


# Plans of an Unrealized Thermal Hotel in the Hungarian Museum of Architecture, and its Provenance

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**Abstract:** Hungary's most important architectural collection is held by the Hungarian Museum of Architecture and Monument Protection Documentation Centre. The repeated reorganization of the Hungarian institutional monument protection system determined the history of the Museum since its foundation in 1968. It moved several times and nowadays still works in a rented office and storage building. The institution operates in its current form together with the Monument Protection Documentation Centre since 2017. The plans for the unrealized hotel of the Széchenyi Baths – one of the main tourist attractions in Budapest – form part of the museum's collection. The hotel was designed by Ede Dvořák, the architect of the baths. For financial reasons, the hotel was never realized. The museum acquired the bequest of Ede Dvořák in 1979, together with several items from his former superior, Győző Czigler. This article presents the history of the plans and their author, then focuses on the provenance of the bequest which is a remarkable collection of the museum from the era of the Austro-Hungarian Monarchy.

**Keywords:** Hungary; architecture; design; collection; provenance

## Introduction

The Hungarian Museum of Architecture and Monument Protection Documentation Centre (Magyar Építészeti Múzeum és Műemlékvédelmi Dokumentációs Központ) holds the most significant public collection of architecture in the Carpathian Basin. The institution is engaged in the research, collection, management, and presentation of the most important artists, works, and documents of Hungarian architecture and the archiving, research, and documentation of Hungarian monument protection. It was founded in 1968 by the National Inspectorate of Historic Monuments (Országos Műemléki Felügyelőség). In 1993, after the reorganization of the latter institution, the museum was transferred to one of its successors, the National Monument Protection Office (Országos Műemlékvédelmi Hivatal). Following multiple transformations of the Hungarian monument pro-

tection system,<sup>1</sup> the Hungarian Academy of Arts (Magyar Művészeti Akadémia) started funding the museum in 2017. It operates in its current form, as the Hungarian Museum of Architecture and Monument Protection Documentation Centre, merged with the Collection Department of the former National Inspectorate of Historic Monuments, established in 1957, which serves the practical aims of monument protection.<sup>2</sup>

As the institution moved constantly due to repeated reorganizations of the Hungarian monument protection system and still does not have permanent storage facilities, only part of the extensive collection is accessible to researchers. The museum organizes exhibitions on various themes of Hungarian architecture in its different premises

1 András Petravich: Protection of Monuments in Hungary. The Legal Structures of Private Sponsorship and Participation, in: Journals of the German National Committee 26 (1997), 53-55, <https://doi.org/10.11588/ih.1997.0.21540>.

2 Hungarian Museum of Architecture and Monument Protection Documentation Centre: History of the institution, online: <https://memmdk.hu/intezmenytortenet>, <17.02.2023>.

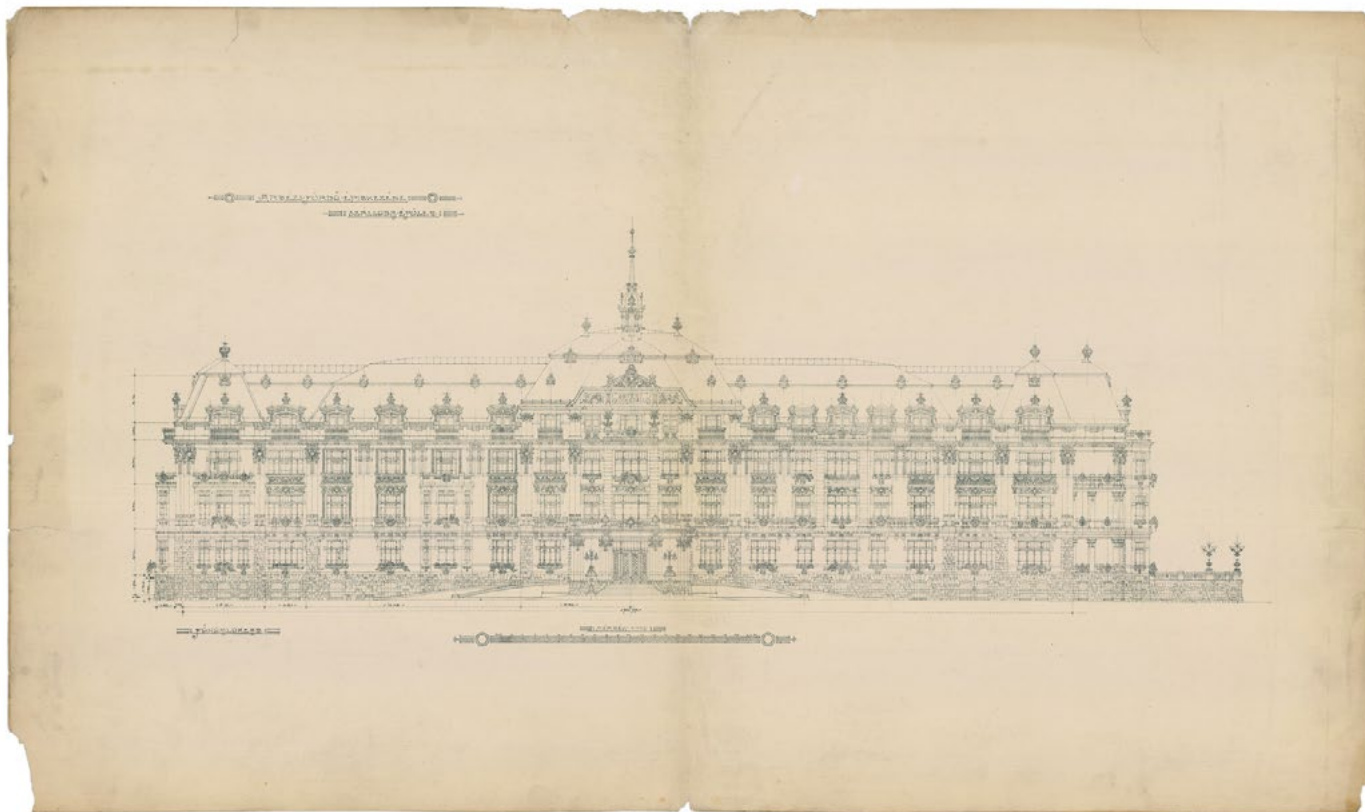


Figure 1: Ede Dvořák, Plan of the main façade of the Széchenyi Hotel, 1912, print/paper, 70 × 117 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Inv.-Nr. 80.1.11.

and host institutions. Its first exhibition building, the Walter Rózsi Villa, was opened in 2022.<sup>3</sup> Further constructions are planned for the future, which are intended to provide office space for the staff, more exhibition space, and permanent storage for the artworks and documents currently housed in a rented building.

The museum collection is steadily growing, mainly through the purchasing of architectural works and by architects' bequests. It has a photography, fine arts, applied arts, model, book, print and drawing collection, as well as a database.<sup>4</sup> The museum acquired the group of objects presented in this article – namely the plans of the Hotel Széchenyi – as part of an architectural bequest. Within the museum's collection, there are relatively few materials with the complete plan folder of an unrealized building. Except for some large-scale materials, several bequests are more likely to include personal documents and plans lurking in the architect's desk drawer. Its provenance also makes

it particular, as most of the materials were received from descendants of the architects or bought at an art auction, but in this case, it is a group of objects saved from destruction. Fortunately, it was found by a woman who discovered its value.

The hotel shown in the plans has never been realized, but if it had, it would most probably have been a popular tourist destination in the Hungarian capital. Its designer planned it to be connected to the Széchenyi Thermal Baths (Széchenyi gyógyfürdő), one of Budapest's main attractions, hence it would for sure have welcomed many visitors.

### The Plans and their Designer, Ede Dvořák

From 1883 to 1905, the designer of the Széchenyi Baths and Hotel, Ede Dvořák (1861-1920), worked as office manager for Győző Czigler (1850-1905), one of the most successful Hungarian architects and professors of architecture of his time.<sup>5</sup> Dvořák was born in Oravica.<sup>6</sup> His father, Josef Dvořák (1832-1890),

3 András Ferkai: *Egy modern épület megújulása: a Walter Rózsi-villa*, Budapest 2023.

4 Hungarian Museum of Architecture and Monument Protection Documentation Centre: Museum Department, online: <https://memmdk.hu/magyar-epiteszeti-muzeum>, <19.02.2023>.

5 Ferenc Vadas / Ágnes Nováky: Art. "Czigler, Győző", in: Günther Meissner (ed.): *Saur Allgemeines Künstlerlexikon* 32, 311-312.

6 Oravița, Romania. Hungarian civil registers, deaths, IX. District Budapest, 4770/ 1920, Death of Ede Dvořák, <https://www.familysearch.org/ark:/61903/3:1:S3HY-DY6S-2DW?i=272&cc=1452460&cat=1052036>, <16.02.2023>.



Figure 2: Anonymous, Picnic at Gyergyóditró, Ede Dvořák sitting in the middle, around 1912, photography, 12 × 17 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Inv.-Nr. 79.12.41.

was a mining official from Chotoviny (Bohemia); his mother Anna, née Rathberger (1831-1909), also gave birth to his twin brother Hubert (1861-1927). The family moved to Pécs around 1870, where Josef Dvořák worked as a bookkeeper for the coal mine of the “First Danube-Steamboat-Shipping Company” (Erste Donau-Dampfschiffahrts-Gesellschaft).<sup>7</sup> Ede Dvořák graduated from high school in 1877. Firstly, he studied mechanical engineering in Prague.<sup>8</sup> In September 1878, he moved to Vienna and started to study architecture at the University of Technology. He left the university without a degree in 1883 when he started working for Czigler in Budapest. In 1899, he finally obtained his certificate in architecture.<sup>9</sup>

Dvořák participated from 1883 on in the planning of Czigler’s works, e.g. the Saxlehner Palace (1884-1886),<sup>10</sup> the Country Casino (Országos Kaszinó, 1894-1895),<sup>11</sup> the market halls at Hunyadi

Square and Hold Street (1894-1896),<sup>12</sup> the Headquarters of the Central Statistical Office (1896-1897),<sup>13</sup> the Gozsdu Court (1901-1902),<sup>14</sup> and several other buildings in Budapest. The Czigler office also worked beyond the Hungarian capital. For example, it designed the Benedictine High School in Győr (1886-1888),<sup>15</sup> the Collegium Pazmania-num in Vienna (1899-1900),<sup>16</sup> and the Palaces of Justice in Sátoraljaújhely (1903-1906),<sup>17</sup> Fiume (1896-1897),<sup>18</sup> and Nagyszében (1905-1907).<sup>19</sup>

Czigler had more than 200 projects.<sup>20</sup> In addition, he served as head of the Department of Ancient Architecture at the József University of Technology in Budapest between 1886-1905, where Dvořák started to work as an assistant teacher in 1888.<sup>21</sup> Czigler also held several other positions in the Hungarian Society of Engineers and Architects (Magyar Mérnök- és Építész-Egylet), the Hungarian Society of Applied Arts (Magyar Iparművészeti Társulat), the Association of Material Testing Engineers (Magyar Anyagvizsgálók Egyesülete), and other organizations. Because of his various activities, he needed Dvořák’s assistance in managing the office work.<sup>22</sup>

7 Pécs, Cathedral, Roman Catholic registers, Death of József Dvořák, <https://www.familysearch.org/ark:/61903/3:1:3Q9M-C33S-SS56-H?i=553&-cat=427391>, <16.02.2023>.

8 Die K. K. Deutsche Technische Hochschule in Prag 1806-1906. Festschrift zur Hundertjahrfeier, Prague 1906, 486.

9 University of Technology Vienna, Archive, Special Protocol of Ede Dvořák, No. 208; Study books 1878/1879-1882/1883; also see Anonymous: Budapest székesfőváros törvényhatósági bizottsága 1905. évi április hó 12-én (szerdán) d. u. 3 órakor tartandó rendes közgyűlésének egyes tárgyai, in: Fővárosi Közlöny 16 (1905), No. 30, 515-528, here: 526.

10 Budapest VI, No. 3 Andrássy Street, see Eszter Gábor: A neoreneszánsz építészet léptékproblémáiról, in: Tamás Csáki / Violetta Hidvégi / Pál Ritoók (eds.): Budapest neoreneszánsz építésze, Budapest 2009, 23-32, here: 31-32.

11 Országos Kaszinó. Budapest V, No. 1-3 Semmelweis Street, see János Bognár: Három évtized egy uri kaszinó életéből, Tahitótfalu 1927.

12 Ferenc Vadas: Közélelmezés és vásárcsarnokok Budapesten, in: Bécs-Budapest. Műszaki haladás és városfejlődés a 19. században. Várostörténeti tanulmányok 8., Budapest-Bécs 2005, 165-174, here: 167.

13 Központi Statisztikai Hivatal. Budapest II, No. 5-7 Keleti Károly Street, see Attila Déry: Budapest eklektikus épületszobrászata. Művészettörténet-műemlékvédelem 1, Budapest 1991, 72.

14 Budapest VII, No. 13 Király Street – No. 16 Dob Street, see Judit Nagy: Magyarország műemlékjegyzéke. Változások 2001, in: Klára Mentényi (ed.): Műemlékvédelmi Szemle 12 (2002), No. 1, 255-258, here: 255.

15 Nowadays Czuczor Gergely Bencés Gimnázium és Kollégium, Győr, Hungary, No. 8 Széchenyi Square, see Norbert Franciscs: A győri Szent-benedekrendi Főgymnasium új épületének ismertetése, Győr 1889.

16 Vienna, IX, Boltzmanngasse 14., see Margit Beke: A Pázmáneum, mint épített örökség a XIX-XX. században, in: Anna Tüskés (ed.): Omnis creatura significans – Tanulmányok Prokopp Mária 70. születésnapjára, Budapest 2009, 243-247.

17 Sátoraljaújhely, Hungary, No. 35 Kazinczy Street, see Anonymous: A sátoraljaújhelyi törvényszék épülete. Czigler Győzőtől, in: Építő Ipar 30 (1906), No. 13, 125-126.

18 Rijeka, Croatia, No. 5 Žrtava Fašizma Street, see Hungarian Museum of Architecture and Monument Protection Documentation Center, Museum Collection, Inv.-Nr. 73.29.337-344.

19 Sibiu, Romania, No. 11 Boulevard Victoriei, Építés, see Anonymous: Törvénykezési épület és fogház ép., in: Az Ujság 4 (1906), No. 280, 22.

20 For more about the works of Czigler and Dvořák see Enikő Tóth: Czigler Győző, Budapest 2021.

21 Ede Dvořák’s service and classification table, Budapest University of Technology and Economics, National Technical Information Centre and Library, without Inv.-Nr.

22 Virgil Nagy: Czigler Győző emlékezete, in: A Magyar Mérnök-és Építész-Egylet Közlönye 45 (1911), No. 19, 250-252, here: 250.



Before Czigler had died at the age of 55 in 1905, he handed over his office to Ede Dvořák. The transfer was notarized at the time of Czigler's terminal illness, but the original agreement is unknown. After his death, the legal heirs, Czigler's sister and niece, carried out the request before 3rd April 1905, when a submission was made to the capital regarding the planning of the artesian baths in the City Park (Városliget), asking the Committee of the Municipality of Budapest to allow Dvořák to continue the work started by his former superior.<sup>23</sup> Dvořák completed the works of Czigler, e.g. the above-mentioned Palaces of Justice, and finally began to work on his own projects.<sup>24</sup> He had to work during difficult times. After nine productive years, the First World War broke out in 1914, followed by a severe political and financial crisis. Since he did not have to serve in the Austro-Hungarian army, he could continue his work, but there was never enough employment.<sup>25</sup> Before the construction industry started again to boom he died of a stomach ulcer in 1920.<sup>26</sup> Dvořák's most important works are the Saxlehner Villa (1908-1909)<sup>27</sup> and the Sztehlo Villa (1908-1909)<sup>28</sup> in Budapest, the Church of the Sacred Heart of Jesus in Gyergyóditró (1908-1913),<sup>29</sup> the palace of the Savings and Loan Bank of Kolozsvár (1912-1914),<sup>30</sup> the Municipal Baths of

Szerencs (1910),<sup>31</sup> and the final arrangement of the Széchenyi Thermal Baths in the City Park in Budapest (1909-1913), the first design of which was made by Czigler in 1884.<sup>32</sup>

In 1911, the municipality of Budapest decided to build a modern hotel next to the Széchenyi Thermal Baths already under construction and voted 1.600.000 crowns for its construction and interior equipment. The municipality commissioned Ede Dvořák to design the hotel, which was to be architecturally adapted to the baths.<sup>33</sup> Dvořák presented his first plans in 1912. The planned hotel had three stories and a built-in mansard. The main façade with its driveway would have faced the City Park Lake and the hotel itself would have related to the baths via a heated corridor.



Figure 3: Anonymous, The Széchenyi Baths, before the 1927 extension, around 1913, postcard, 9 × 13,7 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Inv.-Nr. 21.10.1641.

The U-shaped building would have formed an enclosed courtyard with the Széchenyi Baths where the guests could relax. The hotel would have had two main staircases running from the hall, 102 rooms, most of them with closed or open balconies, a restaurant with an open terrace, lounges, reading, playing, and service rooms, central hot-water heating from the basement, and a four-room residence for the director. However, the calculated

23 The agreement of Czigler and Dvořák has not been preserved in the Budapest City Archives or in the known bequest, but was known to the Committee of the Municipality of Budapest. File number of the request of the sister (Mrs. Gyula Kiss, Paula Czigler) and niece (Mrs. Ignác Clair, Gizella Czigler) of Czigler: 72.336/905-VI. Anonymous: Budapest székesfőváros törvényhatósági bizottsága 1905. évi április hó 12-én (szerdán) d. u. 3 óraker tartandó rendes közgyűlésének egyes tárgyai, in: Fővárosi Közlöny 16 (1905), No. 30, 515-528, here: 526.

24 For more about the works see Tóth 2021 (see FN 20), 188-190.

25 Notice of Gyula Bauer, private collection, date unknown, Bauer bequest.

26 Hungarian civil registers, deaths, IX. District Budapest, 4770/1920, Death of Ede Dvořák, <https://www.familysearch.org/ark:/61903/3:1:S3HY-DY6S-2DW?i=272&cc=1452460&cat=1052036>, <16.02.2023>.

27 Budapest XI, No. 21 Ménesi Street, see Ede Dvořák: Nyaraló, in: Építő Ipar 33 (1909), No. 30, 266-267.

28 Budapest XI, No. 6a Mányoki Street, See Ede Dvořák: Családi ház, in: Építő Ipar 34 (1910), No. 27, 272.

29 Ditrău, Romania.

30 Cluj Napoca, Romania. Kolozsvári Takarékpénztár és Hitelbank. No. 7 Unirii Square, see Hungarian Museum of Architecture and Monument Protection Documentation Centre, Museum Collection, 80.1.37.

31 Szerencs, Hungary, No. 94 Rákóczi Street, see Ferenc Salamin: 110 éves a Szerencsi Fürdő, in: Szerencsi Hírek, online: <https://www.szerencsihitek.hu/kultura-hagyomany/3274-110-eves-a-szerencsi-furdo>, <19.02.2023>.

32 Győző Czigler: Extension plan of the baths Nádorsziget in Budapest, 1884, photolithography/paper, 22,3 × 39,6 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Museum Collection, Inv.-Nr. 75.6.3.

33 Anonymous: Az Artézi gyógyszálló, in: Magyarország 18 (1911), No. 175, 12.

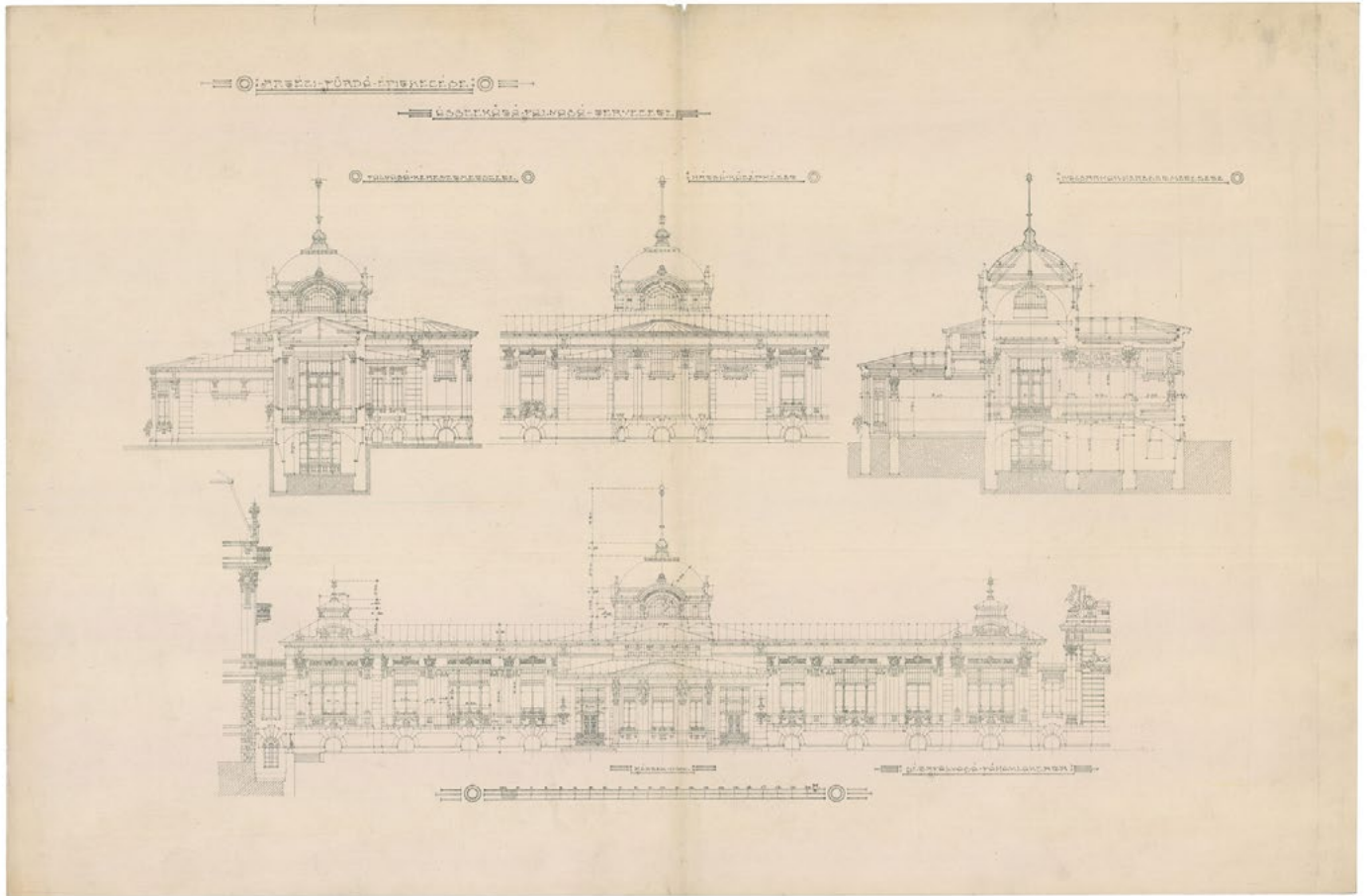


Figure 4: Ede Dvořák, Façade and section plan of the heated corridor between the Széchenyi Baths and the hotel, 1912, print/paper, 63 × 95 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Inv.-Nr. 80.1.7.

construction costs would have exceeded 2.000.000 crowns, although the architect tried to choose the most economical solution possible. The price of building materials had risen so much that the original budget was simply unsustainable. The committee then proposed some design changes, such as the removal of one of the main staircases and the porte-cochère of the main façade,<sup>34</sup> and asked Dvořák to cap the total costs at 1.937.505 crowns.<sup>35</sup> The above-mentioned approach is mirrored and clearly visible in the plans of the Hungarian Museum of Architecture and Monument Protection Documentation Centre. An older version survived at the verso of the mansard's floorplan but was crossed out.<sup>36</sup>

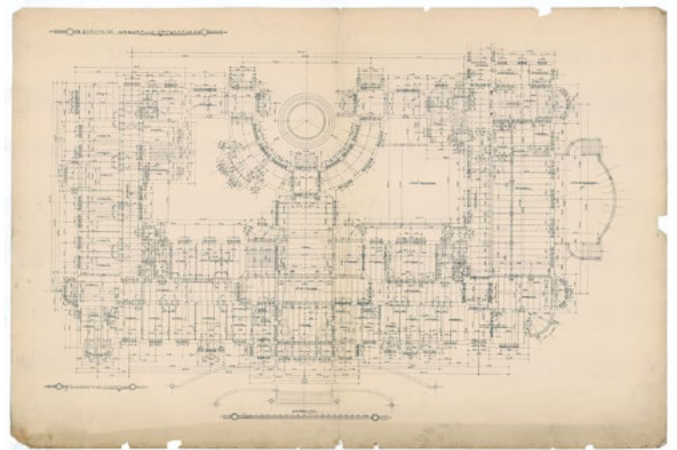


Figure 5: Ede Dvořák, Ground floor plan of the Széchenyi Hotel, 1912, print/paper, 66 × 101 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Inv.-Nr. 80.1.15.

<sup>34</sup> The 'porte-cochère' is a covered driveway.

<sup>35</sup> Jenő Márkus: Bizottsági és tanácsi előterjesztés az Artézi-gyógy-szálló építése ügyében, in: Fővárosi Közlöny 23 (1912), No. 49, 2-4.

<sup>36</sup> Ede Dvořák, Széchenyi Hotel, crossed-out floorplan of the mansard with two main staircases, 1912, print/paper, 66 × 101 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Museum Collection, Inv.-Nr. 80.1.20.

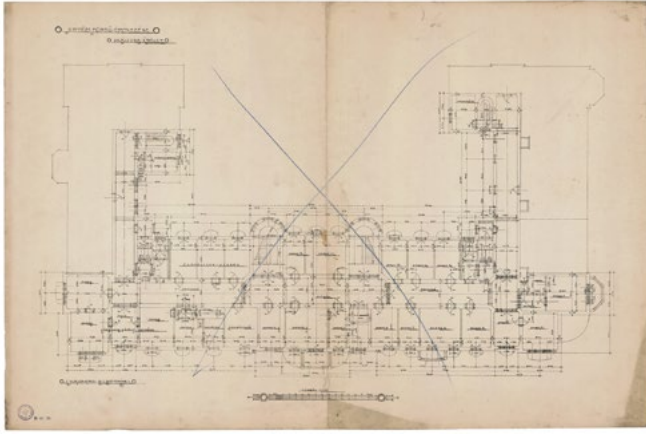


Figure 6: Ede Dvořák, Széchenyi Hotel, crossed-out floorplan of the mansard with two main staircases, 1912, print/paper, 66 × 101 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Inv.-Nr. 80.1.20, verso.

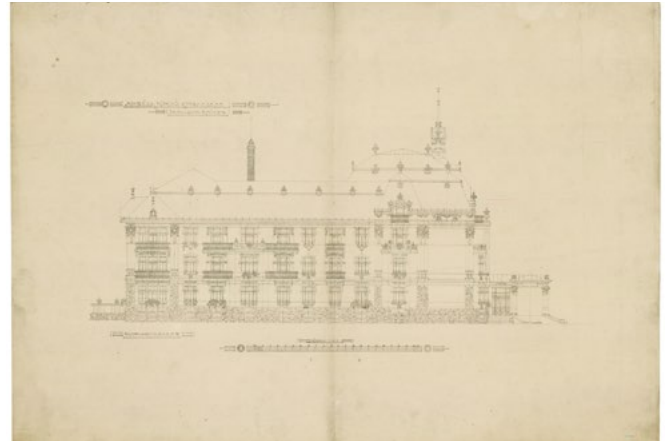


Figure 8: Ede Dvořák, Széchenyi Hotel, earlier plan of the side front, showing the porte-cochère of the main façade, 1912, print/paper, 60 × 87,5 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Inv.-Nr. 80.1.9.

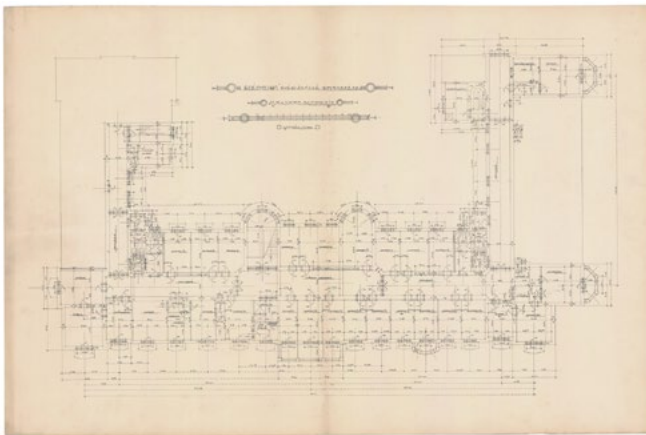


Figure 7: Ede Dvořák, Széchenyi Hotel, floorplan of the mansard with only one main staircase, 1912, print/paper, 66 × 101 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Inv.-Nr. 80.1.20.

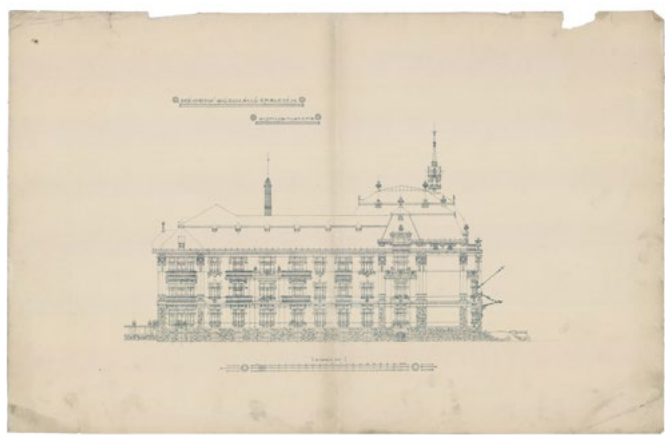


Figure 9: Ede Dvořák, Széchenyi Hotel, the modified plan of the side front, showing the canopy that replaced the porte-cochère of the main façade, 1912, print/paper, 65 × 99 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Inv.-Nr. 80.1.19.

The earlier façade plans show a strongly projecting porte-cochère,<sup>37</sup> which was eventually replaced by a simple iron-glass canopy.<sup>38</sup>

The construction had not yet begun when the First World War broke out. The Széchenyi Hotel was never realized.

### Sources for Provenance Research

The plans of the hotel were published and discussed in the Hungarian press, like in the *Magyarország*, *Pesti Napló*, *Fővárosi Közlöny*, and other contemporary newspapers and journals. Their fate has not been mentioned in published sources and was unknown for a long time. The staff of the Hungarian Museum of Architecture were able to prove that the plans were indeed submitted as part of the Czigler-Dvořák bequest in 1979 and have recorded the name of the donator. No specific documents or records revealing the provenance of the items have survived, despite the documentation of the transfer.

37 Ede Dvořák, Széchenyi Hotel, earlier plan of the side front, showing the porte-cochère of the main façade, 1912, print/paper, 60 × 87,5 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Museum Collection, Inv.-Nr. 80.1.9.

38 Ede Dvořák, Széchenyi Hotel, the modified plan of the side front, showing the canopy that replaced the porte-cochère of the main façade, 1912, print/paper, 65 × 99 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Museum Collection, Inv.-Nr. 80.1.19.



For further, more extensive research, the grandson of the deceased donator was contacted. He knew the history of the collection from family anecdotes. His grandmother had not been related to Dvořák, she had found the objects in a cellar.<sup>39</sup> According to this, the provenance of the material seemed at first quite problematic. For clarification, it was necessary to delve into the architect's pedigree. This involved researching obituaries, civil registers, and other archival documents on civil status. Relevant records at the Budapest City Archives (Budapest Főváros Levéltára), the National Archives of Hungary (Magyar Nemzeti Levéltár), the obituary collection of the National Széchényi Library (Országos Széchényi Könyvtár), and the genealogical database of the American Mormon Church, namely the FamilySearch.org, provided the necessary evidence.

### The Provenance of the Plans and the Czigler-Dvořák Collection

The plans of the Széchényi Hotel arrived at the museum as part of the bequest of Győző Czigler and Ede Dvořák. The bequest includes Dvořák's personal archive, as well as photographs and teaching materials from Czigler. Czigler was unmarried and had no children. His heirs were his sister, Gyula Kiss (née Paula Czigler, 1837-1923), and the daughter of his deceased brother Gyula (1848-1893), Ignác Clair (née Gizella Czigler, 1876-1950). Although Czigler did not write a formal will, he asked his family to give his office, including the architectural bequest, to his former office manager and friend, Ede Dvořák, who would proof himself able to complete the various yet unfinished projects. The family submitted a request to the municipality of Budapest, asking to allow Dvořák to complete and realize the design of the artesian baths in the city park, namely the Széchényi Baths.<sup>40</sup>

39 Based on digital correspondence with the donator's grandson, 3rd November 2020. This information comes from oral communication between grandmother and grandson.

40 File number of the request: 72.337/905-VI. Meeting protocol of the Committee of the Municipality of Budapest, 12.4.1905. See Anonymous: Budapest székesfőváros törvényhatósági bizottsága 1905. évi április hó 12-én (szerdán) d. u. 3 órakor tartandó rendes közgyűlésének egyes tárgyai, in: Fővárosi Közlöny 16 (1905), No. 30, 515-528, here: 526.

Dvořák also died unmarried and childless in 1920,<sup>41</sup> his only heir being his twin brother, Hubert Dvořák, a mechanical engineer and locomotive designer. He inherited the former Czigler office and wanted to close it. According to a bill of complaint, Hubert Dvořák dismissed the office employees, including Gyula Bauer (1868-1943), the first draughtsman of Czigler.<sup>42</sup> Finally, Bauer purchased the office together with a former architect of Dvořák's office, Jenő Schmitterer (1885-1965) and continued the business.<sup>43</sup> The new owners also took over the archive. The remaining documents are still privately owned by their descendants.

The items of the Czigler-Dvořák bequest, which remained property of Hubert Dvořák, were inherited by his children, József (1897-?) and Erzsébet (1901-1973). József was an internist and assistant teacher.<sup>44</sup> Erzsébet graduated as an actress<sup>45</sup> and was also known as one of the first Hungarian female motorcycle racers.<sup>46</sup> She married twice. Her first husband was Gusztáv Emich (1897-1933), manager of the commercial representation of the Royal Hungarian State Ironworks (Magyar Királyi Állami Vasgyárak),<sup>47</sup> the second was Dr. György Márkus, director of the Salgótarján Coal Mine Company (Salgótarjáni Kőszénbánya Részvénytársaság).<sup>48</sup> They lived in 24 Országház Street in the Buda Castle District.<sup>49</sup>

41 Hungarian civil registers, deaths, IX. District Budapest, 4770/1920, Death of Ede Dvořák. <https://www.familysearch.org/ark:/61903/3:1:S3HY-DY6S-2DW?i=272&cc=1452460&cat=1052036>, <16.02.2023>.

42 Budapest City Archives, Gyula Bauer's case against Hubert Dvořák 1920-1921, HU BFL VII.12.b-1920-104549.

43 Notice of Gyula Bauer, private collection, date unknown, Bauer bequest.

44 József Dvořák: Vérzéses és haemolysises anaemiák kísérletes vizsgálata, in: Magyar Orvosi Archivum 29 (1928), No. 24, 385-398.

45 Drama degree of Erzsébet Dvořák, 1922, print/cardboard, 50 × 65 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Museum Collection, Inv.-Nr. 80.1.77.

46 Jenő Király: Motorkerékpár ABC, Douglas, in: Színházi Élet 16 (1925), No. 16, 83-84.

47 Anonymous: Emich Gusztáv temetése, in: Nemzeti Ujság 15 (1933), No. 10, 7.

48 Anonymous: Salgótarjáni Kőszénbánya Rt, in: Nagy Magyar Compass 63 (1939), No. 2, 81-83, here: 83.

49 Electoral rolls, Budapest City Archive, HU BFL XV.20.6-IV.1404-8230-0049. I/2.



Figure 10: The drama degree of Erzsébet Dvořák, 1922, print/paper, 50 × 65 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Inv.-Nr. 80.1.72.

József Dvořák emigrated to New York in 1951.<sup>50</sup> Erzsébet and György Márkus stayed in Hungary and the Czigler-Dvořák bequest remained their property. Márkus was repeatedly denounced under the Communist regime and arrested by the State Protection Authority (Államvédelmi Hatóság) for alleged agitation against the regime in 1952. The tribunal sentenced him to three years and six months of imprisonment, confiscation of property up to 5.000 forints, and four years of disqualification from public office. He served his prison sentence, but in 1957 the Supreme Court declared the accusations unjustified and the sentence unlawful, and Márkus was acquitted.<sup>51</sup> After his acquittal, the

couple moved to Nagykovácsi near Budapest. They lived there for the rest of their lives and have been buried on the Nagykovácsi cemetery.<sup>52</sup>

Erzsébet Dvořák and Dr. György Márkus had no children, and more than likely neither did József Dvořák, but this has not yet been fully proven. He was 54 when he emigrated as an unmarried man, but no information, no civil registration has ever been found about his life in the United States, only the alien registration.<sup>53</sup> It cannot be excluded that he founded a family there.

The photographs, plans, and other documents of the Czigler-Dvořák collection were left behind in

50 Anonymous: Hivatalos rész, in: Magyar Közlöny 2 (1946), No. 226, 1.

51 Ildikó Cserényi-Zsitnyányi: A Rákosi-korszak bányamérnök-perei Különös tekintettel Vargha Béla és társai ügyére, PhD thesis, Budapest 2016, 106, 145, 157.

52 Nagykovácsi cemetery, parcel 14/1, grave 4/41.

53 United States Index to Alien Case Files, 1940-2003, database, FamilySearch, Josef Dvorak, 10th April 1951; citing Immigration, Alien Registration Number, NAID 5821836, Records of U.S. Citizenship and Immigration Services, 2003-2004, RG 566, National Archives at Kansas City. <https://www.familysearch.org/ark:/61903/1:1:6FY4-YFC9>, <21.02.2023>.



a damp cellar at Retek Street, Budapest, together with other personal documents of the family members of Dvořák.<sup>54</sup> It is unknown why Retek Street was chosen, despite the family living in Országház Street. This case is far from unique in Hungary, as once prosperous upper-middle- or higher-class families hid, or even destroyed signs of their former wealth during Soviet occupation. During later times, many of these documents were considered unworthy of being preserved. In any case, the family seems to have disposed of the material.

The Czigler-Dvořák collection was rescued by a woman during a rubbish clearance and transferred to the Hungarian Museum of Architecture in 1979 whose curator staff recognized its historical value.<sup>55</sup> The art historians of the museum inventoried most of the material in two rounds, in 1979 and 1980.<sup>56</sup> These were not the first documents from Czigler given to the museum. Already in 1972, the institution received a package of thousands of drawings and written sources about court and prison buildings from the Ministry of Justice. It contained documents and plans for Czigler's Palaces of Justice in Fiume,<sup>57</sup> Sátoraljaújhely,<sup>58</sup> completed by Dvořák, and an unrealized court building in Budapest.<sup>59</sup>

In 1975, the museum bought some of Czigler's designs from the architect Ödön Dümmerling junior (1907-1976), a former professor at the University of Technology. His collection also included plans from other architects, e.g. Ödön Lechner

(1845-1914), Flóris Korb (1860-1930), and Kálmán Giergl (1863-1954).<sup>60</sup> In 1983, 2007, and 2020, further purchases enriched the museum's Czigler collection, but these came in smaller quantities.

The collection found in 1979 contains 3 manuscripts, 74 plans, and more than 1.000 photographs.<sup>61</sup> Most of the plans were made by Dvořák, first as Czigler's office manager, and later, after 1905, as an independent architect.<sup>62</sup> The collection also includes a personal letter from Ede Dvořák,<sup>63</sup> a receipt from Czigler's heirs for the honorarium of the Széchenyi Baths' design,<sup>64</sup> a budget summary for church and parish renovations,<sup>65</sup> a childhood drawing by Dvořák,<sup>66</sup> drawings from his early years, as well as examination plans from his university studies.<sup>67</sup>

54 Drama degree of Erzsébet Dvořák, 1922, print/cardboard, 50 × 65 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Inv.-Nr. 80.1.72. For information about other documents of the family members of Dvořák preserved in the museum see László Pusztai: A magyar építészeti múzeum gyűjteményei 1973-1981, in: Magyar Műemlékvédelem 9 (1984), 415-425, here: 423.

55 Based on digital correspondence with the donator's grandson, 3rd November 2020. The information comes from oral communication between grandmother and grandson.

56 Collection diary. Hungarian Museum of Architecture and Monument Protection Documentation Centre.

57 Győző Czigler: Plans of the Palace of Justice in Fiume, 1904, mixed technique/paper, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Museum Collection, Inv.-Nr. 73.29.337-344.

58 Győző Czigler: Construction logbook and budget of the Palace of Justice in Sátoraljaújhely, ink/hardcover booklet, 34,5 × 22,5 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Museum Collection, without Inv.-Nr.

59 Győző Czigler: Plans of an unrealized court building in Budapest, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Museum Collection, Inv.-Nr. 73.29.109-113.

60 Czigler's plans in the Dümmerling collection, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Museum Collection: Extension plan of the baths Nádorsziget in Budapest, 1884, photolithography/paper, 22,3 × 39,6 cm, Inv.-Nr. 75.6.3; Extension plan of the baths Nádorsziget in Budapest, ca. 1890, graphite/paper, 29 × 38 cm, Inv.-Nr. 75.6.4.; Tenement building of László Kiss, ca. 1890, graphite/paper, 41 × 34,5 cm, Inv.-Nr. 75.6.5; Tenement building of the University Fonds, 1895, photolithography/paper, 48,5 × 51 cm, Inv.-Nr. 75.6.6.

61 A significant number of the photographs are not inventoried. The register shows that the museum had purchased 964 photographs. According to a study by the museologist László Pusztai, Czigler's photographic collection and teaching materials consisted of 1.200 items. As part of the material is currently unavailable, it is not possible to provide more precise data. See László Pusztai: A magyar építészeti múzeum gyűjteményei 1973-1981, in: Magyar Műemlékvédelem 9 (1984), 415-425, here: 423.

62 Ede Dvořák: Plans in the Czigler-Dvořák bequest, 1883-1920, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Museum Collection, Inv.-Nr. 80.1.5-31, 41-42.

63 Ede Dvořák: Letter to an unidentified relative, 1908, ink/paper, 19,2 × closed format 12,7, opened format 25,4 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Museum Collection, Inv.-Nr. 2023.1.2.

64 Ignác Clair: Receipt from Czigler's heirs for the honorarium of the Széchenyi Baths' design, 1911, ink/paper, 12,5 × 17,2 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Museum Collection, Inv.-Nr. 2023.1.1.

65 Ede Dvořák: Budget summary for church and parish renovations, ink/paper, ca. 1906, 34 × 20,8 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Museum Collection, Inv.-Nr. 2023.1.3.

66 Ede Dvořák: His childhood drawing, 1871, graphite/paper, 14,5 × 21 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Museum Collection, Inv.-Nr. 80.1.67.

67 Ede Dvořák: Drawings from his university studies in Vienna, 1878-1883, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Museum Collection, Inv.-Nr. 80.1.32-34, 43-61, 68-71.



Figure 11: Ede Dvořák, His childhood drawing, 1871, graphite/paper, 14,5 × 21 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Inv.-Nr. 80.1.71.



Figure 12: Ede Dvořák, Figure drawing from his university studies, 1882, graphite/paper, 21,7 × 43,4 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Inv.-Nr. 80.1.57.

The main part of the material consists of a collection of photographs from Czigler's repository at the University of Technology, e.g. group photographs,<sup>68</sup> photographs of buildings designed by Czigler,<sup>69</sup> and teaching materials, including archival photographs from the Austro-Hungarian Monarchy, Italy, Germany, India, Egypt, and other countries.<sup>70</sup>

68 Group photographs of the students and teachers of the University of Technology in Budapest, 1887-1904, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Museum Collection, Inv.-Nr. 79.12.4-6.

69 Photographs of buildings designed by Czigler, 1883-1905, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Museum Collection, Inv.-Nr. 79.12.166, 179-180.

70 Photographs from several countries in the Czigler-Dvořák bequest, 1887-1905, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Museum Collection, without Inv.-Nr.



Figure 13: Anonymous, Group photograph from a university trip, at the front Győző Czigler, around 1900, photography, 11,4 × 16 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Inv.-Nr. 79.12.5.

Dvořák's photographic collection contains portraits of the architect,<sup>71</sup> landscapes, cityscapes,<sup>72</sup> a photograph from the funeral of Győző Czigler,<sup>73</sup> and a hand-bound album on black cardboard with pictures of the construction of the church in Gyergyóditró,<sup>74</sup> as well as Dvořák's journey in the local area.<sup>75</sup>

Besides Győző Czigler and Ede Dvořák, the collection includes materials from family members of Dvořák, e.g. a plan of a chain bridge drawn in 1848 by Josef Dvořák, probably the father of Ede and his twin brother Hubert Dvořák,<sup>76</sup> and the university degree obtained in 1856 by chief

71 Photographic collection of Ede Dvořák, portraits, 1870-1911, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Museum Collection, Inv.-Nr. 79.12.1-3.

72 Photographic collection of Ede Dvořák, landscapes and cityscapes, 1905-1920, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Museum Collection, Inv.-Nr. 79.12.9-38.

73 Anonymous: Funeral of Győző Czigler, 1905, photograph/cardboard, 17,4 × 22,9 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Museum Collection, Inv.-Nr. 79.12.8.

74 Gyergyóditró, Romania.

75 Ede Dvořák: Album Gyergyóditró, Ede Dvořák's journey, ca. 1912, photographs/cardboard, 33 × 24 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Museum Collection, Inv.-Nr. 79.12.41.

76 Josef Dworžak: Plan of a chain bridge, 1848, mixed technique/paper, 24 × 52,5 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Museum Collection, Inv.-Nr. 80.1.3.1. On this drawing also see László Pusztai: Josef Dworžak lánchíd-terve 1848-ból, in: *Művészettörténeti Értesítő* 31 (1982), No. 1, 53-54.





Figure 14: Antal Weinwurm, Wall lamp on the façade of the Country Casino designed by Győző Czigler, around 1895, photography, 28,1 × 13,8 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Inv.-Nr. 79.12.179.

engineer Adolf Lenhossék (1829-1900).<sup>77</sup> Adolf Lenhossék was a distant relative of Hubert's wife Irén Sir (1878-1932). Irén was the daughter of Lajos Sir (1847-1903), district commissioner of the General Chapter of Eger,<sup>78</sup> and Irén Axmann (1860-1936).<sup>79</sup> The brother of Irén Axmann, Béla Axmann (1857-1932), medical director of the Royal Hungarian

77 University degree of Adolf Lenhossék, 1856, print/cardboard, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Museum Collection, without Inv.-Nr.

78 Anonymous: Halálozás, in: *Köztelek* 13 (1903), No. 33, 645.

79 Hungarian civil registers, marriages, IX. District Budapest, 133/1897, Marriage of Hubert Dvořák and Irén Sir. <https://www.family-search.org/ark:/61903/3:1:S3HT-D4M3-38M?i=39>, <15.02.2023>.

State Ironworks<sup>80</sup> – where Hubert Dvořák had worked as chief engineer and later as director<sup>81</sup> – married Jenny (Johanna) Lenhossék (1865-1941), daughter of the doctor and university professor József Lenhossék (1818-1888). Adolf Lenhossék, whose university degree can be found at the museum within the Czigler-Dvořák collection, was the brother of József Lenhossék.<sup>82</sup> The bequest also includes items from the daughter of Hubert Dvořák, Erzsébet, e.g. her drama degree,<sup>83</sup> a renovation plan by Miklós Nászay (1896-?) for the apartment of Erzsébet and her first husband, Gusztáv Emich, at Budapest, 24 Országház Street.<sup>84</sup>

## Conclusion

The Czigler-Dvořák bequest of the Hungarian Museum of Architecture and Monument Protection Documentation Centre has had a particular way of getting to the museum. It had a long chain of inheritance, and almost every of his heirs added something to it. This is how the collection reached the current quantity of items. The first heir, Ede Dvořák, worked as a collaborator of Győző Czigler from 1883 to 1905. He never opened an independent office, but took over his former boss's office after Czigler's death in 1905. He carefully preserved the materials, and expanded the bequest with his photographs and drawings. The plans for the unrealized Széchenyi Hotel were made by Ede Dvořák in 1912. After the death of Ede Dvořák in 1920, his twin brother Hubert inherited the collection, and like his predecessor preserved it with care. The only time the bequest went to direct heirs was when Hubert Dvořák died in 1927 because he was the only one of the heirs to have children. His

80 National Széchényi Library, Obituary of Béla Axmann, 1932, small print. <https://dspace.oszk.hu/handle/20.500.12346/312604#<13.02.2023>>.

81 Anonymous: Dvořák Hubert, in: *A Magyar Mérnök-és Építész-Egylet Közlönye* 61 (1927), No. 41/42, 261.

82 National Széchényi Library, Obituary of József Lenhossék, 1888, print/paper. <https://dspace.oszk.hu/handle/20.500.12346/147305#<13.02.2023>>.

83 Drama degree of Erzsébet Dvořák, 1922, print/cardboard, 50 × 65 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Museum Collection, Inv.-Nr. 80.1.77.

84 Miklós Nászay, Floorplan for the apartment of Gusztáv Emich, 24 Országház Street, mixed technique/paper, 48,5 × 39,5 cm, Budapest, Hungarian Museum of Architecture and Monument Protection Documentation Centre, Museum Collection, Inv.-Nr. 80.1.66.



daughter Erzsébet and his son József inherited the material. After the Second World War, József emigrated, and the collection remained with Erzsébet and her husband György Márkus, who both added their personal objects to it.

Research shows that the members of the Dvořák family perished without descendants. The date when József Dvořák emigrated is unknown. Despite the fact that he was 54 years old when he left Hungary, no further information is available, e.g. on a possible marriage or children. The bequest was found in a damp cellar at Retek Street, Budapest. This fact raises several questions. Why was the material stored in a cellar? Why was it not found at the former residence of the owners at Országház Street, Budapest?

At this point, it is also worth mentioning that there are bequests whose provenance still remains unclear, despite being essential for researchers. According to the Code of Ethics by the International Council of Museums (ICOM):

*“In exceptional cases an item without provenance may have such an inherently outstanding contribution to knowledge that it would be in the public interest to preserve it. The acceptance of such an item into a museum collection should be the subject of a decision by specialists in the discipline concerned and without national or international prejudice.”*<sup>85</sup>

In this case, the provenance is largely known and without doubt the material presents an inherently outstanding contribution to knowledge, thus preserving it lies in the public interest. The bequest is of particular importance for researchers, as it is Ede Dvořák's only surviving bequest in a public collection while very few original documents are available from Győző Czigler. Only the Budapest City Archives hold materials of similar importance, but the latter is effectively a collection of plans submitted for building permission and does not originate from the architect's personal bequest.


The curators of the museum have researched the provenance of the materials as far as possible, but there are still open questions. The finder

<sup>85</sup> Museums Hold Primary Evidence for Establishing and Furthering Knowledge, Museum Collecting and Research, § 3.4. International Council of Museums (ICOM), Code of Ethics for Museums, 2017, 19.

of the collection gave it to the Hungarian Museum of Architecture. It was a fragile group of objects in poor condition. Specialists ensured the survival of the objects through conservation and careful storage in a secure repository that meets artefact protection standards. Some of the plans have by now been restored by the conservators of the Budapest City Archives on occasion of the Czigler exhibition, realized by the museum and the archives in 2020.<sup>86</sup> Several items were also digitalized.<sup>87</sup>

Research on the topic continues, and perhaps in the future scholars might reveal more information on the family and solve the still unanswered questions about the provenance of the Czigler-Dvořák collection and the plans of the never realized Széchenyi Hotel.

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Enikő Tóth: Plans of an Unrealized Thermal Hotel in the Hungarian Museum of Architecture, and its Provenance, in: *transfer – Zeitschrift für Provenienzforschung und Sammlungsgeschichte / Journal for Provenance Research and the History of Collection 2* (2023), DOI: <https://doi.org/10.48640/tf.2023.1.101816>, 236-247.

<sup>86</sup> The exhibition *Consistency in Form and Spirit – The Architectural Art of Győző Czigler* was shown at the Archives of the Capital of Budapest between December 2020 and November 2021. The exhibition was officially opened only on 14th June 2021 due to the pandemic. Curators were: Enikő Tóth (Hungarian Museum of Architecture and Monument Protection Documentation Centre) and Attila Brunner (Budapest City Archives). The exhibition is still available in a virtual form: <https://memmdk.hu/cikkek/virtualis-kiallitasok/virtualis-kiallitas-czigler-gyozo-epiteszeterol>, <17.02.2023>.

<sup>87</sup> Several digitized items of the museum are available online in the database of the Czigler exhibition together with the materials of the archive under the following link: <http://czigler.bparchiv.hu/index.html>, <14.09.2023>.