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## **I. The main tasks of the research institute in 2016 were:**

- Research on medieval art,
- Research on Renaissance art,
- Research on collection histories,
- Research on 19<sup>th</sup>-century art,
- The most recent findings in scholarship on art history,
- Work on collection development and digitalization,
- Editorial work for art history periodicals.

## **II. Outstanding research and other scholarly and scientific results achieved in 2016**

### a) Outstanding research results and other significant accomplishments

#### *– Research on the art of the Middle Ages*

Research on the art of the Middle Ages has traditionally been considered one of the most important tasks for the community of art historians. In October 2016, an OTKA post-doctoral research project entitled *Data Archive for the History of the Art of the Árpád Era* was launched under the leadership of one of the colleagues of our Institute. Within the framework of the project, research focused in particular on the continuing study of the 11<sup>th</sup>-century carvings of the provostal Church of the Virgin Mary in the city of Székesfehérvár. Plans for a new, or rather continued exhibition of the Romanesque part of the Cathedral Lapidarium were completed. The Institute took part in the preparations for a museum exhibition intended to present the relics of the provostal Church of the Virgin Mary (the exhibition is part of the Árpád House Program). Research on the Árpád-era relics from or having to do with the city of Eger took place under substantially better conditions. As part of the efforts of the medieval research group, work continued on a catalogue of the sepulchral monuments from medieval Hungary. This work involved primarily collection and editing, and led primarily to publications. An external member of the group continued to work on a catalogue of the relics and remains of medieval architecture in Jász-Nagykun-Szolnok County, which remains a topic to which relatively little study has been devoted. When the essays for the journal *Arts Hungarica* were in their final stages of preparation before being sent to press, a fragment of a sepulchral monument carved out of rose marble was found in a private collection. The fragment, which was originally found in the city of Szolnok, is an unusual figurative work, on which a monograph was published at the year's end.

#### *– Research on Renaissance art*

One of the scholarly advisors to the Institute took part as a consultant in the restoration of the truncated wing of the Nyírbátor stall, which is held in the Hungarian National Gallery. The work, which is a fine example of art from the Jagiellonian era (in part because of the preservation of the materials), was taken apart and cleaned, and in the course of these efforts

it was possible to resolve or at least raise almost innumerable minor questions concerning the actual processes with which the work was created and its original site. The scholarly advisor also took part in the preparatory work for a major exhibition of art from the Reformation, which will take place in 2017. He is authoring the catalogue for the exhibition.

The scholarly advisor to the Institute also continued research on the Corvina Library and published two articles on the subject. One of them was part of a collection published on the occasion of the 100<sup>th</sup> birthday of Zsigmond Jakó. The other was included in a collection published as a tribute to István Monok. The advisor also continued examinations of the painted wooden ceilings (on which two articles were published).

One of the advisors to the Institute took part in the writing of catalogue entries for *Fejedelemszonyok és a vallásszabadság Erdélyben, 2016* [The Wives of Princes and Religious Freedom in Transylvania, 2016], a book that was published by the Blessed Gizella Museum of Church Art. He also contributed to the catalogue of the Krakow-Budapest exhibition of the Budapest History Museum entitled *Közös úton. Budapest és Krakkó a középkorban* [On Common Path – Budapest and Kraków in the middle ages].

Within the framework of an NKFIH program, preparatory work began for the publication of a monograph on the oeuvre of György Bocskay, one of the most famous calligraphists of the late Renaissance. The monograph is being written by one of the colleagues of our Institute. It is based on her doctoral dissertation.

One of our colleagues identified new charters from the oeuvre of György Bocskay (*Acta Historiae Artium*) and also pursued revealing research on the history of the safeguarding and preservation of the church treasures of Újlak in the wake of the Battle of Mohács (*Művészettörténeti Értesítő*).

A junior member of the Institute published an article with an innovative approach in English on the Mátyás-Graduale in *Acta Historiae Artium*.

One of the senior members of the Institute gleaned new insights in research on the provenance of the holdings of the Corvina Library. These insights were prompted in part by the work of the early so-called white sarmentum-plaited codex group. New source materials which until now have escaped notice were discovered in the Teleki bequest of the Hungarian Academy of Sciences Manuscript Collection.

#### – *Research on collection histories*

In 2016, research on source materials concerning works of art in Hungary in the 17<sup>th</sup> century continued. In the course of this work, several inventories were discovered, in which the ensembles of objects (works of goldsmiths and silversmiths that later were brought to Forchtenstein) that can be considered “antecedents” to the treasures of the Esterházy family in the city of Forchtenstein are listed. The “maecenature and display” group pursued research on the topic of aristocratic show and pomp, drawing first and foremost on a 17<sup>th</sup>-century inventory of paintings the origins of which are unknown (though it was found in an Esterházy archive). As a result of this work, other objects in the collection were identified, and these findings compelled the scientific community to modify the original hypothesis concerning the original sites of the objects included in the inventory. The inventory to the art collection of Hans Septimius Jörger, an important 17<sup>th</sup>-century art collector in Nuremberg, was also

discovered, on the basis of which several other paintings in the one-time Jörger collection were identified. Another project which also has been underway for several years touches on the same theme. The project involves the study of the furnishings of the manor houses of aristocratic families that are found today in Slovakia. It draws first and foremost on the written material of the Národná Kultúrna Komisia (National Cultural Commission). This year, the art collection of bishop of Vác and archbishop of Vienna Kristóf Migazzi was found. It was once held in Zlaté Moravce, but by the mid-1910s the items in the collection had ended up by way of inheritance in the manor house of the Erdődy family in Hlohovec. In the 1930s, they were put on the international art market. Items from the collection that have survived to the present day were discovered in Austrian, German, and Canadian public collections.

The “maecenature and display” research group also continued work on the study of the architectural history of the manor house of the Károlyi family in Carei, as well as the family’s art collections and the lifestyles of the people who dwelt in the manor house.

The first two volumes of the correspondence of Imre Henszlmann (containing some 1,200 items) were published by Balassi Kiadó. The books are the second and third works in the *De Signis* series of the research group focusing on the history of the practice of art collecting. In addition to the publication of the text of the letters, which were written in several different languages, a new bibliography on Henszlmann was also published, and research has begun to clarify some of the issues concerning the chronology of events in Henszlmann’s professional life. Eight members of the Institute are participating in the project.

A series of photographs by John Brampton Philpot of the plaster casts of ivory carvings held in the Fejérváry–Pulszky collection was published. Philpot was one of the most important photographers of artworks in the 19<sup>th</sup> century. The richly illustrated bilingual publication (Hungarian and English), which includes with three analytical essays by internationally recognized scholars, was edited by Júlia Papp.

#### – Research on 19<sup>th</sup>-century art

In 2012, the Institute for Art History restarted an undertaking involving 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 19<sup>th</sup> Century. Architecture and the 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 wider public. In 2016, the manuscript of the second volume of the two-volume *Hungarian Art in the 19<sup>th</sup> Century* was completed. The second volume, which deals with painting and sculpture, adheres to the same organizational structure as the first. It is broken into three chapters: Classicism (1800–1840), Romanticism (1840–1870), and Historicism (1870–1900). The first sections of the chapters present the institutional system (education, museums, collections, the arts in public life). They then examine the history of painting, sculpture, and mediums that were used for the reproduction of images. The presentation on the basis of genre (historical painting, landscapes, genre-paintings, portraits) is complemented with individual analyses of significant works of art of a given genre. Parallel to this, the English translation of the first volume of the handbook entitled *A magyar művészet a 19. században. Építészet és iparművészet* was published. The English translation (*Motherland and Progress: Hungarian Architecture and Design 1800-1900*) was published by the prestigious Birkhäuser / De Gruyter (Basel–Berlin–Boston) publishing house. Thus, the Institute has continued work on

the handbook series, an initiative which was launched in the 1980s but which regrettably was interrupted, while also giving this project, which we consider a fundamental part of our work, an international dimension.

The Institute organized a joint conference with the Schola Graphidis Art Collection (Hungarian University of Fine Arts – Secondary School of Visual Arts). The conference, which was entitled *Törékeny érték: a gipsz a 19–20. századi múzeumi és oktatási gyakorlatban* [Fragile Thing of Value: Plaster in Educational and Museum Use in the 19<sup>th</sup> and 20<sup>th</sup> Centuries], was held on February 19 2016. In the various sections of the conference, presenters held talks examining the uses of plaster models in museum environments, the path of plaster replicas and models from public construction projects to public collections, and the uses of plaster models in education. Articles based on the conference presentations were published in the second and third 2016 issues of the periodical *Ars Hungarica*, along with source materials on the uses of plaster that until now had remained unpublished. The first group of articles examines the acquisition of the plaster replicas that are held in the Museum of Fine Arts (the most significant collection of fine arts in Hungary) and their later fates and futures. The second examines the uses of plaster models in education. Plaster models were used not only in museums and educational institutions, but also in construction projects. The articles in the third issue of the periodical address this, focusing in particular on two of the major public construction projects of the era, the building of the Hungarian parliament and the reconstruction of the Church of Our Lady of Buda, or what is also commonly known as the Matthias Church, by Frigyes Schulek.

In 2014–2016, one of our colleagues pursued research on architectural history and the history of industrial education, with a particular focus on the 19<sup>th</sup>-century industrial schools and museums in Hungary. This research was done as part of an OTKA project entitled *The Arts and Sciences in the Service of Nation Building in 19<sup>th</sup>-century Hungary*. Within the framework of the project, the edifices and collections of the one-time Transylvanian Museum of Industry (The Franz Joseph Museum of Industry) were explored and reconstructed. In 2016, the findings of these research initiatives were compiled and prepared for publication. In connection with this research, an inventory was made of the plaster collection of the one-time Stone-Cutter and Masonry Industrial School, and indeed some of the objects were restored. In October of 2016, work began on an online registry of the objects in Romanian, Hungarian, and English.

– *Research on 20<sup>th</sup>-century art and contemporary art*

One of the senior members of the Institute has been pursuing research on contemporary art and nationalism for years. In 2016, she was one of the co-curators of the *Universal Hospitality* exhibition in Vienna, as well as one of the organizers of *Open Forum*, an associated event. She took part in several conferences abroad (for instance in Amsterdam and Birmingham) as an invited speaker, including the Piotr Piotrowski commemorative conference in Ljubljana, in which leading figures in the theory and museum practice of contemporary art participated. She held a presentation on the self-image of the region after 1989 from the perspective of art history.

In connection with research on the aesthetic modernization of the Kádár era, the Institute participated in a cooperative endeavor with experts from the Kiscell Museum of the Budapest History Museum. They organized an exhibition on the Hungarian pavilion at the 1958 World's Fair in Brussels. In addition to the Tibor Csernus research, which is tied to work on

the art of the 1950s and 1960s, the *catalogue raisonnée* of photographer Ilona Keserü was completed. The participants examined the questions of scholarship, creativity, art and public life, and the roles of art in social issues in connection with the art of the avant-garde, as well as the significance of utopic visions and the theories of the New Left. They also made contributions to a research project of tranzit.hu and the Leipzig *Galerie für Zeitgenössische Kunst*, the goal of which was to publish a book in English on the subject. In connection with the work of the Critical Theory Research Group, they examined various theories of nationalism, post-nationalism, populism, and the post-political. An English-language monograph was published by the HatjeCantz Kiadó on the paintings of Attila Szűcs. One of our colleagues is participating as a leading researcher (editor, proofreader, and author) in the *Central-Eastern-Europe and the 1960s* project of the Kassák Museum, the principal goal of which is to publish an ambitious book in English with the Thames and Hudson Publishing House.

In connection with the research project entitled *Hosszú hatvanas évek* [The Long 1960s], the Institute launched a joint program with the Miskolc Gallery the goal of which is to study the Hungarian graphic arts of the period between 1945 and 1964.

One of the scholarly advisors to the Institute took part in the preparatory work for the exhibition entitled *Árny a kövön. Ország Lili művészete* [Shadow on the Stone. The Art of Lili Ország], which was held by the Hungarian National Gallery.

#### – *New art historical publications*

The Institute regards it as one of its most important tasks to examine and address (in part through the publication of source materials) the blank spots in the art historiography of the 20<sup>th</sup> 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. Through the work of the research group, the first issue of *Enigma* in 2016 is tied to the three publications of source materials (which won the Opus Mirabile Prize of the Hungarian Academy of Sciences Committee on Art History in 2015) on the relationship between János Wilde, the world-famous expert on the art of Michelangelo, and the Vienna School. It is now the fourth publication in this series. The next two publications of source materials in 2016 (*Enigma* nos. 87 and 88) constitute a tribute to the oeuvre of art historian and scholar of the art of Antiquity János György Szilágyi (1918–2016). Szilágyi was one of the few archeologists of the Classical world who exerted an enduring influence not only on the more narrow circles of scholars, but also on several branches of the social sciences with his conviction according to which scholarship on Antiquity is unified and indivisible, and literary and artistic compositions must always be studied in connection with each other and the whole of the culture of Antiquity.

#### – *Collection development and digitalization*

The collections of the Institute play a very important role in its operation. They include the Hungarian Artists’ Lexicon, which has many hundreds of listings, as well as the Data Archive, which collects the documents of artists and art historians, and the Photo Archive and Archive Registry Collection, large parts of which have already been digitalized. Thanks to our advanced digitalization program, the number of online inquiries concerning the various

collections of the Institute is continuously increasing. The digitalization of the materials that are most frequently used by researchers is constantly underway. In 2016, J. Benda's *A magyar képzőművészeti egyesületek története* [The History of Hungarian Fine Arts Societies] (C-II-20) and *Folyóiratok művészeti tárgyú cikkei* [Articles on Art in Periodicals] (C-I-127) were made available digitally. Materials were downloaded from the Database 4,280 times in 2016.

The Photographic Collection contains photographs of works of art, artists, and buildings that are Hungarian or in any way significant to Hungary's cultural history, without regard to time or place. At the moment, the Collection numbers some 80,000 items. There is an index of places and names that greatly facilitates research, as well as a list of contacts based on place. At the moment, the slides marked by the letter D in the collection (some 7,400 images) are available online. The data concerning the registries of the B materials (some 9,400 positive images) has been entered and typed, and the data has been confirmed or corrected. The collection of black-and-white negatives (designated with the letter N) contains some 65,900 items, roughly half of which are available digitally at the moment. Approximately 44,000 of the entries have been checked and confirmed, and they are available online on the Institute website. Google keeps an index of the materials in the Photographic Collection, and these entries usually appear among the first hits for searches done with the corresponding art history terms.

Digitalization of the Archive Registry Collection was completed in 2016. Now all of the materials (some 300,000 entries) are accessible online on the Institute's website. Some 10,000 searches of the contents were done on average per year, which obviously drastically exceeds the number of documents which were consulted by some ten to fifteen researchers per year in previous years.

The photographic documentation program entitled *Budapest építészeti öröksége – Lipótváros* [Budapest's Architectural Heritage – Lipótváros] is also underway within the institutional framework of the Institute. The project involves the creation of a systematic photographic record of the buildings in the district, the organization of the digital images into files, and the uploading of the gallery of images to the Institute's website. Parallel to this, work was also done in 2016 on writing up the archival materials on the buildings.

The tasks of the Psychiatric Art Collection of the Hungarian Academy of Sciences, which functions as part of our Institute, include work on the bequest of Irén Jakab, such as the digitalization of the visual and audio materials, the addition of annotations, and the creation of inventories. Preparatory work for a joint exhibition with the Freud Museum in London also began in 2016. Colleagues of the Institute continued background research on the exhibitions of The Eight, and as part of this they analyzed ties between psychoanalysis and painting in the period leading up to the outbreak of the Second World War. In connection with the work that was done on the collection, they collaborated with the Open Gate Gallery and the Reuter Camillo Collection in Pecs. Drawing on the research initiatives of the Petőfi Literary Museum, they organized an exhibition in 2016 entitled *A kétsíkú kép – Füst Milán és Pál István barátsága* [The Two-Sided Picture – The Friendship between Milán Füst and István Pál]. In cooperation with the Balassi Institute, in 2016 an exhibition was held at the Hungarian Institute in Paris presenting the collection entitled *Le temps des asiles* [The Time of Exiles].

– *Editorial work for art history periodicals*

The Institute edits the more important periodicals on art historical research in Hungary. One of the advisors to the Institute is the editor of *Acta Historiae Artium*, a periodical on art history in Hungary published once a year in foreign languages. Another advisor edits *Művészettörténeti Értesítő* [Art Historical Bulletin], a Hungarian-language periodical on art history that is published twice a year. One of the senior members of the Institute edits *Enigma*, a periodical on the history of the science of art history itself, which is published in varying numbers of issues every year. The senior member of the Institute is also the editor-in-chief of *Új Művészet* [New Art]. As a periodical that is published in twelve issues every year, it constitutes one of the leading organs in the world of contemporary fine arts in Hungary. Finally, the two senior members the Institute edit *Ars Hungarica*, a scientific periodical on the fine arts that is published in four issues every year.

#### b) The Sciences and Society

In 2016, *Ars Hungarica*, the periodical of the Institute, underwent several important changes. Changes were made to the editorial board, and the profile and appearance of the periodical were also rethought and redesigned.

In 2015, the Hungarian Academy of Sciences celebrated the 150<sup>th</sup> anniversary of the opening of its central building on what today is Széchenyi István Square. A number of events which were organized by our Institute were held in order to commemorate the anniversary. Members of the Institute held presentations at conferences and exhibitions in which they spoke about the findings of the most recent research projects undertaken by the Institute. The most important part of the many events was the exhibition entitled *The Palace of the Academy is 150 Years Old*, which was organized by one of the senior members of the Institute. Several colleagues of the Institute worked together to put together a detailed catalogue of the exhibition. 3,080 people came to see the exhibition, and the events were well received in the press and the media, and also by the visitors. Research results are being published in a self-standing volume.

In 2014, with the cooperation of the Institute, a temporary exhibition was opened in the Museum of Applied Arts entitled *Lechner, a creative genius*. The exhibition presented the work of Ödön Lechner, one of the greatest figures of Hungarian architecture. 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 2016, the tableaus were presented as a traveling exhibition in the Municipal Gallery in Csongrád and then in the crypt of the cathedral in Szeged.

### III. The Institute's Relationships in Hungary and abroad

The Institute has close ties to the two major international organizations of the discipline: CIHA (The International Board for Art History) and RIHA (International Association of Research Institutes in the History of Art). The 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. In 2016, the international editorial board held its annual meeting in Budapest.

As the vice-president of the Association des Anciens Boursiers du Gouvernement Français (AABGF), one of our colleagues took part in the organization of several cultural programs, working together closely with the Budapest French Institute.

One of the junior members of the Institute served as the president and manager of the advisory board of the European Roma Cultural Foundation and a member of the advisory council of *Gallery 8 – Roma Contemporary Art Space*. She is also one of the fourteen members of *Alliance for the European Roma Institute*, an international volunteer group of Roma intellectuals. In 2016, the Alliance founded the *European Roma Institute for Arts and Culture*, which will open in Berlin in April 2017.

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 Lexikon collection. One of our colleagues is editing the entries in the lexicon that concern the Hungarian fine arts and is also authoring several of the entries.

The Institute continued to work together closely with the Marburg picture archive (Deutsches Dokumentationszentrum für Kunstgeschichte – Bildarchiv Foto Marburg). This cooperative work gives our colleagues access to the photographs held in the archives.

Seven of our colleagues are members of the Hungarian Academy of Sciences Committee on Art History. The president and person responsible for publishing is an advisor to the Institute.

One of the advisors to the Institute takes part in the work of the Hungarian Archeological and Art History Society as the vice-president of the Society. He is a member of the Hungarian Academy of Sciences Interdepartmental Committee on Cultural History, the Social Sciences Committee of the Council of the Academy Research Institutes, and the NKFIH Social Sciences Collegium.

One of the advisors to the Institute is a regular member of the Momentum Medieval Economic History Research Group, which functions within the Research Centre for the Humanities of the Hungarian Academy of Sciences. He gave a presentation at the December conference held by the research group (The Stone-cutter of the “Dragon-Knights”: The Buda Studio of a 15<sup>th</sup>-century Sculptor and Entrepreneur Who Studied in Salzburg and Whose Influence Stretched to Bosnia and Silesia: The Master of the Stibor Sepulchral Monuments).

In 2016, the Institute reached an agreement concerning cooperation with the Momentum research group Hungary in Europe of the Middle Ages. Within the framework of this agreement, the Institute provided on loan stamp facsimiles for an exhibition held in the Ferenczy Museum in Szentendre between May 19 and July 31 2016. The exhibition was entitled *Mítosz és valóság. A pilisi monostor II. András korában* [Myth and Reality. The Pilis Monastery in the Era of Andrew II].

One of the advisors to the Institute is a regular member of the Momentum Program of the Research Centre for the Humanities of the Hungarian Academy of Sciences Institute for Historiography, Research Team for the Holy Crown (he published an article entitled *Panovníci a koruny. Reprezentácia na uhorských erbových listinách v ranom novoveku* in volume of papers from a conference held in Bratislava). Another one of our colleagues examined the court celebrations connected to the coronation of the Hungarian kings and queens in the 15<sup>th</sup> and 16<sup>th</sup> centuries. He held a presentation in English on his findings at the



2016 international conference of the research group and the Spanish *HISPANEX 2015 Program*.

One of the advisors to the Institute took part in a conference on 16<sup>th</sup>-century Church history held in Pécs at the Theological College. He held a presentation entitled *Főpapi kincstárak a 16. század második felében Magyarországon* [Prelate Treasuries in Hungary in the Second Half of the 16<sup>th</sup> Century], drawing on the preparatory work for the Renaissance handbook. He also held a presentation in Cluj at the seat of the Transylvanian Museum Society on the history of the Corvina Library. He was invited by the Korunk Akadémia. He also presented in Bratislava the Hungarian edition of Jozef Hal'ko's monograph on the Church of Saint Martin.

A colleague of our Institute took part in the work of the celebrations of a commemorative year in Szigetvár. She prepared the concept for the art history section of the Zrínyi exhibition, which was held in the castle museum of Szigetvár, and she took part in the organization of the exhibition as a curator.

Enikő Buzási's milestone work *Források a magyarországi, erdélyi, valamint magyar megrendelésre dolgozó külföldi művészek bécsi akadémiai tanulmányaihoz (1726–1810)* [Sources on the Academic Studies Pursued in Vienna by Hungarian and Transylvanian Artists and Artists working on Request from People in Hungary (1726–1810)] was published. The book is a reference work on Hungarian artists who pursued studies in Vienna.

#### **IV. A short introduction of the most important Hungarian and international grants received in 2015**

In 2016, within the framework of a NKFIH grant, the Renaissance handbook, part of the relaunched art history handbook series, was published at the end of the four year cycle. The project (The Renaissance in Hungary) is led by one of the scholarly advisors to the Institute, and several of our colleagues are taking part in the research and organizational work. The Institute is also publishing a monograph on György Bocskay within the framework of the project.

An OTKA project which is being overseen by one of our colleagues at the Institute has been extended for 2017 (Data Archive for the History of Hungarian Object Culture, 16<sup>th</sup>-19<sup>th</sup> centuries, K 105005).

The Institute will also oversee and provide infrastructural support for an OTKA project which began in 2013 under the direction of an external colleague (Research on the Topography of Ancient Monuments in Kőszeg and the Tokaj-Hegyalja region, K 109323).

As part of a National Culture Fund grant, the Institute was given support for the publication of a collection of iconographical essays by Terézia Kerny. Kerny, who passed away not long ago, was one of our colleagues at the Institute.

*Ars Hungarica*, the periodical of the Institute, is published in four issues every year with the support of the Hungarian Academy of Sciences and a grant provided by the National Culture Fund for periodical publication.

#### **V. The most significant scientific publications in 2016**

András, Edit: What Does East Central European Art History Want? Reflections on the Art History Discourse in the Region since 1989. In: *Extending the Dialogue. Essays by Igor Zabel Award Laureates, Grant Recipients, and Jury Members, 2008–2014*. [editors: Christiane Erharter, Rawley Grau, and Urška Jurman] Archive Books, Berlin, Igor Zabel Association for Culture and Theory, Ljubljana, ERSTE Foundation, Vienna, 2016, pp. 52–77. (Archive Books)

Bicskei Éva, Ugrý Bálint, Véri Dániel (szerk.): *150 éves az Akadémia palotája*. Budapest, Magyar Tudományos Akadémia, 2016.

Bubryák Orsolya: Athleta Christi. Political Propaganda in the Art Patronage of Tamás Erdődy, Ban of Croatia and Slavonia. *Acta Historiae Artium* 57 (2016) pp. 131–166.

Farbakyné Deklava Lilla: A Budavári Koronázó Főtemplom mint királyi temetkező hely. III. Béla és Antiochiai Anna sírja és síremléke a Mátyás-templomban. *Művészettörténeti Értesítő* 65 (2016) pp. 241–280.

Gulyás Borbála: Previously Unknown Charters in Booklet Form by the Calligrapher George Bocskay. *Acta Historiae Artium* 57 (2016) pp. 105–130.

Hornyik Sándor: Modern magyar szocialista realizmus? Az ötvenes évek budapesti esztétikai modernizációja Brüsszel tükrében. In: Róka Enikő (szerk.): *Mutató nélkül. B. A. úr X-ben*. BTM, Budapest, 2016, pp. 69–80.

Lővei Pál – Weisz Boglárka: A gazdaság és pénzügyigazgatás szereplőinek szórványos síremlékei a középkori Magyarországon. In: Weisz Boglárka (szerk.) *Pérez, posztó, piac. Gazdaságtörténeti tanulmányok a magyar középkorról*. Budapest, MTA BTK Történettudományi Intézet, 2016, pp. 217–266.

Mikó Árpád: A Bibliotheca Corvina és II. Ulászló. A miniatúrafestészet kérdései a Jagelló-kori Magyarországon. In: Dáné Veronka, Lupescuné Makó Mária, Sipos Gábor (szerk.): *Testimonio litterarum. Tanulmányok Jakó Zsigmond tiszteletére*. Kolozsvár, Erdélyi Múzeum-Egyesület (EME), 2016, pp. 269–278.

Nagy, Eszter: On the Creation of the Gradual of King Matthias. *Acta Historiae Artium* 57 (2016) pp. 23–82.

Papp Júlia (szerk.): *John Brampton Philpot's photographs of fictile ivory. / John Brampton Philpot fényképsorozata elefántcsont faragványok másolatairól*. Budapest, MTA BTK Művészettörténeti Intézet, 2016, 463 p.

Sisa, József (szerk.): *Motherland and Progress. Hungarian Architecture and Design 1800–1900*. Basel–Boston. Berlin: Birkhäuser Basel / De Gruyter, 2016, 996 p.

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