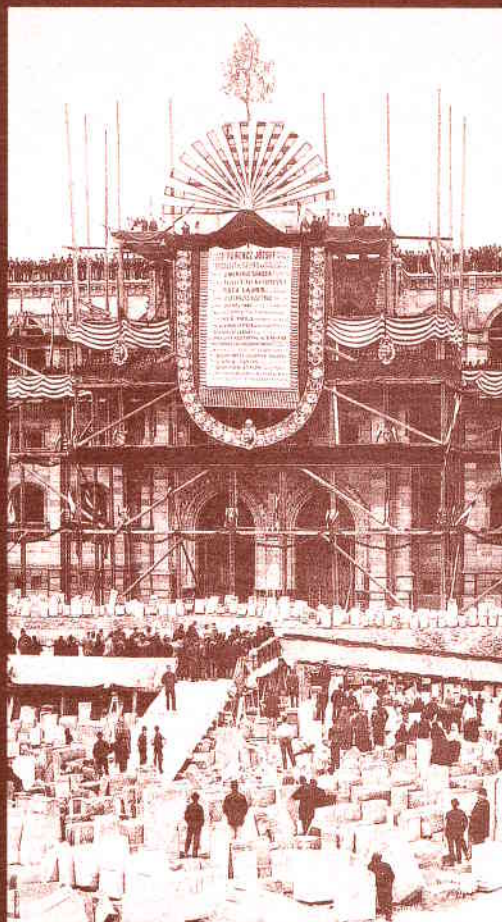
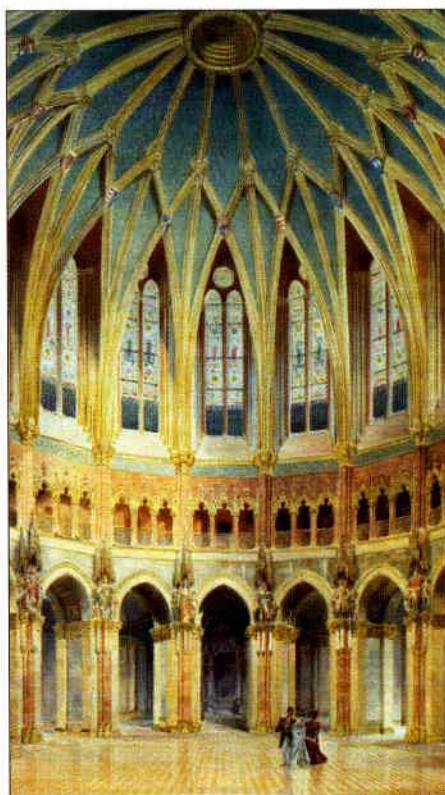


THE ONE-HUNDRED-
YEAR-OLD
PARLIAMENT HOUSE



AN EXHIBITION OF
THE HUNGARIAN NATIONAL
ASSEMBLY
ON THE OCCASION OF THE 100th
ANNIVERSARY OF THE OPENING
OF THE PARLIAMENT HOUSE
(OCTOBER–NOVEMBER 2002)

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BUDAPEST, 2002

Concept and collection of the material:

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**Office of the Hungarian National Assembly, Technical Management, Department of
Construction**

Designer:

János Gerle, architect

The provenance of the exhibited objects:

Office of the Hungarian National Assembly,

Budapest Historical Museum, Kiscelli Museum

Janus Pannonius Museum, Pécs

Hungarian Museum of Architecture

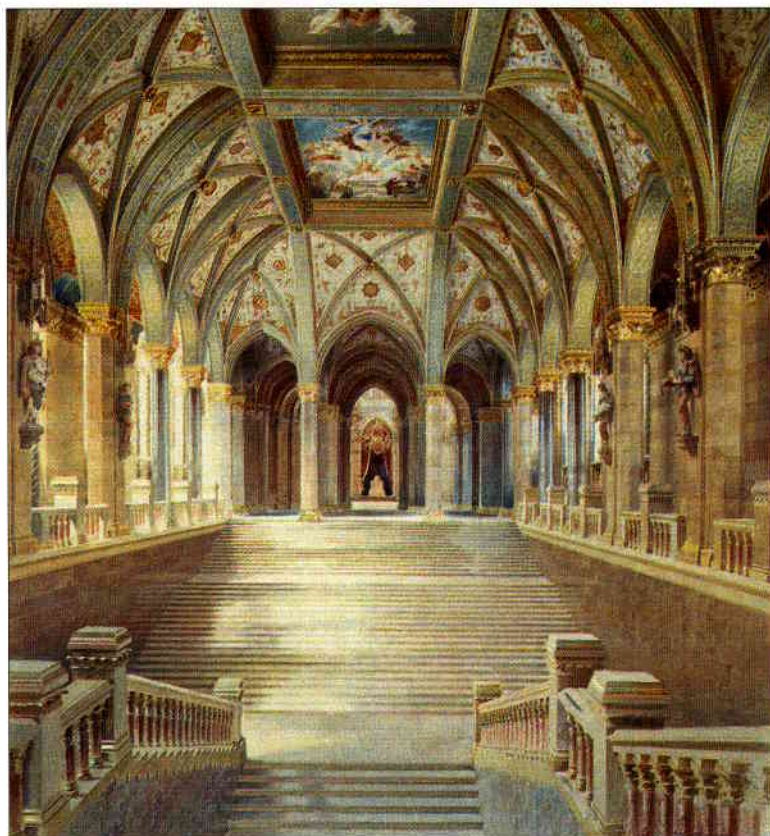
Hungarian National Archives

Hungarian National Gallery

Hungarian National Museum

ISBN 963 204 327 8

The Hungarian National Assembly commemorates the 100th anniversary of the opening of the Parliament House with a series of events. The exhibition organised on this occasion presents the history of the building, from the architectural competition (1882) to its construction, furnishing and completion (1902). The exhibition displays a selection of the original designs and the models of the exterior sculptures, and illustrates the role of the applied arts (stained glass, ceramics, metal work). It contains a small collection of the most beautiful pieces of furniture, and of the studies and sketches for the paintings in the Parliament House. It presents the public figures, architects, artists and craftsmen responsible for the realisation of the building, as well as documents and objects concerning its construction and opening, and thus also the contemporary social environment.



*Lajos Rauscher:
The Main Staircase,
1899
(Office of the
Hungarian National
Assembly)*

IMRE STEINDL (1839–1902)

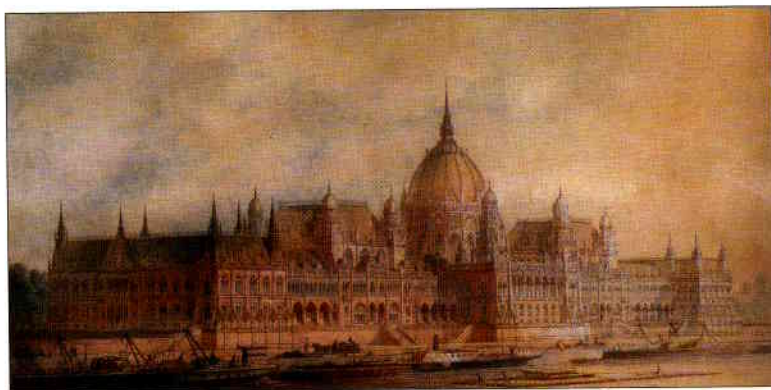
Imre Steindl, architect of the Hungarian Parliament, began life as the son of a jeweller in Pest. Steindl's final studies were completed at the Academy of Fine Arts in Vienna, where his teacher was Friedrich Schmidt, an eminent Austrian master of the Neo-gothic style. A surge of development following the Compromise of 1867 presented exceptional opportunities for the young Steindl, who, in a matter of decades, rose to the forefront of Hungarian architects. He initially imagined the New City Hall (Új Városháza) in Pest, his first major commission, in Neo-gothic style, although it was eventually constructed according to the dictates of the Italian Neo-renaissance, regarded by the Budapest of the 1870's as embodying the essence of bourgeois ideals. Both the Pavilions of the Veterinary Academy in Rottenbiller Street and the "old" Technical University building on the Múzeum Boulevard were designed in a similar style. Steindl also progressed in the academic field, teaching at the József Technical University in Budapest until his death. In addition, Steindl ranked as one of the most sought after restoration architects of the period. In this capacity he was responsible for restoring several significant historic monuments during a period when the country was approaching the Millennium celebrations. According to the prevailing attitudes of the time, restoration included significant additions, alterations and the re-carving of stonework. Following the sudden death of the previously engaged architect, Steindl was commissioned with the restoration of Vajdahunyad (Hunedoara) Castle. The most significant of these restoration works was that of Saint Elizabeth Cathedral in Kassa (Košice). Towards the end of his life, in addition to the Parliament, there remained energy for one further work: he designed the Erzsébetváros (Elizabeth town, today Budapest, VIIth district) Parish Church in Rózsák Square, a massive creative effort in Neo-gothic style, decorated with Zsolnay ceramics. Highly lauded and honoured, but exhausted and in poor health, this sensitive and retiring master died on 31st August 1902, just a few weeks before the official opening of the Parliament.

Portrait of Imre Steindl. Photograph, Strelisky, 1902 (Office of the Hungarian National Assembly)



THE COMPETITION

Construction of the Parliament was undertaken according to the XLVIIIth Article of 1880 under the jurisdiction of the Prime Minister, whilst the designs were commissioned on the basis of a competition. The National Committee which organised the competition was directed by the then Prime Minister, Kálmán Tisza, and Miklós Ybl was the main architectural expert. The design programme was compiled by a separate sub-



*Imre Steindl's
prize-winning
competition design:
Perspective from the
Danube
(Office of the
Hungarian National
Assembly)*



*Alajos Hauszmann's
prize-winning
competition design:
The Danube facade
(Office of the
Hungarian National
Assembly)*

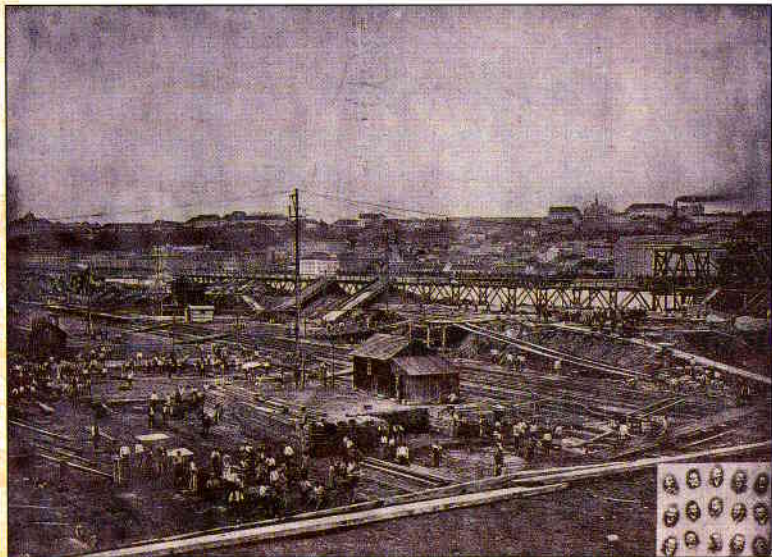
committee, based upon the general guideline that “the design of the intended permanent Parliament House – in respect of its schedule and purpose – should not be hindered by financial considerations”. The competition was announced at the beginning of April 1882 with a deadline for submissions of 1st February 1883. Four equivalent prizes were proposed by the competition guidelines. Although the competition was international, this

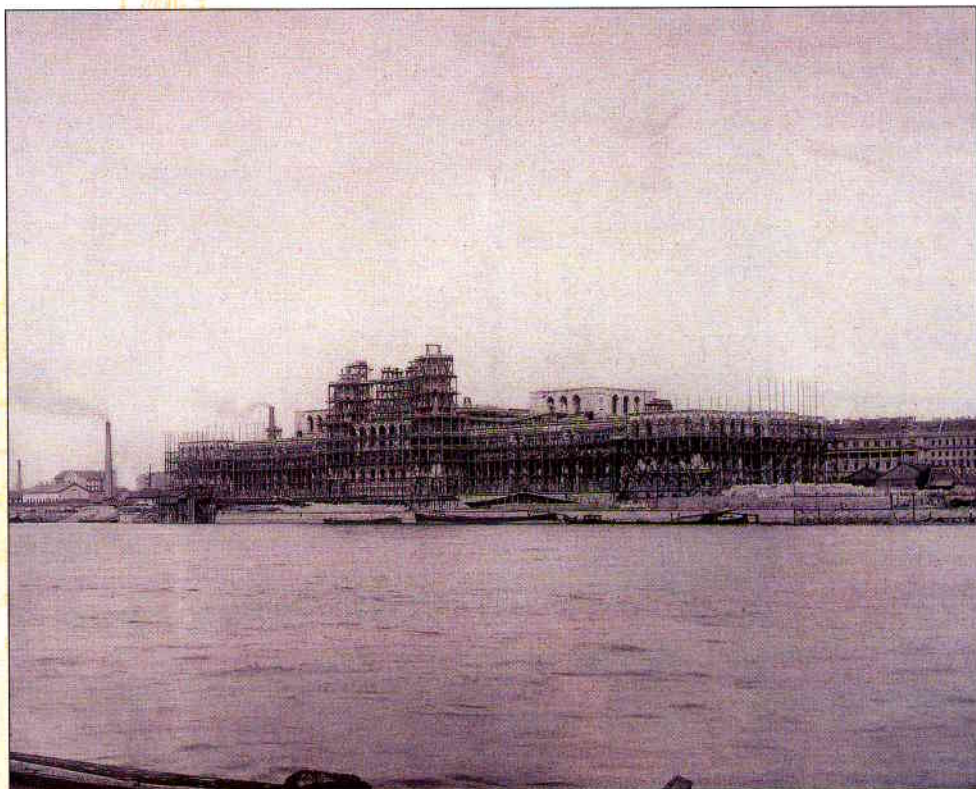
remained a formality due to pressure from the Hungarian architectural community. Consequently the event remained an in-house competition for the Hungarian and – to a lesser extent – Viennese architects. Amongst the 19 entrants awarded were Imre Steindl, Alajos Hauszmann, Albert Schickedanz and Vilmos Freund, as well as Otto Wagner and his partners from Vienna. Eventually Steindl's design was chosen for realisation, not in the least the result of ex-Prime Minister and ex-Foreign Minister Gyula Andrassy's support, who desired a building resembling the Houses of Parliament in London. The decision was the subject of debate: many were in opposition to the Neo-gothic style, which they regarded as German. The Bill for the construction was passed by the Members of Parliament only after days of torrid, often politically inspired, debate. Steindl modified the original competition designs on several occasions.

CONSTRUCTION

In 1884 Count Lajos Tisza, formerly the Government Commissioner for the reconstruction of Szeged, was selected to head the newly formed Parliament House Construction Committee. Following Tisza's death in 1898, the post was taken over by State Secretary József Tarkovich. According to the contract concluded with Imre Steindl, the architect was

*Excavation and laying
the concrete
foundation in 1887.
Period photograph
(Ország-Világ XIII,
No 41 – 12 October
1902, 817)*





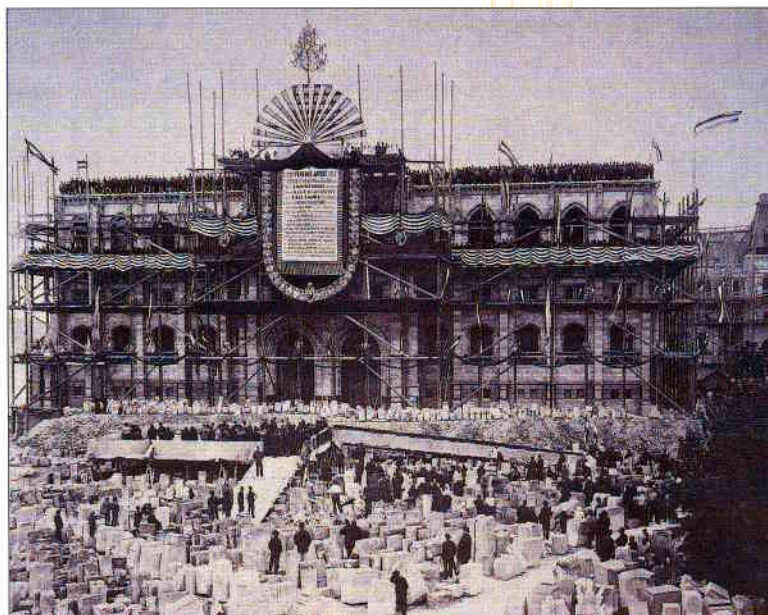
responsible for the completion of detail drawings, proposals for appropriate materials, the supervision of the building contractors' work and the certification of invoices. Steindl delegated Ottó Tándor as his second-in-charge, and in addition several one-time students and other young, talented architects found employ in his office. Technical supervision of the fulfilment of the contract was directed by the Ministerial Advisor, Béla Ney.

The first clod was turned on the site on 12th October 1885, although work ceased for a year due to the relocation of water-works from the site. When building activity recommenced, hundreds of workers toiled under spotlights by night also. The proximity of the Danube required the building of thick, continuous concrete foundations. Walls were erected predominately in brick, with some use of stone. Sándor Hauszmann's company was awarded the construction contract. Carved stone was used in cladding the exterior of the brick walls. More than 40 million bricks and 30 000 cubic

The Parliament House under construction from the Danube.

Period photograph (Ország-Világ XIII, 1902, supplement 11)

*Partial completion
ceremony,
5 May 1895.
Period photograph
(Ország-Világ XIII,
1902, supplement 13)*



metres of stone were used in the construction. Special technical solutions were employed for the heating and ventilation of the building. Celebrations for partial completion took place on 5th May 1894, following which the riveted, rolled iron roof structure, manufactured by the Schlick Factory and clad in natural slate, was erected. In 1896 a ceremonial session of Parliament was held in the building, 100% complete externally yet only partially complete inside. The Parliament House was only used from 1902, and the interior works continued until the end of 1904.

STATUES AND INTERIOR DETAILS

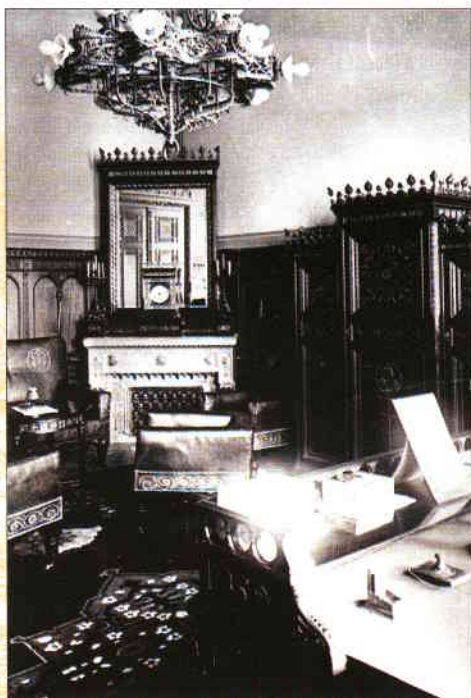
According to Steindl's conception (although to a somewhat lesser extent) both the exterior and interior of this massive building were covered in statues. Great figures of Hungarian history – 90 statues in all – appeared on the external facades. In front of the main entrance stand the two lions of Béla Markup. 162 full-figure statues can be found in the building. The rotunda is lined with coloured zinc statues of kings and princes, repeating the concept of a "National Pantheon" already visible on

the facade, a thought popular in Hungary at the time. Ceramic statues representing the various professions were located in the parlours and corridors. Although several outstanding artists took part in the creation of the statues (Miklós Köllő, György Kiss, Ede Kallós), very little evidence can be found of individual artistic character. The formation of the works reflects the realism of the late 19th century and a demand for historical truth.

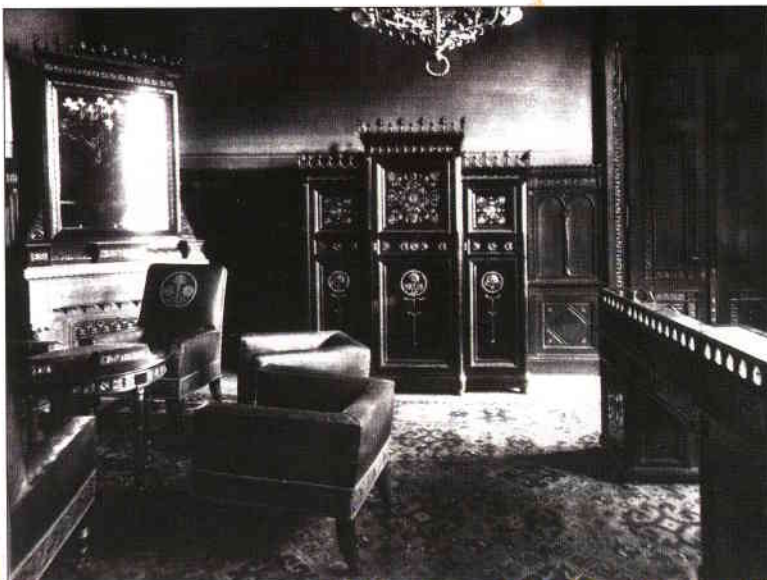
The interior spaces were created using the best of available materials, the greatest artistic care and the formal richness of turn-of-the-century Historicism. There was a determined intention to use Hungarian materials and the products of the best local manufacturers. Fittings for the building were designed under Steindl's direction by a young colleague, Ernő Foerk. The contract for the construction of the furniture and other joinery-work was awarded to the workshops of Endre Thék and Alajos Michl. The most demanding of the Thék manufactured furniture was decorated with coloured ceramic inserts from the Zsolnay factory. Steindl also provided opportunities for the Zsolnay factory in the internal courtyards, where the window frames, the mullions, the parapets and inserts of the cornices were

*The Prime Minister's Study in 1902
(Office of the Hungarian National Assembly)*

*The Prime Minister's Study in 2001
(Office of the Hungarian National Assembly)*



*The Prime Minister's
Study in 1902
(Office of the
Hungarian National
Assembly)*



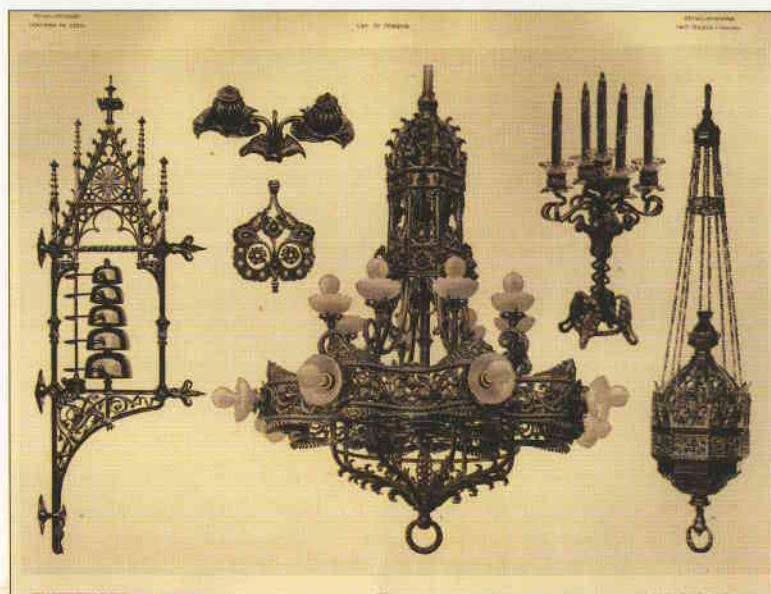
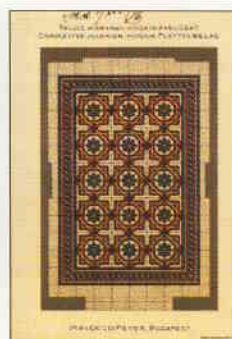
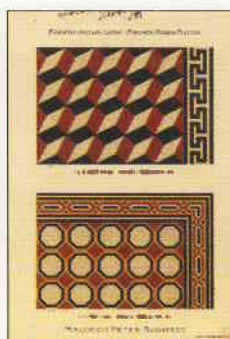
*The Prime Minister's
Study in 2001
(Office of the
Hungarian National
Assembly)*



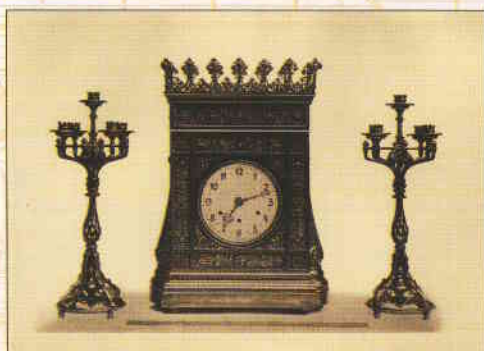
*István Tóth: János
Szapolyai. Plaster
model (Office of the
Hungarian National
Assembly)*



all ceramic. A majority of the stained glass-work was prepared by the workshop of Miksa Róth, decorative painting was undertaken by the company of Róbert Scholtz, whilst the wrought-iron grilles and most of the lamps were manufactured by the workshops of Gyula Jungfer.



Pattern sheets of the Melocco firm for the marble mosaic floor tiles, which were also used in the Parliament House (Office of the Hungarian National Assembly)



Chandeliers, clock and two candle-sticks for the Parliament House. Period photograph (Mintalapok iparosok és ipariskolák számára. Budapest, London, Vienna, Paris, VII. 1901, issue 1)

PAINTINGS

Relatively little space remained for paintings in the Parliament. In total only the ceiling of the main staircase is covered in large-scale paintings, while small pairs of paintings decorate the walls of the two debating chambers, and there are no paintings at all under the main dome. A rarity of free wall-space and the division of the ceiling with ribbing and coffering left little space for large scale artworks, but there is also an indication that Steindl himself had little regard for large painted surfaces, which he regarded foreign to the Gothic world. Amongst the spaces on the long axis only the arched ceilings of the two parlours were painted. Large spaces located at the ends of the cross-axis and completed during the last phases of building works – the Hunting Hall (originally the restaurant), the Delegation Hall and the Delegation Corridor – were decorated with rows of large wall-paintings.

*The Debating
Chamber of the
former Upper House
with mural paintings.
Modern photograph
(Photograph by
Bence Tihanyi and
Ágnes Bakos)*

Károly Lotz painted the ceiling of the main staircase. The celebrated master executed the task with the expected routine and high artistic quality, yet gave total disregard to the constraints of the Neo-gothic architecture:





*The Hunting Hall
with mural paintings.
Modern photograph
(Photograph by Bence
Tihanyi and Ágnes
Bakos)*

the illusionistic pictures with skywards opening perspectives reflect the world of Renaissance, or rather Baroque art. In addition to this work, Lotz received only small commissions in the Parliament House. The majority of the remaining pictures were completed by younger artists who in part followed or copied the master's direction. Zsigmond Vajda, the painter of the parlour ceilings undertook a task seemingly beyond his capabilities. In the Hunting Hall the castle depictions of Béla Spányi and the wall-paintings of Aladár Körösfői Kriesch are refreshing exceptions: their two-dimensional decorativeness stands closer to newer artistic directions and also the Neo-gothic architecture of the building.

MUNKÁCSY'S PAINTING OF THE HUNGARIAN CONQUEST

The fate of Mihály Munkácsy's painting, "The Hungarian Conquest", the most significant artwork in the Parliament House, unfolded in a special way. Already in 1883 the novelist Mór Jókai proposed that Munkácsy, living in Paris and regarded as the prince of Hungarian painters, should complete a painting for the new Parliament. Serious consideration was only given to the idea following Munkácsy's painting of the ceiling of the main staircase of the Kunsthistorisches Museum in Vienna. Following this it appeared an impossibility for Munkácsy's contemporaries that the Parliament could be completed without a work by the artist. In 1890 Count Lajos Tisza, President of the Construction Committee, commissioned Munkácsy with a representation of Árpád, to be located in the debating chamber of the Lower House.

Munkácsy set to work with great enthusiasm, requesting information from the Hungarian Academy of Sciences regarding the dress and weaponry of the period of the conquest. Travelling around the country the artist prepared photographs of various physiognomies and peoples. Many studies and sketches were made before the realisation of the final composition. His first concept, whereby Árpád received the homage of the Slav envoys in a standing position was altered according to the request of many: in the final version the leader of the Hungarian Conquest sits astride a horse. For the purpose of painting this large-scale picture Munkácsy constructed a separate studio in Neuilly.

*Mihály Munkácsy's
painting
The Hungarian
Conquest in the
President of the
Republic's
reception room.
Modern photograph
(Photograph by
Bence Tihanyi and
Ágnes Bakos)*

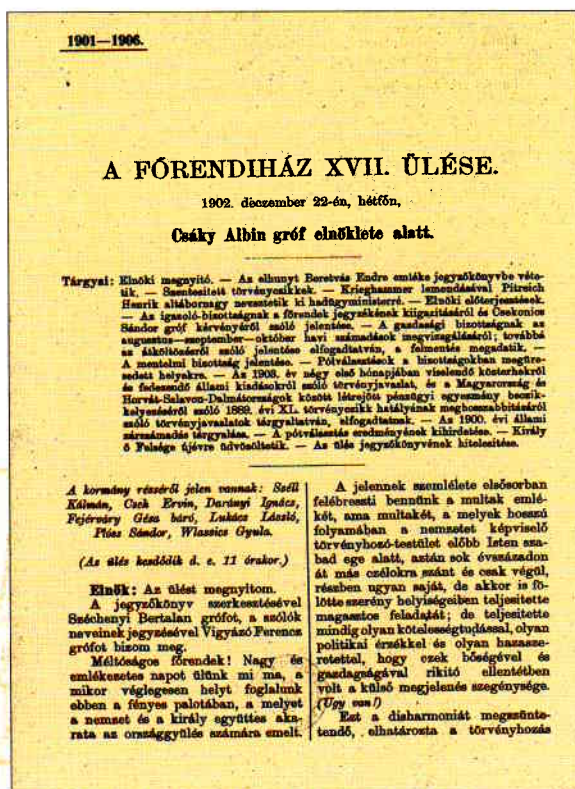


The painting was received by a parliamentary delegation on 24th February 1894, but, as the Parliament House was still uncompleted, the work was located in the Ceremonial Hall of the National Museum, used as the Chamber for the Hungarian Upper House. Following the death of Lajos Tisza (1898), Steindl himself protested against the location of the painting in the new Parliament. He correctly argued that the painting would destroy the harmony of the Hall and diminish its usefulness. It can be supposed that jealousy also played a part in the opposition to the placing of an independently produced monumental work of art in such a central position. The painting was finally located in the Parliament in 1929 in the reception room of the Speaker of the Lower House, which was subsequently renamed the "Munkácsy Hall" and serves now as the reception room of the President of the Republic.

Protocol of the first session of the Upper House held in the new Parliament House, 22 December 1902 (Library of the Hungarian Parliament)

THE COMPLETED WORK

It was the original intention to complete the Parliament House for the Millennium celebrations in 1896 and the artistic programme was conceived with this in mind. However, on 8th June 1896, the 29th anniversary of Franz Josef's Coronation as Hungarian King, the participants of the joint celebratory session of the Upper and Lower Houses could only admire the main staircase and the rotunda. On the occasion a ceremonial company escorted the Hungarian Holy Crown and other coronation regalia to the Parliament House. The proper hand-over of the building occurred on 8th October 1902, when the House of Representatives held its first session here. This event passed without ceremonial appearances – any celebration would have appeared insignificant after the events of 1896.





*Lajos Rauscher:
Perspective from the
Danube, 1899
(Office of the
Hungarian National
Assembly)*

However, it was only then that the nation could become familiar with the building through illustrated accounts, descriptions and a large album published on the occasion.

The official cost of the construction works exceeded 37 million crowns, a figure double that of the original cost estimate prepared on the basis of the detailed plans, and four times that of the original competition entry.

With the new Parliament House the contemporaries took possession of a building which logically summarised the lessons of international parliament building and was equipped with the latest technical fittings. It counted amongst the largest buildings of the world at that time. The architecture reflects a highly individual interpretation of the Neo-gothic and the overall articulation inside and out as well as the artistic creations testify to the highest demands. Both in the original bicameral system and in the present unicameral system the building has functioned well.

The Parliament House has served Hungarian legislation and the Hungarian state for a century. During these one hundred years – thanks to good fortune and to expert maintenance – the building has predominately preserved its original form both inside and out. It is the task of forthcoming generations to continue to watch over and care for this unique building.

SZÁZÉVES AZ ORSZÁGHÁZ



A PÁLYÁZAT

Az *Oreomyza episcopus* az 1960. évi MAMÉ, természetvédelmi rendeleti és, meg-
szabottaként a mindenkori természetvédelmi feladat, a természet védelmi ügyek
kellő figyelemmel. A pályázati leírásunkban az *Oreomyza episcopus* és a
kellő természetvédelmi megfigyelés, a legújabb állapotok szerint az
MAMÉ-nak. A programok teljesítésének előfeltétele a természetvédelmi
feladatok elvégzése, hogy az állományok természetvédelmi feladatai elvégzését
biztosítsa – azaz a természetvédelmi feladatok elvégzését – azaz a természetvédelmi
feladatok elvégzését.

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THE COMPETITION

Construction of the Parliament was undertaken according to the EU Maastricht Article of 1992 under the jurisdiction of the Prime Minister, whilst the design was commissioned on the basis of a competition. The National Commission which organised the competition was directed by the then Prime Minister, Kiriakos Kostas, and Mikailos Vafi was the main architectural expert. The design programme was compiled by a separate subcommittee, based upon the general guideline that "the design of the national parliament building should be in respect of its schedule and purpose – should not be hindered by financial considerations".

The competition was announced at the beginning of April 1962 with a deadline for submissions of 1st February 1965. Four prize-winning prizes were proposed by the competition guidelines. Although the competition was announced, this revealed a knowledge due to previous work in the Hungarian architectural community. Consequently, the event remained an in-house competition for the Hungarian and – to a lesser extent – Yugoslav architects. Amongst the 19 entrants included were Imre Szendai, János Haussmann, Albert Schindler and Vilmos Huszár, as well as Otto Wagner and his partner Peter Vukobrat.

Steuart's design was chosen for parliament, not in the least the result of an Irish Minister and ex-Foreign Minister (Sir John Lubbock), a supporter, who desired a building resembling the Houses of Parliament in London. The decision was the subject of debate, many were in opposition to the Neoclassical style, which they regarded as German. The bill for the construction was passed by the Members of Parliament only after days of heated, often politically inspired, debate. Steuart modified the original competition designs on several occasions.









Самаркандский завод
1880-1885 гг.



Самаркандский завод
1880-1885 гг.



Самаркандский завод
1880-1885 гг.



Самаркандский завод
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Самаркандский завод
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Самаркандский завод
1880-1885 гг.



Exhibition label at the top of the display case.

Exhibition label on the left side of the display case.

Exhibition label above the photograph on the right side of the display case.



Exhibition label on the far left side of the display case.

Exhibition label below the portrait on the left side of the display case.





...

Rezső Sándor

Béla Horváth

László Károly

...

...

Dudás Andor

Ferenc Déry

György Gárdonyi

...

Héber Károly

Székely

Székely

...

Orosz Sándor dr.

Popper István

Rudolf Károly

Sándor István

Schick Béla

...



Daniel Andler



Frederick Daniel



Congdon Gulliford



Ernest Davis



Herbert Jones



Kelen Genda



Langel Karmody



Langel Langel



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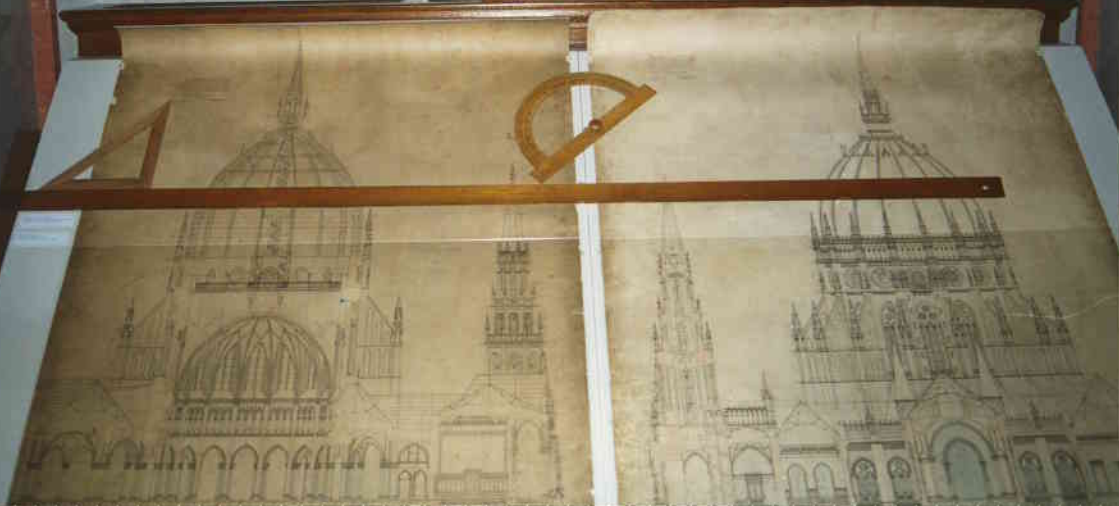


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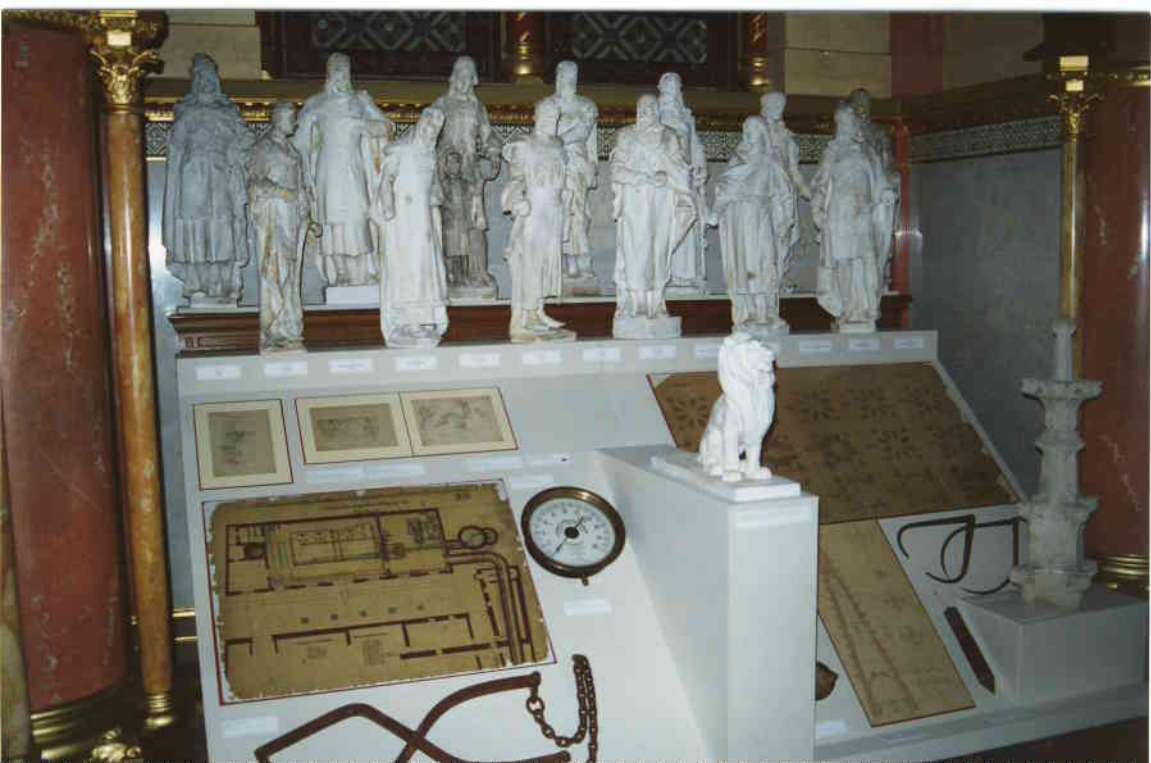
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AZ ÉPÍTÉS

1884-ben megalkadt az Országos Egységes Városrendi Bizottság, melynek elnöke gróf Tisza Lajos, főnöke építészművelkedő korábbi kormánybiztosok lettek. 1884-től 1908-ig: István Tisza. Tarkovitch József államtitkár vette át. A Nemzeti Ismeret Körrel szorosabb együttműködés érdekében volt a részleges tervezési elválasztás, a megvalósítási anyagokba bevonásuk helyett, a vállalkozók munkáját költségvetési és számviteli átvilágzás. Széchenyi Tivadar Országos Ismeret Kör felismerésével, megállapította a külföldi építészeket keresgélő és más felismerés, által építésszók kapnak helyet. A szomszédos építésszók helyettesítők: deklarációs miniszteri előzeteseket Nagy Béla miniszternek nyújtották.

Az építkezés 1885. október 12-án kezdődött meg az első kővetéssel, és az építési területen lévő városi építésszók miatt a munkálatok egy része megkezdődött. Az építkezéssel egyetemesen munkások szociális dolgozóinak megkezdődött a munkájuk, az építési területen a munkások szociális dolgozóinak megkezdődött a munkájuk, az építési területen a munkások szociális dolgozóinak megkezdődött a munkájuk, az építési területen a munkások szociális dolgozóinak megkezdődött a munkájuk.

1884. május 3-án kezdődött az építkezés, az építési területen a munkások szociális dolgozóinak megkezdődött a munkájuk, az építési területen a munkások szociális dolgozóinak megkezdődött a munkájuk, az építési területen a munkások szociális dolgozóinak megkezdődött a munkájuk, az építési területen a munkások szociális dolgozóinak megkezdődött a munkájuk.



CONSTRUCTION

In 1884 Count Lajos Tisza, formerly the Government Commissioner for the reconstruction of Hungary after the flood, was selected to head the newly formed Parliament House Construction Committee. Following Tisza's death in 1894, the post was taken over by State Secretary József Tarkovitch. According to the contract concluded with him, the architect was responsible for the completion of architectural drawings, proposals for appropriate materials, the supervision of the building construction work and the coordination of the construction. Széchenyi Tivadar as the second vice-chair, and in addition several other senior officials and other young, talented architects based in the office. Technical supervision of the fulfillment of the contract was directed by the Ministerial Advisor, Béla Nagy.

The first stone was laid on the site on 12th October 1885, although work ceased for a year due to the relocation of water-clocks from the site. When building activity recommenced, hundreds of workers toiled under spotlights day and night. The proximity of the Danube required the building of thick, continuous concrete foundations. Walls were erected predominantly in brick, with some use of stone. Sándor Hausermann's company was awarded the construction contract. Carved stone was used in cladding the exterior of the brick walls. More than 40 million bricks and 50,000 cubic metres of stone were used in the construction. Special technical solutions were employed for the heating and ventilation of the building.

Celebrations for partial completion took place on 26 May 1894, following which the finished, rolled iron and steel structure, manufactured by the Schick Factory and clad in natural stone, was erected. In 1906 a continuous session of Parliament was held in the building. 1895 complete ceremony yet only partially complete inside. The Parliament House was only used from 1902, and the interior works continued until the end of 1904.

SZOBROK ÉS BELSŐ KIALAKÍTÁS

A határháza építését sokszor elbocsátják – Szentendrei építkezéseknél megfigyeltem, ahányszor volt már eltervezték – szobrok megvalósítását. A külső határházakat a korról a magától forradalmasított nyelvről és arról korszokról beszélhetünk. A határház előtt állt Markusz felhívása a keresztények felé: Az építkezés, ha még szobrok nélkül is megtörténhet, a korszak szellemében történik. A korszak szellemében történik, a korszak szellemében történik, a korszak szellemében történik. A korszak szellemében történik, a korszak szellemében történik, a korszak szellemében történik.

[illegible]

STATUES AND INTERIOR DETAILS

According to him, a conceptual foundation to a science-based street solution both the texture and structure of this museum building were reversed in nature. Great figures of Hungarian history – 30 statues in all – appear on the facades. In front of the main entrance stand two lions of Béla Markovics, 182-foot-tall granite statues can be found inside the building. The trophies are lined with coloured iron statues of kings and princes, repeating the concept of a "National Pantheon" already visible on the facade, a thought popular in Hungary at the time. Ceramic statues representing the various professions were located in the pavilion and the entrance. Although several statues were located in the pavilion and the entrance, the statues of the museum building, György Károly, Edle Kallós, very little evidence can be found of individualized artistic character. The construction of the works reflects the custom of the late 19th century and a demand for humanistic truth.

The answer spaces were created using the best of available materials, the known artistic culture, and the manual techniques of turn-of-the-century Hungarian. There was a determined intention to use Hungarian materials and the products of the local local manufacturers. Drawings for the building were designed under Jendrői's direction by a young colleague, Feri Farkas. The contract for the construction of the bathroom was awarded to the workshop of Emilie Teich and Alajos Mész. The most demanding of the tasks manufactured bathroom was decorated with colored ceramic inserts from the Zsolnay factory. Szendrői also provided opportunities for the Zsolnay factory in the natural courtyards, where the workshop produced the medallions, the porcelains and inserts of the wall and floor tiles. The medallions, the porcelains and inserts of the wall and floor tiles were produced by the workshop in Miskolc. In addition, decorative painting was undertaken by the company of Robert Schiller, in his turn, the wrought-iron grates and most of the lamps were manufactured by the workshop of Gyula Erdőssy.













Informational text block, likely a description or list of items, displayed on the left side of the exhibit wall.











Prophetie des Apokalypse 18
Abbildung in der Schweiz 18



Ein Bildnis des Königs von Preussen Friedrich Wilhelm III. (1797-1840) in der Uniform eines Generals. Das Bildnis ist ein Porträt des Königs in der Uniform eines Generals. Es ist ein Porträt des Königs in der Uniform eines Generals.

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Die Kathedrale von ...



Die Kathedrale von ...



Die Kathedrale von ...

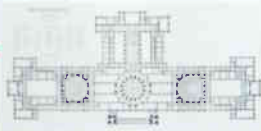




A KÉSZ MŰ

[illegible][illegible]

Az Úrszínház nagy szerepe volt a magyar színháztörténet és az állami színház felállításában is. A színház alapításának ötvenedik évfordulójára az Úrszínház megrendelte az egykori kollégáit a feladat kifejtésére. A kiadványt összeállították, kiadták és eladották az országban és külföldön egyaránt.



THE COMPLETED WORK

As the original intention to convert the Parliament House for the Assembly celebrations in 1996 and the artistic programme was abandoned with time, it is noted. However, on 30 June 1998, the 20th anniversary of *Franyó István's* Commission on Hungarian King, the participants of the 10th (assembly) session of the Upper and Lower Houses could only learn the main diagram and the outline. On this occasion a controversial assembly witnessed the Hungarian Party Council in the Parliament House. The great scandal-rum of the building occurred on 30 October 1992, when the House of Representatives held its first session here. This was the first time that the House of Representatives could hold a session without external opposition. The building could have appeared insignificant after the events of 1996. However, it was only then that the nation could become familiar with the building through illustrated accounts and a large album published on the occasion.

The official cost of the construction works amounted 17 million roubles, a figure double that of the original and complete proposal on the basis of the detailed plans, and four times that of the original competition entry with the new Parthenon House. The contemporary book possession of a building, which logically concerned the lessons of international modernism, was not equipped with the latest technical fittings. It was not a centre of the new building of the world at that time. The architectural activity in Leningrad was still in the shadow of the Norwegian, and the overall architectural taste and not so much as the architectural taste in the highest domestic, built at the original historical system and in the present, dominated around the building built functional and

The Parliament House has served Hungarian legislation and the Hungarian state for a century. During these one hundred years – thanks to good fortune and to expert maintenance – the building has predominantly preserved its original form both inside and out. It is the task of both current generations to continue to build over and care for this unique building.

SZÁZÉVES AZ ORSZÁGHÁZ

Az Országgyűlés Hivatalának kiállítás az Országgház átadásának századik évfordulója alkalmából

Koncepció és szakmai válogatás
Sisa József művészettörténész,
a Magyar Tudományos Akadémia Művészettörténeti Kutató Intézete

Koordinátor
Lukács József építész,
az Országgyűlés Műveltségi Igazgatósága Építészeti Osztályának vezetője

Tervező
Gerle János építész

Kivitelező
Atelier 21, Sára Erzsé, Tóth László, Semegysyán Mihály, László Zoltán és
munkatársai
Építész Kft., Bercs Ferenc irányításával

A kiállított tárgyak kölcsönadóiért köszönetet mondunk az alábbi
gyűjteményeknek
Országgyűlési Hivatal
Budapesti Történelmi Múzeum, Kiscelli Múzeum
János Pázmány Múzeum, Pécs
Magyar Építészeti Múzeum
Magyar Nemzeti Galéria
Magyar Nemzeti Múzeum
Magyar Országos Levéltár

THE ONE-HUNDRED-YEAR-OLD PARLIAMENT HOUSE

An exhibition of the Office of the Hungarian National Assembly on the occasion
of the 100th anniversary of the Opening of the Parliament House

Curator
József Sisa, art historian,
Research Institute for Art History, Hungarian Academy of Sciences

Coordination
József Lukács architect,
Office of the Hungarian National Assembly,
Technical Management, Head of the Architectural Department

Design
János Gerle architect

Realization
Atelier 21 Studio Erzsé Sára, László Tóth, Semegysyán Mihály, Zoltán László
and collaborators
Építész Ltd led by Ferenc Bercs

The exhibition was made possible with the support of the following collections
Office of the Hungarian National Assembly
Budapest Historical Museum, Museum Kiscelli
János Pázmány Múzeum, Pécs
Hungarian Museum of Architecture
Hungarian National Archives
Hungarian National Gallery
Hungarian National Museum