

Imre Takács
The Seals of King Charles Robert

The essay examines the seals of the Hungarian king Charles Robert (Károly Róbert) (1301–1342) from the perspective of an increased influence of Italian art and new representational features of royal coats of arms as depicted on seals. In all likelihood, the king brought the first great seal, which was used until 1323, with him from the Anjou court in Naples, as it corresponds in every respect to that used by his father, Charles Martel (Martell Károly), who was also a titular King of Hungary. In the second grand seal, which was used between 1323 and 1331, the fleur-de-lis coat of arms of the Anjou dynasty and the names of certain territories belonging to the Kingdom of Naples appear as new elements among the Hungarian royal titles. This development might be connected to the death of Charles Robert's grandmother, Queen Mary of Hungary, Queen of Naples, which happened the same year. The same heraldic representation also appears on the king's counter seal. The Master of the third grand seal to be used after 1331 was a goldsmith from Siena named Petrus Simonis Gallicus, who had also been employed at the court in Naples and who as payment for the seal received from the king a significant estate in Upper Hungary. The artistic environment of this superbly fashioned seal are works of art from the court in Naples, such as the illuminations of the Mechelen Bible (today kept in Leuven) or works in Hungary, such as the seal of the Benedictine monastery of Kolozsmonostor, the use of which can be demonstrated from the 1330s. The dragons on the two sides of the royal seal presumably allude to the first European monarchical order of knighthood, the Fraternal Society of Knighthood of Saint George, established in 1328 by Charles Robert.

Keywords: court art, Anjou kings, Charles Robert (Károly Róbert), royal seals, heraldry, Petrus Simonis Gallicus

Terézia Kerny
**Subcarpathia in Hungarian Archaeological and Art Historical
Scholarship (Outline)**

A comprehensive survey based on archival research of the historical, archaeological and art historical scholarship of the region known as Subcarpathia has yet to be written. Although a few shorter studies on this subject have been published over the course of the last two decades, they essentially constituted obligatory prefaces and introductions that listed a few works that could not escape mention, rather than analyses based on fundamental research. Partly out of political reasons, partly because of the difficulties one faces when researching in local archives, and partly because of a simple lack of interest no one has undertaken this summary.

The term Subcarpathia has been used to refer to the flatland below the Szeged – Munkács – Nagyszőlős line since the 19th century. As of 1920 this designation was extended to include the areas of Tiszahát and Máramaros, which were annexed to Czechoslovakia. Today it denotes the administrative area known officially as Закарпатська область, which was formed in 1946 and is found in present-day Ukraine.

In the 19th century interest grew in the region's past, archaeology, and architectural heritage as the protection of historic buildings was institutionalized. The Archaeological Committee of the Hungarian Academy of Sciences founded in 1858 was the first institute in Hungary that placed special emphasis on research into the region's heritage with regards to architecture and painting.

Regarding the study of architectural monuments, first and foremost the work of Tivadar Lehoczky and Flóris Römer merits mention. As a result of subsequent surveys (conducted for example by Antal Hodinka), these were included in the second volume of *Magyarország Műemlékei* (Historic buildings of Hungary, edited and compiled by Gyula Forster and Péter Gerecze), which was published in 1905. Following the Trianon Peace Treaty (June 4th, 1920), Subcarpathia became part of the newly created Czechoslovakia. Research on location became impossible. According to the First Vienna Award (November 2nd, 1938), Subcarpathia was returned to Hungary. The same year the National Committee of Historic Buildings led by Tibor Gerevich (1882–1954) began preparations to continue the research they had been compelled to halt in the reannexed areas. However, the majority of the publications that came to light between the two World Wars were either travel guides or were written in the euphoria of reannexation and have the tone of works of propaganda.

Following the Second World War the political face of Subcarpathia was again radically transformed. The region now annexed to the Soviet Union basically ceased to exist in the eyes of foreign travellers. For forty-five years the area was almost hermetically closed off, and research conducted on location was in essence out of the question.

On August 24th, 1991 Subcarpathia became part of the newly independent Ukraine. The isolation, which had existed for decades, came to an end, and research

concerning art history and historic monuments could finally commence, resulting in numerous topographical summaries.

Keywords: Subcarpathia, documentary survey and assessment of previous research, institutionalized protection of historic buildings, inventory of historic monuments, research of mediaeval architecture and wall paintings, archaeological excavations

Judit Antónia Farkas
**Two Bibliophile Entrepreneurs:
 László Reiter and István Kellner**

In this essay I present portraits of two bibliophiles who greatly contributed to the prevalence and spread of bibliophilism and book art in Hungary with their book related enterprises, which they launched at the turn of the 1910s and 1920s. They were both prompted in their pursuits by their interests in book collecting and the fine arts. László Reiter's publishing house, Amicus, published several dozen beautiful volumes of Belles-lettres and works on the fine arts, some of them illustrated, and Reiter also ventured into art trade and produced enduring works as a draughtsman. In addition to his contributions to book publishing, István Kellner's main role in the popularization and promoting the collecting of publications of artistic value was as a bookseller. In his inner-city bookshop one could find the most valuable German, French, English and Hungarian limited edition illustrated publications from the 18th, 19th and 20th centuries. These were works that were highly sought after all over Europe, de luxe editions, separate works of graphic art, portfolios, and ex librises. The majority of his proffer constituted of Belle-lettres and works on the fine arts, cultural history and eroticism. Due to the modest demand for such items, a consequence in large part of financial circumstances, both of their business ventures were short lived: Kellner took his interest and activities in book and art trading to Vienna in 1925, and Reiter abandoned book publishing in 1930.

Keywords: László Reiter, István Kellner, bibliophilism, Amicus Publishing House, book trade, illustrated books, graphic art

Ágota Lukács
**„Artistically on Art” –Ernő Kállai's Essay 'Eszztétikai műveltség'
 (Aesthetic education)**

Ernő Kállai's (1890–1954) career as an art critic began in 1920. Before this, he had worked according to his qualifications as an elementary school teacher. Yet he had already published three essays regarding issues concerning art in the 1910s. The present study analyses his first essay, entitled 'Eszztétikai műveltség' (Aesthetic education), which he wrote as a college student. An in-depth analysis of the little known text, dating from 1912, can be fruitful in many respects. It provides a more shaded image of the young Kállai, and it demonstrates how his conception of art, especially his

idea concerning the autonomy of art and his rhetoric, rich in impressionistic features, was embedded in the literature on art of the turn of the century and his time. Comparing his 'Eszttikai mveltség' with his later essays, it becomes evident that several ideas from his youth, most notably the idea that direct sensory observation has primacy in aesthetic reception and his insistence on the importance of artistic verbal expression in art criticism (in other words that one should write "artistically on art"), project the fundamental characteristics of Kállai's later activity as an art critic. They can in a sense be read as his *ars poetica*.

Keywords: the young Ernő Kállai, art in the 1910s, conception of art, art criticism

Zoltán Fehérvári–Endre Prakfalvi The building of IPARTERV/Architectural Planning Office of Industrial Buildings

The first building on the site of IPARTERV was a three storey Neoclassical town house erected soon after the so-called Schilson-plan (a grid-iron plan for developing Lipót-város, a new suburb of Pest) was accepted in 1789. The ground floor was turned into retail shops in the 19th century. Underwear manufacturers József Kunz and Partner had the building demolished in 1906. New retail shops and apartments were erected according to a design by Izidor Sterk. A department store was located on the three lower stories, while each of the three upper stories housed two spacious apartments. The building was heavily damaged during the siege of Budapest in 1944–1945. In 1949–1950 the structure was rebuilt to house the newly established planning office on the basis of a modernist design by Pál Vince.

Keywords: Modern, socialist realism, 20th century, architecture, Pál Vince, Izidor Sterk

Artists and Craftsmen working for the Esterházy family of Fraknó in the 17th century

The Esterházy family played a leading role in patronage of the arts in the Hungarian Kingdom during the 17th century. The most notable members of the family in this regard were Nicolaus (Miklós), who between 1625 and 1645 bore the title of elected Palatine of Hungary (after the king, this was the second most important position in the country), and his son Pál, who at the end of the century in 1687 was given the title of prince and also fulfilled his role as elected Palatine of Hungary. Nicolaus Esterházy, born in 1582, came from a large family from Galánta (formerly Upper Hungary, today Slovakia) which in the previous century had been part of the minor nobility. Nicolaus began his career in the service of aristocrat Ferenc Mágocsy, governing the latter's estates surrounding his Munkács fortress. Following the death of the lord, who left no male heir, Esterházy married the widow, Orsolya Dersffy, who herself was a great landowner, thereby acquiring the Dersffy-Mágocsy fortune, which spread from the castle of Lánzsér in Western Hungary to the castle of

Munkács. In addition, in 1622 he received from the king royal confirmation as well as the castles of Fraknó and Kismarton, including the substantial estates belonging to them. At the same time he had for years actively participated in political life, in which, given his broad intellectual horizon (in this he was very much ahead of his time), he quickly rose to power. In 1618 he was appointed as Lord Steward, in 1622 as Lord Chief Justice and lastly in 1625 he was elected Palatine of Hungary.

His contemporaries had noted his "passionate building" inclination, with which he had rapidly rebuilt his castles and mansions, which for the most part still bore the appearance of mediaeval structures. In his building endeavours the central place was held by the castle of Fraknó, as this was what he selected as his headquarters, where he kept his family valuables, archives and treasury. The places of residence for him and his family, however, were country manor houses. Late renaissance dominated the style of these buildings, but from around 1630 they also bore elements of early Baroque.

The final crown of his enterprise as a patron of numerous larger and smaller construction projects was the Jesuit church, monastery and college of Nagyszombat, which signifies the first prominent example of Baroque architecture in Hungary.

The patrimony was continued by his son Pál, who a generation later was also elected Palatine and who at the end of his life received the rank of prince. In addition to his numerous undertakings connected with the Catholic Restoration, the majority of which were ecclesiastical buildings, the most significant construction project was the remodelling of the castle at Kismarton into a palace. With this he created the first significant example of a Baroque palace that stands to this day.

The important political roles they held allowed the two Esterházys to employ the leading artists and masters from Vienna. Like the Austrian and Czech aristocracy, they employed Italians, principal representatives of artistic life in the Habsburg Empire who had settled in the imperial capital, to design and execute construction of their castles, palaces, and ecclesiastical buildings. Alongside them of course lesser masters from surrounding regions or from areas farther away worked on these constructions. On the basis of available sources, their names are listed alphabetically in the documentation department, though this list should not of course be considered complete.