

A DOCTORAL (PHD) DISSERTATION

THE RELATIONSHIP BETWEEN MUSIC AND FINE-ARTS IN THE 19TH
CENTURY, IN THE LIGHT OF THE INTELLECTUAL AND CULTURAL
HISTORY

NOTES ON THE CULT OF FRANZ LISZT. THE "PICTORIAL BIOGRAPHY"-
AS A TYPE OF INTERPRETATION IN THE WORK OF DÉNES BARTHA AND
OTHER LISZT SCHOLARS

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I. HISTORY OF THE RESEARCH, PROBLEM STATEMENT

Although, neither the music as art, and nor the music history are fundamentally subject to art history,¹ but one of its most interesting problems is the question of the relationship between music and Fine-arts.

I dealt with the latter question in 2009, in my thesis entitled *Musical relations in the art of Jenő Gábor (1893–1968)*, defended at the Institute of Art History of ELTE-BTK,² and in some other interdisciplinary researches,³ primarily from the point of view of musical-iconographical aspects.

In 2016, I joined the doctoral program entitled *The relationship between Music and Fine-arts in the 19th century, in the light of intellectual and cultural history*, announced by my supervisor, Imre Kovács, and organized by the Doctoral School of History of Pázmány Péter Catholic University. The beginning of my PhD studies was also motivated by the inner interest that they gave me the opportunity to get to know different dimensions from the previous iconographic approach, as well as to examine the musical side. This is how my interest turned towards the art historical approach of Ferenc Liszt's work.

¹ The latter is more a kind of co-discipline or functions as an auxiliary science for it.

² Eszter APOR: *Musical relations of the art of Jenő Gábor (1893–1968)*. ELTE-BTK, Institute of Art History, thesis, 2009. (Manuscript)

³ Eszter APOR: *An interesting feature of the Musical Instrument Collection of the Hungarian National Museum: Man figure made of musical instruments*. (Art analysis), *Folia Historica*, 30 (2014), pp. 67–80.

In the course of my research, I first dealt extensively with the phenomena of art and lifestyle history institutionalized during the so-called Weimar period of Liszt Ferenc⁴ and influencing the cult of the artist. Then I focused on the pictorial representation of the cult of Liszt, which I wanted to approach through the analysis of the illustrations in the artist's biographies, created during his life and after his death. In the meantime, a fundamentally historiographical phenomenon, the so-called "pictorial biography," as a type of interpretation, became striking to me, which appeared, among others, in the oeuvre of museum keeper and music historian Dénes Bartha (1908–1993) in 1936, in the form of a monograph on Liszt.⁵

In addition to the intellectual history researched by my supervisor, Imre Kovács, and to the mentioned musical-iconographic perspectives, the cult-research method by the discipline of art history, inspired by the studies of history and literature sciences – the works of Pierre Nora and Jan Assmann, the research of Péter Dávidházi⁶ – and more precisely the intellectual heritage of Katalin

⁴ The stages of the Weimar period are: Between 1842 and 1847 Liszt stayed here every three months, with interruptions. Between 1847 and 1862, he lived here with Carolyne Wittgenstein, in the Altenburg. From 1862 to 1886, he returned intermittently, at the invitation of Carl Alexander, to the garden house of the castle. (today Liszt Haus)

⁵ Dénes BARTHA: *Franz Liszt 1811–1886. Sein Leben in Bildern*. Leipzig, Bibliographisches Institut, 1936.

⁶ NORA, Pierre: *Les Lieux des mémoires / Realms of Memory: Rethinking the French Past*. (Paris, Gallimard) Columbia University Press – University of Chicago Press, Vol. I–VII 1984–2010; ASSMANN, Jan: *Cultural memory. Writing, memory and political identity in early high cultures*. Budapest, Atlantisz Publishing House, 2004; Péter DÁVIDHÁZI: *"The second born of God." Natural history of the Hungarian Shakespeare cult*. Budapest, 1989.

Sinkó⁷ was the most appropriate framework and method for my dissertation. The cult-research method by the discipline of art history was the most complete framework and technique for my dissertation in which I would like to analyse Liszt's activities and the nature of his cult, as well as the images associated with them.

I also relied specifically on Gergely Andrew's music historical thesis on Liszt's cult, a typed manuscript, which⁸ is preserved in the Liszt Ferenc Academy of Music – Memorial Museum and Research Centre.

During the planned image-analyses in my dissertation, I took into account the so-called "historical iconographic method," created at the time of the establishment of the Historical Picture Gallery Department of the Hungarian National Museum and which basic idea was the national Pantheon, but described only in 1935 by archaeologist, historian and art historian Lajos Vayer.⁹ The origin history of the method became a significant element of my thesis, from the point of view of the history of science.

⁷ NAGY Ildikó (ed.): *Gold medals, silver wreaths. Artist cult and patronage in Hungary in the 19th century*. (Cat.) Publications of the Hungarian National Gallery, 1995/ 1.

⁸ Gergely, ANDREW: *The Liszt Cult in Hungary*. George Berkovits (Transl.) 1966. Designation: LGy K 720. (Typed manuscript)

⁹ Lajos VAYER: The iconography of Péter Pázmány. *Századok (Centuries)*, Vol. 69, Nos. 7–8 (1935), pp. 1–54.; Lajos VAYER : Illustration of historical works. In: *Commemorative book for the celebration of the sixtieth anniversary of the birth of Imre Szentpétery*. Budapest, 1938, pp. 507–524. Special imprint: Budapest, 1938, pp. 1–20.

II. RESEARCH METHODOLOGY

The thesis can be divided into approximately three units. In the first third, I review the manifestations of the so-called Lisztomania,¹⁰ and the "living cult" based on primary biographical sources written during Liszt's lifetime.¹¹

After Liszt's settlement in Weimar, the enthusiasm that characterized his virtuoso years, the Lisztomania was ennobled into a kind of "everyday ceremoniality," which also made the artist's dwellings a space for living cults. The first illustrations appeared in these biographical writings, were portraits and interior depictions. Therefore, in the second part of my thesis I also deal with the significance of real locations based on the available sources and "documentary" and "fictitious" images.

Liszt's death in 1886 and the memoirs and biographical works reflecting on it draw attention above all to the importance of the events of worship. The illustrated biographies of artists produced in increasing quantities are also becoming more and more emphatic, modern and rich.

¹⁰ GIBBS, H. Christopher-GOOLEY, Dana (Ed. by): *Franz Liszt and His World*. London: Princeton University Press, 2010. p. 441–465.

¹¹ For classifying the biographies, I used the chronology and typology of Liszt's biographies created by researcher Alan Walker. However, where I felt the need to, I completed the list of biographies. WALKER, Alan: *Liszt Ferenc* 1–3 (1. The virtuoso years [1811–1847]; 2. The Weimar years [1848–1861]; The Last Years [1861–1886]) Judit RÁCZ New York, Alfred A. Knopf Inc.–Budapest, Editio Musica, 1989–1997; As primary sources, I included the memoirs of "laymen," relatives and contemporaries of Liszt who did not have a degree in music history, musicology and music criticism, the surviving letters of Ferenc Liszt and the first official biographies written during his lifetime, and containing music critical mentions.

In the third part of my dissertation, I look at the history of the Liszt memorial years in Hungary, which had international connotations, and were periodically repeated after Liszt's death until 1936. In particular, Hungary played a leading role in organizing the two centenary memorial years in 1911 and 1936, and for their reconstruction I used contemporary newspapers, documents and pictures of related memorial exhibitions, memories of scientific educational lectures with projected images. In addition several illustrated biographies of the artist were produced in the courtyard of state programs.¹² In summarizing these, I turn to the discussion of "pictorial biography" as a type of interpretation, primarily from its historical point of view.

III. BRIEF SUMMARY OF SCIENTIFIC RESULTS

The systematic review of written biographies and biographical memoirs about Franz Liszt from a cult-historical perspective made it possible to collect the recurring motifs that played a role in the cult that developed in the artist's life remained unbroken even after his death. In fact, I found that Liszt's cult spread more and more widely,

¹² RAABE, Peter: *Franz Liszt: Leben und Schaffen*. Stuttgart, Berlin, Bd. 1–2, 1931 (1968); GÉZA KOUDELA, dr.: *Ferenc Liszt*. Published by the National Liszt Ferenc Society. Budapest, 1936; HARASZTI, Emil: *Franz Liszt*. Paris, Éditions A. et J. Picard, 1967 (posthumous); JENŐ HUBAY (Preface): *Liszt is ours!* Budapest, Dante Publishing, 1936; CSATKAI, André, dr.: Versuch einer Franz Liszt Iconographie. *Burgenländische Heimatblätter*. Jahrgang 5. Folge 1. (März 1936) p. 54–67; BORY, Robert: *La vie de Franz Liszt par l'Image*. Genève, 1936; FÜSSMANN, Werner– Béla MÁTÉKA, dr.: *Franz Liszt. Ein Künstlerleben in Wort und Bild*. Berlin-Leipzig, Verlag von Julius Beltz in Langensalza, 1936.

instead of the modern-day "alienation" mentioned in connection with Katalin Sinkó's concept.¹³

From the point of view of the "living cult," the main results of Liszt's childhood diary,¹⁴ the writings of Hector Berlioz and Marie d'Agoult among contemporary memoirs,¹⁵ and for example of the history of Franz von Schober's work among musicologists,¹⁶ were that the artist himself was preoccupied with the question of success from a very young age. To achieve this, Liszt made powerful and own gestures, typical of virtuosos, but to the extent permitted by the requirements of Christian values and professional humility. In addition to the activities of agile personalities around him, such as Carolyne Wittgenstein, the artist's behavior was characterized by a kind of respectful "self-management" even in his older age, which, in line with the maturation and artistic development of his personality, really turned into a kind of "everyday ceremoniality" during his long life.

The change in Heinrich Heine's opinion of the musician from positive to negative, to whom the word Lisztomania is attributed, and certain anecdotes of Sándor Teleki preserved by

¹³ Tamás KISANTAL: Persons and cults. (Handbook of literary cult research.) *Contemporary Times* Vol. 47, No. 5 (May 2004), p. 588.

¹⁴ LISZT Ferenc: *The diary of fifteen-year-old Liszt Ferenc*. EDIT KLUKON (Ed.), ERNŐ HÁRS (Trans.) Zebegény, 2011.

¹⁵ BERLIOZ, Hector—CRAINS, David: *The Memoirs of Hector Berlioz*: Introduced by David Crains. Everyman's Library Classics Series, 2002; STERN, Daniel (D'AGOULT, Marie): *Mes souvenirs* (1806–1833), Paris, Calmann Lévy—Librairie Nouvelle, 1877; STERN, Daniel (D'AGOULT, Marie): *Mémoires, souvenirs et journaux*. OLLIVIER, Daniel (Ed. par) Paris, Charles F. Dupêchez, 2 Bandes, 1927.

¹⁶ SCHOBER, Franz von: *Briefe über Franz Liszts Aufenthalt in Ungarn*. Schlesinger'sche Buch- und Musikalienhandlung, Berlin, 1843.

Farkas Gyalui,¹⁷ furthermore certain interviews with Liszt by biographer Lina Ramann¹⁸ pointed out that Lisztomania, which characterized the initial phase of Liszt's success, had a downside. The pejorative stories also sometimes featured images.

In the first texts about the artist's life, published without pictorial illustrations, but incorporating cult motifs, various associations were added to the figure of Liszt, which later appeared visually, for example, in the form of caricatures. Such verbal images applied to the figure of Liszt were, for example, the "Magician" or "Wizard," as well as the figure of the "Hero," very popular in the period under discussion, who by his mere appearance, was able to set his environment on fire or even make it behave contrary in an instant.¹⁹

¹⁷ GYALUI, Farkas: *The novel life of Count Sándor Teleki*. Budapest, Franklin Company.

¹⁸ For example: GIBBS, H. CH. – GOOLEY, D. Franz Liszt and His World. op. cit. p. 404.

¹⁹ In addition to the thoughts of Damien Ehrhardt, Attila Pók and Emese Révész, the conference entitled *The Hero/ Legacy of Romanticism* (15-16 November 2023) confirmed the importance of imaginative images.; EHRHARDT, Damien: Mediatization in 19th Century Music: the 'hero' Franz Liszt and its salon in Weimar, 1848–1861. Anneliese Maier Research Award 2016: Awards Ceremony and Colloquium, Forum from Early Career Researchers, Focus Topic Visual Studies "Heroes" Alexander von Humboldt Foundation, Sep 2016, Berlin, Germany. HAL ID: hal-01449312 <file:///C:/Users/Acer/Desktop/EHRHARDT,%20Mediatization%20in%2019th%20Century%20Music.pdf> (Retrieved February 18, 2023); PÓK Attila: Hungarian was Liszt's Ferenc? 2018. <https://24.hu/tudomany/2018/09/16/magyar-volt-liszt-ferenc/> (Retrieved 12 April 2021); FERRYMAN Emese: VIRTUAL PANTEONS. Graphic portrait galleries in 19th century Hungarian popular graphics. *Studies from Budapest past* 34. (2009) pp. 109–134. http://epa.oszk.hu/02100/02120/00034/pdf/ORSZ_BPTM_TBM_34_109.pdf (Retrieved 12 April 2021)

The "imagelessness" of the first written biographies and memoirs of the artist, dating from 1835²⁰ led to the conclusion that until the development of Lisztomania, the actual images – both on field of the fine-arts and reproduced works, or photographs – although they played an intellectually important role in conveying emotions, shaping tastes and opinions on the basis of Liszt's letters, were basically one of the aids of communication and recollection. In the course of my research, a separate thread emerged how the artist, who was initially reluctant to photography, liked the new technical achievement as a result of his friendship with some contemporary photographers.

The very first book-shaped biography of the artist, in which one of Liszt's effigies appeared as an illustration was, according to my observations, a work by Gustav Schilling dated to 1844.²¹ The reproduction inserted next to the title page contains a copper engraving by Carl Mayer after Alexander Heideloff's original work and depicts Liszt's left profile, which can be traced back to an ancient iconographic tradition.

From the first quarter of the 1840s, biographical illustrations made with an increasingly frequent reproduction graphic process, looking back on a visual art and/or photographic prefigure, were primarily portraits that also drew on the traditions of

²⁰ D'ORTIGUE, Joseph Louis: "Études biographiques I. Franz Listz". *La Gazette musicale de Paris* (le 14ème Juin, 1835) N 24, pp. 197–204. <https://archive.org/details/gazettemusicaled18351pari/page/196/mode/2up> (Retrieved May 4, 2022)

²¹ SCHILLING, Gustav: Franz Liszt. Sein Leben und Wirken, aus nächster Beschauung dargestellt von Gustav Schilling. Stuttgart, Verlag von A. Stoppani, 1844.

representative painting, depicting Liszt as the "Prince of art," the "Emperor of music," and later the "Faithful companion" or the "Fulfilled abbé".

In the field of publishing illustrated biographies of Liszt, my research revealed the dominant role of Breitkopf & Härtel printing and publishing house in Leipzig. The publisher, which had already played a role in the publication of Liszt's most important contemporary biographies, remained a lively participant in spreading the cult of Liszt even after the artist's death, for example in 1911. As it turned out, their director – together with several Liszt biographers – personally participated in the official visitation of the memorial exhibition of the Hungarian National Museum at that time.²²

In the lithographed and painted works by Miklós Barabás in 1846 and 1847²³ – which essentially introduced the artist's figure to the "Pantheon" of the Hungarian National Museum – as pictorial representations expressing Liszt's Hungarian identity also appeared early. Barabás's painting can be considered the most frequently reproduced in his time and the most popular Hungarian image of the musician.

Based on the biographical books acquired by La Mara,²⁴ it became apparent that interior pictures of the artist's home also

²² UNKNOWN: The Liszt Ferenc memorial exhibition at the Hungarian National Museum... *Pesti Napló (Pest Diary)*, op. cit., p. 15.

²³ MIKLÓS BARABÁS : Portrait of Ferenc Liszt, 1846–1847, oil on canvas, 132 x 102 cm. Budapest, Hungarian National Museum KK, Historical Picture Gallery, inv.: MNM TKCS 178.

²⁴ LA MARA (Ed. by): Letters of Franz Liszt. From Paris to Rome. Years of travel as virtuoso. Constance Basche (Transl. by), London, H. Grevel & Co., Vol. I, 1894; LA

played a significant role in Liszt's pictorial representation, in parallel with the portraits. The primary examples were illustrations of the Altenburg Palace and its rooms in Weimar. These views, originally circulated in the press,²⁵ may have satisfied an intense social interest about the popular artist's private life, personal environment and current residences. In addition, the "everyday ceremoniality" that permeated the life of the increasingly mature artist, who had held the position of Weimar conductor since 1842, made his own home the number one real venue of the cult. The distance between the open, communal spaces of concerts and the spaces of the intimate sphere gradually narrowed. The boundaries were further blurred by Liszt's teaching activity.

Of course, the cult of the artist did not develop only in his personal living spaces. Even in the case of the fifty-year artistic jubilee celebrated in Hungary in 1873, the recognition appeared in an ever wider social circle and in an increasingly institutionalized form. This process was accompanied by an increasing number of depictions, sometimes in the form of documentary images in the "Vayerian sense," sometimes in the form of fictitious images.

At this point, during the research, it became clear that – as pointed out by the pictures of János Jankó and Adolf Ágai, and later

MARA (Hrsg. von): Briefe hervorragender Zeitgenossen an Franz Liszt. (1824–1854) Leipzig, Breitkopf & Härtel, Erster Band, 1895.

²⁵ "Musiksalon in der Altenburg zu Weimar mit de Riesenflügel von Alexandre und Sohn in Paris und Mozart's Klavier." Ein Besuch auf der Altenburg in Weimar. Gortfeßung? und Schluß aus no. 621. *Illustrirte Zeitung* (Leipzig) No. 622 (2. June 1855.) p. 363–364.

by the engravings of Gyula Széchy and Antal Weinwurm²⁶ – the image manipulation techniques often used in the press significantly influenced the cult of Liszt.

The cult of Liszt developed and connected simultaneously with several other contemporary cults. From an early age, the artist's approach was determined by his devotion to Mozart and Beethoven.²⁷ It practically fed on and developed from their musical heritage. He was also often compared to violin virtuoso Paganini.²⁸ Liszt reflected on Dante's 19th-century cult with his own musical concept.²⁹ Because of their common traits and similar artistic attitudes with Mihály Munkácsy, he almost identified him in the field of worship in his environment.³⁰ The respect of Liszt after his death, especially in his family, was strongly influenced by the

²⁶ Emőke TOMSICS: Photography in the age of reproduction. *Folia Historica* 29 (2014), pp. 9–58; STAMENS (ADOLF ÁGAI): Liszt concert. op. cit., pp. 122 and 127; Anna PETERNÁK: Liszt in his study. In *The relationship of Liszt and his Hungarian contemporaries*. Presentations of the conference held on 18-19 October 2021. Budapest, Institute of Musicology–Liszt Ferenc Liszt Memorial Museum and Research Centre, December 2023, pp. 89–105.

²⁷ Imre KOVÁCS: Beethoven's Apotheosis in Josef Danhauser's "Liszt at the Piano". *Ars Hungarica* 39. (Supplementum) 2013, pp. 164–171.; Imre KOVÁCS: The prodigy Liszt. Myth, tradition and individual-mythology. *Pannonhalma Review*, Vol. 25, No. 2 (2017), pp. 74–84.

²⁸ In D'Ortigue's 1835 biographical essay, this analogy was already read.

²⁹ In October 2021, the Liszt Ferenc Memorial Museum addressed the issue in its temporary tableau exhibition entitled "*I dive deeper and deeper into Dante's dark forest*", which was held in the building of the Liszt Academy. <https://lisztmuseum.hu/virtualis/egyre-melyebbre-merulok-dante-sotet-erdejeben-liszt-ferenc-123899> (Last downloaded: 21 October 2023)

³⁰ Gabriella GYARMATI: Munkácsy 175. Friendship with composer Ferenc Liszt, invitation from the imperial city. op. cit. <https://behir.hu/munkacsy-175-baratsag-liszt-ferenc-zeneszerzovel-felkeres-a-csaszarvarosbol> (Last downloaded: 9 October 2023)

reverence for his son-in-law, Richard Wagner, and his grandiose art.³¹

After Liszt's death – in addition to the writings dedicated to his memory (Kornél Ábrányi's publications or Andor Somssich's "first Hungarian biography")³² – the subsequent anniversaries, especially the events of the centenary memorial years of 1911 and 1936, created a wider forum and space for his cult. Since I could not find a summary example of the historical treatment of Liszt's anniversaries, I tried to partially fill the lack by using the contemporary press and other written and pictorial sources.

The analysis of the illustrations of the biographies of Liszt, which increased rapidly in quantity after 1886, primarily pointed to the connection that various historical events – such as the Millennium celebrations, the First World War and Trianon – and the accompanying economic effects caused waves of "image absence" and "image dumping" in publishing, which clearly influenced the history of the pictorial representation of the cult of Liszt.

In the third part of my dissertation, I attempted to describe the development of the historiographical interpretation type of "pictorial biography" or "biography in writing and image," and its use in Liszt's research, which is indeed the result of a complex process based on several fields and traditions of the science of history.

³¹ Zoltán ROCKENBAUER: The Rise, Fall and Rebirth of the Wahnfried Villa. *MUSEUMCAFÉ* (December 29, 2016) p. n. <https://muzeumcafe.reblog.hu/a-wahnfried-villa-tundoklese-bukasa-es-ujjaszuletese> (Retrieved August 7, 2023)

³² Andor SOMSSICH, Jr.: *The Life of Ferenc Liszt*. Library of the East 6–7. Budapest, Hungarian Literary Society, 1925.

The precursors of this type of biography are not the traditional genres of "historical biography" or the so-called "artists' biography," but primarily the medieval pictorial chronicles and decorated codices, the Renaissance manuscripts with miniatures, the engraved inculabula of the modern history, or the illustrated works of the 19th century.³³ I found the direct prototypes of this phenomenon in the versions used in historiography after 1848–1849. Here I was referring to monographic historical works in which the images intended to illustrate the subject of the book were already selected according to the laws of the method of historical iconography developed and applied in the National Museum. In other words, images were also considered sources, which meet the criteria of historical authenticity, but are still subordinated in some way to written texts and written sources.

One such example related to Liszt was entitled *One thousand eight hundred and forty-eight. The history of the Hungarian War of Independence of 1848/49 in pictures* edited by Mór Jókai, Sándor Bródy and Viktor Rákosi. (Budapest, 1898)

However, compared to this example, in "pictorial biographies" – beyond the evidence that the subject of the publication is a biography and not a historical summary monograph – the relationship between text and image is more dynamic. In most cases, either the balance is tilted towards the images, or they are equal to the text through the quantity, theme and authenticity of the images. Thus, this type is not the same as traditionally illustrated

³³ Lajos VAYER: Illustration of historical works. op. cit. Special imprint, p. 1.

historical works, but in many cases it cannot be considered a purely historical iconographic work.

The latter distinction is also justified by the chronological coincidence that the publication of the Vayer concept (1935) and the organization of the centenary Liszt memorial year in 1936 developed simultaneously and had an impact on Liszt research. In connection with this, it was a particularly interesting discovery for me to realize that, according to the chronology of the history of science, Vayer's *Thesis on the iconography of Péter Pázmány* – in which he essentially defined his method – was published in 1935 in the journal *Századok* (Centuries), which coincided with preparations for the great centenary memorial year of Liszt Ferenc in 1936. Therefore, Liszt's monographs and iconographies were created during the memorial year, and following Kálmán D' Isoz, the works of Dénes Bartha, Endre Csatkai, Robert Bory, Géza Koudela, as well as Werner Füssmann and Béla Mátéka appear as having been used at the earliest in book format.

For Dénes Bartha, during his museum work and the professional relationships he developed it ensured that he was familiar with the latest iconographic research results, which he himself adapted into his current research on Liszt. This is indicated by the fact that he selected not only relevant images for the text of his biography of Liszt, but also images that went beyond biographical events and presented the broader historical context. In addition, Bartha made sure that the images providing the period

drawing were historically authentic pictorial sources as far as possible.

At the same time, as evidenced by the dating of an invitation to an exhibition by Béla Mátéka,³⁴ and the acknowledgement of their biography of Liszt realized jointly with Werner Füssman, chronologically Bartha's monograph may have preceded their larger-scale work reflecting a similar approach. Bartha gaved advices to them, not the other way around.

Therefore, during the analysis of the illustrated biographies of Liszt, I found that the "pictorial biography" as a historiographic type was first used independently and in a complex way by museum keeper and music historian Dénes Bartha, in his small monograph created and published under the influence of the Liszt memorial year in 1936 in Hungary.

In the "pictorial biography" represented by Bartha, the text and the sequence of images can describe the story on their own, separately. It cannot be a coincidence that it gives the impression that the reader is seeing a printed version of a projected presentation. As I mentioned, it was no stranger from Bartha to project images during his presentations (what his predecessor, Kálmán D'Isoz, also practiced), and it was also a significant inspiration for him in the celebration of the Liszt Memorial Year.³⁵ Decades later, in 1963,

³⁴ Invitation dr. BÉLA MÁTÉKA for the opening of the Liszt Ferenc Memorial Exhibition of the Hungarian National Museum (6 June 1936) Collection of small and small prints, Inv. No.: MNM TT 89. 243.

³⁵ Kálmán D'ISOZ, dr.: *Ferenc Liszt*. Budapest, Office of Public Collections, 1911; Dénes BARTHA, dr.: *Ferenc Liszt. Projected educational presentations. Series I, No. 1 b*. Budapest, Office of Public Collections, 1936.

Bartha still gave a projected Liszt presentation, which was preserved on slide film.

The "pictorial biographies" may also have been influenced by the visual effect of the historical memorial exhibitions organized by professionals created by the cult. The peculiar relationship between the installation of artworks and the descriptive text is a special experience, that is only exist in exhibitions. As acting curator of the 1936 Liszt Memorial Exhibition, Bartha directly organized and experienced this complex visual experience. The collected and available exhibition interior photographs prove that in 1936 there were no inscriptions or tableaux, but visitors navigated and sorted through what they saw with the help of the printed and hand-held descriptive catalogue. In practical terms, all this points towards the dominance of images/ visuality, and the alternating, dynamic relationship between text and image.

Books dealing with the life of Liszt Ferenc "in text and picture" proved popular in the second half of the 20th century as well. At the same time, it can be said that the publications created under the influence of the memorial year of 1936, as scientific novelties of the anniversary, provided a model for them.

IV. PUBLICATIONS ON THE TOPIC OF THE THESIS

MANUSCRIPTS (FORTHCOMING)

Musical relations in the art of Jenő Gábor (1893–1968). ELTE-BTK, Institute of Art History, thesis, 2009. (Manuscript)

*Liszt's Ferenc Wartburg Castle "experience(s)." Data for the birth of the oratorio *The Legend of St. Elizabeth*.* Doctoral student conference presentation. Organizer: Dr. ZSUZSANNA ÚJVÁRY, Conference on Social- and Lifestyle History, Budapest, PPKE-BTK TDI, Sophianum, 24 January 2019. (Manuscript)

Le portrait musical dans l'oeuvre de Ferenc Liszt. In.: *Le visage: altérité & représentation. Colloque international interdisciplinaire du groupe de recherche Connexion française de l'Université catholique Péter Pázmány en collaboration avec l'Institut d'Art de l'Université de Brasília et de RETINA. International de Paris.* Ed. par: Anikó ÁDÁM (PPKE/ UCPP)-Anikó RADVÁNSZKY (PPKE/ UCPP)-Elvira PATAKI (PPKE/ UCPP)-François SOULAGES (Université Paris 8, Retina. International)-Biagio D'ANGELO (UnB), Paris – Budapest, L'Harmattan, 2019. (Sous l'apparence)

Photographs at the 1936 Liszt Memorial Exhibition of the Hungarian National Museum. *Folia Historica* 39 (2024) (Forthcoming)

CONFERENCE PRESENTATIONS

Illustrations of the periodical Shepherd's Fire (1921–1944) and its relationship with Transylvanian photography. Hungarian-Romanian photographic relations between the two world wars. Péter BAKI (Director) Budapest, Mai Manó House, 10 November 2022.

Cossack depictions and their meanings in fine art – Some thoughts on Georg Emmanuel Opi(t)z's watercolours in Paris in 1814. Intercultural networks during the Napoleonic Wars. A conference entitled *In Search of a Cossack Song*. ZSÓFIA KALAVSZKY (Project leader) Budapest, Hungarian Academy of Sciences, Research Centre for Humanities, Institute of Literary Studies, Central- and Eastern European Department, 16 May 2023.

The role of reproductions in the life and cult of Ferenc Liszt. Copy lecture series organized by the Scientific Council of the Hungarian National Museum. Budapest, Hungarian National Museum, Central Library, 2 October 2023.

PUBLISHED

BOOKS

TOGETHER WITH RÓBERT OLÁH-GÁL: The portrait painter of Farkas Bolyai: János Szabó. Miercurea Ciuc, Pro Print publishing house, 2016. ISBN: 978-606-556-094-9

As an editor's collaborator. *Country tour of the Holy Right 1938–1942*. BALÁZS MÉSZÁROS (Ed.) Budapest, Hungarian National Museum, 2023. ISBN: 978-615-597-866-1

STUDIES

One interesting feature of the Musical Instrument Collection of the Hungarian National Museum: Man figure made of musical instruments. (Art analysis), *Folia Historica*, 30 (2014), pp. 67–80.

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<http://latkep2020.mi.btk.mta.hu/poszterek>

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"A star is born" – In front of Ferenc Liszt's birthplace in Doborján, on April 7, 1881. (Release date: January 25, 2021) <https://mnm.hu/hu/cikk/csillag-szuletik-liszt-ferenc-doborjani-szulohaza-elott-1881-aprilis-7-en>

Traces of an early gift: Turkish lantern from the property of Liszt Ferenc. MNM As a token of gratitude 1. (Release date: November 4, 2021)

https://www.facebook.com/nemzetimuzeum/posts/3962189050479959?_tn=K-R

Dr. Dénes Bartha, museum keeper and music historian, was born 115 years ago and died 30 years ago. (Release date: October 2, 2023)

<https://mnm.hu/hu/cikk/115-eve-szuletett-es-30-eve-hunyt-el-dr-bartha-denes-muzeumor-es-zenetortenesz>