

Umetnost okrog 1400 Globalni in regionalni pogledi

Mednarodni znanstveni simpozij pod pokroviteljstvom Mednarodnega odbora
za umetnostno zgodovino (Comité International d'Histoire de l'Art – CIHA)

Art and Architecture around 1400 Global and Regional Perspectives

International colloquium under the auspices of the
International Committee of the History of Art (CIHA)



Univerza v Mariboru / University of Maribor

10. – 14. maj 2011 / 10th – 14th May 2011



Univerza v Mariboru
Univerza v Mariboru /
University of Maribor



Slovensko umetnostnozgodovinsko
društvo / Slovene Art History Society

Umetnost okrog 1400

Globalni in regionalni pogledi

Mednarodni znanstveni simpozij pod pokroviteljstvom Mednarodnega odbora za umetnostno zgodovino (Comité International d'Histoire de l'Art – CIHA)

Art and Architecture around 1400

Global and Regional Perspectives

International colloquium under the auspices of the International Committee of the History of Art (CIHA)

Univerza v Mariboru / University of Maribor

10. – 14. maj 2011 / 10th – 14th May 2011



Univerza v Mariboru

Univerza v Mariboru /
University of Maribor



Slovensko umetnostnozgodovinsko
društvo / Slovene Art History Society

Umetnost okrog 1400 – Globalni in regionalni pogledi. Mednarodni znanstveni simpozij pod pokroviteljstvom Mednarodnega odbora za umetnostno zgodovino (Comité International d'Histoire de l'Art – CIHA)

Art and Architecture around 1400 – Global and Regional Perspectives. International colloquium under the auspices of the International Committee of the History of Art (CIHA)

Univerza v Mariboru / University of Maribor, 10. – 14. maj 2011 / 10th – 14th May 2011

Založila / Publisher: Filozofska fakulteta Univerze v Mariboru / University of Maribor, Faculty of Arts

Zanjo / For the publisher: Marko Jesenšek

Uredili / Editors: Marjeta Ciglencečki, Gorazd Bence, Polona Vidmar

Prevodi / Translations: Mladen Kraljić, Tjaša Mohar, Tomaž Onič

Lektoriranje / Lecture: Kirsten Margaret Hempkin

Fotografija / Photography: Boris Farič

Tisk / Print: Dravske tiskarne

Naklada / Circulation: 300

Maribor 2011

Finančna podpora / Financially supported by

Javna agencija za raziskovalno dejavnost RS / Slovenien Research Agency

Ministrstvo za kulturo RS / Ministry of Culture of the Republic of Slovenia

CIP - Kataložni zapis o publikaciji
Univerzitetna knjižnica Maribor

7.03

UMETNOST okrog 1400 : globalni in regionalni pogledi = Art and Architecture around 1400 : global and regional perspectives / mednarodni znanstveni simpozij pod pokroviteljstvom Mednarodnega odbora za umetnostno zgodovino (Comité International d'Histoire de l'Art - CIHA), Univerza v Mariboru, 10. - 14. maj 2011 = International colloquium under the auspices of the International Committee of the History of Art (CIHA), University of Maribor, 10th - 14th May 2011 ; [uredili, editors Marjeta Ciglencečki, Gorazd Bence, Polona Vidmar ; prevodi, translations Mladen Kraljić, Tjaša Mohar, Tomaž Onič ; fotografija, photography Boris Farič]. - Maribor : Filozofska fakulteta = Faculty of Arts, 2011

ISBN 978-961-6656-66-5

1. Vzp. stv. nasl. 2. Ciglencečki, Marjeta 3. Bence, Gorazd 4. Vidmar, Polona, 1971-
COBISS.SI-ID 66925313

Nagovor predsednika Republike Slovenije dr. Danila Türka

Spoštovani organizatorji,
predstavniki Mednarodnega komiteja za umetnostno zgodovino,
spoštovane udeleženke in udeleženci mednarodnega simpozija,
gospe in gospodje,

Mednarodni simpozij "Umetnost okoli leta 1400: globalni in regionalni pogledi", ki poteka med 10. in 14. majem 2011 na Univerzi v Mariboru, ponuja pomembno priložnost, da se bolj podrobno seznanimo z evropsko kulturno dediščino poznega srednjega veka. To obdobje je v marsičem prelomno, saj je z novimi odkritji o naravi človeka, sveta in vesolja ter s porastom meščanske kulture ustvarilo pogoje za nastanek novega veka, ki je z individualizmom in humanizmom postavil v ospredje človeka.

Slovenija je po svoji legi in prepletanju različnih kulturnih vplivov pestra država, ki je bila v preteklosti vedno na stičišču pomembnih prometnih poti, po katerih so se širile tudi ideje in kulturni trendi. Čeprav je bilo ozemlje Slovenije skozi tisočletno zgodovino srednjega veka vedno del večjih držav, ki jim je to ozemlje pripadalo, ga velikopotezne zamisli mecenov visoke umetnosti in vrhunski evropski ustvarjalci niso obšli.

To velja tudi za pozni srednji vek, ko je bila Evropa v mnogih pogledih mnogo bolj povezana, kot si danes predstavljamo. Evropa ima prav na področju umetnosti bogato kulturno dediščino, ki je izrazito močna, potentna in koherentna v svojem estetskem sporočilu. Na področjih kritično pomembnih umetnosti, ki so v jedru kulture, ima tako Evropa marsikaj skupnega in ta dediščina je veličastna. Zato lahko iz tega obdobja črpamo tudi navdih za ponovno vzpostavitev enotnega evropskega intelektualnega in kulturnega prostora, ki ga Evropa potrebuje, če želi v prihodnje ohraniti in razvijati svojo globalno vlogo. Slovenija je v času svojega predsedovanja Evropski uniji v prvi polovici leta 2008 posvetila posebno pozornost prav projektom, ki jih navdihuje vizija enotnega evropskega intelektualnega in kulturnega prostora.

V času okrog leta 1400, ko se je v Italiji že rojevala renesansa, drugod po Evropi pa je izzvenela gotika, je tudi umetnost na prostoru Slovenije v polni meri zaživela. Naj izpostavim le en biser arhitekture tistega časa, romarsko cerkev na Ptujski Gori, ki vsako leto privablja množice občudovalcev poznosrednjeveške arhitekture, kiparstva in slikarstva. Spodnještajerski plemiči, ki so bili dovolj razgledani in premožni, so mojstre za gradnjo in okrasitev cerkve poiskali med najodličnejšimi umetniki Srednje Evrope, ki so na Ptujsko Goro prišli iz Prage in s posredništvom Dunaja. Cerkev, ki je tako nastala, se uvršča med vrhunske umetnostne spomenike in je tudi eden od najboljših dokazov enovitosti evropskega kulturnega prostora v tistem času.

Mednarodni simpozij o umetnosti okrog leta 1400, na katerem sodelujejo umetnostni zgodovinarji iz 17 držav in ki poteka pod pokroviteljstvom svetovne organizacije umetnostnih zgodovinarjev CIHA (Comité International d'Histoire de l'Art), je dobra priložnost za

predstavitev bogate kulturne dediščine in za poglobljeno razpravo o umetnostno izjemno plodnem času okrog leta 1400.

Organizacija simpozija pa sovpada tudi z dvema pomembnima dogodkoma za slovensko umetnostnozgodovinsko stroko. V letu 2011 Slovensko umetnostnozgodovinsko društvo praznuje 90. obletnico svojega delovanja, kar hkrati pomeni tudi devetdeset let organizirane skrbi za razvoj te znanstvene discipline na Slovenskem. Dovolite mi, da vam ob tem visokem jubileju iskreno čestitam za vse vaše pretekle uspehe in dosežke. Pred nedavnim pa so na Filozofski fakulteti Univerze v Mariboru ustanovili tudi nov oddelek za umetnostno zgodovino, kar bo nedvomno prispevalo k okrepitvi raziskovanja in varovanja umetnostnega bogastva na Slovenskem.

Zahvalo izrekam tudi organizatorjem mednarodnega simpozija in vodstvu CIHA. Vsem udeležencem in razpravljalcem na simpoziju želim poglobljeno diskusijo, ki bo dodatno osvetlila in predstavila umetnostno živahno obdobje okrog leta 1400. Prepričan sem, da bo strokovnjake, ki Slovenije še ne poznajo, obisk spomenikov na terenu prevzel in jih prepričal, da je slovenska kulturna dediščina pomemben člen evropske zgodbe o umetnosti. Upam, da vam bo čas omogočal, da boljše spoznate našo deželo, njene lepote in prijaznost naših ljudi, da odnesete s seboj v svojo domovino prijetne vtise in da se še pogosto vrnete na obisk k prijateljem in znancem v Sloveniji.

dr. Danilo Türk

Predsednik Republike Slovenije

Address by the President of the Republic of Slovenia Dr. Danilo Türk

Esteemed organizers,
representatives of the International Committee of the History of Art,
dear participants of the international symposium,
ladies and gentlemen,

The International Symposium "Art and Architecture around 1400: Global and Regional Perspectives" taking place between May 10th and 14th, 2011, at the University of Maribor, offers an important opportunity to further explore European cultural heritage of the late medieval era. This period was in many respects groundbreaking, as the new discoveries relating to the nature of humankind, the world and the universe, alongside the growth of civil culture, created the conditions for the founding of a new age, one in which individualism and humanism placed man in the foreground.

Thanks to its geographical position and the complexity of its cultural influences, Slovenia is a richly varied country, and one which, in the past, always lay at the intersection of important traffic routes along which ideas and cultural trends flowed. Despite the fact that for the more than thousand years of the Middle Ages Slovenian lands belonged to larger states, the eminent ideas of the patrons of high art and leading European artists certainly did not pass it by.

This also holds true for the late medieval era, when Europe was more closely connected in a number of ways than we imagine today. In the field of arts specifically, Europe has a rich cultural heritage which bears an extraordinarily strong, potent and coherent aesthetic message. In the field of critically relevant arts, which forms the very core of culture, Europe has much in common - and this heritage is glorious. This era should therefore serve as the inspiration for the creation of a unified European intellectual and cultural space, which Europe needs if it wishes to maintain and develop its future global mission. During its presidency of the European Union in the first half of 2008, Slovenia devoted particular attention to projects inspired by the vision of a united European intellectual and cultural sphere.

In the period around 1400, when the Italian Renaissance came into being and Gothic was coming to an end elsewhere in Europe, art in the region of Slovenia began to fully flourish. Allow me to draw attention to just one of the jewels of architecture from that time, the pilgrimage church at Ptujška Gora, which every year attracts throngs of admirers of late medieval architecture, sculpture and painting. Lower Styrian nobles, who were sufficiently wealthy and knowledgeable about the arts, sought masters of construction and decoration for the church among the most accomplished Central European craftsmen, who came to Ptujška Gora from Prague and were passed on from Vienna. The church they built ranks not only among the finest of artistic monuments, but is also one of the most compelling pieces of evidence of the unity of the European cultural sphere of that time.

The international symposium on art around 1400, in which experts in the history of art from 17 countries will participate and which is taking place under the auspices of the world organization of historians of art, CIHA (Comité International d'Histoire de l'Art), is an excellent opportunity to present our rich cultural heritage and to discuss the time around 1400 in great depth – an extraordinarily fruitful period from an artistic perspective.

The organization of the symposium runs parallel to two other significant events for Slovenian history of art experts. In 2011, the Slovenian History of Art Association celebrates its 90th anniversary, which means ninety years of organized care for the development of this scientific discipline in Slovenia. Allow me to sincerely congratulate you on your past successes and achievements on the occasion of this momentous anniversary. Additionally, a new department of art history was recently established at the Faculty of Arts of the University of Maribor, which will no doubt contribute to the strengthening of research on and the protection of our artistic riches in Slovenia.

I would like to express my gratitude to the organizers of the international symposium and also to the leadership of CIHA. I wish all of the participants and speakers a fruitful discussion, which will shed further light on the artistically dynamic era around 1400. I am convinced that those of

you who do not yet know Slovenia will be captivated by the monuments you visit and also convinced that Slovenian cultural heritage is an important part of the chain of the European story on art. I hope that the time you spend here will allow you to get to know our country, especially its beauty and the kindness of the people, so that you will not only leave with warm impressions of Slovenia but that you will also become a frequent visitor of the friends and colleagues you meet here.

Dr. Danilo Türk

President of the Republic of Slovenia

Address by Jaynie Anderson, President of CIHA, Head of the Australian Institute of Art History, Herald Chair of Fine Arts, the University of Melbourne

As President of the International Committee of the History of Art I am honoured to be in Maribor, for the colloquium: *Art and Architecture around 1400*, as are my colleagues, who come from all over the world. I would like to begin by thanking the colloquium's patron, the President of the Republic of Slovenia, Prof. Danilo Türk. I welcome those people who made it all possible, the minister of culture for the Republic of Slovenia, Mrs. Majda Širca, a very special Minister who is both an art historian and documentary film maker, the archbishop of Maribor, Msgr. Dr. Marjan Turnšek, and the mayor of Maribor, Mr. Franc Kangler. All three have played important roles.

There is much to celebrate in Maribor. The University has created a new department of art history in the Faculty of Arts, not an easy achievement in a period of recession. The distinguished monuments of mediaeval art that we will have the opportunity to visit will become better understood and known. I would like to congratulate the dean Prof. Marko Jesenšek on his new creation and to wish the department a wonderful future. We are most grateful to the rector of the University of Maribor, Prof. Danijel Rebolj, who began his duties a few days ago on 5 May. Our colloquium is one of his first official events. I congratulate Prof. Rebolj on his election and wish him every success in the future. The Slovene Art History Society has played an important role in the definition of the program of the conference and I thank them for their scholarship and hospitality. In 2011 the Society celebrates 90 years of its activity and this colloquium is one of the official events for their celebrations. I thank all guests, art historians and students, all those who have written papers or made posters and who have come to Maribor from near and far to discuss art and architecture around 1400. Most of all I thank Assoc. Prof. Marjeta Ciglencečki for having organised the first international colloquium with CIHA at Maribor on the gothic style in central Europe. We are all indebted to her.

The organisation of which I am President, the Comité International de l'Histoire d'art, known as CIHA is the most international organization of art history in the world. Since its inception at Vienna in 1873 has been pre-eminently concerned with an agenda for globalization in various ways. From 1873 CIHA held quadrennial congresses – known colloquially as the art history Olympics that represent the state of art history throughout the world, which were and are open to all nationalities. Well before it became fashionable CIHA was global, and the concerns of CIHA remain global in a very special way. The publications of these early congresses are basically European in their outlook, revealing that art history at that time was a western discipline. The last congress at Melbourne in January 2008, was: *Crossing Cultures, Conflict, Migration and Convergence*. As the convenor of the International Congress, I chose a theme that was of local significance but also related to international politics. The strength of CIHA is that it encourages multiple views and perspectives that could never be achieved in a single viewpoint. Much of the success of the congress was due to its location, to the fact that it took place in a country that was south of the equator, a country that has many nationalities in it. Between the four yearly congresses are special

colloquia, held in our member countries, such as this one in Maribor. CIHA supports many different activities in the field of art history, and we are especially proud to be involved foundation of new departments for art history. In the last few years of my presidency I have travelled a great deal and am glad to say that Maribor is not alone, there is a tremendous growth of art historical departments in Brazil and China and elsewhere.

The impressive website for the conference gives details of membership of the many committees who worked to make the colloquium possible and I thank all for what they have done to make Slovenia's patrimony known to the rest of the world, so that monuments like the pilgrimage church in Ptujška Gora in Slovenia. Time around 1400 in Slovenia was a period of the highest quality in art and architecture, and there is an impressive gallery of images of the major monuments on the conference website, many of which we will visit in the next few days. I remember visiting some of the main late gothic monuments in Slovenia the previous year. I am convinced that you will be impressed by what you see. I look forward to the conference, the discussion and the publication of *Art and Architecture around 1400: Global and Regional Perspectives*.

Prof. Jaynie Anderson

President of CIHA

Nagovor prof. Jaynie Anderson, predsednice Mednarodnega odbora za umetnostno zgodovino (CIHA) in predstojnice Avstralskega inštituta za umetnostno zgodovino, Heraldova katedra za umetnosti, Univerza v Melbournu

Kot predsednica Mednarodnega odbora za umetnostno zgodovino sem počaščena, da sem v Mariboru zaradi simpozija *Umetnost okrog 1400*, prav tako kot moji kolegi, ki prihajajo z vseh koncev sveta. Rada bi pričela z zahvalo pokrovitelju simpozija, predsedniku Republike Slovenije prof. Danilu Türku. Pozdravljam vse, ki so pripomogli k izvedbi simpozija, ministrico za kulturo Republike Slovenije gospo Majdo Širca, ki je prav posebna ministrica, saj je tako umetnostna zgodovinarka kot tudi avtorica dokumentarnih filmov; mariborskega nadškofa msgr. dr. Marjana Turnška, in mariborskega župana, gospoda Franca Kanglerja. Vsi trije so igrali pomembno vlogo.

V Mariboru je veliko razlogov za praznovanje. Na Univerzi so na Filozofski fakulteti ustanovili nov oddelek za umetnostno zgodovino, kar ni lahka naloga v obdobju recesije. Odlični spomeniki srednjeveške umetnosti, ki jih bomo imeli priložnost obiskati, bodo bolj razumljeni in znani. Rada bi čestitala dekanu, prof. Marku Jesenšku, za novo pridobitev in zaželela oddelku sijajno prihodnost. Zelo smo hvaležni rektorju Univerze v Mariboru, prof. Danijelu Rebolju, ki je pričel s svojimi dolžnostmi pred nekaj dnevi, 5. maja. Naš kolokvij je eden od njegovih prvih uradnih

dogodkov. Prof. Rebolju čestitam za izvolitev in mu želim kar največ uspeha v prihodnosti. Pri definiranju programa za konferenco je veliko vlogo igralo Slovensko umetnostnozgodovinsko društvo; zahvaljujem se jim za njihovo podporo in gostoljubje. V letu 2011 društvo praznuje 90 let svojega delovanja in ta kolokvij je eden od uradnih dogodkov v okviru njihovega praznovanja. Zahvaljujem se vsem gostom, umetnostnim zgodovinarjem in študentom, vsem, ki so napisali referate ali naredili plakate in ki so prišli v Maribor od blizu in daleč, da bi razpravljali o umetnosti okrog 1400. Še zlasti pa se zahvaljujem izredni profesorici Marjeti Ciglencečki, da je organizirala prvi mednarodni kolokvij s CIHA v Mariboru o gotskem stilu v Srednji Evropi. Vsi smo ji dolžni zahvalo.

Organizacija, ki ji predsedujem, Mednarodni odbor za umetnostno zgodovino, na kratko CIHA, je najbolj internacionalna organizacija na področju umetnostne zgodovine v svetu. Od svojih zametkov leta 1873 na Dunaju se na različne načine posveča predvsem globalizaciji. CIHA od leta 1873 naprej na vsaka štiri leta prireja kongrese – pravimo jim umetnostnozgodovinske olimpijade, ki predstavljajo položaj umetnostne zgodovine po svetu in ki so odprte za vse nacionalnosti. Mnogo prej, preden je to postalo modno, je bila CIHA globalna, in zanimanje CIHA ostaja globalno na prav poseben način. Publikacije zgodnjih kongresov so v svojih pogledih v bistvu evropske in razkrivajo, da je bila umetnostna zgodovina takrat zahodna disciplina. Zadnji kongres v Melbournu januarja 2008 pa je bil naslovljen: *Križišče kultur, nasprotovanje, migracija in zблиževanje*. Kot sklicateljica mednarodne conference sem izbrala temo, ki je bila lokalnega pomena, a je bila hkrati v odnosu z mednarodno politiko. Moč CIHA je v tem, da spodbuja k mnogovrstnim pogledom in vidikom, ki bi jih nikoli ne bilo možno združiti v eno samo stališče. Kongres je v veliki meri uspel zaradi lokacije, ker je potekal v deželi južno od ekvatorja, v kateri je veliko nacionalnosti. V štirih letih med enim in drugim kongresom v naših državah članicah potekajo kolokviji, tako kot ta v Mariboru. CIHA podpira številne dejavnosti na področju umetnostne zgodovine, posebej pa smo ponosni, kadar smo prisotni pri ustanavljanju novih oddelkov za umetnostno zgodovino. V zadnjih nekaj letih mojega predsedovanja sem veliko potovala in z veseljem povem, da Maribor ni osamljen; izreden porast umetnostnozgodovinskih oddelkov je v Braziliji, na Kitajskem in drugod.

Prepričljiva spletna stran konference podrobno navaja članstvo več odborov, ki so s svojim delovanjem omogočili kolokvij; zahvaljujem se jim za vse, kar so storili, da bi slovenski patrimonij postal znan po svetu, tako kot na primer romarska cerkev na Ptujski Gori. Čas okrog 1400 je bil v Sloveniji obdobje najvišje kakovosti v umetnosti; na spletni strani konference je izredna galerija podob najpomembnejših spomenikov in mnoge od njih bomo obiskali v naslednjih dneh. Spominjam se, kako sem obiskala nekaj najpomembnejših poznogotskih spomenikov v Sloveniji preteklo leto. Prepričana sem, da bodo tudi na vas naredili velik vtis. Veselim se konference, razprave in publikacije *Umetnost okrog 1400 : Globalni in regionalni pogledi*.

Prof. Jaynie Anderson

Predsednica CIHA

Pegam pisow cesarju je

Pegam pisow cesarju je:
»Al maš junaka tacega,
de bi se šow skušat z menoj?«

»Jest mam junaka tacega,
ali je deleč romeno,
ali je deleč romeno!«

»Če je blizi, pošlji ponj,
če je pa deleč, piši ponj,
če je pa deleč, piši ponj!«

Je cesar pisow pisemce,
daw ga je tičci v kljunčece,
daw ga je tičci v kljunčece.

Nesla ga je Lambergarju,
Lambergar je pismo prebraw,
Lambergar je pismo prebraw:

»Oh, kaj je to, kokó je to,
de moram iti na vojskó,
de moram iti na vojskó?«

Toko še mati govori:
»Nič se na boj, Lambergar ti,
nič se na boj, Lambergar ti!

Midva pa imava konjča v štal,
de je všenico rumeno,
pije sladko rebolijo!«

Takó še mati govori:
»Kaj ti pravim, Lambergar ti,
kaj ti pravim, Lambergar ti!

Pegam bo mow pa tri glave,
na mahej po krajnijih,
le mahej po ta sredini!«

Pegam wrote to the Emperor

Pegam wrote to the Emperor:
»Do you have such a hero
Who would dare to fight with me?«

»Oh, I have such a hero, aye,
But it is far to go from here,
But it is far to go from here!«

»If it is close, do send for him,
If it is far, do write to him,
If it is far, do write to him!«

The Emperor sends a letter forth,
He puts it in a little bird's beak,
He puts it in a little bird's beak.

The bird takes it to Lambergar,
And Lambergar the letter reads,
And Lambergar the letter reads:

»Oh, what is this, oh, how is it
That I have to go to fight,
That I have to go to fight?«

And then his mother says to him:
»Do not be afraid, oh, Lambergar,
Do not be afraid, oh, Lambergar!

We have a horse in the stable yon
That feeds on gold and yellow wheat
And drinks the sweet rebula wine!«

And then his mother says to him:
»Listen to me, oh, Lambergar,
Listen to me, oh, Lambergar!

Pegam, he will have three heads,
Do not hit the side two heads,
The middle one's what you must hit!«

Sedu mi je na konjiča,
pa mi premočno zdirjata,
de na Dunej pridirjata.

Pegam pa pri kosil sedi,
precej mu žlica s pest zletí,
precej mu žlica s pest zletí.

Toko še Pegam govori:
»Kaj ti pravim Lambergar ti,
kaj ti pravim Lambergar ti!

Al pojdeva na gmajnico,
al pojdeva v ravnó poljé,
al pojdeva v ravnó poljé?«

»Na polj ženice žanjejo,
na gmajnc pastirci pasejo,
na gmajnc pastirci pasejo.

Mídva pojdeva na široki plac,
de naj bo vidlo gospode več,
de naj bo vidlo gospode več!«

Tokó še Pegam govori:
»Kaj ti pravim, Lambergar ti,
kaj ti pravim, Lambergar ti!

Škoda je tvoje mlade žene,
ker tokó kmal udova bo,
ker tokó kmal udova bo!«

»Kaj je pa teb Pegam za tó?
Sej je že volja božja to,
sej je že volja božja to!«

Toko še Pegan govori:
»Kaj ti pravim Lambergar ti,
kaj ti pravim Lambergar ti!

Men se drujga nič na vsmil,
kokor tvoja mlada sineka,
ker jih ti vidu več na boš!«

He mounted on the horse, and then
They start to gallop instantly,
To reach Vienna galloping.

And to find Pegam at his lunch,
He immediately drops his spoon,
He immediately drops his spoon.

This is what Pegam speaks to him:
»Listen to me, oh, Lambergar,
Listen to me, oh, Lambergar!

Should we go to a meadow green,
Or should we go to an open field,
Or should we go to an open field?«

»Women are reaping in the field,
And shepherds in the meadow watch,
And shepherds in the meadow watch.

Let us go to the wide wide square,
So nobles will be there to see us,
So nobles will be there to see us!«

Then Pegam says to him again:
»Listen to me, oh, Lambergar,
Listen to me, oh, Lambergar!

It is too bad for your young wife,
For she will be a widow so young,
For she will be a widow so young!«

»Why do you care about that, Pegam?
If it's God's will, let it be so,
If it's God's will, let it be so!«

Then Pegam says to him again:
»Listen to me, oh, Lambergar,
Listen to me, oh, Lambergar!

I feel no sorrow or remorse,
But for your sons, your two young sons,
Because you won't see them again!«

»Kaj je tebi, Pegám za to,
sej je že volja božja to,
sej je že volja božja to!«

Toko še Pegam govori:
»Kaj ti pravim, Lambergar ti,
kaj ti pravim Lambergar ti!

Men se pa drujga nič na vsmil,
kokor tvoj lep portan klobuk,
ker ga ti vidu več na boš!«

»Kaj pa teb, Pegam za to,
sej je že volja božja to,
sej je že volja božja to!«

Prvič skupej skočita,
enmu drugmu neč ne sturita,
enmu drugmu neč ne sturita.

Drugič že skupej skočita,
mrzince si okrvita,
mrzince si okrvita.

Tretjič že skupej skočita,
Pegamu glavca odleti,
Pegamu glavca odleti.

Nastregu jo je na svetli meč,
nesu jo je h cesarju zdej,
nesu jo je h cesarju zdej.

»Kaj voč ša imeti ti za lon?
Al voč imeti sto gradov,
al voč imeti sto gradov?«

»Nej bo jih devetindevetdeset,
de bo slišat števila več,
de bo slišat števila več!«

»Why do you care about that, Pegam?
If it's God's will, let it be so,
If it's God's will, let it be so!«

Then Pegam says to him again:
»Listen to me, oh, Lambergar,
Listen to me, oh, Lambergar!

I feel no sorrow or remorse,
But for your nice and handsome hat,
For you will never see it again!«

»Why do you care about that, Pegam?
If it's God's will, let it be so,
If it's God's will, let it be so!«

And for the first time when they charge,
They do not hurt each other, nay,
They do not hurt each other, nay.

And for the second time when they charge,
They twist each other's little fingers,
They twist each other's little fingers.

And for the third time when they charge,
Then Pegam's head rolls on the floor,
Then Pegam's head rolls on the floor,

He stuck it on his shining sword,
He took it to the Emperor,
He took it to the Emperor.

»What do you want for payment now?
Do you want a hundred castles now,
Do you want a hundred castles now?«

»Let it be castles ninety-nine,
To make it longer to pronounce,
To make it longer to pronounce!«

Pela Katarina Zupančič, *Živčkova Katra*, Vinje pri Dolu 1910, zapisal F. Kramar
SLP I/ str. 10, Slovenska matica

Sung by Katarina Zupančič, *Živčkova Katra*, Vinje pri Dolu 1910, written by F. Kramar
SLP 1/p. 10, Slovenska matica

Pripovedna pesem Pegam in Lambergar je prva slovenska ljudska pesem, ki jo omenjajo pisni viri. Janez Ludvik Schönleben v rokopisni knjigi »Apendix ad Annales et Chronologiam Carnoliae« iz leta 1674 ob koncu rodovnika rodbine Lambergov iz gradu Kamen pri Begunjah na Gorenjskem pripominja, da opeva junaštva Gašperja Lamberga »cantus vulgari lingua«.

Pesmi podobne vsebine poznajo po vsej Evropi, zato ni nujno, da bi ji bil za ozadje resničen dogodek. O slovesu, ki ga je imela pesem med ljudmi, pričajo tudi upodobitve na panjskih končnicah, kjer Pegama prepoznamo po tem, da ima na vsaki rami po enega hudobca, Lambergar pa z njim začinja boj, ali pa je naslikan ravno po dobljenem boju.

Ljoba Jenče, pevka in pravljíčarka

The narrative poem Pegam and Lambergar was the first Slovene folk song mentioned in written sources.

Johann Ludwig Schönleben says in his manuscript book »Apendix ad Annales et Chronologiam Carnoliae« from 1674, at the end of the pedigree of the Lamberg family from the castle Kamen near to Begunje na Gorenjskem, that he chants the heroism of Gašper Lamberg »cantus vulgari lingua«.

Poems with similar content are known throughout Europe, which means that this poem is not necessarily based on a real event. The reputation of the poem is evident also from various representations on beehive panels, where Pegam is painted with an evil man on each shoulder, while Lambergar engages in a fight with him, and sometimes Lambergar is painted after winning the battle.

Ljoba Jenče, singer and storyteller

Main patron of the colloquium

Dr. Danilo Türk
President of the Republic of Slovenia

Honorary committee

Prof. Danijel REBOLJ, PhD, Rector of the University of Maribor
Prof. Marko JESENŠEK, PhD, Dean of the Faculty of Arts of the University of Maribor
Majda ŠIRCA, Minister of Culture of the Republic of Slovenia
Msgr. Franc KRAMBERGER, PhD, Archbishop of Maribor (retired)
Prof. Stane BERNIK, PhD, University of Ljubljana
Janez ŠAMPERL, Rector of the basilica at Ptujška Gora
Franc KANGLER, Mayor of Maribor
Štefan ČELAN, PhD, Mayor of Ptuj
Assoc. Prof. Darinka FAKIN, PhD, Mayor of Majšperk

Program committee

Prof. emeritus Janez HÖFLER, PhD, University of Ljubljana – Chair
Prof. Jiří KUTHAN, PhD, Charles University in Prague
Prof. Ernő MAROSI, PhD, Institute of Art History, Budapest
Prof. Viktor Michael SCHWARZ, PhD, Vienna University
Asst. prof. Milan PELC, PhD, Institute of Art History, Zagreb
Prof. Robert SUCKALE, PhD, TU (Technische Universität) Berlin
Asst. prof. Janez BALAŽIC, PhD, University of Maribor
Assoc. prof. Marjeta CIGLENEČKI, PhD, University of Maribor
Assoc. prof. Matej KLEMENČIČ, PhD, University of Ljubljana
Asst. prof. Stanko KOKOLE, PhD, University of Ljubljana
Asst. prof. Barbara MUROVEC, PhD, France Stele Institute of Art History, Ljubljana
Asst. prof. Mija OTER GORENČIČ, PhD, France Stele Institute of Art History, Ljubljana
Asst. prof. Robert PESKAR, PhD, Institute for the Protection of Cultural Heritage of Slovenia
Assoc. prof. Samo ŠTEFANAC, PhD, University of Ljubljana
Asst. prof. Polona VIDMAR, PhD, University of Maribor
Asst. prof. Alenka VODNIK, PhD, University of Ljubljana

Organising committee

Assoc. prof. Marjeta CIGLENEČKI, PhD, University of Maribor
Assoc. prof. Matej KLEMENČIČ, PhD, University of Ljubljana
Asst. prof. Polona VIDMAR, PhD, University of Maribor
Asst. prof. Janez BALAŽIC, PhD, University of Maribor
Asst. prof. Alenka VODNIK, University of Ljubljana
Assistant Gašper CERKOVNIK, PhD, University of Ljubljana
Asst. Prof. Robert PESKAR, PhD, Institute for the Protection of Cultural Heritage of Slovenia
Mirjana KOREN, Director of the Regional Museum Maribor
Rolanda FUGGER GERMADNIK, Regional Museum Celje

Program simpozija / Colloquium program

> Monday 9 May 2011

12 – 13 Registration

Excursion

13 – Departure (by bus) for Žižče (medieval monastery in ruins) and Celje (St. Daniel's church, Regional Museum Celje)

> Tuesday 10 May 2011

9 – 10 Registration

10

Opening of the colloquium

Pegam and Lambergar, a medieval Slovene folk song, interpreted by Ljoba Jenč

Address by the Rector of the University of Maribor Prof. Dr. Danijel Rebolj

Address by the Dean of the Faculty of Arts of the University of Maribor Prof. Dr. Marko Jesenšek

Address by the President of the CIHA Prof. Dr. Jaynie Anderson

Address by the Minister of Culture of the Republic of Slovenia Mrs. Majda Širca

Address by the Mayor of Maribor Mr. Franc Kangler

Address by the President of the Republic of Slovenia Dr. Danilo Türk

11

Plenary lecture

HÖFLER Janez (Faculty of Arts, University of Ljubljana, Slovenia): Das Kultbild zwischen Formel und visueller Faszination: Zur Skulptur um 1400 in Zentraleuropa

- Exhibiton »The Counts of Celje and the Lords of Ptuj as Patrons of the Arts around 1400« -

- Bookshop in the Trstenjak Hall -

- Lunch break -

I.

Centres and Peripheries Around 1400: Artistic Production Inside and Outside “Europe of the Regions” According to Cultural Contexts and Economic and Social Conditions.

Klára BENEŠOVSKÁ (Institute of History of Art, Academy of Science, Prague, Czech Republic) is in the chair.

13.00 – 15.30

- JÉKELY Zsombor (Museum of Applied Arts, Budapest, Hungary): Hungary and Nurnberg – Observations on Painting During the Rule of King Sigismund
- STUDNIČKOVÁ Milada (Institute of History of Art, Academy of Science of the Czech Republic): The Prague Illumination Book at the End of the 14th and Beginning of the 15th Century
- MUDRA Aleš (Charles University in Prague, Czech Republic): Eucharistic Aspects of Art and Architecture in Central Europe Around 1400
- VODNIK Alenka (Faculty of Arts, University of Ljubljana, Slovenia): Between Worldly Lords and Eternal Salvation
- MATHIEU Clémence (ULB University, Brussels, Belgium): The Gentry Settlement in the County of Hainault

- Afternoon tea and coffee break -

16 – 18

- KOKOLE, Stanko (Faculty of Arts, University of Ljubljana, Slovenia): “Multe ibi uetustatis reliquie uisuntur”: Evoking and Displaying Marble Remains of Ancient Celeia Before and After 1400
- BALOG Zdenko (Open University, Križevci, Croatia): Homer, the Bible and the Green Man – A Syncretism of Mythological Motives in the Iconography in the Chapel of the Celje / Cilli Family in Celje
- MARKOVIĆ Predrag (Faculty of Humanities and Social Sciences, University of Zagreb, Croatia): The Francopans, Counts of Krk and Reflections of “Style 1400” on the Margins of the Empire
- LEE-NIINIOJA Hee Sook (Finland): About the Influence of the Islamic tradition on the Iberian Peninsula

18 – 19

Presentation of the posters from the theme I:

- HOSSEINABADI Sanaz (UNSW, Australia): The Fourth Dimension in Architecture
- JIMBOREN Ioanna (University of Karlsruhe, Germany): The Development of the Loggia at the Princely Courts of Italy in the Quattrocento
- KREVELJ Ana (Faculty of Arts, University of Ljubljana, Slovenia): The Consols in the Chapel of Mary in St. Daniel’s Church in Celje – Iconographical Programme
- MEKANOVIĆ Husein (Bosnia): Franciscan Monasteries in Bosnia from around 1400
- PRAJDA Katalin (European University Institute, Florence, Italy): Central European Visual Heritage and Florentine Masters in the Hungarian Kingdom During the Reign of Sigismund of Luxemburg

19

Prof. Danijel Rebolj, Rector of the University of Maribor, is hosting a reception in the Trstenjak Hall at the University of Maribor (Slomškov trg 15)

> **Wednesday 11 May 2011**

II.

Private and Collective Patronage; Representation, Imitation, and Devotional Practices.

Milada STUDNIČKOVÁ (Institute of History of Art, Academy of Science of the Czech Republic) is in the chair.

9 – 10.30

- GROBMANN Ulrich (Germanisches Nationalmuseum, Nürnberg, Germany): Castles and Defensive Structures in the Visual Arts in the 1400s
- CSIKÓS Veronika (Central European University, Budapest, Hungary): Founded in Crisis. Commissioner Ambition and Architectural Modernity at the Holy Trinity Chapel of Győr
- SZAKÁCS Béla (Pázmány Péter Catholic University, Hungary): The King, the Palatine and the Comes: The Three Patrons of the Franciscan Friary of Keszthely

- Morning tea and coffee break -

11 – 13

- GOLOB Nataša (Faculty of Arts, University of Ljubljana, Slovenia): Images of Barbara of Celje
- VIGNJEVIĆ Tomislav (University of Primorska, Koper, Slovenia): Die Grafen von Cilli und die Entstehung des Quaternionen-Systems
- GRZEŃDA Mateusz (Jagiellonian University, Krakow, Poland): The Birth of Portraiture in Poland? The Face of King Ladislas II Jagiello on his Tomb in Cracow
- GREBE Anja (University of Bamberg, Germany): The Sacred and the Grotesque: Centres and Peripheries in the Hours of Marguerite d'Orleans

- Lunch break -

Ernő MAROSI (Académie Hongroise des Sciences, Institut d'histoire de l'art, Budapest Hungary) is in the chair.

14 - 16

- PROKOPP Mária (ELTE, Budapest, Hungary): Neue Forschungen für die Fresken von Százd/Szazdice um 1370/80 im Königtum Ungarn
- ROYT Jan (Charles University in Prague, Czech Republic): Master of the Třeboň Altarpiece
- SZABÓ Tekla Katalin (Independent researcher, Budapest, Hungary): The Bishop of Transylvania Represented on the Newly Restored Frescoes from Vistea
- OTTOVÁ Michaela (Charles University in Prague, Czech Republic): Devotional Copies of

Miraculous Statues Around and After 1400. Questions Concerning the Plzeň Madonna as a Venerated Prototype

- Afternoon tea and coffee break -

16.30 – 18

Presentation of the posters of the themes II, III and IV:

- GOMBOSI Beatrix, LŐVEI Pál (National Office of Cultural Heritage, Budapest, Hungary): Identifying the Picture of the Donator in St Martin's Parish Church of Mártonhely from the Workshop of Johannes Aquila
- MARTINELLI Stefano (University of Pisa, Italy): Volto Santo in Lucca
- KAVČIČ Nataša (Faculty of Arts, University of Ljubljana, Slovenia): Cadels and other decorative elements in the 15th century charters (Archives of the Republic of Slovenia)
- PEKLAR Barbara (Novo mesto, Slovenia): The Reading of the Dance of the Death
- ŠKARIĆ Ksenija (Croatian Conservation Institute, Zagreb, Croatia): Transformation of Gothic Wooden Sculptures of Madonna on the Altars Dating Between 1669 and 1765 in Inland Croatia
- VÉRI Daniel (Eotvos Lorand University, Budapest, Hungary): Gothic Masterpieces in Modern Disguise

18

Tour of the cathedral; Msgr. Dr. Franc Kramberger, archbishop in retirement, is giving a reception (Archbishop Palace, Slomškov trg 9).

> Thursday 12 May 2011

Excursion

9 – Departure (by bus)

Maribor – Turnišče (Johannes Aquila) – Selo (frescoes) – Martjanci (Johannes Aquila) – Ptujška Gora (pilgrimage church from around 1400) – Ptuj (Lords of Ptuj) – Maribor

Dr. Štefan Čelan, Mayor of Ptuj, is giving a reception in the Ptuj castle.

Dušan Šinigoj: Solo recital of medieval songs with Arabic lute

> Friday 13 May 2011

III.

Migration of Artists and/or Artistic Models? Local Workshops' Practices and Procedures.

Lothar SCHULTES (Oberösterreichisches Landesmuseum, Linz, Austria) is in the chair.

9 – 10.30

- KLEMENČIČ Renata (Ljubljana, Slovenia): Pietro di Martino da Milano. From Lombardia to Dalmatia and Naples: How International Style Spread and Changed
- OZKAN Meltem (Karabük University, Department of Architecture, Ankara, Turkey): A Number of Relevant Questions on Islamic Iberia and Some Indications of its Cultural Linkage to the Extent Geographies
- KOS Mateja (National Museum, Ljubljana, Slovenia): Domestic and Foreign – Problems of Provenance in Late Mediaeval Applied Arts in Slovenia

- Morning tea and coffee break -

11 – 13

- BENEŠOVSKÁ Klara (Institute of History of Art, Academy of Science, Prague, Czech Republic): The Heritage of the Prague Lodge Around 1400
- PESKAR Robert (Institute for the Protection of the Cultural Heritage of Slovenia): Prague – Vienna – Ptujška Gora. The Origins of Forms in Architecture Around 1400 in Slovenia and the Problems of Authorship
- VIDMAR Polona (Faculty of Arts, University of Maribor, Slovenia): The Ptujška Gora Sculpture Workshop
- SAPAČ Eva (Institute for the Protection of the Cultural Heritage of Slovenia): Presumed Depictions of the Master of the Relief of the Mercy and the Architect of the Pilgrimage Church at Ptujška Gora from around 1400

- Lunch break -

Zsombor JÉKELY (Museum of Applied Arts, Budapest, Hungary) is in the chair.

14 – 15.30

- BALAŽIČ Janez (Faculty of Education, University of Maribor, Slovenia): Wall- paintings and their Character in the West Pannonian Milieu
- SCHULTES Lothar (Oberösterreichisches Landesmuseum, Linz, Austria): Der Maler Hans von Judenburg
- GERÁT Ivan (Institute of Art History, Slovak Academy of Science, Bratislava, Slovakia): The Migration of Artistic Models in Pictorial Hagiography Around 1400

- Afternoon tea and coffee break -

16 – 17

- KLÍPA Jan (National Gallery in Prague, Czech Republic): Artist Migration – Transfer of Ideas. The so-called Ambras Model Book and the Question of “Influence” in Central European Art around 1400

• BORECZKY Anna (Res Libraria Hungariae – Research group of the Hungarian Academy of Sciences and the National Széchényi Library, Hungary): Vienna 1413. The Making of the Budapest Concordantiae caritatis

17.30

Presentation of the gothic sculpture in the Regional Museum Maribor (Grajski trg 4); presentation of the European Capital of Culture Maribor 2012 and a reception hosted by the Mayor of Maribor, Franc Kangler, in Vetrinjski dvorec (Vetrinjska ulica 30).

> Saturday 14 May 2011

IV.

Global Respondents: Later Reception and Perception of the Art and Architecture from around 1400.

Ulrich GROBMANN (Germanisches Nationalmuseum, Nürnberg, Germany) is in the chair.

9 – 11.30

- CERKOVNIK Gašper (Faculty of Arts, University of Ljubljana, Slovenia): Some notes on Survival of Beautiful Madonna Type in the Central European Sculpture of the 15th Century
- MUROVEC Barbara (Institute of Art History France Stele, Ljubljana, Slovenia): Beauty and Decorum as Criteria for Art Historical Research. The Case of Slovenia
- BEKE László (Research Institute for Art History, Hungary): 1400 - 600 Years On
- CIGLENEČKI Marjeta (Faculty of Arts, University of Maribor, Slovenia): Perceptions of the Pilgrimage Church at Ptujška Gora in 19th and 20th Century Works of Art

12

Farewell lunch for the referees and members of the committees at Meranovo, the University of Maribor's vineyard (departure and return by bus).

Povzetki / Abstracts

Plenary lecture

Janez HÖFLER, Faculty of Arts, University of Ljubljana, Slovenia

Cult Image between Formal and Visual Fascination: On Sculpture around 1400 in Central Europe

The lecture will focus on some aspects of the typology of Beautiful Madonnas from around 1400 and on the relationship between type and style. A detailed typological analysis of the most important works reveals basic differences among individual types and opens the question of tradition and innovation in the production of Beautiful Madonnas. One part of this production still observes the tradition of classical French Gothic figures of St. Mary, adapting it to a new stylistic expression, while the other strives to create new types which break with this tradition. The aim of the lecture is to draw attention to this issue and suggest how it should be approached and interpreted in the future, e.g. by taking into consideration the function of the cult of these sculptures and its relation to the visual.

I. Centres and Peripheries Around 1400: Artistic Production Inside and Outside “Europe of the Regions” According to Cultural Contexts and Economic and Social Conditions.

Zdenko BALOG, Open University, Križevci, Croatia

Homer, the Bible and the Green Man – A Syncretism of Mythological Motives in the Iconography in the Chapel of the Celje / Cilli Family in Celje

The Chapel of the Holy Trinity of the Counts of Celje/Cilli, built in the last third of the 14th century, is one of the richest and best arranged late Gothic style structures in the countries south of the Drava River; it also serves as an example of the style which spread throughout Central Europe. As such, it has long attracted the attention of academics and researchers, leading them to reach rather diverse conclusions. Looking over the years at the issues concerning the global topic of the reception of the late Central European Gothic style, I have noticed that this chapel occupies a somewhat different position to the rest of the members of the donor circle of Herman Celjski: this chapel is more closely related to the Vienna School. The focus of my interest in this study will be on the iconographic cycle of an array of consoles, originally 21 in total; thirteen figurative and two geometric consoles have been preserved. The large number of lost consoles makes a complete reconstruction of the iconographic cycle impossible; however, one can imply the specific relations and the basic iconographic theme - an apocalyptic fight between good and evil. The iconographic motives are from various cycles: from Homer's Odyssey, the Bible and

folk mythology. This motive disposition is not unusual, indeed specific mythological motives of the Hellenic World can be found in the Bible. In order to better understand the cultural environment in which diverse mythological cycles function as a “buffet” for the author of the iconographic cycle, we will compare the Celje cycle with some other kindred iconographic cycles, mainly in the Neuberg Cistern, the pilgrimage church at Straßengel, Zagreb Cathedral and Ptujška Gora.

Zsombor JÉKELY, Museum of Applied Arts, Budapest, Hungary

Hungary and Nurmberg – Observations on Painting During the Rule of King Sigismund

The first great figure of panel painting in medieval Hungary was the painter known as Thomas de Coloswar, whose only surviving work is the Calvary-altarpiece from Garamszentbenedek (Hronský Beňadik, Slovakia), preserved today in the Christian Museum at Esztergom. The altarpiece was completed in 1427, and was commissioned by the chaplain of the royal chapel at Buda castle. Generations of Hungarian and foreign researchers have dealt with the significance and origins of this great work, and discussed the likely origins of its painter. Recently it has been stated that the painter was likely trained in Prague, and his style stems from the International Gothic style of the Prague court – a style also incorporating French, Burgundian and Italian elements. It has also been suggested that the painter may have left Prague at the time of and indeed because of the Hussite revolution. In my paper, I would like to demonstrate instead that the origins of the painting style of Master Thomas are to be found in Nuremberg, at the beginning of the 15th century. Stylistic, iconographic and historical observations will be discussed to support this proposition, which will also give us the opportunity to re-evaluate painting at the court of King Sigismund.

Other aspects of the artistic connections between Nuremberg –the wealthy imperial city, which became a strong base for the rule of Sigismund – and the Kingdom of Hungary will also be analyzed.

Stanko KOKOLE, Faculty of Arts, University of Ljubljana, Slovenia

“Multe ibi uetustatis reliquie uisuntur”: Evoking and Displaying Marble Remains of Ancient Celeia Before and After 1400

In his *De Europa* – completed in 1458 – Aeneas Silvius Piccolomini, then about to ascend the papal throne as Pius II, dedicated one chapter to the Duchy of Styria; somewhat surprisingly perhaps, it centered around the allegedly depraved character of Frederick II, Count of Celje (b. ca. 1378 – d. 1454), who had – along with his energetic son Ulrich II (b. ca. 1406 – d. 1456) – attained the rank of prince of the Holy Roman Empire in 1436. The same chapter also contains an intriguing remark that in the town of Celje (Ger. Cilli), which was the seat of Frederick's and Ulrich's fledgling princely court, there could still be seen “many ancient remains and marble

tombstones revealing the names of noble Romans” (“multe ibi uetustatis reliquie uisuntur et romanorum nomina principum sepulchralia marmora referent”) thus clearly referring to the visible traces of the Roman *Municipium Claudium Celeia*. My paper shall, on the one hand, examine Piccolomini’s suggestive line in the light of several other brief evocations of the ruins of Celeia, the earliest of which can be traced back to well before the year 1400, starting with the Legend of Saint Maximilian (*Vita Sancti Maximilian*), which was probably written by a learned canon of the Passau cathedral between ca. 1265 and 1291. On the other hand, I will also seek to highlight those surviving marble sculptures and inscribed stones from Celeia, which may have been purposefully displayed in prominent public spaces as eloquent reminders of Celje’s noble Classical past before the sudden and complete demise, in 1456, of the mighty feudal dynasty that took its name from this ancient site.

Sook LEE-NIINIOJA, Finland

About the Influence of the Islamic tradition on the Iberian Peninsula

The Iberian Peninsula was governed by Muslims between 711 and 1492. Initiated by the Umayyad Governors (711–756), it was succeeded by the Umayyad Emirate (756–929), the Umayyad Caliphate (929–1031), Taifas, Almoravid and Almohad (1088–1232) and Nasrid (1492) until its surrender to Ferdinand and Isabella, the Catholic Monarchs. Abd al-Rahman I chose Cordoba as his capital, establishing diplomacy with neighbouring countries, even the Byzantine Empire. It was a golden age. Bertrand Russell in his *History of Western Philosophy* (2004) praises the Muslim contribution to the Dark medieval Europe, “From the point of view of this transmission as well as from the point of view of philosophic activity, Arabic Spain merits first place in the world of medieval Eastern philosophy”. The influence of Islamic architecture, particularly its floral ornamentations on sanctuaries, either churches or mosques or synagogues, was highly esteemed. Three main religious groups lived in tolerance: Muslims, composed of various ethnic groups (Berbers/Arabs), Mozarab Christians, and emigrated Jews from the remains of the Roman Empire. During the Romanesque era, the Pilgrimage Route of Santiago de Compostela was a crossroads between peninsular and non-peninsular Europe, which was reflected in the way classical antiquity recognised the local Islamic tradition – the Christian acanthus motif appeared in the form of the Islamic arabesque, testifying to the similar flavour in classical antiquity but keeping the local Islamic tradition which appeared on the Christian acanthus motif in the form of an Islamic arabesque. The Mudejar style, a symbiosis of techniques and a reinterpretation of Western cultural styles through Islamic influences, which was one of the outcomes of the Muslim and Christian cultures living side by side, emerged in the 12 century. This paper attempts to investigate floral ornamentations on different types of religious buildings, Visigothic, Asturian, Mozarabic, Islamic, Romanesque and Mudejar. In particular, I will focus on how the conventional acanthus motif incorporated the Islamic arabesque style and appeared throughout history on the peninsula, a demonstration of the distinctive style of the Iberian peninsula, inspired by tolerance between Christians, Muslims and Jews.

Predrag MARKOVIĆ, Faculty of Humanities and Social Sciences, University of Zagreb, Croatia

The Francopans, Counts of Krk and Reflections of “Style 1400” on the Margins of the Empire

At the end of the 14th and during the first half of the 15th century, the area of inland Croatia between the northern Adriatic coast and the Sava River witnessed the construction or reconstruction of numerous fortified cities, churches and monasteries, all due to the intercession of the Counts of Krk from the House of Frankopan. Their intense political and family relations with the most influential ruling and noble families of the time, King Sigismund and the Counts of Celje (Cilli), defined their position in the cultural circles of Central Europe and enabled the House of Frankopan to become the promoters of the most advanced architectural and artistic enterprises of the period. One such work of art, which serves as a direct testimony to their cultural policy and artistic preferences, is certainly the castle of Brinje with the two-storey court chapel of the Holy Trinity, erected around 1400. For this exceptional, though internationally relatively unknown architectural achievement, Count Nikola IV Frankopan hired skilled masters from the court workshop of Wenceslaus IV. As part of the chapel's interior decoration he commissioned two International Gothic sculptures of exceptional quality – a Madonna with Child and a Pieta. The same family is to be credited for the construction of the chapel of St. Barbara adjacent to Krk Cathedral, erected some time before 1450, the furthest example of Central European Gothic in the area of southern Europe. Around the same time Stjepan III, the oldest son of Nikola IV Frankopan and a member of King Sigismund's court, commissioned the construction of the three-nave church in Oštarije, then the largest church in Croatia (52.5 x 20 m). The lecture will focus on the Chapel of the Holy Trinity in Brinje and emphasize the role of the Counts of Frankopan in the diffusion of the International style within the context of large construction sites in inland Croatia (Lepoglava monastery, Zagreb Cathedral).

Clémence MATHIEU, ULB University, Brussels, Belgium

The Gentry Settlement in the County of Hainault

This study is part of a doctoral research work concerning the gentry settlement in the county of Hainault from the 15th until the 18th centuries, and is concerned with the architecture, ways of life and behaviour of the people living in these buildings. In this paper, we will focus on a special case visible in the region of Chimay (as in the Entre-Sambre-et-Meuse, in the county of Namur, but which is not included in the geographical limits of our research), which concerns the social ascension of people working in steel metallurgy, the ironmasters, from the 15th until the 17th century. These people, who generally did not belong to the nobility, built small “castles” or manors for themselves, in order to show off their higher social status and their importance at the regional and, occasionally, county level.

After having explained the geographical context of the Low Countries, the county of Hainault and the region of Chimay, we will examine the phenomenon of steel metallurgy from the social point of view: the conditions for being noble, the established differences between lower and

higher-ranking nobles, the situation of the rural and local elite (to whom the ironmasters belonged) in comparison to these nobles.

Secondly, we will examine the buildings from an architectural and typological point of view, in order to understand which materials were used and whether they were local or imported. We will also consider the general characteristics and typologies of the buildings, and in which way we can link these methods of building to the typologies used by the elite who were living in the circle of the Prince Court and cities in the Low Countries during this time. Did they use the well known “Brabantine” method of building consisting of brick buildings with white stone bands and stone frames around the windows and doors?

In the third section, we will broach the symbolic aspect of these buildings and indeed, we will see that often the small “castles” or manors were composed of a high tower, surrounded by a fence wall and moat. Mostly, however, the walls were not as thick as the early donjons from the 11th - 12th centuries; the walls were opened with large cross windows, which weakened the defensive system, and the arrow slits were not specially located at suitable points in the walls. These elements prove that the aim was more symbolic than defensive, in order to affirm the status of the owner. Yet, they also served a dissuasive purpose: the buildings were able to resist local brigands or prowlers, but not a troop equipped or endowed with artillery. The medieval imagery, arrow slits, moat and drawbridge had a sanguinary connotation and remained a strong symbol of the chivalrous world of the castles, explaining their symbolic use by high and low ranking nobles and the local elite including the ironmasters in the region of Chimay.

Aleš MUDRA, Charles University in Prague, Czech Republic

Eucharistic Aspects of Art and Architecture in Central Europe Around 1400

The paper deals with the subject of Eucharistic worship as portrayed in Christian art and architecture. This worship, which grew from the second half of the 13th century and reached one of its peaks in the period around 1400, was expressed in a relatively broad range of works of various artistic kinds and types. The material sources relate both to the handling of the Eucharist during the ordinary liturgy (sanctuaries, pastophoria, monstrances, ciboria, chalices) and the special forms of eucharistically-oriented devotion. These include, as well as churches, chapels and altars dedicated to Corpus Christi and their decoration, works that are connected to the production of liturgical plays, and celebrations and fairs relating to the two great holidays of the church year – Easter and Corpus Christi. The evidence and comprehensive evaluation of eucharistically orientated works in the broad Central European context could serve as a specific contribution to a perspective based on functional and cultural aspects. This perspective seems to appropriately complement other more-favoured methods and perspectives applied so far to the art around 1400. The paper presents and reflects on the partial results of the project *Eucharistic worship and fine art in the Czech lands in the cultural and historical contexts of Central Europe from the end of the 13th to the first third of the 16th century*. The project is based on an interdisciplinary approach (the focused teamwork of specialists from several historical disciplines) and, in relation to the history

of art itself, on complex procedures not only with regard to the types of art-historical sources, but a combination of available research methods. This approach appears to be particularly suited to the vivid contextualisation of works of art that tend to be seen as static, and taken out of context.

Tina SABATER, Universidad de las Islas Baleares, Spain

La imagen religiosa en la corona de Aragón. La pintura Mallarquina entre 1380 y 1430

Aunque la denominación “estilo cortés” –Courajod- remite a un arte de origen específico y connotaciones propias, del mismo modo que la calificación “estilo o corriente internacional” –en España Gudiol Ricart- alude a propuestas plásticas unificadas, los avances en el conocimiento y estudio de las obras realizadas en gran parte de Europa entre 1380 y 1430 demuestran una realidad más compleja. En primer lugar, los objetivos de escultores y pintores fueron diferentes, tal como se desprende de los resultados obtenidos. También en el campo de las artes del color encontramos variedad de líneas, contraposición de valores y, en la base, intenciones diversas.

La situación de Mallorca en época medieval, lugar de confluencia de artistas y propuestas que deriva de su posición geográfica en el Mediterráneo occidental y del consecuente carácter internacional de su puerto, la convierte en un escenario especialmente idóneo para el estudio del arte en su contexto espacial. En el terreno de la escultura, las obras realizadas por Guillem Sagrera y su taller demuestran el peso y posibilidades de la tradición borgoñona durante la época que nos ocupa. En relación a la pintura, en Mallorca no se crearon modelos ni variantes propias respecto a las corrientes europeas, aunque la posibilidad de acceso a fuentes de inspiración de diversa procedencia, la facilidad con que fueron combinados los esquemas en una misma obra o en la producción de un mismo pintor, así como la consecuente falta de literalidad en la adopción de las pautas foráneas, determinan la factura heterogénea que le da su carácter distintivo. Dentro del marco de posibilidades a su alcance, las escuelas valenciana y catalana tuvieron un peso fundamental en el desarrollo artístico, hecho que implica que el estudio de conjunto de la pintura catalano-aragonesa sea especialmente factible desde la perspectiva de la pintura mallorquina. No obstante, la posición de privilegio en cuanto al origen de las sugerencias la tuvo el arte italiano, un ámbito del que se recogieron iconografías, tratamientos formales y la propia tipología del retablo.

A partir del análisis de obras significativas, de la tipología de sus promotores y del carácter de sus encargos, se pretende mostrar una realidad artística cada vez más conocida y valorada en el ámbito europeo, y en definitiva contribuir al conocimiento de una etapa que, como decíamos, se caracterizó por su complejidad.

Milada STUDNIČKOVÁ, Institute of History of Art, Academy of Science of the Czech Republic

The Prague Illumination Book at the End of the 14th and Beginning of the 15th Century

This paper aims to contribute to the debate on *Kunstgeographie* and the so-called spatial turn in art history. The example of Bohemian manuscript illumination shows that the relationship between the central region and the periphery does not represent a constant structure; on the contrary, the borders moved over the course of time. Around the year 1400 Prague workshops affected the pattern of the decoration of manuscripts throughout Central Europe. Prague as a centre gradually lost its dominant position and by 1440 was accepting stimuli from neighbouring countries. This alteration enables us to study the conditions necessary for the existence of an "artistic metropolis". It is evident that, apart from the overall power-political and economic situation, there are two connected factors in particular that are crucial here: an interest in producing expensively decorated manuscripts, and the supply of services by painters working to a high artistic standard. The large number of commissions made possible the existence of many illumination workshops, where painters from other countries also came to work and where the younger generation could learn the trade. The transfer of artistic forms to more distant regions, designated by the term *influence*, was closely connected with the practice of the illumination workshops. However, *influence* cannot by any means be seen as a kind of "monolithic flow". The paper traces the changes that occurred in neighbouring countries as a result of developments in Prague, the centre. It investigates whether it is possible to link the work of painters trained in Prague with specific events documented by written sources. In addition to well-known examples of the "Bohemian influence" it also examines other manuscripts and raises the question as to whether the illumination of some copies of the Gutenberg Bible, which was added in Leipzig, may have been connected to the tradition of Prague book painting.

Alenka VODNIK, Faculty of Arts, University of Ljubljana, Slovenia

Between Worldly Lords and Eternal Salvation

A large part of the wall painting production in present day Austria, Slovenia and Croatia, generally dated around 1400, displays the Trecento influence, the spread of which is commonly ascribed to the activities of so-called itinerant painters. Existing studies have so far focused mainly on stylistic analysis with the aim of revealing where these artists came from. In the case of Austria, Slovenia and Croatia, it appears that most of the murals may be correctly associated with nearby Friuli, while the reasons why or even what encouraged the activity of »Italian« painters outside their homeland have been more or less completely neglected. References to commercial links etc. are definitely insufficient and above all, not typical only for this period.

The paper will show that the activity of the Friulian painters was an earlier and relatively short-lived phenomenon, i.e. from the early 1360s to around the mid 1380s, brought about by the particular, rapidly changing political and economic situation driven by the grand ambitions of Rudolf IV of Habsburg and his closest allies. With their support, Rudolf carried out the

annexation of Friuli in 1361 and deceitfully lured Patriarch to Vienna. Patriarch, in captivity, had to denounce all the feuds in Styria, Carinthia and Carniola and at the same time approve the Habsburg governor of Friuli.

Rudolf's prohibition of guilds and his favouring of foreign craftsmen to inhabit Austrian towns left empty by the plague resulted in the wide-scale expansion of the areas in which fresco-painters worked, which was seen as an advantage by some of Rudolf's allies. They called upon painters skilled in new methods to depict them inter alia in perpetual intercession and gratitude to their saints, including the patron saints of soldiers, Saint Barbara and George.

Posters

Sanaz HOSSEINABADI, UNSW, Australia

The Fourth Dimension in Architecture

Architects do not work in a vacuum, totally divorced from other fields. They must be part social scientist, considering how the dimensions and availability of living space will impact upon the living culture, customs and interpersonal relationships of the resident community. They must also be part psychologist, taking account of how their designs will affect the character, nature and mood of their users. The core historical, theoretical and conceptual preoccupation of this study is to expand current conceptions of architectural history and theory through an exploration of the notion that architecture is in some sense co-originary with humanity itself, both emerging in the first social organizations and settlements. The emphasis will be on the belief that new trends in architecture must borrow at least one leaf from the pages of the past, in that they continue to harmonise, stimulate, enhance, interpret, and lend new meanings to what is already there. So when humans build, whether a simple dwelling or a vast sacred complex, they do so for a number of identifiable and meaningful reasons. The *raison d'être* for a culture's architecture ranges from the practical to the metaphysical, and only together can the multitude of reasons for its construction and use be completely explained. However, this research aims to explain the symbolic and ritual role of architecture and the relation between form and meaning, or the physical and the spiritual. Sacred Geometry is key knowledge for any architect to understand and practice building design. Saint Augustine's book *De Civitate Dei* and Dante Alighieri's *Divine Comedy* elucidate the secrets of numerology and form in the medieval period; the structure of the earthly City and the City of God. Consequently, it can be demonstrated how the Temple of Solomon and Noah's Ark were designed according to divine measurements and to articulate the order of the universe.

Ioanna JIMBOREN, University of Karlsruhe, Germany

The Development of the Loggia at the Princely Courts of Italy in the Quattrocento

The architectural motif of the “loggia“ was revived in the Early Modern period and became a constituent element of Italian princely courts and villas. Loggias had existed as „curiae“, i.e. local legal courts, in the residences of Italian aristocrats, with a barely representative function. Around 1450 the loggia became – like the medal – increasingly an instrument of representation and a demonstration of power with an emblematic character. Both are citations from Classical Antiquity and display the ruler as a legitimate potentate and erudite humanist. They have great impact due to their wide diffusion and high level of visibility, and are relatively affordable. When the loggia is introduced into the façade of the princely residence, it becomes the main focus. This paper examines the transition from the loggia as an annex to the loggia as stage in an enfilade from the outside inwards in a complex „scenical integration“ (Argan). The Italian rulers considered here are the King of Aragon in Naples, the Condottieri (Federico da Montefeltro, Francesco Sforza et al.), the Bankers (the Medici et al.) and the Pope. The determinant factors we will consider are power and its legitimation, magnificentia as a virtue, humanistic education, the new aesthetic context and the need of visible order. The exaltation of the ideal ruler, the staging of the residence and the seizure of the territory are political manifestos. Loggias as a triumphal arches mark sovereignty in Naples and Urbino. Aesthetic standards and the demonstration of good taste, combined with the urge of delectation, lead to a new attitude towards nature and contemplation in the literary tradition of the *vita rustica* and the *otium*. Order concerns not only architecture but it pervades landscape. The scale of the loggia is determined by the prince, its orientation indicates the axis in the territory and the appropriation of space thereby occurs.

Ana KREVELJ, Faculty of Arts, University of Ljubljana, Slovenia

The Consols in the Chapel of Mary in St. Daniel’s Church in Celje – Iconographical Programme

The Chapel of Mary in Celje, dated to between the last third of the 14th and the beginning of the 15th century, is one of the richest and most complex monuments of Gothic art connected to the family of the Counts of Celje in the Styria region. Throughout history it has attracted a number of researchers who have presented various theories about the style, influences and potential origins of the works by workshops or unknown individual authors, lately believed to be connected to the Vienna school. On the other hand, the iconographical view of its rich sculptural decoration has been entirely neglected, due to the fact that it is only partially preserved. The focus of my presentation is the consoles which support the statues of saints. There are only 13 of the 20 original consoles preserved today. Three of them have an inscription on the stone panels underneath which reveal the connection with the famous ancient text *Physiologus*; an almost identical inscription is included in the Melk manuscript. Taking this source as a basis and comparing it to similar depictions in the Styria region (Neuberg, Strassengel, Mariazell, Pöllauberg) and manuscripts (especially Cod. Guelf. 35a Helmst. from Herzog August Bibliothek,

Wolfenbüttel), has led to a new thesis concerning several of the motifs on the consoles. An extremely rare medieval motif »figura mundi« or »Siebenlasterweib« is also depicted. This is the only known depiction of this motif in the sculptural version so far; the few of them which exist in manuscripts and graphics will also be presented. The origin of this motif leads us back to depictions of the Prince of the World on French cathedrals in the late 13th century and later examples in the Rhine region (depictions in Strassburg, Basel, Freiburg im Breisgau, Nürnberg) and finally the Frau Welt motif (at Worms). As a result of these new conclusions, I will present a new perspective on the iconographical programme, supported also with sources from German medieval literature and manuscripts.

Husein Sejko MEKANOVIĆ, Bosnia

Franciscan Monasteries in Bosnia from Around 1400

In 1377, the Bosnian ban Tvrtko I. Kotromanić (1340?-1391) was crowned the first Bosnian king. This event has been the focus of a number of research projects. Some of them held the opinion that Tvrtko I. had been crowned at Bobovac fortress, the most important medieval Bosnian capital. Excavations which were organized by the Sarajevo »Zemaljski muzej« in the 1950s and 60s showed that the Bobovac fortress was decorated with high quality Gothic monuments. Many of them were included in the book »Bobovac i Kraljeva Sutjeska. Stolna mjesta bosanskih vladara u XIV i XV stoljeću« which was published in Sarajevo in 1973 by the Bosnian archaeologist Pavao Anđelić (1920-1985). However, art historians and other researchers have not dealt much with these monuments nor with the circumstances and the context of their making. Although it was repeatedly claimed that the Bosnian Kingdom was economically, culturally and politically most powerful and influential under the rule of Tvrtko I., they dated the Bobovac monuments to the first half of the fifteenth century and linked them with the Hungarian Kingdom. We believe that this dating and presentation of Bobovac as a kind of Hungarian "cultural satellite" can no longer be defended. Instead, we believe that the last quarter of the 14th century, which coincided with the rule of Tvrtko I. and the strong influence of the Naples Kingdom, was a period which provided optimal working conditions for architects, sculptors, goldsmiths and painters.

Katalin PRAJDA, European University Institute, Florence, Italy

Central European Visual Heritage and Florentine Masters in the Hungarian Kingdom During the Reign of Sigismund of Luxemburg

The aim of this paper is to reconsider the concepts of centre and periphery, through the case provided by the cultural interactions between the Republican Florence and the Hungarian Kingdom during the reign of Sigismund of Luxemburg. Florentine culture was diffused through various channels into East-Central Europe, employing as agents leading Florentine masters and international merchants of the time. Thanks to the mediation of Florentine business channels,

prominent masters such as Manetto Ammanatini and Masolino da Panicale worked in the Hungarian Kingdom. However, while there are no surviving art objects from East-Central Europe which can be linked directly to their activity, there are a few visual sources which display significant connections with the Florentine presence.

The research includes the architectural analysis of the Florentine-born Pippo Spano's castle in Ozora, Hungary, in the context of Florentine palace architecture during the Quattrocento. The paper also investigates the fragments of the surviving frescoes in the castle chapel which can be dated to the period in which Masolino worked for Pippo Spano's commission in the Hungarian Kingdom. The analysis is based mainly on unpublished visual as well as written sources and proposes a new understanding of the Florentine presence in East-Central Europe.

II. Private and Collective Patronage; Representation, Imitation, and Devotional Practices.

Veronika CSIKÓS, Central European University, Budapest, Hungary

Founded in Crisis. Commissioner Ambition and Architectural Modernity at the Holy Trinity Chapel of Győr

The so-called Hédervári (Holy Trinity) Chapel on the southern side of Győr cathedral offers a unique insight into how the features and dynamics of Episcopal art patronage changed in Central European countries at the end of the fourteenth century, when central authority weakened and the power of the nobility significantly strengthened in the area. Founded around 1386 by an aristocrat bishop, Hédervári Chapel is a demanding exemplum for the kind of art the nobility created during the crisis of royal power in Hungary. Moreover, since its founder John Hédervári was not only a bishop and offspring of a noble house, but a key figure in supporting the rulers of Naples in their claims for the Hungarian throne, the chapel building, a private donation by Hédervári, should be interpreted in the context of his political aims. While one of the first men of King Sigismund and a leader of the powerful Order of Saint John, Hédervári turned against the king repeatedly. However, after Sigismund finally strengthened his power base around 1400, Bishop Hédervári not only managed to keep his Episcopal title but also challenged to become Sigismund's ambassador. The chapel of the Holy Trinity of Győr must have been bound into the chain of these events in the most fundamental way – and not only in a chronological sense. Going beyond the quality of the aristocratic foundations, the chapel displays a number of unusual and remarkable architectural and sculptural features, such as the alternating vault or the huge opening from the cathedral space (probably related to the cult of relics). All of these features reflected the most progressive artistic tendencies and indicate that the high artistic demands of Hédervári almost certainly matched his far-reaching political ambitions.

Nataša GOLOB, Faculty of Arts, University of Ljubljana, Slovenia

Images of Barbara of Celje

In “*Historia Australis*”, Enea Silvio Piccolomini speaks not only of the character and role of Barbara of Celje, but also touches upon her appearance; in three redactions of the text, her personality is presented from bad to the worst: the first version of the text dates from 1453, two years after her death. Though Piccolomini’s text documents his personal prejudice and the unreliability of his historic presentation, he nevertheless influenced wider opinion.

Barbara entered into artistic presentation due to her role as the spouse of Emperor Sigismund of Luxemburg and as early as ca. 1410 (wall paintings in Riffian) we can see her image as a fair-haired young woman next to the emperor. This contribution wishes to present images of Barbara of Celje (mainly from the first half of the 15th century); however, some questions need to be addressed. While presentations of rulers around 1400 do not cross the limits of utterly fictional portraits, the images of ladies usually merge in presentation, containing general opinions on her character, function and physical beauty. It is impossible to establish whether any of the artists personally knew Barbara of Celje or forged an unquestionably realistic image, but most of the portrayals of her display some common elements. With historic illustrations the realism of insignia, clothing and gestures is to be expected, but her outlook is to some degree subdued to match the artistic conventions of the time – still, in both historic and allegoric representations as well as in disguised portraits, with some necessary tolerance, we see her as a charming fair-haired lady at the emperor’s side.

Beatrix GOMBOSI , Pál LŐVEI, National Office of Cultural Heritage, Budapest, Hungary

Identifying the Picture of the Donator in St Martin’s Parish Church of Mártonhely from the Workshop of Johannes Aquila

A unique ensemble of medieval Hungarian mural paintings can be found in the churches of Velemér, Bántornya (today’s Turnišče, Slovenia) and Mártonhely (today’s Martjanci, Slovenia) once in the western border area of medieval Hungary. The wall paintings in these churches can be associated with the workshop hallmarked by the name of Johannes Aquila. The painting workshop developed from the last quarter of the 14th to the early 15th century. The complexity of information at our disposal about this group of relics is unparalleled in medieval mural painting in Hungary. The personal portrait of Johannes Aquila at Velemér and Mártonhely, the depiction of the donators of Bántornya, the migration of the workshop, and the search for iconographic and stylistic relations have all preoccupied the professional community since the exploration of the murals.

The present paper attempts to describe and analyze a painting in Mártonhely that has been largely overlooked by research so far. It is the scene on the western side of the triumphal arch of the church, an adoratio group including the Virgin of Mercy, an unknown bishop saint and a kneeling donator with a banderole and an escutcheon showing scissors. The study explores the parallels of

the mural interpreted as hierarchical intercession and its place in medieval Hungarian mural painting, while at the same time defining its significance in the output of Johannes Aquila's workshop. The identification of the donator figure and of the bishop saint has several possibilities, with the coat of arms providing possible clues. Evidently, the first to be considered is a tailor, as there are medieval tombstones of tailors featuring the image of scissors in Hungary, but in the case of Mártonhely this is rather unlikely as the whole village was the local landowner's property. There was a family, the Szentgróti of the Túrje clan, who had scissors in their coat of arms, as a seal on a diploma of 1459 preserved in Vienna reveals. Also, the heraldic decoration on the tombstone at Zalaszentgrót of a member of the Béri family, related to the Szentgróti, suggests that scissors were the emblem of the entrie clan. Consequently, the following possibilities are most likely: a donator representing the guild of tailors with St Martin of Tours and the Madonna of Mercy; Miklós Szentgróti († before 1404) as the donator, with Bishop St Nicolas and the Virgin of Mercy; a donator from the Szentgróti family with St Martin of Tours or St Nicolas and the Mater Misericordiae.

Mártonhely is unique insomuch as the group of patrons and donators as well as the craftsman-artist-contractor influencing the theme of depictions from various sides is best documented here: these include the Szécsi family who probably built the church – banus, chief justice and palatine Miklós Szécsi (†1387) who acquired the property-, the self-conscious parish priest Erazmus, the painter Johannes Aquila who was similarly proud of his own role, and the donator of the depiction, a noble familiar to the Szécsis, Miklós Szentgróti (or one of his relatives).

Anja GREBE, University of Bamberg, Germany

The Sacred and the Grotesque: Centres and Peripheries in the Hours of Marguerite d'Orléans

The Book of Hours of Marguerite d'Orléans (Paris, BnF, Lat. 1156B) is one of the most extraordinary of the French illuminated manuscripts. Made ca. 1430 for Marguerite d'Orléans, it was probably illuminated in Rennes by the anonymous Master of Marguerite d'Orléans. While the main miniatures take up models of the Boucicaut Master and others, the borders seem to be genuine inventions of the Orléans Master; they show a highly unusual combination of floral motifs, scenes from the bible, and more or less grotesque creatures. Alongside these are an abundance of scenes from courtly life, such as dancing or hunting, intermingled with scenes from everyday peasant life, such as harvesting, felling trees, gathering fruit, and working in the vineyard. Even more extraordinary are two borders showing journeys/pilgrimages to faraway places. Though many scenes seem to be linked to the world and experience of the book's owner, they neither form a coherent narrative nor possess a common meaning. In my paper, I set out to investigate the borders in the context of European art around 1400. Much more than the centre with the main illustration, the peripheries of the page seem to be open to innovations. From the beginning, the border was the chosen place for commentary, both written and painted. In addition, the margins of the book became the space of everything outside the 'sacred' centre, including the obscene, grotesque, and all kind of 'outlaws'. By representing the noble world of

the manuscript's owner side by side with the low world of the peasants, as well as foreign places and strange creatures, the illuminator adds a new dimension to the question of normalcy and grotesque in medieval art and society. The borders in the Orléans Hours seem to make no difference between 'good' and 'bad' alterity - an apparent contradiction I set out to further analyse in my paper.

Ulrich GROßMANN, Germanisches Nationalmuseum, Nürnberg, Germany

Castles and Defensive Structures in the Visual Arts in the 1400s

The portrayal of architecture played an increasingly large part in the arts of the 1400s. To date, this function has been broadly underestimated, indeed completely overlooked by research. Until now, architectural images in the Netherlands (Robert Campin, Jan van Eyck) have been given a prominent role in the development of this visual subject. These paintings are accompanied by the recurring themes of castles and other stately abodes as a fundamental element of the background landscape, or as individual buildings and central subjects of the painting. At best, the history of art has studied the presence of specific buildings as illustrative motifs, yet has hardly probed the question thoroughly; the "substance" of many images has not once been recognized or broadly discussed. In the period around 1400, we must address topographically comprehensible architectural images for the first time. The vestment for Bishop George von Liechtenstein in Trento ("dalmatica") already indicated all of the essential characteristics of the castle in Trento and its Eagle Tower displayed proper castle portraits as early as 1400. In the barely older tapestry sequences from Angers, architecture plays an essential role; however, its illustration does not clearly bear reference to a place. The paper raises a question concerning the emergence of realistic architectural images in primarily European Gothic art, as well as the role that these illustrations played for particular artworks. Which forms of architectural representations fundamentally exist and what is their chronological development? Is the visible presence of a castle or place associated with a basic contextual meaning, for instance, a shift in events at this place, or the identification of this site with a certain (especially Biblical) event? Does the image embody a transformed consciousness for one's temporary or permanent residence or sphere of influence? Does the selection of a specific building as an illustrative motif have a primarily decorative significance? Can regional features as well as trans-regional contexts be determined?

Mateusz GRZEŃDA, Jagiellonian University, Krakow, Poland

The Birth of Portraiture in Poland? The Face of King Ladislas II Jagiello on his Tomb in Cracow

New approaches to the study of portraiture in the late Middle Ages (e.g., *Das Porträt vor der Erfindung des Porträts* (ed. M. Büchsel, P. Schmidt); S. Perkinson, *The Likeness of the King*), provide welcome tools with which to examine these matters in greater depth and breadth. In this paper, I intend to examine the image of Ladislas II Jagiello, King of Poland (1386-1434), on his

tombstone in Cracow Cathedral as a predecessor to the “portrait” genre in Poland. It is likely that the tomb was commissioned and sculpted during Jagiello’s lifetime, around 1421 or, as Katharina Chrubasik has pointed out, in the 1430s. Contemporary descriptions of the king’s appearance are, however, rather modest; at least two literary sources are known, including fragments making reference to Jagiello’s countenance. It is therefore probable that the sculptor responsible for carving the gisant could have seen the king “in the flesh”. An important question remains: what were the contemporary limits of mimetic reproduction of facial features? Although images to which a genesis of “portraiture” is today ascribed – the famous Jean le Bon or Rudolf IV der Stifter or the tomb figure of Charles V in the abbey church of St. Denis – were made in the middle of the 14th century, it seems plausible that it is precisely art at around 1400, with its “selective naturalism”, that contributed to the origins and diffusion of this new genre. Jagiello’s tombstone stands out for its remarkable realism relative to sculpture in Poland and Central Europe. Portraying the features of an individual on the one hand, and certain analogies with Italian art of the early Quattrocento on the other, compelling comparative materials and artistic contexts can be found in the court milieux of Hungary, in Northern and Central Italy, and in France and the Duchy of Burgundy.

Michaela OTTOVÁ, Charles University in Prague, Czech Republic

Devotional Copies of Miraculous Statues Around and After 1400. Questions Concerning the Plzeň Madonna as a Venerated Prototype

The statue of the Virgin Mary of Plzeň (1384) belongs not only among very best examples of “beautiful style”, but also among the most venerated statues intended for intensive personal devotion. There have been doubts about the date of its creation being before 1384, although the baroque copy of the indulgence bull given by the Prague archbishop, John of Jenštejn, speaks of this miraculous statue. A large number of statues of the same iconographic type from the first half of the 15th century survived in several regions of Central Europe. The question is whether we can see in the repetition of composition and specific details an intention to support devotion so soon after the creation of the magnificent venerated model. The supposed existence of such devotional copies (after a recognised original) complicates and relativises our conception of the development of “beautiful style”, particularly of its late period, i.e. after 1400. The paper tries to present doubts originating from the combination of style and devotional criteria, as projected on the conceptions of International Style in Central Europe.

Mária PROKOPP, ELTE, Budapest, Hungary

Neue Forschungen für die Fresken von Százd/Szazdice um 1370/80 im Königtum Ungarn

Der Vortrag bringt einen Bericht über die neuesten Forschungsergebnisse bezüglich der Fresken in der Kirche von Százd/Szazdice, die im Königtum Ungarn, Komitat Bars, in der Umgebung von

Esztergom lag. Die Fresken sind schon 1932 entdeckt worden, aber bis jetzt haben sie noch keine tieferen wissenschaftlichen Untersuchungen erfahren. Die neuesten historischen Forschungen bieten viele wichtigen Informationen über den Auftraggeber der Fresken, Johannes Saracen aus Padua. Er war einer der bedeutendsten Gespane der Kammer unter Ungarnkönig Ludwig dem Großen von Anjou. Mit Hilfe dieser Ergebnisse habe ich das Programm der Fresken von Százd rekonstruiert, auf Grund der stilkritischen Untersuchungen ihr hohes künstlerisches Niveau festgestellt und sie um 1370/80 datiert. Zum Schluss wird ihre Stelle in der Kunst Mitteleuropas um 1400 gezeigt. Besonders beschäftige ich mich mit der Frage der künstlerischen Beziehungen zwischen Italien und „Oltre-Alpen“ in der Malerei um 1400.

Jan ROYT, Charles University in Prague, Czech Republic

Master of the Třeboň Altarpiece

The paper is devoted to the work of the Master of the Třeboň Altarpiece, one of the most important personalities of the so-called International Style in European painting in the last quarter of the 14th century. Attention will be focused on the sources of the Master's artistic attitude, on the parallels of his work in the European context, on the problems concerning the dating of his works and on the questions of patrons and commissioners (court-archbishop-Augustinian canons), iconography and spiritual background.

Tekla Katalin SZABÓ, Hungarian Academy of Science

The Bishop of Transylvania Represented on the Newly Restored Frescoes from Viștea

Viștea, a small village near Cluj, was the property of the bishop of Transylvania. The church, now a Calvinist one, was built in the second half of the 13th century. The frescoes covering the walls of the nave were discovered during the renovations in 1912. 11 aquarelle copies were made by István Gróh in 1913. In 1920 the paintings were covered with plaster; fresh renovation work (in the summer of 2008) was carried out on just two scenes.

The scene on the southern wall of the nave is dated from the second half of the 14th century, and serves as an example of the influence of the Italian Trecento. Alongside Bădești and Vlaha the frescoes indicate that the area of Cluj was one of the Transylvanian centers promoting this style. The composition in the Cosmatesque band incorporates standing saints (St. James the Greater, St. Nicolas, a holy king) and the Madonna Hodegetria. She is supposedly blessing the donor, who is dressed in clerical robes with a pallium. In the middle we can see a ship with figures dressed fashionably; in the front a person with tonsure (possibly the same donor) is praying to the iconic figure of Mary. In the middle a woman is covering her eyes with her maphorion. There is a star on her front, characteristic of Our Lady of the Seas.

In conclusion we can say that the image combines iconographic elements from several sources and creates a new original composition presumably meant to ask for protection for the donor's

longer trip to Heaven. He seems to be Imre Czudar, bishop of Transylvania from 1386 to 1389. Before this, in 1374, he took part in a delegation to Charles V of France. On the way back home he passed through Avignon and Rome, an event which seems to be illustrated by his repeated hypothetical depiction in the ship.

Béla SZAKÁCS, Pázmány Péter Catholic University, Hungary

The King, the Palatine and the Comes: The Three Patrons of the Franciscan Friary of Keszthely

The Franciscans were first recorded around 1368 in Keszthely, a small town in Western Hungary. According to the latest research, the settlement was royal property at that time. The church counts as the biggest Franciscan friary in Hungary. These measurements, as well as the royal coat of arms represented in one of the key stones of the sanctuary, can be explained by the patronage of King Louis the Great. However, the settlement was donated around 1376 to the Lackfis, one of the most powerful families of the Angevin period. István Lackfi was, among others, Ban of Croatia (1371-72, 1383-84) and Palatine (1387-92). He was usually on the side of the Angevin aspirants to the Hungarian throne, because of this he was killed in 1397. He was buried in the Franciscan church of Keszthely, the sanctuary of which contains one of the richest mural decorations of medieval Hungary. A cycle dedicated to the Holy Virgin follows the compositions of the Sieneese frescos closely. Furthermore, the loyalty of Palatine Lackfi to the Angevin dynasty is nicely paralleled by the program of the murals. Moreover, in this rich gallery of saints, there is one axis which seems to be more personal, presenting St. Stephen of Hungary, his protector saint; St. Anne, patron saint of Lackfi's wife; Louis of Toulouse, the most important dynastic saint of the Angevins; and St. Margaret with the dragon, which is similar to the dragon on the seals of the family. Thus, the axis on the southeast wall is a kind of self-definition of the donor referring to his family, to his dynastic relations and to his own and his wife's patron saints. After the confiscation of the properties of the Lackfis, Keszthely was donated to the family Gersei Pető. Their coats of arms are represented on the key stones of the nave. This part of the church was built in much simpler forms and without fresco decoration, which can be explained by the different taste and financial background of the new owners.

Tomislav VIGNJEVIĆ, University of Primorska, Koper, Slovenia

Die Grafen von Cilli und die Entstehung des Quaternionen-Systems

Das System der Quaternionen, dessen älteste erhaltene Exemplare Anfang des 15. Jahrhunderts entstanden sind, umfasst zahlreiche Schichten der Gesellschaft des Heiligen Römischen Reiches, mit besonderem Schwerpunkt auf dem Adel. Jede Stufe bzw. Rang beinhaltet die vier bedeutendsten Repräsentanten, mit dem Kaiser an der Spitze, mit vier Königen, Kurfürsten sowie drei kirchlichen Kurfürsten, die die einzige Ausnahme in dieser Aufteilung von Quaternionen darstellen. Am Ende befinden sich vier Städte, Dörfer und Bauern. Von Anfang des 15. bis Ende des 18. Jahrhunderts entstand eine Reihe von Abbildungen, die von der symbolischen Bedeutung des Prestige zeugen, das von dieser Hierarchie der Gesellschaft visualisiert wird. Die Frage, wann dieses Schema des Kaiserreiches entstanden ist, war lange Gegenstand von Diskussionen und Vermutungen, doch gerade die Einreihung der Grafen von Cilli in ein Quaternio dieses Adelstitels ist einer der Beweise, dass dieses System zur Zeit des Kaisers Sigismund, der mit Barbara von Cilli verheiratet war, entstanden sein muss. Diese Heirat

erfolgte eigentlich in Absprache zwischen Sigismund von Luxemburg und Barbaras Vater, dem Grafen Hermann II. als eine Art von Dank für die Hilfe des Grafen, als ihn dieser im Jahre 1401 zusammen mit Miklós Garai aus der Gefangenschaft seiner politischen Gegner rettete und damit seine Macht erhalten blieb. So wurde Barbara von Cilli 1414 in Aachen zur deutschen Königin gekrönt. Das Wappen von Cilli bleibt darauf in Darstellungen von vier Grafen noch bis ins 18. Jahrhundert erhalten, also lange nach dem Aussterben des Grafengeschlechts im Jahre 1456. Höchstwahrscheinlich war die erste Darstellung von Quaternionen im Frankfurter Römer zu sehen, wo dieses System bald nach dem Jahre 1413 zum ersten Mal dargestellt wurde. Der Graf von Cilli war hierin bereits abgebildet, was einer der Beweise für die Priorität dieser Bemalung ist bzw. dafür, dass dieses System im Kreise um Sigismund von Luxemburg, der sich im Jahre 1414 längere Zeit in Frankfurt aufhielt, entstanden ist.

Posters

Stefano MARTINELLI, University of Pisa, Italy

Volto Santo in Lucca

The aim of this project was to verify the existence of a direct link between Charles IV of Luxembourg's private devotion for the Volto Santo (Holy Face) of Lucca and the spread of the peculiar iconography of the crucifix in Central Europe from the late XIV Century. The research was conducted both into written and figurative sources, focusing particularly on some of the Volto Santo frescoes from Germany, the Czech Republic, Slovakia and Hungary (XIV-XV Century), which display the clear influence of contemporary bohemian painting. Some of these frescoes, such those in Weissenburg and in Cronberg im Taunus, were ordered by members of noble families somehow related to the imperial House of Luxembourg. The images show a consistent iconographical scheme: the long-robed crucifix placed over a marble altar, with a chalice under his right foot and the golden shoe thrown towards the poor fiddler kneeling on the right of the crucifix; on the other side of the altar, donors identically kneeling devoutly. It seems possible to hypothesize that the prototype of this iconographical scheme is a picture of Emperor Charles IV in prayer before the Volto Santo, probably in the same way he is frequently represented in prayer before holy images. The investigation carried out into this work brings to a conclusion the possible assertion about the existence of a privileged, high social level channel for the diffusion of the Volto Santo of Lucca image in Central Europe.

III. Migration of Artists and/or Artistic Models? Local Workshops' Practices and Procedures.

Janez BALAŽIČ, Faculty of Education, University of Maribor, Slovenia

Wall-paintings and their Character in the West Pannonian Milieu

The mixing of elements of Italian Trecento and Czech-Viennese productions of the 3rd and last quarter of the 14th century in the Western Pannonian area gave rise to regional artists' workshops, which delineated the powerful vertical axis to which, in the geographical area of research, came fresh artistic initiatives from Prague, Brno, Bratislava and Vienna. The Western Pannonian area runs from the Eastern Alps and Bálaton Lake, north to Neusiedler See, through the Hungarian counties of Győr-Sopron, along Burgenland to Styria, then Prekmurje, Medžimurje and Vas County, and Veszprem and Zala to the east. In the beginning I will refer to the workshop of Johannes Aquila, whose work displays Central European tendencies. Wall paintings in Cerkvenjak, Selo, Oberschützen, Sopronbánfalva and elsewhere, which have recently been incorporated into the »Ducal workshop«, also represent a bridge over the iconographic conceptions of the geographically distant Slovak monuments of wall-paintings. Evaluation of the work of the painters in the 'Ducal workshops' suggests they may be related to other workshops which operated in Šenkovec, Sazdice and Waidhofen in Lower Austria. The exceptional character of certain monuments and their spiritual testimony suggest that the impact and initiative for them are likely to have come from circles close to the Luxembourg and Anjou dynasties. The nobility most likely played a decisive role in the case of the subscribers, who - even with the assistance of monastic agents - were looking for skillful masters and workshops for their representative companies, which allowed them to establish a new spiritual relationship between the centers and rural areas.

Klára BENEŠOVSKÁ, Institute of History of Art, Academy of Science, Prague, Czech Republic

The Heritage of the Prague Lodge Around 1400

The paper will be focused on the pre-1400 work of the Prague parlerian lodge as one of the centers from which new artistic ideas and models spread throughout Europe. The series of mascarons (capitals and consoles) in the church of St Martin in Hajdina provides evidence of the close relations with the architectural sculpture of the Prague lodge heritage and serves as an example for reflection on the question of the migration of models and creativity of artists in different conditions.

Anna BORECZKY, Res Libraria Hungariae – Research group of the Hungarian Academy of Sciences and the National Széchényi Library, Hungary

Vienna 1413. The Making of the Budapest Concordantiae caritatis

My presentation concentrates on a richly illustrated medieval manuscript (Budapest, Central Library of the Ordo Piarum Scholarum, CX 2). Made in Vienna in 1413, it is worthy of attention in several respects. In terms of content, it belongs to the family of the so-called Concordantiae caritatis manuscripts, which deserves interest in itself. (It is the most voluminous biblical typological collection of the late middle ages - complete with a number of parallels taken from nature.) In accordance with the intention of the author, the 14th century monk, Ulrich von Lilienfeld, the Budapest manuscript is a picture-book. Its text was copied in 1413 by Stephanus Lang, a burgher of Vienna, in his own home (in suo parvo studorio sue magne stube). It gives a description of a total of 1225 biblical scenes and natural phenomena, the understanding of which is helped by the same number of colored pen-and-ink drawings. These good (sometimes even high) quality illustrations are the work of several masters: one of them, the so called “chief-master”, belongs to the circle of the Master of the Votiv panel of Sankt Lambrecht, whose style dominated the Viennese production of panel paintings in the first third of the 15th century. In the framework of my presentation my interest is focused on the questions concerning the circumstances and process of the making of the manuscript. I reveal who Stephanus Lang, the scriptor of the codex, was; how many painters participated in its illustration; how they divided the work among themselves. I am also going to deal with the question of their working methods; whether they worked separately, or knew each-others’ work; whether they knew an earlier illuminated manuscript of Concordantiae caritatis, and if so, to what extent they followed their model. I try to show where the sources of their style come from and what kind of models they could use to form their own compositions. Through the multi-layered examination of these questions I try to capture the mechanism of picture-making in late medieval times, i. e. the creativity of the artists that manifests itself in the characteristic method of disassembling models and reassembling their elements in a new composition.

Licia BUTTA, University of Tarragona, Spain

Santa Maria of the Siracusa Master and His Workshop. An Example of Migration and Contamination of Artistic Models

During the first half of the 15th century an active workshop was responsible for the introduction of a new artistic language in Gothic Sicily: the Santa Maria of Siracusa Master and his workshop produced polyptics and devotional paintings for relevant monasteries and churches in the city, using models from Florence and Valencia. Once the main master disappeared, his followers contaminated those models with local iconographic traditions, creating a school with a resounding impact. For some time, the main problem concerning this Master has been to find out the origin of his education and pictorial models. Most of the scholars have pointed to Valencia and the florentine painter Gherardo Starnina as a starting point; however, the artist,

undoubtedly an alter-ego of Starnina, also seems to have assimilated various models specifically from the world of illuminated manuscripts. Finally, two lesser known tables belonging to his corpus can help to redefine the Master's profile, his origins and the development of his workshop.

Ivan GERÁT, Institute of Art History, Slovak Academy of Science, Bratislava, Slovakia

The Migration of Artistic Models in Pictorial Hagiography Around 1400

It is a well known fact that the pictorial legends in the Middle Ages were focused on some universal aspects of individual biographies. The models of sanctity were at least as important as the story of the individual, which is why a system of *topoi* was developed, and repeated in a large number of pictorial legends. Similar visual schemata were used to express similar ideas. Nevertheless, the similarity does not mean identity; emulation frequently included the modification of important details. In my contribution, I would like to offer some examples of how the local workshops in Central Europe around 1400 (e.g. in Levoča, Hronský Beňadik or Heiligenkreuz) worked with these universal models when they were constructing a unique pictorial narrative. A comparative study of selected examples with similar iconography will offer an opportunity to see how the structures of traditional visual language were modified during the period of the International Gothic style. The central question will be how the style of the period and the style of a particular artist or workshop modified traditional values, represented by basic iconographical schemata. How far were the local differences conditioned by specific features of artistic individualities? What is known about the role of contemporary audiences and patrons in forming local artistic styles?

Dana JENEI, Direction of the National Cultural Heritage, Braşov, Romania

Murals from Around 1400 in Southern Transylvania: The Corpus Christi Chapel at Sânpetru (Braşov County)

The funeral chapel Corpus Christi in Sânpetru is situated to the north of the parish church, first documented in 1240, when it was conferred with its estate to the Cistercian order from France. The simple rectangular building, featuring cross rib vaults and an underground ossuary, seems to date back to the end of thirteenth century. After 1432, the chapel was incorporated into the citadel around the church, now located on the ground floor of the northern defensive tower. The frescoes inside the chapel were most likely painted during the time of Nicolaus, parish priest between 1395 and 1416, and dean of the diocese of Braşov. The coherent and erudite iconographic programme consists, on the upper sections in the depictions, of the Evangelists, Doctors of the Church and Prophets gathered around the image of Jesus which decorates the keystone of the vault. On the walls there are representations of the Punishment of Lucifer by the Archangel Michael and the Coronation of the Virgin with the motif of the Deesis developed in a prayer of the saints for the souls of the departed. The exemplary images of the martyrs of Ss

Stephen and Laurence contrast with the representations of the suffrages for the souls in Purgatory: the Liturgy of St Gregory the Great, helper of the poor, the gifts made by the Church, suggested by the figure of the Archangel Michael weighing souls. The central scene of the lower register depicts the dedication of the chapel – Corpus Christi. The style of the paintings, based mainly on the expressivity of line, subscribes to the common framework of provincial Gothic painting around 1400 in its composition, props and décor, while also displaying elements adopted from Italian Trecento painting, such as colours, decorative motifs and the moulding of the surfaces.

Renata KLEMENČIČ, Faculty of Arts, University of Ljubljana, Slovenia

Pietro di Martino da Milano. From Lombardia to Dalmatia and Naples: How International Style Spread and Changed

Pietro di Martino da Milano completed his apprenticeship at the building site of Milan Cathedral in the 1420s in the circle of Jacopino da Tradate. In 1430, already an independent master sculptor, he proudly signed himself on the tabernacle of S. Maria Assunta in Pra, just outside Genoa. The small figures and reliefs that adorn this tabernacle are carved in the distinctive international Gothic style of Lombard origins. Moreover, they provide proof for the identification of Pietro's later oeuvre. In fact, their style corresponds closely to a group of works in Dubrovnik, where Pietro was a leading sculptor from 1439 to 1452, working mostly on public commissions: the sculptural decoration of the Rector's Palace, the Small Fountain, the statue of St Blasius, the city patron saint for the town gate at Ploče, as well as the sacristy of the cathedral, adorned with sculptured decoration, arches, twisted columns, gargoyles, and free-standing figures. In 1452 Alfonso V of Aragon (Alfonso the Magnanimous) invited him to Naples where his first task was to draw up plans for the triumphal arch entrance of the Castel Nuovo. Among the many sculptures of the Arco of still debatable authorship, the most reliable attribution to Pietro is the oversize life figure of Justice from the 1450s, while his other work – this time documented – from the Neapolitan period is of a much later date: in 1471 he carved the tomb of Giovanna Stuardo in the church of S. Agostino in Arienzo near Caserta. The main subject of my lecture will be Pietro's responses to the new artistic trends of the early renaissance, especially the adaptations of his personal style, deeply rooted in the International Style of Jacopino da Tradate, to the new taste for the Antique.

Jan KLÍPA, National Gallery in Prague, Czech Republic

Artist Migration – Transfer of Ideas. The so-called Ambras Model Book and the Question of “Influence” in Central European Art Around 1400

In my paper I will focus on the role of the Ambras Model Book in the process of forming the special Central European dialect of International Gothic. Drawing sketch books and model books were probably the most important media of the barely seizable process of the transfer of

artistic ideas, style nuances, iconographic innovations etc. shortly before the boom of graphic techniques in the second quarter of the 15th century. We generally call this defined phenomenon the „influence“ because of the lack of more precise terminology and methodical instruments. In the case of Central Europe at the beginning of the 15th century this role was probably played by the originally numerous group of workshop tools of which only the slightly mysterious artifact, generally known as the Ambras Model Book, has been preserved. In the particular case of this work we can now not only investigate the geographical extent of the impact of the art of the Prague Royal court, but also study the challenging problem of the transfer of ideas between the particular branches of figurative art including sculpture and art industry. We will try to answer the question of why we find figures closely related to the Ambras Model Book over a very wide area, from Buda to Nuremberg, from Tirol to Silesia. On a general level this issue bears on the discerning of workshop practice and the technology of artistic production at that time, which determined the „development“ in fine arts and the impact of „influences“ more than we are able to recognize now. Moreover, a significant body of depicted model types refers to the sphere of sacral image, which raises a completely different question – questions which probe the role of these workshop tools in the process of creating cultic copies. Zum Schluss zeige ich ihre Stelle in der Kunst von Mittel-Europa um 1400. Besonders beschäftige ich mit der Frage der künstlerischen Beziehungen zwischen Italien und „Oltre-Alpen“ in der Malerei um 1400.

Mateja KOS, National Museum, Ljubljana, Slovenia

Domestic and Foreign – Problems of Provenance in Late Mediaeval Applied Arts in Slovenia

The late medieval era brought several improvements in everyday life; new fashions were established which became essential for the quality of life. One of them is the tile stove, which is closely connected to another novelty: glass windows. Both of these products, which came to Slovenia from the Alpine lands, brought not only improvements in the quality of living, but also promoted new stylistic and technical issues. New materials and decorative structures emerged in other fields of arts and crafts, for instance vitrum blanchum in Venetian glassmaking. There is hardly any written evidence on medieval applied arts in today's Slovenia, but from the rare documents which have been preserved we know that master glaziers (making stained glass windows) usually shared their guild with painters. There is also evidence that two different professions employed clay: the stove makers and potters, of whom the first enjoyed higher status in the hierarchy. There are a large number of preserved objects in Slovenian museums which originated from archeological excavations and are kept by the archeological departments of Slovene museums. The lack of archival sources mean that comparisons and scientific analysis of the preserved objects themselves are the only means of establishing their provenance. Were the objects imported or made locally? The problem is blurred also by the migrations of assistants (or pupils), who were obliged to travel to gain experience before becoming guild masters. The web of medieval crafts is tightly interwoven, which makes it rather difficult to establish possible local characteristics as opposed to foreign ones. While each craftsman depended also on the taste and

demands of their clients, the artifacts were, as they are today, subject to fashion, taste and prestige.

Meltem ÖZKAN, Karabük University, Department of Architecture, Ankara, Turkey

A Number of Relevant Questions on Islamic Iberia and Some Indications of its Cultural Linkage to the Extent Geographies

As the Iberian Peninsula was settled by Phoenicians, Greek, Carthaginians, Romans and Visigoths, an affluent cultural concept developed on the land. However, the Islamic incursion which took control of the Iberian Peninsula in the 8th century remained the authorial power for the political dominance of the Peninsula until 1492. Throughout the past, the close contact between ethnic groups, mainly Jewish, Christian and Islamic, meant artistic rudiments developed a high level of architectural style known as ‘Mudejar’. Over time the style started to lose its politic and religious aspect and became part of the architectural language of Andalusia and the extent geographies.

Recently, the integrity of the architectural creativity of Islamic Iberia of different geographical origin has begun to attract the attention of researchers. Apart from the other important cultural dynamics of Islamic Iberia, Spanish Umayyad created individual multifaceted layers and branches of cultural connections with the diverse geographies; this linkage also encompassed close contact with the Ottomans. Indulgence of Mudejar in the Ottoman periphery can be identified with two separate motivations: the first is the immigration of Jewish society. By 1492 Jewish immigrants had been expelled from Spain; they were later expelled from Portugal. Finally their exodus ended in the Ottoman Empire. Even though the Iberian immigrants had been excluded from the territory, they remained connected to their Islamic Iberian background. This was mirrored in some architectural examples that produced in Ottoman Empire in a sense. The other motivation, which introduced the 1400’s “Mudejar” artistic style to Ottoman architecture for the second time, is the Ottoman westernization process. In the 19th century the romantic and oriental attitudes of Europe reflected itself in Ottoman culture as well as in architectural fashion. Thus, the Westernization process introduced artistic forms of Mudejar to the Ottoman architectural atmosphere but with an oriental element.

This study will try to uncover the facts of ‘migration’ and ‘fashion’ notions which actually helped the emergence of Mudejar style in the Ottoman periphery. In this paper, the origins of the Mudejar style and its practice both in Islamic Iberia and Ottoman land also will be evaluated.

Robert PESKAR, Institute for the Protection of the Cultural Heritage of Slovenia

Prague – Vienna – Ptujška Gora. The Origins of Forms in Architecture around 1400 in Slovenia and the Problems of Authorship

The article deals with the architecture and architectural sculpture of the Church of the Holy Virgin on Ptujška Gora and certain other important works of the Ptujška Gora workshop in

Slovenia. It is especially concerned with the origins of the architectural forms, which are closely connected with problems of authorship. The latest results of research show that the construction of the church on Ptujška Gora had already begun before 1400. The area around the altar was largely constructed in 1400, whilst the remainder of the church was completed in the first decade of the 15th Century. The church was designed as a triple aisled nave with a rising choir and steeple, integrated in the body of the nave. It follows the example of two important pilgrimage churches in Austrian Styria, at Straßengel near Graz and at Pöllauberg. The formal and stylistic starting points for the individual building elements and also the associated executants must be sought in the workshop of the Cathedral of St. Vitus in Prague, but extremely similar elements or stylistic parallels can also be found in Vienna (the Cathedral of St Stephan, the church at Maria am Gestade and the Church of the Teutonic Knights). The church was built by two master masons, whose names have not survived, but whose presence is borne out by their mason's marks. The problem highlighted by the examples mentioned above is multilayered and not only connected to the construction of the Ptujška Gora church alone, but also to questions linked to architectural history, the origin of the forms and their authorship in Prague and Vienna. Namely, the attribution of some of the sections of the buildings in both Prague and Vienna has not yet been securely determined. The relatively early origin of the Ptujška Gora church suggests that the church was not merely the result of the activities of unimportant master masons from the ranks of the successors of Peter Parler and his sons or co-workers, because parallels can only be found in architecture of the highest quality dating to circa 1400, such as the first storey of the belfries of the cathedrals in both Prague and Vienna. It is also very close in both typological and stylistic-formal terms to the architectural sculpture of the nave of Zagreb cathedral, which is probably later and was the result of cooperation between the leading master masons from Ptujška Gora.

Eva SAPAČ, Institute for the Protection of the Cultural Heritage of Slovenia

Presumed Depictions of the Master of the Relief of the Mercy and the Architect of the Pilgrimage Church at Ptujška Gora from around 1400

2006 restoration work on the main altar of the pilgrimage church at Ptujška Gora offered an opportunity to very closely observe the relief of the Lady of the Mercy. Detailed analyses brought renewed consideration of the depicted figures under Mary's cloak, while also raising a number of new questions. The most interesting of these is the question of the identity of two figures, one which may represent a self-portrait of the stonemason who created the relief, and positioned slightly lower, a depiction of the master who built the church. The depictions, the presumed self-portrait as well as the portrait positioned beneath, differ greatly from all the other figures on the relief, making it possible to present an argument as to their identity. This in turn also opens up the possibility of establishing additional content in the scheme of the relief. The lower craftsmen's class, which will be discussed from the viewpoint of societal rules at that time, was associated with representatives of the Church and noblemen in the context of the specific nature of the iconographic motif of the Mary Patroness with a cloak.

Considering the social position and self-consciousness of the then building masters and stonemasons, this paper positions the meaning of the self-portrait and portrait of both masters

from Ptujška Gora within the framework of the development of self-portrait motifs in Europe around 1400. From this perspective the paper will analyse the iconographical typology of the Mary Patroness with cloak around 1400 in general, and also in the particular case of the composition from Ptujška Gora. The presumed self-portrait occupies a very special position within the composition. The face and the sight of the young man of noble expression are, just as with Mary and the Child, focused straight on the spectator, while the figure itself is noticeably distanced from the condensed compositional unit of the figures; the monumentalised individuality of the self-portrayed figure is attained subtly by the surrounding emptiness. The mysterious and melancholic person rising from behind is the only one of all the figures who is reclining gently, with their cheek turned to the shelter of Mary's cloak. This is not a symbolic presentation of religious or secular honour, but we anticipate instead an individual privilege of the "proto-Renaissance" creator.

Lothar SCHULTES, Oberösterreichisches Landesmuseum, Linz, Austria

Der Maler Hans von Judenburg

Der zwischen 1411 und 1424 dokumentierte Hans von Judenburg wird, ebenso wie später Michael Pacher, immer als Maler bezeichnet, ist aber andererseits nur für einen Schnitzaltar urkundlich dokumentiert. Die im Dezember 1421 in Auftrag gegebene Tafel für die Stadtpfarrkirche von Bozen konnte mittlerweile Dank der Forschungen mehrerer Kunsthistorikergenerationen anhand der erhaltenen Fragmente verlässlich rekonstruiert werden. Auch wurde die entwicklungsgeschichtliche Bedeutung der vollräumlich konzipierten, auf die Altäre Pachers vorausweisenden Schreingruppe bereits 1931 von Otto Pächt erkannt und neuerdings von Ingrid Flor präzisiert. Von den zahlreichen Zuschreibungen an Hans hielten nur wenige einer Überprüfung stand, unter anderem die aus Trofaiach (Stmk.) stammende Marienkrönung in New York. Drei Figuren des Schmerzensmanns in Privatbesitz (einer vom Pfenningberg bei Linz) und im Grazer Joanneum bereiten den Stil des Hans vor, dessen Wurzeln in der böhmischen und österreichischen Plastik liegen. Ein Madonnenfragment in Trient, eine Verkündigungsmaria in Privatbesitz und eine Madonna in Darmstadt könnten von weiteren Altären des Judenburgers stammen, ein Kruzifix in S. Maria Maggiore in Venedig ist wohl ein spätes Meisterwerk. Eine bisher Hans zugeschriebene Gruppe von Werken konnte mittlerweile einer Unterkärntner Werkstatt zugewiesen werden. Auch alle Steinfiguren wurden zu Recht aus seinem Schaffen gestrichen. Hans ist auch nicht der (wohl in Wien tätige) Meister der St. Lambrecht Motivtafel, bei dem vieles auf den Wiener Maler Hans Gegenuns hinweist. Andererseits existiert eine stilistisch relativ einheitliche Gruppe von Wandmalereien in der Pfarrkirche von Weitensfeld (nach 1406), in der Magdalenenkirche in Judenburg (1415) und in der Annenkirche von Murau (um 1420), die den Fragmenten des Bozener Altars so nahe stehen, dass sie als Ausgangspunkt des malerischen Schaffens des Hans von Judenburg in Frage kommen. Darüber hinaus könnten die Bilder des wohl in Judenburg tätigen, so genannten Meisters des Stiftergruftaltars eine Vorstellung seiner Tafelmalerei geben.

Polona VIDMAR, Faculty of Arts, University of Maribor, Slovenia

The Ptujška Gora Sculpture Workshop

The altar and other sculptures produced just after 1400 for the newly built church in Ptujška Gora have captured the attention of a number of art historians in recent years, since a relatively large number of sculptures of high artistic quality have been preserved there. It is generally accepted that the workshop operated very close to the site the church was being built on, a conclusion reached through both the latest geological analyses of the sandy limestone and stylistic analyses. The same workshop also produced sculptures for some other churches in Slovenia, Croatia and Austria. The paper will deal with the issue of the organisation of the presumed workshop, the provenance of the sculptors involved and the centres of art which may have served as inspiration for their work. There have been several attempts at establishing these sources, but we have to consider that the localisation of particular typological and style origins was and still is the object of discussion, and several possibilities for interpreting them exist. Beside the methods of formal analysis, the importance of historical research into both the patrons of the church and their family and their political connections with the Houses of Luxembourg and Habsburg has grown. Historical research points to possible connections between the sculpture and artworks of Ptujška Gora with those in the Czech Republic, Prussia and Silesia (Prague, Vienna and Salzburg); the mediator part of the Order of the Teutonic Knights as well as the most important patrons of the Ptujška Gora sculptures (Lords of Ptuj, Counts of Celje) will be considered. The objective of this paper is to present a historical and artistic evaluation of the workshop based on its stylistic origins and achievements, as well as its position in Central European sculpture around 1400.

Posters

Nataša KAVČIČ, Faculty of Arts, University of Ljubljana, Slovenia

Cadels and other decorative elements in the 15th century charters (Archives of the Republic of Slovenia)

The paper is based on a study dealing with the decoration of 2642 charters from 1351–1500, kept in the Archives of the Republic of Slovenia (ARS). Cadels and other decorative elements represent the core of the paleographic study of this charter material; however, the charters are also the subject of codicological comparison. This research also wishes to reveal charter development within the Slovene territory from 1350 onwards.

The research is based on the initials of the late 14th century charters. These initials are, in most cases, plain and indicate only the beginning of the development towards more perfected initial forms in the 15th century.

ARS keeps 1455 charters from the 15th century. Among them there are enough charters of individual issuers available to determine – by comparison of external characteristics – the main customs and rules of the chanceries functioning as organizations responsible for issuing charters on their behalf (e. g. counts of Celje and Gorica, patriarchs of Aquileia, Sigismund of Luxemburg, popes, monasteries, etc.). The current analysis of cadels and other decorative elements has proven unity in the internal and external characteristics of the charters issued by an individual, as well as unity of decoration. The hand kinesis performing the transcription and/or decoration is often overlooked by diplomatics even though it contributes to determining the charter's provenance, points to the chancery's customs (division of labour, using templates, etc.), and emphasises the importance of the person issuing or receiving it, etc.

Comparison of the initial forms in charter and manuscript material has revealed that the decoration of charters was influenced by the decoration of contemporary manuscripts, which holds particularly true of calligraphically designed initials of the late 15th century charters. This occurrence can be related to the activity of public notaries and professional scribes, who settled permanently on Slovene territory around that period.

IV. Global Respondents: Later Reception and Perception of the Art and Architecture from around 1400.

László BEKE, Research Institute for Art History, Hungary

1400 - 600 Years On

My paper sets out to investigate, on an international (global) and regional level, the cultural, social, political, ideological and artistic significance of the period around 1400. The answer to this question is available by means of 1) reconstructing what was really happening around 1400 in Florence, Paris or in the Central European area, 2) following the changing significations of this complex phenomenon, the history of its influences and reception, reconstructing, starting from today and moving back to the past, the "history of history", the historiography of the phenomenon. These three processes of reconstructing produce an actualized "1400 image" in the context of today: emblematic figures like some fragile "Schöne Madonnas", duelling gothic knights in the court of Kings and Queens and other Jungian archetypes, fastened by means of a linear and central perspective, before an emblematic bastion of a fortress like a brand - accessories and relicts of a post pop art, the post-postmodern life of a "society of spectacle" without and after (the) history.

Gašper CERKOVNIK, Faculty of Arts, University of Ljubljana, Slovenia

The Survival of the Beautiful Madonna Types in 15th Century Central European Sculpture

Despite the fact that relevant expert literature includes findings on the preservation of individual typological elements of Beautiful Madonnas in later sculptural production to the north of the Alps, this topic has never been presented as a research problem. Because this topic is too broad, I will present a case study based on the engraving of “Madonna with Lilies of the Valley” by Master E.S. (L. 79) and the famous Madonna from Dangolsheim in Alsace (now kept in Berlin, Staatliche Museen Preußischer Kulturbesitz). Considering the fact that the engraving dates from 1450-1455 and is thereby a decade or so older than the statue (ca. 1460-1465) and that the statue's form is too innovative to be based on the engraving, it is possible that both works are more or less freely based on an earlier model. This could be a statue from around 1400, generally known and venerated in the 15th century, which belonged to the Wrocław Madonna type and which was kept in Strassbourg cathedral. Both Master E. S. and the anonymous Master of the Dangolsheim Madonna were active there (the Dangolsheim Madonna has been, without sufficient proof, generally attributed to Nicholas Gerhaert of Leyden). In the second half of the 15th century, many statues which are copies, variations or adaptations of the aforementioned engraving by Master E. S. or the Dangolsheim Madonna were produced in the region and elsewhere in Europe. The list of Beautiful Madonna statues preserved in the Upper Rhine or from this region, particularly those belonging to the Wrocław type, and the definition and evaluation of the elements of this group of works, which originate from either of the models, will enable us to define the elements derived from the original statue of the Blessed Virgin as a Beautiful Madonna. This paper will demonstrate the extent and intensity of this tradition, while their interpretation will facilitate the definition of the laws that governed this phenomenon and the identification of religious elements on the one hand, and purely visual elements on the other – therefore an insight into the level and geographic extent of the popularity of the individual Beautiful Madonna types or their details.

Marjeta CIGLENEČKI, Faculty of Arts, University of Maribor, Slovenia

Perceptions of the Pilgrimage Church at Ptujška Gora in 19th and 20th Century Works of Art

The paper will try to approach the problem of perception and reception of late Gothic art by presenting the case of the pilgrimage church at Ptujška Gora, which is one of most admired medieval monuments in Slovenia. It has been systematically researched as an important piece of cultural heritage from the mid-19th century on. In the 19th and in the 20th century there have been a number of artists inspired by the church itself and/or by the activities concerning pilgrimages. Our question is: in which way have artists in the 19th and 20th century experienced the architecture and the furnishings of the church, to what extent have they followed the results of research of the history of the building and how successfully have they approached the high quality of the monument in their own creativeness. It is significant that the spiritual dimension of

the religious solemnities was very often deeply experienced by the artists; it was much more decisive than the material appearance of the monument itself. Most often the artists have been touched by social dimensions of the pilgrimages, too. The works of art from the 19th and 20th century can be divided into three groups: the images which were meant to present the medieval monument as a most valuable piece of art; new furnishings in and outside the church, which more or less successfully supplemented its interior and exterior; and the works of art, which were created as independent reflections of the artists to the phenomena of the church, pilgrimages and pilgrims. In terms of convincing artistic strength, the last group is also the most interesting.

Barbara MUROVEC, Institute of Art History France Stele, Ljubljana, Slovenia

Beauty and Decorum as Criteria for Art Historical Research: The Case of Slovenia

There is a wide range of methods in art research, which develop and vary constantly. As a result, the reflective study of such changes and modifications in the methodology of art history – which is itself closely related to the function(s) and reception of art – seems to have become a very topical theme in Slovenian art history. The history of the discipline of »Slovenian state and nation« is closely intertwined with the particularities of our language and the geographically limited space with which it deals. Its development and changes are portrayed in the works of the individual authors, their personal experiences, their world view and also their ideological orientation and social engagement.

In Slovenia research and discourse on fine art are said to have been influenced greatly by the Vienna school of art history. In the first half of the 20th century the two great research themes dominated Slovenian art historical discourse: the study of Gothic and of Baroque art. These two historical periods continued to be the fundamental subjects of art historical research also throughout the second half of the twentieth century. The paper raises the question of how the aesthetic reception, the subjective cognition and the various levels of decorum, etc. are reflected in the art historical studies dealing with stylistic development in individual periods and in different fields of fine arts – the fundamental research method of the 20th century in Slovenia. The relation towards the concepts of beauty and decorum and their role in Slovenian art historical discourse will be analyzed by examining the studies of those authors who made the greatest impact on the reception of the fine arts around 1400, i. e. Avguštin Stegenšek (1875–1920), France Stele (1886–1972), Emilijan Cevc (1920–2006) and Janez Höfler (1942–).

Posters

Barbara PEKLAR, Novo mesto, Slovenia

The Reading of the Dance of the Death

The starting point of my report is literary; I'm going to talk about two poems on the theme of Danse Macabre. They were written around 1431 and are a part of the prayer book of Vilijem Bavarski (NUK, Ms 140); they are, however, based on somewhat older literary tradition and match the flow of mystical epic poetry.

Analysis of both texts allows us to pinpoint the polyvalent standpoint on death; death is literised and can be experienced by its audience in different ways, for instance recitation, dramatisation or visualization. At the end of a long line of works of art connected to Central Europe, there are two important wall paintings in Hrastovlje and in Beram.

With this report I wish to explain what influenced the origin of the present motif (Danse Macabre) from an emotional point of view, and how the results of the research can inform us about the quality of the contemporary lifestyle.

One of the functions of each literary text is warning, which is why the present poems can be understood as beneficial for the reader's personal and spiritual growth as well as useful in the sense of fortifying the existing public order.

Considering the paradoxical nature of Danse Macabre, which binds the energy of life together with its own end, we can expect different responses from the audience. Basic fear of death can encourage horror or catharsis, but might also seem naturalized, a part of life, which can be the basis of comical elements. The fleetingness of life can likewise be understood as good or bad news (depending on the quality of life and quantity of gathered sins), while life's brief duration is connected with the equality or diversity of medieval society.

As previously stated, the two poems have a dramatic charge, which poses the question: how does the text's speech match the reader's (or listener's or viewer's) experience. This is why I would like to emphasize Wolfgang Iser's reader response (which perceives the realisation of a literary work dynamically, as interaction between the text (ring – structure) and the reader) and also Hans Robert Jauss's reception aesthetic.

ŠKARIĆ Ksenija, Croatian Conservation Institute

Transformation of Gothic Wooden Sculptures of Madonna on the Altars Dating Between 1669 and 1765 in Inland Croatia

The sculptures of Madonna in inland Croatia, having survived the hard times of Turkish occupation, have assumed the status of relics. This status resulted in the transformation of part of these sculptures into dummies for hanging votive offerings, which impaired their material and visual identity. Ten standing sculptures of Madonna with Child clothed in gowns and lavishly decorated were placed on new altars between 1669 and 1765. We are presenting an example of

the transformation of Madonna with Child (1400-1430) placed on the marble high altar of Francesco Bensa in Marija Gorica. Owing to the fact that the largest section of the sculpture has been protected by drapery ever since, the non-overpainted original has been preserved. Of the ten mentioned sculptures only one belongs to the Black Virgin of Loreto type – and that is the sculpture from Marija Bistrica – which, however, became dark-complexioned only in the early 20th century. According to 18th and 19th century prints not only were the figures white-complexioned but they also wore white wigs between 1730 and 1750. Eight sculptures underwent another kind of transformation through repolichromation in accordance with the surrounding polichromy on the altars between the end of the 17th century and 1765. In both cases the survival of the Madonna statues to the present day is due to these transformations. Their importance for the religious life of inland Croatia is made clear by the fact that among the preserved wooden statues dating from the 15th and 16th century there are 23 Madonnas, while only a few fragments of some other figures and some smaller figures from the retables dedicated to the Virgin Mary have survived.

Daniel VÉRI, Eötvös Loránd University, Budapest, Hungary

Gothic Masterpieces in Modern Disguise

The reign of Sigismund of Luxemburg ended in 1437, yet the works of art created under his rule continued to be points of reference throughout the ages. In the nineteenth century the national awakening and the rise of historicism brought a renewed interest in the medieval period. In the poster I will argue that in the twentieth century the need for medieval models enjoyed a revived importance. In order to demonstrate this, I will examine the afterlife of two major works of art from the period around 1400. The first example is the reliquary bust of St. Ladislaus, the holy king of the Árpád dynasty. The precious metalwork was executed after 1406 for the Cathedral of Nagyvárad, kept today in Győr. My second example includes a splendid group of sculptures excavated in 1974. Although only fragments remain, the works dating back to 1400–1420 are of excellent quality. Due to their eminent status these masterpieces served as models for several twentieth century works of art. In most cases gothic images were conceived as sources of authority, while the imitated characteristics served to provide the new work with authenticity. Tradition is usually a keyword, while the degree of copying, imitation and innovation gives an insight into the artistic process. In the case of the Buda sculptures the educative function is also significant, yet sometimes the artist's fantasy overcomes the need for a credible reconstruction. The selected examples are specific cases of medievalism in Hungarian art. They not only attest to the survival and afterlife of gothic images, but they also demonstrate the way in which modern artists perceive medieval masterpieces. Equally, they elucidate how modern works and the artists' personal concepts of medieval art are constructed.

Biografije / Biographies

BALAŽIC Janez

Janez Balažic, currently Assist. Professor of Art History at the University of Maribor, studied at the Faculty of Arts, University of Ljubljana, where he gained a doctorate in 2009. Since 1989 he has been employed as a curator at Murska Sobota Regional Museum in Murska Sobota. He was recipient of the Valvasor award (1998, 2010) and Izidor Cankar award (2001, 2010).

Dr. Balažic's fields of expertise are medieval art, Central European Gothic wall paintings, 19th and 20th century art history, and museum studies and essays.

BALOG Zdenko

Zdenko Balog was born in Zagreb, Croatia in 1958, and gained a degree in art history at the Faculty of Humanities and Social Sciences in 1983. At the same faculty, he obtained a master's degree - postgraduate level in 1993 and is near to completing his doctoral dissertation on the artistic and architectural heritage of Herman of Cilli. With a focus on late-Gothic art and architecture of the Central-European area, he has researched the reception of the influences of the Prague and Vienna workshops in the lands over the Drava river, and later the influence of the same idioms on the Croatian coastal area (Istria, Kvarner...). He has participated in various symposiums and congresses in this field, such as the congresses of the Art Historians of Croatia 2001 (previously of Yugoslavia in 1985 and 1987), and the 1998 symposium on the Counts of Celje/Cilli in Celje. He lives in Križevci, and is currently employed at the Open University.

BEKE László

Was born in Szombathely, Hungary in 1944. He is Director of the Research Institute of Art History of the Hungarian Academy of Sciences (Budapest), professor at the Hungarian University of Fine Arts and teaches in several Hungarian institutions. He has also taught at the University of Lyon 2 – Louis Lumiere (1988-89), was Chief Curator of the 19th and 20th Centuries collections at the Hungarian National Gallery (from 1988 to 1995) and General Director of Mucsarnok/Kunsthalle in Budapest. He has curated numerous exhibitions (including the Hungarian Pavilion at the Venice Biennial in 1996), has written texts and published books on art, 20th century theory and contemporary times. He is also a member of CIHA, RIHA, European Academy of Art and Sciences, and sits on the Advisory Board of the reviews *Ars* (Bratislava) and *Perspective* (Paris), and the Editorial Board of *Acta Historiae Artium* (Budapest). He has been awarded the Széchényi-Prize of the Hungarian Republic, and the titles Chevalier de l'Arts et Lettres de la République Française, and Doctor Honoris Causa of University of Fine Arts (Bucarest).

BENEŠOVSKÁ Klára

She studied history of art and classical archeology at the Philosophical Faculty of Masaryk University in Brno and Charles University in Prague (1968–1973). In 1974 she defended her doctoral thesis *French Masters and the Architecture in Bohemia and Moravia in the First Half of the 14th Century*. In 1975 she received a diploma from Charles University, Prague. 1983–1987 she was postgraduate at the Institute of Art History/IHA/, Academy of Sciences of the Czech Republic, Prague. In 1990 she defended the thesis (PhD) *Royal Patrons at the Court of John of Luxembourg*. Since 1989 she has been a researcher at the IHA Prague, Member of the Medieval Department and since 1997 Member of the Advisory Board. Between 1997–2001 she was Scholarly Executive and since 2005 Head of the Medieval Department. She is a member of the Editorial Board of the revue *Perspective*, Institut National de l'Histoire de l'Art, Paris.

BORECZKY Anna

Anna Boreczky is a research fellow at the Res Libraria Hungariae Research Group of the Hungarian Academy of Sciences (HAS) and of the National Széchényi Library. Her PhD (completed in 2010 at the ELTE University, Budapest) is about the illustration-cycle of the Budapest *Concordantiae caritatis*, a manuscript made in 1413 in Vienna. Between 1998–2002 she worked as research assistant for the Institute of the History of Arts of the HAS; between 2002–2006 she was a research fellow for the Research Group of Art History of the HAS and that of the ELTE University. Her main interest is (late-)medieval manuscript painting. She works on the catalogue of the illuminated-decorated medieval manuscripts of the National Széchényi Library.

BUTTÀ Licia

Licia Buttà, Associate Professor at the Faculty of Arts of the University Rovira i Virgili of Tarragona, completed her PhD in medieval art history at the University of Barcelona in 2004. She is a member of the Research Group EMAC. Romanic i Gothic at the University of Barcelona. She has published articles and studies on Gothic Art in Sicily and Spain, focusing on the problems of style and iconography.

CERKOVNIK Gašper

Gašper Cerkovnik graduated in 2005 as a double-major of art history and the sociology of culture at the Faculty of Arts, University of Ljubljana. In 2010 he earned his PhD with a dissertation entitled *Woodcut Illustrations of the German Printed Prayer Books of the Late 15th and Early 16th Centuries: Their Meaning and Influence in Other Fine Arts Media* under the mentorship of prof. ddr. Janez Höfler. He is now a research asisstant at the Department of Art History in Ljubljana.

CIGLENEČKI Marjeta

Marjeta Ciglenečki, Associate Professor at the Faculty of Arts of the University of Maribor, completed her PhD in art history at the University of Ljubljana in 1997. From 1978 she was a curator at the Regional Museum Ptuj, while from 1997 until 2000 she was a museum director. In 2001 she was employed at the University of Maribor, where she established a new department for art history in 2009. She publishes treatises concerning castle furnishing from the 17th century on (with special stress on tapestries), but also modern and contemporary art (with special stress on photography).

CSIKÓS Veronika

Her research interest focuses on the works of fourteenth-century sculpture and carved altarpieces of medieval Hungary and Central Europe in the context of art patronage. A graduate of art history from the ELTE University (Budapest), her diploma dealt with a special type of 'Viereraltar' and explored its expansion in Central Europe during the fourteenth century. She is currently researching Episcopal patronage in the Hungarian Kingdom in the same period at the Central European University (Budapest). Within this, she focuses on the local historical and cultural conditions that interacted in making art (primarily works of architecture and sculpture) in the bishoprics of the country.

GERÁT Ivan

Ivan Gerát (1964) is the director of the Institute for Art History of the Slovak Academy of Sciences in Bratislava and an associate professor at the University of Trnava. His research activities and numerous publications are focused on mediaeval iconography (*Medieval Pictorial Themes in Slovakia*, published 2001), pictorial hagiography and methodology of art history. Having published a book about the medieval pictorial legends of Saint Elisabeth (2009), he is currently finalizing a book manuscript on the visual cults of military saints in Central Europe and is preparing a larger project devoted to the strategies of pictorial narrative in the Middle Ages.

GOLOB Nataša

Nataša Golob studied art history and French language and literature at the Ljubljana Faculty of Arts, where she earned a doctorate in 1986 (*Painted Wooden Ceilings in Slovenia to the Beginning of the 18th Century*). She presented several iconographic studies, but her special attention is related to medieval manuscripts. She has published several studies and monographs, such as the 12th ct. manuscripts from Stična, the reconstruction of the library of Žiže Charterhouse, a survey of illuminated manuscripts from National and University Library in Ljubljana; most recently she has prepared a study on literature of the Middle Ages in Slovenia and its audiences.

GOMBOSI Beatrix

Gombosi Beatrix is an art historian and ethnographer at the Hungarian Open Air Museum in Szentendre. She is working on her doctoral dissertation in Cultural Anthropology at the University of Pécs. She is the author of several studies and articles on the history of medieval mural painting, while in 2008 she published a book entitled *'Madonna of Mercy in the Medieval Hungary'*. She is currently engaged in another research project on historical 'folk art' and folk art in research-history.

GREBE Anja

Anja Grebe studied art history, media history, history, and French literature at the University of Constance and Paris, La Sorbonne. Her master's dissertation on French Artists' Books was published in 1995. From 1996 to 1997 she was a research assistant at the University of Constance, Department of Art History. Between 1997 and 2000 she was part of the graduate school "Medieval Writing Culture" programme at the University of Münster. Her doctoral dissertation on *Book Design in the Burgundian Netherlands after 1470* was completed in 2000 (University of Constance). Since 2001 she has been a research assistant at the Germanisches Nationalmuseum, Nuremberg. In 2008 she was appointed assistant professor at the University of Bamberg (Department of Medieval Art History). Her current research and publications focus on: medieval book illumination, book art, furniture and interior design, Albrecht Dürer and German Renaissance art.

GROßMANN Ulrich

G. Ulrich Großmann, Prof. Dr. phil., was born in Marburg/Lahn (Germany) in 1953. In 1979 he completed his PhD in art history (on Renaissance castles in Hessen). He received habilitation at the University of Hannover in 1994 (with emphasis on architecture), and in 1997 at the University of Bamberg (Medieval History of Art). Between 1980 and 1986 he was architectural historian at the Westphalian Open-Air Museum, Detmold. He was Founding Director of the Brake Castle's Weser-Renaissance Museum in Lemgo from 1986 to 1994. Since 1994 he has been General Director of the German National Museum (GNM) in Nuremberg. He has also been Founding Chairman of the Wartburg Society for the Study of Castles and Palaces since 1992. His other positions include President of the 33rd International Congress of the International Committee of the History of Arts (CIHA) in 2012, and since 2008, member of the German CIHA Board of Directors.

GRZEȔA Mateusz

Mateusz GrzeȔa (born in 1984) received his MA degree from Jagiellonian University in Cracow, Poland. Among his areas of special interest are medieval art and architecture, especially late medieval sculpture and the history of 19th and early 20th century architecture in Central Europe. His monography (in print) of the palace in Brzesko-Okocim near Cracow constructed by atelier Fellner & Helmer examines the presence of Viennese Neo-Baroque style in Galicja region before World War I. Currently his research focuses on late medieval tomb sculpture and on the problem of origins of portraiture in Central Europe.

HÖFLER Janez

Janez Höfler (b. 1942) is Professor Emeritus at the University of Ljubljana. He studied history of art and musicology at the University of Ljubljana, where he also received a doctoral degree in both fields. He taught at the university until his retirement in 2005. He was in charge of several research and exposition projects in Slovenia. As a researcher and guest professor, he also worked at several universities and research institutes in Austria, Germany and Italy. His primary research area is medieval art in Slovenia and the Eastern Alps, in particular Gothic painting. His other areas of interest include early graphics as well as the 15th century architecture and art in Italy and Dalmatia.

HOSSEINABADI Sanaz

Sanaz Hosseinabadi is a Sydney based architect and theorist interested in the intersections between the sacredness in geometrical forms and architecture from ancient to recent times. She has completed a master's in construction project management, a bachelor's in interior architecture, and a graphic design diploma. She is currently completing her doctorate on architecture and lecturing history and theory in architecture, and she is also involved in the design studio at the University of NSW.

Sanaz maintains a practice alongside teaching and professional commitments. She gives design direction to the design studio which comprises talented and insightful architects/interior and recent architectural graduates with a passion for architecture. Sanaz has designed and managed a range of creative projects from commercial interiors to public art projects and residential projects.

JÉKELY Zsombor

He received his PhD in art history at Yale University in 2003, with a dissertation on the medieval frescoes in the Augustinian church of Siklós in Hungary. Between 2001 and 2006 he was in charge of the Old Sculpture Collection of the Museum of Fine Arts, Budapest, curator of the exhibition *Verrocchio's Christ* (2003) and co-curator of the exhibition *Sigismundus – Rex et Imperator*.

Art and Culture at the age of Sigismund of Luxemburg, 1387-1437 (Budapest-Luxemburg, 2006). Since 2006 he has been Head of Exhibitions at the Museum of Applied Arts, Budapest. He was project manager and co-curator of the exhibition *The Dowry of Beatrice*, dedicated to Italian majolica in the court of King Matthias (2008).

He is the author of several articles on wall-painting in medieval Hungary; the co-author of books on medieval wall-painting in Transylvania (2008) and North-Eastern Hungary (2009). He was also co-organizer of an international conference on medieval wall painting in Central Europe (Balatonfüred, April 2009) and the recipient of a Mellon Research Fellowship at Villa I Tatti, Florence (Jan-March 2010).

JENEI Dana

Dana Jenei holds a doctorate in art history from the National University of Arts, Bucharest, Romania (2005).

She is an expert on the research and inventory of historic monuments on behalf of the Ministry of Culture in Romania at the Direction of Cultural Heritage in Braşov (since 1994).

She is also a member of the research and restoration team of the Church on the Hill in Sighişoara, which was awarded the EU *Europa Nostra* Prize for Cultural Heritage (2004).

She is the author of numerous studies on the history of medieval art in Transylvania, including the work entitled *Gothic Mural Painting in Transylvania* (Bucharest, 2007), awarded the distinction of the Ministry of Culture in Romania (2008).

JIMBOREAN Ioanna

Ioanna Jimborean was born in 1981 in Cluj-Napoca, Romania and studied art history in Karlsruhe and Rome. She completed a 2008 MA thesis entitled *Arcadia and the Roman Villas of the Seicento. Villa Peretti-Montalto, Villa Borghese and Villa Pamphili*, included as a paper in the panel *Representation of Nature in 17th-Century Italy* at the RSA Conference in Montreal, March 2011. Between 2003 and 2006 she was a research assistant and tutor at the Institute of Art History, University of Karlsruhe; in 2009 she was an intern at the German Academy Villa Massimo in Rome. She is currently involved in the project *Development of the Loggia at the Princely Courts of Italy in the Quattrocento*.

KAVČIČ Nataša

Nataša Kavčič is a postgraduate student of art history (second year). In October 2010 she started working as young researcher at the Faculty of Arts, University of Ljubljana (mentor ddr. Nataša Golob). Her publications include an article on charter initials with special regard to the counts of Celje (next issue of *Art History Journal*), a public poster display concerning decoration of late 14th and 15th century charters (XVIIth Colloquium of the Comité International de Paléographie

Latine), and an article on the counts of Celje/Cilli as charter issuers and receivers (prepared at the request of the director of Bibliothèque de l'École des chartes, Paris, to be published in the next publication of the abovementioned library).

KLÍPA Jan

Jan Klípa, PhD, was born in 1976 in Prague. He studied art history at the Charles University in Prague and at the Wiener Universität. He works as a curator of the Old Masters Collection of the National Gallery in Prague and he teaches at the Protestant Theological Faculty of the Charles University. He specializes in Central European painting of 14th and 15th cent. He cooperated on the international scholarly and exhibitory project *Silesia – the Pearl in the Bohemian Crown* as the author, editor and co-curator. Now he focuses on the topic of the panel painting in Prague and its relationships with the production in other centres of the Central Europe in the first third of the 15th cent.

KOKOLE Stanko

Stanko Kokole, who currently teaches at the University of Ljubljana, completed his PhD in art history at John Hopkins University in 1998, and was subsequently a post-doctoral fellow at the Harvard University Center for Italian Renaissance Studies – Villa I Tatti, Florence, Italy, and at the Humboldt University in Berlin, Germany, as well as a Senior Fellow at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C. He was also the first recipient of the Jacob Burckhardt-Prize awarded by the Kunsthistorisches Institut in Florenz – Max-Planck-Institut. Dr. Kokole has published and lectured extensively on various aspects of Renaissance art and the history of Classical tradition in and beyond the Adriatic Rim.

KOS Mateja

Mateja Kos is senior curator and senior researcher at the National Museum of Slovenia. She is in charge of ceramics, glass, painting and sculpture collections of the museum. She is also working in the field of interdisciplinary research of cultural heritage, especially with new scientific methods (non-destructive analysis, 3D scanning). Her professional field of interest is also the history of applied art. She is an assistant professor at the Department of Art History at the Faculty of Arts, University of Maribor. She is a member of the National Museum of Slovenia research program *Object as prestige: taste, status, power (Material culture in Slovenia)* scientific team. She is the author of three monographs and numerous scientific and other articles.

KREVELJ Ana

Ana Krevelj was born in 1981 in Maribor, where she graduated from the classical program at Prva gimnazija in 2000. In 2007 she gained her bachelor's degree in art history at the Faculty of Arts, University of Ljubljana, where she graduated with a work titled *Konžole v kapeli Žalostne Matere božje stolne cerkve sv. Danijela v Celju* (The consoles of the chapel of Mary in Celje) under the mentorship of Assoc. Prof. Martin Germ, PhD. She is currently preparing an article on the above theme which is to be published shortly. In 2010 she enrolled in doctoral studies of art history under the mentorship of Assoc. Prof. Samo Štefanac, PhD and Assoc. Prof. Martin Germ, PhD with a thesis on medieval animal iconography in Slovenia.

LEE-NIINIOJA Hek Sook

Dr. Hee Sook Lee-Niinioja was born in South Korea. After completing a BA in journalism at Ewha Womans University, she became an Asian pioneer in Scandinavia by studying art/design at the Norwegian National College of Art and Design (1975). She continued another MA in visual communication at Syracuse (USA), while she holds a PhD in architecture from Oxford Brookes (UK). She is an artist/designer/journalist, holding exhibitions of *Goethe in Me*. Dr. Lee-Niinioja is a specialist on *Creative but logical thinking, Colour and culture, Syncretic ornamentation between Hindu-Buddhist/Christian/Islamic architecture, and Ornaments in the Iberian Peninsular*, hoping to enhance dialogues between religions through their common elements. She resides in Finland.

MARKOVIĆ Predrag

Predrag Marković was born in Pola 1961. He gained both a master's (1995) and a doctorate (2002) at the Faculty of Philosophy in Zagreb. He was later elected to position of associate professor at the same faculty in the Department of Art History (2009). His main area of research deals with religious architecture and sculpture from the late Middle Ages on the eastern Adriatic coast. Currently he is engaged with the attribution problems of the works of several Dalmatian sculptors from the mid-XV.ct. as well as studying peculiar solutions of eastern sections of the churches St. Dominic in Dubrovnik and St. John the Evangelist in Rab.

MARTINELLI Stefano

Stefano Martinelli (1981) graduated *cum laude* in the first (2004) and second (2006) degree level in the history of medieval art at the University of Pisa. He is currently a PhD student of the Doctoral School "Scuola delle Arti visive e dello spettacolo" of the University of Pisa and is working on his doctoral dissertation about the birth and diffusion of the narrative cycles illustrating the legend of the Holy Face of Lucca. His current research interests concern romanesque wooden sculpture, in particular the image of the triumphant Christ. He has published papers and a book on the Holy Face of Lucca and its medieval copies. He is

contributing to the catalogue of the exhibition *Lucca e l'Europa. Un'idea di Medioevo*, in memory of Carlo Ludovico Ragghianti, which will open in Lucca in September 2010.

MATHIEU Clémence

Clémence Mathieu, PhD student at the Faculty of Arts in the Free University of Brussels, and the Catholic University of Leuven, Belgium, completed her Masters in art history at the University of Brussels in 2006. From 2006 till 2008 she completed a post-graduate Masters in Conservation of Monuments and Sites at the Raymond Lemaire International Centre at the University of Leuven. Since October 2008, she has been working on her PhD (*Castles of the Gentry in the ancient County of Hainault, Belgium, 15th-18th century*), with a state grant (F.N.R.S). She has published several articles about the location of the small castle in Hainault, Belgium, at the end of the Middle Ages.

MEKANOVIĆ Husein Sejko

Husein Sejko Mekanović was born on 9.8. 1972 in the Bosnian-Herzegovina town of Velika Kladuša. In 2001 he finished undergraduate studies in art history and sociology at the Faculty of Fine Arts at the University of Ljubljana. In the same year he started his graduate studies in art history at the same faculty. He specializes in the art history of medieval Banovina and the Bosnian Kingdom. He has published over fifty articles in Slovenia and Bosnia.

MUDRA Aleš

Aleš Mudra was a doctoral student between 2001–2006 at the Institute of Art History of the Faculty of Philosophy & Art at Charles University in Prague, completing his studies with a dissertation entitled *Chapters on the Early Woodcarving Tradition in Central Europe*. Since 2005 he has been a researcher and lecturer at the Department of Christian Art of the Catholic Theological Faculty at Charles University. Since 2006 he has been a specialist officer at the National Institute for the Protection and Conservation of Monuments and Sites in Prague. Since 2010 he has been involved in the project *Western and Central European Sculpture of the 13th–16th Centuries in the National Gallery in Prague and Czech Public Collections*.

MUROVEC Barbara

Dr. Barbara Murovec is director of the France Stele Institute of Art History, Scientific Research Centre of the Slovenian Academy of Sciences and Arts, Ljubljana, Slovenia. She studied art history and comparative literature at the University of Ljubljana, completing her doctorate in 2000. Since 2006 she has been an associate professor at the University of Maribor and from 2010 Secretary of RIHA, the International Association of Research Institutes in the History of Art. Her main fields of research include: painting and graphic arts from the 16th to the 20th century

(especially Baroque), artistic migration, iconography, collecting, patronage studies; historiography and methodology of art history; cultural heritage.

NOVAK KLEMENČIČ Renata

Renata Novak Klemenčič (Trbovlje, 1971) studied art history at the Department of Art History of Faculty of Arts, University of Ljubljana. After her BA diploma in 1997 she continued at a postgraduate level, receiving an MA in 2000 with a study on the 15th century sculptor Pietro di Martino da Milano and his work in Dubrovnik, while in 2006 she received a doctorate with a dissertation entitled *Architects, Stonemasons, and Sculptors of the First Half of the 15th Century in Dubrovnik* (advisor Prof. Janez Höfler). She is currently a researcher at the Department of Art History. Her research work is dedicated mostly to the 15th century art of the Adriatic rim, especially to the architecture in the stonemasons' practice in Dubrovnik as well as patronage and artistic exchange in the Adriatic region. She has conducted research in the archives of Dubrovnik, Venice, Naples, and Vienna, and studied at various research institutes and universities in Florence, Venice, and Padua. In 2007 she was awarded a grant from the Francis Haskell Memorial Fund for her research in the archives of Naples and Dubrovnik.

OTTOVÁ Michaela

She was a doctoral student between 1997 and 2001 at the Institute of Art History of the Faculty of Philosophy & Art at Charles University, and finished them with the dissertation on *Fifteenth-Century Sculpture in North and North-western Bohemia*. Between 1998–2004 she was the main researcher in the project *The Preservation of Movable Cultural Heritage, Edition of Catalogues of Misappropriated and Unaccounted-for Works of Art*. Between 2003–2004 she was main researcher in the project *Orthodox art in public collections in the Czech Republic* and between 2010–2013 main researcher in the project *Western and Central European Sculpture of the 13th–16th Centuries in the National Gallery in Prague and Czech Public Collections*. Since 2003 she has been lecturer at the Department of Art History of the Faculty of Philosophy & Art at Charles University.

ÖZKAN Meltem

Meltem Özkan is employed as a full-time instructor in the Department of Architecture at Karabük University. She is also a doctoral candidate at the Middle East Technical University. She gained a master's in the graduate program in architectural history at METU, while her bachelor's was completed at the Department of Art History, University of Ankara (1997–2001). The title of her master's thesis was *Zócalo: Transformation of an Aztec Religious Center into a Colonial Town Square in México City*.

She is recently writing her doctoral dissertation on Islamic Iberia and indications of its cultural links to the extent geographies especially after the decline of Islamic power. In addition to her

PhD studies, her publications focus on the industrial city of Karabük and its modern industrial settlements.

PEKLAR Barbara

Barbara Peklar was born in 1983 in Novo mesto. In 2009 she graduated in comparative literature and art history from the Faculty of Arts in Ljubljana. She combined the knowledge from both fields in her thesis, which was entitled *Reception of Trojan Myth in Medieval Illumination*. She is currently discussing its publication. In connection with the same theme she is working on an article titled *Heroic death under the Walls of Troy – BC and AC*. She has submitted it for publication to IKON - an international journal for iconographical studies. After graduation she entered the doctoral study programme of art history at the Faculty of Arts in Ljubljana. She is continuing with the research of medieval art in connection with contemporary literature, which led her to the present theme, Reading on Danse Macabre.

PESKAR Robert

Peskar (b. Ljubljana, 20 June 1965) completed his studies in art history at the Ljubljana Faculty of Arts in 1992. He completed his master's degree in 1997 and doctorate in 2005 with the thesis *Architecture and Architectural Sculpture around 1400 in Slovenia*. In 1992 he began work as conservator at the Institute for the Protection of Cultural Heritage of Slovenia, and from 2005 to the early 2009 served as the institute's director. Apart from his work for the Institute, his research focus is on Gothic mural painting and particularly the architecture and architectural sculpture of the Gothic period. He has written various articles on conservation and particularly on the development of Gothic architecture, architectural sculpture and individual art monuments in Slovenia.

PRAJDA Katalin

Katalin Prajda is completing a doctorate at the European University Institute on *Relationships between the Florentine Republic and the Hungarian Kingdom in the late 14th and early 15th century* and has delivered papers to several international conferences, including among others the Renaissance Society of America and the European Social Science History Conference. She has already published articles on Fra Filippo Lippi's Double Portrait and Florentine merchants in the Hungarian Kingdom. She also has forthcoming articles in the *Journal of Early Modern History*, in the *Metropolitan Museum Journal* and in the essay series of the CRRS at the University of Toronto.

PROKOPP Mária

Mária Prokopp holds the title Professor Emeritus at the Institute of Art History at the Faculty of Arts, University Eötvös Loránd in Budapest. She finished her studies at the same university in 1962. She was curator at the Castle-Museum in Esztergom between 1962–1969. From 1969 she has been teaching at the Institute of Art History at Eötvös University. Her main field of research is art, especially 14th and 15th century wall painting in Central Europe. She received the academic degree „Candidate” in 1976 with her work *Italian Trecento influence on murals in East Central Europe particularly in Hungary*. Budapest, 1983. Her recent research deals with the quattrocento-frescoes of the Primatial palast in Esztergom / „Botticelli in Esztergom” in: *Hungarian Review*, Budapest, 1/2011./

ROYT Jan

Charles Univesity in Prague, Czech Republic

SABATER Tina

Tina Sabater, doctora en Historia del Arte Medieval. Cursos previos de especialización en la “Università degli Studi di Bologna”. Desde 1990 profesora titular de la UIB. Jefe de estudios y vicedecana de la Facultad de Letras entre 2004 y 2010. Docencia en la “Università degli Studi di Padova”. Líneas de investigación: pintura renacentista, promotores, pintura y escultura siglos XIV y XV. Proyectos investigación I+D (Ministerio de Educación y Ciencia): “Imaginería y retablo en Mallorca (épocas medieval y moderna)” (2000-2003). “Guillem Sagrera y la escultura arquitectónica del siglo XV” (2005-2008, investigadora principal). “Arquitectura y liturgia. El contexto artístico de las consuetas de la Corona de Aragón” (2009-2011).

SAPAČ Eva

Eva Sapač, from 2000 engaged at the Institute for the Protection of Cultural Heritage of Slovenia (Regional Office Maribor), was responsible for the renovation of the pilgrimage church at Ptujška Gora from 2002 until 2008. She is one of the pioneers of creating registers and methods of protecting modern architecture and urban layouts in Slovenia. Her research is focused on the theory and history of protection of cultural monuments; in 2010 she completed her dissertation on the urban development of Maribor in the 20th century.

SCHULTES Lothar

Lothar Schultes studied sculpture by Prof. Wander Bertoni as well as art history and archaeology at the Universität Wien, where he was also an assistant. Between 1983 and 1985 he was engaged

at the Österreichische Galerie Belvedere and at the Graphischen Lehr- und Versuchsanstalt in Vienna. From 1985 on he has been engaged at the OÖ Landesmuseum in Linz, where he is responsible for the art collection. In 1989/90 and 2005/06 he gave lectures at the Universität Graz and from 1995 until 2002 at the Kunstuniversität Linz. In 2002 he was head of the regional project *Gotik Schätze Oberösterreich*. His last exhibitions include: *Sehnsucht Natur. Landschaften Europas* (Vilnius, Linz), *Von Alt bis Schiele and Von Goya bis Picasso* (Linz).

STUDNIČKOVÁ Milada

She studied art history and Hungarian studies at Eötvös Loránd University, Budapest (1978 – 1983) and at Institut für Kunstgeschichte, Universität Wien (1981). Since 1989 she has been a researcher at the Institute of Art History, Academy of Sciences, Prague; between 1995 and 2003 she was Head of the Department of Medieval Art. In 2009–2010 she was a lecturer at the Department of the History of Art, Masaryk University, Brno. Her areas of interest include manuscript illumination, iconography and monarchical orders. Selected publications include: *Kutnohorská iluminace* (with I.Purš), *Boemia plena est ecclesiis* (Festschrift für A. Merhautová), *Jena-Codex* (facsimile: essay), *A Fly in Margins of Manuscripts—trompe l'oeil as a Symbol* (*Icon* 2009), *Drehknoten und Drachen. Die Orden Wenzels IV. und Sigismunds von Luxemburg* (*Kunst als Herrschaftsinstrument*), *Martirologio de Usuardo* (facsimile: essay).

SZABÓ Tekla Katalin

Szabó Tekla Katalin, independent researcher, received her doctorate in art history at the Eötvös Loránd University in Budapest in 2008. From 2003 until 2009 she carried out inventories (as independent researcher) in Budapest and in the Tokay region commissioned by the National Office of Cultural Heritage (KÖH), Budapest; in 2006 she worked as a researcher employed by the office. Her research activities began in 1998 when she was an assistant lecturer at the University of Art and Design, Cluj Napoca.

She publishes papers concerning medieval wall painting in the Hungarian Kingdom from the 13th century on (with special stress on “Italo-Byzantine“ style), but also dealing with contemporary art.

SZAKÁCS Béla Zsolt

Béla Zsolt SZAKÁCS gained a master's in history and art history (1992), CSs (1998, equivalent to PhD). Since 1996 he has been teaching at the Department of Art History of the Pázmány Péter Catholic University (head since 2005), and participating in the work of the Medieval Studies Department of the Central European University. His research fields include medieval architecture as well as Christian iconography and book illumination. He is also editor of *Guide to Visual Resources of Medieval East-Central Europe* (Budapest 2001) and author of *A Magyar Anjou Legendárium képi rendszerei* (The Visual World of the Hungarian Angevin Legendary, Budapest 2006, English

edition is in progress). Currently, beside the problems of Romanesque architecture, he is working on the frescos of the Franciscan Friary of Keszthely.

ŠKARIĆ Ksenija

Ksenija Škarić is the Head of the Moveable Heritage Division in the Croatian Conservation Institute. In autumn 2007 she started her doctoral studies in art history at the University of Zagreb, Faculty of Humanities and Social Sciences, for which she is researching painted sculpture in northern Croatia. She publishes papers concerning the preservation of monuments and polychrome sculpture.

VÉRI Daniel

Daniel VÉRI is a doctoral candidate at the Institute of Art History, Eötvös Loránd University, Budapest, with a dissertation entitled: *The Monograph and Oeuvre Catalogue of János Major (1934–2008), Hungarian Graphic Artist, Photographer and Conceptual Artist*. His research interests also include street art and medievalism. In 2010 he received a master's in Central European history at the Central European University with the thesis: *Medievalism in Contemporary Hungarian Art (1990–2010)*. In 2009 he received a master's in art history at Eötvös Loránd University with a thesis on János Major, which was awarded the Lajos Fülep prize. In 2009 he received the first prize in art history at the National Contest for University Students (OTDK). *Signs left. Art Historical Remarks on the Parisian Stencil*. Published in *Első Század* (Budapest, 2009).

VIDMAR Polona

Polona Vidmar teaches art history at the Faculty of Arts of the University of Maribor, Slovenia. From 1997 until 2008 she was a curator for cultural history at the Regional Museum Ptuj. Her publications include *Die Herren von Pettau als Bauherren und Mäzene* (Graz, 2006), articles concerning medieval and baroque sculpture and 17th century painting. Her current research focuses on the sculpture around 1400 in Central Europe and the role of patrons of the arts.

VIGNJEVIĆ Tomislav

Dr. Tomislav Vignjević (geb. 1962) ist Dozent am Fakultät für Geisteswissenschaften der Universität von Primorska in Koper (Slowenien). Forschungen zur spätmittelalterlichen und Renaissance Malerei, politischen Ikonographie und modernen Kunst. Publikationen (Auswahl): *Der Meister des Krainburger Altars*, Narodna galerija, Ljubljana 1996; *Trije redovi sveta*, Založba Confer, Ljubljana 2004; *Ples smrti*, Založba Annales, Koper 2007; Hrsg.: *Interpretacije vizualnosti*, Založba Annales, Koper 2009.

VODNIK Alenka

Alenka Vodnik graduated in art history in 1992 from the Faculty of Arts, University of Ljubljana, where in 2006 she defended her doctoral thesis. From 2004 she has been employed as a researcher at the Department of Art History, where in 2008, after having been appointed Assistant Professor of Art History, she became a specialist associate. Her research mainly focuses on late medieval painting in Slovenia and the neighbouring lands of Italy, Austria and Croatia. She pays particular attention to the auxiliary methods of stylistic analysis, and the stylistic, iconographic, terminological and migrational problems related to the activities of fresco-painters' workshops.



Nadškofija
Maribor



Bazilika Marije Zaveznice s plaščem
na Ptujski Gori



MESTNA OBČINA
MARIBOR



Mestna občina Ptuj



OBČINA MAJŠPERK

