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I. Main duties of the research unit in 2017

- Research on medieval art
- Research on Renaissance art
- Research on Baroque collection histories
- Research on 19th-century art
- The most recent findings in scholarship on art history
- Digitalization work

II. Outstanding research and other results in 2017

a) Outstanding research results

- Research on the art of the Middle Ages

The primary activities of the medieval research group in 2017 involved the examination of stone carvings in Hungary. Within the framework of the NKFIH/OTKA post-doctoral research project entitled *Data Archive for the History of the Art of the Árpád Era*, research on Árpád-era relics from or having to do with the city of Eger continued. In the first five months of the year, the leading researcher of the project, a colleague of ours, continued the work connected to the four main groups of relics by analyzing, carrying out a scientific investigation of, and having photos taken of the 11th-century and 12th-century stone (mainly marble) carvings in Pécs, Zalavár, Pécsvárad, and Székesfehérvár. In addition, the research group also continued cataloguing the sepulchral monuments from medieval Hungary, which primarily involved collection and editing. In the course of the year, the Institute made intensive preparations for a museum exhibition intended to present the relics of the provostal Church of the Virgin Mary (the exhibition is part of the House of Árpád Program), putting together a catalogue of 11th-century stone sculptures and carvings connected to the sepulchral monuments. Work on the collection and cataloguing of the relics and remains of medieval architecture in Jász-Nagykun-Szolnok County continued. In Székesfehérvár, a revised survey of the marble carvings revealed newer details of the 11th-century *opus sectile* parquet of the cathedral, indicating a formal diversity. In relation to the groups of relics mentioned above and in cooperation with the Archeometry research group of the HAS Research Center for Astronomy and Earth sciences, one of our colleagues at the Institute performed further material tests to solve issues of mainly provenience and mines, and also continued the tests which had been begun the year before. An investigation was carried out on marble carvings

and encrusted pieces which survived in the cathedral in Pécs (Cathedral Museum) and on fragments of the Madonna relief and small pillars in Pécsvárad. In Zalavár samples were taken to determine the character and composition of marble carvings and an inlaid ornament. In Székesfehérvár, comparative tests were conducted on a carved marble Roman sepulchral stone (*Dignius Secundianus*) originally from Aquincum. The stone was documented as having been found on the ground of the cathedral and was probably incorporated into the structure in the 11th century. One of our colleagues was working as a leading researcher on *Research on the Topography of Ancient Monuments in Kőszeg and the Tokaj-Hegyalja region*, an NKFIH/OTKA project run by the Institute since 2013. As a part of this project, an article was written on the buildings in the inner city and the northern outskirts of Kőszeg. It drew on the findings of earlier and more recent archival research. In addition, processing the medieval stone findings of the provostal Church of the Virgin Mary in Székesfehérvár was started. In addition to doing research on the stones, a junior member of the Institute also investigated inscriptions on a special late-medieval luxury object, a bone saddle, in the context of literary texts. This research produced yielded new findings in connection with the role of these artefacts in 15th-century court culture.

- Research on Renaissance art

In 2017, our NKFIH/OTKA project *The Renaissance in Hungary* was working on a Renaissance art history handbook; the collaborators' scientific results will constitute a significant contribution to the King Matthias Memorial Year in 2018. Every part of the work done by the research group is strongly connected to the Renaissance volume of the relaunched handbook series. At present, the Institute can cover each segment of research on Renaissance art and can also integrate related research in Hungary. With the direction it takes, the research follows old traditions of scholarship in Hungary: it primarily investigates King Matthias' endeavors as a patron of the arts, as well as their antecedents in Hungary and connections in Europe. Throughout the year, a senior member of our institute primarily researched Renaissance art at the time of King Matthias and also investigated the topic of 15th-century miniatures. Parallel with these examinations, research continued on the history of the Corvina Library, focusing predominantly on the so-called early period. While processing the provenances of the white sarmantum-plaited codex group made in the 1460s and early 1470s, our colleague identified a codex that was prepared for Janus Pannonius, Bishop of Pécs, and determined that a significant group of the codices from this early period were originally made in Rome. This observation makes it necessary to reconsider the history of the humanist culture of books, with a particular focus on the curial relationships of Hungarian high priests. The Corvina manuscript (Budapest, OSZK, Cod. Lat. 445) which contains the poem *Parthenice Mariana* (dedicated to King Matthias by Battista Mantovano Carmelite friar) belongs to another group of codices that derive from Rome. As a result of years of work, findings of the research on the genesis and history of the provenance of this codex were successfully summarized in 2017. Research on the white marble well made in Andrea del Verrocchio's workshop in 1485 and sent to Buda was concluded, as with the help of some newly found fragments our colleagues succeeded in producing a more refined conceptual reconstruction of the artefact and could provide additional insights concerning the circumstances of its production. Further research was done in the field of Matthias-era Renaissance sculpture, primarily investigating the genesis of works produced for the king in Buda and by Italian master craftsmen in Florence. Based on the preliminary findings, our colleague was able to put the lost reliefs that Andrea del Verrocchio made for King Matthias (and which portray Alexander the Great and Darius I) into a new political context and suggest new dates of production for these works. Another achievement of our colleague in this field of research

was to include a relief attributed to Gregorio di Lorenzo, and thus far largely unknown in this context, among the all'antica sculptures from Buda. The research focuses on Matthias-era Renaissance sculptural relics chiefly imported from Florence with regards to the role they played in royal show and pomp, and it evaluates the artefacts from the perspective of art patronage. A junior member of our Institute carried out research on late 15th-century miniature painting, investigating the generic interconnections in the iconographic characteristics of a Book of Hours from Rouen (The Judgment of Paris), and also gleaned new insights into research on embellishments in liturgical codices made to order for King Matthias or his court, as well as on their early provenances. Our colleague's latest research findings regarding stylistic connections among the miniatures of the Matthias-Graduale (Budapest, OSZK, Cod. Lat. 424) are noteworthy, since it made it possible to accord a new work to the liturgical codex made to order by the court in Buda: the Johannes de Vico manuscript, preserved in the Österreichische Nationalbibliothek in Vienna. Another member of our institute continued writing a monograph on calligrapher György Bocskay. One of the most significant new sources in this research is Bocskay's will, which contains a great deal of data so far unknown about the calligrapher's life and contemporary system of relationships. One such new detail, for instance, is Bocskay's burial place, which our colleague identified as Himmelfortkloster in Vienna. It also became evident that it was György Bocskay who made the inscriptions on Tamás Nádasdy's sepulcher in Léka, one of which survived in a 16th-century manuscript, along with a biography of the palatine. As part of the research directed to late Renaissance art, work was done on tournaments and court festivals held in Hungary from the Jagellonian-era to 1572.

- Research on Baroque collection histories

As part of research on 17th-century aristocratic show and pomp, a senior member of our Institute surveyed the wills written by Pál Esterházy. Investigations focused primarily on the history of the establishment of a treasury in Forchtenstein (and the entailed properties of the Esterházy family), drawing on the prince's financial provisions, and it also examined the topic from the perspective of how much of the changes in Pál Esterházy's relationship with his family members may be detected in the text of the wills and how these emotional fluctuations manifested in his financial provisions. Another field of research involved the archival study of sources that made possible the reconstruction of Hans Septimius Jörger's Kunstkammer, a 17th-century archival collection which until now has escaped notice. Within this field of research, a senior member of our Institute worked mainly on revealing and scientifically processing the thus far unprocessed collection of Imre Jancsó (1793–1848), secretary to the Chancery of Transylvania. Today, the majority of this material can still be found in the collections of the HAS (in the engraving archive, the collection of maps, and the library), while the rest is preserved in Österreichisches Staatsarchiv (Haus- Hof und Staatsarchiv). The research done by one of our colleagues revealed that Sándor Károlyi played a vital role in the 18th-century residential buildings commissioned by the Károlyi family: the master craftsmen followed detailed instructions, while Károlyi himself contributed to the process of construction as a designer, having made several suggestions for the buildings. Letters from Antal Károlyi, manager of the estate, as well as from Antal Mlinaricz and Kristóf Sváby, are likewise significant new sources providing information about the construction works done on the estate in Nagykaroly in the second half of the 18th century. In 2017, we concluded a research program which had been ongoing for several years and was funded in part through a János Bolyai scholarship and in part by means of a NKFIH/OTKA project. Initially, the program was dedicated to investigating the text of a 17th-century inventory of paintings found in the Esterházy archives, the origins of which were unknown. Research eventually led to the

identification of a number of remarkable works of art, still preserved in public collections (works by Bartholomäus Spranger, Matthäus Gundelach, Hans von Aachen, Christoph Paudiss, Hans Baldung Grien, and Joos de Mompe, among others). The monograph written in the framework of the project in 2017 offers a portrait of a 17th-century art collector in Vienna, identifies the various locations of his collection, follows the route of his paintings from Vienna through Prague to Paris and Amsterdam, and, with the help of knowledge about later owners, it places the paintings identified within the context of 17th-century and 18th-century art collection. As these artefacts can be found in museums abroad or in private collections, and since the source materials and the monograph suggest new provenances with dates a hundred years earlier than had been thought, preparatory work for the English-language publication of the monograph has begun.

- Research on 19th-century art

Several members of our Institute worked together on producing scientific documentation and an inventory of valuables in the palace, the central building of the HAS, which celebrates the 150th anniversary of its opening. The inventory will be a lasting aid in the event of renovation in the future. The series of handbooks published by the Institute offer an intensive study of Hungarian art and art from Hungary in light of up-to-date scholarly findings. The much-needed volume *Hungarian Art in the 19th Century. Architecture and the Applied Arts* (2013) summarized the urban and lifestyle shifts which took place in what was perhaps the most dynamically developing period of Hungarian art in a new, more user-friendly way for both specialists and the wider public. Pursuing this endeavor, the most important joint work of the research group focusing on the 19th-century history of architecture was preparing for publication of the handbook *A magyar művészet a 19. században. Képzőművészet* [Hungarian Art in the 19th Century: Fine Arts]. As a result of years of work, the manuscripts finally were completed. Each member of the institute working in the 19th-century architecture, fine arts, and history of mentality research groups participated in this large-scale project as an author, editor, image editor, or copy editor. One of the advisors of the Institute produced new findings with regards to the House of Parliament in Budapest. Through the exhaustive study of this huge building studded with artworks and highly integrated both socially and politically, our colleague was given an opportunity to do research on related archivalia preserved in the Office of the National Assembly, which were rather chaotic and inaccessible earlier. The new image of the building arising from the research study was published in a monograph in 2017. One research fellow of our institute worked on exploring the buildings and collections of the former Franz Joseph Museum in Cluj since 2014. The volume summing up the research which was done over the course of three years was published in the spring of 2017. As a summary of the research findings, the publication, which combines the perspectives of both the history of architecture and collection histories, examines the role this Transylvanian museum, with its specific tasks and collection interests, played in the process of modernization. The establishment, which was relatively unknown even among members of the scholarly community, was a peculiar scene of industrialization in the final era of the Kingdom of Hungary. This is also indicated by the fact that the collection strategies of the museum underwent a considerable transformation during those few decades of its existence. In order to complete its mission to modernize, the museum presented tools of artisanship as objects of domestic industry, selected on the basis of social aspects, thereby exhibiting a first-rate, modern collection of industrial arts. Funded by a NFKIH/OTKA research program, a research group focusing on the history of art collection published the fifth volume of the series *De Signis* and continued preparatory work on further publications with the Balassi Publishing House with the third volume of the series entitled *Henszlmann Imre levelezése és*

iratai [The Correspondence and Documents of Imre Henszlmann], preparing for the press materials from the years 1865 and 1866. In cooperation with the database collection of the Antique Collection of the Museum of Fine Arts, the research group created the *De Signis* database, which primarily meant the digitalization of manuscripts and printed works from the Fejérváry–Pulszky collections, as well as of working copies (i.e. copies that the author updated with marginalia after publication) of János Szilágyi's publications about the collection.

- The most recent findings in scholarship on art history

Those of us involved in the history of scholarship research group work on mapping and addressing (in part through the publication of source materials) the lacunae in the art historiography of the 20th century. We are also continuing work that was begun with the publication by our Institute of the handbook entitled *Emberek és nem frakkok. A magyar művészettörténet-írás nagy alakjai* [People and Not Formal Wear. Great Figures of Hungarian Art Historical Scholarship], with particular focus on the scholarship of the interwar period (e.g. publication of the oeuvre and legacy of János Wilde, Arnold Hauser, and Tibor Gerevich). In connection with this endeavor, one researcher worked on photographic materials from Tibor Gerevich which are held in the Photo Archive. Our first source material released in 2017 was a critical edition of the early writings of world-renowned Hungarian art historian and sociologist of art Arnold Hauser, which was published in cooperation with the Institute for Research in Philosophy and which marked the ending of the Hauser-project. The volume contains a selection of major text types by Hauser, as well as his early art criticism, which provides insights into the cultural life of Budapest at the time. Changes in Hauser's interest in social history are portrayed through a number of essays and critiques of exhibitions and artworks. Owing to the source materials and studies on Hauser, the volume is indeed a much needed stop-gap publication for researchers on Hungarian cultural history, art history, theory of art, and history of philosophy. Following work on two previous source materials (*Enigma* nos. 87 and 88) research on the oeuvre of art historian and scholar of the art of Antiquity János György Szilágyi (1918–2016) continued last year. Szilágyi was one of the few archeologists of the Classical world who —similarly to his master, Károly Kerényi – exerted an enduring influence not only on the more narrow circles of scholars, but also on several branches of social sciences. Members of our research group found approximately 40 letters in Éva Körner's legacy, preserved in the Data Archives of the Institute, which they duly prepared for publication as source materials. One senior member studied the correspondence between Károly Kós and painter-sculptor Aurél Papp, preserved in the State Archives in Satu Mare. The approximately one hundred letters contain a considerable amount of information about politics and the arts in public life in Romania and Transylvania, and provide an individual opinion of the relationship between the dominant state and nationalities in the decades following World War I (1922-1960). Károly Kós sent his first letter to Aurél Papp after he was defeated at the 1922 elections in Satu Mare and their correspondence continued, with by fits and starts, until Papp's death. It was Papp's exhibited artworks (1921) that first caught Kós' attention. As the latter hoped and worked for mutual assistance and recognition, as well as collaboration between the peoples of Transylvania (Romanians, Hungarians, and Saxons), their culture, their arts, and their artists, he viewed Papp as an unselfish cultural figure dedicated to Transylvanian culture, with whom he could and would share his political views, as well as his concerns as editor of *Erdélyi Helikon*, including the difficulties of organizing exhibitions (Transylvanian artists' exhibition, Cluj, 1930), his personal problems, and sometimes even his innermost feelings.

- Digitalization work

On 15 September 2017, after five years of diligent work, the digitalization of the analogue listings in the inventory of the Photo Archive at the HAS CH Institute of Art History was completed: at present 80,000 photos are available for research on the homepage of the Institute. This means that in addition to the 30,000 listings in the Archive Registry Collection, another collection became fully available on our homepage and the Photo Archive also switched over and became an online research resource. The greater part of the analogue collection in the Photo Archive is available through the search interface of the digitalized collection: along with the slides marked by the letter D in the collection (7,400 images), 8,400 out of 9,400 slides of photos printed on silver gelatin and marked by the letter B, and the majority of 65,000 slides, a collection of 64,300 black-and-white negatives, designated with the letter N. The Lexicon Collection contains biographical and bibliographical data about Hungarian artists and artists working in Hungary, as well as cut-out articles and small prints. At the basis of the current collection are tags and small prints collected by Gyula Szentiványi, with the original purpose of using them in the publication entitled *Magyar Képzőművészek Lexikona* [Encyclopedia of Hungarian Artists]. The first volume of the series, authored by János Szendrei and Gyula Szentiványi, was released in 1915, but no further volumes were published. As part of the digitalization program, one listing from the Lexicon Collection we made available digitally in the early fall of 2017 was the original manuscript of volumes A to H of Szentiványi's encyclopedia. We also continued digitalizing and making available other parts of the Database that may be of interest to the public: János Bende's *A képzőművészeti egyesületek története (1951–1953)* [A History of Art Societies] and 15,030 index-cards of 11 periodicals, which can now be researched according to title and volume. The digital photo collection entitled *Budapest építészeti öröksége – Lipótváros* [Budapest's Architectural Heritage – Lipótváros] was further enriched by a detailed photo documentation of the building of the Hungarian National Bank. The Institute's work on digitalization is now known more and more widely, and the number of searches is growing dynamically. An international dimension of this activity was realized in 2017 when, on behalf of our Institute, a senior member joined a project entitled FoKO (Forschungsinfrastruktur Kunstdenkmäler in Ostmitteleuropa), organized by Herder Institut für historische Ostmitteleuropaforschung, Institut der Leibniz Gesellschaft, and Foto Marburg, Deutsches Dokumentationszentrum für Kunstgeschichte. Thanks to his work, researchers now have open access to certain photographic materials (170 digitalized black and white photos) and the corresponding 510 data sheets provided by the Photo Archive of the HAS CH Institute of Art History.

b) Science and society

One of the basic (annual) tasks of the HAS Art Collection, operating under the technical guidance of the Institute of Art History, is to do research on former and current collections of art treasures at the Academy and to publish up-to-date results – in 2017 new research findings were made publicly available in the form of a series of chamber exhibitions entitled *#ruhatárvan!* As part of the tasks concerning community culture, the central building of the HAS and the Collection of Art opened their door to some 750 visitors at the event Museum's Night. With the wrist-bone of Károly Kisfaludy preserved in a hand-painted Persian pencil-case, the Art Collection was among the 30 finalists at a national competition in the category *Legyen tiéd a nap műtárgya* [Artwork of the Day]. Furthermore, throughout the year researchers working with the collection gave several presentations to the public (A Tour of the History of Architecture; A Professional Walk-through), as well as lectures (Picture by Picture), and organized live installation PICTURE/POEM program (extracts from poems told

in front of pictures), a classical music concert (Joseph Haydn's Op. 20 No. 2 C major string quartet), and *Tableau vivant* (figure and drapery studies of Michel Dorigny's painting *Parnassus*, preserved in the Museum of Fine Arts, as part of a collaboration between teachers and students of the Hungarian University of Fine Arts). On European Heritage Days about 400 people visited the central building of the Institute. In February 2017, the HAS Psychiatric Art Collection, which also operates under the professional leadership of our Institute, moved to a new location, the HAS Human Science Research Center, and at the same time, license of the public collection was modified. In 2017 the collection had 118 visitors: mainly students, doctors, and art therapists. As part of his research on Tibor Csernus, a senior member of our Institute investigated neo avantgarde art in the 1960s and 1970s, as well as the concept of cultural resistance and its international reception. He also continued his series of articles on contemporary art and art theory in the periodical *Exindex*, which earned him an *Opus Mirabile* award. With the help of contemporary cultural studies, he examined significant exhibitions such as *Off Biennálé* or *Gazdálkodj Okosan!* in Ludwig Museum. The latter mapped relations between post-socialist art and economics. In 2014, with the cooperation of the Institute, a temporary exhibition was opened in the Museum of Applied Arts entitled *Lechner, a creative genius*. As a kind of continuation of the exhibition, some of the materials that had been on display were arranged as tableaus and put on view in Budapest subway cars in 2017, and were also presented as a traveling exhibition in two towns in the country. A junior member of our Institute took part as an instructor in the FIT Program of Matthias Corvinus Collegium. As a result of this collaboration, she held two day-long sessions for 7 graders with the title *Civilizations and the Arts 1*.

III. A presentation of national and international R&D relations in 2017

The Institute has close ties to the two major international organizations in the discipline: CIHA (The International Board for Art History) and RIHA (the International Association of Research Institutes in the History of Art). Our Institute takes part in one of the endeavors of the International Association of Research Institutes in the History of Art, namely the publication of the RIHA online scientific journal. Two of our colleagues work as local editors for the RIHA Online Journal. The entries in the *De Gruyter* lexicon on Hungarian artists, which is now being taken over by *Thieme-Becker* and *Saur*, build largely on the Lexicon collection. One of our colleagues is editing the entries in the lexicon on the Hungarian fine arts. On 8 December 2017, the HAS-ELTE Thesaurus Mediaevalis research group, operating in the ELTE BTK Institute for Art History, and the Hungarian Society of Archeology and Art History organized an art history conference in Budapest in memory of art historian Sándor Tóth (1940–2007). Many of our colleagues studying Renaissance art participate in the work done by the Momentum Holy Crown research group; as external members of the Research Centre for the Humanities of the HAS, they prepared a publication in English on the coronation of Hungarian kings in Bratislava and tournaments in the years 1563 and 1572. In 2017, one colleague joined a 3-year FWF research project of the Institut für Kunst- und Musikhistorische Forschungen of the Austrian Academy of Science. The project (Visuelle Kultur der Herrscherrepräsentation in Städten des Habsburgischen Reichs – von Ferdinand I. bis Josef I. 1526–1711) is a collaborative work involving Austrian, Hungarian, and Czech researchers. Within the framework of a NKFIH/OTKA project entitled *The Arts and Sciences in the Service of Nation Building in 19th-century Hungary*, one of our colleagues pursues research on architectural history and the history of industrial education, while another investigates the role 19th-century sources on architecture and the theory of art written in Hungarian played in criticism and the history of science. One research fellow of our institute undertook preparatory work on an international travelling exhibition presenting certain

aspects of the stories behind 19th-century replicas and agreed on a collaboration with the Art History Department at the University of Vienna (Institut für Kunstgeschichte - Universität Wien), Musées royaux d'art et d'histoire de Bruxelles, Atelier De Moulage in Brussels, and Hungarian institutes preserving 19th-century photos of artworks (Hungarian University of Fine Arts, Hungarian National Museum). In the summer of 2017 the Psychiatric Art Collection of the HAS loaned textile artworks for a curator's exhibition (entitled *Inextricabilia* and organized by Lucien Peiry) at the prominent Parisian gallery, Maison Rouge. Research into 1960s graphic art in Hungary continued with the participation of several colleagues, and a senior member joined in the preparations of the exhibition *Within Frames – 60s Art in Hungary(1958–1968)*, staged by the Museum of Fine Arts and the Hungarian National Gallery. In 2017 a colleague of ours completed the *catalogue raisonnée* of photographer Ilona Keserü, which was realized with the assistance of The National Cultural Fund of Hungary and in cooperation with Kisterem Gallery. In the framework of a research project on contemporary art, the Institute collaborates with the Translocal Institute, C3 Center for Culture & Communication Foundation, and Public Benefit Association. As part of the international COURAGE research program supported by the European Commission, the Institute organized two conferences: *Panel/Picture – Painting in the Age of Technological Convergence and Globalization*, in cooperation with Ludwig Museum of Contemporary Art, and *From the Grey Zone to Dissidence – Non-conform Art and Collections in the Socialist Era*, arranged hand in hand with Kassák Museum, a branch of Petőfi Literary Museum. Furthermore, a senior member represented our institute at the conference *The Image of the Roma in Art History*, organized by RomArchive in the Goethe Institute in Budapest; she evaluated the abstracts submitted. Another senior member contributed to a volume currently prepared in a large-scale EU project (*Cultural Opposition: Understanding the Cultural Heritage of Dissent in the Former Socialist Countries*) and coordinated by the Research Centre for the Humanities of the HAS; he was coordinator of the Art Scene chapter. Several colleagues of our Institute participated in the training of art historians within and beyond the borders of Hungary. One of our advisors teaches the history and theory of architecture at Corvinus University of Budapest and Marcell Breuer Doctoral School at the University. A senior member works as a full-time senior lecturer at the Institute of Art, History Faculty of Arts at ELTE since early 2017. One colleague is a part-time instructor at Pázmány Péter Catholic University and associate instructor at the Hungarian Art History Department at Babes-Bolyai University in Cluj, Romania. One research fellow is head of the art history study track at the Department of Liberal Arts of Károli Gáspár University of the Reformed Church in Hungary, while another is in the doctoral program at the University of Theatre and Film Arts. In July 2017, a junior member of our Institute worked as an invited instructor at the summer university of Central European University, entitled *Summer Study Abroad: Cultural Heritage Studies Program at CEU*.

IV. Brief summary of national and international research proposals, winning in 2017

Ars Hungarica, the Institute's periodical, is published in four issues every year with the support of the HAS and a grant provided by the National Cultural Fund for periodical publication. The publication of the 19th-century handbook *A magyar művészet a 19. században. Képzőművészet* [Hungarian Art in the 19th Century: Fine Arts], Terézia Kerny's *Uralkodók, királyi szentek. Válogatott ikonográfiai és kultusztörténeti tanulmányok* [Sovereigns and Royal Saints: Selected Studies on Iconography and Cult History], and *Fülep Lajos műveinek kritikai kiadása IV.* [A Critical Edition of Lajos Fülep's Works], edited by Árpád Mikó, was facilitated by the Publishing Committee of the HAS. Further assistance was provided by HAS CH and the National Cultural Fund.

V. List of important publications in 2017

Beke László-Németh Katalin-Pataki Gábor-Tímár Árpád (szerk.): *Németh Lajos: „Szigetet és mentőövet”*. *Életinterjú 1986*. Budapest: MTA BTK-MissionArt Galéria, (2017)

Bubryák Orsolya: *Fantomkép egy 17. századi bécsi műgyűjtőről. A szövegelemzés lehetőségei és korlátai az Esterházy-levéltár egyik festményjegyzékében*. Budapest: MTA BTK Művészettörténeti Intézet, (2017)

Farbakyné Deklava Lilla: *Schulek Frigyes*. Budapest: Holnap Kiadó, [Az építészet mesterei könyvsorozat], 2017.

Borbála Gulyás: Die Turniere am Hof der ungarischen Könige im 16. Jahrhundert. In: Stefan Krause – Matthias Pfaffenbichler Hgg.: *Turnier. 1000 Jahre Ritterspiele*, Wien, Kunsthistorisches Museum, München: Hirmer Verlag, 130–153. (2017) MTMT: 3308907 <http://real.mtak.hu/id/eprint/71704>

Hornyik Sándor: A szocialista spektakulum és a magyar „konstruktivizmus” In: Petrányi Zsolt (ed.): *Keretek között. A hatvanas évek művészete Magyarországon*. Budapest: Magyar Nemzeti Galéria (2017) 84-103. MTMT: 3305003

Lővei Pál: A „sárkánylovagok” kőfaragója: Egy 15. századi szobrász-vállalkozó műhelye Budán. In: *Hatalom, adó, jog: Gazdaságtörténeti tanulmányok a magyar középkorról*. Szerk.: Weisz Boglárka; Kádas István. Budapest: MTA BTK TTI (2017) 387–485. MTMT: 3248002 (3229047) <http://real.mtak.hu/id/eprint/70656>

Markója Csilla, Bardoly István (szerk.) Sümegi György (forráskiad.): *Kós Károly olvasókönyv*, 1–175. Forráskiadvány. Az Enigma Kós Károllyal foglalkozó különszáma (no. 92.), levelek és tanulmányok. (2017) <http://real.mtak.hu/id/eprint/71702>

Mikó, Árpád: Fate of the Liturgical Equipment of the Late Medieval Cathedrals in Hungary in the Early Modern Age. In: *Identity and Culture in Ottoman Hungary*. Eds. Pál Fodor, Pál Ács. (Studien zur Sprache, Geschichte und Kultur der Türkvölker, Bd. 24.) Berlin: Klaus Schwarz Verlag, 225–238. (2017) MTMT: 3261598

Pócs, Dániel: The History of a Corvina Codex. Battista Spagnoli Mantovano: *Parthenice Mariana*. In: *A Home of Arts and Muses. The Library of King Matthias Corvinus*. (De Bibliotheca Corviniana; Supplementum Corvinianum, 4.) Ed. by Edina Zsupán. Budapest: Országos Széchényi Könyvtár, 141–202. (2017) MTMT: 3309609

Sisa, József: Architecture, art et industrie: Institutions et enseignement en Hongrie à l'époque du dualisme. *Acta Historiae Artium*, LVIII. 153–165. (2017) MTMT: 3306083, <http://real.mtak.hu/id/eprint/71554>

Székely Miklós: *Nemzet, ipar, művészet. A kolozsvári I. Ferenc József Iparmúzeum 1887–1918*. [Tanulmányok a nacionalizmus kultúrtörténetéből; 4] Budapest: MTA BTK TI (2017) MTMT: 3280274