

INTRODUCTION

In 1995 15 enlarged photos were "found" at the Museum of Kiscell, an affiliated establishment of the Budapest Historical Museum reporting on the coronation of Charles IV King of Hungary. The photos had been coloured with distemper. It was not too difficult to discover them since the collection was registered and deposited in the storehouse, but not at their readily accessible proper places, among the graphics of the collection of fine arts, but in the drawing store of buildings of Budapest. The Municipality of the Capital purchased the pictures after the coronation, held on December 30th 1916, from the designers of the festive decoration. Károly KÓS, Dénes GYÖRGYI, Móric POGÁNY and Jenő LECHNER. The pictures were registered as architectural documentation.

The coronation in 1916 was recorded by some paintings, graphics and countless photos. These, especially the photos, are well known for both the Hungarian and Austrian researchers. Many of them have been published on a number of occasions. The whole series of pictures—special ones in respect of both of fine arts and history photography—will be presented here to the public for the first time, trying familiarize with them the representatives of the scientific life as well. In 1996 the 80th anniversary of the coronation gives an excellent opportunity to do so.

I would like to thank to Mrs. E. Sarkady, my colleague in the Budapest Historical Museum for finding the pictures and helping with her careful and thorough research to complete the exhibition and prepare the guide-book.

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Katalin Földi Dózsa:

HISTORY OF THE EXHIBITED PICTURES

Arrangements for the coronation

The aged Emperor and King, who had been ruling in Austro-Hungary for the longest time among all of the Hapsburgs and whose personality had yet been able to hold the dismembering Empire together, deceased on November 21st, 1916. Francis Joseph was buried by Vienna with honour and dignity, but Austria was waiting with Charles' coronation.¹ All the more enthusiastic was Budapest in preparation for demonstrating for the whole world: Hungary has a new king. With its traditional ceremony, the Holy Crown and the regalia, the coronation represented at the same time that the nation and the Sovereign were mutually accepting each other.

The Organizing Committee of the Coronation Ceremony was designated² at the Prime Minister's request by the Minister of Interior, Minister of Justice and Minister of Religion and assembled at December 1st"—wrote Róbert K. KERTÉSZ in his review about the artistic and technical activities of the coronation. From the governmental departments through both houses of the Parliament, down to the newspapers of Budapest almost everybody were represented in the Committee. The Committee organized four Subcommittees, including one for artistic and technical activities, the chairman of which was count Miklós BÁNFFY, Member of Parliament. Illustrious members of the Subcommittee were among others painters Pál SZINNYEI MERSE and Gyula BENCZÚR, sculptor György ZALA, director of the Museum of Fine Arts Elek PETROVITS, director of the National Archives Dezső CSÁNKI, director of the Museum of Applied Arts Jenő RADISICH, architects Virgil NAGY and Béla LAJTA and, last but not least, architect Frigyes SCHULEK³ who carried out the restoration and rebuilding of the Matthias Church where the coronation was held. In spite of their reputation and being highly respected, the members of the Committee had no influence, which is proven by Frigyes SCHULEK doing his best to prevent the decoration works, however in vain.

Namely the decoration works were directed exclusively by chairman count Miklós BÁNFFY. It is evident, among others, from KERTÉSZ's laconic record: "On December 4th the Chairman of the Subcommittee charged dr. Jenő LECHNER Dipl. Arch. lecturer of the Technical University with preparing the decoration of the Coronation Church, Móric POGÁNY Arch. with making the stage for oath, Károly KÓS Dipl. Arch. with the design of the coronation hill and decoration of its surrounding, finally, Dénes GYÖRGYI Dipl. Arch. professor of the Academy of Applied Arts with decoration of the processional routes and of the stands"⁴

Who was count Miklós BÁNFFY de Losoncz?

How had a Transylvanian count the power to disregard the Committee of illustrious members and, dominating his own will, to select almost arbitrarily the cooperators for designing the decoration of coronation? According to the Hungarian Great Lexicon Miklós BÁNFFY was born December 29th, 1873 in Kolozsvár where he also deceased on June 6th, 1950. Politician and writer. From 1901 to 1918 Member of Parliament, from 1906 to 1910 Lord Lieutenant of both Kolozsvár and Kolozs county, from 1912 to 1917 intendant of the Hungarian Royal Opera House and the National Theatre and, under the pseudonym Miklós KISBÁN, a famous playwright. But it would be a grave mistake to think that BÁNFFY was just one of the theatre and art fan aristocrates. Endre ILLÉS said: Bánffy was a "large-scale dilettante".⁵ Illés compared him to Proust and Lampedusa so he possibly held Bánffy the dramatist and author of a novel-trilogy as dilettante in a good sense of the word. It is very important how Illés analyzes Bánffy's activity as an intendant: ... "over these years the Opera House is not only a theatre for music but the first one in Pest for dramatic performances. Each premiere, especially the Mozart Cycle is quite an event. Later Bánffy managed to fight out the performance of the Bartók's works intended for the stage (The Carved Prince and The Bluebeard) against the authority and opposition of the Opera House."

This latter was yet to come through, as both of compositions were performed after the coronation. Endre ILLÉS omits to mention that there is a field where the "politician-writer" can not be deemed a dilettante at all and that is fine art, even more, one of its special branch, the stage-design. During the 1913–1914 season Bánffy, with assistance of HEVESI and Jenő KÉMÉNDY had created some epoch-marking works. His stage- and costume-designs can be compared mainly to those of the contemporary designer of the Russian Ballett, Leon Bakst, but while Bakst became world-famous Bánffy gave up designing for the stage, justifying even in this way Endre Illés' statement concerning he was a "large scale dilettante."

In the year of the coronation, in 1916, Bánffy still is the intendant of the Opera House. The compositions with his stage-design are still on. So there was a reason for his insisting on being charged with the entire direction of the decoration works. There was also another strong reason argued in his favour—the lack of time. The coronation date was fixed at December 30th, 1916. The decoration had to be completed before this date to enable a rehearsal previously. The sole person was count Miklós Bánffy, familiar with stage-design, who choosing the staff suitable for this activity, could meet the requirements to carry out the expected work.

The artist designers

Who were the four young artists invited by Bánffy?

Quotation from Károly Kós' Memories: "The last quarter of year 1916 was the strangest period of my life when I was the poorest man but the greatest lord at the same time... I was not the happy owner of my everyday clothes and underwear, only a humble and thankful lessee of them. My brother-in-law had lent them to me. At the same time, in the very middle of the war, an imposing and excellent grey car registered by the army, with a military man as driver was at my disposal in 50%. On every sounding of the horn policemen sprang to attention and saluted me."⁸ Kós was a bit modest, but as for his poverty he was not exaggerating. In autumn 1916

he was doing his military service in Nagyszeben when the Rumanian attacked Transylvania. Nagyszeben was quickly evacuated, so all of his personal belongings were left there. He could take a three month holiday so he went penniless, with nothing but regimentals on him to Budapest, where he soon received various assignments. He was 33, a well-known architect, a "meteor" of the so called New Wave. His already completed works included the kiosks of the Zoo designed jointly with Dezső ZRUMECZKY (1909–1910), the school of Városmajor designed jointly with Dénes GYÖRGYI (1910) and the main square of Wekerle Dwelling Estate at Kispest (1912–1913). Kós was one of the foundation members of the group of the "Young Ones" called also as "vernacular" comprising undergraduate architects of three grades, all born early in the 1880ies.

The youngest artist called upon to do the decoration was 30-year old, Dénes GYÖRGYI one of Károly Kós' best friends.

They had already organized together the Technical University students' exposition in 1907. The school in Városmajor was the most important work of the two young architects and later they worked together for a while designing interiors and objects of applied art.

Both of them cooperated in some works with Móric POGÁNY, the 38-year old artist, one of whose famous work was the Hungarian Pavilion in the International Agricultural and Industry Fair in Torino (1911), designed jointly with Emil TÓRY and Dénes GYÖRGYI.

The other "old artist" Jenő KISMARTY LECHNER⁹ also 38, had "family relations" with the "Young Ones" since his young brother Lóránd KISMARTY LECHNER was a member of the group. KÓS welcomed him as a "good old friend" at their first meeting. Lechner had assisted Alajos HAUSZMANN in the reconstruction work of the Royal Palace and got nation-wide recognition for his historical research and renovations of historic monuments from the Hungarian Renaissance.

Design problems

Bánffy was not delighted with the idea of having the Coronation Church as a scene. He told his candid opinion to Endre Illés: "To tell the truth the coronation Matthias Church is dreadful. First I had conceal the troubled interior in all the colours of the rainbow. We decided that the whole church would be attired in dark red velvet, covering even the columns of the church with long carpets reaching to the ground. This dark glowing purple glamour was the most beautiful among all decoration elements of the coronation."¹¹ Schulek threatened to make a scandal and said this was vandalism.¹² (After all he was right, since the "Young Ones" covered systematically everything that the old Master considered as important.)

In the evening before the last an exalted patron suggested him not to cover at least the columns and let the decorative shaping of them show up well. The carpets covering columns had been fixed already. Starting to undo willy-nilly the drapery, the gathers of the falling curtain seemed to be so decorative that they left them on the columns half-way fallen.

In the church two paires of thrones were used. The Majesties were sitting before the coronation on the one, and as crowned King and Queen on the other one. Lechner designed red velvet baldachins, lined with white silk to cover the thrones. The carpets covering the thrones and stages were decorated with silver

apostolic double crosses and with golden flowers-de-luce on the side of the Queen who had been Princess of Parma.

The thrones of the crowned Majesties were located on the gospelside of the chancel. The golden throne upholstery with King Matthias' coat-of-arms, weaved in Florence in about 1470 was located behind the throne, fitting of which properly ment a lot of difficulty for Lechner.

Lighting of the church, designed by Lechner for this special occasion, was likewise splendid and imposing. The technical solution of the floating rings of light might not be an easy task at all. Five iron rings with 48 bulbs (32 candlelight each)¹⁴ were fixed in the nave of the church. The side-aisles were provided with ten rings of diameter 3 m and with 32 bulbs. Two lamps (2000 candlelight each) were installed above the high altar however these exploded during testing, as a result of the generating heat of 60° C. For this reason plate mirrors were built-in to reduce the temperature to 20° C.

Some other problems arised too. The scenes outside the church had to be selected. According to the ceremony the King's taking the oath follows the coronation. Bánffy deemed the Halászbástya as the most appropriate for this purpose, but his idea was rejected, taking security into consideration. In case of an eventual attempt it would have been difficult to protect it. Consequently, the scene of the oath was finally the votive pillar raised in the 18. century, at Szentháromság tér. It needed some renewal, and Móric Pogány had to design a stage to it. Pogány provided the memorial column with a terracelike platform with balustrades, curved ramps and decorated pedestal.

The third one of the outstanding scenes of the coronation ceremony was the Szent György tér, where the Coronation Hill was built up from earth gathered from every region of the country. According to the ceremony the King had to ride up the hill and to take sword-strokes toward the four cardinal points, indicating that he would defend the frontiers of the country. No serious problems arose here, Kós followed the Baroque architectonic forms of the Palace.

There were all the more problems with the decoration of the processional route. Several circumstances made difficulties. Location of the stands for the public on the one hand and the picturesque but in a certain sense somewhat unfavourable general view of the surrounding on the other hand. Especially the newly built houses had a disturbing effect. So the houses got not only the decoration with flags, painted panels or wreath of leaves, the artists tried to unify the route by applying obelisks and pylons painted in white colour and sculptures. The greatest trouble was caused by bad weather. Originally the pylons would have been linked with garlands of pine but being afraid of the wind the idea was omitted. Afraid of rain and wind, the painted flags and the large-size national colours were set up in the last minute only.

Race against time

Only a few hours were available for design, and three weeks for implementation. The team worked as fanatics, during the last three days almost day and night. Jenő Lechner was kept being asked by visitors of high rank how would it be possible to complete such a big job by the date fixed, and he answered: "It must be done".

It was not only the lack of time, there were other hindrances, too. In addition to the eventual difficulties caused by the weather, it was December, the coronation was to take place in the third year of the war with shortage in both of material and manpower. According to Károly Kós the situation seemed to be hopeless, so he had recourse to the Defence Ministry's help. From then on they were supported in every sense. Both Kós and Györgyi could use a military personal car. This didn't mean only that for sounding of the horn policemen sprang to attention, but military trucks transported materials and soldiers worked on the sites according their disposal and all they deemed to be necessary could be acquired.

Bánffy reported further unexpected difficulties, too. On December 29th late in the afternoon Bánffy was called by the Master of the Horse¹⁶ and received the instruction to remove the red velvet drapery enclosing decoration of Szent György tér over the entrance of the Palace, since His Majesty's horse might get frightened of it. Bánffy tried to persuade him that no horse would get frightened of such a thing. The aristocrate agreed with him, but in vain, the order of the King could not be changed. Later there was an even stranger request: to design a stool-like facility in front of the church to make it easier for the King to mount the horse.¹⁷ According to Bánffy who was a man of tact: "this is a much more difficult job. It might had been an unusual sight for a nation accustomed to horses and that would have called for some explanation."¹⁸ Finally he found an ingenious solution. The stairs were concealed in low wall-like decoration-elements in front of the baldachin, left and right. The public thought they were necessary in order to protect the gate.

Róbert K. Kertész recorded accurately the financial data of the artistic activity. Interior decoration of the church costed 550.000 Kr, 1200 m of white silk and 6000 m of red velvet were used up, 1700 silver crosses and 350 golden flowers-de-luce were applied. 25 industrial firms, 33 upholsterers, 21 various kinds of other craftsmen, 54 scaffolders, 60 electricians and 8 cleaning women took place in the works.

The cost for the oath stage amounted to 60.000 Kr and three firms executed it. The decoration of the processional routes including that of the Coronation Hill costed 570.000 Kr. Kertész did not state the number of firms being active there, mentioning only that admission cards had been given to more than 1800 workers.

The coronation

At half past seven¹⁹ on December 30th a cannon, shot at the Citadel on Gellérthegy announced the beginning of the ceremony. In the cupola hall of the Houses of Parliament baron Samu JÓSIKA, president of the Upper House, opened the Coronation Session, which had a single item on the agenda, coronation of King Charles IV. Károly SZÁSZ president of the House of Representatives suspended the common session of both Houses for the period of the coronation to make it possible for the representatives to go up to the Castle. In the meantime the county-delegations' and town-deputations' richly coloured procession, with host of flags, had begun already at Szentháromság tér.

The coaches of the archdukes and other notabilities arrived in front of the church at about eight o'clock. The ceremonial procession left the Palace at a quarter to nine. The procession was headed by trumpeters of the court band and a cavalry squadron in full dress. Aladár SZEGEDY-MASZÁK as Royal Herald rode a horse behind them in herald dress, followed by the Royal Guards, then came members of

the royal household in state coaches. Prime Minister count István TISZA was sitting in the last of the festive coaches. Finally the eight-horsed carriage of Maria Theresia's age came on with His and Her Majesties seated in it.

At the portal of church Lajos SZMRECSÁNYI archbishop of Eger and Károly HORNIG bishop of Vác received the Sovereign and his Wife. Charles was wearing a Hungarian general's galauniform, the enchanting, four-years old, golden-locked Crown Prince Ottó was dressed in a Hungarian braided gala coat of white silk and an ermined cloak, designed by Gyula BENCZÚR. The magnificent gala dress²⁰ of the Queen was tailored at the first-class dressmaker's J. Girardi's, the skirt embroidered by the Hungarian Handicraft Association, the bodice by the "Izabella" Handicraft Society.²¹ Girardi recorded in 1929: "The dress is the reproduction of a gala dress of Maria Theresia's age as preserved in the wardrobe of the Pálffy-Esterházy family. The coronation gala had been made of 32 m of white duchesse silk covered abundantly with golden hand-made embroidery.

The garment had been embroidered by twenty five emroideresses working 12 days and 12 nights. Five kg of pure gold had been used up for the royal gala dress. Since during the war too little gold was circulating on the market, we applied for and were granted a special permission to purchase gold and to convert it to spun gold.²²

The clothes of the Hungarian aristocrates present at the coronation were not less luxurious. Everybody made an effort to wear all of the garments, pieces of clothing and jewelry inherited from their anchestors conforming to the Hungarian tradition. Most of the gentlemen wore their father's and grand father's velvet or coloured silk Hungarian gala dresses with fur adornment. If one had a new costume made, it also followed the traditional lines. The most ancestral gala dress was, doubtless, the one of duke Miklós ESTERHÁZY, deemed at that time as Matthias' short fur-lined coat. Now it is known that the garment originates from the 16th century, so King Matthias could not wear it, however it is still one of the oldest men's article of clothing in our country which is kept in the Museum of Applied Arts.²³

The ladies also cleared the family heirlooms. Countess Zichy's green silk skirt²⁴ and countess Klára ANDRÁSSY's fur-lined coat with a floral pattern had been embroidered in the 18th century. The dress of György MAILÁTH jr.'s wife²⁵ was worn by her mother-in-law in 1867 and 1896. Countess Kata ANDRÁSSY (married count Mihály KÁROLYI) put on the gold embroidered red velvet dress of her husband's grandmother.

When the Majesties have seated themselves on the thrones facing the high altar, the Coronation Mass began. The King took the ecclesiastic oath in front of the altar, he was anointed, Miklós ESTERHÁZY cloaked him with the coronation cloak of St. Stephen, the first king of Hungary, then he knelt down on the top stairstep of the altar. Archbishop János CSERNOCH and count István TISZA as vice palatine put the Holy Crown on the King's head. Traditionally the new king, had to be crowned by the palatine, but at that time Francis Joseph did not appoint anybody to palatine so the Prime Minister was acting as a vice palatine.

Queen Zita was crowned with the so-called "home-crown" by bishop of Veszprém—who had this ancient privilege as Chancellor of the Queen. Then István TISZA and Lord Stewart duke Tasziló FESTETICS took off the Holy Crown from the King's head and touched the right shoulder of the Queen with it and put the crown again on the King's head. The Queen set down in the after-coronation throne at the King's side and the hymn of thanks-giving was intoned: Te Deum laudamus. Both at the

square and on the Gellérthey salutes of guns boomed and in the midst of solemn chime and enthusiastic applause the Queen with the Crown Prince and her retinue left the church at 11 o'clock to return to the Royal Palace.

The following ceremony was the initiation of the Knights of Golden Spur. The great honour was conferred upon forty officers whose behaviour in the war had been deemed as especially brave. Bánffy allowed himself a "joke". His memories: "The ceremony began with grand names and galas. Then followed my people. None of them had a Hungarian gala dress, they had to be dressed by me, since I was the costume designer of the coronation. I knew what to do at once. I should not dress them up. Let them appear as though coming from the trenches, wearing pike-gray, brushed-up but shabby, mended, with belts stitched up and tanned rifle-slings, in laced boots that had been trampling in trenches. Let the front, the wet and muddy nights, the gun-fire and the explosion come into the coronation church with them. Let the gold and silver medals shine on their uniforms, the medals to which so much blood and death adhere."²⁶ Those present were shocked, mentioning a scandal, but according to the euphemistic Memory "even the King himself was deeply moved."²⁷

After the initiation the King left the church. "With the crown of St. Stephen on his head, dressed in the coronation cloak, with the Sword of State at his side, the Sceptre and the Orb in his hands, he mounted the stage at the votive pillar. He was followed by ringing cheers." He changed the Sceptre and the Orb for a Crucifix and took the traditional oath. "Eyes hardly remained tearless at this scene."

The procession moved again toward Dísz tér to the Coronation Hill. Behind His Majesty's stallion of Bábolna gala dressed hussars ended the procession. The King galloped up to the Hill and with St. Stephen's sword "took the four historical cuts towards the four cardinal points of the country."²⁸

After this ceremony the festive banquet took place in the great ball-room of the Royal Palace. "Meals and drinks were served by notabilities dressed in Hungarian gala. Nobody ate anything as the meal was only symbolic. After serving up the meals vice palatine count István Tisza stood up and, with a golden cup full of Tokay vine in his hand, he said to the King: "Long live the King!" Ovation was of long duration. Then it was the King who rose from his seat and taking a gold cup in his hand, he said: "Hungary for ever!"²⁹

All were deeply touched, even count Ottokár CZERNIN Austro-Hungarian Foreign Minister: "that was the moment I realized why the coronation was so important for the Hungarian nation. Once you have seen such a thing, you will never forget it. The nation approach the heart of their sovereign not only by splendour and grandeur of the coronation, but also through their enthusiasm. There might not be any other people that would be capable of passing their feelings onto others like the Hungarian."³⁰

At that evening the Majesties and their retinue left Budapest. "There were a lot of people who misinterpreted the rapid departure of the Royal Couple and considered as a lack of sympathy with the nation"³¹—at least according to István KRAY courtly assistant secretary.

After-life of the coronation as a sight

After closing the ceremony the crowd flocked into the church to acquire some souvenirs, trying to take to pieces, to remove whatever they could. It was just owing to Lechner's immediate measures that the throne-drapery of King Matthias remained safe and sound.

The most beautiful coronation dresses—both of men's and women's—including those of the royal family, were exhibited at the Hungarian National Museum in 1917.

The periodical "Magyar Iparművészet", 1917, issues 1–3. published several detailed reports about the decoration of the coronation ceremony and the objects of applied arts related to the coronation and six paintings about the decoration of the processional route. The captions stated the names of the designers, however according to column "Kronika" the architectural parts of the pictures were painted by György LESZKOVSKY while the figures were drawn by Jenő HARANGHY using off-hand sketches, he made on the spot.³² Further on, it published two interiors of the church, stating none but Lechner's name. All of the compositions, view-points and architecture of each picture are the same as those of the ones belonging to the Budapest Historical Museum. However, most of the figures in the background or other secondary details are different.

Róbert K. KERTÉSZ has recorded the progress of the works in a book in 1917 presenting additionally to various photos, Lechner's first sketch about the altar as well as 13 paintings which latter are completely identical to those in our possession.

The Municipality purchased the 15 distemper-paintings from the designers in 1917 for 400 Kr each, entrusting the Museum of the Capital with carrying them. Contemporary records describe them as artistically coloured photos. On one of them are two signos: Lechner and Unghváry.

The latter might be Sándor UNGHVÁRY painter (January 15th, 1883 Kaposvár–January 31st, 1951 Budapest) who cooperated in the coronation decoration and presumably painted the background figures. His signo can be found additionally on two works, representing Móric POGÁNY's design of the monument of the Holy Trinity (cat. 35, 47). There are no signos on the remaining ones.

Consequently one must accept that either the designer artists made them themselves, or the painter's names were considered as unimportant. Why were similar pictures made by different painters? That is the question. May be that who he prepared the list of cartoons was right, they really were artistically coloured photos indeed but not in the sense it is understood today. Examining the pictures carefully you can discover the original photos. The enlarged photographs were thoroughly painted over and partly completed with background figures. Presumably, the photos used by HARANGHY and LESZKOVSKY were the same, that is why their paintings are also identical. It is worth mentioning that a number of photos of the coronation are similar to these photos but neither of them is identical. It is presumable that the photographes were made for this special purpose, all the more so as generally they are taken from the worm's-eye-view, whereby the architectural elements appear more monumental as they really were. At the same time, according to brush-work and colour-choice the works are well distinguishable. Unghváry's works are more precise but less colourful, the backgrounds of Lechner are a bit more glazed, the pieces attributed to Kós are well coloured but a bit too dry, while the most open-handed and colourful are the ones designed, and presumably painted, by Dénes Györgyi. Perhaps the background figures at one of the decoration designed by Kós are painted

by Györgyi. (cat. 57). The paintings are interesting not only because of their documental character and artistic value but also from the point of view of photographic history. The studio-portraits have been coloured, occasionally painted over ever since photography was discovered. However, no evidence whatsoever is encountered of overpaintings press photos in order to eliminate technical problems due to restrictions of contemporary photography and ensure the documentable authenticity of a painting.

The collection has never been published as a whole, only some pieces were exhibited.

Jenő Lechner had the opportunity in 1939, on his 60 birthday, to display 82 of his works in a separate hall on the Autumn Gallery in Múcsarnok. In addition to the three paintings of the Budapest Historical Museum two other ones were presented about the coronation, probably belonging to the Master. The Budapest Historical Museum's three pictures were on show at the exhibition of Dénes Györgyi in 1986³³ together with a fourth one, which is in possession of the Hungarian National Architectural Museum. Finally two pictures by Lechner and one by Dénes Györgyi were on display at the exhibition entitled "Ladies of the House of Hapsburg" in Schlosshof (Austria) in 1995. On this occasion the team of the Museum rediscovered how interesting this collection was from points of view both history of civilisation and history of art, and decided to present it to the public at a special exhibition.

Description of the exhibited works of art and pictures

Funeral of Emperor Francis Joseph

1. **Francis Joseph on death-bed**
Photo. The original one made by Ede Kalós.
2. **Queue at Francis Joseph's catafalque**
Photo.
3. **Catafalque fo Francis Joseph**
Photo from the paper "Est".
4. **Funeral procession in the Burg**
Photo.
5. **Funeral procession in front of the Burg**
Photo.
6. **Hungarian Horse Guards in the funeral procession**
Copy of János Müllner's photograph.
7. **Members of the Hungarian cabinet in the funeral procession**
Photo.
8. **The coffin arrives to the church of Capuchins**
Photo.
9. **Charles, Zita and Ottó in the funeral processing**
Photo. The original one made by Gyula Jelfy.
10. **Medal to the memory of Francis Joseph's death**
Bronze, in enamel frame, 65 mm
MNM. Inventory No: 1C/981-1
11. **Death of Francis Joseph**
Signo: Eloder
Plaque, patinated bronz, 138x81 mm
MNM. Inventory No: 4A/1918

Arrangement of the coronation

12. **Ground-plan of the Matthias church with indication of the coronation scene**
Drawing No VI of the ceremony. Copy.
13. **Design of the state portal of the coronation church**
Copy.
14. **Design of illumination in the coronation church**
Copy.
15. **The coronation procession route, layout of the scenes of the oath and sword-strokes**
Copy.

16. **Heatable temporary shed at Szentháromság tér for building work of the oath-stage**
Photo.
17. **Sculptors working on the shed. The one marked with + died during the arrangement period**
Copy of János Müllner's photograph.
18. **Demolition of the Holy Trinity votive memorial foundation in order to build the oath-stage**
Photo.
19. **Stand construction in Szent György tér**
Photo.
20. **Construction of a pylon in Tárnok utca**
Photo.
21. **Construction of a pylon in Iskola tér (Hess András tér for the time being)**
Photo.
22. **Stands being built in the coronation church**
Photo. The original one made by János Müllner.
23. **Soldiers doing construction work**
Photo.

The coronation

24. **Draft of the portal decoration of the Royal Palace**
Photo. Kós designed red velvet drapery edged with ermine, golden cord and tufts, with arms of the nation and angels of both sides. This decoration was cancelled by request of the King.
25. **Palota út with the state coach of the Royal Couple**
Designed by Károly Kós (Temesvár, 1883-Kolozsvár, 1977).
Distempored photograph, 62x78 cm.
BTM. Inventory No: 13457.
Both sides of Palota út were edged by purple flags fixed on white poles. In the middle the royal state coach drawn by eight white horses.
26. **Coronation procession in Szent György tér**
Photo.
27. **Coronation procession**
Photo.