

# HUNGARIAN ART NOUVEAU AND ITS ENGLISH SOURCES

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At the end of the 19th and the beginning of the 20th century, fine arts in Hungary, as in the Northern and Eastern European countries, could be characterized by a rapid influx of Western European trends and a buoyant artistic life. Naturalism, impressionism, symbolism and art nouveau – all appeared on the scene almost simultaneously and their coexistence might be regarded as one of the principal features of the age. Only a few years passed between the foundation of the *Nagybánya colony* (1896), the association of Hungarian *plein air* painters, and the establishment of the *Gödöllő colony* (after 1902), the most characteristic art nouveau group.<sup>1</sup> As a consequence of their rather belated foundation there is a great interconnection between them. The graphic art of the painters of the Nagybánya colony was influenced by art nouveau, and most of the Gödöllő masters produced *plein air* paintings.

The acceptance of new ideals and trends in painting was accompanied by a search for a national tradition as a natural counter-reaction, and by the necessity of creating a “Hungarian style”, a recurring idea since romanticism, which would strengthen the sense of national identity. One example of this could be István Csók’s Tulip box, painted in Paris in 1910 and also Károly Kós, who “smuggled” elements of Hungarian village architecture into Budapest townscape in contrast to the characteristic architectural style of the Monarchy.

Reference to well-known French and English artists was used as a means to legitimize new tendencies. A number of Hungarian artists, mainly those committed to the cause of national independence, were turning towards the examples set by French and English art so as to oppose Austrian and German influence. Instead of going on to study in Vienna or at the German Academies, more and more of them went to Paris for their studies. English aestheticism and the Arts and Crafts movement, at the time having an important impact on the entire art of Western Europe, provided a starting point for the artistic revival of Hungarian artists. Interestingly enough, it was those artists wishing to revive the Hungarian tradition, who, in fact, turned to the example of the latest English architecture and applied arts. English traditionalism was nourished by the awareness of a great empire. Hungary was looking for a way to revive a historic past rich in mythical elements and independence, feasible at least in art, as part of a declining Monarchy. Nevertheless, the commonly held decorative principles of art nouveau made the formation of artistic analogies on the level of style possible. However, the immense effect of English art nouveau was mainly in introducing an anti-his-

toricist, anti-imitative style and in stressing the principle of fitness for purpose and the importance of materials in design.

As István Gál said, "Hungarian Anglomania at the turn of the century was in harmony with the Anglo-Hungarian political rapprochement attained partly by the War of Independence and partly by the generation which achieved the 1867 compromise".<sup>2</sup> The statement applies to the fine arts as well; Walter Crane, for example, first became acquainted with Hungarian art in the workshop of W. J. Linton, a supporter of the Kosuth emigration.<sup>3</sup> English philosophy, historiography and economics were well known in Hungary, through the works of Carlyle, Macaulay, Jeremy Bentham, John Stuart Mill, Herbert Spencer and John Ruskin. Interest in literature was similarly strong.

### Aesthetics of Books

Mihály Babits was the writer who translated the most and who was most familiar with English literature and fine arts.<sup>4</sup> He subscribed to *The Studio* for two years. The Pre-Raphaelites probably influenced his poetry, too. In his autobiographical novel, *Halálfiái* (Destined to Die) he wrote about the Spencer and Wilde cult prevailing among Hungarian university youths. In his novel, the wealthy city-dweller furnishes his study with English furniture. One of the characters in the novel admits the great effect of English literature, philosophy and an aestheticism derived from books. In his reflection on a book published in England he says: "Our present life draws its greatest sensations from books."

English book design had the most direct effect. To mention just a few examples: the first outstanding Hungarian illustrated art nouveau book, Aladár Körösfői-Kriesch's and Sándor Nagy's work, displays inspiration by Walter Crane/shows up mainly Walter Crane's inspiration – even in those Körösfői-Kriesch illustrations which were influenced by ancient Greek vase paintings. Book illustrations by Sándor Nagy and his wife (Laura Kriesch) indicate a close connection with contemporary English and Scottish artists like Jessie M. King and Margaret MacDonald. Aubrey Beardsley also had a great influence after his 1907 Budapest exhibition. This is especially felt in Hungarian graphic art, in the works of Emil Sarkady, Lajos Kozma, Rezső Mihály, Attila Sassy (Aiglon), Sándor Nagy and Gyula Tálos. With the establishment of the English connection there began a collection of masterpieces of contemporary English art. Thus, for instance, Kálmán Rozsnyay owned a significant English ex libris collection.<sup>5</sup> Andersen's *Fairy Tales* were published in Hungarian with Walter Crane's illustrations and the illustrations to Andrew Lang's "colour fairy tale books" were taken over with illustrations by H. J. Ford, M. M. Williams and Willy Pogány. Books published around 1910 reflect the influence of Lucien Pissarro's Eragny Press and of the Everyman Library Editions. The favourite motif of Lajos Kozma's illustrations, birds arranged in a delicate, decorative arch, is also characteristic of Voysey, like the other artists who were under the influence of Japanese engravings. Álmos Jaschik's book designs recall those of Laurence Housman's in several details.

A great number of Hungarian graphic artists studied in England. Elek Falus was a student of A. A. Turbayne. He designed books for Fischer Unwin and also fabric patterns for Liberty. He designed the cover for an edition of Oscar Wilde's *Fairy Tales*. Willy Pogány also studied in London, where Harrap and Co. published lavishly illustrated *Tale of Lohengrin*. Mihály Bíró, who later excelled in the design of posters, was able to study in Chipping Campden as the winner of one of The Studio's poster competitions. There he worked with C. R. Ashbee's Guild of Handicraft.<sup>6</sup> The figure in his famous poster, the "man with a hammer" appeared as a book illustration, in the English manner, too.

### Art and Socialism

The volumes of The Studio were read in Hungary, and there appeared reports on Hungarian art in it as well. Likewise the journal *Magyar Iparművészet* (Hungarian Applied Arts) published articles on English artistic life. In 1898, the Museum of Applied Arts exhibited the prize-winning objects of the English National Competition for Art Schools. In 1895 and 1900, there was a Walter Crane, in 1907 an Aubrey Beardsley exhibition. At the 1901 spring exhibition of the Múcsarnok (Exhibition Hall), the works of Burne-Jones, Holman Hunt and Millais were also displayed. Their influence is visible into the 1910s.

The effect of Ruskin's and Morris' theory, however, came to be known much earlier and more extensively. Ruskin's book, *The Stones of Venice*, was translated by Sarolta Geőcze and published in 1896–98. A few years later Geőcze even wrote an essay under the title *Ruskin's Life and Message*. In 1904 *Unto This Last* was published in Hungarian and *Sesame and Lilies* in 1911. By 1923, his essays, *Lectures on Art*, could be read in Hungarian. Aladár Körösfői-Kriesch's pioneering essay *On Ruskin and the Pre-Raphaelites* was published in 1905. For Hungarians, William Morris was best known as a Socialist, as the author of *News from Nowhere*. The theory of aesthetic quality remoulding society and having an educational effect was present in the Hungarian socialist movement at the very beginning of the century and it was a keynote, a guiding principle, for Ervin Szabó's *Művelődési Kör* (Cultural Society) founded in 1902. Artists of the Gödöllő group following the Pre-Raphaelite movement also professed socialist ideals and from among them Sándor Nagy kept close connections with Ervin Szabó. On the occasion of Walter Crane's exhibition, Szabó wrote about the elevating effect of beauty on morals and the emotions, and of art as a form of liberalism.<sup>7</sup>

Walter Crane, Ruskin's and Morris' disciple, holds a distinguished position in the development of Anglo-Hungarian relations at the beginning of the century. During his 1900 exhibition he visited Hungary in person (from October 10th to November 5th). Among many other things, he visited Transylvania and the Kalotaszeg region. He made several drawings of Hungarian national costumes. Walter Crane played an important part in strengthening the cult of folklore at the beginning of the century. His excursion was organised by Kálmán Rozsnyay (whose pen-name was Sydney Carton), the Lon-

don correspondent for the Hungarian press, who knew the works of Rossetti, Whistler and Ruskin and was also passionately fond of Hungarian folk art.

As mentioned before, it was through his illustrations that Walter Crane exerted an influence on Hungarian artists. After Crane's visit to Hungary, and under his influence, Károly Kós set up a private home press in his hometown, Sztána. Crane's other works also had an impact. In their conjuring up of the past and compositional solutions, Kö-rösfoi-Kriesch's frescoes and some of Sándor Nagy's painted windows are closely related to Walter Crane's works. Crane was also welcomed as an artist representing socialist ideas. Sándor Nagy's drawings made for May Day and his painting *Harvesters* reflect the influence of Crane's works depicting social issues even though Nagy's work reflects Tolstoyan concepts, too.<sup>8</sup>

The characteristic accompanying features of the development of the symbolist movement, the various mystical theories, also cropped up partly via English mediation. Annie Besant, editor of *The Theosophist Magazine*, gave a lecture while in Budapest in 1905. Theosophy had an impact on several artists, like Sándor Nagy and Róbert Nádler, who focused on English art in their works.

### Mediators of English Aestheticism

While in symbolism the slavish imitation of external reality, the subject matter itself, was pushed into the background, the search for musical and an atmospheric quality as the form of expression moved into the foreground. The choice facing the artists at the turn of the century was whether or not to embrace a more stylized, decorative rendering. On reading the memoirs of Hungarian authors and artists it turns out that they got inspiration and encouragement mainly from French and English artists. In Paris József Rippl-Rónai and Sándor Nagy got acquainted with the works of the Pre-Raphaelites who were popular since 1850. English painters studying in Paris, who generally belonged to the second rank, brought knowledge of the aesthetic style and played an important mediating role.

The writer Zsigmond Justh enthused for The Pre-Raphaelites and Gustave Moreau and his English painter friend, Alastair Cary Elwes whose symbolic paintings still partly appeared in the guise of historicism. József Rippl-Rónai was introduced to the works of the American-born Whistler, who exploited both the English and the French painting traditions, by his Scottish painter friend, James Pitcairn Knowles.<sup>9</sup> Knowles was the son of a rich cloth manufacturer. His wood engravings and book illustrations show strong Japanese influence. József Rippl-Rónai set off on his own course under the influence of Whistler who popularized the Japanese style. His picture painted in 1889, *Woman in the White Polka-Dot Dress*, with its elongated form and the uniform grey tone can be traced back to the influence of Whistler and Japanese wood engravings. His oil paintings with thick contour lines show the characteristic marks of "cloisonnism", similar to the works of other artists belonging to the Nabis group. His painting, *Woman with a Bird Cage* (1892) is distinguished by its restrained use of colour,

and its stylized rendering. Concentration on inner-spiritual qualities through the complicated pattern of effects almost inextricably leads back to the English sources of the symbolist movement as well.

### Lajos Gulácsy and Tivadar Csontváry Kosztka

An authentic Hungarian representative of symbolist painting who evolved from the romantic-historicism of the Pre-Raphaelites was Lajos Gulácsy.<sup>10</sup> One of the main inspirations of his works with their romantic escapism was supplied by Italian painting. He was introduced to works previous to Raphael's time on his trips to Italy in 1902 and 1903. His works, like those of the Pre-Raphaelite painters, were inspired by Dante and Botticelli. His timeless approach to history and aestheticism also make him resemble them. His painting, *Supplication*, is an interpretation of a Botticelli painting. Most of his paintings were conceived as poetic revivals of earlier paintings and past times. His works are primarily a formulation of the mental-spiritual state of perfection in the form of unattainable longing.

He painted the history of Paolo and Francesca's love, an episode from Dante's *Divina Commedia* so frequently presented in art since romanticism. His water colour is his way of portraying ideal love with its ethereal purity. Gulácsy's oeuvre is separated from the works of the Pre-Raphaelites, with their emphasis on pictorial craftsmanship not only by the years but also by his strongly subjective emotional experience. Sometimes his reliance on emotions leads to graphic stylisation and distortion. In its subject matter and atmosphere, in his works close to the Pre-Raphaelites, such as the *Song of the Rose-Tree* (1904) and *Magic* (1906-7) he depicts the ideal relationship between man and woman and beside the spiritual message he suggests an atmosphere of subdued sensuality.

The effect of Oscar Wilde's *Salome* interpretation, his vision of her as a sinister *femme fatale*, is reflected in Gulácsy's work depicting *Salome*. An Oscar Wilde play also provided the source for his painting *A Florentine Tragedy* (1910). It may have been Wilde's writings again which influenced his short stories, whose plots are on the borderline between fairy tale and realistic narrative, and the strange way the inhabitants of his imaginary town, *Naconxipan*, are portrayed in them.

Although Tivadar Csontváry's paintings belong chronologically to this period, they are unique in Hungarian artistic progress.<sup>11</sup> The works by him that could be regarded as art nouveau pieces are his weakest. His symbolic painting is a revival of the romantic tradition and the beginnings of surrealism. He combined the compositional method of the painters of panorama-views using a wide angle of incidence with a personal decorative variant of postimpressionism. From the English historical landscape painters Csontváry could have seen pictures by Turner and visionary landscapes by John Martin on his visit to England. But "the biblically inspired Martin, whose works are often based on the poetry of Milton, must have been alien to the Hungarian painter who interpreted the Bible in his own way".<sup>12</sup>

### The Gödöllő Workshop

The influence which English art exerted on Hungary manifested itself in applied arts, and acknowledged their theoretical and practical significance. The Gödöllő Workshop was the closest follower of Ruskin's theories and the Arts and Crafts movement in Hungary. Contemporary reviews called them the "Hungarian Pre-Raphaelites", some of the time praising them and the other times reproving them.

The main likeness with the Arts and Crafts movement is their Gesamtkunstwerk ideal and the search for reviving ancient techniques. The workshop was organised around the weaving school as a centre, where various textile methods ranged from classical petit point embroidery to folk weaving. Natural raw materials and vegetable dyes were used, just as Morris and some contemporary handicraft workshops used them. The leading masters, Aladár Körösfői-Kriesch and Sándor Nagy, tried their hands in several genres simultaneously; they made excellent stained glass windows, designed leather articles, carpets and tapestries and produced ceramic pieces and sculptures as well.

From among the contemporary societies following Ruskin and Morris, their social and cultural endeavours are perhaps most closely related to C. R. Ashbee's Guild of Handicraft. In 1902 Ashbee moved to Chipping Campden and in the same year Körösfői-Kriesch settled in Gödöllő. Ashbee was well known in Hungary. Ervin Battyány, whose book on anarchism was later illustrated by Körösfői-Kriesch and Sándor Nagy, visited Ashbee.<sup>13</sup> The Gödöllő group – as opposed to the British – relied on folk art which was also the inspiration for contemporary Polish, Finnish and Russian craft movements.

Artists of the Gödöllő workshop started developing the new art nouveau form of expression based on collected folk art. Contrary to their predecessors relying on historicism, they used motives of folk art not only as application, but as separate decorative element. It was in 1897 that they first formed an artistic association of Tolstoyan spirit in the town of Diód, in Transylvania. That was where they discovered the richness of the folk art of Kalotaszeg basin, its living handicraft trade. It was a painter friend, Percyval Tudor-Hart, born in Montreal and educated in London and Paris, who drew their attention to the specific opportunities lying in Ruskin's and Morris's ideals. Ever since romanticism, artists have been aware of folk art as the visual repository of the past. From there it was but one step to link folk art to Ruskin's ideal of medieval craftsmanship. This approach was further consolidated by Walter Crane's trip to Kalotaszeg and by the international appreciation of the values of Hungarian folk art. In the theoretical writings of the leading masters of the Gödöllő group Ruskin's medieval ideal town was enriched with the more rustic colours of the Transylvanian village communities.

The Gödöllő artists also reached back to medieval legends, fairy tales, the Bible and Greek mythology for topics. In their ballad interpretation they encountered elements of Christian liturgy and ancient belief, the frequent themes of symbolism and figures

of folk mythology.<sup>14</sup> They also reprocessed some topics from Hungarian romantic historical painting. In formulating a mythological ideal deviating from Viennese art nouveau, it was mainly the Pre-Raphaelites, Puvis de Chavannes and Axeli Gallen-Kallela, who were their models. Thus the Ancient Greek example appeared through English and French and not Austrian mediation.

From the point of view of form, Pre-Raphaelite effect primarily means an allegorical, metaphorical style, an often solemn tone and a decorativeness of graphic character. There are a few works showing direct influence: Körösfői-Kriesch's composition entitled *The Ballad of Klára Zách* belongs to these. Painted in 1911 in a Botticellian/Craneish(Cranian) idiom, it depicts an episode from Hungarian medieval history. (The story is well known from the ballad of János Arany and from historical paintings.)

The impact the Pre-Raphaelite masters had on their other works of art, primarily on stained glass designs, is also striking. It would be worth comparing their stained glass designs with those of contemporary English glass designers, for instance, Christopher Whall and his School, recently studied by Peter Cormack.<sup>15</sup> Although the stained glass window designs of the Pre-Raphaelites were among Sándor Nagy's and Körösfői-Kriesch's inspirational sources, they naturally developed much farther from them than the English masters, who had strong bonds with this native tradition. The Pre-Raphaelite example, as in the case of the Austrian Kolo Moser, the Polish Józef Mehoffer and Irish Harry Clarke inspired in each case strikingly individual works.

The furniture designs of the Gödöllő artists are strongly under English influence, especially Ede Thoroczkai Wigand's designs, who in the beginning belonged to their circle.<sup>16</sup> In the year 1901, in *The Studio*, the following appeared: "Yet there are in Hungary, as in other parts of continental Europe, some craftsmen whose feeling as to simplicity in design seem to be of true English descent. A good example of this at Budapest is found in the work of Mr. E. Wiegand (sic!), whose Study Hold-All is a piece of furniture which might have been planned by an English designer."<sup>17</sup> Among his works the narrow drawers in the work-desk designed for Sándor Nagy show a Glasgownian influence.

Aladár Körösfői-Kriesch and Sándor Nagy were also theoreticians and expounded their views on art in several articles and books. The way the ethical and the aesthetic spheres were combined can be traced back to the ideologists of Pre-Raphaelite movement in many aspects. "We are all his (Ruskin's) disciples, whether we read a single line by him or not. He is the source of this entire modern artistic movement, of this avalanche that may be growing", Körösfői-Kriesch wrote.<sup>18</sup> Körösfői-Kriesch emphasized two trains of ideas from Ruskin's writings, i.e. his idea of the artist's and his art's moral commitment, and the importance of restoring the universal role of art. Kriesch, like Morris, also defined art as the expression of pleasure experienced while producing the work of art.

Tolstoy was also one of their primary sources. Sándor Nagy and Jenő Henrik Schmitt, a neo-gnostic philosopher, elaborated the ideology of the "revolution starting from the inner self" which is akin to Tolstoy's idea of "inner revolution". In the works

of Sándor Nagy the symbol of the new self-aware human being was nakedness, the portrayal of people in the open air.

The concept of beauty of the Gödöllő masters, built on ethical foundations, seems to be in contrast to the Art for Art's sake concept. The specific decadent trait of aesthetics born at the end of the century, which discovered a secret hidden beauty in sin and professing martyrdom of sin, first worded by Baudelaire in *Fleurs du Mal*, is missing from their theories and from most of their works. The Gödöllő artists are representatives of "white symbolism" as opposed to "black symbolism"; for them mysticism does not mean following a romantic Satanism but the revival of Christian mysticism. From the two path of aestheticism they follow that of the romanticism of John Ruskin, which propagated the social usefulness of art, versus Walter Pater who was closer to the French "l'art pour l'art" and treated art as an abstraction from all that was banal and as essentially an insoluble mystery.

Like the other thinkers and artists of the turn of the century, they interpreted symbolism in their own individual way. As opposed to Babits they represented the Hungarian trend in their own fields, but they shared with Babits a view of symbolism as a movement of the widest scope, involving every significant aspect of life.<sup>19</sup> They soon belonged to the same intellectual artistic milieu. For example they almost simultaneously discovered the poetry of Jenő Komjáthy. Babits wrote an essay on Komjáthy whom he regarded as a forerunner of Hungarian symbolism, and Sándor Nagy illustrated his poems.

For Ruskin's "all art is praise" and he presents the "ritual", the rules to be followed as well. The Gödöllő artists also described their artistic goals and aims with the help of biblical similies. Producing a work of art is never itself the goal for them, it is rather an inner instrument for development. The task of art is conveying ideals by portrayal. Creation is "transforming feelings into form", material into spirit and thus crossing into infinity.

The Gödöllő variant of fin-de-siècle philosophies also rests on moral and mystical foundations. Emancipated life and art, indeed the "art of life", is attained in the unity of art and ethical life. Beautification of life and the artistic creation of beauty emerged as a social demand; its utopian goal was the remoulding of humanity and the reform of Society via the individual. Their social idealism was tightly intertwined with aestheticism, their artistic ideals were condensed in the symbol of the triple unity of artist, prophet and teacher.<sup>20</sup>

### Identification of Folk Art with Old Art in Architecture

Ödön Lechner was the first among Hungarian architects after the romantic period to place the search for a Hungarian national style at the centre of his work and to design buildings considered modern even when weighed against the standards of contemporary European architecture. (Thus Nikolaus Pevsner regarded him as a prominent art



nouveau artist.) Lechner's idea was that there existed no real Hungarian architectural style and therefore he applied motifs from India and the Far East which he considered related to Hungarian.

From 1907 onwards Thoroczkai Wigand worked in Transylvania, where, starting from the structural elements of medieval castles and the Kalotaszeg enclosed churches, he designed buildings that can be likened to contemporary Finnish architecture and the innovative works of Baillie Scott.<sup>21</sup> Thoroczkai Wigand and the "Youths" Károly Kós, Lajos Kozma, Béla Lajta, Dezső Jánosky, Dezső Zrumeczky, Dénes Györgyi and Valér Mende discovered in folk art a tradition of Hungarian architecture that could be followed not only in its decorative elements but in construction as well.<sup>22</sup> Their ideal was the architecture of the Kalotaszeg basin where peasant architecture and community life could be regarded as a continuation of the 14th and 15th centuries, as archaeological studies of villages proved.<sup>23</sup> Various historical styles, primarily Gothic and Renaissance, exerted a great influence on village art. Thus the pointed steeple and the turret of village churches date to the Gothic style. This tradition effected young artists starting their careers in the 1910s as a reverse process. Károly Kós, who was convinced of the importance of following medieval traditions, wrote in 1909, "The basis of a constructive folk art in Hungary is medieval art, and the basis for national art can only be folk art."

This dual-rooted approach wishing to unite medieval and folk art, became the basis of a new architecture, simple in its structure, which applied the characteristic solutions of Hungarian village architecture to satisfy the requirements of buildings in modern towns.

The theoretical and practical examples of the new Hungarian architectural ideal, which reflect German, Austrian and Finnish influence, also show the significant impact of the reformers of English house building. The English masters, while creating the aesthetics of a new architecture, wished not to break with traditions; W. R. Lethaby, for example, emphasized the value of old constructional principles, adjusting them to new conditions and ideals.<sup>24</sup>

Philip Webb, who realized Morris's ideals in architecture, used local styles in the formation of his "free style", while Thoroczkai Wigand and Károly Kós followed a similar trend. Thus English and Hungarian architecture, though from different roots, both reveal a great deal in common due to their adherence to functionalism and highlighting the building materials used. In the work of Károly Kós, beside the undeniable influence of Philip Webb and Finnish architects, a possibility for comparison arises with Baillie Scott, Ashbee, Lethaby and Edwin Lutyens. In the building designs of Lajos Kozma similar ideas appear to those of Webb, Voysey, George Devey, Lethaby. The example of English garden cities and suburbs was also a great inspiration to architects such as Aladár Árkay. "English cottage-style" buildings were often given Hungarian decorations. Architects trained in varying traditions came to similar, novel solutions. The studio-villa which István Medgyasszay designed for Sándor Nagy in Gödöllő (1904-06), even though enriched by a great number of elements borrowed from

folk art, is reminiscent of C. F. A. Voysey's studio house in Bedford Park in London (1891) with its marked cornices and air of simplicity.

Finally, we may conclude that it was those artists searching for ways of blending the modern with the traditional who were most inspired by contemporary British art. Chief among them was the Gödöllő group, who adhered to the dual principle of having both a national and a European style, and blended the return to classical antiquity and medieval mysticism with Hungarian mythological and historical themes and motifs.

### Notes

1. See *Magyar művészet* (Hungarian Art) 1890–1919 (ed. Németh Lajos). Budapest, 1981.
2. István Gál: *Babits szerepe a magyarországi angol műveltségben* (Babits's Role in English-oriented Culture in Hungary). Kolozsvár, 1941. p. 3.
3. István Gál: *Crane Walter kalotaszegi rajzai* (Walter Crane's Drawings of Kalotaszeg). *Ethnographia* 1967/4, pp. 577–584.
4. Antal Szerb: Az intellektuális költő. *Gondolatok a könyvtárban* (The Intellectual Poet, from the volume *Thoughts in the Library*). Budapest, 1946, p. 203.
5. Piroška Weiner: *Britische Exlibris: Ars Decorativa* 4. Budapest, 1976, pp. 107–126.
6. Mihály Bíró: *Campdeni levél* (Letter from Campden). *Magyar Iparművészet* 1910, pp. 67–77.
7. Ervin Szabó: *Walter Crane: Egy szocialista művész* (Walter Crane: A Socialist Artist). *Népszava* 1900. oct. 20. p. 3.
8. One of the drawings of Walter Crane was published as a "memorial leaf" for May Day in 1903. Nóra Aradi: *Brit hatások a századeleji magyar plakátművészetben* (British Influences on Hungarian Art of Posters at the Turn of the Century). Előadás Edinburghban, 1984, kézirat (Lecture in Edinburgh, 1984, manuscript)
9. See Elek Petrovics: *Rippl-Rónai József*. Budapest é. n. (1942); István Genthon: *Rippl-Rónai*. Budapest, 1958; Mária Bernáth: *Rippl-Rónai*. Budapest, 1976.
10. See Béla Szij: *Gulácsy Lajos*. Budapest, 1979.
11. See Lajos Németh: *Csontváry Kosztika Tivadar*. Budapest, 1970.
12. Júlia Szabó: "Cedrus aeternitatis hieroglyphieum" (Iconology of a Natural Motif). *Acta Historiae Artium* 1981, p. 97.
13. In the Anglo-Hungarian relationship Ashbee has a special significance. He had some Hungarian clients and built a villa for Zsombor Szász in Budapest. Zsombor Szász: *C. R. Ashbee és a Guild of Handicraft*. *Magyar Iparművészet* 1910, pp. 42–66; Alan Crawford: *C. R. Ashbee*. New Haven and London, 1985, pp. 131–132, 273–274.
14. Katalin Gellér: Hungarian Stained Glass of the Early 20th Century. *The Journal of Stained Glass* Vol. XVIII No. 2. 1986–87, pp. 204–205.
15. Christopher Whall 1849–1924: *Arts and Crafts Stained Glass Worker*. William Morris Gallery, 17th November 1979 – 3rd February 1980 (Preface: Peter D. Cormack); I would like to thank Dr. Peter Cormack here for his help in reading and correcting this manuscript.
16. About the influence of English furniture from the 18th century see Hedvig Szabolcsi: *Möbelkunst in Ungarn um die Wende des 18–19 Jahrhunderts*. *Ars Hungarica* 1974 (Supplementum)
17. *The Studio* 15th October 1901, Vol. 24, No. 103, p. 209, (206).
18. Aladár Kriesch: *Ruskinról és az angol praerafaelitákról* (On Ruskin and the English Pre-Raphaelites). Budapest, 1905, pp. 8–9.
19. "... l'art pour l'art character does not imply – whether it concerns philosophy or poetry – that it should remain remote from the problems of life, that it ought not touch on burning, topical issues." Mihály Ba-

- bits: Bergson: The two Sources of Morality and Religion. (Translated by Ria Julian). In: *Actualité de Babiits*. Arion 14, Almanach International de Poésie. Budapest, 1983, p. 48.; see George F. Cushing: Mihály Babits: "All Great Poets are Decadent". *Hungarian Studies* 1986 Vol. 2, No. 1. pp. 47-63.
20. About the aesthetic and symbolism of the Gödöllő masters see Katalin Gellér: A gödöllői műhely esztétikai nézetei (The Aesthetic Views of the Gödöllő Workshop). *Ars Hungarica* 1976/2, pp. 227-241.; Éléments symbolistes dans l'oeuvre des artistes de la colonie de Gödöllő. *Acta Historiae Artium* 1981/1-2, pp. 131-174.; Katalin Gellér-Katalin Keserü: *A gödöllői művésztelep* (The Gödöllő Workshop). Budapest, 1987.
21. A. S. Levetus compared Wigand's significance to Baillie Scott's. *Der Architect*, 1911.
22. See János Gerle: Architecture in Hungary at the Turn of the Century and the Research Related to it. In: *Art Nouveau/Jugendstil Architecture in Europe*. German Commission for Unesco, 1988.
23. In her study, Jolán Balogh endeavoured to apply the methods of the history of art for research on folk art. Jolán Balogh: Folk Art and Historical Styles. *Néprajzi Múzeum füzetek* No. 24. Budapest 1967.
24. See Alastair Service: *Edwardian Architecture*. London, 1977.