

HAS RCH INSTITUTE OF ART HISTORY

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I. The main tasks of the research institute in 2014 were:

- Continuing the Handbook for the Science of Art History series
- The study of the history and mentality of the Modern Era
- Continued work on the data archive on the history of Hungarian object culture
- Source research in connection with Hungarian art of the Middle Ages and the Modern Era
- The intellectual and political background of 19th-century Hungarian architecture
- Source editing and publishing on contemporary art theory
- Collection development and digitalization

II. Outstanding research and scientific results achieved in 2014

a) Outstanding research and other results

- Continuing the Handbook of the Science of Art History series

In 2012, the Institute for Art History restarted its undertaking of comprehensive research based on the most up to date scientific results in Hungarian art and art from Hungary. In 2013, it published the handbooks entitled *Hungarian Art in the 19th Century. Architecture and Applied Arts*. This much needed volume summarizes the urban and lifestyle shifts that 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 public. In 2014, the editorial work for the second volume, which presents painting and sculpture, began, together with the preparation for the English translation of the first volume. Following the positive experience with the re-launch of the Handbook – in accordance with our basic tasks – we began processing the visual culture of Hungarian renaissance art and the art of the past 65 years (1945-2010).

The publication in progress, entitled *Hungarian Art in the 19th Century. Volume I: Architecture and Applied Arts*, is the continuation of the handbook published by the Institute for Art History in 2014. The second volume will be divided similarly into chapters: Classicism (1800–1840), Romanticism (1840–1870) and Historicism (1870–1900). In the first part of each chapter we will present the system of art institutions (educational institutions, museums, collections, artistic public life etc.), after which we will present the history of painting, numerous mediums, and

sculpture. Individual analyses of a significant artwork of a certain genre will enrich the presentation (historical painting, landscapes, genre-paintings, portraits).

The Handbook combines several different techniques and methodologies, placing emphasis equally on institutional history, genre history, and event history. It introduces the reader to the new findings of the recent trends in history and art history (including gender, visual culture, mass media research etc.). It also devotes attention to the fields that were not given the same thorough study in the previous volumes (graphic reproduction techniques, book and press illustrations, event illustration, and photo history). The publication will include approx. 800 reproductions, an image directory, a complete bibliography and an index. The Handbook will put particular emphasis – both in its discussions of institutional history and genre history – on the presentation of foreign antecedents, influences, and analogies, as well as on the ways in which Hungarian art can be interpreted in the international context.

- Collection history in Hungary in the Modern Era

The Institute focuses in its research on the aristocratic and ecclesiastic collections that were formed in Hungary primarily in the Modern Era, most of which are found outside the current borders of the country. One of our Institute's research fellows arrived at a new research finding in connection with one of the most important monuments, the early 17th- century archbishop garden of George Lippay in Bratislava. Namely, the creators of the garden must have been among the scholars and practitioners in the natural sciences of the period (partly connected to the Jesuit order). These results highlight the scientific embeddedness and significance - in creating and establishing the garden - of the scientists who were studying at the universities of Vienna and Trnava, which had important connections to Rome, and were often present in the archbishop's court, for instance mathematician Zacharias Traber (1611-1679), Gervais Mattmiller (1593-1668), who served as engineer for the imperial court and was also an optician, as well as the polyhistor Ioannes Procopius Polycarpus Bonannus (1610 -1664?). The findings also demonstrate that the commissioner's ideas were very much influenced by the intellectual currents and fashion trends preferred by the circles of the Roman Cardinal, even to the point of explicitly copying certain patterns. One important result of this research was the discovery of the inventory-like sources of the archbishop's collection, which was established in the beginning of the 17th century. These sources have only now been found.

The senior research fellow of the Institute conducted research on all'antica court representation in the 16th century, and one of the research fellows conducted research on textual and illustrated sources, decorations and ephemeral architecture in Renaissance court celebrations. In connection with the research of the PALATIUM Research Programme and the Society for European Festivals Research, the Institute's 2013 research on ephemeral architecture was completed, yielding new and significant results primarily on the role of ephemeral architecture in court representation.

The senior fellow of the Institute focused on the furnishings of the Aristocratic castles in Slovakia, primarily based on the documentation *Národná kultúrna komisia*, which is held in the archives of the Bratislava Heritage Protection Agency. The committee worked between 1947-1950. It was created specifically for the purpose of organizing the handling and re-investing of nationalized assets (of 1945). In his application, the research fellow outlined a plan to track the collection of the works of art that were held in temporary storage in the Csákány Castle. Eleven castles of Upper-Hungary stored artworks here (Bős, Szomolány, Tavnok, Galgóc, Vedrőd, Alsókorompa, Nagymánya, Vágluka, Gimes, Besenyőpetőfalva, Felsőbodok). In 2014, he

processed the complete documentation referring to the Csákány castle, and based on this inventory, he began to study the materials of the other castles connected to the Csákány storage site. Parallel with this, he also observed where the collected items were transferred in 1952–53, as the shipping records reveal that, for a reason yet unknown, the collection was not transferred in its entirety to the Slovak National Gallery. The research in its first year identified about 70 paintings in the collections of three museums.

One of the Research assistants of the Institute has pursued research on *the life and work of the politician, art organizer, and art Maecenas Count János Waldstein (1809, Nagymegyér - 1876 Vienna)*. The reading and interpretation of the Waldstein diaries (1831-34, 1849-55, 1859-63) found in the Brno based *Moravský zemský archiv* in the collection of the Kálnoky family provided a starting point for many new research directions. They provide numerous additions mainly to the connections and network, everyday life and customs of the Hungarian aristocracy living in Vienna. The connections made in the 1830s with Viennese artists and organizers of artistic life are significant, but this topic is further complicated by the family relations, the inherited family art collections, and the rich estates entailed on them.

The postdoctoral researcher of the Institute continued study and research on the Károlyi family's Nagykárolyi Castle and its 18th-century source materials in its collections. From the sources identified, the 13 18th-century inventories and memorandums, which are all of varying length, are of particular value as sources.

- The intellectual and political background of 19th-century Hungarian architecture and heritage protection

The architectural research of the Institute in 2014 focused primarily on two significant oeuvres. It organized the scientific conference *“His Lifestyle: Architect”* on April 8-9, 2014, for the 200th anniversary of the birthday of architect Miklós Ybl, in collaboration with the Budapest Municipal Archive, the Architectural History and Architectural Heritage Department of the Technical University Budapest, the Gyula Forster National Heritage Resources and Services Center and Architectural Museum, and the Hild-Ybl Foundation. In the case of Miklós Ybl, the study of his oeuvre was mainly focused on the question of the authenticity of his works, with regard to the fact that in the case of numerous buildings there is as of yet no documentation indicating beyond question that Ybl played a role, yet the edifices are attributed to him. Most of the presentations from the conference were published in the 2014.4 issue of the Institute's periodical, *Ars Hungarica*. Other presentations were published in the 2014 yearly issue of *Acta Historiae Artium* and in the publication entitled *Ybl-épületsorsok az Unger-háztól a Kálvin térig*, which was published by the Budapest Municipality Archive in 2014.

The *“Lechner International Conference on the 100th Anniversary of the Death of Ödön Lechner”* was organized in collaboration with the Museum of Applied Arts. The 29 presenters hailed from Hungary, Germany, Austria, the USA, England, Scotland, Poland, the Czech Republic, and the Netherlands. In the case of Ödön Lechner, it was necessary to reevaluate his entire oeuvre, given that no comprehensive study of his complete oeuvre has been done so far. The research was focused on taking stock of the existing publications and evaluating the significance of their contributions. Thus, it did not just summarize the findings, for instance the sometimes contradicting views, but, based on the existing knowledge, it strove to offer a portrait of a new, coherent bearer of artistic vision, which fits into the Hungarian and the international context.

We devoted particular attention to the publications on the period's Indian and Persian art that was most probably used by Lechner, on which he drew for inspiration in his creation of certain edifices, especially when drafting the plans for the Museum of Applied Arts. The publication of the conference presentations in an independent volume (in English) is in progress. On the first day of the conference, the exhibition entitled "*Lechner, az alkotó géniusz / Lechner, a Creative Genius*" opened at the Museum of Applied Arts, based on the concept created by the scientific consultant delegated by the HAS CH Institute for Art History.

"The Church of Our Lady of the Buda Castle," better known as the Matthias Church, was reconstructed based on the results of a multi-year long research project of the Institute's research fellow. She identified essential scientific facts for the historical reconstruction: she found the building diary of the restoration undertaking that was led by Schulek. She also identified the plan prepared by Ferenc Storno to save the Matthias Church, which is in Sopron and which until now had not been identified. She also found several photos about other latent plans, through which she explored the complete source material of the planning process. Her activities constituted an important contribution to our knowledge of both cultural and political history, in particular through her research on the reburial of King Béla III in 1898, as well as through her study of the documents connected to the replacement of the saint right arm (of St. Steven) in the Matthias Church. The "restored" church as the site of royal coronations (and at the same time burials) would have followed in the footsteps of the Virgin Mary church in Székesfehérvár. Through analyses of the plan documentation, she managed to identify a few capitals from the Middle Ages, which complete with precision the history of the construction of the church, but which are also foundational for the religious museology of the Middle Ages in Hungary. She identified the origins of the Matthias Church's one and a half tower-version: Imre Henszlmann published a review in 1876, on which the Schedel Chronicle is positioned on Buda's landscape next to the church. It is probable that he considered the large, four-corner-towered building, which was later identified as the Dominican church's tower, the original Béla tower.

- The relationships between museums and modernization in 19th-century Transylvania

Two research fellows of the Institute took part with projects involving architectural history and technical education-history in the OTKA project "*Arts and Sciences in service of nation building in 19th-century Hungary*," lead by Gábor Gyáni (HAS Center for the Humanities). The research fellow of the Institute within the framework of the OTKA research focused on 19th-century Hungarian schools and museums. In Cluj, he examined the collection of the former Transylvanian Technical Museum. This museum holds the materials of the Technical Museum in Cluj, which was closed down in 1926, including completely unattributed Japanese and Chinese handcrafted items, ceramics, furniture, folk games and works of applied art collected by János Vadona from the middle of the 1880s. Photo documentation was prepared about approx. 100 objects, which were identified on the basis of the inventory books.

In the attic of the former Zlatna-based Stone Stone Carving and Stone Sculpting School, a collection of stone sculptures, cast models, and cast moldings were preserved, which demonstrates in an exceptional way the methodology of the school at the turn of the century. The researcher documented the object ensemble together with stone restorers and scholars of the Art History Department of Babes-Bolyai University, and also ensured their safe disposal.

Negotiations were begun about their proper exhibition with the mayor of Zlatna. With stone restorers of Csongor, we collected the items from the school's attic, and after cleaning we shipped them to a dry and secured room provided for their storage. After the assembly of some of the fragments, we began the primary registry of the works into an inventory, in which all the relevant data pertaining to them was recorded. As a result of this well-documented process, 270 individual items (cast models, architectural sculpting models, examination pieces, sculpting models, and gravestones), additional fragments, and 22 boxes of yet unidentified fragments were found. The Zlatna based school is partially the cessionary of the Clay Industry and Stone Carving School of Odorheiu Secuiesc. These two institutions in the two different cultural centers of Transylvania demonstrate the architectural practice of the era of the Monarchy. In the Museum of Odorheiu Secuiesc, he studied the stone sculpting models in the former Saint Imre village next to the city, which, like the clay models found in Zlatna, illustrate the methodology of the school in exceptional complexity.

Within the framework of the research program, he assessed the items in the collection of the Mureș County Museum of Târgu Mureș, which were shipped to the institution originally from the Transylvanian Technical Museum and which include many recently found, unprocessed, unidentified and unpublished pieces. One of the significant results of the Târgu Mureș research was the photo series made of the sculpture group created by József Róna on the main facade of the Transylvanian Technical Museum, which was designed by architect István Kiss. This is the earliest architectural sculpture after the age of conciliation from Transylvania. The photo series was taken from a ladder truck with the support of the fire station. These photos could serve as the basis of further research, processing and restoring. The research resulted in the registration of several new items, ensembles which are foundational not just for the technical school and technical museum research, but also as Hungarian cultural treasures outside of present-day Hungary.

- Contemporary art theory source publishing activity

The contemporary art research team of the Institute worked on the compilation of two much-needed readers intended both for the international art historian and scholar of cultural history and for the larger public. In the first publication, they collected the publications connected to the most recent trends in art history and cultural studies research. This was followed by translation and the addition of their scholarly commentaries. The aim of the publication is not merely to give a summary of the most recent trends in art history and cultural studies for the profession and for institutions of higher education, but also to strengthen the reception of these trends in art history. Over the course of the year, the research group worked on a narrative for the publication, which is built on the turns in the cultural and social sciences, starting with the “linguistic turn”, through the “gender” and “social turn” to the “pictorial” and “discursive turn”. In order to write interpretative texts, the members of the research team will choose from these publications and articles the ones that they find most important among the representative studies of a certain “turn” or paradigmatic shift.

The objective of the other volume is the mapping of the regional impact of certain paradigmatic shifts in art history and cultural studies within the framework of a Central-European collaboration network. The conference and the connected smaller preparatory workshops

demonstrate, through the presentations of the distinguished art historians and cultural theorists, how the reception and impact of the paradigmatic shifts played out in the different countries of Central Europe inside the different segments of culture and sciences. The publication based on the conference and workshop-presentations will present the directions and processes in the region's art history and cultural studies research.

- Collection development and digitalization activity

The collections of the Institute play an important role in the operation of the Institute. They include the Hungarian Artists' Lexicon, which, as a work unique in Europe, counts many hundreds of listings, as well as the Data Archive, which collects the documents of artists and art historians, and the Photo Archive and Document Archive, parts of which have already been digitalized. The collections of the Institute (Data Archive, Lexicon collection, Photo Archive, Archive Registry Collection) were visited by 272 researchers over the course of the year, and through our advanced digitalization procedure, the number of online inquiries is continuously increasing. To further promote online availability, the organizing and scanning of 161.373 documents was completed, out of which 113.000 are available online for researcher.

The Institute's collections are the primary source for numerous exhibitions, such was the Endre Bálint monographic exhibition curated by Mariann Kolozsvári in the Hungarian National Gallery. The Hungarian artists' headings of the successor to the Thieme-Becker artists' lexicon (now called the and now called De Gruyter artists' lexicon) are mostly based on the material preserved at the Lexicon Collection. This collection is used primarily by the researchers of the artistic and cultural history of the 20th century. The researchers collect materials and information here for their scientific publications, informative writings, and doctoral dissertations.

The Institute preserves a stamp collection which in the past was neglected for years. The revision and reorganizing of this collection began under the supervision of the Institute's senior scientific researcher. The Institute received a unique item donated by a colleague outside of the Institute, namely two silicon copies of the forged royal double seal from the 19th century, preserved in Munich.

The digitalization of the audio tapes in the Irén Jakab bequest began in the Psychiatric Collection (HAS CH Institute for Musicology), and we participated in negotiations with the chief archivist of CEU concerning the possibilities of digitalization .

Out of the four important collections of the Institute, the digitalization of the materials in the Photo Archive and the Collection of Archival Regestae progressed the most significantly over the course of the past year. In the part of the Photo Archive that is accessible online - section "D" – one finds approx. 7,400 pictures, mainly diapositives. This section contains data that have already been registered and recorded, except for the 20th-century part of the collection. Thus the photos published on the Institute's website are already presented with the supplementary data. The next material prepared for uploading is section "B". This contains 9,400 diapositives and their inventory listings, already recorded, scanned and typed in. The processing of the inventory books of the Photo Archive was done between January and September 2014. Meanwhile, the inventory booklets of the "B" section of the Photo Archive, which contains 9,400 listings, were also recorded, together with the reorganization and digitalization of the complete material. The Institute's research assistant is currently reviewing the professional requirements in section "B". After completing this procedure, probably in the spring of 2015, the Institute will upload and make available online the complete Archive material. The black and white negative collection contains 65,900 pieces. The electronic recording of the inventory booklets has already been

completed, and parallel with this the digitalization of the photos is underway. At the moment, about half of the collection is available in digital form.

The largest part of the Collection of Archival Regestae available online is the largest section of the Collection with the “A-I-A” section from the documents of the Hungarian National Archive and the “A-II” made of the approx. 120,000 regestae documents preserved in the Budapest Municipal Archive. The processing and digitalization of these items is prepared in collaboration with Manda. The digitalized material is also shared on the website of the Institute. In 2014, preparations also began for the digitalization of the family archives. The digitalization is prepared by the rearranging of the paper-based files. This way, both the online and paper-based versions can be considered completely organized.

b) Science and Society

In the HAS Art Collection under the Institute’s supervision, the temporary exhibition *Ybl: An Architect who Enjoyed the Confidence of the Academy* was held from April 8, 2014 to June 8, 2014. The exhibition included a publication and a scientific conference. The conference, entitled “*His Lifestyle: Architect*”, was organized with the collaboration of the HAS CH Institute for Art History and the Budapest Municipal Archive. The palace of the Academy of Sciences and the HAS Art Collection also offered guided tours within the framework of the Program entitled *Historicism* for the Day of Cultural Heritage, which had about 600 visitors.

Parallel with this, certain parts of the permanent exhibition were also re-curated by the scientific researcher of the Institute in the autumn of 2014, such as the Main Hall, the Széchenyi-memorial room (display cases), the Károly Kisfaludy exhibition unit (wall and display cases), and the preparations for the new permanent numismatic exhibition under the supervision of the Institute’s research assistant. In addition, work begun on the registration of the Art Collection’s old documents, with preparations for the establishment of a document archive.

Within the framework of collaboration between the Petőfi Literary Museum and the HAS CH Institute for Art History, the Institute’s scientific researcher organized the exhibition *From the Psalm to the Pink Romance – Chapters from the History of Hungarian Female Education*. The publication following the exhibition contains the 12 essays of 11 authors, more than 200 illustrations tell about the milestones 16-19th-century Hungarian female education. In coherence with the interdisciplinary character of the exhibition, the essays were prepared by the distinguished representatives of several different scientific fields and institutions. The exhibition and the publication connects closely to the research of gender studies, the research of gender history. The exhibition was promoted by several radio and television shows, and for the invitation of the Hungarian Historical Salon a multimedia presentation took place.

Within the framework of the work conducted by the Middle Ages Research Team, the collection, recording and editorial works for the catalogue on Hungary’s grave monuments continue with the supervision of the Institute’s scientific consultant. The researchers of the Institute took part in the extended and multi-location exploration and restoring of significant parts of Hungary’s medieval architectural heritage. One of our researchers contributed to the research on the historical findings connected to architectural and architectural plastics around 1200 near and in the city of Eger in Eastern Hungary and in Óbuda, and another researcher brought new findings in the research on the Hungarian cult of saints. Several lengthy manuscripts were written on these topics over the course of the year for the publication planned within the framework of the Medium Regni Research Program and also for the Bulletin of History of Arts, the exhibition catalogue “*The Centuries of the Matthias Church*”, the third volume of the Visegrad monograph

series published in English by the Archaeolingua Publisher, and the exhibition catalogue of the St. Steven Order organized at the National Museum in 2014.

III. The National and foreign relations of the Institute

The Institute is in a close relationship with the two major international organizations of the discipline: CIHA (The International Board for Art History) and RIHA (International Association of Research Institute sin Art History). We take part in the RIHA by delegating a scientific editor for the publication of the RIHA online scientific journal.

Our institute's scientific researcher played the role of scientific consultant and co-organizer in the major exhibition *Lechner, the Creative Genius*, which took place in the museum of Applied Arts as part of the "Lechner Conference" in November 2014 (Open until May 31, 2015). The accompanying catalogue of the same title was published in English and Hungarian in two separate volumes.

On September 5, 2014 two scientific researchers of the Institute's Psychiatric Collection presented at a scientific conference in Pécs. The conference material was published in the special issue of *Psychiatria Hungarica*. Also, these researchers, in collaboration with the Pécs-based Psychiatric and Psychotherapeutic Clinic's psychiatrists (Dr. Tamás Tényi, Dr. Mária Simon), plan further collaborative research projects (on the writings of the patients) and publications. In January 2014, they organized a thematic exhibition at the Open Gates Gallery with the collaboration of the HAS CH IAS Psychiatric collection and the Pécs University of Sciences's Psychiatric and Psychotherapeutic Clinic (Camillo Reuter Collection) entitled *Alternative Realities*. The exhibition, which is based on the existing collection's research and is entitled "Not an artists' hospital but...", opened in the exhibition room of the Collection on October 2, 2014, as a permanent, thematic show. The December issue of *Artmagazin* published a collection history review following the exhibition. The collection also contributes to the contemporary exploration of memory and remembrance. It takes part in the documentary about the former "Lipót" Institution, in collaboration with contemporary artist Zsolt Keserű. The researchers of the Collection interviewed psychiatrist Katalin Majtényi in 2014, which completes the series of interviews done with the doctors of the Lipótmező Institution preserved at the HAS Institute of Sociology.

Also, the Researchers of the Psychiatric Collection researched in detail the collection of the *Sainte-Anne Central Psychiatric Hospital* in Paris during their study trip to France, and they began formal collaboration with the distinguished psychiatrist Anne Marie Dubois, the chief curator of the Collection. The Paris-based Collection and the Budapest Collection show similarities in both their scope and historical perspectives. The organization of a collaborative exchange exhibition is in progress.

In 2014, the Institute continued the processing, recording and digitalization of the Tamás Bogyay (1909–1994) bequest (manuscripts, notes, photos, prints, books). Part of the bequest's digitalization is in process within the framework of the agreement reached in 2009 with the Hungarian Institute in Munich (UIM Regensburg). Thus, the Institute continues the attribution, catalogue registry and detailed recording of the archival photo material made in the 1930s, which is of particular importance to Hungarian art history in the Middle Ages, especially in the history of monuments and architectural heritage.

Over the course of the year, the digitalization and electronic database of the Postcard Collection was completed. Additionally, the scientific correspondence of Tamás Bogyay with art

historians like József Csemegi, Géza Entz, Dezső Dercsényi, and József Deér is also being prepared for scientific analysis and publication.

The Institute's senior researcher conducted research on the connections between nationalism and art, and as a theoretical expert she was the consultant for the Private Nationalism Project, carried out in collaboration with Hungarian, Czech, Slovakian, Polish, and Turkish contributors. She took part in the conceptualization of the traveling exhibition and the conference-series, organized workshops, and wrote the introductory text for the catalogue publications of the exhibitions (Prague, Kosice, Pécs, Dresden). She received international requests for presentations on the Hungarian contemporary art scene, and per the request of the international AICA she wrote about the condition of critics in Hungary. She also reported on the Hungarian contemporary art situation in the special issue of *E-flux*, focusing on nationalism and contemporary art.

One of the scientific researchers of the Institute has a close relationship with the two major international organizations of the discipline: CIHA (The International Board for Art History) and RIHA (International Association of Research Institute sin Art History). She acts as the local editor of the RIHA Online Journal. Considering the history of the Journal, which now looks back on more than five years of publication, the Zentralinstitut für Kunstgeschichte achieved its recognition as a professional Journal of important publications. In other words, the RIHA Journal was accepted for the ERIH plus qualification. The Institute delegates a board member for the Association des Anciens Boursiers du Gouvernement Français, and in collaboration with the French Institute Budapest, it contributes to the organization of cultural events. Since the board meeting that was held in December 2014, the Institute also fulfills the President of the Board duties of the AABGF. The Institute's research assistant is a board member and the managing director of the European Roma Cultural Foundation, and is also a member of the consultancy team for Gallery8–Roma Contemporary Art Space.

As a result of the institute's excellent relations with the cross-border institutions, within the framework of a cooperation agreement with the Slovakian National Gallery, archival, diary and letter processing and other philological research began for the preparation of the second volume Lajos Menyánszky book, which will contain the yet unpublished Bratislava and Lőcse bequest of Mednyánszky. The volume will be supplemented by an interpretation of the contemporary reception of the Czóbel family, Zsigmond Justh, and Nándor Katona.

One of the Institute's scientific researchers completed a manuscript entitled *John Brampton Philpot's photographs of fictile ivory*. The results will be published in the book in collaboration with the Museo Nazionale del Bargello in Florence, together with the sequence of the Philpot photo series preserved at the Bargello. Since only 151 of the registered Philpot-series containing 173 listings are located in the Hungarian National Museum, within the framework of this international collaboration, together with the listings of Borgello, the possibility of presenting the complete series – which is of considerable importance in the history of artwork photography - opens up, with the priority of preserving the system originally created by Philpot.

In cooperation with the Institute and the Department of Art History at ELTE University, the conference *Hungarian Art History. Hungarian Art Historians during the Holocaust* was held on November 11, 2014. The conference reader will soon be published. The conference is already the first step of a multi-year historiographic research, which is founded on the research of Lajos Gerevich and Anna Zádor and the editorial works of the 5-volume history of science handbook (Entitled: *Emberék és nem frakkok. A magyar művészettörténet-írás nagy alakjai*). As part of the preparatory research for this conference, another senior researcher of the Institute processed the Princeton-based bequest of Károly Tolnay. Apart from the study and organization of the bequest,

the aim of this research was to explore and interpret the status of intellectual existence in the exile in which Tolnay worked in the United States between 1939 and 1948. The research on the life of the Hungarian scholar in the context of other international emigrants gave an opportunity for the researchers to pose questions related to the emigrant existence from a more distant perspective and also to focus on its determinative power.

IV. Introduction of the most important Hungarian and international grants received in 2014

The OTKA Research Project *Data Archive for the History of Hungarian Object Culture, 16-19 century* of the HAS CH Institute for Art History and the *Isabel and Alfred Bader Art History Research Grant* supported the exploration and formational research on what is perhaps the most significant work of 17th-century garden art: The summer residency of primate György Lippay (1600-1666) in Pozsony.

Another OTKA research project continued the source research in the collections of Hungarian aristocratic art collections in the archives of the Zichy, Károlyi, Illésházy and Esterházy families. In the aforementioned archives, primarily the metalsmith works of two families proved to be significant, in addition to the smaller collection of the Melith family, which is of Croatian origin. In this collection, the pieces of the Bethlen Treasury were found by Katalin Brandenburger. The research focused not primarily on the Fraknó-Collection, as is known today, but on the provenance of the objects found there. During the phase of collecting the material, approx. 40 as of yet unpublished 16-17th-century sources were identified, taking in inventory the metalsmiths' works in the collections of the Várday, Báthory, Thurzó, Oláh, Dersffy families, in the forms of wills, bequest orders, storage inventories etc. The electronic recording of the texts and their digitalization began in the autumn of 2014. The collection contributed significantly to our existing knowledge of the collections of the princely family.

In connection with this research and grant application, one of the scientific researchers of the Renaissance Research team of the Institute conducted the preparations for the handbook of Hungarian Renaissance Art. As part of this activity, we continued the works on the printed publication of Imre Henszlmann's correspondence, during which the electronic recording of the letters written to or by the scholar is also underway, as is their editing and supplementation with a proper system of notes. One of our senior researchers joined the Momentum Program of the HAS CH Institute for Historiography, Research Team for the Holy Crown, as a member. Within the framework of this research, new archival and library sources were identified in Vienna related to 16-18th-century Hungarian coronation ceremonies.

V. The most significant scientific publications in 2014

Árpád Mikó: Über den Miniator der Wolfenbütteler Tolhopff-Corvine. In: *Corvina Augusta: Die Handschriften des Königs Matthias Corvinus in der Herzog August Bibliothek Wolfenbüttel*. Szerk. Zsupán Edina. Budapest, Országos Széchényi Könyvtár, 2014. pp. 223–255. <http://real.mtak.hu/20603/>

Edit András: Whose Nostalgia is Ostalgia? An Eastern Europe and Former Soviet Republics Survey Exhibition in the New Museum, New York. In *Curating 'Eastern Europe' and Beyond: Art Histories through the Exhibition*. Edited by Maria Orišková. Veda, SAS Publishing House,

Slovak Academy of Sciences, Bratislava & Peter Lang International Academic Publishers, Frankfurt am Main, 2013, 165–171. <http://real.mtak.hu/id/eprint/19963>

Gulyás Borbála: Bocskay György kalligráfus antikva betűs síremlékfeliratai. All'antica reprezentáció I. Ferdinánd bécsi udvarában. In: Művészettörténeti Értesítő 63. 2014/2., 265–306. REAL: <http://real.mtak.hu/id/eprint/19927>

Miklós Székely: *Contemporary Art Museums in Central Europe Between International Discourse and Nation (Re)building Strategies*. Études du CEFREs, Nr. 17. Prága. <http://real.mtak.hu/id/eprint/19124>

Lővei Pál: *Egy 1358. évi dubrovniki sokpecsétetes oklevél pecsétjei*. In: Arcana tabularii. Tanulmányok Solymosi László tiszteletére I. kötet. Szerk. Bárány Attila; Dreska Gábor; Szovák Kornél. Magyar Tudományos Akadémia; Debreceni Egyetem; Eötvös Loránd Tudományegyetem Bölcsészettudományi Kara; Pázmány Péter Katolikus Egyetem, Budapest-Debrecen 2014. 131–145. [társszerző: Takács Imre] <http://real.mtak.hu/id/eprint/19888>

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