary], ed. by MIKÓ, Árpád – SINKÓ, Katalin (exhibition catalogue, Hungarian National Gallery), Budapest, 2000; Cf. LÓVEI, Pál: “A Thousand Years on Display. Millennial Exhibitions I”, *The Hungarian Quarterly* 161. Volume 42, Spring 2001, 70–86; II, 162. Volume 42, Summer 2001, 113–122; LÓVEI, Pál: “Ausstellungen des Jahres 2000 in Ungarn im Zeichen des Millenniums”, *Acta Historiae Artium* XLII. 2001, 197–253.

<sup>16</sup> *Aranyérmek, ezüstkoszorúk. Művész kultusz és műpártolás Magyarországon a 19. században* [Goldmedaillen, Silberkranze. Künstlerkult und Mäzenatur im 19. Jahrhundert in Ungarn / Gold medallions, silver wreaths. The cult of the artist and art patronage in Hungary in the 19th century], ed. by NAGY, Ildikó – SINKÓ, Katalin (exhibition catalogue, Hungarian National Gallery), Budapest, 1995.

<sup>17</sup> *Matthias Corvinus, the King. Tradition and Renewal in the Hungarian Royal Court 1458–1490*, ed. by FARBAKY, Péter – SPEKNER, Enikő – SZENDE, Katalin – VÉGH, András (exhibition catalogue, Budapest History Museum), Budapest, 2008; *The Dowry of Beatrice. Italian Maiolica art and the Court of King Matthias*, ed. by BALLA, Gabriella – JÉKELY, Zsombor (exhibition catalogue, Museum of Applied Arts), Budapest, 2008; *A star in the raven's shadow. János Vitéz and the beginning of Humanism in Hungary*, ed. by FÖLDES, Ferenc (exhibition catalogue, National Széchényi Library), Budapest, 2008; *Mátyás király öröksége. Késő reneszánsz művészet Magyarországon, 16–17. század* [The legacy of King Matthias. Late Renaissance art in Hungary, 16<sup>th</sup> and 17<sup>th</sup> centuries], ed. by MIKÓ, Árpád – VERŐ, Mária (exhibition catalogue, Hungarian National Gallery), Budapest, 2008; Cf. FARBAKY, Péter: “Report on Hungary's Renaissance Year (2008), its background and impact”, *Acta Historiae Artium* LII. 2011, 275–284.

<sup>18</sup> *Monet et ses amis*, ed. by GESKÓ, Judit – STARCKY, Emmanuel (exhibition catalogue, Museum of Fine Arts), Budapest, 2003; *Cézanne and the Past. Tradition and Creativity*, ed. by GESKÓ, Judit (exhibition catalogue, Museum of Fine Arts), Budapest, 2012; *Rembrandt and the Dutch Golden Age*, ed. by EMBER, Ildikó (exhibition catalogue, Museum of Fine Arts), Budapest, 2014.

<sup>19</sup> *Magyarországi reneszánsz és barokk. Művészettörténeti tanulmányok* [Renaissance and Baroque in Hungary. Art history studies], ed. by GALAVICS, Géza, Budapest, 1975; *Művészet és felvilágosodás. Művészettörténeti tanulmányok* [Art and Enlightenment. Art history studies], ed. by ZÁDOR, Anna – SZABOLCSI, Hedvig, Budapest, 1978; *Művészettörténet – tudománytörténet* [Art history – Historiography], ed. by ARADI, Nóra, Budapest, 1973.

<sup>20</sup> SISA, József: “Alois Pichl in Ungarn: Die Tätigkeit eines Wiener Architekten in Ungarn während der ersten Hälfte des 19. Jahrhunderts”, *Acta Historiae Artium* XXVIII. 1982, 67–116; SISA, József: *Alois Pichl (1782–1856) építész Magyarországon* [The architect Alois Pichl (1782–1856) in Hungary], Budapest, 1989; SISA, József: *Szkalnitzky Antal. Egy építész a kiegyezés korabeli Magyarországon* [Antal Szkalnitzky an Architect in Hungary at the Time of the Austro-Hungarian Compromise], Budapest, 1994; SISA, József: “The Hungarian Country House 1840–1914”, *Acta Historiae Artium* LI. 2010, 139–205.

<sup>21</sup> *The Architecture of Historic Hungary*, ed. by WIEBENSON, Dora – SISA, József, Cambridge, Massachusetts – London, England: The MIT Press, 1998; The Hungarian version: *Magyarország építészettörténete*, ed. by WIEBENSON, Dora – SISA, József, Budapest, 1998.

<sup>22</sup> KRSEK, Ivo – KUDĚLKA, Zdeněk – STEHLÍK, Miloš – VÁLKA, Josef: *Umění baroka na Moravě a ve Slezsku* [Baroque Art in Moravia and Silesia], Praha, 1996.

<sup>23</sup> *Geschichte der bildenden Kunst in Österreich*, 1–6, München–London–New York, 1998–2003.

<sup>24</sup> *Gotika. Dejiny slovenského výtvarného umenia* [The history of the Slovak fine arts – the Gothic], ed. by BURAN, Dušan, Bratislava, 2003; *Renesancia. Umenie medzi neskorou gotikou a barokom. Dejiny slovenského výtvarného umenia* [The history of the Slovak fine arts – the Renaissance. Art between Late Gothic and Baroque], ed. by RUSINA, Ivan, Bratislava, 2009; *Barok. Dejiny slovenského výtvarného umenia* [The history of the Slovak fine arts – the Baroque], ed. by RUSINA, Ivan, Bratislava, 1998.

<sup>25</sup> ARADI, Nóra – FEUERNE TÓTH, Rózsa – GALAVICS, Géza – MAROSI, Ernő – NÉMETH, Lajos: *A művészet története Magyarországon* [The history of art in Hungary], ed. by ARADI, Nóra, Budapest, 1983.

<sup>26</sup> GALAVICS, Géza – MAROSI, Ernő – MIKÓ, Árpád – WEHLI, Tünde: *Magyar művészet a kezdetektől 1800-ig* [Hungarian art from the beginnings until 1800], Budapest, 2001; BEKE, László – GÁBOR, Eszter – PRAKALVI, Endre – SISA, József – SZABÓ, Júlia: *Magyar művészet 1800-tól napjainkig* [Hungarian art from 1800 until the present day], ed. by BEKE, László, Budapest, 2002.

<sup>27</sup> SISA, József: “Landscape Gardening in Hungary and its English Connections”, *Acta Historiae Artium* XXXV. 1992, 193–206; SISA, József: “Städtische Parkanlagen in Ungarn 1867–1918”, in *Stadtparks in der österreichischen Monarchie 1765–1918*, ed. by HAJÓS, Géza, Wien–Köln–Weimar, 2007, 121–164; SISA, József: “The City Park (Városliget) of Budapest”, *Centropa: Journal of Central European Architecture and related Arts* 15. 1. 2015, 23–33.

<sup>28</sup> See footnote 3.

<sup>29</sup> GÁBOR, Eszter: “Die Stadtwaldchen Allee (1800–1873). Die Baugeschichte eines Pester Villenviertels”, *Acta Historiae Artium* XLVIII. 2007, 35–114; GÁBOR, Eszter: *Az Andrássy út körül* [Around Andrassy Avenue], Budapest, 2010.

<sup>30</sup> *A magyar művészet a 19. században. Képzőművészet* [Hungarian art in the 19th century. The fine arts] ed. by SISA, József – PAPP, Júlia – KIRÁLY, Erzsébet, Budapest, 2018. (A magyarországi művészet története 5/2. [The history of art in Hungary 5/2]).

<sup>31</sup> Another recent example is worth mentioning: *The Art of Medieval Hungary*, ed. by BARRAL I ALTET, Xavier – LÓVEI, Pál – LUCHERINI, Vinni – TAKÁCS, Imre, Roma: Viella, 2018. (Bibliotheca Academiae Hungariae – Roma. Studia; 7); Cf. the review by János VÉGH in this volume of *Acta Historiae Artium*.