

Neo-Gothic Church Designs by Antal Hofhauser: Roman Catholic Churches in Bátorfő, Budapest and Békéscsaba

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Received: 16 July 2020, Accepted: 30 November 2020, Published online: 31 March 2021

Abstract

Antal Hofhauser was a descendant of an old stonemason family in Buda. Sacral architecture played an important role in his life. There is good reason to suppose that his work and position as a teacher played a very important role, increased his authority and the appearance of his entries was far more beautiful than that of other entries. Teaching certain subjects for long decades enabled him to vary the already existing solutions easily. His authority and his good reputation from previous principals may have helped him on several occasions, that he was able to win assignments from the second rank, or a supervisor position. Based on his studies in Vienna and his interest in urban architecture, he always adapted his churches to the current situation and possibilities. Not too inventively, but fulfilling the principals requirements, he varied and vested the fundamental towered, longitudinal, Latin-cross-shaped, which had one or three naves, a polygon-closed sanctuary and was canonised from the Middle Ages, with well-known elements chosen from medieval styles. This layout, and similar constructions, like foundations can also be observed in the case of Bátorfő and Békéscsaba. Based on the cover he used in general, his style could be called "Backsteingotik" (Brick Gothic), however, the forms he used and the building materials he replaces evoke the architecture of French territories instead.

Keywords

Antal Hofhauser, sacral architecture, historicism, Bátorfő, Békéscsaba, Budapest, roman catholic church, education of Architecture

1 Introduction

1.1 The Hofhauser family, Antal

Antal Hofhauser was born in an old local family in Buda, in 1857. Regarding his first name, he was named after his grandfather (Weninger, 1923:p.117). According to the legend, his ancestors were stonemasons who came from Augsburg and settled down here after the Siege of Buda. The family continued pursuing this trade until the 19th century¹ (Magyar Családfakutatók Egyesülete). Antal also worked on a common project with his father, Lajos².

¹ Antal (1799–1872), Lajos (1822–1891). "Hofhauser és Kommer" (Magyar Családfakutatók Egyesülete). In 1819, he appears under the name Anton among the masters of stonemasons' guilds, as the son of Franz Hofhauser, who worked between 1794 and 1815 (Gy. Balogh, 1998:p. 313).

² In the year of the 30th anniversary of the War of Independence of 1849, the idea of a memorial was born on an excursion organised by the Association of Hungarian Engineers and Architects. Lajos Hofhauser offered the material and his work. A design competition was launched. Despite the fact that two first prizes were awarded, the plan had to be

Antal studied at the Akademie der bildenden Künste Wien (Vienna Academy of Fine Arts)³, where his master was Friedrich von Schmidt. He even followed him to the Wiener Bauhütte, which started as a kind of workshop for autodidacts and retraining, but later became a serious professional organisation⁴. The architects from the "Schmidt-Schule" became the most influential architects of the neo-Gothic ecclesiastical architecture and monument restoration

"carved" into the budget, as well. Lajos's son, Antal undertook to work on the plans until the plan was satisfied, therefore the plan could come into being. The memorial was inaugurated in the Gorge of Tömös in 1881 (Unknown Author, 1881:p. 278; Maróty, 2014:pp. 492–493).

³ Arriving from Budapest, he enrolled in the Academy at the age of 20, in October 1875 and studied in the department of architecture until December 1878. He received the Georg Pein Award in 1878, while the Hagenmüller Award in 1877 (Fleischer, 1935:p.51).

⁴ Schmidt was the honorary president of the Students' Society (Sisa, 1996:p.178).

projects in German-speaking regions. Works by the master and his most excellent students can be found in the whole territory of the Austro-Hungarian Monarchy (Sisa, 2002; Damjanović, 2012). In the Kaiserstadt, assisting his master, young Hofhauser soon had the opportunity to take part in designing larger public buildings, out of which the most outstanding is the Church of Maria vom Siege in Fünfhaus, Vienna (Weninger, 1923:p.117). It was in this period when Antal Hofhauser learnt the conscious use of neo-Gothic design elements. In his church architecture, he almost exclusively used brick. Most sacral buildings designed by his master were built of this material, as well.

Hofhauser, who spent most of his life teaching, might have considered Schmidt's teaching method attractive and useful. According to his fellow student, Max Fleischer, Schmidt's practical classes were tailored to the needs of individual students. He taught them by demonstrating the solution of certain tasks⁵. Teaching architecture was part of Hofhauser's whole life. In 1887, he was appointed as a teacher at Székesfővárosi Községi Iparrajziskola (Metropolitan Municipal Technical Drawing School) (Vidéky, 1889:p.9). In the yearbook of the school, he is mentioned as an architect, a member of the Országos Iparegyesület (Hungarian Industrial Association) and the Wiener Bauhütte. He was the form teacher of the preparatory class of architecture, where he taught geometry and architectural drawing (Vidéky, 1889:p.29). Apprentices with elementary education were admitted to these classes and trained to be mainly bricklayers, carpenters or stone-masons. Based on the workmanship of students, two types of training were offered: a preparatory class and a retraining class. Hofhauser was the form teacher of the former each year. Apart from him, initially, Antal Palóczy was a teacher of architecture. The yearbook of the school includes a detailed description of the education: in the first two terms, there were no practical (modelling), just theoretical classes. In architecture classes, the teacher designed the drawings on the blackboard, in front of the students, providing profound explanations. According to the author of the description, the students' activity was not considered copying, "they drew their tasks after dictation, like in real life" (Vidéky, 1889:p.7–9, 20–21). Research of the school's

⁵ Max Fleischer: "The master went from board to board and lectured on the subject the student was working on. Thus students saw and learned how to draw and render, how to construct, how to produce plans for execution, how to choose forms with regard to material and craftsmanship, etc" (Sisa, 2002, p.174).

art collection has already begun, and we know more and more about vocational education⁶ (Schola Graphidis). However, we do not yet see clearly how his work as an instructor and designer was related. Based on a drawing that a student drew "after nature" on the portal of Our Lady of Mount Carmel Church and Monastery in Angyalföld, we can assume that his completed buildings in Budapest were among the drawing tasks (Fig. 1).

Architects highly appreciated this form of education, which was essential for training good experts. They gave a very enthusiastic description about the activity of the school in the Building Industry, the official journal of the Magyar Mérnök és Építész Egylet (Association of Hungarian Engineers and Architects) in 1902⁷. Hofhauser retired as the headmaster of the school a few years before his death. In the light of this, it can be stated that his teaching practice heavily influenced his designer praxis: on the one hand, his charisma and position as a teacher earned him respect, on the other hand, the appearance of the works he submitted might have been outstandingly beautiful compared to other entries. Teaching certain subjects (geometry, professional drawing) for long decades contributed to the fact that he varied already existing solutions easily and a lot of similarities can be discovered in his designs⁸.

2 His church architecture

Church assignments played an important role in Hofhauser's lifework. As he was a committed follower of the neo-Gothic style, sacral architecture was very close to his heart.

⁶ The collection conserves not only artworks, objects, but historical books, periodicals and archival materials from the 18th–19th centuries as well. The study, the inventory and the publishing of the collection for the public and also for the professionals, have started at the very end of 2014. More about the projects, and exhibitions seen in the website of Schola Graphidis.

⁷ In connection with the drawing exhibition organised by the school, the author pointed out that the teaching of drawing took place at the highest level at this technical institute, which was an important factor in the development of building industry and deserved state aid (Unknown Author, 1902:p.170).

⁸ The assessment of Hofhauser's work can be linked to this factor, as well. In the monographs of the age, negative opinions can be found about him, such as: "In the decades around the turn of the century [...] there were some works created with artistic empathy, telling of thorough knowledge of medieval architecture [...], but most of them resembled the dry repetition of the lesson [...] there were some even more colourless routine works, such as those by Antal Hofhauser" (Gábor, 1981:p.65).

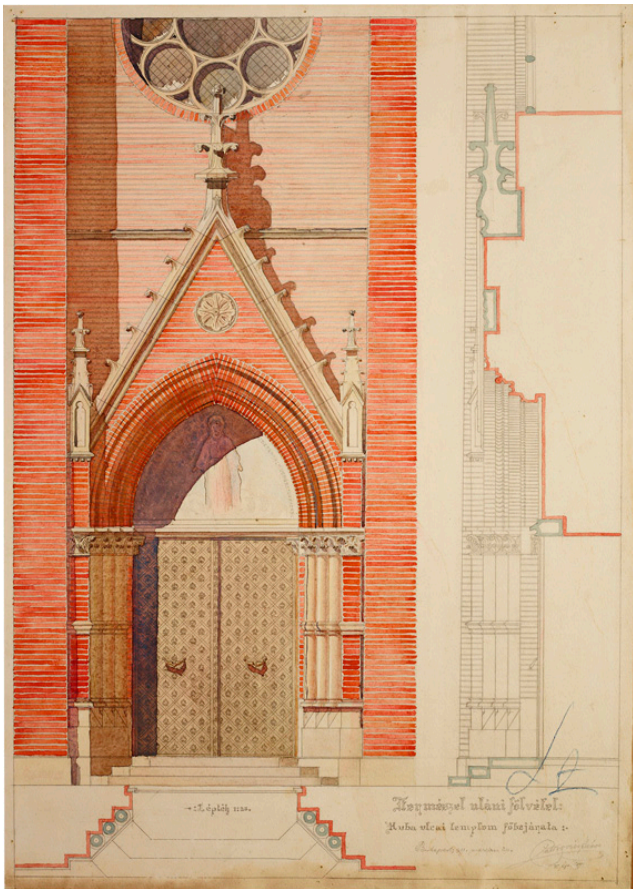


Fig. 1 One of the drawing tasks in the Metropolitan Municipal Technical Drawing School (Palkovics, 1911)

Already at the beginning of his career, he was a successful participant of design contests. Planning Roman Catholic churches constituted the majority of his works⁹. His principals were not only prefects of the Catholic Church, but also religious societies and mayors who owned the right of patronage. As a result of successful cooperation, his principals recommended him to other principals¹⁰.

He received his first church assignment in 1891 when he undertook to design the Church of Saint Anne in Leányfalu free of charge (Hummer, 1891)¹¹. The small church already bears the marks of the features of his later works: pointed gable-topped steeples with clocks, narrow windows and ornaments on the towers, arched portals, and side elevation design with buttresses and brick cover. He did not

⁹ The list of his sacral works can be found at the end of the study.

¹⁰ Hofhauser probably also drew his students' attention to the importance of this, e.g. Mihály Bánszky received a series of assignments in this way in the Southern Great Plain (Papp, 2013:p.379).

¹¹ Hofhauser probably undertook the assignment free of charge, because the builder of the church was his relative, Elek Hofhauser.

consider these compositional solutions as a mere work of his youth, which is shown by the fact that by 1904, a similar building designed by him was completed, the Parish Church of Our Lady in Kispest. The steeples of the two churches are almost identical, but the complete cubature is very similar, as well. Only smaller details are different. The church in Kispest is larger and its style is closer to neo-Gothic due to the shaping of details (Figs. 2 and 3).

It is essential that the bitmap images have sufficient resolution to allow faithful reproduction. To determine the optimum resolution (width × height) of an image, measure the width and height as it appears in your document (in millimeters), and then multiply those two values by 12. For example, a square image of 80 mm wide, i.e. having the width of a single column, the optimal size is about the gable-topped steeple placed in the middle, with clocks in the "spandrels", Romanic narrow holes, blind arcade with unaccented arcading and the portal placed in the major axis were all beloved tools of architects from the "Schmidt-Schule", typical of smaller parish churches designed by them. The marks above can be discovered on many of their works in the central-southern part of the German Empire

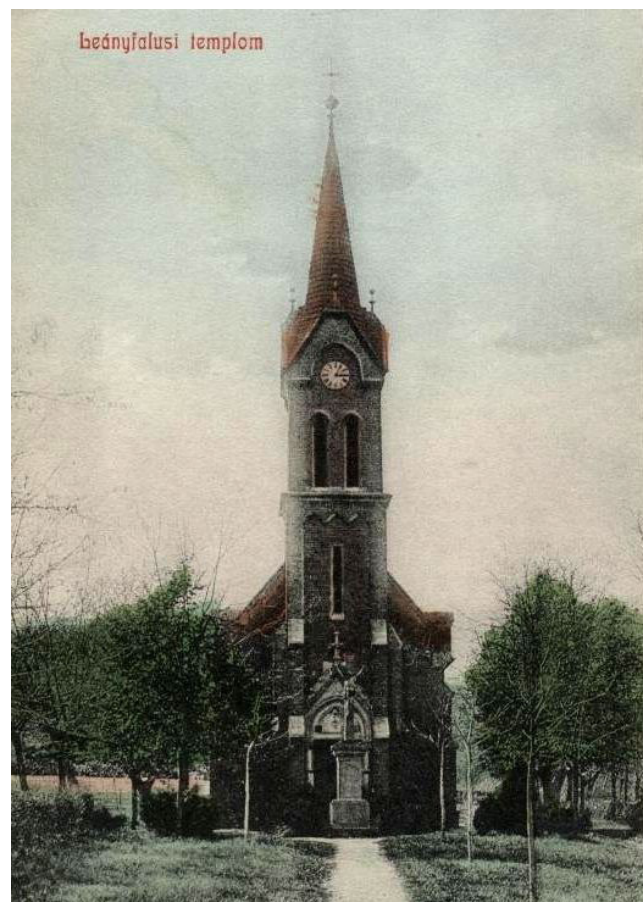


Fig. 2 Church of Saint Anne in Leányfalu (Unknown Author, around 1900a)



Fig. 3 Kispest, Parish Church of Our Lady (Unknown Author, after 1921)

and in the territory of the Austro-Hungarian Monarchy. An recent example designed by the Schmidt Schule is the Church of St. Joseph in Weinhaus, Vienna built in 1883–1893¹² (Fig. 4).

Hofhauser's Hungarian church designs were born in rapid succession from the 1890s: after the Church of Leányfalu, he prepared several designs within a few years: first, for the design contest for the construction of the Parish Church of Our Lady in Bátaszék launched in 1892, then for the design contest for planning two parishes in Subotica in 1893. He did not win any of the contests, but he was able to turn both of his second places to assignments. Chronologically, the building of these churches was preceded by the Our Lady of Mount Carmel Church, which was completed by 1899 (Gajdos, 2001:p.9).

¹² From his earlier works: Krefeld, St. Stephan Cathedral, 1852–59; Vienna, St. Othmar Church, 1866–73



Fig. 4 Church of St. Joseph in Weinhaus, Vienna (Regi51/Wikimedia)

Also in this case, he was not the first one who was commissioned with planning. The construction of the Carmelite Monastery was ordered by István P. Soós, the provost of Győr, based on the plans of József Pucher. They intended to build a three-naved Romanesque monastery with two towers. The supervisor of the construction was Hofhauser. However, the plot proved to be too narrow for a three-naved edifice, therefore the supervisor changed the plan. (Papp, 2013:p.375) The one-naved church bearing the features early Gothic architecture has a prominent corner turret and a smaller tower that seems to be unfinished. This solution is not unusual in his lifework, as Hofhauser saw a lot of uncompleted listed medieval churches which inspired him to design asymmetric towers. The nearest example that all Wiener Bauhütte members knew well is the St. Stephen Cathedral in Vienna (Fig. 5).



Fig. 5 Our Lady of Mount Carmel Church (Unknown Author, 1900b)

Although Schmidt and his students designed churches which were very similar to each other, serious differences can be discovered regarding both their layouts and the formation of details. The statement above also applies to the architectural forms of the evoked eras: they seem to be similar to the original, but they differ in many aspects. By the end of the 19th century, some followers of neo Gothic started appreciating late Gothic forms. Stylistic purity accompanied by ideological debates and archaeological accuracy (Sisa, 2002:p.185) were becoming less important. The reason for this was that, when searching for the ideal style, the Romanic and early Gothic architecture, which survived in a more fragmented form and was more freely reinterpretable and redesignable, was considered exemplary during the restoration of listed buildings. The exercises in style he learnt from Schmidt as well as practical creation escorted Hofhauser throughout his whole life. Similarly to other students, he varied architectural tools originating from any age. His only goal was to create a picturesque effect and fulfil the principal's requirements. He left his fingerprints on the buildings, as he always considered urban aspects when

designing the tower, one of the most prominent architectural elements: in urban environment, he chose an asymmetric layout to emphasise the view, while according to the urban situation the size determined whether it should be a smaller, towerless or single-towered building or a double-towered church with larger capacity.

2.1 Our Lady Parish Church in Bátorfőszék

The Church of Bátorfőszék consecrated to Our Lady is a single-towered, medium-sized building with a capacity to receive 5000 believers¹³. In its building history, we can find several motifs which are very typical of Hofhauser's assignments, therefore this church will be dealt with in detail.

The road to its consecration in 1903 started in 1842 when Scitovszky, the Bishop of Pécs, announced that a new church was to be built to replace the monastery church, which had a medieval basement, on the orders of the king in the following year (Unknown Author, 1900c:p.3). Exactly 20 years later, József Berecz, the curate of Bátorfőszék, launched a considerable fundraising programme in 1862. The detailed story was written by Károly Joó, a local primary school teacher in the newspaper published in memory of the consecration of the church (Joó, 1903:p.24). Even the highest circles of public administration dealt with the case: E.g. Minister for Culture Ágoston Trefort and minister counsellor Károly Hegedűs, who visited Bátorfőszék in the 1870s. They had the church square (today: Trinity Square) measured and ordered a design (Fig. 6).

The church construction fund was not enough for the implementation of the project. According to the town council, the designed building was too small and its style was inappropriate. The active preparation of the construction was interrupted for another 20 years. Architecture journals reported on the design contest for the construction of the church in 1892¹⁴ (Unknown Author, 1892a:p.224), on the initiative of the church building committee established by the congregation somewhat earlier. First, the council of the parish negotiated with Antal Hofhauser on 18 December 1893.

¹³ Probably the author wanted to raise the significance of the church by exaggerating its capacity (Unknown Author, 1900c:p.3).

¹⁴ The parish launched a competition for the church design and the acquisition of the required funds, with a deadline of 31 December 1892. The first prize amounted to HUF 600, while the second prize was 400 Forint. Further publication in the columns of other professional journals: Magyar Mérnök-és Építész Egylet Heti Értesítője (Weekly Bulletin of the Association of Hungarian Engineers and Architects) (Unknown Author (1892b) and Vállalkozók Lapja (Entrepreneur's Review) Unknown Author (1892c).

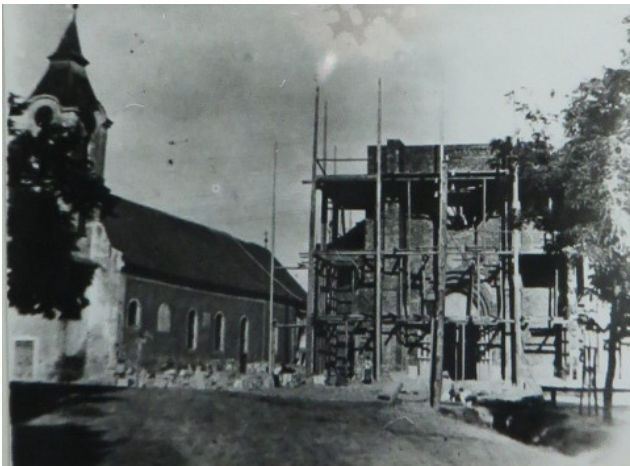


Fig. 6 Construction of the Our Lady Parish Church, around 1899
 (Unknown Author around 1899)

Although Hofhauser was awarded only the second prize in the design contest, the minister for culture recommended the implementation of his plan¹⁵. During the consultations in Bátaszék in 1893, Hofhauser also inspected and surveyed the square, where the former church was standing next to the church. Hofhauser thought that the square was not suitable for properly locating a new, larger building even after the demolition of the old church, as neither the excavation, nor its environment was appropriate. He recommended the council of the parish to pull down the land-steward's house so that the new church could be located in the middle of the square, opposite the road. Perhaps he considered this important, because he might have been influenced by the first theoretical work on urban architecture in Hungary, written by his teacher colleague Antal Palóczy (Palóczy, 1904). In spite of the fact that some people were against the demolition of the land-steward's house, the majority of the inhabitants embraced the idea of the architecture teacher. The ministry ordered the parish to buy off the land-steward's house. At the time, the parish did not have the required amount of money, but the ministry remained relentless, therefore the council had no other choice but find the necessary financial means. In December 1897, after three failed tenders, Hofhauser was requested to simplify his plan, but retain the original form and size of the church. Eventually, the fourth tender was successful. Reichl and Molcer, two contractors from Subotica, were willing to undertake the construction with a discount of 5.1 % (Joó, 1903:p.24)¹⁶ (Figs. 7 and 8).

¹⁵ Unfortunately, apart from the invitations, the professional press did not publish other items of news related to the contest, therefore we do not even know the winner.

¹⁶ The author probably mentions the following invitation (Unknown Author, 1898:p. III).

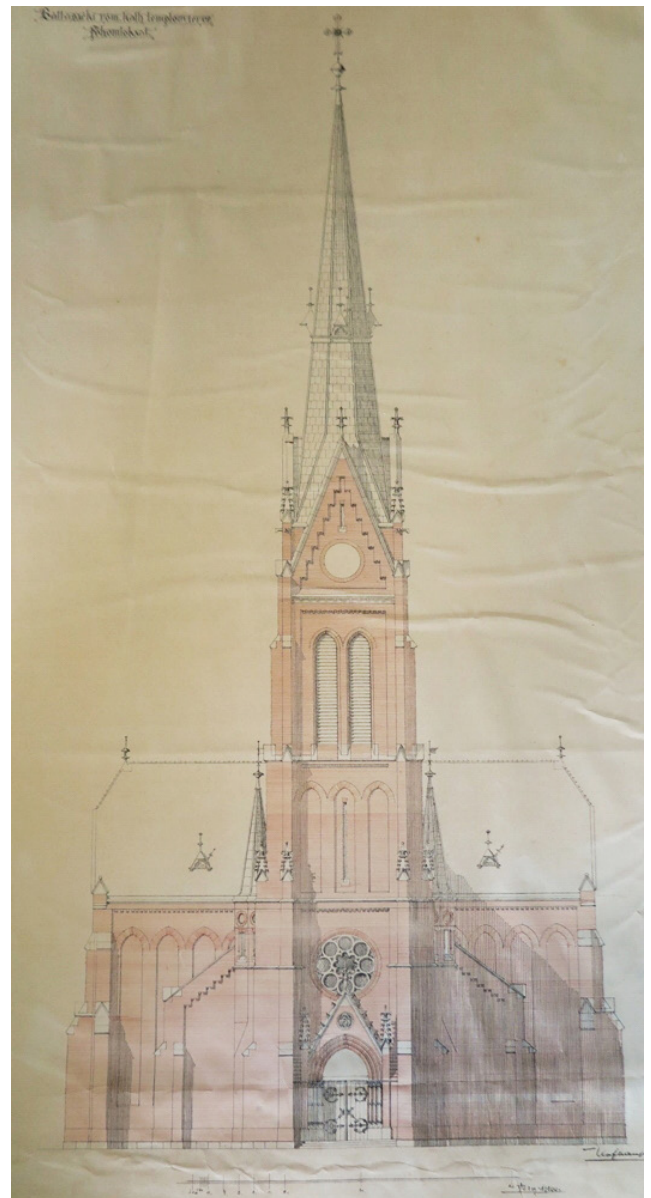


Fig. 7 Main Facade of Roman Catholic Church of Bátaszék, plan by Hofhauser Antal (Hofhauser, 1894a).



Fig. 8 Section of Roman Catholic Church of Bátaszék, plan by Hofhauser Antal (Hofhauser, 1894b).

The work started on 4 July 1899, following the demolition of the land-steward's house. Based on the plans, the church received a very deep, reverse cylindrical basement.

By 1900, the roof had been completed, as well, however, the columns made of Süttő limestone started cracking in the spring of 1901. Even the county press reported on the unfortunate case, describing in detail that two of the six carved stone columns were cracked to such an extent that the construction could not be continued. According to experts, depending on the seriousness of the situation, at worst, even the arches should have been torn down, at best, all six columns should have been raised by "American screws"¹⁷. The Building Office of Szekszárd was requested to make a decision (Unknown Author, 1901:p.3). Fortunately, the church did not have to be demolished, but the original bundled columns were replaced by pillars, conveying slightly neo Romanesque character to the neo Gothic church. Nor was it enough to repair the vault. It had to be rebuilt over the nave. The works above were completed by May 1902. The ceremonial laying of the foundation stone was held on 21 Jul 1901, while the consecration of the church took place on 4 October 1903 (Sümegei, 1997).

It was considered interesting and worth mentioning that the large-scale and opulently decorated church was built on the basis of architecture teacher Antal Hofhauser's plans. In addition to its style ("gothic"), capacity and the construction costs, it was also mentioned that Károly Joó, the editor of "Bátaszék és Sárköz" published a decorative memorial album including 20 photogravure prints and the history of the church's construction for the important event (Unknown Author, 1903a:p.4).

2.2 From Bátaszék to Budapest

Although success was still to come, the church increased Hofhauser's authority and reputation in different circles of the Catholic Church. While the church of Bátaszék was being constructed, the The Shepherd's House and Church was completed in Óbuda for a female order, the Congregation of Our Lady of Charity of the Good Shepherd, on the orders of Princess San Marco based on Hofhauser's plans in 1901¹⁸. This smaller church differs from his previous works in many aspects. On the one hand,

it was built in neo Romanesque style, on the other hand, it is covered by plaster instead of brick. This did not characterise either the members of the "Schmidt-Schule", or the master, as beside brick, they used stone at best¹⁹. As far as the street front is concerned, Hofhauser also instilled some flavour of the Rundbogenstil²⁰. As if the triple arches suggested internal division. At the same time, the single-naved space is divided by semi-circular lintels (Fig. 9).

In 1904, two smaller sacral buildings were completed, the Lazarist St Peter Canisius church and the Our Lady Church in Kispest. The latter is the votive church of Rudolf, Franz Joseph and Queen Elisabeth's son (Esztergom-Budapesti Főegyházmegye, 2017a). In connection with Hofhauser's first work in Leányfalu, we already mentioned the similarities of the two churches.

It was an important year for Hofhauser. Apart from the aforementioned churches, if commissioned, he could have had the opportunity to design a major church: the second round of the design contest for the construction of the Elisabeth-Perpetual Adoration Church in Budapest was held in that year (Unknown Author, 1903b:p.2). Hofhauser, who was awarded second prize in the first round, was invited with Sándor Aigner, the architect who received the first prize, to a second, closer contest. However, even at this stage, the winning plan by Aigner was thought to be better (Pallavicini et al., 1904:p.76). At the same time, a detailed description of Hofhauser's plans was published in professional press on both occasions. The two designs – even Aigner's two entries – differ from each other significantly, in spite of the fact that the members of the panel did not make very strong comments on the style, but rather focused on practical aspects instead (Németh and Marótzky, 2019:p.322).

Hofhauser submitted his award-winning designs with the code-word Hagia Sophia²¹. It was obvious that the description

¹⁹ Schmidt's oeuvre includes only few churches which have no tower on their street front, e.g. the St. Mathild parish church of Quidlinburg (1855–58). However, even this church has stone coverage and bears the marks of Gothic architecture. On the other hand, similarly to the church in Óbuda, it is a hall church, as well.

²⁰ Refers to the style of architecture developed in Germany in the mid-19th century. Combining Italian, early Christian and Romanesque elements, the style is characterized by arcaded round arches (see more in Lewis (2003)).

²¹ The evaluation report did not include this, as only the envelopes of the awarded architects were opened. However, he probably prepare two versions of the plan already in the first round. Hofhauser's other code-word was Ave Maria.

¹⁷ Hydraulic lift, known from shipbuilding. It was named after the imperial-sized screws applied (Unknown Author (1893–97)).

¹⁸ Widow Princess San Marco, born. Mileva Nagyszentmiklósi Nákó (Esztergom-Budapesti Főegyházmegye, 2017c)

of the plans referred to the "reproduction" of the temple of Istanbul in miniature (Unknown Author, 1903b:p.26). Regarding the floor plan, in the plan known from the first round, the similarity was not so clear, but the central dome and the semi-domes supporting it on both sides already appear in the cross-section. Hofhauser probably chose the centralised arrangement because he intended to design a memorial church (Figs. 10 and 11).

The jury thought that the formation of details in the facade was too articulated, therefore in this respect, the building did not have the subtleties of the Saint-Augustin Church in Paris²². Hofhauser used the semi-circular gate motif with Romanesque decorative arcading and two towers later, in a simpler form in Békéscsaba (Figs. 12 and 13).

He prepared two versions of the plan for the second round. Marks of Byzantine-early Christian architecture are not visible²³. He evoked and blended Gothic elements. The tower bears the typical features of the "Schmidt-Schule", the "gallery of kings" resembles central French cathedrals located in Île-de-France, while the triple gate

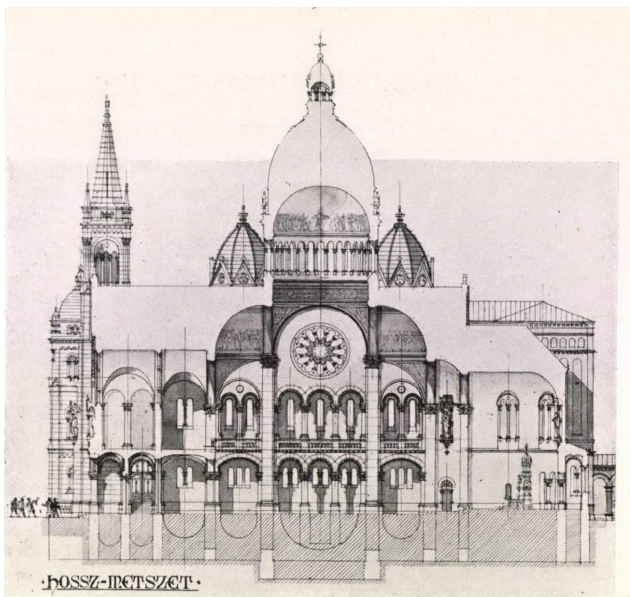


Fig. 10 Cross-section of Elisabeth-Perpetual Adoration Church, design competition entries, code-word: Hagia Sophia. Plan by Hofhauser Antal (Hofhauser, 1903b).

²² Designed by Victor Baltard, built between 1860-1871. In this era, the adjudicators used a reference network that is difficult to trace back today, as there is no close relationship between the two churches.

²³ Although this "Schmidt-Schule" would not have been exceptional. In particular, there were some early Christian façades in the southern parts of the Monarchy, e.g. the street front of the Sts. Peter and Paul's Cathedral Basilica Pécs or the Church of Our Lady of the Sea (Mornaricka crkva) in Pula.

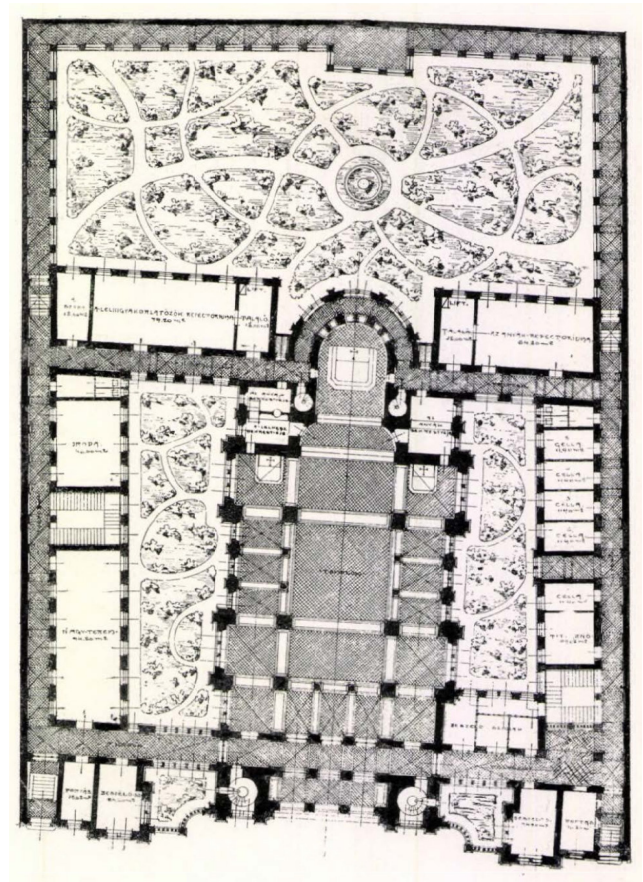


Fig. 11 Ground floor layout of Elisabeth-Perpetual Adoration Church, design competition entries, code-word: Hagia Sophia. Plan by Hofhauser Antal (Hofhauser, 1903c).

evokes the Gothic of the Cologne Cathedral. According to the judgement, the double-towered versions can be freely applied with any floor plan. The panel could imagine four versions, but the single-towered one was considered to be the best (Unknown Author, 1904b:p.75). It would have been the largest church with a capacity to receive 1500 believers Hofhauser designed throughout his career up to that date. Even his medium-sized church in Bátaszék had only one tower. Despite the fact that Schmidt and his students planned smaller double-towered sacral buildings, they met such articulated, rich Gothic ornaments in connection with restoration assignments. A single-towered example could be the Matthias Church in Budapest, while a double-towered example might be the St. Vitus Cathedral in Prague. Hofhauser's expertise in late medieval style was highly praised by the jury. We could say that the panel was held spellbound by the whole layout and artistic elaboration. Hofhauser turned the earlier central floor plan to a longitudinal version with a slightly simpler quadripartite cover, which would have had less static



Fig. 12 Church of Saint Augustin, Paris, elevation of the main façade (Baltard, 1868–71)

problems than the Hagia Sophia-style plan. The layout and the practical aspects of the building – in particular, the nunnery and the rooms of the nuns – were less successful. However, it was not the reason why he did not receive the first prize: when calculating the budget, Hofhauser did not include the real costs of sculptures, even though he would have been willing to provide a guarantee for them. According to the judges, the sculptures would not have fit into the available budget anyway, thus reducing the artistic value of the completed church (Figs. 14 and 15).

2.3 Békéscsaba

In spite of not being commissioned to build the Perpetual Adoration Church in Budapest, Hofhauser had the opportunity to design a much bigger church, the one consecrated to Saint Anthony of Padua with a capacity of receiving 3000 people. During the preparations of the works, we can say that Hofhauser overcame problems routinely. The contest in Békéscsaba also took place in 1904. Despite the fact that he failed to win the first prize again (Unknown Authors, 1905:app), he was invited as an expert

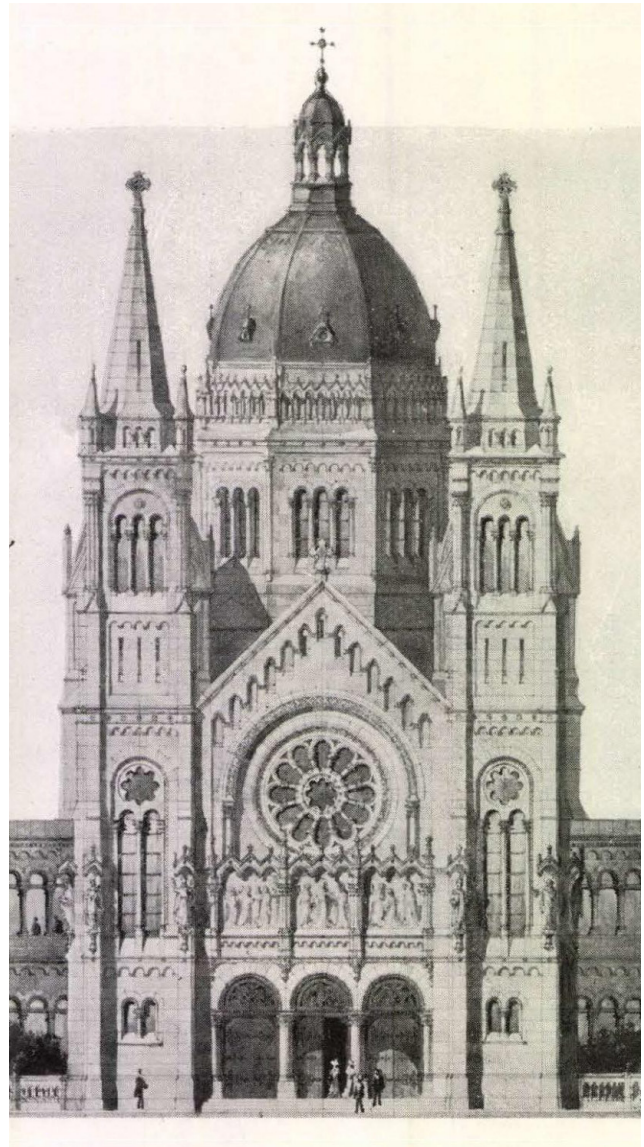


Fig. 13 Fassade of Elisabeth-Perpetual Adoration Church, design competition entries, code-word: Hagia Sophia. First plan by Hofhauser Antal (Hofhauser, 1903a)

and his plans were discussed at the conference. According to the episcopal architect, his idea was inappropriate, because the church was too small, disproportionate, depressing and cumbersome. Hofhauser promised to make some changes to improve these aspects, guaranteeing that the cost of construction would not exceed 200 thousand coronas. The church committee requested him to make a bid for the work. In February 1905, the Békésmegyei Közlöny (Gazette of Békés County) reported on the plans. The writing mentions two towers in the street front and a dome with two additional, smaller steeples. According to the author, the side elevations were arranged similarly to the street front (Unknown Authors, 1905:app). The above-mentioned

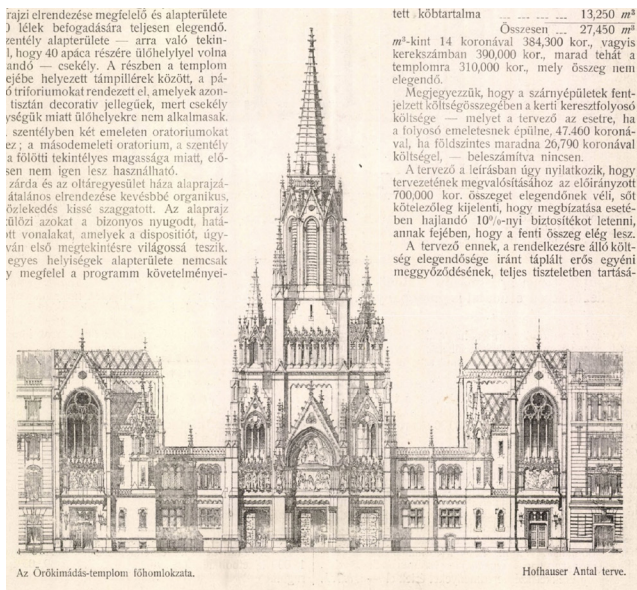


Fig. 14 Main facade layout of Elisabeth-Perpetual Adoration Church, design competition entries. Second plan by Hofhauser Antal (Hofhauser, 1904a)

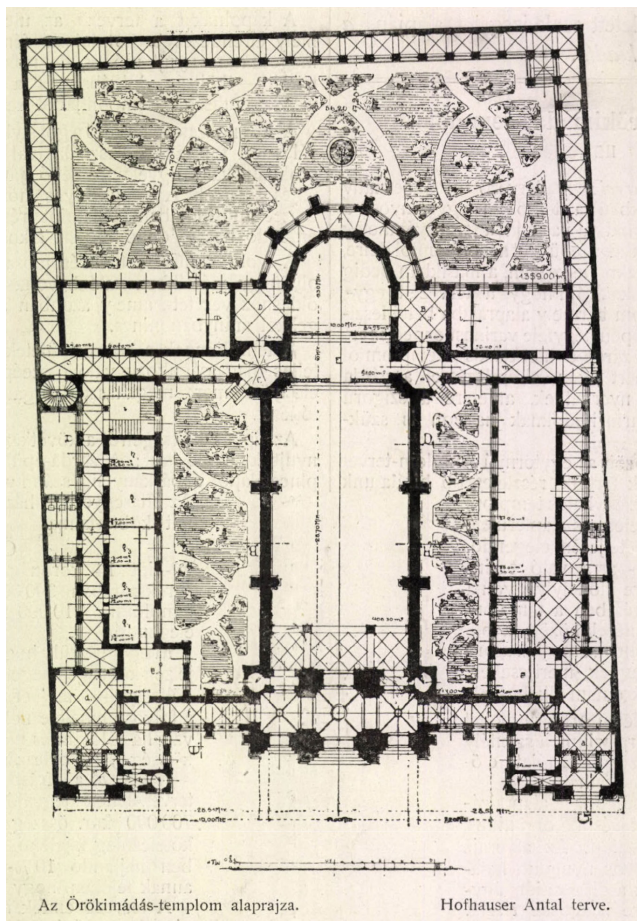


Fig. 15 Floor plan of Elisabeth-Perpetual Adoration Church, design competition entries. Second plan by Hofhauser Antal (Hofhauser, 1904b)

Romanesque plans are unknown, as, at the request of the bishop, the church had to be redesigned to be suitable for service believers in the longer term. Apart from Hofhauser several designs were submitted by this deadline. Religious leaders discussed these plans in a closer circle. The secular president, dr. István Pándy, persuaded the committee to implement the plans of the experienced architecture teacher. A smaller delegation even inspected the Carmelite church in Angyalföld and the headquarters of Szent István Társulat (St. Stephen Association), a building which was owned by the church, but had a secular function and currently houses the Faculty of Law of Pázmány Péter Catholic University. Eventually, the two neo-Gothic, prestigious buildings totally convinced the leaders from Békés (Csabai házak, 2015).

In the light of the above, Hofhauser was allowed to finalise his plans for the Church of Békéscsaba and reuse the foundation method already tried in Bátaszék. However, we have not mentioned all the similarities between the churches of Bátaszék and Békéscsaba: the brick covering, the colourful tiles, the side elevation, the design of the cross house, especially the jerkinhead roof and the triple window motif. Although they differ in size and details, basically, the two churches resemble each other very much and fit into the work of the "Schmidt Schule", as well²⁴ (Fig. 16).

Hofhauser's last major completed work was the Dominican Our Lady of the Rosary Church built between 1912 and 1915 (Esztergom-Budapesti Főegyházmegye, 2017b). In this case, the main characteristics of his lifework can be observed: the emphasis on urban architecture with the steeple, the jerkinhead roof of the transept, and even the pointed arch motif around the three-light windows and the centralised floor plan appear (Figs. 17 and 18).

3 Summary

Sacral architecture played an important role in Antal Hofhauser's lifework. Besides teaching, he probably did not have enough time for designing secular buildings. On several occasions, he was able to win assignments from the second rank, as a supervisor. The arising structural problems of the church of Bátaszék did not affect the reputation of Hofhauser's expertise, integrity as a designer. Later, he was even commissioned to build a larger church.

24 Josef Schmalzhofer: Vienna, Neuottakring, Holy Family, 1894–1898; Josip Vancaš, Sarajevo Cathedral, 1884-89 and Church of Buia 1895. Friedrich von Schmidt: Vienna, Neubau, Lazarist, 1860–62; Vienna, Brigittenau, 1867–74; Klosterneuburg, Abbey church, 1875–77; (with one tower: Krefeld, St. Stephan cathedral, 1852–59, Vienna, St. Othmar, 1866–73, Vienna, Weinhaus 1883–89, Cologne, Heart of Jesus, 1890)



Fig. 16 Co-Cathedral of St. Anthony of Padua (Mapio(a))

Based on his studies in Vienna and his interest in urban architecture, he always adapted his churches to the current situation and possibilities. At the same time, not too inventively, but fulfilling the principals requirements, he varied and vested the fundamental towered, longitudinal, Latin-cross-shaped layout which had one or three naves, a polygon-closed sanctuary and was canonised from the Middle Ages, with well-known elements chosen from medieval styles. Based on the cover he used in general, his style could be called "Backsteingotik" (Brick Gothic), however, the forms he used and the building materials he replaces evoke the architecture of French territories instead. Wherever he had the opportunity, he extended the basic scheme, applied two or more towers and chose a triple gate instead of a gate with one opening (Papp, 2013:p.375).

There is good reason to suppose that his work and position as a teacher played a very important role, increased his authority and the appearance of his entries was far more beautiful than that of other entries. Teaching certain subjects for long decades enabled him to vary the already existing solutions easily.



Fig. 17 Budapest, Zugló, Our Lady of the Rosary Church (Unknown Author, after 1913)



Fig. 18 Dominican Our Lady of the Rosary Church (Mapio(b))

3.1 His sacral buildings

- 1892 Leányfalu, St. Anna Parish Church
- 1898–99 Budapest, Angyalföld, Our Lady of Mount Carmel Church and Monastery (Carmelite)
- 1898 Subotica, St. George Parish Church
- 1901 Budapest, Óbuda, The Shepherd's House and Church
- 1901 Nyíregyháza, Patrona Hungariae Co-Cathedral, situaton plan
- 1899–1903 Bátaszék, Parish Church of Our Lady
- 1903 Budapest, Ferencváros, St Peter Canisius church (Congregation of the Mission [Lazarists])
- 1904 Budapest, Kispest, Parish Church of Our Lady
- 1910 Békéscsaba, Co-Cathedral of St. Anthony of Padua
- 1912-15 Budapest, Zugló, Our Lady of the Rosary Church (originally Dominican, since 2007 it has belonged to the Roman Catholic Archdiocese of Esztergom-Budapest as a parish)

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