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*The Oeuvre of Virgil Nagy (1859–1921) architect and professor at  
the Royal Joseph University of Technology*

THESES OF THE DOCTORAL (PHD) DISSERTATION

Doctoral School of History

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## **I. The reasons for choosing this topic and the objectives of the doctoral thesis**

I started researching the oeuvre of Virgil Nagy in 2018. I examined the subject not only from a perspective of the history of architecture, but also from a social historical point of view. The monographic exploration of his oeuvre is significant in several respects.

**I.1.** Prior to this doctoral dissertation, only few studies had focused on the works of Virgil Nagy, therefore the new research findings presented in the dissertation contribute significantly to the understanding of his oeuvre. The doctoral dissertation is principally based on archival sources, articles published in 19<sup>th</sup> and 20<sup>th</sup> century journals, as well as on recollections and privately owned family history documents.

**I.2.** The first significant stage in Virgil Nagy's architectural career was his assignment as royal engineer at the Pest-Pilis-Solt-Kiskun County State Architectural Office of the Hungarian Ministry of Commerce (1886–1893). Then he was employed as a royal senior engineer at the special Department of the Hungarian Ministry of Commerce, established for the construction of Danube Bridges (1893–1905).

Among his major engineering works, the architectural details of the Fővám Square Bridge (renamed as Franz Joseph Bridge in 1896) in Budapest (1894–1896) and the Eskü Square Bridge (renamed as Elisabeth Bridge in 1898) (1898–1903) are particularly important.

There is a lack of literature on the activities of architects in the ministry and the circumstances of their professional advancement. Therefore, I have set myself the important goal of reconstructing Virgil Nagy's work at the Ministry of Commerce and the institutional framework of his activities based on archival sources. Among other things, I tried to explore the way and extent this position contributed to his national recognition and career.

**I.3.** Publications on the history of architecture – especially in the last five years – have increasing focused on the history of international and

Hungarian architectural education and the oeuvre of architecture professors.

In line with this trend, I consider it important to gain as complete body of knowledge as possible about architectural education at the Royal Joseph University of Technology in Budapest in the period of the Austro-Hungarian Monarchy.

Therefore, in addition to the monographic processing of the work of other famous Hungarian architecture teachers, it is necessary to explore the oeuvre of an architecture professor who has received little (or less) attention so far, but whose personality and methodology, according to the recollections of his contemporaries, had a great impact to the young architect students. In order to study his educational activities as broadly as possible, I tried to collect the reminiscences of his university colleagues and students.

**I.4.** To put the educational activities of Virgil Nagy into a broader context, it is essential to research the history of the Department of Architecture of Classical Antiquity, which existed independently between 1887 and 1944 at the Royal Joseph University of Technology.

There are published data on the operation and professors of this department, but its library has rarely been mentioned.

In this context, I tried to identify the books still available in the library of the Department of History of Architecture and Monument Preservation at the Budapest University of Technology and Economics that were probably acquired by Virgil Nagy for the library of the Department of Architecture of Classical Antiquity.

Since reviewing the entire library collection was not a realistic goal within the available time, I limited the scope of the research exclusively to the books about ancient topics, dealing with the subjects taught at the department. During my research, I also attempted to reconstruct the sources of Virgil Nagy's publications and university notes on ancient architecture topics.

**I.5.** Virgil Nagy served as a member of the judging committee for various architectural design competitions and was an active member of the Hungarian Association of Engineers and Architects.

He published numerous articles in the periodicals of the time. From 1911, Virgil Nagy became a member of the National Committee for Monuments for a five-year period.

After becoming a member of the National Committee of Monuments, he regularly attended the committee's official meetings, where various topics related to Hungarian monuments were discussed. Four of these topics are highlighted in my doctoral thesis because they are more closely linked to Virgil Nagy's architectural work. These are as follows: the restoration of the Reformed church in Somlyóújlak (1911), the Rákóczi crypt and memorial in St. Elizabeth's Cathedral in Košice (1906–1916), the 'displacement' or partial demolition of the Budapest-Inner City Parish Church of the Blessed Virgin Mary, and the topic of the 'National Committee for Rebuilding War-Destroyed Hearths' established for the reconstruction of villages destroyed in World War I.

During the research, my goal was to analyze Virgil Nagy's comments at the meetings of the National Committee for Monuments. Based on his art history articles, I also tried to identify the stops of his study trips abroad and the sources of inspiration for his architectural works.

**I.6.** Virgil Nagy participated in the 7<sup>th</sup> International Congress of Architects, held in London between 16–21 July, 1906. He was the president of the Hungarian delegation and he represented the Hungarian Association of Engineers and Architects as well.

With his excellent knowledge of English and French and his professional contribution, he earned recognition and three seats for Hungarian architects on the board of directors of the International Congress of Architects. He was given one of the three seats. After his successful participation in the International Congress of Architects at London, the Royal Institute of British Architects (RIBA) elected him an honorary corresponding member in 1907.

It follows from all the above that Virgil Nagy maintained active contact with the prominent foreign architects of his time. I also attempted to explore Virgil Nagy's possible foreign literary activities and connections, but due to the lack of relevant sources, I found only a few data on the subject.

**I.7.** The architecture of Virgil Nagy adapted the architectural stylistic aspirations of the Austro-Hungarian Monarchy, and his works did not represent a radical deviation from the historicism of this period.

However, it should be mentioned that he encouraged his students to apply modern architectural solutions, and he always enthusiastically welcomed the efforts to renew Hungarian architecture.

Among the architectural works of Virgil Nagy, the ecclesiastical designs are of outstanding quality.

As the architect himself considered these church commissions to be of primary importance, in the structure of the dissertation – both in terms of scope and details – I also place greater emphasis on the presentation of his sacred works.

My objective was to prepare a description of Virgil Nagy's ecclesiastical works based on a much broader source base than before, as the literature has only briefly dealt with them so far.

The complete renovation of the Our Lady of Hungary Roman Catholic Parish church in Nyíregyháza (so called Samassa Church) in 2023, which was built according to the plans of the architects Virgil Nagy and József Kommer (1862–1945), and the complete renovation of the Cathedral Basilica of Eger (Metropolitan Cathedral Basilica of St. John the Apostle and Evangelist, St. Michael and the Immaculate Conception) between 2020 and 2024, which also included the renovation of the interior, have once again made Virgil Nagy's sacred works the center of attention. The topicality of the doctoral dissertation and the importance of the topic are also supported by these restoration works.

## **II. Applied methodology**

I will describe the research methodology based on the main topics explained in Section I of the thesis booklet, following their order.

To explore the oeuvre of Virgil Nagy, I conducted research in the following archives and public collections: Budapest City Archives; Budapest University of Technology and Economics, National Technical Information Centre and Library, Archives; Library of the BME Department of History of Architecture and Monument Preservation; Budapest History Museum; Kiscell Museum, Architectural Collection; Archives of the Eger Archdiocese; ELTE

Research Centre for the Humanities – Institute for Art History (Archive and Encyclopedia collection); Esztergom Primate Archives; Metropolitan Ervin Szabó Library, Budapest Collection; Road History Museum of Kiskörös; Hungarian Museum of Architecture and Monument Protection Documentation Center; Hungarian University of Fine Arts, Library Archives and Art Collection; National Archives of Hungary; National Archives of Hungary, Hajdú-Bihar County Archives; National Archives of Hungary, Heves County Archives; Local History Collection of Mezőtúr; Archive of the Reformed Parish of Mezőtúr; Archives of Trans-Tisza Reformed Church District. In addition, during my research, I also reviewed about sixty journals and periodicals of the time.

Written with a source-based approach, the dissertation primarily presents Virgil Nagy's diverse fields of activity and related roles. Also, it mainly examines aspects of the history of architectural education.

Due to the length restrictions of the doctoral dissertation, detailed building descriptions and stylistic analyses are less prominent in the thesis. Nevertheless, in the case of the most significant works of Virgil Nagy, I tried to identify Hungarian and foreign precedents and parallels.

**II.1.** In the chapter of the doctoral dissertation on the history of research, I analyze the perception of Virgil Nagy's oeuvre from the architect's own time to the present day.

I provide a detailed account of his life, primarily based on archival sources, family history documents, Virgil Nagy's autobiographies written at various times, obituaries and personal recollections of him, as well as on biographical information published in that the press of the time.

**II.2.** From the time of receiving his architectural degree in 1885, two defining periods can be distinguished in the oeuvre of Virgil Nagy. The first period was marked by his role as royal senior engineer, while the second began in 1905 with his appointment as head of the Department of Architecture of Classical Antiquity.

The National Archives of Hungary holds the records of the Road and Public Works Department (1889–1901) of the Ministry of

Trade (1889–1935), which also include the personal files of the employees of the county-level state offices. This type of archival documents is rarely used as a source for researching the life's work of architects, but it is usually studied in relation to bridge constructions or the development of railway and road networks. I tried to map out the work done by Virgil Nagy as a royal engineer with the help of the register books.

Unfortunately, some of the less important documents may have already been discarded from the archive during the period under review, which is why some of the documents listed in the register books couldn't be found.

The selection and disposal mostly affected travel invoices. This type of source would have allowed for a more precise description of Virgil Nagy's engineering activities, as the Ministry of Commerce only reimbursed him for travel costs related to his engineering duties.

**II.3.** Virgil Nagy first worked as Imre Steindl's assistant lecturer at the Royal Joseph University of Technology, then, in addition to his work as royal chief engineer, he was appointed private tutor of "art history" between 1893 and 1905.

From 1905 to 1921, Virgil Nagy was the head of the Department of Architecture of Classical Antiquity. To study his teaching activities, I primarily used sources available in the Archives of the Budapest University of Technology and Economics (for example: teaching service and evaluation sheets; reports of rector's and university council meetings; filed documents of the Rector's Office; registers of the students of the Faculty of Architecture; reports of the Aid Association), as well as yearbooks published during the period of the Royal Joseph University of Technology.

I compared the data from primary sources with the personal recollections of Virgil Nagy's professors (Imre Steindl, Alajos Hauszmann), his assistant lecturers (Jenő Lechner, Loránd Lechner, Gyula Wälder), his architecture students (Gáspár Fábián, Iván Kotsis), and his contemporaries (Károly Kós). In addition, obituaries and commemorations were an important source of information, all of which remembered him as a significant professor.

**II.4.** While researching the life's work of Virgil Nagy, I attempted to identify the volumes remaining from the former library of the

Department of Architecture of Classical Antiquity and the sample sheets used in teaching. The research was conducted in the Library of the BME Department of History of Architecture and Monument Preservation.

Time was not enough to review the entire collection of the library, so I researched the period from the founding of the Department of Architecture of Classical Antiquity to the death of Virgil Nagy. During my research, I mainly collected publications on ancient topics.

I reviewed the volumes and sample sheets one by one. I tried to put the books in chronological order and arrange them based on the various types of stamps used by the Department of Architecture of Classical Antiquity. The research was finished in July 2025. By this time, I found 156 volumes from the 638 ancient-themed books, which were provably part of the department's collection between 1887 and 1921.

**II.5.** I gave a detailed analysis of the most important art historical essays of Virgil Nagy, which he published in various journals (for example: *A Magyar Mérnök- és Építész-Egylet Közlönye*, *Magyar Mérnök- és Építész-Egylet Heti Értesítője*, *Magyar Építőművészeti, Építő Ipar-Építő Művészeti*) or in separate volumes. At the same time, I processed all the data from these treatises that could be important for the complete understanding of his works, highlighting all the locations and significant museums he visited abroad and gathered inspiration during his study trips.

Virgil Nagy was able to make excellent use of his 1903 publication (*Greek construction I.*) for his course on ancient architectural forms. This essay and his other professional works contributed to his appointment as head of the Department of Architecture of Classical Antiquity in 1905.

In my dissertation, I gave a detailed analysis of this treatise (*Greek Architecture I.*) and I also tried to discover its literary sources.

Although the study does not contain references in the modern sense, in case of the illustrations, the source of the drawings was indicated which, according to the preface to the volume, were taken 'directly' from foreign literature. Virgil Nagy used 74 illustrations from various foreign studies for his chapter. I compared the images

with their presumed sources, many of which can be found in the Library of the Department of History of Architecture and Monument Preservation, Budapest University of Technology and Economics.

To research his years spent as a member of the National Committee for Monuments, I studied the minutes of the National Committee for Monuments meetings in the archives of the Hungarian Museum of Architecture and Monument Protection Documentation Center. I also reviewed the files and correspondence received by the National Committee for Monuments between 1886 and the second half of the 1930s.

The end of the time frame was determined by the following events: after his death, his widow, Elisabeth Perfect donated the architect's original drawings to the plan archive of the National Committee for Monuments on the occasion of the Virgil Nagy's memorial celebration in 1922. After the architect's widow passed away in 1936, the heirs of Virgil Nagy donated lots of books and objects from his legacy to various institutions, such as the Central Library of the University of Technology and Economics.

**II.6.** I also researched the history of the 7<sup>th</sup> International Congress of Architects held in 1906. I compared the Hungarian press sources published on the congress with the original English-language minutes. In addition, I reviewed international journals to identify Virgil Nagy's writings published abroad.

From a methodological point of view, it helped my work that more and more foreign libraries and collections began to digitize significant architectural and engineering journals published at the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries. However, the disadvantage of this method is that I could only rely on foreign sources available in the digital space.

So far, I found only one article by Virgil Nagy in the spring 1897 issue of the English journal *The Engineer*, where a lengthy description of the Franz Joseph Bridge was published, illustrated with Virgil Nagy's plans.

**II.7.** I have attempted to explore Virgil Nagy's completed and unrealized architectural works primarily on the basis of traditional

methodological approaches to architectural history research. I studied specialist literature and articles published in the journals of the time, collected and made source-critical analysis of archival sources, identified the architectural plans and drawings, researched the construction history of buildings, visited Virgil Nagy's buildings (if possible) and made photographic documentation of them, as well as identified the possible precedents.

I considered it important to compare the documents of ecclesiastical and secular archives in connection with the construction and restoration of a church (for example, in the case of the St. Bartholomew Church in Gyöngyös). In some cases (like the Újváros Reformed Church in Mezőtúr, the Samassa Church in Nyíregyháza), the original construction log has also survived in the documents, providing an invaluable source of information for clarifying certain chapters of the history of construction.

Since a detailed description of the history of the Our Lady of Hungary Roman Catholic Parish church in Nyíregyháza (co-cathedral of the Diocese of Debrecen-Nyíregyháza since 1993) had already been published in 1904 by Mihály Matuszka (1870–1929), a priest and religious education teacher in Nagykálló, I considered it particularly important to present new research results about the construction of the church, processed in the chronological order of the construction log.

I published some of the entries from the construction log in the appendix of the dissertation. After reviewing the entire oeuvre of Virgil Nagy, I tried to determine which works played the most important role in his architectural activity. I tried to consider, beyond subjective aspects, the professional feedback of the architect's own time and the opinions of his contemporaries.

In the dissertation, greater emphasis is placed on works considered important— also in terms of length. Among his church commissions, this list includes the Reformed Church of Mezőtúr, which is presumably his first realized church building, as well as the churches located in the area of the historical Archdiocese of Eger. Among his residential buildings and engineering works, I mention for example the plans of the architectural details of the original Franz Joseph Bridge (blown up in World War II, but rebuilt later according to the original plans, today: Liberty Bridge) and Elisabeth Bridge in Budapest (also blown up in World War II, but today this bridge cannot be seen in its original form).

### **III. New results of the doctoral dissertation**

**III.1.** The most important result of the dissertation is that it explores in detail the oeuvre of Virgil Nagy architect and professor at the Department of Architecture of Classical Antiquity, who played a significant role in architectural education at the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries. He was extremely well-educated and had extensive Hungarian and foreign connections, while being modest in personality and dedicated to his country. No such detailed description has been made of his versatile activities so far.

**III.2.** I identified a significant number of publications from the architect's former private library in the collection of the National Technical Information Centre and Library of the Budapest University of Technology and Economics.

The publications were donated to the Royal Hungarian Archduke Joseph University of Technology and Economics after the death of Virgil Nagy's widow in 1936. Based on the 1936/1937 academic year inventory book of the Central Library of the university, I have so far managed to identify 117 volumes from the donation. These books belonged to the joint library of Virgil Nagy and Mrs. Virgil Nagy. Most of the books in the collection were written in English, German, or French. However, the number of publications listed in the inventory book is misleading, as there may have been many more volumes in the family's private library. According to archival sources, the legacy of the late Mrs. Virgil Nagy contained a total of 693 books.

**III.3.** In my dissertation, I placed great emphasis on describing Virgil Nagy's assignments at the Ministry of Trade as accurately as possible, but even after reviewing a large number of documents, I can only publish partial results, which are summarized in a separate table.

During my research, I was able to identify certain stages in the architect's career, however, due to lack of sources, only a few areas of responsibility could be defined, which mainly involved the architectural and technical inspection of buildings.

Such work included, for example, the inspection of the cavalry barracks in Nyíregyháza, the secondary school in Székesfehérvár, or the town hall in Hódmezővásárhely.

I also tried to outline the ministerial activities of Virgil Nagy's colleagues. For example, he worked with the architect Viktor Kolbenheyer (1858–1900). Their working relationship can be traced beyond their ministerial responsibilities: the town hall in Lučenec (Losonc) was built by their plans in 1893. For two years from 1890, the architect Emil Tóry (1863–1928) was also employed at the Pest-Pilis-Solt-Kiskun County State Architectural Office as an assistant engineer, working with Virgil Nagy.

I also conducted research in the documents related to the Danube Bridge Construction Department. In 1894, commissioned by the ministry, Virgil Nagy attended a tour to study 'modern iron architecture' in Germany. He was then assigned the task of designing the architectural details of the Fővám Square Bridge (renamed Franz Joseph Bridge in 1896) and the Eskü Square Bridge (renamed Elisabeth Bridge in 1898).

Among the documents related to bridges, one of the important results of the thesis is the analysis of the minutes of the meeting on architectural details held on December 4, 1894, which provides insight into the design work and the process of the final shaping of the bridges.

In describing the history of bridge construction, I also tried to identify European prototypes from the period before the 1894 study tour of Virgil Nagy.

**III.4.** In my doctoral dissertation, I publish a detailed list of the 156 books and sample sheets that, based on their collection stamps, have once provably belonged to the library of the Department of Architecture of Classical Antiquity.

The books are currently available in the Library of the Department of History of Architecture and Monument Preservation of the Budapest University of Technology and Economics. I also analyzed the sources of Virgil Nagy's university lectures. Among the volumes, I could find some books that also indicated the year of purchase. These include the first and second volumes of the *Fragments d'architecture antique d'après les relevés & restaurations*

*des anciens pensionnaires de l'Académie de France à Rome* by Hector Espouy (1854–1928) and Georges Daumet (1870–1918), acquired in March 1911, and a 1909 edition of Constantin Uhde's (1836–1905) *Die Architekturformen des klassischen Alterthums mit besonderer Berücksichtigung der Säulenordnung und Gesimsbildung*, which, based on the contemporary markings, was added to the collection in 1913.

The books identified so far include 87 German, 45 French, 13 Italian, 7 Hungarian and 4 English publications. For example, it was probably Virgil Nagy who purchased the English-language books published in London for the department. According to sources, in 1916 he ordered for the department's library the 1912 dissertation of American art historian William Henry Goodyear (1846–1923), entitled *Greek refinements. Studies in temperamental architecture*.

The examination of the books revealed that the volumes bearing the unframed stock stamps with the inscriptions „Kir. József Műegyetem Ókori Építéstan Szertára”, the inscription „Kir. József Műegyetem Ókori Építészet Szertára” in rectangular frame, and the similarly framed „A Kir. József-Műegyetem Ókori Építési Tanszéke” may have belonged to the period of Virgil Nagy. This stock also includes books inherited from the period when Győző Czigler (1850–1905) was the head of the department.

In the case of publications bearing only oval stamps, it can be assumed that they were not acquired by Virgil Nagy, because the oval stamps with the inscription „Kir. József-Műegyetem Ókori Építési Tanszéke” are usually accompanied with inventory numbers and notes referring to the 1920s and 1930s. Of course, these do not include books on which a previous departmental seal can be seen in addition to the oval version.

**III.5.** During my research, I discovered Virgil Nagy's reference plans in the Archdiocese of Eger Archives. Virgil Nagy probably sent these copies of plans and study drawings to József Samassa (1828–1912), Archbishop of Eger around 1900, before the archbishop commissioned him to design the votive church in Nyíregyháza. This assumption is also supported by the fact that among the reference works sent, only works from the period before the construction of the Samassa church can be found. For example, among the reference

works, I found previously unknown design versions of the Fővám Square and Eskü Square bridges in Budapest.

This collection also contains a copy of the plan depicting the main facade and side facade of the Újváros Reformed Church in Mezőtúr.

During the research I also found Virgil Nagy's sketches, which he made on his 1891 European study tour (for example: drawings of Burgos, Soissons, Zaragoza). The architect also published some of these in the journal of the so called Mérnök- és Építész-Egylet.

**III.6.** In my doctoral thesis, I analyzed the original construction log of the Church of Our Lady of Hungary in Nyíregyháza. Assumably, Virgil Nagy gained the recognition and trust of the Archbishop of Eger by designing and implementing the Roman Catholic Parish church of Our Lady of Hungary in Nyíregyháza (built between 1902 and 1904) in collaboration with József Kommer and by designing its furnishings. This church represents one of the highlights of Virgil Nagy's sacred works, serving as a 'letter of recommendation' for his later commissions.

After the church in Nyíregyháza, Virgil Nagy was also commissioned to renovate the interior of the Cathedral Basilica of Eger (around 1904 and 1910). In the case of Virgil Nagy, it is clear that the commission from the Archbishops of Eger and the renovation of the interior of the Eger Cathedral were sufficient references in themselves.

János Foltin (1837–1915) a canon of Eger, born in Jászkisér, may have had a good relationship with Virgil Nagy. He supported the renovation of the interior of the Eger Basilica with a significant financial donation. Foltin personally commissioned Virgil Nagy to design the new Roman Catholic church for his native village, Jászkisér. The special feature of the Roman Catholic Church of the Discovery of the Holy Cross (currently called: The Finding of the Holy Cross) (1904–1906) in Jászkisér is that its architectural elements featuring neo-Romanesque style are also decorated with Hungarian ornaments. The Hungarian ornaments were designed by Virgil Nagy and Jenő Lechner (1878–1962), who mentioned this work in his autobiography. Virgil Nagy prepared the main architectural plans, but

Jenő Lechner helped him elaborate the details of the interior furnishings and other objects.

**III.7.** I have thoroughly examined Virgil Nagy's plans for the renovation (1914) and restoration (after 1917) of the St. Bartholomew Church in Gyöngyös. The preparation of these restoration plans was one of the last tasks in his architectural oeuvre. Based on the sources in the archives and the documents of the National Committee for Monuments, I was able to refute the common misconception that Virgil Nagy planned the partial or complete demolition of the church after the 1917 Gyöngyös fire. After the death of Virgil Nagy, the works continued according to his ideas, as the architects Gyula Wälder (1884–1944) and Gyula Sándy (1868–1953) reported at the meeting of the National Committee for Monuments on November 27, 1921. The restoration was finally completed under their leadership. It is difficult to judge to what extent Virgil Nagy's plans were actually followed. However, it is certain that Virgil Nagy himself changed the 1914 plans at the request of the people of Gyöngyös, who wanted to preserve the historical forms of their church, free from any additions inspired by Baroque architecture.

**III.8.** New results of the doctoral dissertation include the identification of plans by Virgil Nagy, stored in the plan archive of the Monument Protection Documentation Center. These previously unknown plans of Virgil Nagy were made in watercolor technic. The architect prepared these detailed drawings for the interior renovation of the Eger Basilica around 1904 and 1910.

In addition, plans and copies of plans for the Eger Basilica from the first half of the 19<sup>th</sup> century were also discovered, which can presumably be linked to Johann Baptist Packh (1796–1839) and József Hild (1789–1867). These plans were probably provided to the architectural office of Virgil Nagy. Presumably, the architect studied the church's plans from the previous construction periods before creating his own concepts for the interior renovation.

**III.9.** The dissertation contains a separate chapter on Virgil Nagy's design partners. One of the research results was the clarification of the circumstances of the collaboration between Nagy and Kommer based

on József Kommer's autobiography. After jointly working on smaller projects, mainly designing residential buildings in the capital, József Kommer asked Virgil Nagy to collaborate in the design of the Greek Orthodox Cathedral in Sibiu (Nagyszeben, 1900–1906). This request was reciprocated by Virgil Nagy when he asked József Kommer to be his partner in the design of the Nyíregyháza church. So, in the case of the Nyíregyháza commission, the primary design tasks were carried out by Virgil Nagy, which I have also proven with archival documents.

The thesis also provides important data on the oeuvre of painters and applied artists who participated in the decorative works related to the architectural designs of Virgil Nagy.

The most important artists contributing to the architectural works of Virgil Nagy: Adolf Ágost Barsy (1872–1913) painter, Lajos Gönczy (1864–1914) sculptor, János Kaincz (?–1915 k.) church and decorative painter from Budapest, János Kopits (1872–1944) sculptor, József Korény (1881–1957) academic church painter from Eger, Antal Megyer-Meyer (1883–1948) painter, Ferenc Ortner (1890–1914) painter, Károly Ruprich (1851–1910) academic carpenter, János Gábor Stein (1874–1945) and Viktor Tardos Krenner (1866–1927) painters, Oszkár Tarján (born: Huber) (1875–1933) applied artist and goldsmith, Dániel Trinchieri (1859 k.–1930) Italian-born sculptor, and Gyula Túry (1866–1932) painter.

In my doctoral dissertation, while analyzing sacred works, I also examined the tendencies in ecclesiastical art typical of the period.

## **IV. Publications**

### **IV.1. Publications related to the topic of the dissertation:**

- HAVAS, Gyöngyvér: *Nagy Virgil*, Budapest, Holnap Kiadó (Az Építészeti Mesterei), 2025.

### **IV.2. Publications related to the broader topic of the dissertation:**

- HAVAS, Gyöngyvér: *Die Baugeschichte der Kathedrale von Erlau (1831–1837). Das größte sakrale Bauprojekt des Erzbischofs Johann Ladislaus Pyrker*. In: *Johann Ladislaus Pyrker. Kirchenfürst, Dichter*,

*Mäzen.* Szerk. KOVÁCS, Kálmán, Wien, Ausztria, Institut für Ungarische Geschichtsforschung in Wien, 2024, 161–173.

- HAVAS, Gyöngyvér: *Quittner és pesti házai: száz éve halt meg a Gresham-palota tervezője*. In: PestBuda Online Várostörténeti és Kulturális Folyóirat, 2018. október 26.  
[http://pestbuda.hu/cikk/20181026\\_szaz\\_eve\\_halt\\_meg\\_a\\_gresham\\_palota\\_tervezője\\_quittner\\_zsigmond](http://pestbuda.hu/cikk/20181026_szaz_eve_halt_meg_a_gresham_palota_tervezője_quittner_zsigmond)
- HAVAS, Gyöngyvér: *Százötven éve született Foerk Ernő, templomépítészünk egyik jeles mestere*. In: PestBuda, 2018. december 28.  
[http://pestbuda.hu/cikk/20181228\\_szazotven\\_eve\\_szulettet\\_foerk\\_ernő\\_templomepitészetünk\\_egyik\\_jeles\\_mestere](http://pestbuda.hu/cikk/20181228_szazotven_eve_szulettet_foerk_ernő_templomepitészetünk_egyik_jeles_mestere)
- HAVAS, Gyöngyvér: *Schweiger Gyula (1846–1930): Egy keletporoszországi építőművész töredékes életműve*. In: Építőművészek a historizmustól a modernizmusig. Szerk. ROZSNYAI, József, Budapest, TERC Kereskedelmi és Szolgáltató Kft., 2018, 36–63.
- GULYÁS, Nóra–HAVAS, Gyöngyvér: *Hofhauser Antal (1857–1923): A neogótikus templomépítészet specialistája*. In: Építőművészek a historizmustól a modernizmusig. Szerk. ROZSNYAI, József, Budapest, TERC, 2018, 92–119.
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- HAVAS, Gyöngyvér: *A Congregatio Missionis piliscsabai és budapesti épületei a 19. és a 20. század fordulóján*. In: *Társadalom térben és időben: Tanulmányok az új- és modernkori Magyarország eszme-, művelődés- és társadalomtörténetéről*. Szerk. SZULY, Rita–KRÁNITZ, Péter Pál, Budapest–Piliscsaba, Magyar Napló, Írott Szó Alapítvány, 2015, 283–309.

#### **IV.3. Further Publications:**

- HAVAS, Gyöngyvér: *Fejezetek a megvalósulatlan fővárosi szabadságharc-szobor történetéből*. In: *A Kaukázustól a Lajtáig: Apokaliptika, identitás, történelem és művelődés Közép- és Kelet-Európában II*. Szerk. BANK, Barbara–MILLEI, Mónika–KOVÁCS, Bálint–MEDGYESY S., Norbert, Budapest, Erdélyi Szalon Könyvkiadó, 2023, 360–384.
- HAVAS, Gyöngyvér: *Szűz Mária életének jelenetei a képi ábrázolásokban*. In: *Mária Anya – Mária Anyánk. Szűz Mária élete és alakja a magyar népi Mária-költészetben Erdélyi Zsuzsanna gyűjtése szerint*. Szerk. MEDGYESY–SCHMIKLI, Norbert, Budapest, Szent István Társulat, 2019, 56–71.
- HAVAS, Gyöngyvér: *Ördögalakok és népi, nyelvi és képzőművészeti párhuzamaik Tamási Áron és Sütő András műveiben*. In: *Jégtörő írók*.

*Tamási Áron- és Sütő András-emlékkonferencia.* Szerk. ABLONCZY, László, Budapest, Magyar Művészeti Akadémia Művészettelméleti és Módszertani Kutatóintézet, 2017, 119–136.

- HAVAS, Gyöngyvér: *Polgári reprezentáció és mentalitás Budapesten, a belvárosi Takáts-ház példáján.* In: *Tanulmányok Budapest múltjából*, 2016, 41. kötet, 185–222.

#### **IV.4. Conference presentations**

***About the Main Building of the Hungarian University of Fine Arts:***

- 1 July 2025

Eger, Conference of the Association of Hungarian Archives of Higher Education. Title of my presentation: *A felsőfokú képzőművészeti oktatás Andrássy úti palotájának építéstörténete*

***About the Cathedral Basilica of Eger***

- 23 November 2022

Vienna, Collegium Hungaricum. The title of the conference: „*Pap, költő, mecénás, Pyrker János László a magyar és osztrák kultúrtörténetben (Priester, Dichter, Mäzen. Johann Ladislaus Pyrker in der ungarischen und österreichischen Kulturgeschichte)*”. Title of my presentation: *The construction of the Cathedral Basilica of Eger, 1831–1837. The biggest church building project of Archbishop János László Pyrker*

***About Virgil Nagy's Architecture:***

27 February 2020

Pázmány Péter Catholic University, Faculty of Humanities and Social Sciences. Conference of the Doctoral School of History. Title of my presentation: „*Nagy vagy, oh Nagy Virgil, annak lát a szüvünk*” – a szeretett építésztanár: Nagy Virgil (1859–1921)”

***About Julius Schweiger's Architecture:***

- 27 November 2019

Lutheran Central Museum. The title of the conference: *Evangélikusok Budapesten*. Title of my presentation: *A Pesti Szlovákajkú (Rákóczi úti) Evangélikus Gyülekezet bérházait tervező építész, Schweiger Gyula (1846–1930) életműve*.