

Kindred Spirits: Lajos Gulácsy and Oscar Wilde

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ABSTRACT

Lajos Gulácsy (1882-1932), the acknowledged Hungarian painter of the early twentieth century, was a kindred spirit to Irish playwright and poet Oscar Wilde (1854-1900), sharing his love of beauty, his escapism, and his belief in the superiority of art over mundane reality. Gulácsy's art cannot be easily described in relation to the artistic groups and tendencies of his age; however, the literary portion of his oeuvre reveals definite affinities and parallels with dominant artistic trends of the millennium. Gulácsy wrote a number of essays, short-stories and tales, and even a novel, *Pauline Holseel* (1910), which all give evidence to an aesthetic similar to that of Oscar Wilde. *Pauline Holseel*, in particular, shows close correspondences with Wilde's novel, *The Picture of Dorian Gray* (1890). Besides displaying the typical features of the Künstlerroman of the late nineteenth, early twentieth century, such as the lack of a plot, artists as protagonists, or a heavy reliance on sensual experiences, they also share more particular parallels concerning structure and attitude to art. (ÉP)

KEYWORDS: Wilde, Gulácsy, aestheticism, Künstlerroman

Elinor Shaffer claims that the “knowledge of the writers of the British Isles is simply incomplete and inadequate” without the awareness of how they “have been translated, published, distributed, read, reviewed and discussed” or even illustrated in other cultures (viii). The wide-ranging material of *The Reception of Oscar Wilde in Europe*, Volume XVIII of The Athlone

Critical Traditions Series: The Reception of British and Irish Authors in Europe, makes it evident that Wilde had a vast impact on European culture. One of the essays of the volume, Mária Kurdi's "An Ideal Situation? The Importance of Oscar Wilde's Dramatic Work in Hungary" discusses in detail how Wilde's plays conquered the theater stages in Budapest in the early twentieth century and how, after having been silenced during and after World War II, Wilde could gradually "re-enter the [Hungarian] literary scene" (251).

According to the renowned Hungarian writer, Dezső Kosztolányi, the "Wilde fever was at its height" in Hungary between 1904-09 (qtd. in Kurdi 248), and "his popularity is attested . . . by the fact that just in the year of 1907 . . . there were Hungarian productions of *IH* [*The Ideal Husband*], *IBE* [*The Importance of Being Earnest*], *Salomé* and a dramatized version of *PDG* [*The Picture of Dorian Gray*]." (Evangelista, Introduction 9). In a review of the premiere of Wilde's *Salomé* in Vígszínház [Comedy Theater] in 1907, Kosztolányi wrote: "It can be established that this theatrical season is, by all means, marked by Oscar Wilde. Everyone is talking about Oscar Wilde, from the headwaiter to the appointed . . . drama critics" (I:239).¹ At the same time, Kosztolányi relates the Hungarian Wilde-cult partly to the enthusiastic response of the superficial snobs, who were captivated by what they saw as Wilde's human fallibility and frailty rather than by his achievement as a writer (2:61). However, Kosztolányi, and many like-minded intellectuals of the time, appreciated Wilde for his "greatness as an artist" (1:240). Lajos Gulácsy (1882-1932), the outstanding Hungarian painter and writer of the first decades of the twentieth century, was one of these like-minded intellectuals. Moreover, the numerous parallels between Wilde's and Gulácsy's writings and perceptions of art show an unusually close kinship. As it will be seen, some of the corresponding features have already been pointed out, but a thorough study of this cultural connection—with special emphasis on the comparative analysis of Wilde's and Gulácsy's novels—is much overdue.²

Gulácsy, as a painter, did not belong to any of the artistic groups, nor can he be classified by any of the specific artistic trends of the time (Sármány-Parsons 37). He was “completely isolated from everyday reality” and “lived in a self-created aesthetic dream world” (37). He has been labeled a Pre-Raphaelite (Marosvölgyi 61) and a decadent by Ferenc Lehel in the title of his book *Gulácsy Lajos dekadens festő* [Lajos Gulácsy: A Decadent Artist], but he was equally denied these categories by Lehel (21-22) and Aladár Bálint, respectively. At the same time, his art also shows affinities with symbolism and surrealism (Gellér 103, Jobbágyi 41, Kolozsvári 67, Marosvölgyi 65-6). He is regarded as a “paradoxical figure—modern, yet at the same time nostalgically recalling earlier eras—the Italian Renaissance, 18th-century France, and the Pre-Raphaelites” (Wood 31). Concerning the “extraordinary diversity” of his painterly style (Wood 31), Zsuzsa Jobbágyi claims that Gulácsy’s “art can hardly be connected to the fine arts of his contemporary world,” and she adds that in his case “literary parallels are more relevant, like the ones with the works of Oscar Wilde” (40). Thus, the study of the correspondences between Wilde’s and Gulácsy’s writings will enable us to have a better understanding of Gulácsy’s art.

The oeuvre of Gulácsy boasts a considerable body of literary works: he wrote a number of essays, short-stories and tales, and even a novel, *Pauline Holseel*, which was reconstructed from his fragmentary manuscripts and published as a whole in 1994. The close correspondences between these writings and Wilde’s works—especially with “The Decay of Lying,” “The Critic as Artist,” and *The Picture of Dorian Gray* (1890)—suggest a closer relatedness than a common cultural milieu.

It is uncertain what and exactly how much Gulácsy knew or read of Oscar Wilde. He definitely knew *Salomé*, as the pictures he made on the subject testify.³ He could either read it in Géza Battlay’s translation (1905)⁴ or see the play staged in Vígszínház in 1907 (Gyula Szini’s translation)⁵ or Richard Strauss’s opera version (translated by Árpád Pásztor) in Király Színház [Royal Theater] in the same year. He could also see Aubrey Vincent Beardsley’s illustrations

drawn of the play and exhibited in Iparművészeti Múzeum [Museum of Applied Arts] in Budapest in 1907, or in the exhibition catalogue compiled by Elemér Czakó. Wilde's *A Florentine Tragedy* was first translated in 1907 by Marcell Benedek,⁶ then a year later by Árpád Pásztor.⁷ Gulácsy knew the highly acclaimed dramatist and theater director Sándor Hevesi as well as Benedek personally since they belonged to the same table company of critics and theatrical men, of which he was also a member, so in all likelihood he was familiar with their works either staged or published. Gulácsy even painted a picture entitled *Florenci tragédia* [Tragedy in Florence] in 1910, yet the depicted scene—a monk and an alluring lady casting stealthy glances at each other in a church where a funeral ceremony is going on—shows no direct connection with Wilde's play. Lehel suggests that Gulácsy was inspired by the title of the drama only (54),⁸ while Béla Szíj finds a latent connection between the play and the picture, as both present how “betrayal and illicit love entail death” (59).

Gulácsy's first biographer, Lehel claims to have seen a copy of the Hungarian translation of Wilde's *Intentions* (1891)⁹ on the table in the painter's flat (28). “Wilde's two most famous critical essays” (Pease 106), “The Decay of Lying” and “The Critic as Artist”—both included in *Intentions*—must have made a strong impression on Gulácsy as the parallels between some of Wilde's assertions concerning the nature and purpose of art and literature and Gulácsy's suggestions and opinion of the same clearly indicate. Wilde's rejection of the mimetic tradition and the corresponding promotion of music “as the perfect type of art” (“The Critic” 147), and his conviction of the importance of form and the need of a mask were ideas readily embraced by the like-minded Gulácsy.

Wilde and Gulácsy thus shared the fundamental principles of the aesthetic approach, according to which “the primacy of tangible reality is challenged under the spell of art and artificial beauty,” thus “the artist makes [rather] art and the creative process the subject of his work” (Kardeván-Lapis 149). Consequently, aestheticism established the “cult of refinement

and artificiality” as opposed to the “natural” and the ordinary (Kardeván-Lapis 151), and it induced a desire to flee from vulgar and dull reality, and find refuge in “the world of beauty . . . and the stylised and aesthetic world of art” (Harkai Vass 92). In “The Decay of Lying” Vivian, “speaking for Wilde” (Pease 106), claims that

[a]rt begins with abstract decoration, with purely imaginative and pleasurable work dealing with what is unreal and non-existent. . . . Art takes life as part of her rough material, recreates it, and refashions it in fresh forms, is absolutely indifferent to fact, invents, imagines, dreams, and keeps between herself and reality the impenetrable barrier of beautiful style, of decorative ideal treatment. (Wilde 21-22)

Thus, Wilde argues, “[a]s a method realism is a complete failure” (25). Gulácsy also believed that art should aim not at “the exact reproduction of something visible” (“Művészetem” [My Art] 45), “the direct copying of nature” (44). As he writes, art is more colorful and more precious than reality, which is dull and boring (“Tűnődés” [Ruminations] 48, 49). Therefore, it can by no means imitate reality. It gives us “beautiful and holy” lies that are like “pure unalloyed gold” for being disinterested. Lamenting the decay of lying, Wilde’s Vivian proposes that the true artist is a liar, whose aim “is simply to charm, to delight, to give pleasure” (“The Decay” 29). Gulácsy’s aesthetics is somewhat different in this respect, as he could not fully embrace the doctrine of “art for art’s sake,” that is, in Vivian’s words, that “art never expresses anything but itself” (Wilde, “The Decay” 43). To Gulácsy art also meant a striving for something “sublime and elevating,” aiming at “the revelation of the simple but noble essence hidden in nature” (“Művészetem” 46).

Gulácsy’s short writing, “Blanka,” gives a deeper insight into the painter’s concept of such a revelation. Like Wilde’s “The Decay of Lying” and “The Critic as Artist,” “Blanka” is

a reflection on art presented in the form of a dialogue: a painter—evidently a spokesman for Gulácsy—is conversing with his partner, the pretty woman, Blanka. They are walking on the seashore in the cold October wind and rain, and while Blanka is occupied with trying to keep her boa around her neck to keep herself warm, the painter, unconcerned about cold and wind, is talking about his view of art. As he explains, a painter should put onto his canvas “not the trees of the woods, or the waves of the sea, . . . but the tune that comes from the heart of virgin Nature” (53). In Gulácsy’s perception, true art is essentially musical. He argues that “[t]he one who is really sensitive to a symphony of Beethoven, Wagner, Mozart or Gluck, can also enjoy its colours and lines; at the same time, he also delights in a picture of Burne-Jones or Böcklin for the music of the lines and the colours” (53). Similarly, commending the art of Gustav Klimt, Gulácsy claimed that in his paintings “we see music” and that the music of the “lustrous, profuse colours” of Klimt’s pictures evokes “a wonderful ecstasy” (“A Kunstschau kiállítása” [The Exhibition of the Kunstschau] 62)

Gulácsy’s words echo those of Walter Pater, who in his essay, “The School of Giorgione”—published in *The Renaissance* in 1873—claims that “some of the most delightful music seems to be always approaching to . . . pictorial definition” (111), and that “the possession of the pictorial gift” means an “inventive or creative handling of pure line and colour, which . . . is quite independent of anything definitely poetical in the subject it accompanies” (108). According to Pater, “it is the constant effort of art to obliterate” the distinction between matter and form (111), and as “[i]t is the art of music which most completely realises this artistic ideal, this perfect identification of matter and form” (114). Thus “[a]ll art constantly aspires towards the condition of music” (111).

Gulácsy’s direct references to Pater indicate that he was cognizant of Pater’s aesthetic. As *The Renaissance* was first translated into Hungarian only in 1913,¹⁰ and Gulácsy did not speak or read English,¹¹ Wilde’s essays might have been his direct source, as in “The Decay of

Lying” Vivian refers to Pater’s idea about the superiority of music as a form of art, and in “The Critic as Artist” one of the speakers, Gilbert even quotes Pater’s description of Leonardo’s *La Gioconda* (141). Correspondingly, in Gulácsy’s fictitious story, “Nasi,” the main hero, Fülöp, is presented as an aesthete “with Paterian views” (132), who “has written his first . . . essay on *La Gioconda*” (132). Assumingly, Pater’s interpretation of the painting exerted a great influence on Gulácsy, since in one of his essays, “Álmok egy alvó tárlaton” [Dreams on a Gallery in Sleep] (1909), he again evokes the enigmatic figure of Leonardo’s lady. Furthermore, Gulácsy—like many of the late Victorian artists, including Dante Gabriel Rossetti, Edward Burne-Jones, and James McNeill Whistler—often related his works to music: he called his works “reminiscences, songs, illusions and memories” (“Művészetem” 45), and gave musical titles to a number of his pictures.¹²

Gulácsy’s fictional narratives show further correspondences with the works of Oscar Wilde. These, like Oscar Wilde’s *The Picture of Dorian Gray*, are built up of impressions rather than traditional narrative events. They characteristically lack a traditional plot; the heroes and the heroines, who are very often artists themselves, are set in impressive environments and are musing or conversing mostly about art, memories, feelings, always standing above mundane reality. “Nasi,” the story that has already been referred to in connection with its Paterian reference, is such a tale. The heroine, Nasi, is a beautiful young woman, whose father, as it gradually evolves, mortally wounded and thus caused the death of a wealthy usurer, and soon died in shame and despair in prison. Nasi, however, has been spared the dark secret of her father’s life: she has remained untainted by all vulgarity, all the vanity of common people. She has grown into a pure, meek young woman imbued with noble and profound feelings. Her detachment from ordinary reality is made painfully emblematic and obvious: she is blind. Yet, her isolation from everything that is vulgar brings her happiness and the adoration of the young aesthete, Fülöp, the son of the usurer killed by Nasi’s father. The young lovers can rise above

the issues of money, rank, crime, and punishment since they live in deep, unselfish love. They appear in the story as figures of an idyllic dream-vision, sitting in a beautiful and profuse, ancient garden—an image of an idealized past age in Gulácsy’s work in general—and Fülöp is seen as pinning a crimson rose into “the deep glowing ebony braid of Nasi that might have inspired Rossetti” (135). Indeed, Nasi is described as a Rossetian female beauty with the well-known accessories: abundant flowers, a dark violet velvet dress embroidered with gold; dark, shiny, thick hair, and beautifully crafted jewels. In Gulácsy’s fictional world the characters and their lives illuminate Wilde’s seemingly paradoxical statement that “[l]ife imitates art far more than Art imitates life” (“The Decay” 32).

For Gulácsy, the idealized past provides escape from the prosaic world to a dream-like ideal vision. But as Wood emphasizes “[f]or Gulácsy, as for Burne-Jones and so many late-nineteenth-century artists his dream world was the real world, the only reality” (33). And as Burne-Jones painted himself into many of his pictures depicting a peaceful, spiritualized world—his identification, for instance with Arthur in *The Last Sleep of Arthur in Avalon*, or with the King in *King Cophetua and the Beggar Maid* is fairly well-known—so did Gulácsy portray himself in many of the figures in his paintings and stories. These autobiographical characters are often depicted in strange costumes evoking ages gone by, and are often just as solitary and eccentric as Gulácsy himself was. Gulácsy obviously had a psychological need for hiding his own vulnerability behind masks. He is remembered roaming the streets of Venice and Paris in fanciful medieval clothing (János Bende qtd. in Marosvölgyi 118) “wearing a top hat, tails and gloves to various Italian soup-kitchens” and “donning . . . a Watteau coat, buckled shoes and breeches” (Keserü 25). He also had himself photographed in different roles, as prince Hamlet or a praying saint. It seems that Gulácsy shared Wilde’s opinion that “Man is least himself when he talks in his own person. Give him a mask, and he will tell you the truth” (“The Critic” 185). According to Judit Szabadi, Gulácsy’s habit of putting on masks was not directly

influenced by Wilde. The phrase quoted above rather “confirmed the way he had been living for years by then,” as it perfectly conveyed his life and lifestyle, and “correspond[ed] to his hiding and narcissistic personality” (“Gulácsy Lajos önarcképei” [Lajos Gulácsy’s Self-Portraits]). Wilde’s aphorism became a central idea of his art and life, and it was chosen as the epigraph for his novel, *Pauline Holseel* (1910).

Although in his preface to *Pauline Holseel* Gulácsy declares that the novel “is free from any connection to any literary work published so far” (“A ‘Cevian Dido’ belső lényege” [The Innermost Self of “Cevian Dido”] 5), its affinities in terms of genre and perception of art with Wilde’s *The Picture of Dorian Gray* are unquestionable. In a broader sense, both novels can be categorized as *Künstlerromane* (Kardeván-Lapis 154-55, Csanády-Bognár 1385), that is, “a novel in which the central character is an artist of any kind” (Baldick 135). In its early form “this category of fiction overlaps with the *Bildungsroman* in showing the protagonist’s development from childhood or adolescence” (135). However, by the late nineteenth, early twentieth century it becomes an apt literary form for the expression of the concepts of aestheticism and modernism. By making the artist its protagonist, the *Künstlerroman* has always expressed the conflict between the individual and society, between the artist and reality. Thus, with the modernist concept of alienation, “the *Künstlerroman* becomes a popular type of fiction” (Bodnár 226). Pater’s claims about the importance of sensory impressions and the relativity of such impressions, as well as the consequent notion of the isolation and loneliness of the individual all challenge the mimetic tradition. Hence, the aesthetic or modernist *Künstlerromane* are no longer organized into a plot—like Gulácsy’s stories discussed earlier—they become fragmented and impressionistic.

Pauline Holseel “has no story and no theme” as Gulácsy claims (“A ‘Cevian Dido’ belső lényege” 5). Gulácsy’s characters—like those of Wilde—only “sit in chairs and chatter” (Wilde qtd. in Ellmann 314). The discussions are likewise mostly concerned with art, and the

novel mainly presents how the main character, Cevian Dido, transforms the beautiful and sensitive young woman, Pauline Holseel, into a work of art, and how this transformation leads to her inevitable and tragic death. It is an “inverted Pygmalion-story,” as Katalin Gellér puts it, “where not a sculpture but a living creature, a young woman is animated [and turned into] art” (111). In Wilde’s novel “Dorian himself becomes an artefact” (McCormack 113), while Anne Margaret Daniel contends that “the picture of Dorian Gray is . . . a possessed . . . inversion of the Pygmalion and Galathea myth” (50).

Art is present on different levels in Gulácsy’s novel. Most of the characters are related to art, like the kind and good-hearted Marquesa Favelio, who is seen playing a golden harp in the opening scene, or the old painter, Uncle Gaulois, one of Gulácsy’s self-inspired characters, whose integrity has gained the support and friendship of the kind lady, but who has remained unacknowledged by the world governed by vanity. Art is shown as superior to reality: the harp’s music is like “remembrance of a beautiful past” (*Pauline Holseel* 10), of a joyful golden age, and it rejuvenates the no longer young Marquesa’s face. Thus, music appears to possess transcendental power, transcending or eliminating time, getting beyond or above reality.

The novel is made up of a series of blurred but highly sensuous scenes. They reveal how Pauline, the adopted daughter of the Marquesa, gradually also becomes devoted to music. It is not a simple devotion: “her whole being [is] music” (16). According to Dido, she is more than art: she is ecstasy, “an artistic vision,” and “the most beautiful dream” (49). Already in their childhood Pauline feared Dido, who has by now grown into an unscrupulous, uninhibited hedonist, devoting his life, like Dorian Gray, to the pleasures of the senses: perfumes, flowers, opium, love, and art. One of the focal points of the novel is constituted by Dido’s debate with the “firm-principled and honest” Lavelias (61), who accuses Dido of being “cruel enough to make a dreaming child [Pauline] the victim of [his] love of beauty, the phantoms of [his] dazzling taste” (49), while he forgets “his human responsibilities” (50) and subordinates

everything to his selfish artistic fancy. But Dido disagrees. He claims that “Art is different, very different from Life” (50), he even suggests that Pauline is not made for life, she is “a filigree miniature” (50), an object, a work of art. Thus, when Pauline follows Dido to Paris, and the young man makes her perform and sing for an audience, she is indeed transformed into a work of art. Following this, she is unable to live in the real world: she poisons herself and dies.

Although in different ways, art and life change places in both *Dorian Gray* and *Pauline Holseel*. In Wilde’s book Dorian becomes a numb object, whereas his portrait grows into a living thing, while in Gulácsy’s work “a flesh-and-blood woman is turned into a vision, a sacred dream, [a perfect work of] art” (Szabadi, *Gulácsy Lajos* 167). Lord Henry, as well as Dido, possesses hypnotic powers: similar to how Lord Henry casts a spell on Dorian, Dido has Pauline under his control as she cannot resist his hypnotic pull (103). Dorian and Pauline alike are torn away from the everyday, ordinary world, which, for both victims, leads to the break-up of former bonds: Dorian abandons his friend, Basil, while Pauline deserts her love, Florestan. However, their separation from reality is not complete. As Jerusha McCormack notes about Wilde’s novel, though Dorian “struggles to retain the numbness of an object, . . . in a rare moment of unconscious grace, [he] rediscovers the power to feel—for others as for himself” (113). In Gulácsy, Pauline’s words to Florestan in her suicide note also reveal her feelings: she has never ceased to love him. Though Dorian’s suicide is, in a way accidental, according to Ellmann, his fate still suggests that “a life of mere sensation is . . . self-destructive” (315). Dido is also punished for his devilish selfishness when in the last scene of the novel Florestan kills him with a dagger, bringing the “cruel demon” (103) to an end similar to that of Dorian.

Gulácsy’s Dido incorporates Lord Henry’s and Dorian’s characters as he is both an advocate and a performer of hedonism. Szabadi claims that “according to the ‘plot’ of Gulácsy’s novel, Dido is a loser in a moral as well as in a physical sense: the idea of transforming life into art leads to destruction” (*Gulácsy Lajos* 168). This “lesson,” however, is counteracted by the

intensity of the novel's "beautiful visions and impressions" that provide "unrivalled and unforgettable experiences" (168). Art and artistic sensibility—the desire to experience the intensity of every single moment—thus prove to be more important than moral responsibility, as suggested by Dido's argument in his debate with Lavelias. And after all, Dido is "a charming man of the world, an enchanting and delicate character" (Szabadi, *Gulácsy Lajos* 173), "a refined intellect and a devotee of art" (Szabadi, *Előszó* 20). For this reason, Judit Szabadi suggests that even though the old painter Galuois is the obvious autobiographical character of the novel, Dido is also somewhat like Gulácsy: a character "he wished to be like in his most secret desires" (20). Wilde commented upon his relation to the characters of his novel in a similar way: "Basil Hallward is what I think I am . . . and Dorian what I would like to be—in other ages, perhaps" (Wilde's letter of 12 February 1894 qtd. in Ellmann 301), expressing a desire to assume a personality free from social expectations and restraints.

Kosztolányi believed that Wilde's "only offence was that he loved beauty to death, and that he shrank from the foolish and unctuous moral precepts of the world" (1:236). Thus, he adds, being a "rebel in a world out of order," Wilde "had transformed the shattering crystal casket of truth into sparkling maxims and witty paradoxes" (1:237). Gulácsy did not share Wilde's wit or humor. Nevertheless, as his writings bear witness to it, he was a kindred spirit in his love of beauty, his escapism, and in his belief in the superiority of art over mundane reality.

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Notes

¹ All translations from sources in Hungarian are my own.

² A preliminary study of the topic can be found in Hungarian in Éva Péteri. “A viktoriánus kulturális örökség Gulácsy Lajos művészetében” [Victorian Cultural Heritage in the Art of Lajos Gulácsy]. *Idegen költők—örök barátaink: Világirodalom a magyar kulturális emlékezetben* [Foreign Poets—Our Friends Forever: World Literature in the Hungarian Cultural Memory]. Ed. Péter Ágnes. Budapest: L’Harmattan, 2010. 67-76. Print.

³ *Salome I* (1910) Magyar Nemzeti Galéria, [Hungarian National Gallery] *Salome II* (c. 1910) private collection.

⁴ Wilde, Oscar. *Salome. Szomorújáték* [Salome. A Tragedy]. Trans. Geyza Battlay. Budapest: Révai, 1907.

⁵ Wilde Oscar. *Salome. Színmű* [Salome. A Play]. Trans. Gyula Színi. Budapest: Lampel, 1907.

⁶ Wilde, Oscar. *Flórenczi tragédia* [Tragedy in Florence]. Trans. Marcell Benedek. Budapest: Lampel, 1907.

⁷ Wilde, Oszkár. *Flórenczi tragédia*. Trans. Árpád Pásztor. Budapest: A Nap Újságvállalat, 1907.

⁸ Marianna Kolozsváry also claims that “the fascinating title of a literary work was often enough to Gulácsy to inspire a picture” (66).

⁹ Wilde, Oszkár. *A szépség filozófiája* [The Philosophy of Beauty]. Trans. Sándor Hevesi. Budapest: Révai, n.d.

¹⁰ Pater, Walter. *A renaissance* [The Renaissance]. Trans. Károly Sebestyén. Budapest: Révai, 1913.

¹¹ Besides Hungarian, Gulácsy spoke Italian, but the first Italian translation of *The Renaissance* came out only a year earlier than the Hungarian, in 1912. (Evangelista, “Timeline” xx.) However, Gulácsy did not speak foreign languages well enough to read pieces in their original, as Lehel points out (53).

¹² Cf. *Dal a rózsatőről* [Song of the Rose Tree] (1905), *Dal a szabadban* [Song in the Open Air] (1906), *Menüett* [Minuet] (1909-1910).

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