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himmlische Rentier der vogulischen Mythen, das auch fünf oder sechs Beine hat. Neben den griechischen (Herakles, Autolykos) und indo-iranischen Mythen von einer zauberhaften Hirschjagd, die der Verfasser in großer Zahl anführt (siehe Nr. 42), kann die reizende Geschichte von der Eheschliessung des Königs Duśyanta mit der Einsiedlertochter Śakuntalā infolge einer ungewöhnlichen Gazellenjagd mit demselben Motiv in Zusammenhang gebracht werden.

Weitere ob-ugrische und altindische Parallelen werden vom Verfasser anhand des Pferdeopfers erörtert, bei dem eine weitgehende Ähnlichkeit besteht zwischen den Steppenfinden und den ältesten altindischen Texten im rituellen Festbinden des Pferdes an einem oder mehreren Altarpfosten sowie im zeremoniellen Kochen des Fleisches des geopferten Tieres in metallenen Kesseln. Zahlreiche Stellen aus dem Rigveda werden diesbezüglich angeführt und mit den archäologischen Funden im Kurgan-Gebiet verglichen. Unter anderem wird auf das *aśvamedha* hingewiesen, das Opfer eines weißen Pferdes durch den welterobernden Herrscher. Zweifelsohne ist die aus der Steppe mitgebrachte Zeremonie eines weißen Rosses bei den landnehmenden Ungarn des Jahres 896 letzten Endes auf dieselbe indo-iranische Quelle zurückzuführen. Makkay weist darauf hin, dass auch die metallenen Platten an den Augen der Leichentücher der ungarischen Landnehmer und der ob-ugrischen Völker ihren Ursprung einer uralten Sitte der iranischen Steppenvölker durch türkische Vermittlung verdanken.

Da die Hefte der „Tractata Minuscula“ im Selbstverlag erscheinen, ist Makkay in der Lage, andere Meinungen beliebig stark zu kritisieren. Beispielsweise macht er in Nr. 49 mit Bezug auf »Des Herrschers Wort ist nicht Gottes Wort« (*Az úr szava nem Isten szava*) der gesamten (!) ungarischen Geschichtswissenschaft den Vorwurf, aus fast komischer Unkenntnis des Lateinischen die bekannte Losung der heidnischen Vata-Empörung (1046) missverstanden zu haben. Im Satz »edictum d'ni Endree« wird die Abbrüviatur *d'ni* in allen (!) Übersetzungen als *dei* aufgelöst, also »des Gottes Endre Befehl« sei die Vernichtung der Religion, was ganz sinnlos ist, deshalb wird willkürlich »des Gottes *und* Endre« übersetzt, was aber gleichfalls unsinnig ist. Aufgrund der diesbezüglichen Bemerkung des Rezensenten in ‚Magyar Nyelv‘ (siehe oben) belehrt Makkay ironisch die Historiker, dass *dei* nie als *d'i* »verkürzt« wird: *d'i* steht für *domini* ‚des Herren‘, mit der herkömmlichen ungarischen Bezeichnung des Fürsten als *úr* ‚Herr‘. So möchte der Rezensent behaupten, dass der gelegentlich ziemlich polemische Ton der Argumentation des Verfassers nicht jeden Grund entbehrt.

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VÁRALLJAI CSOCSÁN, JENŐ: *A Magyar Monarchia és az európai reneszánsz* [The Hungarian Monarchy and the European Renaissance]. Pomáz: Kráter 2005. 227 S., 832 Abb.

This book contains epoch-making discoveries concerning the period of the European renaissance. The author started his studies in Hungary. He belongs to that generation, who finished their schools before the soviet state extended its power into Hungary and changed the Hungarian school system after June 1948. This means, that he gained a very wide classical education and perfect knowledge of Greek and Latin, logical analysing ability, and an objective knowledge of history and culture, which however acknowledged national values. He wrote his doctoral dissertation

on the just income distribution at the faculty of theology in Budapest and obtained higher degrees in economics and sociology in Rome. He was invited as researcher to Oxford in 1966 and he lectured on demography at the University of Oxford between 1969 and 1994. After the collapse of the soviet system he was invited to organize the Institute of Sociology at the Pázmány Péter Catholic University (Budapest/Esztergom/Piliscsaba).

Eugene de Várallja studied classical Greek and Byzantine monuments in Greece, and renaissance culture in Italy. During his years in Oxford he made intensive research at various libraries, collections, and when necessary, in archives concerning cultural links between the Hungarian court and the European renaissance. In 2004 he published the results of this research based on unknown data and connections showing the international significance of the Hungarian Monarchy in the 15th and 16th Century.

Illustrated over the whole cover of the volume we see a miniature of the masterpiece „Missale“ by Attavante which is now kept in Bruxelles (Ms. 9008, fol. 8v) but originally belonged to the world famous library, the Bibliotheca Corviniana of King Matthias Corvinus of Hungary (1458-1490). It is well known by the experts of the renaissance culture as well as by the learned public, that the library of King Matthias in Buda was the most important library after the Vatican Library. Excellent studies were published in order to identify the volumes scattered around the world, to analyse their content, to identify the miniaturists and to investigate the iconography and the iconology of the miniatures, but they have not paid attention so far to the pictures' concrete program defined by King Matthias.

The picture chosen by the author for the cover shows a splendid renaissance altar-structure decorated by the coat-of-arms of King Matthias at the top, and before the altar the King crowned by laurel leaves turns towards a distinguished young person standing on the other side of the altar. The King is just entrusting him with the office of Primate of Hungary and of Archbishop of Esztergom. He is Ippolito d'Este according to the research here discussed, the cousin of Queen Beatrix of Aragon, the consort of King Matthias, as he is the son of Ercole d'Este and Eleonora of Aragon, the Queen's sister. The young lady behind the youth on the miniature was identified with Ippolito's sister, Isabella d'Este, later Marquise of Mantua by Eugene Csocsán de Várallja. These two relations of Queen Beatrix, the children of her sister, spent years in the royal court of Buda and have important roles according to the results of research published in the book. This is the reason, why their picture was chosen as the cover of the volume from the internationally well known renaissance monument of the age of king Matthias.

The author continued these researches for twenty years while teaching at the University in Oxford and the book summarizes his investigations very concisely on 227 pages, and his results have international significance. The footnotes occupy half of the book giving data of sources and the quoted texts. In addition to written sources, proofs of the presented logical and essential conclusions come from artistic representations, therefore the volume contains 832 photographs. Unfortunately they were published in black and white and in size of passport photographs in order to keep the price of the book accessible to the wide public. In the following we have only the chance to give the outline of the book, but we hope, that we can raise the reader's interest in the discoveries published in the book, unknown before.

The book is divided into eight chapters. The first chapter investigates the highly artistic statues found by the excellent archaeologist László Zolnay in 1974 in the

royal castle of Buda. The professor of Art History at the University of Vienna, Michael Victor Schwartz publishes his studies proving the international significance of these statues found in Buda castle and of the *Budaer Werkstatt*. He has shown – among others –, that the statues of the *lettner* in the San Marco in Venice were made by this workshop and that the international Gothic, which started at the court of Buda spread all over Europe during the years around 1400.

It is shown in the first chapter that among these statues found at Buda castle in 1974 King-Emperor Sigismund's portrait is identified by his painting in Vienna attributed there to Pisanello, the Cologne altarpiece by Stephan Lochner identifies his brother-in-law, his father-in-law and John de Hunyad, while Elisabeth of Luxemburg can be recognised from Masolino's wall painting in the San Clemente in Rome and Andrea Scholari from Andrea Castagno's fresco. Andrea Scholari died in 1426 giving the year of terminus post quem non for these portraits, and the appearance of Albert von Habsburg provides the terminus ante quem non as 1421, that is to say these statues could have been made only between 1421 and 1426.

The author points out that the same persons portrayed on the statues just discussed originally decorating the palace of Sigismund of Luxemburg also appear on Stephan Lochner's Adoration of the Kings in Cologne. The scientific literature of the XIX-XXth Century has repeatedly emphasized, that the oldest King surrounded by his court on that painting in Cologne is Emperor Sigismund, the King of Hungary modelled on his daughter Elisabeth of Luxemburg.

The second chapter makes art history richer by identifying the portraits of the young Hungarian poet highly esteemed in Italy, Janus Pannonius (1434-1472). He was also diplomat of King Matthias and became the Bishop of Pécs in 1459. Mantegna painted him with Galeotto Marzio into a window appearing on a fresco in the Ovetari Chapel in Padua in 1451. It is well known, that Mantegna's Saint George preserved in the Academia in Venice is a left side of a diptych. Csocsán de Várallja shows that this was part of Mantegna's work mentioned in the elegy of Janus in 1458 according to which he was painted again with Galeotto Marzio by Mantegna. It was pointed out already by Tibor Kardos, that Mantegna painted this work in two versions. The right wing of the diptych in Vienna showing Galeotto Marzio as Saint Sebastian belongs to the other version prepared for Janus, as it is the only work by Mantegna signed in Greek. Unfortunately only one wing survived from both diptychs.

The third chapter occupies almost the half of the volume and it investigates the so called Matthias Graduale originally from the Bibliotheca Corviniana, now belonging to the Széchényi Library of Budapest (OSZK, Clmae 424). The chapter analyses those miniatures of the richly illuminated codex, which show the court of King Matthias and his links with the European rulers, and in addition to the identification of the represented persons it also refers to the political-historical connections involved. Here let us refer to the picture on folio 50r, which shows a pontifical procession. Csocsán de Várallja has proved that it displays a scene at the Church of Saint Sigismund at the entrance of the Royal Castle of Buda, and that the procession is led by the High Chancellor of King Matthias, John Fillipec de Pruis, Bishop of Várad and Olmütz. Yet the blessing by holy water is sprinkled by a child, Ippolito d'Este. His aunt Queen Beatrix, who achieved that her eight years old nephew became the Primate of Hungary, stands next to him. The author proves, that this miniature shows the arrival of Ippolito to Buda after his appointment to the see of

Esztergom in 1487. The young lady on the left of the King is Ippolito's sister, the already mentioned Isabella d'Este.

Folio 30r represents a christening. The participants are identified by their portraits as Ercole d'Este and Eleonora of Aragonia as parents, King Ferrante of Naples as grandparent, and King Matthias and Pope Sixtus IV as godfathers. The picture also shows three older children: Isabella, Alfonso and Ferrante d'Este, therefore the infant to be baptised is Ippolito d'Este. On folio 69v the Corpus Christi procession at the Royal Castle of Buda of 19th June 1489 is displayed. It was led by Bishop Thomas Bakócz de Erdőd, royal secretary and Bishop of Győr. The miniature shows the royal orchestra and the royal tapestries as well. On folio 41r we get acquainted with the four parts choir of Queen Beatrix led by Pietro Bono in 1488.

John de Hunyad and King Sigismund play important roles on the pictures of the Graduale as King Matthias' father and grandfather. De Várallja demonstrates, that on folio 3 of the Graduale (OSZK, Clmae 424, fol. 3r), which can be considered quasi its title page, the Castle in the background is Buda castle seen from the north, and that the „Fresh Palace“ there was like the Sala di Raggione in Padua, as reported by Pedro Tafur, because it was surrounded by classical arcades on three floors, which can be also seen on Schedel's woodcut. Therefore the „Fresh Palace“ was fresh not only in name, but also in its renaissance appearance, while reflecting classical antiquity, as it was pointed out by Antonio Bonfini (3. 3. 345).

Below this castle the resurrected Redeemer is recognized by the Grand Masters of the Order of the Dragon, namely by King Matthias and by Emperor-King Sigismund.

His intimate knowledge of the various insignia of the secret Order of the Dragon, as well as the accounts of Queen Beatrix demonstrate, that the name of Master M. S. was Martinus Strigoniensis. In a following lecture it was pointed out by de Várallja, that the Hungarian castles of Trencsén and of Székesfehérvár appear in the background of his pictures and the painting of Martinus Strigoniensis is distinguished by his interest in Italian *rondella* fortifications, in renaissance chessboard street patterns, in renaissance balustrades, candelabra and renaissance bronze fountains. Wladislaw II is one of the kings on his Adoration of the Kings in Lille.

The most surprising is the forth chapter, where we can get acquainted with the relationship between Leonardo and the court of Buda. Ludovico il Moro's letter of 13th April 1485 to Maffeo da Treviglio, his ambassador in Buda, demonstrates that the Duke of Milan gave order to send the first version of the Madonna of the Rock to the Hungarian court of King Matthias. This is the reason why it was not delivered to the Chapel of the Immaculate Conception in Milan. This is also the reason why the angel's head shows the face of Isabella d'Este, the niece of Queen Beatrix known from Titian's copy of Francesco Francia, the profile of young Saint John Baptist is identical with the profile of the Queen's nephew's, Alfonso d'Este. Ippolito d'Este was painted as the Bambino.

In his „Treaty on the Painting“ Leonardo describes his conversation with King Matthias Corvinus on the King's birthday, when the King received his fiancée's portrait. Leonardo's description is almost a report showing his first hand knowledge of the King's love for painting, his Platonic philosophy and the customs of his court. The miniature of Queen Beatrix by Francesco Rosselli in the Regiomontanus corvina (Wien, Cod. lat. 44, fol. 1r) mirrors the Virgin's features on Leonardo's Anunciation in the Uffizi painted around 1475, and this reveals, that Leonardo him-

self was the painter and that he himself brought Matthias' fiancée's portrait to the King on the 24th February 1475.

The features of Saint Anne in the Louvre are identical with Queen Beatrix' face on her bust by Laurana, because it was made in memory of the Queen after her death in 1508 for Isabella d'Este whose profile is identical with the Virgin on this picture.

The fifth chapter shows, that the profile of Verocchio's David now in the Bargello is identical with the representation of the Hungarian Primate, Ippolito d'Este on the Aquinas corvina (Modena, Cod. lat. 432, fol. 6r) as well as on Giovanni Bellini's Feats of the Gods. Ippolito d'Este also appears as Mercury on the Parnassus by Mantegna painted for the studiolo of his sister Isabella d'Este in 1497. The Orlando Furioso written by Ariosto in the court of Ippolito d'Este commemorates the glory of the „Great Matthias Corvinus“ and the tapestries of his court (Orlando fusioso, Canto XLVI, 86-88).

The sixth chapter points it out, that the defence corridor built by King Sigismund on the walls around Buda castle was made of wood, it had a red roof, but it was intersected by projections with higher and blue roofs, and these blue roofs were decorated by two metal globes both on Hartmann Schedel's own copy of his World Chronicle in Munich (Munich, Clm 287, fol. 138v-139r; cf.: Hungarian National Museum, TKCS 6744), just as shown on Dürer's watercolour the „Castle Yard with and without Clouds“ in the Albertina in Vienna. This means that Dürer visited Buda castle at the beginning of his wandering years in 1490, and that his twin composition gives another view of Buda Castle. This also indicates, that Duke John Corvinus portrait where the young Dürer sets the deep sorrow in the gentle eyes of the Duke after the latter suffered the loss of his father in 1490 is a masterpiece now to be admired in Munich. The dark background, the setting of the hands on a parapet are also characteristic of the young Dürer's portraits, and especially the electrically charged hair also betrays his brush.

The seventh chapter demonstrates that the Unicorn Tapestries were made in connection with the marriage of Queen Anne of Kendal („de Candala“) with King Wladislaw II of Hungary in 1502. This is proved by the five AE monograms woven in each tapestry (which incidentally can also read as A+W letters for Anne and Wladislaw), by the Hungarian, Czech and de Grailly flags represented, and last but not least by the profile of the bridegroom, which is identical with the profile King Wladislaw II on his prayer book – now to be seen in Oxford (Ms. liturgy, d 6, fol. 49r).

In the last final chapter we meet the young excellent Venetian painter from Castelfranco, Giorgione. The profile of Queen Anne of Kendal on the VIth Unicorn Hunt Tapestry in New York reveals, that Giorgione's painting now in Pashadena was Anne de Candale's image painted for King Wladislaw in preparation of their engagement. The profile of King Wladislaw II on the same tapestry identifies him on the painting of the „Young Gentlemen with Fur“ in Munich, which has an inscription on its back stating that it was painted by Giorgione. Giorgione's Adoration of the Kings – belonging to the National Gallery in London – was prepared for Wladislaw II of Hungary, who is shown as the youngest king there. In fact „The Homage to a Poet“ (also at the same place in London) shows the „Consolation of King Wladislaw II“ after the very premature death of Queen Anne of Kendal.

The young boy in the Ambrosiana in Milan is a portrait of the 11 years old King Louis II of Hungary identified by Dürer's woodcut of 1515. This portrait in the Ambrosiana is also a masterpiece showing that the young King was left completely

orphan, as by 1516 both his parents had died. As Giorgione also died in 1510, this giorgionesque masterpiece could have been painted only by Titian, because Venice took care that her royal godchild should be painted by her best painter.

In the above outline we tried to give some hints into the Eugene Csocsán de Várallja's researches of great significance. We hope that we could read these important studies in Western European languages as well soon.

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KECSKEMÉTI, CHARLES: *Notes, rapports et témoignages français sur la Hongrie 1717-1809*. Paris/Budapest/Szeged: Institut Hongrois, Bibliothèque Nationale Széchényi 2006. 388 S. = Documenta Hungarorum in Gallia 2.

Die Geschichte dieser Quellensammlung, schreibt Károly Kecskeméti zu Beginn seines Vorworts, habe in Budapest im Juni 1956 begonnen. Wenig später habe er, als politischer Flüchtling in Paris, die Verfilmung von Ungarn betreffenden Dokumenten in den Archives Nationales in Angriff genommen. Erste Ergebnisse dieser Arbeit erschienen in der äußerlich wenig ansprechenden, später nicht fortgeführten Schriftenreihe „*Fontes Rerum Historiae Hungaricae in Archivis Extraneis*“ 1960 und 1963 unter dem Titel „*Témoignages français sur la Hongrie à l'époque de Napoléon 1802-1809*“ beziehungsweise „*Notes et rapports français sur la Hongrie au XVIII^e siècle*“. Für eine Fortführung des Projekts fehlten in den 1960er Jahren die Mittel. Da beide Bände immer schwieriger zu erhalten waren, ergriff István Monok, Generaldirektor der Budapester Széchényi Nationalbibliothek, 2004 die Initiative zu einer überarbeiteten und ergänzten Neuedition, die zwei Jahre später vorgelegt wurde.

In Deutschland wird das mit knappen Anmerkungen versehene, durch ein Register gut erschlossene Überblickswerk, das sich als Lesebuch im besten Sinn des Wortes eignet, vermutlich wenig Wirkung entfalten. Denn hier werden, wie die Erfahrung immer wieder zeigt, französische Texte im akademischen Milieu unterdessen ebensowenig gelesen und rezipiert wie ungarische. Von Nutzen ist die Quellensammlung dagegen allemal, lassen doch die – von zwei Ausnahmen abgesehen – französischen Autoren der einzelnen Zeugnisse immer wieder spezifische Wahrnehmungen und Zuordnungen im Jahrhundert der Aufklärung erkennen. Was französische Diplomaten, Militärs, Verwaltungsbeamte und Ingenieure in ihren Aufzeichnungen, Berichten und Reisetagebüchern zu Ungarn äußerten, ist aussagekräftig für vielfältige kulturgeschichtliche Forschungsansätze. Die Dokumente sind zeitlich freilich sehr ungleich auf den im Titel genannten Zeitraum verteilt: Ganze neun Dokumente beziehen sich auf das 18. Jahrhundert (mit einer Ausnahme sogar ganz auf dessen zweite Hälfte), die nachfolgenden 19 dagegen auf die demgegenüber kurze Zeitspanne von 1800 bis 1809. Auch inhaltlich hätte man sich eine zumindest in Ansätzen andere Gewichtung gewünscht; die Wahrnehmung der religiösen und kirchlichen Verhältnisse in Ungarn beispielsweise, die gerade im Westen Europas das Bild eines antiquierten Konfessionalismus und damit letztlich rückständigen Gesellschaftssystems beförderte, bleibt nahezu vollständig unberücksichtigt. Eine ausgewogenere Zusammenstellung hätte den Nutzen des ganzen Unterfangens zweifelsohne erhöht.

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