

Modernism in the Making

EUROPEAN ART CENTERS AND HUNGARIAN ART (1890–1919)

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Among the art centers of Europe, Munich, Paris and Berlin had the greatest influence on late nineteenth and early twentieth century Hungarian art.¹ Hungary's neighbor, Vienna, and Italy, which was the cradle of Neo-Classicism and Central European Romanticism, also served as inspiration for artists who visited them for longer or shorter periods of time.² As early as the 1840s young Hungarian artists began to visit places as distant as London, but British art could also be seen at exhibitions in Paris, Munich, and Pest-Buda, later Budapest. There were some attempts to travel to Russia – Russian literature was widely read in Hungary – but only one or two artists reached St. Petersburg and Yasnaya Polyana, the Tolstoy estate. Instead, Russian, Finnish, Lithuanian and other East European contemporary art was studied in Munich, Paris and Berlin, and sometimes also in Budapest.

Visits to European art centers and places of “holy solitude” were accessible to Hungarian artists of all social ranks. Painters of aristocratic background such as Baron László Mednyánszky³ often paid visits to Vienna, Rome and Paris, while the artists of the nobility and middle classes preferred Munich, whose art academy was well known to them, and whose artistic atmosphere was more liberal than that of Vienna. Tradesmen and artisans had their own well-travelled routes in Europe from the beginning of the Middle Ages. (Up to the end of the nineteenth century in some respects artists were considered artisans.) In the second half of the nineteenth century the Artists' Society of Hungary paid for the travel of poor painters of lower social origin, like Mihály Munkácsy to Vienna, Munich, Düsseldorf and Paris.⁴ Daily newspapers, literary and art periodicals sent their poets, writers, illustrators and painters to Paris and other places. This was how the great Symbolist poet of the early twentieth century Endre Ady, or the Secessionist-Expressionist painter József Egrý and others could afford to stay abroad.⁵

In spite of all its social conflicts, Austria–Hungary was rich at the turn of the century, had a good, steady currency, a society in development. For instance, the Hungarian art critic Lajos Fülep was able to exchange the

Austro-Hungarian crowns he received for the articles he sent back home from Paris for French francs one-for-one.⁶ This in fact made it possible for him to arrange for an extended stay abroad.

Great individual talents such as the painter Tivadar Csontváry and the poet, art critic, and later painter Lajos Kassák all found their own way to the great European art centers. Csontváry, when he decided to be a painter gave up his job as a pharmacist and rented his shop out so he could travel throughout Europe and the Middle East, following the way of his Orientalist predecessors,⁷ while in 1909 the young proletarian poet Lajos Kassák went to Paris on foot, like the vagabonds and apprentices of old times who wished to gain more experience and more skill in their trade.⁸ They were the true aristocrats of the spirit.

In the second half of the nineteenth century, Munich was the main art center of Central and Eastern Europe. From 1869 onwards, not only Academic Historicism survived there, but Naturalism and Naturalist Symbolism were born alongside. A new sensualism emerged in the ateliers of young painters – among them was a Hungarian student of Piloty, Pál Szinyei Merse.⁹ They followed the philosophy of Arthur Schopenhauer and later Friedrich Nietzsche, who were read not only in Munich, but also in the intellectual circles of small Hungarian towns and Protestant colleges. The music of Richard Wagner, which revolutionized music in Germany, was also played in the private music chambers of certain Hungarian noblemen. Wagnerian music created a new, non-Academic approach to past cultures and mythologies. His influence, together with the writings of Schopenhauer and the early lectures of Nietzsche helped Pál Szinyei Merse to create sensitive mythological sketches and free, emotional *plain air* paintings. Pictorial influences, however, came to Munich from Paris. Exhibitions of the works of Gustave Courbet, the Realists of Barbizon enchanted many pupils of the Academy.¹⁰ Naturalism was already taught in Munich's free schools in the 1880s. One such free school was lead by the Hungarian painter Simon Hollósy,¹¹ who admired Jules Breton, Jules Bastien-Lepage, and read Zola, Murger, Tolstoy and Dostoevsky.

Thus, news from Paris and from other literary and art centers of Europe arrived to Hungarian art circles via Munich. A longer stay in Munich, studies at the Academy and at the free schools were the first steps to a revealing journey of discovery to the French capital. The art of Wassily Kandinsky might serve as a parallel example of this kind of indirect influence.¹²

The Naturalist-symbolism of Munich, created by Max Klinger, Arnold Böcklin and others, was highly appreciated and followed in an individual way by many Hungarian painters, of whom I would like to point out Pál Szinyei Merse, Károly Ferenczy and János Vaszary. They belong to different gener-

ations and represent different attitudes. Munich's *Jugendstil* also found followers in the 1890s in the works of István Csók, János Vaszary, Ferenc Helbing, Frigyes Strobentz and others.¹³ Franz Stuck's celebrated painting *Sin* (1893), was awarded a gold medal in 1899 in Budapest, and its eroticism had an echo both in the series by István Csók entitled *Vampires*, and in the nudes of János Vaszary.¹⁴ Thus, Stuck's sensual Symbolism, along with his use of relief-like composition, flat planes of color and ornamental borders, had Hungarian counterparts.

The appearance of *Jugendstil* can be seen on the covers and in the reproductions of Hungarian art reviews – but the strong critical, liberal spirit of the *Jugend* and *Simplicissimus* did not secure a footing in Hungary until 1906, and even then, it shocked conservative Hungarians for years to come.

The same happened with Viennese modern art. In the late 1890s Vienna was the town of Gustav Klimt and of *Ver Sacrum* – it was the age of sensuality and passion, of the liberation of the subconscious. Gustav Klimt's *Judith* (1901) is the sister of Stuck's *Sin*, while illustrations and paintings by the young Oskar Kokoschka and Egon Schiele show great variety in the depiction of pleasure, sorrow, and suffering. The eroticism of life and death expressed in a fine line-color structure is very rare in Hungarian painting and graphic art. Only Lajos Gulácsy understood the psychological allusions of the Viennese *Secession*.¹⁵ The Expressionist Lajos Tihanyi¹⁶ followed Oskar Kokoschka and Paris-Gütersloh in an individual way, subordinating their influence to that of Cézanne, André Derain, and Chaim Soutine. The Expressionism of Kandinsky and the *Blauer Reiter* was appreciated and followed more directly by one or two Hungarian painters and sculptors. Among them, one of the most original was János Máttis-Teutsch.¹⁷ He also went to Paris – this was in 1906 – to become acquainted with the works of Paul Gauguin, Matisse, and other masters of the new approach to color and form. In spite of all these experiences, Máttis-Teutsch could preserve and represent the spirit of the Munich *Secession* and Expressionism in the avant-garde of Berlin, Budapest, and later, even Bucharest.

Through their travels to Munich and Paris, the first Hungarian moderns also discovered John Ruskin, William Morris and Walter Crane. Around 1900, the Pre-Raphaelites were welcome in Budapest. Walter Crane visited the Hungarian capital and had exhibitions and lectures, while Ruskin's books were translated into Hungarian.¹⁸ Medievalizing English modernism could be made to harmonize with the historical orientation of a national art, the persistent tradition of the nineteenth century. Researches on popular art were considered as the highest ethical and historical task of a small nation like the Hungarian. "If I think of the German or Austrian *Secession*, and if Stuck comes to my

mind, I am shocked," writes a zealous admirer of the Hungarian Pre-Raphaelite colony of Gödöllő as late as 1981. "I cannot find anything in them which can be called human – not to say the same of Egon Schiele who created a noble art... The Hungarian *Secession* was a movement of a higher (ethical) rank – and this is the art of the Gödöllő colony and not that of János Vaszary and József Rippl-Rónai."¹⁹ In short, a distinction was made between two kinds of *Secession* in Hungary: the sinful, cosmopolitan French- and German-influenced art of Vaszary and Rippl-Rónai, and the English oriented, "holy" art of the artists' colony of Gödöllő with its pursuit of arts and crafts *à la* Ruskin and Morris.

The artists of Gödöllő were also influenced by the Russian writers, first and foremost Leo Tolstoy, and by a Hungarian-born German philosopher, Eugen Heinrich Schmitt.²⁰ They were inspired by past and present, by Western and Eastern cultures alike. Socrates and Shakespeare, Maeterlinck, Anatole France, Gorky and Gogol were read at their tea parties in the original languages. Akseli Gallen Kallela, the Finnish painter who was an appreciable presence in the modern art circles of Munich, was later a guest of the Gödöllő colony. When he came, as a symbolic gesture of the need to be rooted in a common Finnish-Hungarian past, he presented the members of the colony with Finnish skis; what is more, when they met during their long winter ski-walks in the hills, they greeted each other with the word "Suomi" in remembrance of their common ancestors and what they perceived as their special task in the world.²¹

It was also in Munich, from where Gallen Kallela had come to Gödöllő, that Kandinsky, Ciurlionis and other East European artists joined contemporary movements, where Bavarian *Hinterglasmalerei* and Russian *ljubok* was esteemed, where the art of such hitherto unknown European nations as the Finnish, Latvian, Lithuanian and Hungarian was discovered.

A similar approach to the motifs of folk art, to the modest, puritanical life of peasants and artisans is present in the art and way of life of the Gödöllő colony in the first two decades of the twentieth century. Their aims correspond to the research work of Béla Bartók and Zoltán Kodály in folk music.²² Their rustic and family oriented way of life was more attractive to the Hungarian public than the spiritual self-liberation of *Jugendstil* on the one hand, and cosmopolitan Parisianism of a painter like József Rippl-Rónai on the other. The artists of Gödöllő also visited Paris, studied at the *Julian Academy*, saw the exhibitions both of the Post-Impressionists and the Pre-Raphaelites, but at the end they chose the latter as their ideal. Their modest modernism was further advanced by their journeys to Italy. Italy always had a special significance for Hungarian painters. Among the Hungarian artists visiting Rome, the survival of Romanticist-Historicist religious art was promoted by a

Hungarian historian and clergyman, Vilmos Fraknói, who opened a Hungarian House for researchers and artists.²³ Here, Nazarene thoughts lived on even in the 1890s and 1900s. Other painters and art critics went to Florence and lived there for a longer or shorter time. Admiring the Italian past, the poetry of Dante and the great masters of the early-Renaissance, great individuals like Lajos Gulácsy (who was a poet, a writer, an art critic and the master of drawing and painting) and the later members of the Gödöllő artists' colony could easily discover the precursors of the British Pre-Raphaelite Brotherhood.

After their extensive tours abroad, Csontváry, Mednyánszky and other artists regarded Italy as their true spiritual home. After his Munich years, Pál Szinyei Merse always dreamt of a longer Italian stay so that he could live near Hans von Marées and Arnold Böcklin, the "*Deutschrömer*", the German moderns of Rome. Unfortunately, he was never able to realize his dream.²⁴

Southern colors, lights and moods often appear even on the canvases of later avant-garde painters. During his visit in Italy, Béla Uitz²⁵ learned from the compositions of the great Renaissance masters and from the aggressive colorism of the Futurist painters at the same time. Imre Szobotka,²⁶ an early Cubist painter of Hungary, after his visit to Rome in 1909, had some Mediterranean traits in his later Parisian Cubist and Orphist paintings.

The Paris of the period under discussion had many different faces. In the 1880s it was still one of the chief centers of Academic eclecticism (*l'art pompier*), but it was also that of Realism and Naturalism and the birthplace of Impressionism and Symbolism. In the 1890s *Art Nouveau* was created here, and Orientalism enjoyed a renewed popularity. In about 1905, the *Fauves* launched a visual attack against any traditional colorism, while at the same time Henri Rousseau created a naive-Academic modernism. From 1908 to 1912, trends like Cubism, Futurism and Orphism appeared in Parisian exhibitions and ateli-18ers and the revolution of vision had been accomplished.

Which was the face of Paris that the majority of Hungarian artists discovered for themselves? Around 1870 the ordinary Hungarian artists admired the art of the official Salons. Only Mihály Munkácsy, László Paál, and later Géza Mészöly and László Mednyánszky appreciated the art of Gustave Courbet, Theodule Ribot, Millet and the School of Barbizon.²⁷ The latter was only one or two meetings for Munkácsy, followed by majestic, Realist landscapes, but László Paál, Géza Mészöly and László Mednyánszky became important artists of that school and followed in the footsteps of Daubigny, Theodore Rousseau and Camille Corot. But, for instance, Mednyánszky also followed the more conservative Isidore Pils, the master of dramatic war paintings.

The conservative background of early Hungarian modernism is based on Romanticism, Realism and Naturalism. The career of Tivadar Csontváry is a good example of this tendency.²⁸ From the small country town where he lived, he travelled to Rome to see the paintings of Raphael, the ideal of the Academic tradition. His second journey was to Paris to meet Mihály Munkácsy, his countryman whom he admired for his theatrical, religious panorama paintings and realistic landscapes. After collecting enough money for his studies, Csontváry followed the usual Hungarian pattern and went to study art at Munich. But in Munich he attended the private school of his countryman Simon Hollósy, a Naturalist academy. After a short presence at the Academy of Karlsruhe Csontváry returned to Italy, then went again to Paris, where he studied at the *Julian Academy* for a short time. Being urged by the spirit of travel, he looked for ideal places and motifs in Greece, Italy, the Mount Lebanon, the Holy Land as well as in Egypt and Central Europe. He followed the examples of European Romanticist-Orientalist painters, but he was also intimately familiar with the discoveries relating to color and light of the Naturalists and Impressionists. His first exhibition opened in Paris in 1907 in a World Fair pavillion, which stood near the Pont Alma.

It was not mere chance that Csontváry's second exhibition was planned for Berlin in 1910,²⁹ since his method of composition and principal aims had very much in common with the philosophical heroic landscape painting pursued in Germany. However, lacking any support from his home, Csontváry's Berlin exhibition never opened, though its catalogue was ready.

Nevertheless, from 1909 onwards, Berlin became more and more important for Hungarian modernists, though it made its influence felt fully only in the years preceeding World War I, and especially after the war, in the Twenties.³⁰ But before discussing this, let us turn back to Paris for a while, because it was here that the very first modern Hungarian painter worked for more than ten years before 1900.

József Rippl-Rónai³¹ was at first a pupil of Munkácsy, but as early as in 1889, he discovered the works of Paul Gauguin, Paul Sérusier, and Cézanne, and consequently became a member of the *Nabis*. He made friends with Bonnard, Vuillard and Aristide Maillol – all of whom were either despised or simply ignored by Munkácsy. Beside his French ideals, Rippl-Rónai also tried to follow the style of James Whistler's elegant, withdrawn silver-gray and darkbrown portraits and landscapes. This was the first instance, in fact, of the influence of modern American art on a Hungarian painter *via* Paris. Some years later, Rippl-Rónai created his own *Art Nouveau* style with unmistakable lines, colors and forms, exhibited in the *Bing Salon* and the *Salon des Champs des Mars*. He was also a member of the *Artistes Intelligents* of the *Revue*

Blanche. According to contemporary art critic Lajos Fülep, Rippl-Rónai "was the Cézanne and Gauguin of Hungarian painting rolled into one, as well as the representative of what could be called Impressionism in the best sense."³² In the catalogue of his first Hungarian one-man show of 1900, Rippl-Rónai also called himself an Impressionist and continued to do so, even though his stylized colors and contours had typical Post-Impressionist and *Art Nouveau* qualities. He admired Japanese art and his never to be realized dream was a ship academy on the sea, where painters could study the waves, the clouds, and the lights. In the background of this dream there are the sea-paintings of the Japanese, of Courbet, Monet, and of Rippl-Rónai himself. Rippl-Rónai painted the sea near Ostende, then once he passed along the shores of Sicily, when he wanted to visit the ruins of the ancient Greek theater of Taormina, previously put on canvas by many European Neo-Classical and Romanticist painters and also by his countrymen Csontváry, Mednyánszky and Vaszary. But there was a great storm on the sea, and he could not land.³³ This story is symbolic, it indicates the unaccomplished character of his experiments. Rippl-Rónai was not a fanatic of distant lands like Paul Gauguin, nor was he in love with passion and excitement, as was Vincent Van Gogh. Nor was he interested in finding new associations between the past and the present, as Paul Cézanne was. He never sought escape, he was a society man, both in France and in Hungary. He painted elegant, impressionistic portraits, interiors and still-lives, intimate and musical, like the poems of Francis Jammes. Both in his Parisian years and after his return home in 1900, he remained closer to the worlds of Bonnard, Vuillard and Maurice Denis, who represented the second division of French modernism. Sometimes he was not far from the landscape and portrait painting of the *Fauves*, yet he never became a revolutionary modernist himself.

When in 1906 the works of Rippl-Rónai enjoyed their first great success in Budapest, a great many painters, and critics from Hungary had already discovered not only the Paris of Gauguin and Cézanne, but also that of Henri Matisse and the *Fauves*.³⁴ By that time, a group of Hungarian painters began congregating at Parisian cafés and at the exhibitions of the *Salon des Independents* and the *Salon d'Automne*, later to continue their artistic activities at home as the Neoimpressionists of the Naturalist-Symbolist Nagybánya School and as the avant-garde Group of The Eight.³⁵ Their art critic György Bölöni wrote about the growing enthusiasm toward new Parisian trends as follows: "Express trains transporting Hungarian artists to the West stop in Vienna and Munich, but nowadays nobody bothers to get off before Paris, the capital of modern art."³⁶ In the 1910s, and even before, not the traditional art schools and exhibitions, but the school of Henri Matisse and the shows of the *Fauves* and later those of the Cubists were the places most often visited by young

Hungarian artists. On the other hand, it is true that the classical heritage of European art preserved in the Louvre and the noble medieval, Renaissance and Neo-Classical architecture of Paris also offered great examples of composition, proportion and balance, which were echoed in the works of József Nemes Lampérth, Csaba Vilmos Perlrott and others.³⁷ Townscapes with wild colors, done in small cubes and Orphic light constructions appeared in the views of small Hungarian towns, like in the painting entitled *View of Kecs-kemét* by János Kmetty, done in 1912.³⁸ By that time it was usual to paint the houses and towns in fire-red, violet, and deep green, like the southern landscapes of Matisse, Vuillard, and their companions.

Between 1907 and 1913, the Parisian connection was especially strong. There were several French art exhibitions, and the Hungarian Parisianists, too, created groups and exhibited their French-inspired oils, watercolors, and sculptures. In the 1890s, the *Nabis* had just one Hungarian among them, while between 1905 and 1914, several Hungarian artists exhibited their works among the *Fauves*. Four artists also belonged to Cubist circles. Some Hungarian artists were *Fauves* and *Cubists* by instinct, others, like Károly Kernstok, who had studied art in Munich, and Bertalan Pór, who admired Ferdinand Hodler, embraced a mixture of French and German traditionalism and modernism.³⁹ Hungarian art critics and philosophers such as the above-mentioned Lajos Fülep and György Lukács, and theoretically inclined painters such as Károly Kernstok and Robert Berény, were well versed in German philosophy. They were mostly Neo-Kantians or Fichteians in the early 1910s, and were influenced by Benedetto Croce's aesthetics and Henri Bergson's theory of perception only later.⁴⁰ Their conceptions of modern art were therefore derived from German classical philosophy. Within this theoretical sphere Impressionism was superfluous and inferior to the new Neo-Classical Post-Impressionism, which was seen as the true continuation of the art of Cézanne.⁴¹

Thus, during the period under discussion, Hungarian art was equally influenced by French and German trends. Modern German literature and art reached not only the Hungarian capital, but the major towns as well, where German was the second language of the middle classes. Frank Wedekind's *Frühlingserwachen*, which was shown in 1908 at the *Theatre des Arts* in Paris, enjoyed great success in Budapest the following year. August Stramm's lyrics, books by Fritz Burger, Wilhelm Worringer and Wassily Kandinsky appeared in bookshops all over the country. *Der Sturm* and *Die Aktion* of Berlin did not only have a Hungarian readership, but also Hungarian contributors – writers, poets, and later, artists.⁴²

The appearance of Hungarian modernism in Berlin dates back to 1910, when an impressive collection of Hungarian art was displayed in the Palace of

Secession.⁴³ Such shows were fostered by Hungarian cultural policy, too, which never happened in the case of Paris, except for the World's Fairs. The Hungarian avant-garde artists who called themselves The Eight, and who followed the Fauve and Cézannist tradition, were all on view while three years later, the Expressionist and Futurist works of the Berlin avant-garde were exhibited in Budapest.⁴⁴ It is true that the most modern works of the German, French and Italian avant-garde had a poor reception at first in Budapest, and only about the end of the war were they followed in the paintings and graphic art of the Hungarian Activists, who, similarly to their German and Russian contemporaries, amalgamated Cubism, Expressionism and Futurism in their early period, which lasted from 1915 to 1919.⁴⁵

During the years of the Great War, Berlin continued to preserve its position as a leading light of European Pacifist and Activist modernism. Paris had closed her doors to German, Hungarian, and other "non allied" artists. Some of them, including the Cubists Imre Szobotka and Ferenc Bossányi, were interned in camps: others, such as József Rippl-Rónai, were arrested and released only after long months of detention.⁴⁶ And so, naturally, Hungarian artists turned to Berlin for inspiration, now more than ever. In Berlin, strong anti-war, anti-imperialist protest was present everywhere: on the pages of literary and art reviews, on the stage, and at art exhibitions. Egon Schiele's sad drawing of the fallen French poet Charles Péguy, the poems lamenting the early deaths of August Stramm, Franz Marc and others on the battlefield, all these reported on the pages of *Der Sturm* and *Die Aktion*, made a deep impression of the young Hungarian Activist artists. No wonder, that when in 1919 this first non-Academic, non-traditionalist avant-garde movement in Hungary was looking for a name, it took its cue from the periodical *Die Aktion*, and called what it was doing *Activism*. The Activists published periodicals—entitled *A Tett* (The Action) and *MA* (Today) — similar to *Der Sturm* and *Die Aktion* and had an equally clear-cut program in politics and the arts. They were radical revolutionaries, they called for peace and for social change in Central Europe. They elaborated a new poetic and artistic vocabulary following the dynamism of Futurism, the elementarism of Expressionism and the new formalism of Cubism. (The new experiments of pre-war Paris were forgotten neither in Berlin, nor in Budapest. Apollinaire's *Les peintres cubistes* was translated and published by the Activists, and reproductions of the works of Pablo Picasso, Umberto Boccioni and Robert Delaunay also appeared in their publications.⁴⁷ But interest at this time continued to focus on Berlin. Those who could afford it — as János Máttis-Teutsch, who was born in the half Hungarian, half Saxon Brassó (today Braşov) in Transylvania — visited the offices of *Der Sturm* regularly and attended its theater and the Berlin cabarets.

Expressionist poetry and graphic art became his chief sources of inspiration. The example of German coherence in creating a synthesis in Cubism, Expressionism and Futurism was clearly appreciated by Activist art critics⁴⁸ and was championed by Lajos Kassák, the head of the movement, who was a poet, writer and author of avant-garde publications before he began to paint and produce graphic art in the early 1920s. Kassák did not actually visit Berlin until 1922. At this time, though, he also visited Prague, for he was already familiar with Czech Cubism – a French offspring, yet also distinctly Central European.⁴⁹

As the highly respected theoretician of the Hungarian avant-garde, Lajos Kassák tried to create something similar to German Activism, French and Czech Cubism, Russian Suprematism, and Constructivism. His open letter to the political leader of the Hungarian Republic of Councils of 1919 was the first publication in which Russian Futurists were mentioned with enthusiasm, though the Burliuk brothers and Goncharova had been exhibited between 1903 and 1913 in Budapest alongside Kandinsky and Jawlensky. A poem by Kandinsky, written in German, was translated and published in 1915 in the first Activist review *A Tett*.⁵⁰

These events meant the end of a development that had begun in the 1890s in Munich, continued during the first decade of the 1900s in Paris, and was kept alive in the 1910s and even later in Berlin, Prague, and Budapest.

Notes

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Judit Szabadi, *Hungarian Art Nouveau: Painting, Sculpture and Graphic Art* (Budapest: Corvina, 1989).
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Julia Szabó, *Painting in Nineteenth Century Hungary* (Budapest: Corvina, 1988).
3. Ernő Kállai, *Mednyánszky László* (Budapest, 1943).
4. F. W. Ilges, *Michael von Munkácsy* (Vienna, 1899).
Lajos Végváry, *Munkácsy Mihály élete és művei* (The Life and Work of Michael Munkácsy), (Budapest, 1958).
5. Endre Ady, *The Explosive Country*. A selection of articles and studies 1898–1916. Introd. transl. and annot. by G. F. Cushing. Selection Erzsébet Vezér (Budapest, 1977).

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6. *Fülep Lajos levelezése I.* (Correspondence of Lajos Fülep I.) ed. Dóra Csanak. Publication of the Institute of History of Art, Hungarian Academy of Sciences (Budapest, 1990).
 7. Lajos Németh, *Csontváry* (Budapest, 1964), English version 1971.
 8. Éva Körner, "Kassák, the Painter in Theory and Practice," *The New Hungarian Quarterly*, 1966. N.21.54. – Bori, Imre–Körner, Éva: *Kassák irodalma és festészete* (Kassák's Writing and Painting), (Budapest, 1968, 2nd ed. 1988) – T. Strauss, *Kassák Ein ungarischer Beitrag zum Konstruktivismus* (Köln, 1975).
 9. Anna Szinyei Merse, *Szinyei Merse Pál élete és művei* (The Life and Work of Pál Szinyei Merse), (Budapest, 1990).
 10. Eugene Muntz, "Exposition Internationale de Munich," *Gazette des Beaux Arts* 11 (October) 1869. p. 308. See also: Gabriel P. Weisberg, *The Realist Tradition. French Painting and Drawing 1830–1900* (Published by the Cleveland Museum of Art in cooperation with Indiana University Press, 1991).
 11. Lajos Németh, *Hollósy Simon* (Budapest, 1955).
 12. Cp. Kandinsky in Munich 1896–1914. (New York: The Solomon R. Guggenheim Foundation, 1982).
 13. Szabadi *op. cit.*, Note 1.
 14. Gyöngyi Éri–Zsuzsa Jobbágy, *A Golden Age. Art and Society in Hungary 1896–1914*. With essays by Iván T. Berend, Lajos Németh, Ilona Sármany-Parsons. (Budapest, Corvina/Barbican Art Gallery, Center for the Fine Arts, Miami, 1990), pp. 128, 159, 161.
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 17. Hans Máttis-Teutsch, *Kunstideologie* (Potsdam, 1931; Second edition with the introduction of Mihai Nadin and Elisabeth Axmann, Bucharest, 1977). – Julia Szabó, *Máttis-Teutsch János* (With a bibliography and a German summary) (Budapest, 1983).
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 19. Péter Polónyi, *Emlékezések a gödöllői művésztelepre* (Memories about the Artists Colony of Gödöllő: Jenő Barcsay), pp. 2–3.
 20. Katalin Gellér, "Elements symbolistes dans l'oeuvre des artistes de la colonie de Gödöllő," *Acta Historiae Artium Acad. Sci. Hung.* Tom. XXVIII. (1982), pp. 131–174.
 21. P. Polónyi, *op. cit.*, Note 19, pp. 12–13.
 22. Katalin Gellér–Katalin Keserű, *A gödöllői művésztelep. Városi Helytörténeti Gyűjtemény.* (The Artists' Colony of Gödöllő), (Gödöllő, 1981), (With English summaries).
 23. Cp. the catalogue: *Die ungarische Kunstgeschichte und die Wiener Schule* (Hungarian Art History and the Viennese School of Art History), 1846–1930. Ernő Marosi, ed. (Budapest, 1983).
 24. Cp. Anna Szinyei Merse, ed., *A Majális festője közelről.* Szinyei Merse Pál levelezése, önéletrajzai, visszaemlékezések (The Painter of the Picnic in May. The Correspondence, Autobiographies and Recollections of Pál Szinyei Merse), (Budapest: Akadémiai, 1989).

25. Sándor Kontha, "L'art de Béla Uitz," *Acta Historiae Artium Acad. Sci. Hung.* Tom. XIX. (1973), pp. 305–328. Éva Bajkay, *Uitz Béla* (Budapest, 1974, enlarged ed. 1987)
26. Imre Szobotka, *Olii, acquarelli e disegni* (Oils, Water Colors and Drawings), Exhibition from 15 March to 30 April 1973). Galleria dell'incisione, Milano.
27. Géza Perneczky, *Munkácsy Mihály* (Budapest, 1970). Julia Szabó, *op. cit.*, Note 2.
28. Lajos Németh, *Csontváry emlékkönyv* (Csontváry Memorial Book), (Budapest, 1976), p. 115. His catalogues are preserved in the collection of the Institute of History of Art, Hungarian Academy of Sciences, Budapest.
29. According to a printed catalogue in German the Csontváry exhibition would have been in Berlin, Kochstrasse 18. Cp. Lajos Németh, *op. cit.*, Note 28. pp. 119–120.
30. See the article of Krisztina Passuth in this volume: pp. 127–138.
31. F. Gachot, *Joseph Rippl-Rónai* (in French) (Budapest, 1948),
A. Humbert, *Les Nabis et leur époque* (Genève, 1954),
J. Szabadi, "József Rippl Rónai et l'art nouveau", *Acta Historiae Artium Acad. Sci. Hung.* Tom. XXVI (1980), Fasc. 3–4. pp. 285–316.
Patricia Eckert-Boyer, *The Nabis and the Parisian Avant-Garde* (New Brunswick and London, 1988).
32. Lajos Fülep, "Rippl Rónai József," *A Ház*, 1910. No. 10. New edition in: Lajos Fülep, *A művészet forradalmától a nagy forradalomig*. I. (From the art revolution to the great revolution). Articles and studies (Budapest, 1974), pp. 210–214.
33. The event is mentioned in Mária Bernáth, *Rippl-Rónai József* (Budapest, 1976).
34. Cp. Joanna Drew, ed., *The Hungarian Avant Garde. The Eight and the Activists*. Hayward Gallery from Febr. 27 to April 30, 1980. See Chronology of the events.
35. Krisztina Passuth, "Les Huit, le premier groupe hongrois de tendance constructive," *Acta Historiae Artium Acad. Sci. Hung.* Tom. VIII. (1962), Fasc. 1–2. and *op. cit.* in Note 34.
36. György Bölöni, *Képek között* (Among paintings) (Budapest, 1967), pp. 472–473.
37. Zsuzsa Molnár: *Nemes Lampérth* (Budapest, 1967),
Ottó Mezei, *Nemes Lampérth* (Budapest, 1984) (with French and German summaries).
Máriusz Rabinovszky, "Perlrott Csaba Vilmos," *Ars Una* (Budapest, 1924, pp. 8–9.
38. First published in the catalogue quoted in Note 34.
39. Iván Dévényi, *Kernstok Károly* (Budapest, 1970).
For both Kernstok and Pór see *op. cit.* in Note 34.
40. Árpád Timár, "The young Lukács and the Fine Arts," *Acta Historiae Artium Acad. Sci. Hung.* Tom. XXXIV (1989), pp. 29–39.
Georg Lukács, *Karl Mannheim und der Sonntagskreis*. Eds Éva Karádi and Erzsébet Vezér (Frankfurt am Main, 1985).
41. Lajos Fülep, "Écrits sur Cézanne," *Acta Historiae Artium Acad. Sci. Hung.* Vol. XX. (1974), Nos 1–2, p. 107.
42. Miklós Bartha–Carl László, *Die ungarischen Künstler am Sturm*, Berlin 1913–1932 (Basel, 1983); H. Gassner ed.: *Wechselwirkungen. Ungarische Avantgarde in der Weimarer Republik*. Catalogue (Kassel-Bochum-Marburg, 1986).
43. *Katalog der Ausstellung Ungarischer Maler* im Ausstellungsgebäude Kurfürstendamm 208/209. Berlin 5. Febr.–3 März 1910. (Catalogue of the Exhibition of Hungarian Painters in the Exhibition Hall Kurfürstendamm 208/209.)
See Elek Petrovics, "Magyar festők a berlini Secessióban," *Hungarian Painters in the Secession of Berlin. Művészet* (Budapest, 1910), pp. 218–222. It is a summary of the German reviews on the exhibition.

44. *A futuristák és expresszionisták kiállítása* (The Exhibition of the Futurists and Expressionists) with an Introduction by Béla Déry (Budapest: Nemzeti Szalon, 1913).
A Művészház nemzetközi posztimpresszionista kiállítása (The International Post-Impressionist Show of Művészház), Budapest, 1913. Introduced by Károly Kernstok, János Vaszary and others. Cp. Julia Szabó-Marosi, "The Exhibitions of the International Avant Garde in Budapest, Vienna and Berlin." XXV. *International Kongress für Kunstgeschichte*. CIHA. Vienna, 4.–10.9.1983. Vol. 4. pp. 127–206.
45. Róbert Berény, "A Nemzeti Szalonbeli képekről," *Nyugat*, 1913/I. p. 197. Lajos Kassák, *Egy ember élete* (Life of a Man) written in the 1920s. (Budapest, 1983) Vol. 2. p. 118.
46. József Csáky, *Emlékek a modern művészet nagy évtizedéből 1904–1914* (Recollections from the great decade of modern art, 1904–1914) (Budapest, 1972). – *Szobotka Imre emlékkiállítása* (Memorial show of Imre Szobotka). Budapest, Magyar Nemzeti Galéria (Hungarian National Gallery) Aug.–Sep. 1971. – E. Solymos, *Bossányi Ervin (1891–1975) emlékkiállítása*. Magyar Nemzeti Galéria – Türr I. Múzeum, Baja (Memorial show of Ervin Bossányi 1891–1975) Hungarian National Gallery and Türr Museum, Baja, 1980.
 József Rippl-Rónai, *Emlékezések* (Recollections), (Budapest, 1911), Published by *Nyugat*.
47. G. Apollinaire, *A kubista festők* (Budapest, 1919). A *MA* kiadása. Translation of G. Apollinaire, *Les peintres cubistes* after its 1912 Paris edition.
MA irodalmi és képzőművészeti folyóirat (MA literary and art review), Budapest, 1916–1919, Vienna 1920–1925. Ed. Lajos Kassák.
48. Iván Hevesy, "Túl az impresszionizmuson" (Beyond Impressionism) *MA* (1919) No. 4. and other works of the same author. New ed. I. Hevesy, *Az újművészetért* (For modern art) (Budapest, 1978)
49. Kassák became familiar with Czech Cubism either in Budapest where Czech Cubists were exhibited in 1913, or in Kecskemét, where a Czech paintress, Maria Lanow worked for a longer time. After a stay in Kecskemét Kassák chose Vincenz Benes' Cubist linocut for the title page of his review *MA* Vol. 1. (1961) Nov. 16.
 Lajos Kassák: Levél Kun Bélának a művészet nevében (Letter to Béla Kun [Head of the Hungarian Republic of Councils in 1919] in the Name of Art). *MA*, Vol. 4. (1919) June 15, and in a separate in 5000 copies.
50. Wassily Kandinsky's *Fagott* was published in *A Tett* (The Action) Vol. 1. n. 9. (1916) translated by Pál Szines from the volume of verses and graphics W. Kandinsky: *Klänge*, München, 1913
 See also J. Szabó-Marosi, *op. cit.* in Note 44.



*Fig. 1. László Mednyánszky (1852–1919), Head of a Soldier, 1890–1900.
Oil on cardboard, 48.5 × 38 cm, Székesfehérvár, Municipal Gallery.
Dénes Deák Collection.*

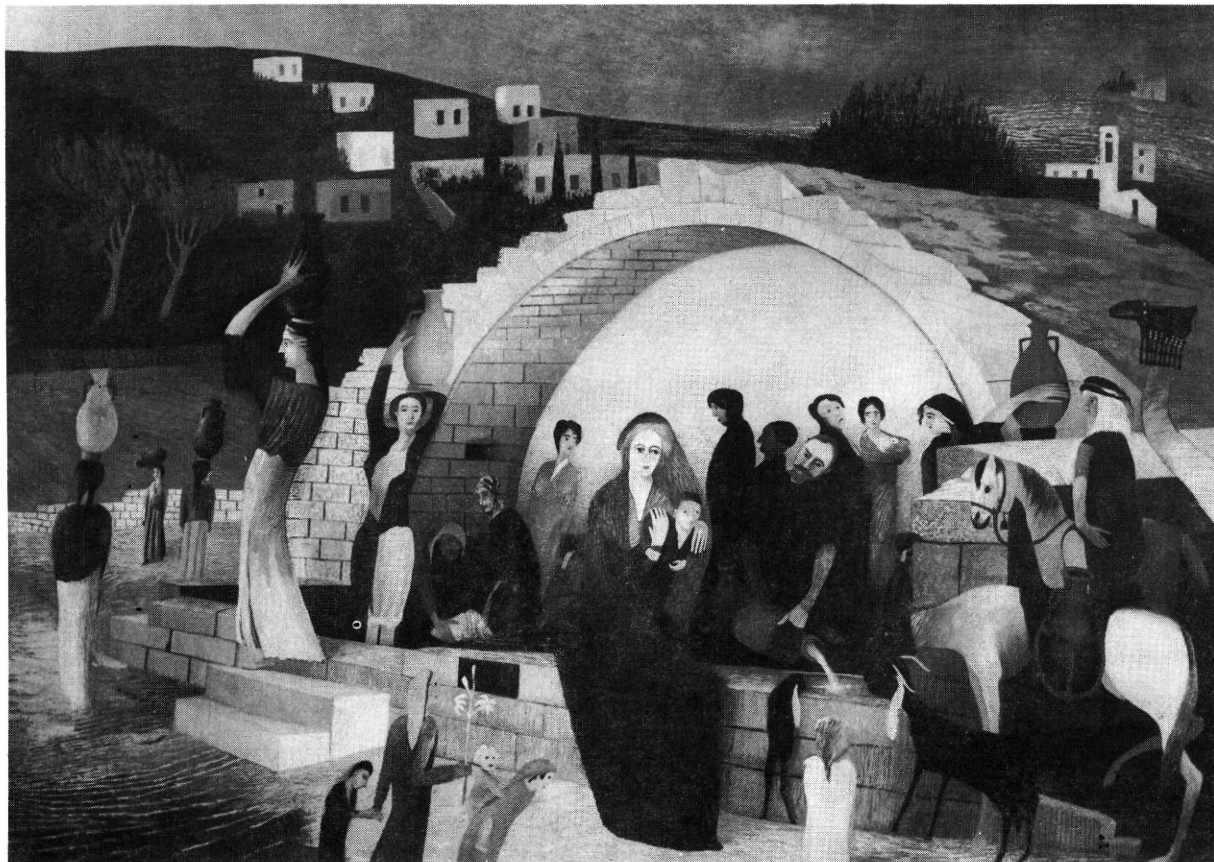


Fig. 2. Tivadar Csontváry (1853–1919), *The Well of the Virgin in Nazareth*, 1908.
Oil on canvas, 362 × 516 cm, Pécs, Csontváry Museum.



Fig. 3. József Rippl-Rónai (1861–1927), Lady in a White Robe, 1898. Oil on canvas, 178 × 76 cm, Budapest, Hungarian National Gallery.



Fig. 4. Sándor Nagy (1868–1950), *Three Figures in the Garden in Gödöllő*, about 1910. Oil on canvas, 37 × 43.5 cm, Székesfehérvár, Municipal Gallery. Dénes Deák Collection.



Fig. 5. József Rippl-Rónai, Sorrow, 1903. Oil on canvas, 67.5 × 49.5 cm, Budapest, Hungarian National Gallery.



Fig. 6. Lajos Tihanyi (1885–1938), *The Portrait of Magdolna Leopold*, 1914.
Oil on canvas, 72.5 × 59 cm, Székesfehérvár, Municipal Gallery.
Dénes Deák Collection.

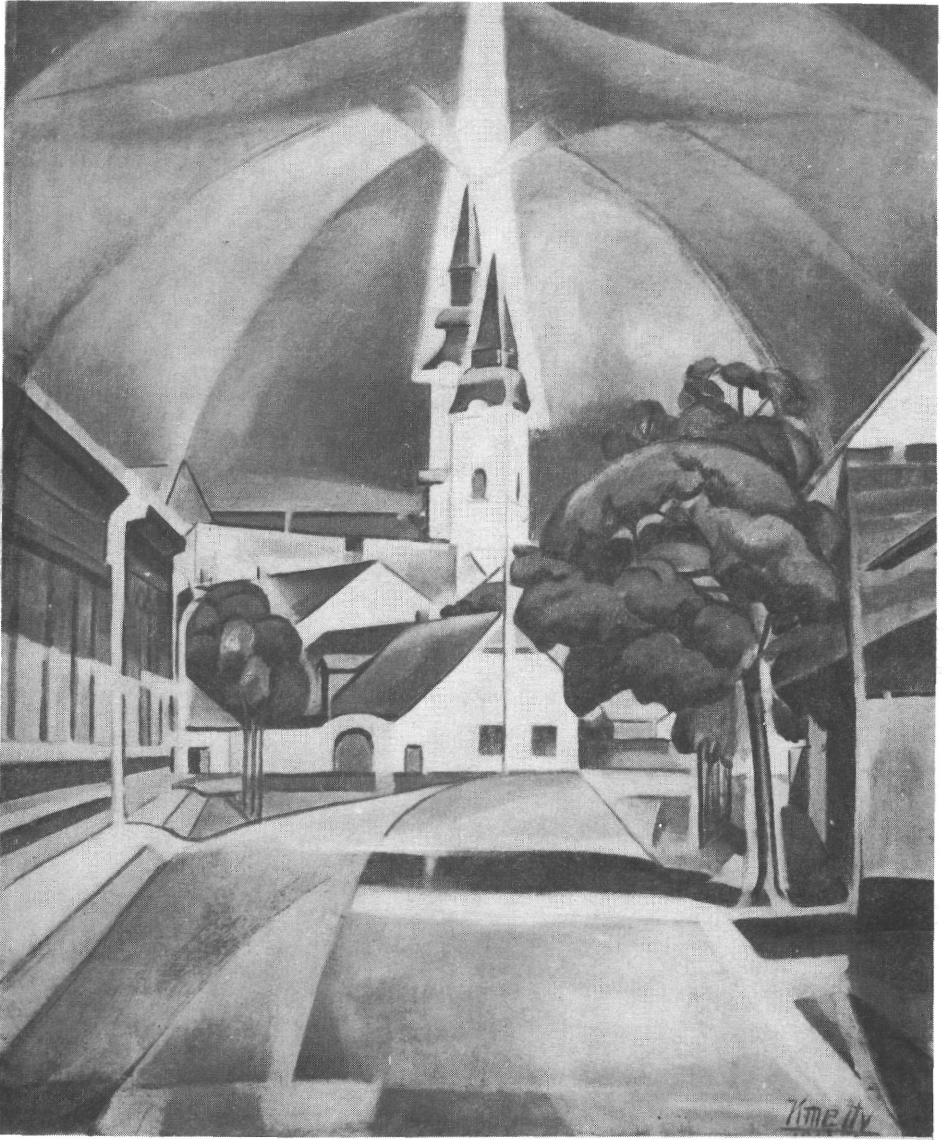


Fig. 7. János Kmetty (1889–1975), *View of Kecskemét*, 1912. Oil on canvas, 92 × 72 cm, Budapest, Hungarian National Gallery.

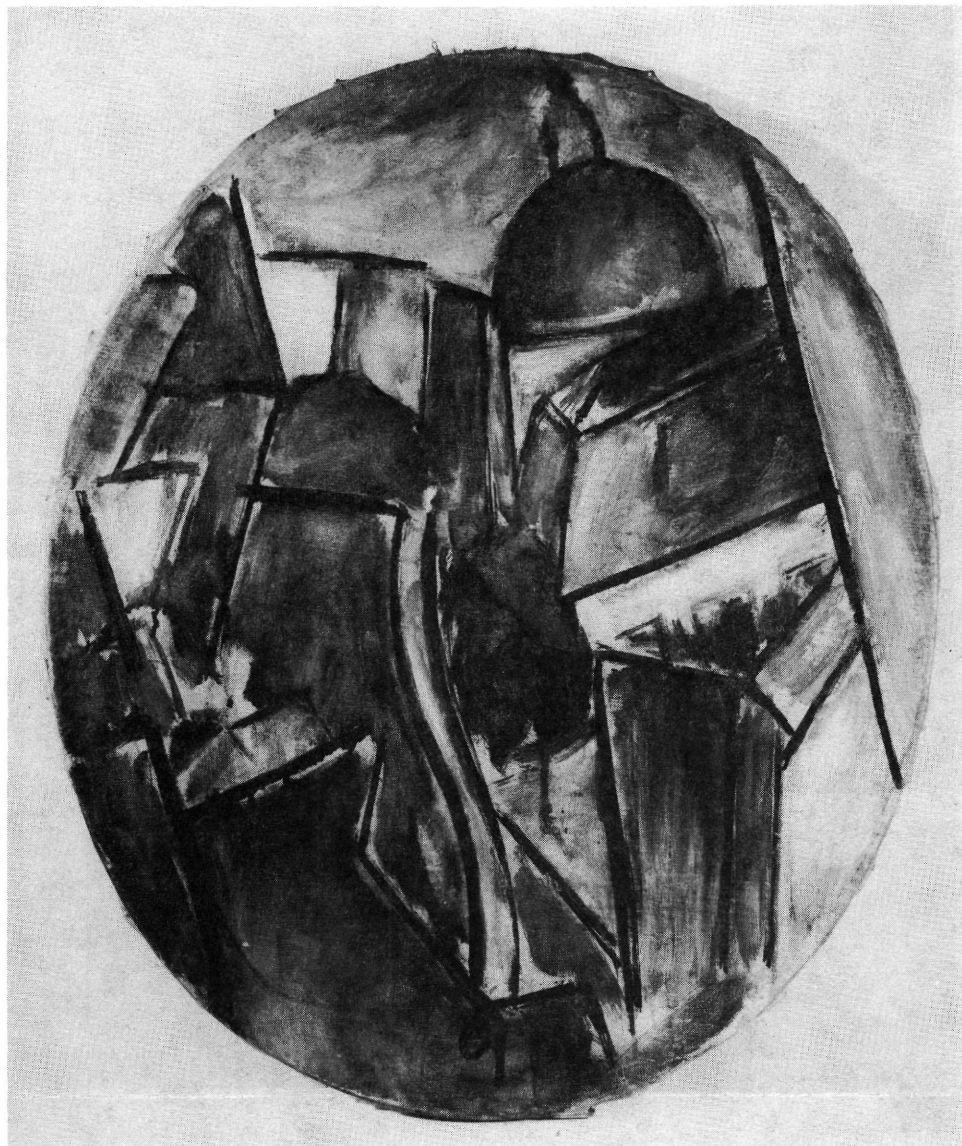


Fig. 8. Valéria Dénes (1877–1915), Street, 1913. Oil on canvas, 55×46 cm, Pécs, Modern Hungarian Gallery.

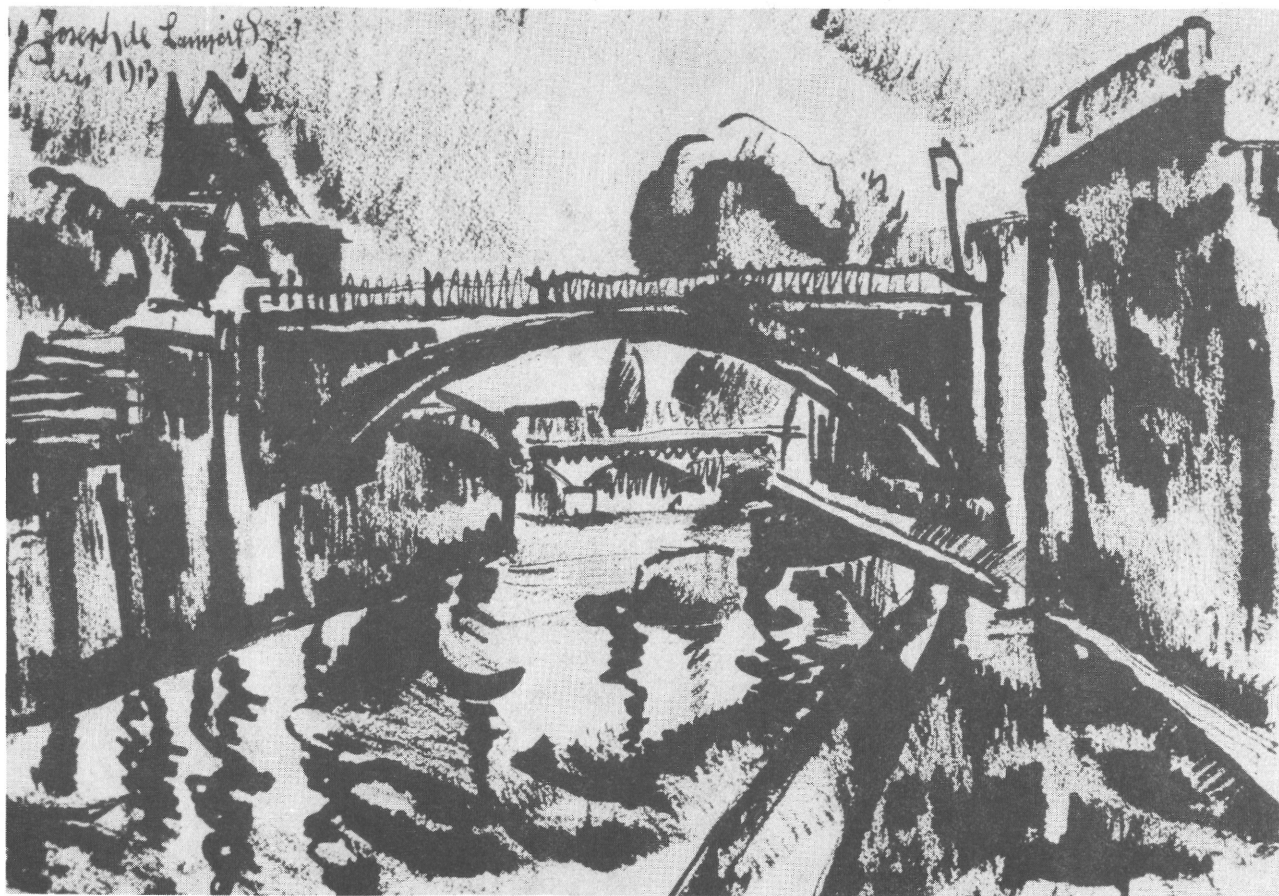


Fig. 9. József Nemes Lampérth (1891–1924), *Bridge on the Seine*, 1913.
China, brush on paper. 36 × 48 cm, Budapest, Hungarian National Gallery.



Fig. 10. Lajos Gulácsy (1881–1932), *The Garden of San Servolo in Venice. II. (Garden with Figures)*, 1914–1915. Chalk on paper, 600 × 420 mm (with the inscription: The Decoration Art Format). Budapest, Hungarian National Gallery.



*Fig. 11. János Máttyis-Teusch (1884–1960): A Clear Landscape, 1916.
Oil on cardboard, 40 × 49 cm, Pécs, Modern Hungarian Gallery.*