

## Translation

Theses:

1. As a textile artist who used motifs to build works inspired by emotions, I felt a need to understand motifs. I wanted to understand what I hoped I was using properly instinctively. Being self-taught I preferred visual evidence to linguistics, folklore, customs and comparative analysis of stories, but history proved impossible to avoid.

I was intrigued to know why turuls, griffons, deer, horses, lions, all of which had always been conspicuous and also featured in the Treasure of Nagyszentmiklós, suddenly disappeared only to reemerge in Árpád Age stone carvings. Furthermore, I asked, why did the sabretache plates themselves disappear?

2. Learning to know the tools of symbolic thinking means learning to use an important cultural idiom; understand how ideas are expressed in a manner typical of Hungarians. I was really intrigued to know what was it that kept alive the memory of these curious motifs – the Deer, the Peacock, the Dove, the Tree of Life, and the Dragon? Where does that so-called Hungarian character come from?

One thing I found odd was that the palmette motif in Hungarian Romanesque art was attributed to foreign craftsmen in spite of the fact that the artistic quality of sabretache plates was unparalleled in contemporary Europe, and is also present in Celtic artifacts of Hungarian provenance. The serpent braid can be traced back to the Celtic age as well.

3. In spite of all kinds of religious and power strifes, Romanesque art in Hungary was so imbued with the spirit, energy, character, and specific outlook of Hungarians (freshly converted to Christianity), that it remains the most typically Hungarian style in the history of sculpture in Hungary.

4. While ethnic names are useful as points of reference, it is important to see that an ethnicity (unlike a name used for an ethnicity) does not emerge from thin air but is the product of long processes. Ethnicities emerging in a territory under a new name assimilate the people who have been living there before their arrival.

In steppe cultures, exogenous marital patterns used to be quite typical. Conquerors would abduct the women of the conquered (see the rape of Dúl's daughters in Arany's *Legend of the Wondrous Hunt*). → Merging. The vanquished would then be settled in frontier areas.

Empires would emerge and disappear at a fairly quick pace due to linguistic diversity, a relatively autonomous power structure, and distant external relations. This however would not entail the migration or disappearance of entire populations. Tribal alliances and conquered people would often assume the name of the new empire or that of the leading tribe (→ mimicry) which might suggest a change thanks to a shift in the power structure despite the fact that local communities had not moved at all. In such cases, motifs might be quite revealing while conserving ancient patterns. Archetypes open the door to our subconscious. It is my goal to create images that reveal this merger, this superimposition of layer upon layer, an ambition quite different from that of archeologist who intends to take things apart.