The background of the book cover is a black and white reproduction of a medieval mural. It depicts a figure, likely a saint or the Virgin Mary, with long hair and a halo, wearing a long robe. The figure is set within a circular frame, which is part of a larger, more complex architectural or decorative scheme. The mural shows signs of age and wear, with some areas appearing faded or damaged.

Mária Prokopp

ITALIAN
TRECENTO
INFLUENCE ON
MURALS
IN EAST CENTRAL
EUROPE
PARTICULARLY
HUNGARY

AKADÉMIAI
KIADÓ
BUDAPEST



Mária Prokopp

ITALIAN TRECENTO INFLUENCE ON MURALS IN EAST CENTRAL EUROPE PARTICULARLY HUNGARY

Trecento art opened a new chapter not only in Italian but in European art history as well. The present book focusses on Bohemia, Austria, Poland, and particularly on Hungary, where the political, economic and social circumstances of the time were most favourable to its reception.

Mária Prokopp's detailed and abundantly illustrated study on fourteenth century murals in these countries presents the fruits of this fertile influence. Her many-sided analyses constitute, at the same time, a valuable contribution to the universal history of Gothic art.

A catalogue of wall-paintings referred to in the text or closely related to the topic, disclosing a wealth of iconographical and topographical data and arranged for each country in alphabetical order, complements the study.



AKADÉMIAI KIADÓ · BUDAPEST

ITALIAN TRECENTO INFLUENCE ON

MURALS

IN EAST CENTRAL EUROPE

PARTICULARLY HUNGARY

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MURALS
IN EAST CENTRAL EUROPE
PARTICULARLY HUNGARY

by
MÁRIA PROKOPP



AKADÉMIAI KIADÓ, BUDAPEST

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PREFACE

The art of the Italian Trecento opened a new chapter not only in Italian but in European art history as well. Direct economic and cultural relations between Italy and other European countries enabled Italian art to become rapidly popular in Europe. Such questions as Italian Trecento influence in West European countries (Spain, France, England) and in Central Europe during Charles IV's Bohemian centred Holy Roman Empire, was dealt with by art historians in minor studies. Hungary, then ruled by the Neapolitan Anjou House was mentioned in passing in connection with Bohemia, but the Italian influence on Hungarian art is yet to be given full treatment.

The aim of the present study is to draw attention to the art of East Central Europe and to point out that in the fourteenth century, Hungary, Bohemia, Austria and Poland became important political, economic and social factors and also played a considerable role in art and culture in general. Hungary is quite significant among countries with Italian Trecento connections. By analysing the few extant relics, we are trying to stress that the influence of the Italian Trecento, as far as its quality, variety and scope is concerned, is a unique phenomenon in contemporary Europe. On the other hand, fourteenth century Hungarian art is not independent of influences coming from the surrounding countries and from farther points of Europe.

Our work was greatly helped by the historiography of recent years, which showed great interest in the research of East Central Europe, analysing the economic, political and social life of the countries in this area.

The earlier concepts around Central Europe became more differentiated, and Austria, Bohemia, Hungary and Poland created a closer unit in history.

Our work is based on the latest research and examines universal problems of the history of art in a given period based on the works of a most important branch, i.e. mural painting.

The fragmentary state and stray occurrence of wall-paintings hindered the attainment of our goals, so we decided to examine the murals together with other genres, such as illuminations and panel paintings, while also not neglecting the most important artistic trends and works of sculpture and architecture.

The countries to the East and South of Hungary are not included in our study of Trecento connections, the primary reason is their close links with Byzantium as far as their art and culture is concerned. The analysis of the changes occurring in fourteenth century Byzantine art is beyond our scope. Namely, Byzantium was not averse to having western artistic connections even during the reign of the Paleolog emperors, as proved by the mosaics and murals of the Chora church (Kahrié Djami) in Constantinople from 1310–20.

The endeavour to produce a spatial effect is indicated by the increasingly better expressed figures and architectural elements. The facial expression and the gestures of the figures became more dramatic. Instead of eloquent single subjects, narrative cycles became more popular. Similar artistic endeavours can be traced in fourteenth century wall-paintings in Serbia and Macedonia: in the first decades of the century, in Gračanica, in the royal church of Studenica, in St Nikita of Čučeri and Staro Nađoricino, in the middle and in the second half of the century, in Dečani, Matejic, Lesnovo and partly Sopočani. But these influences came mostly from Byzantium. We are faced here with a phenomenon existing parallel with Italian Trecento, having the same roots and being in constant interaction. The examination of these would need a separate volume.

Iconographical questions are not dealt with here separately. In the introductory chapter among the general characteristics of the Trecento, we point out some of the basic changes in subject matter occurring during the Trecento, which meant a shift from the abstract, general ideas towards the individual, concrete, realistic way of depiction. These endeavours are present, if only tendentially, in Western European Gothic as well, but its spread is most typical in Italian Trecento art. In the course of these changes of artistic approach, the earlier compositions are modified, and new subjects require new iconographical ideas. While giving the general characteristics of these in the analysis of the individual works, I deal with iconographical questions only as much as the aim of the present study required.

A *catalogue* of wall-paintings, either mentioned in the text or else closely connected with the subject, and arranged in the order of the treated countries and in alphabetical order complements the study.

After providing pertinent data concerning the buildings which contain the murals, there follows the iconographical determination and precise location of the paintings inside the buildings, the data of uncovering and restorations, and literature concerning the subject. The catalogue's aim is twofold: partly it offers the reader a survey of the works, and partly it renders the enumeration of the murals in the main text unnecessary, thus allowing us to concentrate on the analysis of the paintings and on investigating the connections.

For his helpful guidance in the research work for the present study thanks are due above all to Lajos Vayer Professor of art history of the Eötvös Loránd University in Budapest. I would like also to thank Professor Dezső Dercsényi, whose work *The Age of Louis the Great* (1941), stimulated my research, as well as Professor Géza Entz and my colleagues at the department of art history of the Eötvös Loránd University of Budapest who greatly helped me in my work.

I am grateful for the cooperation of Austrian, Czechoslovakian, Polish, Yugoslavian and Romanian institutes, who had made available to me the monuments, photographs, and publications.

Mária Prokopp

ITALIAN TRECENTO ART AND WESTERN EUROPE

The Italian Trecento is a very important part of the Gothic art in Europe. It originated in Tuscany at the turn of the thirteenth-fourteenth centuries. Its centres were Florence and Siena, two rapidly developing cities of handicrafts, commerce and banking, with the new bourgeoisie playing a most important role in politics. The democratic attitude of the city states, basically differing from contemporary feudal state systems, is best represented in Ambrogio Lorenzetti's mural, the "Allegory of Good Government" in the Council Chamber of the Palazzo Pubblico at Siena. Justice, guided by the spirit of Sapiencia, rules over the city; she punishes and rewards. The thread of agreement thus achieved is given by Concordia into the hands of the chief magistrates, the leaders of the town, who are collectively responsible for keeping it. The social and political order is secured by the Virtues. The hovering, bodyless figures of Fides, Spes, and Caritas rule over the monumental male figures representing the city of Siena, but still they are overwhelmed by the enthroned majestic "cardinal" virtues so important in political life. The "cardinal virtues"—Fortitude, Prudence, Temperance, Justice—which were becoming very important factors at that time, complemented here by Magnanimitas and Pax, worthy of the allegorical figure of Siena, who was proud of its Roman origin. The government of the town is helped by the Virtues and is protected by the army. This social and political order enhances the further economic development of the city. Under the antique figure of Securitas, a view of the town is shown: streets with bustling trade, artisans active in their workshops, teaching going on in the schools, people are enjoying themselves—gentle ladies are dancing, noblemen setting out for falconry. In the country corn is grown, which is very important to the economy of the city. The borders of the pictures are decorated with the allegorical, personified planets, seasons and seven liberal arts.

At the height of its power, the Council of Siena commissioned Ambrogio Lorenzetti in 1338 to execute the above programme. At that time Siena had already been—together with Florence, its only match—the richest city in Tuscany, whose bankers and merchants controlled European commerce and finance, from London to Cyprus. Siena was an important trade centre between France and the Peninsula. With its approximately one hundred thousand inhabitants, Siena counted as one of the greatest cities of Europe. It joined forces

with Pisa, Pistoia and Arezzo against Guelf Florence. Its chief backer was the Neapolitan kingdom. Siena, similarly to Florence had already achieved its autonomy since the thirteenth century. Thus the situation represented by Ambrogio Lorenzetti in the fourteenth century is not merely an unreasonable ideal but reality.

The political and social order of Guelf Florence is more democratic than that of Siena—the leading role of the bourgeoisie is more prevalent. On the Italian peninsula and outside of it in contemporary Europe, Florence and Siena achieved the highest stage of bourgeois development. The principality of the Visconti in Milan was much more aristocratic. The other principalities, like Padua and Verona, were comparable to the less important Tuscan city states. The Neapolitan kingdom was, similarly to France, a typical feudal state. Owing to Tuscan connections, the social, political and cultural life of Naples did, however, contain some new features.

The network of Tuscan economic, social and cultural connections extended to the whole of Europe, and its domestic and international position was such that conditions were optimal for bourgeois development.

Western Europe, as far as its economic and social development is concerned, had come to a standstill after having had the leading role since the ninth century. During the Hundred Years' War, Louis IX's France was in danger of complete destruction. After the death of Frederic II, the Holy Roman Empire was broken up into principalities. In East Central Europe, on the other hand, new forces appeared in the course of the fourteenth century. In the first half of the century, Hungary, and from the middle of the century onward the Bohemia of Charles IV are factors not to be neglected in the history of Europe. The Austrian domains became consolidated and the Habsburgs were consequent aspirants to the imperial throne. During the reign of Casimir the Great, though its internal affairs and foreign policy were both in a more difficult situation, Poland's culture was flourishing. In the enfolding of the countries of East Central Europe, their relations with the Italian city states was an important factor.

The above delineation of fourteenth century Europe clearly shows that the interrelation of socio-economic development and the political situation created in Tuscany, Florence and Siena an opportunity for the development of Trecento art.¹

In philosophy, nominalism increasingly gained ground. It recognized the existence of the empirical world. In the wake of this philosophy, profane sciences emerged and were first taught at the universities in Bologna and Padua. In literature the main trend was the "*dolce stil nuovo*" and the art of Dante, Petrarch and Boccaccio, where the philosophical notion of the "*veritas duplex*" finds its poetic expression. The national language becoming the literary language is also to be ascribed to this age.

We can also detect the influence of nominalism in painting. The subjects underwent a transformation and extension. The narrative, moral pictures displace the dogmatic ones and the themes touch more and more on reality. The

pictures are executed in a three-dimensional space. These features are of course present in the whole of European Gothic art but do not appear as consistently as in Trecento art. Their consistent endeavour to give a realistic picture of the world is at the same time a Proto-Renaissance feature. The main stream of development is represented by the art of the Florentine Giotto, the Siense Ambrogio Lorenzetti and the Veronese Altichiero. Still, the art of the Trecento is an even more colourful and richer epoch. The Siense school around 1300, with Duccio, then Simone Martini, all belong to this trend, though they achieve their results by different artistic means.

These two different stylistic conceptions, clearly discernible at the beginning of the fourteenth century, slowly combined or at least influenced each other. Thus developed the art of Bernardo Daddi, Maso, Taddeo Gaddi, Andrea Orcagna, Nardo di Cione, Andrea da Firenze, Francesco Traini, Vitale da Bologna, Tomaso da Modena, Giovanni da Milano, Altichiero, and others. Their art shows that Trecento painting was continually in the process of formation, inspired also by contemporary French art. This direction of development leads eventually to the emergence of the International Gothic style, where stylistic differences between Italian and West European Gothic art, so pronounced at the beginning of the fourteenth century, had temporarily, i.e. for a few decades, been eliminated or diminished. Giotto, Ambrogio Lorenzetti and Altichiero, representing the main line of development in Trecento art, are the forerunners of the Quattrocento.

Accordingly, the Trecento is a specific, Proto-Renaissance period of European Late Gothic style. The Proto-Renaissance features are mainly characteristic of Florentine and Siense art in the first half of the century. However, in the second half of the century, a period marked by the diminishing socio-economic power of the city states, the Proto-Renaissance characteristics are overshadowed by Gothic ones owing to increasing West European influences. In spite of their fragmentary state, all important periods of the Italian Trecento are reflected in the Central European murals dealt with in our work.

Before going into details, it may be useful to give a short survey of the components of this new Italian style. One of the most significant sources was the *Italo-Byzantine* style of the Duecento. Though the whole spirit of the Trecento is its negation, the modified versions of some of the Duecento stylistic and iconographical elements still survived and became its integral part. These *Italo-Byzantine* traditions were made different use of by the Italian schools. They were more frequently and profoundly employed by the Venetians and the Siense, while the Florentine masters had only adopted some of the iconographic motifs.²

Rome, with the antique spirit of its ruins, played a leading part in the development of the Trecento style. The old relics had a great influence on the artists, who thought to have detected their kindred aspirations in these long forgotten works of art. Just to mention two, there were the antique equestrian statue of Marcus Aurelius and the Dioscuri of Monte Cavallo, which in the

Middle Ages stood among the ruins of Constantine's *Thermae*.³ Aside from the antique, contemporary Rome, the centre of the Roman Catholic Church, was of great importance in Italy, a country without central power. In the thirteenth century the power of the papacy had grown stronger and Rome became a lively centre of the arts. The year 1300 was declared by the Pope a "holy year". Masses of people visited Rome from all over Europe. The fourth-sixth century Early Christian basilicas were renovated. A new portico was built before the S. Giovanni in Laterano in 1291. In the centre of the sanctuary, above the altar, magnificent baldachins were erected, the most important ones being in San Paolo Fuori le mura and Santa Cecilia in Trastevere (Arnolfo di Cambio 1281, 1293). Most of the commissions were given to painters and mosaicists. The apses of the churches, their side-walls and façades were newly decorated. The main works were executed by Pietro Cavallini. The cycles in San Pietro and San Paolo Fuori le mura,⁴ the decoration of the apse in Santa Maria in Aracoeli⁵ are lost but the extant works like the mosaics decorating the choir of Santa Maria in Trastevere (1291) and the fresco representing the Last Judgement in Santa Cecilia in Trastevere are good evidence of Cavallini's powerful and individual style.

One of the four "basilica majors" of Rome is the Santa Maria Maggiore. Its apse mosaic from the Late Duecento (1295), executed by Jacopo Torriti, another excellent member of the Roman painter school, is still glowing in its original brilliance. Fragments of the former frescoes on the side-walls are still kept in the old transept. The three pictures of prophets on medallions and one of God the Father, a fragment of a larger composition, is generally ascribed to the young Giotto or to the Master of Isaak in Assisi.⁶ Some other important commissions were also carried out by Giotto around 1300 in Rome, like the Navicella mosaic on the porch of San Pietro and in San Giovanni di Laterano, and the composition of Bonifacio VIII declaring the Holy Year.⁷ The former façade mosaic of the Santa Maria Maggiore by Filippo Rusuti was one of the last monumental works in medieval Rome. Though it is fragmentary and is behind the baroque façade, it testifies to the magnificence of Roman basilicas around 1300.

A few years later, in 1308, the papal court moved to Avignon; Rome gradually became depopulated, and the artists left. Pietro Cavallini went to Naples, Filippo Rusuti to France, where he and his son were commissioned by Philippe le Bel to decorate the palace in Poitiers.⁸

At the end of the Duecento, *Assisi* started to play an important role in art as well. It became, in the first half of the fourteenth century, the stage of the most progressive artistic endeavours. Different schools like those of Florence and Siena met here and inspired each other. Passionate debates occur even today concerning the attribution and the dates of the works in S. Francesco.⁹ The wall-paintings done over a fifty-year period were executed by the most important Italian masters of the time, representing every school; Rome mostly by Torriti, Florence by Cimabue and Giotto, Siena by Memmo di Filippuccio, Duccio,

Simone Martini and Pietro Lorenzetti. Their cooperation renders it more difficult to distinguish among the work of the different masters. Trecento researchers are mostly in agreement on Giotto's collaboration in the St Francis cycle. The details alien to his style were executed by other, mostly Siennese masters.¹⁰

In Assisi, the new style was accompanied by a novel iconography. The new subject matter of the pictures was inspired by Franciscan mystics, who directly or indirectly influenced thirteenth-fourteenth century European Gothic art. St Francis' *Hymn to the Sun*—an early masterpiece of Italian literature—is the concise poetical formulation of the new philosophy. The sublime *Deesis* and *Maestas Domini* compositions, the most popular subjects in Romanesque art gave way to representations depicting Christ's earthly life. The *Meditationes Vitae Christi*,¹¹ a widely read work of Franciscan literature found its sources in apokrif scripts. These texts, above all the richly illustrated manuscripts—a beautiful example being the Italian manuscript of the Bibliothèque Nationale from the beginning of the fourteenth century¹²—became the main iconographical sources of Italian art and of the whole European Gothic art.

The cycles representing the lives of the saints were growing in importance. These series of pictures were the most typical forms of fourteenth-century thought. Their immediate tone was a milestone along the development of Renaissance humanism. The St Francis cycle in Assisi was one of the most significant ones. The carefully balanced compositions, the setting of the figures in space, the emotional expression and reality of the figures were all features which served as a model for Trecento art.

In 1303–05, a few years after the St Francis cycle at Assisi, Giotto executed the wall-paintings of the Arena chapel in *Padua*. His powerful style here is that of a mature painter, his sense of space is highly developed, the plasticity of the figures more convincing than it had been in Assisi. His colour scheme is quite new, breaking with tradition. His pictures are based on light, clean colours with fine shadows against a blue background which suits his sculptural figures best. His treatment of light was a novelty in Trecento art. He achieved his best in his St Francis cycle in S. Croce in Florence. His disciples and successors developed the heritage of their master, the best being Taddeo Gaddi's murals in the Baroncelli chapel of S. Croce. The influence of Giotto's iconographical innovations in the Arena chapel was felt not only in Italy but also in the whole of European fourteenth century art. Especially his Last Judgement inspired by Dante and his representations of such popular Gothic themes as the lives of Mary and Jesus were novelties both in the iconography and style.

After 1305, Giotto's Paduan followers worked in different parts of Italy. The most outstanding ones painted the right transept and the right side-chapels of the Assisi Lower Church, the others worked in the nearby Verona, Trento and Bolzano, introducing the new style there as well. Giotto's influence was felt above all in Romagna, in S. Agostino of Rimini, in S. Francesco, S. Chiara, S. Maria in Porto Fuori of Ravenna and in the refectory fresco of Pomposa.

Giotto was most probably in Rimini at the beginning of the 1300s, between his Roman and Paduan years, which explains his influence on the local schools.¹³

In 1328–33 he worked in the *Neapolitan* court of King Anjou Roberto. His frescoes in the Great Hall of the palace, the “*uomini famosi*”, much adored by Petrarch, have been destroyed. The frescoes in the Cappella Palatina of Castel Nuovo, in the narrow bays of the Gothic windows, were ascribed to Giotto’s best Florentine–Assisi pupil, Maso di Banco. But most of the other fourteenth-century wall-paintings of Naples in the S. Minutolo chapel of the Cathedral, in the churches S. Lorenzo Maggiore, S. Domenico, S. Maria Donna Regina and S. Maria Incoronata represent a certain stylistic synthesis developed by local masters and pupils of the famous artists working here for a while, as for example Montano d’Arezzo (1285–1313), Cavallini (1308), Simone Martini (c. 1317) and Giotto. Two stylistic endeavours met here in a striking unity: on the one hand, Cavallini’s and Giotto’s strict compositions with plastic figures and spacial effects, and on the other hand, Siennese Trecento art with its decorative linearity, soft colours and narrative, lyric style.¹⁴ Giotto most probably worked also in *Milan* in 1335 for Prince Azzone Visconti. Besides some fragments in the Episcopal Palace only the Crucifixion in S. Gottardo (c. 1340) represents his style in Milan. Giotto’s influence is but one component of Lombard Trecento painting. Just like in Milan there were other nurturing elements in the local art scene. The wall-paintings in Como, Varese, Bergamo, Viboldone, Mocchirolo (the detached frescoes are today in the Pinacoteca di Brera), Lentate, etc. are the work of Lombard workshops under Florentine and Siennese influence. In Chiaravalle we can detect Pisan influences, while in the Franciscan church of Lodi, on the fresco of Antonio Fissiraga’s tomb (c. 1330) the direct Assisi connections are quite evident.¹⁵

These examples clearly show what a blend the influences of the different schools were. The interrelation of the stylistic influences resulted in numerous new schools and a rich, colourful painting.

Still, Giotto’s new style—which captured all of Italy within a few years, i.e. in his life-time—was not the only and most typical trend of the period. The art of Duccio, the contemporary *Siennese* painter, was of different character, but of equal force. His style is seemingly more conservative, based in many respects on Byzantine and Duecento traditions. His drawing adheres more to Gothic than to Byzantine art. The light effects and glowing colours enhance the pictorial effect of his works as opposed to the linear, Byzantine style of forerunners like Guido da Siena. Duccio also strived for the articulation of the figures in space but not as consistently as Giotto. His style is lyric, his narrative pictures full of minute details, but it also leads up to the reality of the Quattrocento even if in a different way, by different means.¹⁶ Thus the schools of Florence and Siena, the two most important pillars of Italian Trecento art, complement each other.

The style of the generation following Duccio, i.e. Simone Martini and the Lorenzettis, was enriched by Giotto’s pictorial language. In the case of the frescoes in the St Martin Chapel of Assisi, or the pictures on the predella of the

St Louis altar of Naples, the monumental simplicity, the plastic treatment of the figures and the composition can be detected in spite of the soft colours and Gothic calligraphical forms.

Pietro Lorenzetti's style is dramatic, while Ambrogio Lorenzetti's main problem is the achievement of spatial effect and the further development of Duccio's decorative and pictorial style. As far as the spatial composition of Ambrogio's paintings are concerned, he surpassed Giotto's accomplishments and employed the central perspective, thus we may regard him as the forerunner of the Quattrocento. His town- and landscapes in the Palazzo Pubblico of Siena are a logical development of Duccio's poetic style and his love of realistic details. These features were further developed north of the Alps by the Limbourg and the Van Eyck brothers.

The influence of the flourishing, ripe Sieneese style was extended over Florentine art which used to be so independent and original. The softening of the firm and plastic forms favoured by Giotto's pupils, especially Bernardo Daddi, must also be put down to Sieneese influence, just like the light and colour scheme, which add a lyric atmosphere to the Giottesque compositions. Later Nardo di Cione and Andrea da Firenze were closely in keeping with Sieneese art. Giovanni da Milano, also drew inspiration from Sieneese painting, especially as far as his soft modelling and delicate palette are concerned. Sieneese tradition is echoed in the frescoes of the sacristy of San Miniato al Monte of Florence, which were executed at the end of the century (c. 1387) by Spinello Aretino.

As a number of Sieneese painters worked in Assisi and Meo da Siena painted in Perugia, *Umbrian* Trecento art shows remarkable affinities with Siena. In Orvieto, besides Lorenzo Maitani, the *capo maestro* (builder architect) of the cathedral, most of the commissions were executed by Sieneese masters: in 1320, Simone Martini painted a polyptich for the cathedral; the brilliant enamel-paintings of the Holy Blood reliquary (c. 1338) were carried out under the supervision of the Sieneese Ugolino da Vieri and, together with the Mariological and Christological fresco cycles in the sanctuary from the second half of the century by Ugolino di Prete Ilario, they follow mainly the compositions of Pietro and Ambrogio Lorenzetti. Simone Martini's influence is apparent both in the works of Matteo Giovanetti from Viterbo, who later worked in Avignon, and in the Annunciation fresco of the Porziuncola chapel in Assisi, executed by Ilario da Viterbo.

The influence of Sieneese Trecento through the Umbrian masters is rather widespread. It is to be detected even in Subiaco, near Rome. *Pisa* also followed the Sieneese art.¹⁷ Already from the second half of the thirteenth century, first by Niccolò Pisano and later through Giovanni Pisano, architect of the Siena cathedral, these towns had come into close artistic contact with each other, which was further enhanced by the activity of Simone Martini, Lippo Memmi, Luca di Tomme and Taddeo di Bartolo. Though some other schools also exerted influence on Pisan Trecento art—among others, Taddeo Gaddi, Antonio Veneziano and Barnaba da Modena worked in Pisa. The most outstanding

figure of local Pisan art, Francesco Traini, was a follower of Sieneese masters, especially of Simone Martini.

The art of *Bologna* at the beginning of the fourteenth century is marked by the influence of Giotto and Florentine Trecento, a fine example of it being the polyptych from S. Maria degli Angioli (Bologna, Pinacoteca). The most eminent figure of local monumental art was Vitale da Bologna (active between 1330–59). His panels and fresco cycles reflect his feel for lyric figures, flowing linearity and fresh, warm colours with soft light effects, and reveal the Sieneese influence.¹⁸

Barnaba da Modena's Madonnas, with their lyric expression and soft outlines, are reflections of Sieneese Trecento based on Byzantine traditions.

In the third quarter of the century, Tomaso da Modena, as a contrast to the early Trecento "types", created his masterpieces of individual character-paintings in the chapter-house of S. Niccolo in Treviso (1352). His works with their realistic details stimulated not only Quattrocento art but also European Late Gothic. The scenes on the S. Ursula legend reveal a love of decorative forms, lyricism and his sense of poetic harmony, especially as far as his pinks and light greens are concerned, that is unthinkable without the Sieneese Trecento predecessors.¹⁹

In Venice, where art was above all marked by Byzantine, later by Giotto's influence, Paolo Veneziano's Coronation of the Virgin (Milan, Pinacoteca di Brera), the paintings of the Pala d'Oro (c. 1345) and Lorenzo Veneziano's style reveal Sieneese motifs.²⁰

Verona was of great importance in North Italian Trecento art. It is situated at intersecting main roads between Veneto and Lombardy, Bologna and the Alps. Under the Scaligeris, in the fourteenth century, the town was at its height. Cangrande's court entertained Dante, and at the same time, c. 1316, Giotto was commissioned to decorate the palace, according to Vasari. Though there remained no evidence of Giotto's Veronese activity, it is a fact that Veronese art in the first decades of the century is characterized by his influence; the murals in S. Fermo being good examples. Later, in the middle of the century, some Giottesque elements were discovered in the art of Turone. Altichiero, the most important figure of Italian Trecento painting in the second half of the century followed Giotto. His main works are in nearby Padua, in the Capella di S. Giacomo of S. Antonio and in the oratory of S. Giorgio. The murals, especially in terms of regard to compositional layout, figure grouping, landscape and figure painting, architectural background as well as pictorial treatment noticeably reflect the influence of Giotto's and especially of Tomaso da Modena's art. His art, together with Tuscan and North Italian schools, played an important role not only in the unfolding of Trecento art, but also in its spread to countries north of the Alps and thus in the development of European Late Gothic art.²¹

After Verona, the spreading of Trecento art to the north could be seen in Trento and *Bolzano*. In S. Domenico at Bolzano the fresco cycles are strongly reminiscent of Giotto's Paduan murals, Vitale da Bologna's, Tomaso da

Modena's and some local masters' works. The nearby Bressanone (Brixen) a bishopric seat belonging to the archdiocese of Salzburg was, on the other hand, closely related to West European Gothic art.²²

Italian Trecento art and West European Gothic art had always been closely interlinked, the former being an integral part of European Gothic art. Research dealing with Giotto, have always analysed the stylistic links between French cathedral sculpture and early Trecento art (e.g. W. Vöge,²³ E. Rosenthal,²⁴ E. Panofsky,²⁵ K. Bauch,²⁶ L. Grodecki, and M. Gosebruch²⁷). Cesare Gundi, in his paper presented at the 1967 International Giotto Congress, based his thorough analysis of the connections between Giotto's art and French sculpture around 1250 on some good examples like the Bourges rood screen (Paris, Louvre), Reims, and Paris S. Chapelle.²⁸ He also referred to the antique and Byzantine elements of French Gothic art both as regards form and iconography and well demonstrated that the dramatic concentration of Giotto's compositions, the humanity of the figures, their plasticity and the classic beauty of the forms is closely in keeping with thirteenth century French sculpture.

In the middle of the thirteenth century, the hitherto flourishing French Gothic art gave way to Italian art, which in turn was based on French classic art. The influence of antiquity is reflected in Nicola Pisano's Pisan pulpit (1259), while the Sienese one (1266) reveals many similarities of style with sculptures from Reims and Paris. Giovanni Pisano's close connections with French Gothic art is a well-known fact, but his main works, the façade of the Sienese cathedral and the pulpit in S. Andrea at Pistoia, are the first original Trecento works in sculpture. His art, alongside with Giotto's oeuvre is the triumph of Trecento art.

In the above short survey, we mentioned the main artistic centres of the Trecento and tried to clarify its main components, the influence of Byzantium, antiquity and contemporary European and local Italian art. We can assume, however, that Italian Trecento art should not be regarded as a simple product of influences but a new phenomenon in the history of European Gothic art, which at the same time prepared the way for Quattrocento art.

The dialectical interaction of Trecento art with contemporary philosophy and its social background was thoroughly examined by F. Antal and M. Meiss.²⁹

The fourteenth century flourishing of nominalism and Aristotelian philosophy led to changes in art as well, and at the same time to a new interpretation of the world, to a new way of looking at things. The realistic, three-dimensional depiction of the surrounding world, neglected since antiquity, became again a main endeavour of artists. The rules of Euclidean geometry, however, were rather haphazardly applied—several viewpoints can be detected in one picture—whereas Quattrocento artists constructed their compositions on a uniform geometrical basis.³⁰ Giotto's Paduan frescoes are the best examples of early Trecento spatial compositions, where the three-dimensional space is filled with three-dimensional, plastic figures.

The figures are imbued with human feelings, with joy and sorrow, which find expression in genial, natural facial expressions and gestures. The decorative

linear and flat, Byzantine and West European Late-Romanesque compositions gave way to this realistic, concise style.

The development of their sense of proportion led them to realistic spatial constructions, to a better relation between figures and space, which was an anticipation and starting point for new results in the Quattrocento.

Though the main features of Trecento art are partly of Renaissance character, there is a crucial difference in ideology between the two. Trecento ideology, in spite of its latent humanism is governed by scholastic theory, while Quattrocento was the triumph of humanism.³¹

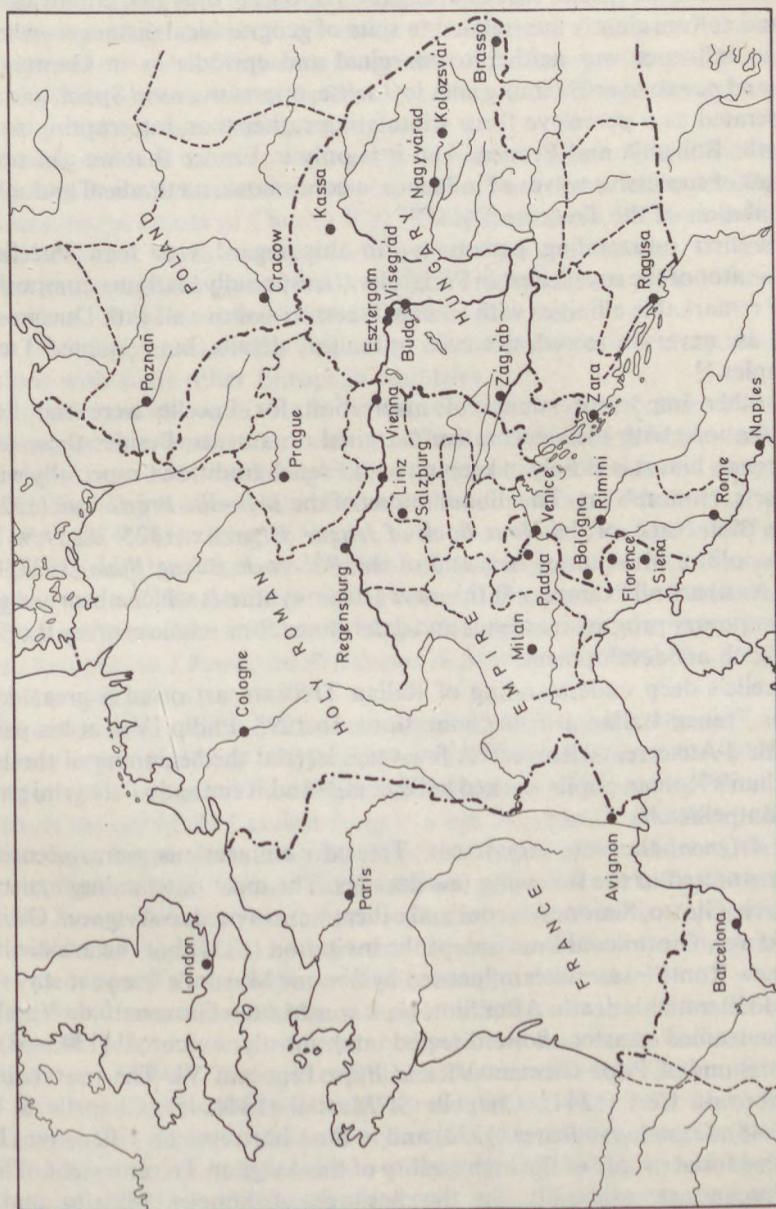
Trecento art may be regarded as a basically medieval art though its endeavours were revolutionary in the Gothic world of Europe. The influence of the new artistic expression and iconography was already felt with different intensity and form at the beginning of the fourteenth century in several parts of Europe (Map 1).

Italy's close connections with most of the main commercial centres obviously also led to cultural contacts, which were further promoted by the foreign students studying at Italian universities.

The spread of Trecento art was enhanced by some other factors like ecclesiastic, political, cultural and, last but not least, dynastic links. In 1360, the Milanese Gian Galeazzo Visconti married Isabelle, the sister of the French King Charles V, thus strengthening Franco-Lombard relations. In 1370, Catherine, the daughter of the Hungarian King, Louis the Great, became engaged to Prince Louis, the son of Charles V. In 1382, Anne, the daughter of the Roman Emperor, Charles IV, married Richard II, King of England.

These manifold connections between Italy and other European countries enhanced the rapid and parallel spreading of Trecento art in painting. In several European countries, by the 1320s, Trecento artistic endeavours were already enriched by local artistic features. The illuminations of Pucelle in Paris, the Gorleston, Doua and St Omer psalteriums in England, the Navicella fresco in Jung St Peter in Strasbourg, the codexes of St Florian, the panels of the Verdun altar in Klosterneuburg, the Cistercian manuscripts from the scriptorium of Elisabeth (Rejčka), Bohemian queen, were all carried out in the 1320s. The *Anjou Legendarium*, made in the Hungarian Anjou court, is dated c. 1330, the *Charter Book* of Mallorca was made in 1334. The first known fresco cycles of the papal palace of Avignon, the murals in the castle chapel of Esztergom, in Nagyvárad cathedral and in the St Michael chapel of Pedralbes in Barcelona (1345-45) were executed in the 1340s. The Vyšší-Brod altar, the Crucifixion fresco of the Predigerkirche in Erfurt, the murals above the stalls of the Cologne cathedral and the Cologne dyptich (Staatliche Museen in Berlin) were painted in the middle of the century.

The above examples, basically differing from each other, were enumerated not only to clarify some chronological problems, but also to show the influence of Italian Trecento art, varying according to the quality of the connections with other countries. The intensity of these connections is manifested in the artistic



Map 1

influence. E. Panofsky gave a concise characterization of the relationship between Italian Trecento art and certain other European countries, saying: "Apart from the special case of Hungary, there were only two countries—their art and culture closely interrelated in spite of geographical distance—where the Italian influence was neither so marginal and episodic as in Germany and England nor so overwhelming and, in a sense, oppressive as in Spain, and where it operated as a pervasive force stimulating rather than interrupting national growth: Bohemia and France. And it is only in France that we can observe, instead of successive waves of influence, a continuous, methodical and selective assimilation of the Trecento style."³²

The first outstanding personality in this regard was Jean Pucelle, the illuminator of the royal court in Paris. His art, especially his figure compositions, show remarkable affinities with Italian Trecento—above all with Duccio—, but these are never borrowed, not even in the tiny details, but recreated Trecento examples.³³

Another important source of inspiration for Pucelle were the English illuminations with their decorative marginal ornaments. Besides these foreign influences, his art is closely in keeping with French traditions, especially with his master's, Honore's art. The illuminations of the *Belleville Breviary* (1323–26, Paris, Bibl. Nat.), of the *Hour Book of Jeanne d'Evreux* (1325–28, New York, Metropolitan Museum of Art) and of the *Robert de Bilyng Bible* (1327, Paris, Bibl. Nat.) are all examples of this new artistic synthesis which absorbed all the contemporary progressive trends and determined for a whole century the course of French art development.

Pucelle's deep understanding of Italian Trecento art owed a great deal to earlier Franco-Italian artistic connections. In 1298, Philip IV sent his painter, Étienne d'Auxerre, to Rome.³⁴ A few years later at the beginning of the 1300s, Cavallini's Roman pupils worked in Béziers,³⁵ and Raimondo Pellegrini painted in Montpellier.³⁶

In *Avignon*, the new papal seat, Trecento connections were intense and became rooted in the following few decades. The most outstanding artists like Petrarch, Giotto, Simone Martini and others were invited to Avignon. Owing to his old age, Giotto could not accept the invitation (1334) but the artistic life of the "new Rome" was much influenced by Simone Martini's five year stay there, from 1339 until his death. After Simone, it was Matteo Giovanetti da Viterbo, a Siennese-trained master, who directed and mostly executed (1343–68) the commissions of Pope Clement VI and Pope Innocent VI. The murals in the *Chambre du Cerf* (1344), *Chapelle St Martial* (1344–45), *Chapelle St Jean* (1347–48), *Grande Audience* (1352) and in the *Chartreuse de Villeneuve* (1355) are substantial proofs of the high quality of the Avignon Trecento school based on Tuscan art, especially on the heritage of Simone Martini and the Lorenzettis.³⁷

The activities of the papal workshop were not confined to the palace and cathedral. The new churches and palaces of the rapidly developing town were

decorated by these masters and their pupils, constantly growing in number. Examples of this special Avignon Trecento painting with living French traditions remained in St Didier and in a house on the Rue du Gal, with recently discovered profane murals. This new cultural centre determined the artistic development not only of Provence (fragments of the Sources frescoes, now in the Louvre),³⁸ but also of the whole of Europe, Charles IV's Prague being one of the farthest and most outstanding examples.

France's cultural centres during the Hundred Year's War followed the tradition of Pucelle, but received new stimulus from the north, especially from Flanders. In the courts of Charles V's (1374–80) brothers, Philippe le Hardi in Dijon, Louis I d'Anjou in Angers and Jean de Berry in Bourges, the emerging new art had already contained features of the developing new style of the turn of the century, of the so-called International Gothic Art.³⁹

Let us again return to the beginning of the fourteenth century, to Italy's relations with some other European countries.

Catalonia, and above all, Mallorca were continually directly linked with Italy both as regards commerce and culture. These relations with Mallorca became even closer from 1304 on through dynastic marriages. The son and daughter of Charles II of Anjou married the children of Jacob I, King of Mallorca. Thus, the wife of Anjou Robert, King of Naples, became a well-known patron of Trecento art. The stained glass windows of Palma's cathedral and Dominican church were designed in the 1320s by the Sienese Matteo di Giovanni. The Passion altar of S. Clara in Palma (now in Palma's Museo Diocesano) and the illuminations of the contemporary *Libro de los Privilegios de Mallorca* in 1334 show similarities of style with Duccio's work.⁴⁰

The earliest and most important murals which had already reflected an Italian influence are in the Poor Clare convent of *Pedralbes* (founded in 1326) near Barcelona. The chapel of the abbess was decorated in 1345–46 by Ferrer Bassa, the court painter of the Catalan-Aragon kings, Alfonso IV and Pedros IV. The Christological cycle decorating the chapel is, in spite of the evident influence of Duccio, Simone Martini and the Lorenzettis, a Spanish work. Similarly to Jean Pucelle, Ferrer Bassa also assimilated Italianate elements in his art, especially the compositional ones. Still, he kept the characteristically impersonal, abstract types as opposed to the Italian realistic, natural endeavours.⁴¹

The artistic connections between Italy and Spain were greatly enriched from the middle of the fourteenth century by a new factor, the influence of the Avignon papal court. The style of Roman Destorrents (court painter from 1351 to 1385), especially his *Psalterium of Pedros IV* (1351, Paris, Bibl. Nat.) is closely in keeping with Simone Martini's style during the latter's Avignon period.⁴²

The Italian connections lost none of their vitality, which is evidenced by the activity of Gherardo Starnina in Valencia or by the frescoes decorating the cloisters and the S. Bos chapel of the Toledo cathedral, which were executed in the Florentine Trecento manner. Besides the personal influence of the visiting masters the importation of Italian panel paintings played a most important role

in Spain just as in all parts of Europe.⁴³ In Andalusia, the Murcia cathedral owns Barnaba da Modena's signed Santa Lucia polyptych and in a chapel of the Manresa cathedral the following sentence is to be read on a tapestry: "Geri di Lapi rachamatore me fecit in Florentia."

England's Gothic art is closely connected with French workshops. The faint influence of Italian art arrived via France. Still, a direct Italian influence may be detected in some of the most outstanding works of the East-Anglian school—Norwich and Peterborough—like the Ormesby, St Omer, Gorleston and Doua psalters.⁴⁴

The Duccesque crucifixions in the Doua and Gorleston psalters contain Italianate features. Their iconography and compositional layout are both closely in keeping with the style of the Trecento. The decoration of the manuscripts contains novel motifs and a new way of leaf construction. The decoration is spaced and airy, the architectural confining frame is interrupted in the Italianate manner, by half-length figures in medallions. These changes in subject matter and form may be also ascribed to direct Trecento influence, which reached England above all through the books of the University of Bologna.

Besides the ornamental decoration of the manuscripts some Italian features also appeared in the figural compositions in the second half of the century. The illuminations of the *Eggerton Bible* (London, British Museum) reflect acquaintance with Giotto's Paduan cycle. Joseph's Supper here follows Giotto's Last Supper. In the illuminations of the *Carew Poyntz Book of Hours* (Cambridge, Fitz William Museum), the figures are represented in a Trecentesque architectural background in perspective. Italian influence is obvious in the treatment of space and the modelling of the figures in the fragments of the frescoes originally decorating the St Stephen Chapel of Westminster Abbey (now in the British Museum).

Fourteenth century English art had an influence on European art through the Lower-Rhine and Cologne. Besides flourishing economic and commercial contacts the political relationships during the Hundred Years' War enhanced these relationships between England and the continent.

The art of *Cologne* in the fourteenth century was primarily permeated by French and English art but Italian influence is also discernible.⁴⁵ The most outstanding monumental work of Cologne painting is the "*Chorschrankenmalerei*", the murals above the stalls of the choir. The scenes are surrounded by rich, late Gothic architectural decoration. The master of the frescoes must have known Trecento prototypes, as proved by some of the motifs employed: the depiction of the octagonal cupolas in space, found above every second picture of the painted Gothic arcades, is derived from Duccio's Entry into Jerusalem and his Death of the Virgin. The moulded city walls with towers, as in the scenes of the St Sylvester legend, are also Italianate elements. In the Magi Sight the Star composition the placing of the three figures in the landscape was inspired by Simone Martini's St Martin cycle in Assisi. This latter influence might have arrived to Cologne via France where the Announcement to the

Shepherds composition in Jean Pucelle's *Livre d'Heures de Jeanne de Navarre* has a similar layout.⁴⁶

In the diptych formerly in St George, Cologne (now Berlin, Staatliche Museen) the Virgin is drawn in a Trecento perspective and the throne is decorated with painted cosmatesque marble mosaics.

In *Strasbourg* we know of a Navicella composition from the 1320s, obviously taken over from Giotto's painting in Rome.⁴⁷

Swiss art was in addition to its French connections, increasingly influenced by the Italian Trecento. Notable is the Franciscan church and cloister in *Königsfelden* (1310–30). It was founded by Agnes, the widow of the Hungarian King, Andrew III, and dedicated to the memory of her father Emperor Habsburg Albert I. As regards form and choice of theme, the stained glass windows are Italian and reveal artistic links with Assisi.⁴⁸

Central Europe was permeated by French and Rhinish Gothic art via Regensburg and Passau, but Trecento influence was also growing in importance.

This brings us to *East Central Europe*, the actual subject of our investigations. The countries in this part of Europe were characterized by similar economic, social and political circumstances during the fourteenth century. The strengthening of the central power and the economic boom in these countries led to their becoming important factors in Europe. In the first half of the century, Hungary, because of his production of gold, then from the middle of the century on, Prague, the new capital of the Holy Roman Empire, made East Central Europe a most important part of Europe. As far as art is concerned, new centres emerged rivalling their West European forerunners. Visegrád, Buda, Prague, Vienna, Cracow were the capitals, excavations in the ecclesiastical centres and aristocratic residences all evidence their importance in the fourteenth century. The latest result of the excavations in Buda castle was the find of fourteenth century statues which are on par with the most outstanding West European Gothic works.⁴⁹

The aim of our work is to examine the Gothic murals in East Central Europe, which are mostly in a rather fragmentary state, and to detect in them the influence of Italian art. We are above all concerned with the Gothic murals in medieval Hungary and undertook their thorough examination in order to see them in term of Central European art and their links to Trecento art.

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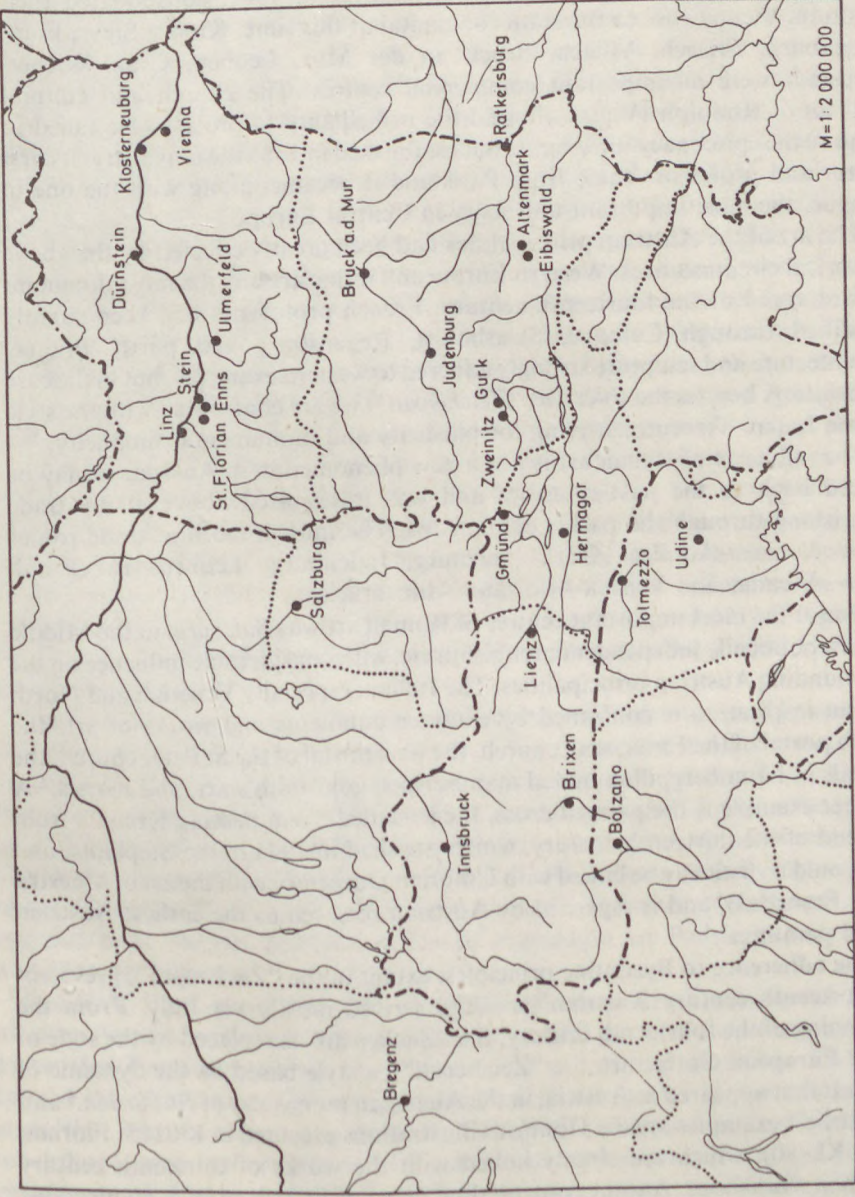
AUSTRIA

The Austrian and Steiermark principalities between the East Alps and the Danube, and Kraina County, the inheritance of the Babenberg dynasty, were acquired in 1278 by Habsburg Rudolph I, German King.¹ After the dying out of the Hohenstauf dynasty (1268), the centre of the Holy Roman Empire shifted from Italian to German territories. Rudolph I and Albert I were not crowned Roman Emperors, their title was only "German King". Their power was based on their family domains. This explains their constant strive to get hold of the Austrian principalities, which enabled them to form, together with their lands in Alsace, and in Upper Rhine, a strong South German unity (Map 2).

After the rather short, three decade long reign of the Habsburgs, in 1308 the Luxemburg family took possession of the imperial throne. Henry VII and Charles IV again laid claim to Italian territories, though the centre of the empire was, especially under Charles IV, the Czech Kingdom.

The Habsburgs, owning the Austrian principalities, had to change their policy at the beginning of the fourteenth century. Their aim was to extend their power and to restore the imperial throne. This latter goal was only reached by Frederic III in the second half of the fifteenth century. The Austrian principality of the Habsburgs was an important factor in fourteenth century Central Europe, and they gradually extended their influence over the neighbouring lands. In 1335 they acquired Carinthia, in 1363 Tyrol, in 1375 Feldkirch, in 1374 Istria and in 1382 Trieste. Rudolph IV (1358–65) wanted to strengthen his North Italian connections, in the course of which he formed an alliance with Barnabo Visconti. Rudolph's brother, Leopold III, married the daughter of the Duke of Milan. Rudolph IV himself died in Milan in 1365.

Parallel with their North Italian policy the Habsburg princes established connections with emperor Charles IV. Albrecht II (1330–58) enforced this friendship with family ties: his sons, Rudolph IV and Albrecht III (1365–95) married the emperor's daughters, Catherine and Elisabeth. The protectorate of ten Alsatian towns, some Swabian towns and Bern was given to Rudolph IV by Charles IV. Nevertheless, the emperor did not accept Austria as an electorate in his Golden Bull of 1356. Consequently, Rudolph tried to acquire for his principality more and more power, aggravating his relations with the Emperor.



Map 2

Rudolph IV's foreign policy was based on the considerable successes of his domestic policy. The main pillars of his economy were the burghers of the towns. A number of privileges, especially the Charter of 1361, consolidated their position. Vienna rose to the status of capital at this time. Krems, Steyr, Enns, Judenburg, Frisach, Villach, Bruck an der Mur, Leoben, Graz, Wiener-Neustadt were all important commercial centres. The church and cultural policies of Rudolph IV also allowed the principality to prosper. He failed to acquire the episcopacy for Vienna, but established in 1365 the university. Its first rector and professors came from Paris and it became, along with the one in Prague, the most important university in Central Europe.

The art of the Austrian principalities had been greatly affected by the above historical circumstances. Western European Gothic art was the most dominant artistic trend of the fourteenth century. French prototypes had been slightly modified through Cologne, Strasbourg, Regensburg and partly Prague. Architecture and sculpture strongly adhered to western examples, but in the case of painting, besides the so-called "*Zeichenstil*", we are confronted with the style of the Italian Trecento, striving for plasticity and monumental simplicity.

The influence of Italian art is not a new phenomenon in Austria. It may be traced back to the past centuries and was transmitted above all by trade flourishing through the passes of the Alps. The most important trade routes were: Venice—Aquila—Gurk—Salzburg; Judenburg—Leoben—Bruck a.d. Mur—Vienna; and Verona—Bolzano—Innsbruck.

One of the most important centres of Roman art was *Salzburg*, in the Middle Ages a politically independent archbishopric, with considerable influence on the surrounding Austrian principalities. The Italian, especially Venetian and North Italian inspiration is confirmed by extant monuments and works of art: the south portal of the Franciscan church, the west portal of the St Peter church, the murals in Nonnberg, illuminated manuscripts, goldsmith's art, and ivories.² A further example is the painted cross, the so-called "*Wimpassing Kreuz*", from the end of the thirteenth century, which perished in 1944 in the Stephansdom, and could stylistically be linked with Umbrian Duecento, with the art of Maestro di S. Francesco, and is regarded by Austrian research as the earliest Austrian panel painting.³

The adherence to Byzantine principles, extant in the "*Zackenstil*", prevalent in thirteenth century Austrian painting, arrived mostly via Italy. From the beginning of the fourteenth century, the "*Zackenstil*" is replaced by the style of West European Gothic art, the "*Zeichenstil*", a style based on the dynamic of lines. It first appeared in Austria, in the Augustan monastery of *St Florian*,⁴ and the earliest examples are the Honorius illustrations executed in 1301 (St Florian, cod. XI. 80), which are closely linked with the works of thirteenth century Parisian workshops. Another outstanding proof of French stylistic connections is the *Missale of Heinrich von Marbach*, canon of St Florian, from the years 1306–10 (St Florian cod. III. 205–A). In the St Florian workshop illuminators worked together with fresco painters and also with glaziers, as was general in

most of the other famous monastery workshops.⁵ The most important frescoes, made during the flourishing of the workshop at the beginning of the century, are the mural cycles of the Göttsweigerhofkapelle in Stein, in Lower Austria (1305–10),⁶ then the frescoes of the former Minorite church of Stein (1310), of the Steyregg castle chapel (1310–20), of the castle chapel of Burghausen a.d. Salzach (around 1330), of the Enns Frauenturm (1330–40) and of St Laurentius in Lorch (1340–60).⁷ At the end of the 1310s, a new artistic trend appeared in the St Florian workshop, differing both in the matter of form and content from West European painting. Margin decorations became looser, floral ornaments were more luxuriant, the figures had more plasticity and reality, the compositions were based on light effects. The modelling of the figures and the colour scheme also deviated from West European Gothic style and showed remarkable affinities with Italian, Bolognese style, which induced research to assume an activity by Bolognese illuminators in St Florian around 1320 which lasted for several years.⁸ One of the most beautiful works by Italian masters here is the richly ornamented missal cod. III. 204.⁹ It is noticeable that the Bolognese illuminators were not working isolated from local masters, and most of their work is the result of close cooperation with them. An extant example is the missal (cod. 9, Wilhering, Stiftsbibliothek) prepared for the Andrew altar (consecrated in 1320) of the Wilhering Abbey. The initials and the margin decorations are the work of Italian illuminators, but the figures can be regarded as the product of local masters working under Italian influence. In the Crucifixion, on the page of the canon, the artist—probably Magister Wolfardus—fastens on to essentials which proves his attempts to closely follow his Italian master.¹⁰

The Wilhering missal, illuminated in St Florian, was commissioned by one of the priests of the Klosterneuburg Abbey. This shows the close connections between the two Augustine monasteries which were, in the first half of the fourteenth century, the two most important artistic centres of Austria. Also the art of *Klosterneuburg* is under French influence at the beginning of the century. The Biblia Latina (Klosterneuburg, cod. 2–3, 1310–14), one of the main works of the Klosterneuburg workshop, already shows the influence of Italian art. As opposed to St Florian, here the sources of inspiration are Padua (ornaments) and Florence (figures).¹¹

Besides St Florian and Klosterneuburg the influence of Italian masters is felt all over Austria, and their names appear in several parts of the country. We know that Engelbert, Abbot of Admont, who earlier had studied in Padua, invited the illuminator, Giovanni da Gaibana from there.¹² These examples show that Austria was among the first to establish links with Italian Trecento workshops, even earlier than some West European countries. They had good relations with Florence, Padua and Bologna, too, where the initial style of Giotto was further developed.

The effect of the Italianate style was not confined to illuminations but ranged as far as monumental painting. The first known examples are the tempera

paintings of the *Verdun altar*. The panels were commissioned by the famous patron of art, Stephan von Sierndorf, abbot of Klosterneuburg (1317–35), who also had the monastery rebuilt.

In the third decade of the century,¹³ in the great devastating fire, Nicolaus de Verdun's enamel panels (1181), originally decorating the ambo, were heavily damaged. The abbey had the remaining enamels transformed into a triptych and had six new pictures added. On the back of the panels he had four pictures made representing the scenes of the Crucifixion, *Noli me tangere*, the Death of the Virgin and the Coronation of the Virgin.

The style of the panels represent a synthesis. In the plasticity and grouping of the figures they follow the finest rhythm of lines typical of West European High Gothic, while the articulation of the figures in space, above all by means of architectural elements, originates in their acquaintance with Italian Trecento. The compositions are marked by the influence of the main works of Early Trecento painting, those of Giotto's Paduan cycle and Duccio's *Maestà*. First of all we have to mention here the scenes of the Three Women at the Sepulchre and the *Noli me tangere* (Fig. 1). In Duccio's work these are two different scenes; Giotto on the other hand, had not painted the visit of the women, only the two angels sitting on the empty tomb and the soldiers.

In the centre of the Klosterneuburg picture an open sarcophagus, similarly to Duccio's and Giotto's compositions appears parallel to the picture plane and in the perspective. As opposed to the undecorated massive marble tombs of the Italian prototypes, here the sides look like richly ornamented goldsmith's work. The lower part is a row of semicircular arcades on pillars emphasized by light and shade, above which is the protruding cornice which held the roof, now propped up against the side, resting on well proportioned consols, painted in the perspective. The women appear behind the tomb and the angel announcing the resurrection is sitting on the rear edge of the sarcophagus, with his back to the spectator, lifting the white shroud from the grave; all these enhance the spatial effect of the picture. In the foreground, the deeply moved Magdalen is kneeling, reaching out towards the suddenly recognized Master, who, standing somewhat in the background on a rocky hill, motions her to beware. Between them there is a tree, its stylized, serpent-like design repeats the rhythm of the expressive postures and gestures of the figures. Its style is therefore basically different from Giotto's calm, massive figures and realistic attitude, here we are confronted with the expressivity of Western Gothic art with its turbulent draperies, elongated, bodiless figures. Instead of plastic solidity, our master is interested in decorative details, to be detected besides the sarcophagus, in the decoration of the Easter flag and the oil-cruet and in the representation of the trees and rocks.

The same is true of the three other panels of the Klosterneuburg altar. In the case of the Crucifixion (Fig. 2), as opposed to French and Cologne examples, we can feel the plasticity of the figures: the body of Christ is heavier and more realistic, St John and the centurion are standing firmly, and the group of the soldiers indicates a three-dimensional space. The flying angels, although they



Fig. 1. Noli me tangere, Panel, Klosterneuburg, Stiftsmuseum



Fig. 2. Crucifixion, panel, Klosterneuburg, Stiftsmuseum



Fig. 3. Coronation of the Virgin, panel, Klosterneuburg, Stiftsmuseum



Fig. 4. Vienna, St Stephen's Cathedral, Apostle St John



Fig. 5. Vienna, St Stephen's Cathedral, votive picture, now in: Historisches Museum der Stadt Wien



Fig. 6. Vienna, St Stephen's Cathedral, votive picture (detail),
now in: Historisches Museum der Stadt Wien

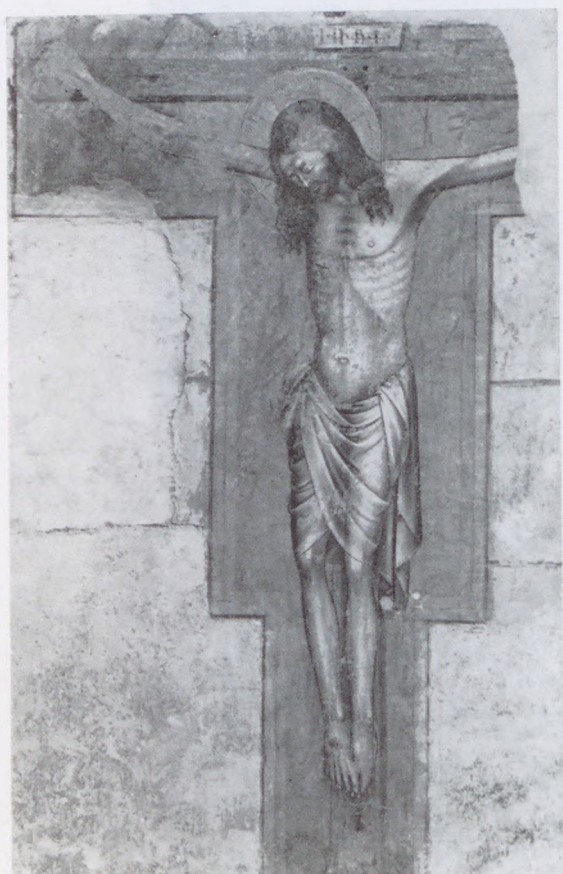


Fig. 7. Stein a.d. Donau, former Minorite church,
Crucifixion

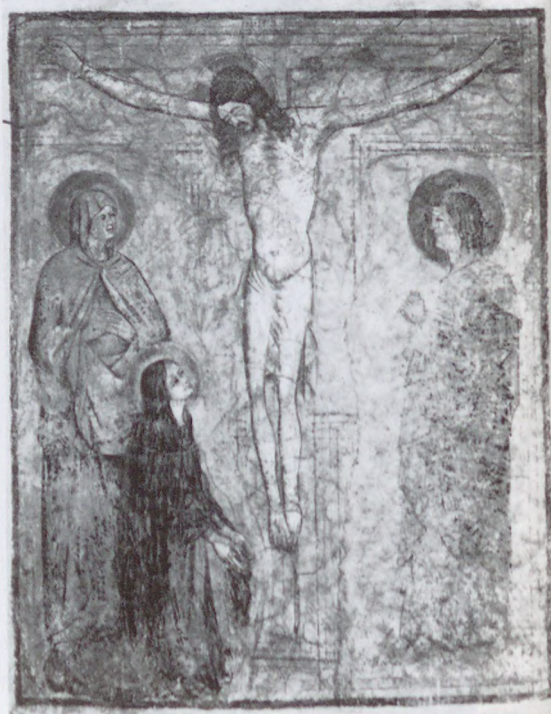


Fig. 8. Dürnstein, former Poor Clare church,
Crucifixion



Fig. 9. Ulmerfeld, Castle chapel, details of the fresco cycle



Fig. 10. Ulmerfeld, Castle chapel, details of the fresco cycle



Fig. 11. Bruck a.d. Mur, Minorite church, fragments of a fresco on the south wall of the sanctuary



Fig. 12. Bruck a.d. Mur, Minorite church, fragment of a fresco on the north wall of the sanctuary



Fig. 13. Gurk, cathedral, details of the frescoes in the porch



Fig. 14. Gmünd, charnel house, Marriage of the Virgin, fresco

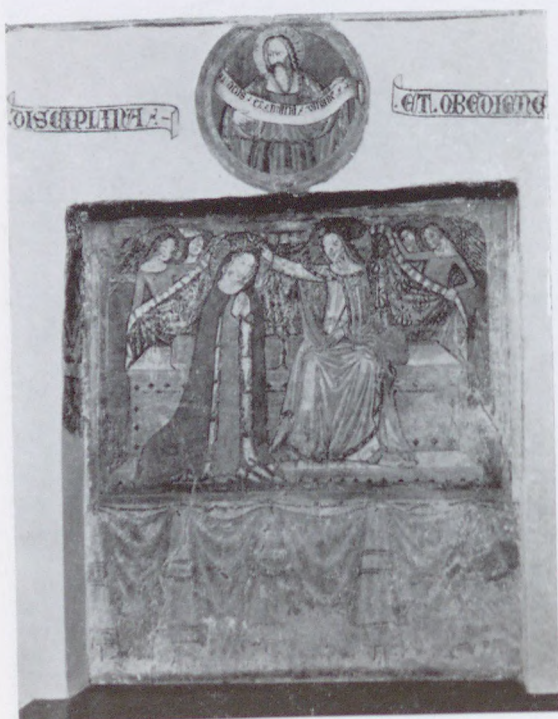


Fig. 15. Judenburg, Magdalene church, Coronation of the Virgin, fresco



Fig. 16. Judenburg, Magdalene church, Crucifixion, fresco



Fig. 17. Radkersburg, No. 30 Hauptplatz (Main Square), siege of a castle, fresco



Fig. 18. Altenmarkt, St Veit, Church Father



Fig. 19. Altenmarkt, St Veit, Church Father



Fig. 20. Lienz, St Andrew, Apostle figures of the Deesis, fresco

appear more or less in profile, without foreshortening, we have to ascribe to Trecento influence, in that their figures are more robust—even stiff to a certain extent—than the ethereal, graceful angels of the French and Cologne masters.

The scene of the Coronation of the Virgin is set in an ornate architectural framework (Fig. 3). Here the master's aim to give the illusion of spatiality is even more striking than in the case of the Three Women at the Sepulchre. In contrast to Giotto, he does not achieve it with the massiveness of the figures, and their three-dimensionality, but by applying architectural elements and the gracile Gothic figures arranged accordingly. The double throne, painted from several view-points, is put on a pedestal supported by foreshortened consoles and is held by two angels kneeling in the foreground and represented frontally and in profile. At the sides of the throne, behind the two standing saints, we can cast a glance into the interior of Gothic chapels.¹⁴

In the Death of the Virgin panel we can trace all the above characteristics combined with a wide range of our master's portrayal of character. The faces of the Apostles express their grief, love and their deep respect for the Virgin. Apart from the faces, their whole posture, the draperies and the fine hands all underline the expression of their feelings. One of the most beautiful examples of the above is the scene of the *Noli me tangere*, where the idea is best conveyed through the motions, especially those of the expressive hands.

This way the Verdun altarpieces represent a stylistic synthesis, where the leading is the western Gothic style but is imbued with the influence of Italian Trecento painting. This new Tuscan artistic force, already present at the end of the 1310s in Austria is not an alien phenomenon any longer around 1330,¹⁵ but part of the local tradition, reminding us of its origins in some of its compositional-iconographical characteristics. The colour scheme of the pictures is also drawn on West European models, the compositions are based on vivid colours, with sharp playful lights and shades as opposed to Giotto's light and less varied palette.

The panels of the Verdun altar are the most important examples of Central European painting in the first half of the fourteenth century. They give evidence of the connections between Central European workshops—Vienna and Klosterneuburg—and other European artistic centres. These influences can be immediately detected in their style.

Italian inspiration is more reflected in the *Passion altar of Klosterneuburg* (Klosterneuburg, Stiftsgalerie, G. 2.).¹⁶ The five panels constituting the central part of the triptych remind us of Duccio's *Maestà*, where the Crucifixion is the large central panel flanked by passion scenes. The comparison with Duccio's style reveals similarities in the compositions, grouping of the figures, their deep lyricism, the decorativeness of the lines—typical not only of the figure drawing but also of the Duccesque rocks in the foreground—and the colour scheme. Further points of contact with the Siennese master are apparent in the use of red, green, yellow and white against a blue background. These characteristics are

also typical of West European Gothic art—for early Sienese Trecento has similarities of style with French Gothic art. But the figures of the Klosterneuburg Passion altar are much heavier than those of the gracile West European ones; the arrangement of the figures and groups of figures behind each other reveal the endeavour to create illusion of space and the figures like the sleeping Apostles in the Getsemane Garden or the soaring angels of the Crucifixion are executed in bold shortness. All these are alien to Western Gothic style and can be linked with Italian Trecento. In spite of such strong Italian influence, the Passion altar can be regarded the work of a native master. It may be presumed that it was painted in the same workshop as the Verdun panels were made, i.e. a few years later in Vienna or Klosterneuburg, around 1335, at the time when connections with the Italian workshops were much more general, and closer.

We can include among the works of this workshop a Crucifixion from Berlin, Staatliche Museen. Some of the figures, like the young man standing with his back to us, handing up the sponge moistened with vinegar to Christ is borrowed from the Crucifixion of the Verdun altar. The tortured body of Christ is an extension of the Passion altar motif. The cavalymen approaching in the background, on the other hand, are closely in keeping with Trecento impulses, with Pietro Lorenzetti's Crucifixion in Assisi. The illusion of space is enhanced by the two close standing figures with their backs to each other at either sides of the picture. The figures here have greater plasticity than in the Klosterneuburg altar, which is achieved besides the compositional layout by the more concentrated, bold execution of the drapery and bigger colour patches. All these point to the fact that the influence of the Italian Trecento became more pronounced in the first half of the fourteenth century.

Vienna, the seat of the Habsburg princes, grew during the fourteenth century to become one of the most important artistic centres of Austria. The stylistic influences arriving from West European centres along the Danube, enforced by the family relations of the Habsburgs who came from the Upper Rhine region, met here the Italian influences coming from the south.

Through the flourishing of trade between south and north the artistic tendencies of the Italian Trecento became popular among citizens of the commercial cities; the other impulse given to the spreading of Trecento art were the Italian connections of the mendicant orders whose role in the cultural life of the cities was evident. The most important event of the first half of the fourteenth century in the building of St Stephen was the finishing of the hall choir, the so-called Albertinische Chor, and its consecration in 1340, its greatest ornament being the glass windows. The seventeen windows, each over twelve metres high—we only know their remnants in the main apse because they were demolished during World War II—are the most telling pieces of Viennese monumental painting of the first half of the fourteenth century.¹⁷ The windows commissioned by Albrecht II for the choir that was intended to become the burial-place of the Habsburg princes, are, similarly to the above-mentioned panels the result of a stylistic synthesis. The plasticity of the figures, as well as the

endeavour to create a spatial effect in the rich architectural surrounding, all reflect influences from Italian Trecento, to be traced e.g. in the Annunciation. The details of the architectural background, on the other hand, follow the French Gothic trend.

Only small fragments are known of the contemporaneous frescoes of the Stephansdom, like the ones representing St Peter and Stephan martyrs behind the baroque stall in the main apse.¹⁸ Above them, in a series of medallions running on the walls of the apses, the Apostles were represented in half-length with sentences from the Credo. Of these only St Peter with the key, St James with the axe and St John with the chalice are discernible (Fig. 4). In their plasticity and powerful forms they fundamentally differ from the panels of Klosterneuburg. The carefully balanced figures facing us in the circles give the impression of wanting to burst the frames. The hard faces are surrounded by a plaster halo with beams of rays. The scrolls paralleling the line of the circle are held by strong Giottesque hands. The slightly folded cloak of St John, clinging to his bent elbow is also reminiscent of Giotto. The frescoes are dated by H. Tietze around 1340, which is justified besides stylistic elements by the 1340 consecration of the choir.¹⁹ Namely, the representation of the Apostle-credo is a richer, more solemn interpretation of the meaning of the consecration liturgy, than that of the consecration crosses. Although their stylistic links with Czech painting of the 1350s are undeniable—especially with some of the paintings in the Emmaus monastery in Prague—the Apostle figures are felt to be the result of influences coming from Italy.²⁰ In our view they are the work of a local, typically Central European court painter, under Italian, Paduan-Venetian Trecento influence, painted around 1340.

On the basis of the few Viennese fourteenth-century murals one cannot form a true idea of Italian Trecento influence in the Austrian capital of the Habsburgs but it can be said that this influence did not decline even by the end of the century when the flourishing Viennese court art is mainly characterized by Czech artistic connections.

The votive picture (fresco, today in the Historisches Museum der Stadt Wien) from the porch of the Stephansdom's Singertor is related to Veronese-Paduan art of the third quarter of the fourteenth century (Figs 5-6). The richly ornamented, storied throne of the Madonna, depicted in the perspective, is reminiscent of Guariento's Coronation of the Virgin and Altichiero's Paduan pictures in the Chiesa degli Eremitani, Basilica di Sant'Antonio, Oratorio di S. Giorgio. The powerful sculptural impression of the donator and his patron has similarities in style with both the front figures of the Burial of Santa Lucia in the Oratorio di S. Giorgio and the portrait-like representations in the Belludi chapel of the Basilica di S. Antonio. The yellow colouring of the heavy, belted drapery is closely in keeping with Altichiero's art. The Madonna at the same time draws on Florentine tradition of the second half of the century like the Madonna frescoes by Giusto da Menabuoi or Giacomo da Riva's 1388 Madonna of the S. Stefano in Verona. We can assume that the Viennese picture

was most probably painted in the last quarter of the century by a master working in Veronese-Paduan workshops.²¹

Besides Vienna, St Florian and Klosterneuburg fourteenth century murals, reflecting an Italian Trecento influence, are to be found all over Austria. The murals of *Stein* and *Dürnstein* (Lower Austria) represent a different group. The "*croce dipinta*" on the northern wall of the choir (Fig. 7) and the "*Vir dolorum*" on the northern pillar of the nave in the former Minorite church of Stein are Italian examples already in their iconography. The plastic forms with soft lights and shades indicate direct Trecento connections. The same artist worked in the Poor Clare church of Dürnstein, where he painted two Crucifixions. As compared to the "*croce dipinta*" in Stein, the composition here is enriched by some accessory figures, like Mary, St John and Magdalene on one of them (Fig. 8). The figure of Christ is slightly elongated while Mary's modelling is very plastic. Otto Demus, when dealing with these pictures, referred to the Crucifixion from S. Bartolommeo at Bassano, now in the Museo Civico of the town.²² The sculpturesque execution of the murals in Stein and Dürnstein, the human but at the same time heroic expression of the faces and the classic delineation of the drapery are features alien to fourteenth century Austrian and Czech painting. This fact allowed Demus to assume that an itinerant artist of direct Italian, Venetian-Veronese schooling worked in the Danube region around 1350. This date is confirmed by the building records of both churches.²³

The influence of another Italian Trecento workshop is to be traced in the castle chapel of *Ulmerfeld* (Figs 9-10).

Ulmerfeld is the ancestral holding of the bishop of Freising. The building of the chapel was started in 1316,²⁴ and was decorated with rich murals in the third quarter of the century. Two cycles separated by cosmatesque ornaments are running along both side walls. The upper line represents the life of Mary, the lower one that of a bishop saint, most probably St Ulric. The plastic figures with heavy draperies preserved many Giottesque features. As compared to the murals of Stein and Dürnstein, the emotions are much softer here. The scenes are placed in an architectural setting, which reveals an affinity to Ambrogio Lorenzetti's art. According to F. Reichmann,²⁵ this Siennese influence reached Ulmerfeld through Verona, Tyrol-Bolzano, Terlan. We can assume that our master most probably came from the region of Bolzano, which was closely connected with Tyrolian and Northern Italian art, and that he was also working on the Tyrolian estates of the bishop of Freising, the owner of the castle. H. Hutter recalls in connection with the Ulmerfeld murals the mural cycles in the St John and St Catherine chapels of the Dominican church of Bolzano whose style is rooted in Paduan art of the first half of the century.²⁶

The slightly elongated figures, more crowded compositions—e.g. the Consecration of the Bishop—and the hard tracing are features more reminiscent of the Romagnan workshop painting in the choir of the Arena chapel, than of Giotto's form of expression. The simplicity of the architectural details help us to date the murals. The compositions based on the one viewpoint show the

influence of the art of the generation coming after Giotto, above all the Lorenzettis, which is felt all over Italy. This justifies the 1360–70 dating of the Ulmerfeld pictures.

In the Minorite church of *Bruck an der Mur* we are faced with another kind of Italian Trecento influence. Here again it is Tyrol, i.e. Vorarlberg, that the signs point to, judging by the person of the donor. Namely, the church was built by Ulrich von Montfort from 1272.²⁷ The Monfort coat-of-arms can be seen on the fragmentary mural-paintings of the choir and the banner of Vorarlberg can be found in two different fourteenth century frescoes on the south wall. There is a fragmentary inscription in the second layer: "...DNA UDELHAD ...", i.e. Domina Adelheid, identified by researchers²⁸ with the wife of Heinrich von Montfort III, who must have died before 1374, because the count remarried that year. Above this inscription, in the same layer, the fragmentary figure of a saint is discernible (Fig. 11). The left hand is extended protectively towards the kneeling protégés who are no longer discernible. The saint, regarded by Austrian research as the angel of the Annunciation, is softly modelled, in monumental, plastic forms and the decorative lines reveal a strong affinity to Veronese works from the third quarter of the century.

Similar stylistic links are evident in Mary's figure in the Annunciation on the north wall of the church in Bruck (Fig. 12). Mary is sitting under a Gothic baldachin in front of a finely ornamented carpet. Her hands rest on her bosom and her thoughtful expression reflects happiness. On her left, the revolving book-stand with an open book on it enhances the spatial effect. The architecture, the upward and frontal perspective, Mary's fragile lyric figure, are features reminiscent of mid-century Tuscan and North Italian, Veronese-Paduan painting. The rich ornamentation of the two turrets, the accentuation of the levels by cornices and railings remind us of the more simple architectures of the 1350–60s, like that of Semitecilo. The calm, well-balanced, symmetric setting of the composition, Mary's restrained appearance and her softly modelled figure are all typical Trecento characteristics of the third quarter of the century. Both of the pictures in Bruck—as opposed to the Ulmerfeld wall-paintings—can be regarded as the work of an Italian master who came to Bruck most probably through South Tyrol, from the court of the donator in Vorarlberg. Besides, the Minorites of Bruck possibly had some direct connections with Italy, either through Graz or through the Viennese Minorites.

The master of Bruck and his workshop, who executed the above frescoes in the 1360s, exerted an influence on the art of the whole region. In the Benedictine convent of *Göss*, not quite fifteen kilometers from Bruck, the north wall of the choir carries scenes from Mary's life in three superimposed lines, with an architectural background in the perspective. The lyrical compositions and figures recall the Siennese school, exerting a strong influence from the second quarter of the century upon Italy especially Northern Italy.²⁹

Tyrol was not the only medium which carried the results of the Trecento to Steyermark, *Carinthia* was also a direct transmitter. The earliest example of

Trecento art in Carinthia is the fresco cycle in the porch of the *Gurk* cathedral. The open hall between the two west towers was closed by a wall in 1339–43, thus the frescoes decorating this part of the church are dated by Austrian research to the time of these building activities (Fig. 13).³⁰ On the star studded barrel vault is an *Agnus Dei* on the north wall Old Testament scenes, on the south wall a Christological cycle. The scenes are arranged in four bands above each other in quadrangular frames and separated by cosmatesque decoration. The murals are badly damaged and only nineteen scenes on the north wall and twenty-six on the south wall are discernible today. The cycle reveals a stylistic synthesis. The crowdedness of the scenes, the large figures very often actually extending past the frames and the frequent occurrence of scrolls are characteristic of local Romanesque style. At the same time, the composition of the pictures follows Italo-Byzantine and Trecento trends. The master's effort to create a spatial effect is Trecentesque. His endeavours are to be traced in the placing of the sarcophagus parallel to the picture-plane in the perspective in the compositions like the Raising of Lazarus, Resurrection, the Women at the Sepulchre; the propped up top of the sarcophagus in the foreground, and last but not least, the figure of Christ standing in the sarcophagus. Other examples may be also enumerated, like the Presentation in the Temple, the Driving out of the Merchants from the Temple, the Washing of the Feet, where not only the objects, the table, the throne, the altar and the dishes are in the perspective, but the figures are also plastic and foreshortened. The reality of the figures placed behind each other, the architectural background in the perspective, the hexagonal baldachin and segmented colonnade all follow Trecento examples. The arrangement of the frescoes covering the entire wall was most probably inspired by Giotto's works in the Arena chapel of Padua.

At the same time, the decorative linearity of the figures and the expressiveness of the faces are features characteristic of West European Gothic art. When compared to the Verdun altarpieces, which were executed ten years earlier, it is evident that Italian Trecento art became an integral part of the style of the local workshops at the beginning of the 1340s. The author of the *Gurk* frescoes was most probably the local workshop. This hypothesis is based on the slightly rushed character of the pictures, especially as far as the feet and hands are concerned, and on the awkward proportions, stiff gestures and uniform faces. These *Gurk* frescoes are the forerunners of the *Göss* cycle, where the former's style is further developed one decade later with the help of a direct Tuscan influence.

In the second half of the fourteenth century Carinthia had strikingly vivid connections with the neighbouring North Italian, Friaul workshops.³¹ Going through Udine, Gemona, Venzona, Carnia, Tolmezzo we can easily detect the alteration of the classic Tuscan style under local and West European Gothic influence. The frescoes of the charnel house of *Gmünd* are the characteristic and beautiful works of the local Carinthian workshop. The Trecento compositions are somewhat naive and schematized. The architectural backgrounds, e.g. in the

Marriage of the Virgin (Fig. 14), are a simplified version of the buildings depicted in the works of especially the Lorenzettis. The scenes are symmetrical, which is enhanced on the above picture by the frontal figure of the Jewish high priest wearing a mitre. The narrative pictures are painted with fine lyricism and decorative lines. The frescoes in Gmünd were executed in 1370 according to the inscription of the east wall.³²

The influence of Trecento art is even more directly felt in the parish church of *Hermagor*, a town south of Gmünd, in the vicinity of Tarvisio. The Apostle figures on the wall of the apse are rather provincial works. Their names are inscribed in the rather schematic architectural background of the frescoes. There are good grounds for the view put forward by K. Ginhart³³ in his monograph on Hermagor, that the author of the frescoes was a Friaul itinerant painter, the pupil of Giovanni d'Alemagna (end of the fourteenth century). His opinion was based on stylistic elements like the flowing draperies, plastic treatment of volume and his palette with its pinkish light green, yellow and red.

The murals in the apse of the church in *Zweinitz* can be placed alongside the ones in Hermagor, though these latter frescoes are even more simple. The stereotype Apostle figures, their schematic modelling are all features referring to a local master working in the last years of the century. The inscription in the presbytery calls the master *Heinricus de parish (?)*.³⁴ The composition of the twenty-four elders and Saul's conversion in the south transept of Gurk and the Death of the Virgin Mary on the north wall of the nave are both related to the Apostle frescoes in *Zweinitz*.³⁵

The Magdalen church of *Judenburg* on the Mur, built c. 1360, was decorated by another workshop. The Gothic church is situated outside the town, has two naves, and its presbytery's wall-paintings date from two different subsequent periods. There are two compositions left from the earlier period, the Coronation of the Virgin on the south wall above the painted curtain (Fig. 15). The other ones from this period are the Apostle busts in medallions with the scrolls of the Credo. The slightly elongated lyrical figures and their simple greatness recall the Rimini workshop working in the choir of the Arena chapel of Padua.

The north wall is decorated by the later murals, with three many-figured compositions: Crucifixion (Fig. 16), the Death of the Virgin Mary and the Coronation of the Virgin. The style of these frescoes is a remarkable synthesis of two impulses. On the one hand the decorative linearity and grace of the figures, their differing scale and the crowdedness of the compositions reveal the influence of West European Gothic art so familiar in Austria from the beginning of the fourteenth century. On the other hand, North Italian Trecento elements can be discerned, as is the articulation of the figures in space. The equestrian figures of the Crucifixion, the perspective drawing of the bed in the Death of the Virgin Mary with the two seated Apostles reading in front of it, and the architecture in the Coronation of the Virgin are all marked by the art of Padua and Verona in the third quarter of the century. U. Ocherbacher connects these frescoes with the works of Vitale da Bologna in Pomposa and Giusto da Menabuoi in Padua, but

missed the plastic treatment of volume in Judenburg.³⁶ A local workshop was working in Judenburg. This workshop derived from the art of Carinthia and Friaul in the second half of the century, but its light—yellow, pinkish, green—colours turn here into deep dark blue and red. The murals in Judenburg were painted by several masters.³⁷ The Coronation of the Virgin on the south wall and the Apostle medallions were most probably executed at the time of the building and consecration of the church (1360s), while the frescoes on the north wall are dated from c. 1390. Further murals in the church already show the influence of Czech art around 1400 (the Master of Třebon). St Augustine Sitting on a Throne Surrounded by Saints is from the beginning of the fifteenth century (1415)³⁸ and is beyond the scope of our studies concerning the influence of Italian Trecento.

There are two fresco cycles in Styria which deserve special attention. One of them is in *Radkersburg* on the Mur, south of Graz. The town is close to the Hungarian border and is of special interest to us because Johannes Aquila, an outstanding painter of the late years of the fourteenth century in Hungary, is supposed to have been born here. In 1951, Austrian researchers found some murals on the walls of a cellar under a house on the Main square (No. 30). Pictures representing The Siege of a Fortress (Fig. 17) on the south wall and hunting and love scenes on the north wall have come to light. These wall-paintings are related to the ones in Bántornya (Turnišče) and are dated c. 1390. The art of Johannes Aquila is still reminiscent of Italian art, but it is a late, not very strong reflection of the ideas coming from the south. The decorative play of lines and the crowded compositions reveal an affinity to Czech court art, while the depiction of the fortress with its mouldings is reminiscent of North Italian late Trecento art. This Trecento influence might have reached our master besides North Italy, through the artistic centres of the Hungarian Anjous.

The other Styrian work worth mentioning here is the fresco decoration of the parish church in *Altenmark* (near Wies) south of Deutschlandsberg.³⁹ Its choir is closed by three sides of an octagon, has two bays and is cross-vaulted. The Gothic murals were discovered in the 1960s. In the spandrels of the vaults are the four Evangelists, the four Fathers of the Church and their symbols, depicted in the perspective (Figs 18–19); further on we can find on the vaulting three scenes from the Genesis: the Creation of Eve, the Fall and Adam and Eve Working, these are in medallions. In two rows running on the walls are some episodes from the life of Mary and Christ. Unfortunately these are rather fragmentary owing to the rebuilding of the church. The general impression of these murals is strikingly Trecentesque, which is due to the Italianate architectural background and deep inner spaces. These are accompanied by some other Trecento elements of the compositions, they are not crowded, the plastic figures are articulated by contours and light effects. In the Nativity of the Virgin the young man carrying bundle-wood, with his back to us, recalls the figures painted by Giotto and Altichiero. The woman to the right, preparing the bath, is full of emotions, her depiction is related to the works of the masters in Treviso, Udine and Friaul.

The scenes of the Temptation of Christ in the Desert, the Journey of the Three Kings, St Antony the Hermit and some Genesis episodes are set in a landscape in the perspective, with rocks and trees. The Trecentesque character of these paintings is even more enhanced by the richly decorated cosmatesque frames and the lively palette, especially the "*terra di Siena*" colour of the architectural background.

The master of the Altenmark frescoes had a good sense of composition. He adapted the scenes to be depicted to the architecture of the wall surface. Good examples for his dexterity are the Birth of the Virgin Mary and the Golden Gate scenes, which are full of individual ideas concerning their composition. The Altenmark workshop most probably worked in the nearby town of *Eibiswald*⁴⁰ and *Einersdorf*.⁴¹ Here, on the north side of the triumphal arch, there is a mural of St Anne with Mary and Christ, where the figure of Anne, her squat plasticity and lively face reveal similarities with the works of Johannes Aquila, especially with his Mettercia in Velemér, Hungary.

The two painters, the Master of Altenmark and Johannes Aquila were both active at the end of the fourteenth century, there is even a strong possibility of their having come from the same workshop, but their style differs: the Master of Altenmark was mainly influenced by North Italian, Friaul painting, while Aquila also drew inspiration on Czech Gothic art.

Going west along the Drava we arrive at *Lienz* in East Tyrol, where in the church of St Andrew we find frescoes painted under Trecento influence in the fourteenth century, but these greatly differ from those found in Altenmark. The Deesis and the Apostles were earlier on the exterior on the west-façade of the church, but a porch was added to the building in the Late Gothic period. No question arised concerning the source of inspiration of these murals. The style of Giotto is to be discerned in their monumentality, but the more abstract disposition of the Tyrolian master made the compositions flat and his inadequacy of artistic means caused the stereotype simplicity of the figures. The broad shouldered figures with clear cut faces, the treatment of the garments, the postures and motions, the light colours against a blue background and the good quality of the fresco technique are all evidences for the direct Trecento influence (Fig. 20).

Two main commercial roads enabled *Lienz* to create close connections with North Italy. One of them lead through the upper Drava region along the *Rienza* river to the west, to *Bressanone* and *Bolzano*; the other lead through the *Plöcken* Pass to the towns in Friaul along *Tagliamento*, *Tolmezzo*, *Gemona*, etc.

In the above, we have tried to outline the direct or indirect influences exerted on Austrian art during the fourteenth century by the art of the Italian Trecento. Our examples clearly show the differences detectable in the various regions of Austria. Italian itinerant masters who travelled to places such as *St Florian*, *Stein*, *Dürnstein*, *Bruck an der Mur*, and the geographic location of places like *Gurk*, *Gmünd*, *Hermagor*, *Judenburg*, *Altenmark*, etc., enabled Austria to have a constant source of inspiration from North Italy and Friaul. Local masters

made use of the Trecento motifs and developed a style of their own. Gothic linear style, the decorative contours were rapidly renounced and the new Trecento motifs captured the masters, they employed the special compositions and palette, the plastic modelling and gave depth to the scenes. During the course of the fourteenth century local masters developed a synthesis of style, proved by a number of other works. In most cases they only borrow some ideas, a few motifs and problems and employ them in their special way. Italian influence is much stronger in the south, as observed in Lienz, Hermagor, Gmünd, Altenmark. Moving towards the North or North-East, especially in the second half of the century, the influence of Czech art was felt more, e.g. in Weiz, Spittal am Semmering, or Litschau in the North.⁴² Besides these more provincial works, court art from the 1360s was much influenced by Czech art, which is represented by two most interesting paintings, the portrait of Rudolph IV (Diözesen Museum, Vienna) and the triptych from Palace Tyrol ("Schloß Tirol" Ferdinandeum, Innsbruck). This altarpiece, erected in 1370 by the Habsburg princes to commemorate the capture of Tyrol, is an outstanding example of the Austrian late Gothic painting, where the Trecento elements, West European and Bohemian Gothic art and local elements are united.⁴³

The most beautiful fresco examples of court art at the end of the century are the two large compositions in the Minorite church of Bruck a.d. Mur: The Death of St Achatius and Ten Thousand other Martyrs, and the Journey of the Magi, which are both reflections of the decorative richness of International Gothic Style.⁴⁴ The effect of this workshop is felt in the Last Judgement in the St Ruprecht church of Bruck and in the murals of St Dionysen (c. 1400) near Bruck.

It is necessary to add that Italian Trecento examples influenced also the iconographical practice in Austrian Gothic art. It is especially striking in the case of works where the style was not influenced by the Trecento. A good example for this is the Christological cycle of the Frauenturm in Enns, where the iconography is Trecentesque, to be ascribed to the activity of Italian masters in St Florian and the style adheres to Gothic linearity.

Besides the generally accepted medieval iconography we can detect special Italian iconographical motifs in Austrian art. For example the legendary Volto Santo of Lucca appears in the fourteenth century frescoes of the St Martin church of Linz and the Martin tower in Bregenz. In both cases the original legend is depicted, i.e. the poor violinist is praying in front of the clothed Christ on the cross and receives one of his golden shoes as a reward. In West Europe, this clothed figure of Christ was transformed into St Kümmeris, a woman saint. The original Italian version is only found, besides Austria, in Hungary (Csetnek, Keszthely) and in the former states of the Teutonic Knights (Nowe, Kwidzyn). This fact is further proof of the direct Italian connections. We can assume that merchants from Lucca carried devotional objects, and home altars to Austria, especially to great commercial centres like Linz and Bregenz, and these typically Italianate pictures became popular in these towns.

- 1 H. Hautsch, *Die Geschichte Österreichs*. I. Graz 1959; E. Zöllner, *Geschichte Österreichs*. Vienna 1966; F. Dworschak and H. Kühnel, *Die Gotik in Niederösterreich*. Vienna 1963.
- 2 O. Demus, Salzburg, Venedig und Aquila. *Festschrift für Karl M. Swoboda*. Vienna 1959.
- 3 E. Csatskai and D. Frey, Die Denkmale des politischen Bezirkes Eisenstadt und der freien Städte Eisenstadt und Rust. *Österreichische Kunsttopographie* XXIV, Vienna 1932, pp. 308–310; E. V. Strohmayer, Das Riesenkreuz von Wimpassing, *Zeitschrift des Deutschen Vereins für Kunstwissenschaft* VI, 2/3, 1939, pp. 87ff.
- 4 G. Schmidt, *Die Malerschule von St Florian*. Graz–Cologne 1962.
- 5 G. Schmidt, pp. 43–44.
- 6 J. Zykan, Die Malereien der Götterweierhofkapelle zu Stein an der Donau, *ÖZD* 1952, pp. 97ff; G. Schmidt, pp. 18–30, 19–95.
- 7 G. Schmidt, pp. 88–96.
- 8 G. Schmidt, pp. 30–33, 135–143.
- 9 G. Schmidt, pp. 54–56.
- 10 G. Schmidt, *Buchmalerei*. Exhibition Catalogue: Gotik in Österreich. Krems a. d. Donau 1967, p. 141.
- 11 G. Schmidt, *Alte und moderne Kunst*. VI. 1961. Heft 48, pp. 2ff.
- 12 G. Schmidt, *Buchmalerei*. Exhibition Catalogue: Gotik in Österreich. Krems a.d. Donau 1967, p. 66.
- 13 *Kleine Klosterneuburger Chronik*, Zeibig, Archiv der Akademie der Wissenschaften in Wien VII, 1851: Anno Dni 1322: in dem selben jar an creucz erhebung da bran das closter alls ab... die gross täffl hat man khäm erret mit wein... Anno 1324: er/brobt steffan: schuef das man die schön taffel gehn Wien fuert under die goldtschmit, die verneueten sie wider mit goldt und machten das schön zibart darauf und unser frauen bilt mitten in der eerer darein... On the inner side of the altar the inscription of the date: "MILLENO T'CENTENO VIGENONO". On the above, earlier research (F. Reichmann, 1925; O. Pächt, 1929; A. Stange, 1934; etc.) dated the altar pieces to 1324–29. Modern Austrian research on the basis of F. Röhrig, *Der Verduner Altar*. Vienna 1955, doubted the *Kleine Klosterneuburger Chronik*, especially as far as the date is concerned. He gives two more authentic sources: the note in the so-called *Great Austrian Annales* (M. G. Scr. IX. 755) and the personal report by the scrivener of the Abbot Stefan Sierndorf, on page 41 of the *Psalterium* (CCI. 963), in the Library of Klosterneuburg, according to which the fire of Klosterneuburg was in 1330. (Röhrig 1955, pp. 17–24). Röhrig explained the above altar inscription as follows: the "vigenono" word is according to him "vigeno/unde/no", though the well preserved inscription has no abbreviation sign and there is no spare space for an interpolation of two syllables (cf.: Röhrig 1955, Fig. 28).
- 14 On the left side of the Coronation of the Virgin the figure of St John the Baptist is the work of a modern restorer.
- 15 On the basis of the facts mentioned in note 13, when dating the altarpieces we use the expression "around 1330".
- 16 From the wings of the polyptich we know one picture: Christ before Pilat (Munich, Bayerisches Nationalmuseum).
- 17 Eva Kraft, Die Glasgemälde des Hauptchors St Stefans, *ÖZD*, 1952; Eva Frodl-Kraft, *Die mittelalterliche Glasgemälde in Wien*. Corpus Vitrearum Medii Aevi: Österreich I. Graz–Vienna–Cologne 1962.
- 18 J. Zykan, Die Restaurierung von Plastiken und Gemälden des Stefansdomes. *ÖZD* 1952, p. 40.
- 19 H. Tietze, *Geschichte und Beschreibung des St Stephansdomes in Wien*. Österreichische Kunsttopographie, XXIII, Vienna 1931, pp. 225–26, 233.
- 20 K. Oettinger, Wiener Hofmaler um 1360–80. *Zeitschrift für Kunstwissenschaft*, 1952, p. 137.
- 21 Tietze 1931.
- 22 O. Demus, Ein italienischer Wanderkünstler an der Donau. *ÖZD* 1951, p. 46; F. Reichmann, *Gotische Wandmalerei in Niederösterreich*. Vienna 1925, pp. 62–66. He attributes the murals in

- Stein and Dürnstein to an Austrian master working in the first decade of the fifteenth century, under North Italian influence.
- 23 The sanctuary of the Minorite church in Stein was built c. 1330, a letter of indulgence was issued for the parish church in Dürnstein in 1340 (Demus 1951).
 - 24 Reichmann 1925, p. 97, note 136.
 - 25 Reichmann 1925, pp. 35–38.
 - 26 H. Hutter, *Italienische Einflüsse auf die Wandmalerei in Österreich im 14. Jh.* Vienna 1958, pp. 37–40, Cat. No. 127 (MS).
 - 27 Reichmann 1925, p. 79.
 - 28 Reichmann 1925, pp. 79–80; V. Frodl, *Italienisches und böhmisches in der steyerischen Trecentomalerei.* *ÖZD* 1951, pp. 99ff.
 - 29 Hutter 1958, pp. 24–25.
 - 30 K. Ginhart and B. Grimschitz, *Der Dom zu Gurk.* Vienna 1930.
 - 31 O. Demus: *Kunstgeschichtliche Wechselbeziehungen im italienisch-Kärntner Grenzgebiet während der Gotik. Beiträge zur Geschichte und Kulturgeschichte Kärntens.* Klagenfurt 1936.
 - 32 The text of the inscription in the corpus of the appendix: Austria: Gmünd.
 - 33 K. Ginhart, *Die Bau- und Kunstdenkmäler von Hermagor und Umgebung.* Hermagor-Geschichte, Natur, Gegenwart, Klagenfurt 1969, p. 128; E. Bacher, Hermagor. *ÖZKD* 1969, pp. 134–36 (he dated the frescoes in the apse of the Hermagor church a little earlier, to the end of the fourteenth century).
 - 34 W. Frodl, *Gotische Wandmalerei in Kärnten.* Klagenfurt 1944, p. 72.
 - 35 Frodl 1944, pp. 65–66.
 - 36 U. Ocherbauer, *Die Wandmalerei in der Steiermark im 14. Jh.* Graz 1954, p. 81 (MS).
 - 37 Hutter 1958, pp. 87–94.
 - 38 The St Augustine fresco was originally made for the Augustine church in Judenburg and was only later carried to the Magdalene church.
 - 39 G. Kodolitsch, *Die Fresken zu St. Veit in Altenmark, Weststeiermark.* *ÖZKD* 1969, pp. 183–194.
 - 40 Eibiswald, *ÖZKD* 1969, pp. 175–176, 192–193.
 - 41 E. Bacher, *ÖZKD* 1969, pp. 126–127.
 - 42 The Adoration of the Magi composition in the parish church of Litschau reveals Trecentesque elements in rich architectural background.
 - 43 V. Oberhammer, *Der Altar von Schloß Tirol.* Innsbruck–Vienna 1948.
 - 44 Frodl 1951, pp. 99ff.

BOHEMIA

After the fall of the Great Moravian Empire in 907, the Czech tribes, headed by the Přemyslid family, founded a new state. In 1085, Prince Vratislav was crowned by Emperor Henry I. In 1212 the Golden Bull of Frederick II granted the Czech king the right of inheritance and the right to enthrone the Bishop of Prague. Prague had been bishopric since 973. After the death of Frederick II (1250), Přemysl Ottakar II (1253–1278) became one of the greatest rulers of Central Europe. He expanded his Czech dominions to include Upper Austria, Carinthia, and Carniola, and stretched it as far as Pordenone near Udine (Map 3). He strived to become the Holy Roman Emperor, but his plans were thwarted by his opponent, Rudolph of Habsburg and his allies the Pope and Hungary's King Ladislav IV. Ottakar was defeated and killed in 1278. His successor to the throne, Wenceslas II, instead of trying to regain the lost Austrian provinces, expanded to the east. He inherited the Principality of Wrocław from Henry IV, acquired the Silesian Principedom, an area rich in minerals and soon acquired the territory of Cracow and in 1300 he was crowned King of Great Poland. In 1301, he had his son crowned King of Hungary. The great power of the Přemyslide dynasty ended with the death of Wenceslas III in 1306.¹

After years of anarchy, the son of Emperor Henry VII, John of Luxemburg, became King of Bohemia in 1310. Instead of solving domestic problems he turned his attention to international politics, to the Hundred Years' War. He was killed in the Battle of Crécy in 1346. His son Charles had ruled Bohemia as regent since 1333.

He was brought up by his mother, Elisabeth, the daughter of Wenceslas II. He was taught to love Bohemia, his native land, but had spent his early youth at the court of the French King, Philip VI (1328–50). His tutor was Pierre Roger de Fécamp, a Benedictine abbot, who was elected in Avignon to the papal throne in 1342 as Clement VI. An especially learned youth, in 1333 Charles took charge of Czech affairs. His aim was to secure independence and power for Bohemia. The first step was the elevation of Prague to an archbishopric in 1344, which meant the end of its ecclesiastic dependence on the Archbishop of Mainz, the Imperial Church. Charles became Holy Roman Emperor in 1346, but his aim to serve Czech interests never changed. In addition to Bohemia, Moravia and Silesia, he acquired Bautzen, Görlitz, Lusatia and Brandenburg for the Czech crown. In

1355 he was crowned Holy Emperor in Rome. By his Golden Bull of 1356 he ensured for Bohemia an important role in the empire. Prague, the seat of the Bohemian Kingdom became the capital of the Holy Roman Empire, which led to the fast and complete reconstruction of the town and its remarkable expansion. Prague became one of the most important cities of fourteenth century Europe. The year 1348 marked the foundation of the university.²

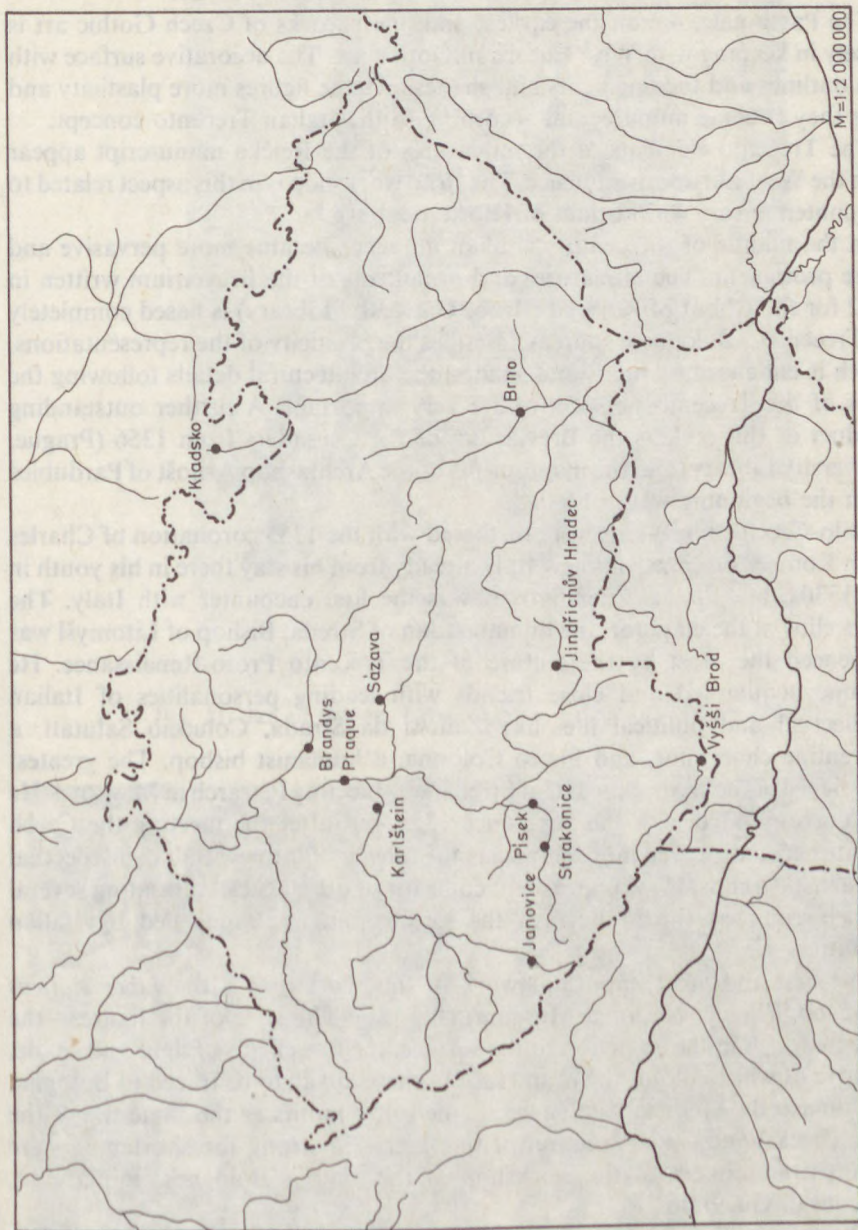
What is left of the buildings of Charles IV's imperial capital are impressive even today; besides the cathedral, the Town Hall of the Old Town, the Tyn church and the surrounding Gothic houses, then in the "New Town", founded by Charles IV south of the Old Town, the St Peter Paul church on the ancient hill of Vyšehrad, Emmaus Monastery, the Our Lady in the Snow, the St Stephen and Charles churches.

The artistic quality of the monuments proves the existence of high-quality schools in Charles IV's Prague, rooted in local traditions and based on the most important artistic trends of the time. Construction work on the cathedral, for example, was started by the Frenchman Mathias d'Arras in 1344 and was continued by the German Peter Parler in 1356; the mosaics of the south façade were made by Venetian masters, while the inner decoration is mainly the work of the Czech Theodorik and his workshop.

Peter Parler went to Prague in his youth and worked until his death, for half a century, on the architectural execution of the cathedral. He had also carried out other works in Prague—the "Charles bridge" and its tower—and its surroundings. His workshop, continued after his death by his sons and already at that time rooted in native tradition, bore one of the most important and influential workshops of Gothic sculpture in Central Europe in the second half of the fourteenth century.

The painter workshops in Prague during Charles IV's reign were based on the same traditions. In the cloisters of the Emmaus Monastery and in the Castle of Karlštejn, besides the masters of the Franco-Flemish schools, the influence of Italian Trecento art was also great. The Chapel of the Holy Cross in the centre of Karlštejn was decorated by the Czech Master Theodorik. He was "*primus magister*" of the Prague guild of painters and "*pictor imperatoris*". His art is the product of the local style of the 1350s, which was influenced by the contemporary trends of Italian and Franco-Flemish painting. At the same time, it was Tomaso da Modena's triptych which was placed on the altar of the Chapel of the Holy Cross in Karlštejn.³

With our original purpose in mind, we shall give an account of the influence of Italian Trecento art on Czech painting. Italian connections earlier in the Romanesque Period are insignificant in comparison with Byzantine relations. There were no centres in Bohemia which, like Salzburg, had direct economic and cultural contact with Italy. But at the beginning of the fourteenth century, even before the reign of Charles IV, Trecento art in both form and content gradually gained ground. The first appearance of Italian Trecento art in Bohemian painting is represented by a few outstanding works of art, like the *Passionale of*



Map 3

Kunigunde (Prague, University Library), daughter of Přemysl Ottakar II, abbess of St George's in Prague and the manuscripts of the Cistercian convent at Brno, founded by Queen Elisabeth Rejčka, during the years 1310–20.⁴

The *Passionale*, one of the earliest and finest works of Czech Gothic art is closely in keeping with West European Gothic art. The decorative surface with rich outlines and the fine lights and shades give the figures more plasticity and thus they become monumental according to the Italian Trecento concept.

The Trecento elements of the miniatures of the Rejčka manuscript appear with the West European influence. The Brno workshop is in this aspect related to the contemporary scriptorium of Klosterneuburg.⁵

In the middle of the century, Italian influence became more pervasive and more prominent. The miniatures and ornaments of the *Breviarium* written in 1342 for the Abbot of Rajhrad (Brno, University Library) is based completely on Trecento—Bolognese sources.⁶ Besides the plasticity of the representations, which is enhanced by lights and shades, the architectural details following the rules of the Trecento perspective are very important. A further outstanding product of this style is the *Breviarium* of the Crusaders from 1356 (Prague, University Library) and the manuscripts of the Archbishop Arnošt of Pardubice from the beginning of the 1360s.

Italo-Czech connections were furthered with the 1355 coronation of Charles IV in Rome. The emperor knew Italy already from his stay there in his youth in the 1330s, but for his attendants it was the first encounter with Italy. The chancellor of the emperor, the humanist Jan of Sředa, Bishop of Litomyřl was influenced the most by the culture of the Trecento Proto-Renaissance. He became acquainted and close friends with leading personalities of Italian intellectual and political life, like Zanobi da Strada, Coluccio Salutati, a Florentine chancellor, and Pietro Colonna, a humanist bishop. The greatest experience of the chancellor Jan of Sředa, was meeting Petrarch in Mantova. He had corresponded with the poet since 1352, but after the meeting the Czech prelate became an even more enthusiastic follower of the new Italian intellectual and artistic trends. He was an ardent collector of the classics, translating several himself and was the founder of the scriptorium in Prague, led by Italian miniaturists.

The first and most important work of this workshop is the *Liber viaticus* (1355–60, Prague, National Museum) (Fig. 21). The style of the figures—the delicate touch in the depiction of the surface, the fine effects of light and shade, the love of white colour, the round faces—these are all to be traced to Bologna, to Tomaso da Modena's influence. Some other motifs at the same time—the wide cheek-bones, the execution of the figures in strong foreshortening—are features reminiscent of the workshop of the famous Bolognese miniaturist, Niccolo di Giacomo.

The marginal ornaments of the *Liber viaticus* strongly reflect to earlier Czech manuscripts, especially the Rejčka Codexes, their Italianesque forms, where the leaves are naturalistic and have greater plasticity; at the same time, the master



Fig. 24. Vyšší Brod altar, Nativity, Prague, National Gallery



Fig. 25. Vyšší Brod altar, Resurrection, Prague, National Gallery



Fig. 26. Kladsko Madonna, panel, Berlin, Dahlem Museum



Fig. 27. Death of the Virgin from Košatky, panel, 14th century. Purchased, Income of Wm. F. Warden Fund and by Exchange. Courtesy of Boston, Museum of Fine Arts



Fig. 28. Theodorik, Apostle Matthew, panel, Prague, National Gallery



Fig. 29. Strakonice, Feeding of the Five Thousand, detail of the fresco cycle in the cloisters



Fig. 30. Jindřichův Hradec, Minorite church, Apostles on the north wall of the nave



Fig. 31. Karlštejn, the Oratory of St Catherine, Virgin and Child, fresco

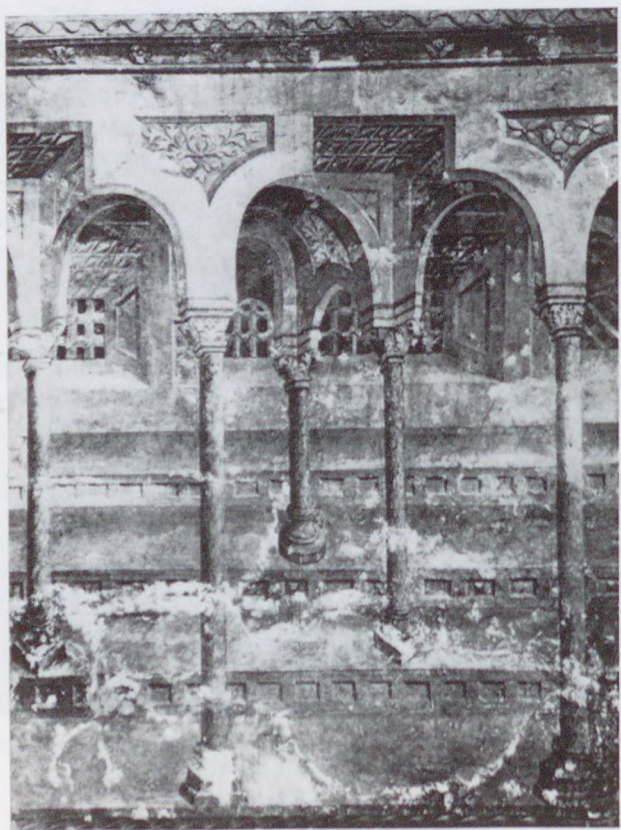


Fig. 32. Karlštejn, the Chapel of the Virgin, details of decorative painting under the Relics scenes



Fig. 33. Prague, Cathedral of St Vit, detail of a fresco



Fig. 34a, b. Prague, Cathedral of St Veit, Last Judgment, mosaics



was inspired by the latest trends in contemporary Italian and French art. This is the first time that the rich acanthus leaf decoration of Italian Trecento manuscripts appear in Czech illuminated works. The marginal decoration, especially those at the foot of the page, with scenes embedded in ornamentation are marked by the influence of Jean Pucelle's *bas-de-page*. The monochromic grisaille painting set in the initial letters also recall Pucelle and French book illumination. But this setting turns our attention again to the Bolognese codexes of Niccolò di Giacomo.

We can assume that the pictorial layout of the *Liber viaticus* basically reflects Italian—Bolognese Trecento. The French elements came mainly through Bologna to the master whose style, in spite of being guided by Trecento influence, has rooted in native soil.⁷

The *Missale of Nicolaus Kremsier* (Brno, Municipal Library), protonotary of the Imperial Chancellery (1354–63) was most probably made by the same workshop. Nicolaus, the Abbot of Brno, on a number of occasions spent longer time in Avignon. This accounts for the strong Tuscan, especially Siennese influence noticeable in the missale. The two full-page miniatures in the Prague National Museum, the “*Laus Mariae*” of Konrad of Haimburg (around 1360), where the Tuscan inspiration of Ambrogio Lorenzetti may be detected in the monumental depiction of architectural details in their spacial outlay (Figs 22–23).

The most important miniatures of the 1350s can be placed alongside the *panels* and mural paintings of the period. The direct influence of the centres of Italian Trecento, like Siena, Florence, Bologna, and Venice, which is felt in all artistic forms, create a synthesis of the native characteristics and the artistic elements of Western and Eastern art.

Among the treasures of Czech panel painting, there is not a single piece from the beginning of the fourteenth century. This prevents us from observing on them the appearance and spreading of Italian elements as done in the case of book illumination and contemporary Austrian panel painting. Still it is without doubt that the basically West European Gothic paintings where the influence of Italian Trecento is felt in the details, though not quite functionally partaking in the composition, existed in Czech panel painting, similarly to the Rejčka manuscripts and the Klosterneuburg altarpiece.

The earliest known Czech panel paintings are from the 1340–50s.⁸ The most outstanding example of early Czech panel painting is the *Vyšší Brod* (Hohenfurt) altarpiece with nine panels. Its significance exceeds Czech borders and represents an important period of development even in Central European painting. It is a high quality example of the stylistic synthesis existing in Central Europe in the middle of the century, after the Klosterneuburg altarpiece (around 1330). The most striking novelty of these pictures are their Italian Trecento elements and their assimilation with Western Gothic style and the bright colours of Byzantine icons (Fig. 24). This synthesis is without doubt a characteristic of the whole Czech civilisation at the time of Charles IV. Let us examine the panels, distinguish different masters, determine the influences: the compositions of

Tuscan Trecento, its plastic figure representations, the realistic architectural backgrounds which enhance the spatial effect, or in some details of the face, hands and the drapery spring from Sienese Trecento; the new Byzantine impulses most probably coming via Venice as far as the genre-like details, the overdecorated garments and the majestic representation of the figures are concerned. But these features are never solely characteristic of any one detail or figure, but are inseparably entwined. Thus in the Vyšší Brod Resurrection (Fig. 25) Christ's majestic figure follows the Byzantine style of the Venetian Trecento while a decorative play of line in the manner of West European Gothic style is used for the garments. Christ, with a typically Gothic graceful movement, is ethereally hovering on the edge of a sarcophagus, which according to Tuscan Trecento spirit, is suspended in space with monumental simplicity. In front of it the soldiers are foreshortened and realistic, they are the products of Trecento influences creating a synthesis with Gothic and Czech artistic traditions. The frail, Gothic character of the angel, sitting on the sarcophagus, is enhanced by the lively linearity and rich ornamentation of the Easter flag Christ is bearing. The round face of the angel is a typical feature of the Prague workshop which appears on the other panels of the Vyšší Brod altarpiece as well. At the right of the picture the three saint women are also typical examples of the stylistic synthesis created by the above workshop. The colour scheme, the glittering of the Byzanto-Venetian gold background, the blue, white and red of French stained glass and the brownish green and yellow of the Trecento are assimilated here with local characteristics. The Vyšší Brod altarpiece is not an isolated phenomenon in Czech painting. It can easily be related to the so-called Veverí Virgin (Prague, National Gallery) which is a characteristic and beautiful example of Italo-Byzantine inheritance being assimilated in Czech art. The popularity of the icon-like pictures of the Virgin indicates the Byzantine—Italo-Byzantine influence which already gained ground in Czech art, and was enriched by the latest examples of Trecento. The earliest known Czech Gothic Madonna is kept in the Capuchin church of Most; it shows the influence of Venetian Byzantine prototypes. The so-called Vienna Diptych (Karlsruhe, Kunsthalle) which can also be connected with the Vyšší Brod altarpiece, shows remarkable affinity with Venetian masters. A good example is the so-called Vyšehrad Madonna which introduced the Italian—Sienese-type of Madonna dell'Umiltà in Bohemia. The so-called Rome Madonna (Prague, National Gallery), with its fine lyricism, is again the result of Sienese influences. In spite of a number of Byzantine features, Gothic inspiration is apparent in the Strahov Madonna (Prague, National Gallery) with its lively composition and its palette based on the harmony of gold and white. Instead of the Vyšší Brod workshop, its style is more in keeping with the Kladsko Madonna (Berlin, Dahlem Museum) another main work of Czech painting from the middle of the century (Fig. 26). It originates from the Augustine monastery of Kladsko (Glatz) founded in 1350 by Arnošt of Pardubice, the first Archbishop of Prague (1343–64). The decorative figure of the Virgin is wrapped in fine drapery, she is sitting on a richly adorned

Gothic throne, which is reminiscent in its lay-out of the Salomon's Throne composition. Here the symbolic figures of the lions are thrust into the background, with graceful Gothic angels taking their places, enhancing the queenly magnificence of Mary. In front of the throne kneels the donor, the Archbishop of Prague, his figure recalling Venetian and Sienese influences; but on the whole the picture is the product of northern Gothic style.⁹ According to R. Salvini and J. Pešina the Kladsko Madonna is analogous with the Venetian Carpineta Madonna of 1347, by Paolo Veneziano,¹⁰ and, furthermore, he proves that it is the work of a native workshop.

Venetian-Czech stylistic links are even more prominent in the Košatky Death of the Virgin panel (Boston, Museum of Fine Arts) (Fig. 27). Researchers with otherwise different opinions agree on its dating to around 1345, i.e. before the Vyšší Brod altarpiece (around 1350) and the Kladsko Madonna (after 1350).¹¹ The composition follows the Venetian type of the Byzantine "*koimesis*" pictures. The group of figures in the foreground recall Paolo Veneziano's Death of the Virgin (1333) in Vicenza. In logical perspective, the interior architecture was mostly linked by researchers with Tuscan Trecento painting, mentioning Simone Martini's St Martin cycle of the Assisi lower church,¹² disregarding the fact that the architectural elements of the Košatky Death of the Virgin are already known from the œuvre of Paolo Veneziano. Inspired by Tuscan examples, the Gothic interior in the perspective is found in the Pala Feriale Merciana from 1343-45 (Venice, Museo di S. Marco).

In the Košatky Death of the Virgin the combination of architecture and the event has its roots in native traditions and reflects the master's individual artistic approach. The figures are relatively large, and their being placed in the proportionately small, slender Gothic architecture with thin columns give the impression of the painting being somewhat crowded. This is increased by the detailed depiction of the architectural surrounding and the anecdotal elements, like the Apostle pulling the bell and the placing of the bells themselves in the colourful ceiling. The deep palette, the reds, blues and browns shining in a golden light are reminiscent of Byzantine icons and add to the crowded impression of the whole picture.

These few pieces of Czech panel painting demonstrate that the influence of Italian Trecento art was conveyed mostly through Venice, presumably already in the 1330s and by 1345 on the basis of these influences we can detect a high-quality native art. The Italian Trecento elements, even in the fifties the most decisive components of the paintings, began to fade away from the sixties onwards. Although the monumental figures of Theodoric, the deep humanity of his art could not have been realized without the influence of Tomaso da Modena, his art is nevertheless characterized by the suggestive, mystical trait adherent to Byzantine principles, which is always present in Czech painting. The emphasis on the hands and face, similarly to icons, and the employment of mystical light effects in the colouring is also owing to this influence. The white lights which contributed earlier to the plasticity and realism of the figures, in this case tend

more to stimulate the imagination (Fig. 28). The poetical visions of the *Třeboň* altarpiece mark the full maturity of this endeavour.

When dealing with fourteenth century Czech panel paintings we cannot ignore the Morgan Diptych (New York, I. Pierpont Morgan Collection) regarded for a long time as the work of an Avignon workshop. We can assume, however, that the two panels representing the Death of the Virgin and the Adoration of the Magi are examples of Bohemian painting from around 1360. On the one hand, the master follows the tradition of the Košatky Death of the Virgin, while on the other he drew on the Avignon Trecento style which assimilated the Italian—Sienese efforts, and was increasingly popular at the end of the 1350s in Bohemia. Its style fits in well with contemporary Czech paintings: the Boston Madonna, the illuminations of the *Liber viaticus* and some of the murals in Karlštejn Castle.¹³

This brings us to the most outstanding collection of Czech paintings from the period of Charles IV, the murals. *Mural painting* was strongly in keeping with the other forms of painting, its style mainly inspired by the above-mentioned influences.

The earliest Czech Gothic paintings—*Písek*, around 1310—are characterized by the West European linear style. The mansided unfolding of this stylistic trend and its mixing with native, Byzantine and more and more Italian influences is reflected in the murals from the first half of the century. The most significant extant murals are in *Strakonice*, the centre of the Johannite order in Bohemia. The castle and the fortified church, lying in a picturesque South Bohemian surrounding, was in the 1320–40s the scene of lively artistic activity. The murals covering the rather damaged walls of the church, cloisters and chapter house are presumably the work of several workshops succeeding each other and are good examples of the rapid assimilation of different West European artistic trends. The earliest painting of the group, the figures of the Apostles James and Philip have similarities of style with the Austrian stained glasses from the 1300s.¹⁴ The lower part of the figures is covered by frescoes from around 1330, which show affinities with the rich Christological cycle of the cloisters. Under the Gothic bay of the large cloisters the life of Jesus is painted in a narrative manner, in three bands above each other. The most striking feature of the murals is that contrary to contemporary practice, the miracles of Christ are emphasized instead of the passion. The rather badly preserved murals—mostly the outlines and the grounding are visible—stylistically resemble West European Gothic painting, the Franco-Rhenish schools and the illuminations in the Austrian St Florian. The decorative, flowing outlines, the lively treatment of the drapery surrounding the plane figures all prove this influence. The Italian influence, on the other hand, is apparent in the details of the pictures: the plastic treatment of the minor characters, like the figure of the child carrying two fish and five loaves of bread in the scenes of the Feeding of the Five Thousand (Fig. 29); the articulation of the table in space, the representation of the crowd sitting on the ground and the placement of the figures behind each other; in the Christ figure and the woman

of Samaria, the calm, heavy and the solemn construction. Although it plays here a subordinate role, the Trecento spirit is present in these murals just like in the contemporary Rejčka miniatures.

By 1350 simple architectural details are already prevalent in provincial murals as well. In the nave of the Minorite church of *Jindřichův Hradec* between the windows, the Apostle figures are accompanied by representations of towers, which are quite independent of the decorative Gothic figures and are only part of the ornament (Fig. 30). Our master here is consequently not aware of the essence of painting in the perspective, but Trecento architectural elements were part of his artistic treasury and were widely used.

The most outstanding murals of the time of Charles IV were executed in *Prague*, commissioned by the emperor. These paintings are extant in *Karlštejn Castle*—near *Prague*—, in the monastery of *Emmaus* and in the apsidal chapels of the Cathedral of *St Vitus*. The style of these murals allows us to assume the activity of several workshops. Documents at the same time keep records of only three court painters: *Nicolaus Wurmser* from *Strasbourg*, *Theodoric* and *Oswald*. Of the three we can only outline more or less precisely the life-work of *Theodoric*.¹⁵

Nicolaus Wurmser, mentioned by historical sources between 1357 and 1361 was a member of the workshop which undertook the most important works commissioned by the emperor. This basically West European, Franco-Flemish oriented workshop painted the genealogical cycle of the *Luxemburg* dynasty in the Great Hall of *Karlštejn Castle* and part of the murals in the *Emmaus Monastery*. Recent Czech research identified *Nicolaus Wurmser* with the master of the *Crucifixion* painted on the altar frontal of the *Oratory of St Catherine* in *Karlštejn*.¹⁶ The deep lyricism of the slightly reserved, closed groups, the soft expressiveness of the clear-cut features, the light rhythm of the semicircularly falling drapery, the fine pastel colours of the figures against the gold background with stamped, raised ornament are all characteristics in close connection with the *Rhenish Gothic* style of the middle of the century.¹⁷ A good example of direct relations between *Prague* and *Strasbourg* is the 1356–58 stay of *Jean de Ligne*, Bishop of *Strasbourg*, in *Prague*,¹⁸ during those years when the mainly West European, Franco-Rhenish inspired *Luxemburg* genealogical cycle, the decoration of the *Oratory of St Catherine* and the *Chapel of the Virgin* in *Karlštejn* were being executed. The *Apocalypse* cycle and the *relics* scenes in the *Chapel of the Virgin* can also be linked with the circle of *Nicolaus Wurmser*. In the latter *Charles IV* is represented in three scenes where he receives the *relics* of the thorn and splinter from *Christ's cross* from *Peter*, *King of Cyprus*, and from *Prince Charles*, the future *French King Charles V*, and the emperor deposits the *relics* with solicitous care in the altar. The soft modelling of the figures, their portrait-like features recall the murals of the *Luxemburg* genealogy, which are only known to us through sixteenth century aquarell copies. The master of the genealogical cycle is of European importance and was trained in Western Europe. He executed his portraits contemporaneously with French painters, for

example at the time of painting the portrait of the French King John the Good. One of the components of the realistic endeavours apparent on the paintings originates in Italian Trecento art. The architectural background of the relics scenes and, even more, the representation of the inner space with several naves, divided by slender columns in the perspective, appearing under the pictures can all be connected to Italian Trecento (Fig. 32). The direct prototype of this kind of representation of the inner space can be found in the mural by Matteo Giovanetti, in the papal palace in Avignon. The Holy See had very close connection with the court of the emperor.¹⁹

Some further characteristics of Italian, or to be more precise, Sienese Trecento can be detected in the Virgin and Child above the altar in the Oratory of St Catherine (Fig. 31). The composition of the picture, the Virgin and child flanked by the kneeling imperial couple, follows the most simple and common trend of the votive picture, the most common type of Italian Trecento picture from the second quarter of the century on. The composed, monumental, plastic modelling of the Virgin, the clear, harmonic composition of the picture, its colour scheme and the execution of the fresco are in keeping with Italian, Sienese Trecento examples. Some other details like the two-dimensional representation and decorative play of line of the imperial couple, the naturalistic features and the throne of the Virgin must be put down to Western influence. Instead of the Italian marble thrones, here the Madonna is sitting on a wooden throne with a baldachin, decorated with finely carved Gothic pinnacles on the corners. In the south wing of the cloister in *Emmaus* the biblical Judith, the Tibur Sybill and Emperor Augustus are all sitting on similar thrones. Besides these secondary, formal similarities we can find some direct connection in the execution of the figures of the Madonna and Judith between the *Emmaus* frescoes and the St Catherine Chapel in Karlštejn. These facts allow us to assume that in the 1350–60s it was the same workshop which executed the paintings in Karlštejn and *Emmaus* and the research calls it the workshop of the Master of the Genealogy. Its only known member is Nicolaus Wurmser of Strasbourg. As already mentioned above, the workshop absorbed important Trecento influences, apparent in most of the frescoes in *Emmaus*. These reveal themselves in the plasticity of the figures, in striking foreshortenings, in the clear, simple, balanced compositions, and in the endeavour to give a realistic architectural and landscape background, which enhance the depth of the picture.

The author of the decoration of the staircase of the Great Tower in Karlštejn is supposed to have apprenticed in the workshop of the Master of the Genealogy, working at the beginning of the 1360s in *Emmaus*. The cycle of scenes repeatedly relating the legends of Prince Wenceslas and Princess Ludmilla echo a strikingly great many Trecento elements, appearing above all in the details of the architectural background of the compositions and their representation in space are reminiscent of the cycles by Tomaso da Modena in Treviso and by Altichiero in Padua. The fragile, Gothic figures on the other hand follow the trend of French miniature painting. Some of the sitting figures with their back to us and

the horsemen in foreshortening also reveal Trecento influences, which might have been picked up by this artist from North Italian or Avignon masters. As a result of the inaccurate restoration at the end of the nineteenth century, we cannot undertake here the close stylistic analysis. Still, these pictures remain outstanding examples of the stylistic synthesis prevalent during the time of Charles IV. After the lyrical compositions in the staircase of the Great Tower, the sight of the suggestive, monumental mural decoration of the Chapel of the Holy Cross is even more entrancing. Theodoric, the imperial painter of the 1360s is making his first appearance here. There are questions of authorship concerning some of the pictures, but undoubtedly Theodoric came from the workshop of the Master of the Genealogy. Most likely they worked together for a while in Emmaus and in the Chapel of the Holy Cross. This fact is confirmed by the stylistic links between certain scenes: the figures and the modelling based on fine light effects as in the case of the dynamic composition of the Israelites Gathering Manna in Emmaus and the Lord God of the Apocalypse in Karlštejn.

In Theodoric's art, however, the realistic elements are gradually overshadowed. He is not making any effort to articulate the figures in space. They are majestic, imbued with mystical lyricism. Their expressiveness is concentrated on the face, especially in the eyes, radiating supernatural force. The pale tones and light colour scheme of the monumental forms of the pictures is made even more ethereal, unsubstantial by the fine translucent white lights. The mystic vision is enhanced by the gold covered vaulting with glittering Venetian glass crystal stars and the semi-precious stones encrusted lower band of the side walls, which in the light of hundreds of candles must have been even more impressive. Mysticism is a typical feature in fourteenth century philosophy, characterizing also the work called *Speculum humanae salvationis*, which influenced both contemporary literature and the fine arts. The decoration of the Chapel of the Holy Cross was most likely completed by the time of its consecration in 1365.

The next important undertaking for the imperial painters, for Theodoric and his workshop was the decoration of the apsidal chapels of the Cathedral of St Vitus in Prague. The frescoes are in a poor state of preservation, the least damaged is the mural decoration of the St Wenceslas Chapel, which was commissioned by the emperor. Although a sixteenth century frescoes cycle covers most of the walls, spoiling the original atmosphere of the chapel, the decoration has a number of similarities with the murals of the Chapel of the Holy Cross. The pictures of Christ's Passion among the semi-precious stone encrustation and the angels frieze in circular arched mouldings acquaint us with the work of a new artist. The compositions are more strictly closed and concentrated, the figures are gracile, more lyrical than in Theodoric's pictures. The soft modelling, the fine colour scheme and the use of light on the other hand point to the fact that the master must have come out of Theodoric's workshop.

Most researchers identify the master with the imperial painter Oswald, whose name is mentioned in the 1372-73 accounts.²⁰ Master Oswald was buried in the cathedral, the site of his great works. Some further murals of the cathedral

(Fig. 33), like the Baptism of St Otilia and the Man of Sorrows in the Vlasim Chapel and the Adoration of the Magi in the Saxon Chapel are attributed to him. Besides the characteristics mentioned previously, the articulation of space has a greater role here than in Theodoric's paintings. All these allow us to detect anew Trecento influences around 1370.

The large, 85 m² mosaic above the south portal of the Prague Cathedral, representing the Last Judgement was executed in 1370–71 (Fig. 34).²¹ In the centre of the composition is Christ in Judgement in a mandorla, surrounded by soaring angels. The vibrating effect of the rich colour shades—blue, white, red, green, yellow—seem to disintegrate the forms and intensify the vision. Below the mandorla in the central band of the composition are six saints kneeling: St Procopius, St Sigismund, St Vitus and St Wenceslas, St Ludmilla and St Adalbert, i.e. the Czech national saints especially revered by Charles IV.

In the lower zone the central arch is flanked by the figures of the imperial couple: Charles IV and Elisabeth of Pomerania. Above the two outer arches of the Porta Aurea, in the heavenly sphere, behind the figures of Mary and St John the Baptist, both belonging to the Deesis composition, are six Apostles each, below them are souls rising from the dead. On the right, St Michael is casting the evils into hell, where Lucifer is presiding among red flames vibrating in blue and white lights. On the left, angels are greeting the blessed.

The rigours of weather have done much damage to the mosaic over the centuries and the restorations only made the situation worse. Consequently, a stylistic analysis is hardly possible. On questions concerning the technical execution of the Mosaic, all researchers agree that it is the work of Venetian masters. Czech art historians attribute the cartoon to a Czech artist, while R. Pallucchini, the historian of the Venetian Trecento, regards it as the work of a Venetian master. He refers to the analogies to Nicoletto Semitecolo's frescoes in the Cappella dei Lucchesi (now the Istituto Canal ai Servi) in Venice and the "*Croce dipinta*" of the Eremitani in Padua, where the kneeling figure of St Augustine shows remarkable similarities to the Czech saints of the Prague mosaic.²² The more plastic treatment of the figures, most striking in the case of the Apostles and those rising from the graves, the bold, steady drawing, the decorative forms, bright palette, these all show remarkable affinities with contemporary Venetian mosaics.

The new Trecento influence of the 1370s can be connected with the events of the journey made by Charles IV and his court to Rome in 1368, when the new empress, Elisabeth of Pomerania, was crowned. The emperor must have been fascinated by the magnificent mosaic façades of the Roman basilicas—S. Maria Maggiore, S. Pietro, S. Paolo fuori le mura and last but not least by the mosaics of the S. Marco in Venice and decided to decorate the south portal of the Prague cathedral founded by him and at the time under construction, similarly to Italian examples by Venetian masters, most familiar with this technique.

Thus we come to understand the reason for the Trecento influence—though a very fine and indirect one—felt in the art of master Oswald, working in the years

1370–72 on the inner murals of the cathedral. But the influence is slight, for in the second half of the century the workshops of Prague are strong and independent, and no other trends, not even the Italian Trecento, can basically effect them.

The effect of this powerful Czech art during the reign of Charles IV in the second half of the century is felt all over the Holy Roman Empire.²³ The influence exerted on Austria, on the court of Rudolf IV and Albert III, the son-in-laws of the emperor, has already been mentioned. In the north, in the centre of Brandenburg, annexed in 1373 by the Czech crown, in Tangermünde on the Elbe, Charles IV had a magnificent castle built, similar to Karlštejn. The mural decoration of the castle, most probably executed by court painters, has not been preserved, but a few contemporary altarpieces, e.g. the altar predella of Brandenburg cathedral, prove the influence of Czech workshops. On the territory of the *Teutonic Order* the influence of Czech art was even stronger. Namely, they had close relations with Bohemia, particularly with Charles IV.²⁴ The mosaics in *Malbork*, the residence of the Grand Master, who moved there from Venice in 1309, must have been made after the façade mosaics of the Prague cathedral, as well as the portal mosaic of the cathedral of Kwidzyn (1384); the murals of the episcopal palace in Lidzbark Warminski (Heilsberg) imply previous knowledge of the chapels of Karlštejn and the Wenceslas chapel in the Prague cathedral. The panels of the former main altar in the Virgin Mary's church of Toruń (Warsaw, National Museum) serve as a good example of the Czech influence felt in the towns of the Franciscan Order. In spite of the bad state of preservation and overpainting, the inner panel paintings—the Life of Mary and the Youth of Christ—are in the perspective, the scenes have a rich architectural background, the figures are in bold foreshortening and plastic, are all characteristics of Czech Trecento painting. The Stigmatisation of St Francis is also based on Trecento prototypes. The Passion scenes of the outer panels on the Toruń altar—the slim, elongated figures, the flat compositions—are to be put down to the influence of the end of the century and most of all to the Třeboň altar.

In the former Franciscan church of Virgin Mary in Toruń are also some beautiful murals preserved.²⁵ In the south aisle saints are standing within painted, tower-like architectural frames. The expressive countenance of the slim figures, the fine, intensely drawn drapery are all features partly linked with the Czech art of the 1370s. Rhenish art is also marked by the influence of the imperial workshops, as seen in the case of the altars of Schotten, Friedberger (Darmstadt Museum), Netze (partly in Cologne, Wallraf-Richartz Museum).

Among the German towns it is *Nuremberg* which owes most to Charles IV. After 1347, he more and more often visited the town. It was here that he issued the Golden Bull which declared among others that the first *Hoftag* must be held by all emperors in Nuremberg. His first-born son, Wenceslas, was born here in 1355 and was baptized in the Sebalduskirche. The Frauenkirche was built on the commission of Charles IV and the royal insignia were deposited here in 1361.

The fragmentary mural decoration of the Moritz Kapelle is a good example of the close artistic connections between Prague and Nuremberg. In the upper part

of an ogival wall Anne of Swidnica is represented in the middle of a flower garden as she is receiving the letter containing the emperor's proposal of marriage.

Below this picture a few scenes were painted from the life of the crown-prince, Wenceslas, his birth, baptism and studies. The pictures show a stylistic improvement as compared to the murals of the Chapel of the Virgin or, even more, the Ludmilla Legend of the staircase. The fragmentary St Paul cycle of the Sebalduskirche is linked with the Wenceslas manuscripts of the 1380s, though in the architectural details we can detect a direct Italian inspiration, that of masters like Altichiero, Avanzo, Tomaso da Modena and Semitecolo.

The influence of Czech art is felt in *Tyrol*, which is the southernmost place we can find where it has penetrated, rivaling the Italian Trecento. One of the most outstanding works of Czech artistic expression conveyed by the Viennese court art is the altarpiece of the Schloss von Tirol near Innsbruck. Czech art plays an important role also in the mural decoration of the cloisters of the cathedral of Bressanone. To the north it is Master Bertram, working in the Hansa towns, who can be regarded as the most remote follower of Theodoric's art. His lyrical attitude and soft forms dissolved in a fine palette as seen in his main works; the Passion altar of the Hannover Museum and the Petri altar in the Kunsthalle in Hamburg (1379-83) are in close connection with the conventions of the Prague workshop.

The influence of the imperial workshop was felt in the whole empire, but in Bohemia, we can only find a few works executed by it. The most important of these is in *Sazava*, in the chapter house of the former Benedictine monastery on the banks of the River Sazava. The monastery, preserving the traditions of Slavonic liturgy, again flourishing under Charles IV, who founded the Emmaus monastery in Prague to cultivate Slavonic rites and raised St Procopius, Abbot of Sazava among the most venerated national saints.

The eleventh century monastery was renewed and rebuilt in Gothic style. The new chapter house was completed by the middle of the fourteenth century; it has two bays, is cross-vaulted, has Gothic windows and arcades leading to the cloister. The inner wall surface is richly covered by murals. Regarding both form and content they can most closely be connected with the activity of the imperial workshop. The gracile, lyrical figures of the apsidal chapels in the cathedral of St Vitus appear here with even more etherealized expression. The angles of the vaulting follow, in their placing too, the decoration of the south-east wing of the cloister of the Emmaus monastery. J. Pešina gives a thorough analysis of the compositional connections between the representations in Sazava and in the Emmaus monastery.²⁶ The analogy of the painted frieze of arcades in the perspective, below the murals can be found on the east wall of the Chapel of the Virgin in Karlštejn, below the Apocalypse cycle. These arcades enhance the spatial effect and produce the illusion of reality. Besides, we can detect some more Italianate characteristics in other works as well, like the richly decorated throne of Mary in the Annunciation of Sazava, the compositional layout of the Nativity and Betrothal of the Virgin, and the Mariological programme of the chapter hall. By the 1370s these features became part of the European late

Gothic form of expression. In Sazava, similarly to other court workshops during Charles IV's reign, the influence of Italy appears to have been more marked.

We have to mention two very significant works of Czech painting from the end of the fourteenth century: the Třebon altar and the Wenceslas manuscripts,²⁷ which are early products of the International Gothic Style on a European level.

Notes

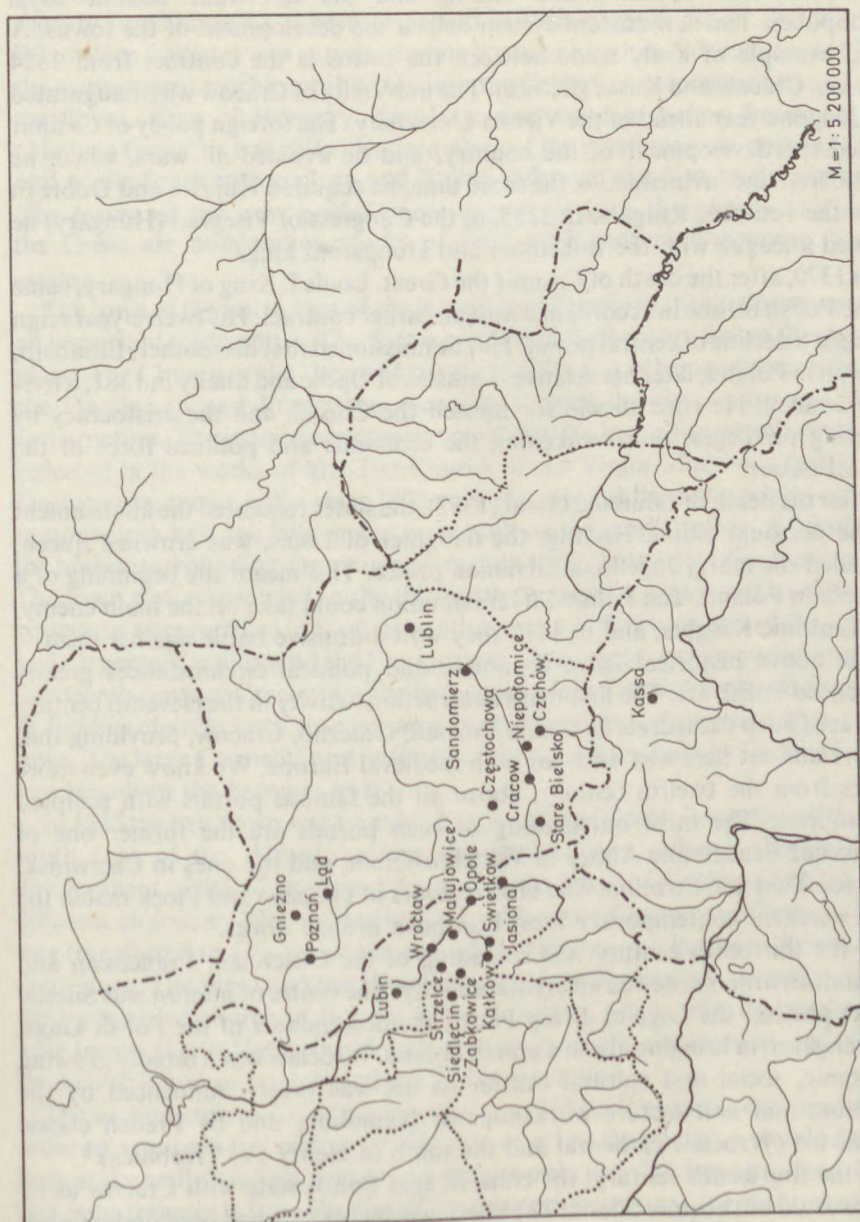
- 1 Z. Fiala, *Přemyslovské Čechy*. Prague 1965.
- 2 Z. Fiala, *Čtení o Karlu IV. a jeho době*. Prague 1958; V. Dvořáková, Historical and Social Background to the Development of Court Art under Charles IV. In: *Gothic Mural Painting in Bohemia and Moravia*, London 1964.
- 3 Karl M. Swoboda, *Gotik in Böhmen*. Munich 1969. Review in *Umění XIX*, 1971 pp. 358–401 by V. Kotroba, J. Homolka, K. Stejskal, J. Pešina, J. Krása; A. Kutal, *Gotische Kunst in Böhmen*. Prague 1971.
- 4 From the Rejčka codexes of the Cistercian convent in Brno we know nine. There are two in the University Library in Brno, one in the Archives of Brno, and six in the Nationalbibliothek in Vienna; J. Květ, *Illuminované rukopisy Královny Rejčky*. Prague 1931.
- 5 J. Květ, *Mittelalterliche Buchmalerei in der Tschechoslowakei*. Munich 1964. G. Schmidt, in: *Jahrbuch des Stiftes Klosterneuburg*, N. F. 3, 1963.
- 6 M. Dvořák, *Die Illuminatoren des Johann von Neumarkt*. Vienna 1901.
- 7 G. Schmidt, *Malerei bis 1450*, in: K. M. Swoboda, *Gotik in Böhmen*. Munich 1969, pp. 179–182; J. Krofta, *Mistr Breviře Jana ze Středy*, Prague 1940.
- 8 A. Matějček, *Gotische Malerei in Böhmen. Tafelmalerei, 1350–1450*. Prague 1939; G. Schmidt, in: *Gotik in Böhmen*. pp. 171–179; J. Pešina, in: *Umění XIX*, 1971, p. 387. A Matějček and J. Pešina, *Czech Gothic Painting*, Prague 1950.
- 9 G. Schmidt, in: *Gotik in Böhmen*. pp. 175–176.
- 10 J. Pešina, in: *Umění XIX*, 1971, p. 387; R. Salvini, *La pittura tedesca*. Milan 1960, p. 24.
- 11 The date of the Kladsko Madonna is after Pešina.
- 12 G. Schmidt, in: *Gotik in Böhmen*. p. 174.
- 13 G. Schmidt, in: *Gotik in Böhmen*. pp. 193–94.
- 14 V. Dvořáková, in: *Gothic Mural Painting in Bohemia and Moravia*. London 1964, p. 29.
- 15 J. Pešina, *Gotická nástěnná malba v zemích českých. (Gothic murals in the Czech Lands)*. Prague 1958, pp. 126–149.
- 16 V. Dvořáková, *Gothic Mural Painting*. pp. 88–98, 135–136.
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- 18 K. Stejskal, in: *Umeni, XIX*, 1971, pp. 376–377.
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POLAND

The Polish state founded in the tenth century with Poznań as its centre became an independent kingdom in the eleventh century (1025) (Map 4). Its Church emancipated itself from Magdeburg by founding the Gniezno archbishopric. The kingdom included territories like West Pomerania, Silesia, Lusatia and the environs of Cracow. After a short flourishing period, the central power declined and the country was split into three parts in 1138: Small Poland with Cracow as its centre, Great Poland with Gniezno and Mazovia; Silesia was divided between the royal princes, the Piasts. In 1226, the Prince of Mazovia invited into the country the Teutonic Knights, previously expelled from Hungary, who in subsequent centuries had always been a menacing force for Poland. The Teutonic Knights, after a fusion with the Sword Brothers of Riga, soon founded a new state. Their endeavours were supported to the fullest extent by the Bohemian King. Thus, Poland was in a difficult situation and it became quite clear to all three parts of it that the only way for them to survive was to unite again. Other good reasons favouring this unity were the economic development, and the repeated Tatar attacks. The princes of Silesia and Cracow made some efforts to unite the country, but only Wenceslaw II, Bohemian King was successful. In 1300, he founded a new state combining Silesia, Small Poland, and Great Poland with Wrocław as its centre. After a few years' reign, the foreign ruler was killed in 1306.

At the beginning of the fourteenth century Piast Wladislaus Łokietek, who was earlier expelled from the country, and lived in Hungary, appeared at the head of the Cracow principality. After having secured his power there he made attempts at uniting the whole country. In 1314 he extended his power over Great Poland and in 1320 he was crowned king. At the same time the state of the Teutonic Knights in 1332 acquired the sea coast of Poland. The independence of Mazovia was protected by it, thus it could not become a part of the Polish state. The rich, industrial regions of Silesia fell more and more under German and Czech influence. The interests of the citizens of the towns favoured closer Czech relations, which enabled Bohemia to extend its power over Silesian territories (1335).

The policy of Wladislaus Łokietek was continued by his son, Casimir the Great (1333–70). He is called "Great" for his merits in the consolidation of the



Map 4

royal power, and the revival of the country. He regained possession of the former royal estates, which were in the hands of the Church and privately owned. He introduced new taxation, and mining and the salt trade became royal monopolies. The new custom system helped the development of the towns. A good example of lively trade between the towns is the contract from 1324 between Cracow and Kassa (Košice). The university of Cracow was inaugurated in 1364, one year ahead of the Vienna University. The foreign policy of Casimir served the development of the country, and he avoided all wars, which he considered unconvincible. At the same time, he acquired Kujavia and Dobrzyń from the Teutonic Knights. In 1335, at the Congress of Visegrád (Hungary) he formed a league with the Bohemian and Hungarian kings.

In 1370, after the death of Casimir the Great, Louis I, King of Hungary, came to the Polish throne in accordance with an earlier contract. His twelve-year reign brought a decline of central power. He commissioned first his mother, Elisabeth, to reign in Poland, later her relative, Ladislas of Opole and finally in 1381, a five-man council. He tried to win for himself the Church and the aristocracy by granting privileges, thus weakening the economic and political force of the central power.

After the death of Louis the Great (1382), the states requested the abolishment of the personal union. Hedwig, the daughter of Louis, was crowned queen, provided she marry Jagello, a Litvanian prince. This meant the beginning of a new era in Poland. The Polish-Litvanian union could take on the main enemy, the Teutonic Knights, and in 1410 they won a decisive battle against them.¹

The above historical facts, economic and political circumstances greatly influenced Polish art. The first main construction activity in the eleventh century produced such cathedrals as that in Poznań, Gniezno, Cracow, providing that culture and art here was on a par with medieval Europe. We know even more works from the twelfth century, above all the famous portals with sculpted decorations. The most outstanding of such portals are the former one of St Vincent Benedictine Abbey in Wrocław-Ofin, and the ones in Czerwińsk, Łęczyca-Tum and Strzelno. The bronze doors of Gniezno and Płock match the most excellent contemporary West European bronze works.²

In the thirteenth century, the spreading of the Cistercian, Franciscan and Dominican orders renewed all artistic activity. The centre of interest was Silesia, whose princes, the Legnica-Brzeg Piasts, the descendants of the Polish kings, were engaged in bringing about a united Poland. Wrocław was a rapidly growing economic, social and cultural centre. Its art was greatly influenced by the sculpture and architecture workshops of Naumburg and by French classic Gothic art (Wrocław cathedral and the tomb of Henry IV, Trzebnica).³

In the fourteenth century, the consolidated Polish state with Cracow as its centre could not acquire Silesia. The Silesian principalities had been under Czech protectorate from the 1330s, which affected their art and culture.

The capital of the new Polish kingdom was *Cracow*.⁴ The artistic activity of the town was worthy of the country's growing importance. Though the

rebuilding of the Gothic Wawel palace in the Renaissance period has not left much of the original, the three-aisled Gothic cathedral with ambulatory and chapels still recalls the reign of Casimir the Great. Some of the fourteenth century furnishings have been preserved in their original place. The tomb of Władislaus Łokietek was carved of white limestone with rich decorations (1340), the exquisite red marble tomb of Casimir the Great was commissioned by Louis the Great, King of Hungary. The large-size wooden corpus, known as the "Hedwig Cross" is a slightly idealized piece of the mystic crosses popular at the end of the fourteenth century and Italian influence can also be detected in it. The leaves of the west portal doors decorated with the initials of Casimir the Great are outstanding works of fourteenth century Cracowian bronze casting.

The town at the north foot of the Wawel was already in the thirteenth century an important trade centre. This fact is confirmed by the large size of the market-place. The Church of the Virgin Mary at the market was begun at that time and the Dominican and Franciscan monasteries near the city walls were under construction. The increasing importance of the city in the fourteenth century is reflected in the works of art. The Church of the Virgin Mary was renewed in Gothic style, a town hall—since 1820 only its tower has been preserved—and the famous cloth hall, the Sukiennice, were built on the market-place. A number of the houses surrounding the main square even today have some Gothic features. The town was surrounded in the thirteenth century by a wall and its defensive structures were fortified in the fourteenth century with the bastion of the joiners' and carpenters' guilds, and the Florian gate. Two typical architectural works of fourteenth century Cracow are the two-aisled Holy Cross church and the small St Egidius church, both situated near the city wall but at opposite ends of the town. The large Carmelite and St Barbara churches were built by Queen Hedwig and rebuilt in the baroque style.

In 1335 the new town was founded by Casimir the Great. It was situated at the south foot of the Wawel, on the Vistula and was called Kaźmierz. The development of this town slowed down after the death of the king and took on a different character. The university founded here by Casimir the Great in 1364 was transferred to Cracow at the end of the century and has been functioning there since. The rapid and fastidious growth of the Kaźmierz is represented by the three-aisled church of Bożego Ciała (Corpus Christi) with its huge north-west tower, the St Catherine church with its Augustine monastery and the St Paul church and monastery, rebuilt in the baroque.

The architecture of Cracow was only a part of its fourteenth century art. In order to acquire a full picture of the state of art at that time we should have a look at the wall-paintings, but to our dismay only very few have survived. Only two faint fragments from the end of the fourteenth century, the pictures of two bishop saints, were left in Wawel cathedral on the east wall of the choir. In the Gothic palace of the Wawel some decorative frescoes remained in the Mary of Egypt chapel, the private chapel of Queen Elisabeth during her regency. In an

arched splay, among decorative motifs the standing figure of a bishop saint is to be discerned.

There are some more murals in the cloisters of the *Franciscan monastery*. The earliest works of the bishop gallery of the Franciscan church are from the end of the fourteenth century, in the south wing of the cloisters. The bishops are wearing their chasubles with croisier and book in their hands, enthroned facing each other in front of an ornamental carpet on simple, white marble thrones. Below them in a separate band are their ensigns. Their elongated, fine figures of decorative linearity and picturesque style reveal a strong affinity with West European art of the turn of the century. Italian influence is to be detected on the fifteenth century murals of the west wing of the cloisters, especially in the composition representing St Francis Receiving the Stigmas. The Annunciation also to be found here underwent a thorough restoration, but even in this state it clearly shows the linear style of its master, which is also marked by the Italian influence. The remaining murals depicting the bishop saints in the south wing of the cloisters are from the fifteenth century and reveal some Quattrocento affinities.

The Virgin with Child and Two Soaring Angels Holding a Crown on the former outer south wall of the *Carmelite church* is a monumental, plastic mural and is reminiscent of Master Theodoric in Prague.

From the cloisters of the *Augustine monastery* in Cracow-Kazimierz only one fourteenth century fresco is extant. It is the frontal representation of bishop St Augustine with two donors kneeling in front of him and two angels soaring above him carrying the Vernicle. The painting is badly damaged, its style is plain and economical.

Gothic murals are rather fragmentary outside Cracow as well. The most important of those found near the city is from *Niepołomice*.⁵ (Figs 35–40). Niepołomice is c. 20 km from Cracow and its church was built between 1350 and 1358 by Casimir the Great. Shortly afterwards a Gothic chapel was added to the north wall of the sanctuary. Its rich mural decoration is decaying but is still to be seen. The general impression of the decoration is Italianate. The blue bays of the vaults are enclosed by cosmatesque bands along the ribs and the archivolts. The compositions on the wall against a blue background are clear and the forms are monumental. The half-figures in quatrefoils in the window splays are also of Italian origin. Such details as the figure style, the architectural backgrounds and the console motifs are all Trecentesque in manner.

Besides this chapel, there are some more fourteenth-century murals on the north wall of the Gothic choir in Niepołomice. When building the new sacristy the Gothic windows were bricked up, here the figures of St Michael and St George bear marks of a sixteenth-century touching up. The murals on the west wall of the nave are being successively uncovered and restored. The Annunciation and other scenes of a Mariological cycle are even more strongly influenced by Italian art than the pictures found in the chapel, but any assessment of their style can only be made after the full uncovering.



Fig. 35. Niepolomice, frescoes in the north chapel

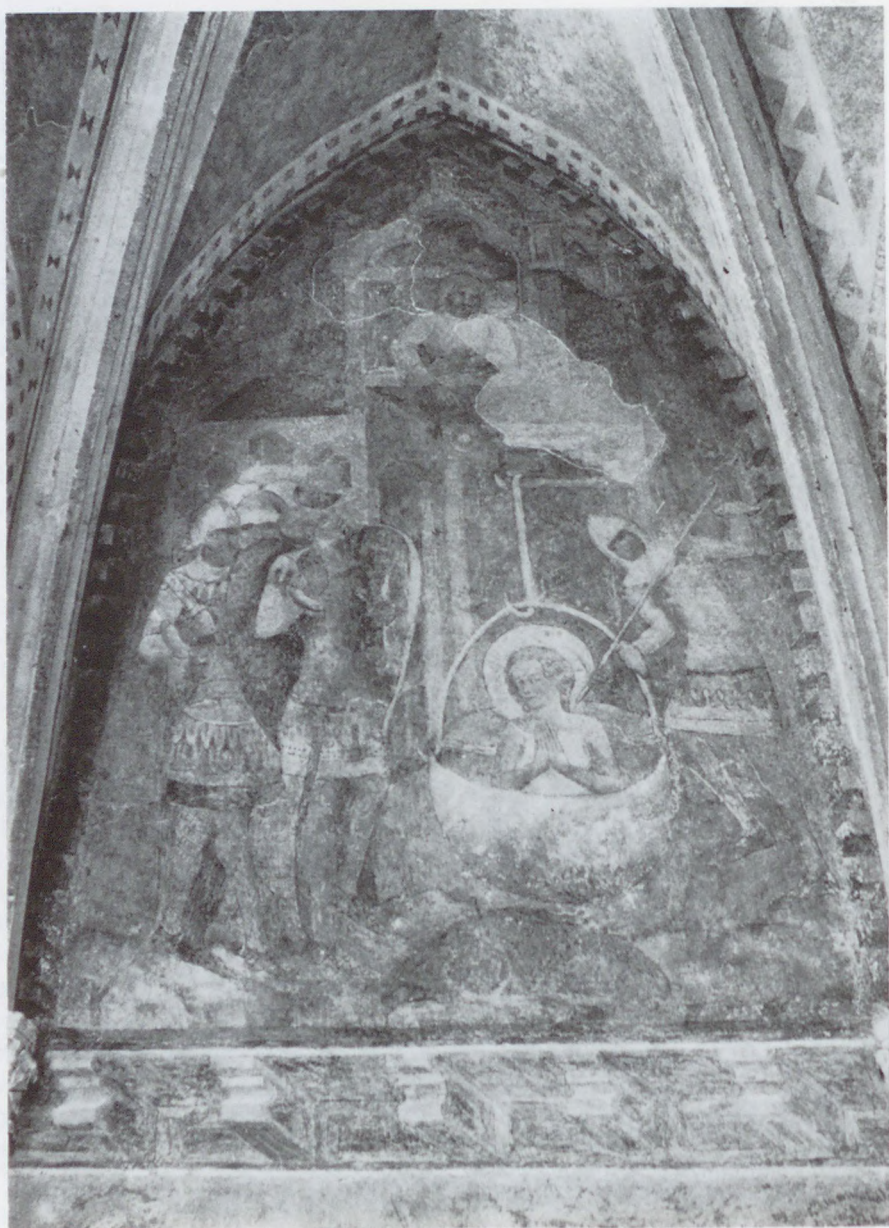


Fig. 36. Niepolomice, St Cecilia, fresco



Fig. 37. Detail of Fig. 36



Fig. 38. Niepołomice, frescoes on the south wall of the north chapel



Fig. 39. Niepołomice, frescoes on the south wall of the north chapel



Fig. 40. Niepolomice, details of the frescoes in the north chapel



Fig. 41. Częstochowa, Madonna and Child, panel, detail

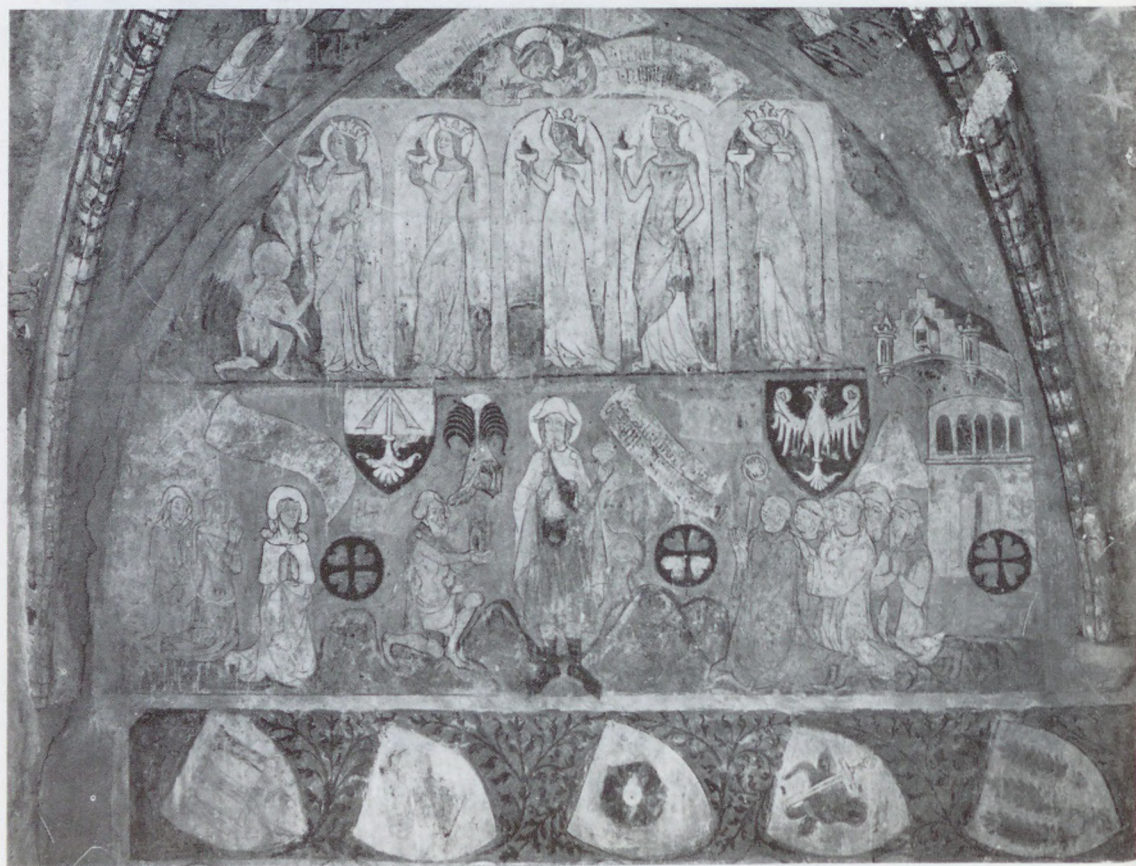


Fig. 42. Ląd, former Cistercian monastery, fresco on the south wall



Fig. 43. Ląd, former Cistercian monastery, Adoration of the Magi



Fig. 44. Małujowice, St Jacob church, Adoration of the Magi, fresco

As regards the stylistic links of the Niepołomice sacristy frescoes Polish art historians agreed on their connections with Italian Trecento and differed only in their attribution of the workshop. T. Dobrowolski wrote about the influence of the Giotto school (1927),⁶ M. Walicki (1934) mentioned Tomaso da Modena's art,⁷ while K. Sinko-Popielowa (1938), the monographer of the church, emphasized the Sieneese connections.⁸ Barbara Dąb-Kalinowska (1971) discerned in the slightly elongated, gracile figures the influence of Sieneese and North Italian Trecento art.⁹ At the same time she regarded the architectural backgrounds and their drawing alien to Trecento art. As regards the figure style she agreed with M. Walicki and K. Sinko-Popielowa in the influence of Tomaso da Modena and mentioned as an analogy the executioner of the Beheading of St John the Baptist (1368) in Trento. At the same time she pointed out the differences between the Niepołomice frescoes and Tomaso's artistic endeavours, i.e. Tomaso's style is more dramatic, expressive and realistic. Eventually she came to the conclusion that the master of the Niepołomice frescoes must have come from Hungary, from the circle of the master of the Esztergom castle chapel, at the invitation of Queen Elisabeth during her regency in the 1370s.

According to Ewa Śnieżyńska-Stolot, contact between Niepołomice and Esztergom was even closer; she attributes the Niepołomice murals to a Sieneese master who worked in Esztergom.¹⁰ She dated the wall-paintings, on account of the Esztergom connection, to the 1360s, which is confirmed by the Chronicle of Janko from Czarńków.

In addition to the statements of Polish art historians, we have to point out that the Niepołomice paintings are badly damaged, and rather arbitrarily completed during their restoration. The face, part of the hand and the left arm of the woman saint figure on the south wall are additions. The most authentic are the plastic figures with heavily modelled drapery on the west wall (see: Fig. 35) and the woman saint turning to the right on the south-eastern wall. This harsh linearity characterizes the scene of the Martyrdom of St Cecilia as well (Figs 36–37), though the figures are not too massive. The remaining murals are badly preserved and they have a too lyric character which prevents us from giving a definite answer to the question of authorship.

Trecento connections are evident; Polish researchers were right to point out some Giottesque elements,¹¹ which mainly characterize the paintings on the west wall and the strongly marked features of the soldiers in the martyrdom scene. The structure of the paintings, the proportions of the figures and the architectural background, their relationship to each other and to the composition as a whole and, last but not least, some features of the treatment of forms recall the style of Altichiero and Avanzo.¹² Their revolutionary workshop was widely known and followed. In the second half of the fourteenth century, they revived Giotto's art, at the same time being open to the West European Gothic influence, especially to its lyric character. The stylistic connections between Tomaso da Modena and the Niepołomice murals are confined to similar stylistic endeavours.

The rather stiff, hard figures of the saints show the hand of a provincial Trecentesque master. Similar stylistic features can be encountered in the works of some anonymous masters from the third quarter of the fourteenth century as well; these are the somewhat elongated gracile figures and their endeavour to create a spatial effect in the architectural details which are constructed from several viewpoints. The cosmatesque decoration around the Niepołomice wall-paintings and the consoles depicted in the perspective are derived from early Trecento Tuscan painting, and are at the same time characteristic of the above mentioned Veronese school. The influence of North Italian Trecento—as pointed out by Polish researchers—most probably arrived in Poland through Hungary. This assumption is justified by the adjacency of the two countries and their dynastic and political connections. Queen Elisabeth, sister of Casimir the Great (1333–70), was an ardent promoter of Polish-Hungarian relations already during the reign of her brother, and after his death in 1370, when Louis the Great became the King of Poland, these relations further improved.

The Niepołomice frescoes are important proofs of these connections, but we do not have enough evidence to determine the indirect connection owing to the bad state of their preservation and infrequent occurrence of the murals in both countries. The frescoes in Esztergom are the most outstanding extant works of fourteenth century Hungarian wall-painting and are significant for research dealing with Niepołomice. They are strongly influenced by Sienese Trecento painting which had taken root in Hungarian court art of the century, but the possibility of a common master or school for both works can be excluded. The Niepołomice frescoes were executed *c.* 20–30 years later than the ones in Esztergom, different aspects of Trecento art are reflected in them and, last but not least, the Niepołomice murals are more provincial.

The Niepołomice frescoes are, in our opinion, in spite of the Italian influence much the result of Polish local contemporary art and West European fashion can be shown to have influenced them.

There is no unanimity in Polish research concerning the iconography of the Niepołomice murals. According to K. Sinko-Popielowa and B. Dąb-Kalinowska, the life of St Cecilia is depicted on the walls, while E. Śnieżynska-Stolot based her opinion on the title of the church—martyr saints—and regards the pictures as scenes from the lives of the saints. Her assumption is enforced by the half-figure saints under the picture series.

In our opinion, the former assumption is more acceptable. The programme of the murals in fourteenth century painting is in most cases a series of related scenes as opposed to independent scenes taken out of different cycles. The chronological order of the scenes may change owing to the size of the walls or some other reasons like the special emphasis of a scene. It is necessary to add that murals referring to the title saint of the church are not usually executed in the side chapel of the church.

We regard the dating of the frescoes to *c.* 1370 as correct because the style of the paintings and the historical facts concerning the building of the church both

support this. The chapel was most probably built at the end of the 1360s, after the finishing of the church itself, which is proved by the walled up north windows of the sanctuary.

The devastation of the works of Polish court art enhanced the importance of the Niepołomice frescoes. We can say that the murals were typical works of the Polish kingdom in the second half of the fourteenth century. They are the result of the direct Trecento influence exerted on the whole of Polish painting, which was more related to Hungarian art than to Austrian or Czech influences.

Hungaro-Polish connections became more lively in the fourteenth century.¹³ The first wife of Hungary's King Charles I was Mary, a Silesian princess (1306–18). She was accompanied to Hungary by a number of Silesian princes, by her two brothers, Boleslo and Mesko among others. They became the archbishop of Esztergom and the bishop of Nyitra, later Veszprém. In 1320 Charles I chose his wife from Poland again, marrying Elisabeth, the daughter of the King Władislaus Łokietek. She had definite leadership qualities, just like her brother Casimir the Great. She did all in her power to secure the throne of Naples for her son Andrew, later she played an important role during the reign of her son Louis. Ladislas of Opole, an outstanding figure of diplomatic relations between the Emperor Charles IV and Louis the Great, was the nephew of Elisabeth. He was the Palatine of Hungary in 1367–72. He deserves credit for the policy of Louis the Great concerning good relations with Austria, Poland and Silesia instead of Italy.

The congress of Visegrád in 1335 and the second Visegrád congress (1339) which dealt with the inheritance of the Polish throne are examples of the economic and political alliance between the two countries.

The multi-faceted and close Hungaro-Polish relations are responsible for the Trecento influence in Poland, which was felt even at the end of the century. The contemporary links which enhanced the spreading of the Trecento from Buda or from Diósgyőr are not known to us but we hope that future excavations will help our research in this respect as well.

Near Cracow on the Dunajec is the parish church of *Czchów*.¹⁴ In the presbytery there are two layers of frescoes, the earlier ones were executed in the 1370s, the later ones in the fifteenth century and partially cover the fourteenth century murals. We would like to deal here with the fourteenth century frescoes covering the east and north walls of the sanctuary. They are painted in many rows round the walls and are badly damaged. Jerzy Gądomski stressed the direct Italian connections, especially those concerning the iconographical details. Two interesting subjects are the Vernicle and the Apotheosis of Pope Urban V. In 1367, Urban V tried to have the papal seat returned to Rome from Avignon. According to the legend he found the skulls of the Apostles Peter and Paul in the Lateran basilica, under the altar, which proved that the original seat of the popes was in Laterano. From the end of the fourteenth century on, Urban V was always portrayed in Italian art with the heads of the two Apostles. The *Czchów* frescoes are, along with those in Perugia and Assisi, the most outstanding

iconographical parallels of the panel painting by Simon dei Crocefissi in the Pinacoteca of Bologna. Gadowski in his work refers to the connections between the Vernicle and the picture of the pope as far as their contents is concerned, for Urban V stressed the veneration of the Vernicle kept in the Lateran as opposed to the sudarium to be found in the Vatican.¹⁵ This face of Christ appears beside Czychów in quite a number of churches founded by Casimir the Great, for example in Sandomierz, Niepołomice, Wislica, on the bosses of the church of the Virgin Mary in Cracow, in Gniezno, Warsaw, Wrocław and Lublin. Among contemporary murals we should stress the importance of the pictures in the Augustan monastery of Cracow, which has, besides the iconographical similarities some formal likeness as well with the Czychów frescoes. The bad state of the latter does not allow a thorough stylistic analysis, because only marks of the figures are discernible. Against a monochromatic background, without any architectural or landscape details, the whole picture is covered by flat, decorative figures. This West European influence is above all detectable in the Annunciation, Resurrection, and Coronation of the Virgin. Though the modelling of the figures cannot be studied any longer here, it is quite sure that it is similar to the Polish "beautiful Madonnas", and also Italian influence was most certainly present. The iconography of the other scenes is also the product of the twofold influence. The Mater Misericordia follows the Sieneese trend (Duccio, Lippi Memmi), while the Vir Dolorum as Arma Christi, is to be connected with Bohemian and German works. The donator of the Czychów murals can no longer be identified, he is represented on the right wall of the apse, kneeling in his knightly gown behind the allegorical figures of the virtues.¹⁶ We can assume, however, that he was a Polish nobleman from the court of Casimir the Great, who visited Urban V in Rome while on a diplomatic mission there. The execution of a mural representing the apotheosis of the pope returning to Rome during the schism was in the interest of Casimir's policy in the 1370s. The master of the murals most probably resided in Cracow, the seat of the king.

Częstochowa also belonged to Small Poland, and Ladislas of Opole, the former Palatine of Hungary, the executor of the testament of Louis the Great, founded a Pauline monastery there. The friars were invited from the mother-monastery in Hungary. The large Gothic church was richly furnished by donations from the Hungarian royal family, and especially from Hedwig, Queen of Poland, but nothing has been left of the murals from the end of the fourteenth century. A panel painting of a Madonna and Child is greatly revered here even today (Fig. 41). It was repainted in later years but underwent in 1950-51 a thorough restoration. On the basis of the fine figures and the palette, Ewa Śnieżyńska-Stolot attributed it to a Sieneese master belonging to the circle of Simone Martini.¹⁷ In her opinion, Queen Elisabeth imported it to Hungary from Italy, probably Naples, in 1343. Śnieżyńska-Stolot identified it as the "plenarium" painted by St Lucas, which is mentioned in the testament of the queen. The Madonna is of the "Hodegetria" type and her dress ornamented with

Anjou lilies suggests that it was made for the Anjou family. The style of Simone Martini is clearly discernible in the painting as far as the elongated figure, the serene countenance, the eyes, the long, straight nose, closed mouth and the decorative bordure of her gown surrounding her face are concerned, but the plasticity of the Madonna's right hand is alien to his style. These facts allow us to think that the picture was executed in the 1330s in Naples for the royal family, who gave it to Elisabeth, Queen of Hungary, as a present in 1343. The picture was bestowed on the church of Częstochowa probably by Hedwig, together with some chasubles.

The art of Small Poland was connected with Great Poland in the fourteenth century. After the forging of political unity (1314) artistic activity was on the rise. The cathedrals of Gniezno and Poznań were rebuilt, starting in 1342. The Romanesque choir was transformed into a Gothic one with a ring of chapels and ambulatory. There remained fragments of the sepulchre of Bolesław the Bold in Poznań, which was commissioned by Casimir the Great c. 1345 and has stylistic links with the sepulchre of Władisław Łokietek in Cracow.

From the Gothic murals executed in the centres of Great Poland we only know the fragmentary paintings in the small choir of St John in *Gniezno*, made in the 1350–60s.¹⁸ The side walls beside the windows are decorated with figures (Vir Dolorum, saints, Annunciation). Under the windows, in quadrangular frames, are smaller compositions (Coronation of the Virgin, Beheading of St John the Baptist). In between the geometrically decorated ribs of these flat compositions are to be seen. The rather playful, decorative linearity of these flat compositions is the result of the influence of West European Gothic art.

Other important fourteenth century murals of Great Poland are preserved in the former Cistercian church of *Łąd*. In the cross-vaulted chapel, south of the chapter hall, on the ceiling there is Christ in a mandorla, the rising souls and Agnus Dei. On the south wall the five wise virgins, underneath them the scene representing the foundation of the church (Fig. 42). On the north wall under the five foolish virgins, St George with the Dragon and St Martin and the Beggar are painted. On the wall of the apse flanking the central window two standing saints are represented. The west wall is decorated by the Journey of the Magi and the Adoration of the Magi, both scenes placed in a landscape, richly adorned with genre-like details (Fig. 43). The style of these murals is more plastic than that of the frescoes in Gniezno. Z. Białowicz-Krygierowa in her monograph on *Łąd* analysed the Adoration of the Magi and mentioned among Czech, Austrian and North Italian stylistic links the 1378 murals of Johannes of Aquila in Velemér.¹⁹ Thus she regards Hungary as the agent of the above stylistic influences. Direct stylistic connections between Velemér and *Łąd* are to be excluded, but the artistic endeavours detected in them are similar.

The donator of the *Łąd* murals was a high official of the king, as implied by his coat of arms in the painting. He was Wierzbicka of Paniewice, the governor of Great Poland in 1352–69, under Casimir the Great. Thus the cycle was commissioned c. 1370 in close connection with the royal court in Cracow.

Most of the Gothic murals of Poland are to be found on the territory of *Silesia*.²⁰ It was a mining district, with a rapidly developing industry. From the twelfth century, its culture was determined by West European, German, Bavarian influences. The middle and second half of the fourteenth century brought about some changes in this respect, the art of Bohemia exerted a much greater influence as clearly shown by works of architecture, sculpture and painting of the time. In spite of this, the Czech influence was not exclusive; West European Gothic art is also present here and the role of the local workshops was also dominant. A typical product of Czech artistic connections is the Madonna of Kłodsko (Glatz, Berlin, Staatliche Museen). It was commissioned in 1350 by Arnost of Pardubice, the Archbishop of Prague, for the Augustine monastery of Kłodsko. The picture was most probably painted in Prague. Its style was already analysed in a previous chapter.

This spirit of the Prague workshop, characteristic of the Kłodzko Madonna, is best felt in the Trinity from c. 1360, in the Wrocław National Museum. The composition is rather stiffly and strictly constructed, the perspective of the architecture of the throne is simplified, which implies a master of moderate aspirations and different mentality. The St Anne with Mary and Jesus from the Carmelite monastery of Strzegon is a lyric picture and is also the work of a local workshop made in the third quarter of the century (Wrocław, Narodni Museum). The Madonna from the sanctuary of the Wrocław cathedral (c. 1400) is stylistically linked with the Vyšší Brod Madonna in the National Museum of Prague. The Vernicle from the Mary Magdalene church of Wrocław (today in the museum) is closely in keeping with the Vernicle in the cathedral of Prague. Its more realistic execution and the emphasis of the details on the other hand make it the product of a local workshop.²¹

The manuscript of the Hedwig legend of Lubiń²² (Aachen, Sammlung Ludwig) was influenced by the Czech Velislav Bible, but the influence of West European art is even stronger. It was commissioned in 1353 by Louis I, Prince of Legnica and Brzeg, one of the last descendants of the Piast dynasty, he himself a great patron of art. Hedwig (1174–1243) was the wife of Henry, I, the greatest ruler of Silesia, who partly realized the unity of Poland. She was mother of Henry II, who died in Legnica in a battle against the Tatars. Hedwig was canonized in 1267, soon after her death. She became the symbol of united Poland and her cult was rather strong in the fourteenth century. In Lubiń where the above-mentioned manuscript was executed, she appears in the tympanon of the castle chapel (1349) in the company of the princely couple: Agnes and Louis.

There are no more extant fourteenth century murals representing the Hedwig legend. The early fifteenth-century cycle of the church St Barbara in Wrocław was destroyed in 1945.²³ The scenes were put against an architectural background in the perspective, there were only a few figures and the composition was clear. All these facts prove that the master was greatly influenced by Italian Trecento art. Another outstanding work of a local workshop working also under Italian influence is the early fifteenth century altar-piece of the church

St Bernard of Wrocław, which relates the story of St Hedwig in thirty two pictures.²⁴

The fourteenth century Silesian murals are rather numerous, but in a very poor state of preservation. The earliest one, dated *c.* 1320 is a Crucifixion scene in the crypt of the Franciscan church of *Opole*.²⁵

The most important fresco from the beginning of the century is to be found in the fourteenth century donjon of *Siedlecin*, on the upper floor. Stylistically it may be connected with the painters working around Lake Boden.²⁶ The "Memento Mori" and scenes taken from contemporary romances are of high quality, and of greater value than the St George cycle of Jindřichův Hradec (1338). The flowing lines, fine modelling and decorative forms are characterized by a certain Gothic plasticity. The trees signify not only the landscape here, but help the artist to achieve a spatial effect.

Some of the murals dated to the second half of the fourteenth century (Strzelce, Ząbkowice and Jasiona)²⁷ are more crowded compositions, their style is rather narrative and the drawing somewhat awkward. We can assume that these were the work of smaller workshops influenced by the more famous ones of Wrocław, Brzeg, Opole, etc.

In *Małujowice*, the late fourteenth century frescoes in the choir of the St James church are an Annunciation, Adoration of the Magi (Fig. 44) and some scenes from the Genesis, which are closely interlinked with the style of Master Theodoric of Prague, as stated by A. Karłowska in her study.²⁸

The fragmentary murals in the St Anne chapel of *Opole* are attributed to a follower of the Master of the Małujowice murals.²⁹ Besides noting influences from Prague, a comparison with Hungarian works is not inappropriate here, since Ladislav of Opole was the Palatine of Hungary.

The influence of the art of the Czech master of Třebon introduced some new elements into late fourteenth century Silesian mural painting which are to be detected above all in the frescoes of Stare Bielsko,³⁰ Świętów and Kałków.

A good historical example of central European interrelations is the personality of Anne of Świdnica, who married Charles IV in 1353 in Buda. Anne was the daughter of Henry, prince of Świdnica and Catherine, the daughter of Charles I, King of Hungary. She was brought up at the Hungarian royal court and had close relations with Queen Elisabeth, her father's aunt. Their common pilgrimage to Aachen through Prague, Nuremberg, Marburg, Mainz and Cologne in 1357 proves their close contact even in later years. Such family relations and other political and economic connections as the Congress of Visegrád in 1335 connect the local artistic centres of East Central Europe with other centres of Western Europe.

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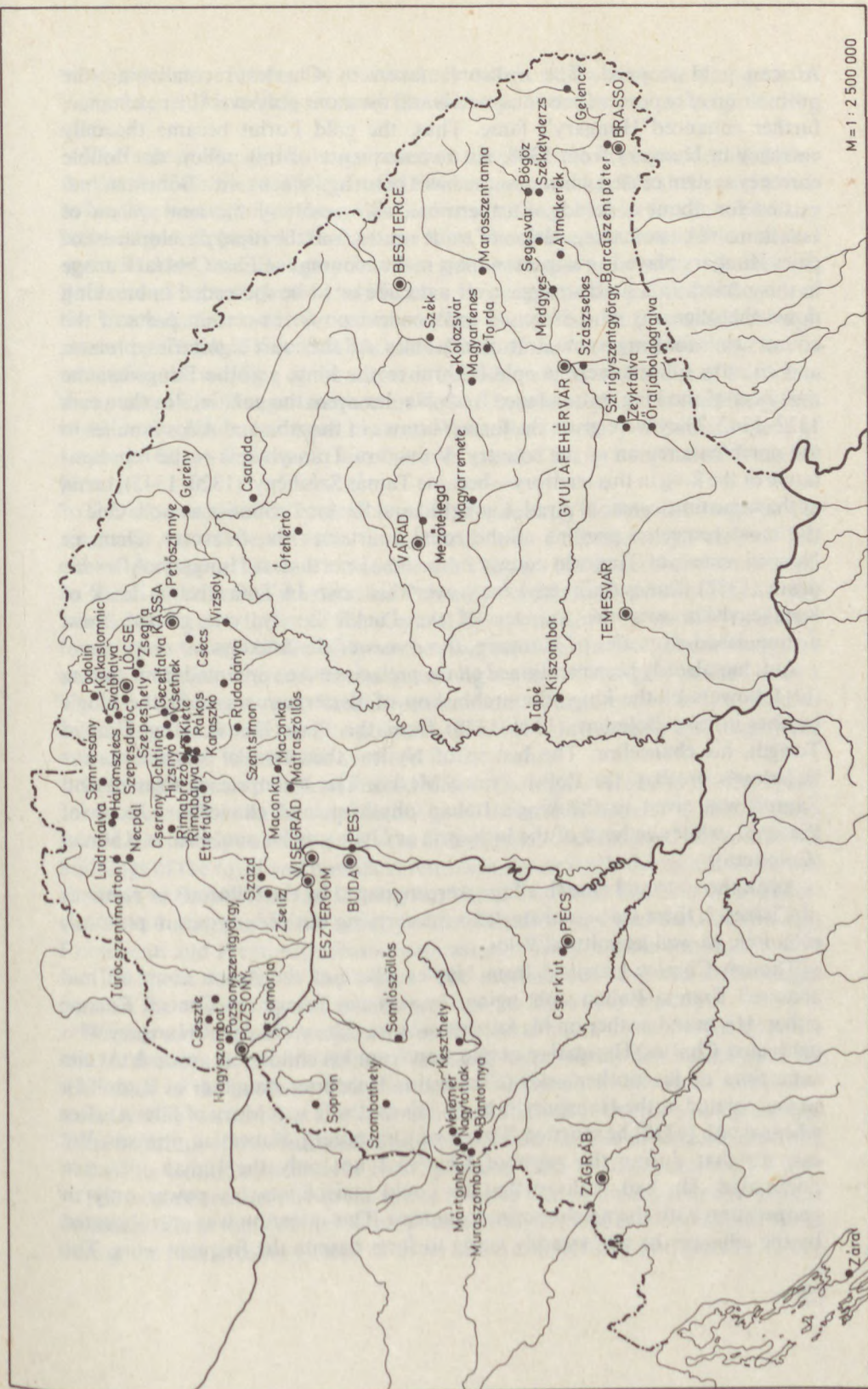
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HUNGARY

The Hungarian state established in the Carpathian basin in the tenth century grew rapidly¹ (Map 5). Her first king, Stephen I (1000–1038) had married the daughter of the Bavarian prince, the sister of Henry II, Holy Roman Emperor, but maintained his country's independence. He received his crown from Rome. King St Ladislav (1075–1095) extended his power over Croatia and Dalmatia, too. King Béla III (1172–1196), heir to the Byzantine imperial throne, had been brought up in Byzantium, however, and returned when the emperor's son was born. His reputation as a king is confirmed by the fact that after the death of his first wife, Anne of Antioch, he married Margaret the Capet, daughter of Louis VII, the French king. His reign was the golden age in the Árpadian period. The architects and sculptors who came to Hungary to serve in the attendance of the queen, introduced the Early Gothic style of Île-de-France, first of all in Esztergom, the royal residence. The monuments that have survived provide convincing evidence of the significant influence of North Italian art as well.²

The Tatar deluge of 1241 ruined the country almost completely. But the Hungarian Kingdom soon succeeded in regaining its strength which is evident from the fact that Charles Anjou II, the young King of Naples, married Mary, daughter of Stephen V, the Hungarian king. A number of monuments in Naples—especially the church of S. Maria Donnaregina with her sculptures and paintings—recall the activity of the queen as patron of the arts. It was her grandson Charles I, who after the Árpád House had died out (1301), emerged victorious in the struggle for the throne (1308–1342) and founded the House of Anjou in Hungary. During his reign—especially from the 1320s—Hungary became one of the most significant states in East Central Europe. The king established his power, reorganizing the basis of the country's economy. He promoted the development of financial management and commodity production.

In his economic policy he followed mainly Florence, introducing and naming the gold Forint of stable value as well as by settling Florentine merchants and bankers in great numbers in Hungarian cities. The exploration of mineral resources—primarily that of precious metals—greatly advanced economic prosperity. Hungary soon became first in gold production in Europe. Its importance was especially growing during the European gold crisis in the first half of the fourteenth century when after the fall of Akkon in 1291 the import of



M = 1 : 2 500 000

Map 5

African gold stopped. The measures taken by Charles I concerning the prohibition of exports of precious metals and the monopoly over their exchange, further enhanced Hungary's fame. Thus, the gold Forint became the only currency in Hungary from 1338. As a consequence of this policy, the double currency system ceased which, on the basis of an agreement with Bohemia, had existed for about a decade. Furthermore, as a result of the new system of taxation and customs, regulation of trade routes, and the rapid development of cities Hungary played an important part in the economy of East Central Europe in this period. In a hard struggle over a decade or so he succeeded in breaking down the oligarchs who exercised independent power in certain parts of the country thus forming a new stratum of nobles. All the court dignitaries, prelates and country officers were people faithful to the king, e.g. the Drugeths, the members of the king's attendance from Naples, were the palatines in the years 1322–1342. They were given the former estates of the Aba and Ákos families in the north-east region of the country. Voivod of Transylvania—the representative of the king in this territory—became Tamás Széchényi (1320–1342), being at the same time *comes* of Arad, Csongrád and Szolnok counties as well. One of the most respected persons at the royal court was the treasurer, Demeter Nekcsei, *comes* of Trencsén county in medieval north-east Hungary. After his death (1388) Tamás Széchényi took over this post. In Transylvania Lack of Kerekegyháza was the founder of the Lackfi family, one of the most distinguished dynasties of Hungary, the *comes* of the Székelys.

As it has already been mentioned all the prelaties were appointed from among the followers of the king; the archbishop of Esztergom was first the king's brother-in-law, Boleslaw (1321–1328) from the Piast House, later Csanád Telegdi, his chancellor. The bishop of Nyitra, then that of Veszprém, was Boleslaw's brother, the Polish Prince Mesko. The bishopric of Csanád and Zagreb was given to the king's Italian physician and chancellor, Jacob of Piacenza, while the head of the bishopric at Győr was his son, Prince Kálmán (Coloman).

As all the state and church affairs were managed by the followers or relatives of Charles I, there was no obstacle to the carrying out of his goals in political, economic as well as cultural fields.

Though Charles I arrived from Naples where at the Anjou court he had acquired Franco-Italian upbringing, he was not foreign in Central Europe either. His grandmother on his father's side was Queen Mary of Hungary who cultivated Charles' Hungarian connection from his childhood onward. At the same time, on his mother's side (Clementina Habsburg, daughter of Rudolf I), he was related to the Habsburg princes. His first wife was Mary of Silesia, after whose death (1318) he married Beatrix of Luxemburg, Bohemian princess. We can see that during the reign of Charles I not only the Italian influence dominated. He had realized that he could consolidate his power only in cooperation with the neighbouring countries. This intention was corroborated by the alliances he was steadily going to form despite the frequent wars. The

most excellent example for the mutual collaboration was the Congress of Visegrád in 1335, clearly showing Charles' reputation before the neighbouring rulers.

The fame of Hungarian kings, based on the economic situation, declined after the death of Charles I (1342). In 1343 when queen mother Elisabeth paid a visit to Naples, hoping to get the crown for her son, the gold reserves of the treasury practically disappeared. At the same time, the gold trade from Africa started again in 1344 and Hungary lost her gold monopoly. In 1346, Charles IV, Bohemian king was elected Holy Roman Emperor and the political influence of the Czech Lands suddenly increased. The Hungarian king was held in high esteem by Charles IV even in the second half of the fourteenth century. Let us remember the wedding of the emperor in Buda in 1353 with Anne of Swidnica, the cousin of the Hungarian queen, who had been brought up at the Hungarian royal court. Later, he urged his son, Wenceslas to marry Elisabeth, niece of Louis the Great. Sigismund, his other son, married Mary, daughter of Louis the Great.

The economico-social significance of the country during the reign of the Angevins was reflected also in cultural life. Unfortunately, only a few contemporary works of art have survived. They are less in number than those to be found in Bohemia, Austria and Poland from the same period. That is why works dealing with the art of East Central Europe do not even mention or merely touch upon the art of Hungary in the Angevin Age. In the present study, we cannot undertake the task of characterizing the art of Hungary in this era as a whole or defining its part in European culture. Our intention is restricted to examining this field from one point of view, i.e. to investigate thoroughly the mural paintings which have survived in fragments.

Before going into details we should refer to the high level and to the European connections of art in the Árpáadian Age as the artistic activity in the Angevin Period was closely connected with the artistic practice of the past. Let us take the buildings of the royal and pontifical centres in the eleventh-thirteenth centuries: churches at Székesfehérvár, Esztergom, Veszprém, Pécs, Kalocsa, Gyulafehérvár (Alba Iulia); the artistic activity of the Benedictine, Cistercian, Dominican, Franciscan and Premonstratensian monasteries being in close connection with the European centres of the orders. The monuments of towns and villages confirm the strong force of artistic activities in the whole country.³

Further on we should mention the architectural monuments, first of all in the seats of the royal court: the castle of Temesvár is completely demolished, and the splendour of the castle of Visegrád can be suspected by the ruins unearthed recently. The former royal castles at Óbuda, Buda and Diósgyőr belonged to the finest buildings of the fourteenth century just as the basilica at Székesfehérvár as well as the Gothic cathedrals of Esztergom and Várad—to mention only a few.

The level of architecture in the towns reached that of the royal and pontifical buildings. Let us think of the Gothic houses restored in the castle district of Buda during the past decades as well as those in Sopron, Kőszeg and elsewhere. We

can mention the Church of Our Lady in Buda and the parish churches in Nagyszombat, Pozsony, Sopron, Kőszeg, Igló, Kassa, Kolozsvár, Nagyszeben, Brassó, Lőcse and Zágráb.⁴ In the fourteenth century many of the monastic buildings—especially those of the order of St Paul the Eremit, founded in Hungary—came into existence at the king's initiative, like those at Budaszentlőrinc (the centre of the order), Márianosztra, Máriavölgy, etc. The buildings of the mendicant orders formed a part of the architecture of the towns. One of the finest examples is the Franciscan chapter-house in Sopron, representing the form of expression and proportionality of the French Gothic style in Hungary in the 1330s. Another beautiful monument erected under the influence of Western European art is the St John chapel added to the Franciscan church of Pozsony in 1361. All these stylistic characteristics were mediated by Austria that exerted a strong artistic influence on the western regions of our country, which were the properties of Queen Agnes, widow of Endre III, in the first two decades of the century.

Over the centuries the statues have been destroyed in even greater number than the architectural monuments. Besides some sculptural ornaments from the age of Charles I, especially goldsmith's works suggest the high level of this branch of art. Significantly more has been left to us from the age of Louis the Great, though even that is not much: fragments from portals, statues in niches on the inner and outer walls of buildings, tombs, fountains and sculptures in the round. The most outstanding example of the latter is the equestrian statue of St George by Martin and George of Kolozsvár in the National Museum of Prague (1373). A similarly high level is represented by the rich finds of statues uncovered recently in the royal castle of Buda.⁵ These works of the royal workshop of Buda and that of Martin and George of Kolozsvár are ones of the chef d'œuvres of European Late Gothic art. The scholarly examination of these sculptures has clearly proved that simultaneously with the Parler workshop of Prague, local sculpture in Hungary, having also other stylistic characteristics, had reached the European level. All these support the view that in the second half of the fourteenth century the economico-social situation enabled the development of a special regional art in our country.⁶

Before discussing mural painting, let us examine some characteristic artifacts of the goldsmith's art. One of the most outstanding works is from the first half of the fourteenth century, the silver-enamel portable altar which Queen Elisabeth had made for the Poor Clare nunnery at Óbuda, founded in 1338. Today, it is in the Metropolitan Museum of Art in New York.⁷ Its decorative depictions with delicate linearity are characteristic of French Gothic art, but on the basis of the technique applied, it may be attributed to the Italian goldsmiths Peter and his brother, Michael, sons of Simon of Siena, who were the engravers of seals and coins for Charles I. The chalice of Vízakna (Transylvania) in the National Museum, Budapest, shows a more direct Italian connection. Further examples are some goldsmiths' works made at the court workshop in the second half of the century, now to be found in the Treasury of the Cathedral of Aachen; the

pacifcale of Igló, the work of the local workshop made under the inspiration of Nicholas Gallicus of Siena; the ciborium of Körtvélyes (Budapest, National Museum),⁸ or the silver sarcophagus of St Simeon in Zára, which Queen Elisabeth had Francesco da Milano make in 1380. The composition of the scenes show the direct influence of the Lombard Trecento as well as that of Padua.

The above examples indicate too, that not only the Italian effect, but also the Western European stylistic connections played a great part in the art of Hungary in the Angevin Period.

As for the extant paintings from the fourteenth century, the murals are the most remarkable in number. Since the available relics are rather fragmentary and sporadic—and the works of centres are even more scanty—we cannot neglect the two extant illuminated manuscripts. One is the *Anjou Legendarium* from about 1330,⁹ the other is the *Illuminated Chronicle* made in the 1360s.¹⁰ The two codices excellently represent the different court art of different periods. The plasticity of the heavily modelled figures, the harsh colour scheme, the abundant narrative mood, the realistic details and the often overcrowded, animated compositions with many figures prove the force of the Italian Trecento, and more precisely, that of the Bolognese workshops at the beginning of the century. Researchers both at home and abroad pointed out that there are some features in the pictures of the *Anjou Legendarium* unfamiliar to the Bolognese Trecento, so they must have been developed by the local workshops. One of the most convincing differences is found in the types of letters. Namely, the annotations have been written in Gothic minuscules, used here, while in the Bolognese workshops, the rotund script was applied. Furthermore, its stylistic connections show a close kinship with other local manuscripts as well, first of all with the *Bible of Demeter Nekcse* (Washington, Library of Congress) and indicate the existence of a significant court workshop.^{11, 12}

The *Illuminated Chronicle* reflects the culture of the Late Gothic age. As regards the style, there are still problems to be solved but the fact that the miniator was a Hungarian artist, probably Nicolas Medgyesi, is properly indicated. The stylistic analysis to be done should reveal in details the different artistic effects united in a characteristic synthesis in the master's expression. The examination of the influence of Trecento art on the compositions, architectural details and the depiction of landscape surroundings as well as that of West European art on the figure grouping, proportions, notion of form and the colour scheme is yet to be done. The results of that study will certainly reveal the features showing that the *Illuminated Chronicle* fits in neither with Italian nor the French miniature painting, but is a characteristic work of European standard made at the royal court of Buda in the 1360s. Besides these two works of miniature painting of the Angevin Period, there are some other codices, less rich in decoration, representing the artistic trend in the fourteenth century developed under Austrian, Bohemian, German and Italian inspirations.¹³

Mural painting has been affected by the same artistic trends. In the vicinity of Pozsony—as already mentioned—the Western European influence dominated

via Austria. Here, the most remarkable murals are found at Somorja. However, going eastward—in the territory of the medieval Turóc and Liptó, and in Szepes county—the influence of the Bohemian Gothic art is to be seen more and more. We think that the murals in the churches of Turócszentmárton, Ludrova, Nagylikercse, furthermore, the frescoes of the St Jacob in Lőcse and that of the St Michael in Kolozsvár prove convincingly this fact. These examples indicate that the different artistic inspirations were not restricted to a certain region, but spread over the whole country.

The Austrian and Bohemian influence is less significant than that of the Italian Trecento which appears more vigorously and more purely on the murals in Hungary than on the examples of East Central Europe. Wall-paintings commissioned by the king like the frescoes in Karlštejn Castle or those in the Emmaus cloister of Prague have not survived in Hungary. However, examining the remains of the murals of the religious centres, we can form an idea about the most excellent works concerning their style.

The most appropriate place for investigation is *Esztergom*, the archsee and the capital of the country from the eleventh to the thirteenth centuries. Here, the murals are found not in the cathedral but in the private chapel of the ancient royal castle built c. 1200 (Fig. 45a–b). From the thirteenth century on the castle was part of the residence of the archbishop together with the archiepiscopal palace which stood on the other side of the cathedral. Over the past decades, archaeological research led to the discovery of a few thousand carved stones (rib profiles, window- and door-frames, capitals, etc.) from the fourteenth century suggesting large-scale building activities in the Angevin Period which—on the basis of the known historical background and contemporary chronicles—can be connected with the name of Csanád Telegdi (archbishop, 1330–1349). He, being also the chancellor of the king, had the cathedral, castle and palace, which were seriously damaged during the struggle for the throne, c. 1300, rebuilt. The chronicler praised first of all the beautiful building of the cathedral, its gilded panels and the decorative stained-glass windows. He described the palace as follows: “Palatinum . . . fecit summo studio restaurare et duas capellas de latere palatii consurgentes fecit edificare omnium oculis gratiosas”.¹⁴

It is likely that the chapel from the reign of Béla III can be identified as one of the two above-mentioned chapels and merely the chronicler attributed its building to the archbishop. In any case, the decoration of the chapel with murals was undoubtedly only a part of Csanád Telegdi's large-scale patron activities; he had a number of other churches in the town of Esztergom painted. So we cannot regard our master as the most unique one among the painters employed by the archbishop between 1330–1340. Saying that, we do not underestimate his artistic values, we should like to stress that this level was common in the centres in that period.

In the following we do not wish to be repetitious, but merely to sum up and complete the results of the earlier researches.



Fig. 45a. Sanctuary of the Castle chapel after restoration, Esztergom



Fig. 45b. Nave of the Castle chapel after restoration, Esztergom



Fig. 46. Apostle, before restoration, 1934, Castle chapel, Esztergom



Fig. 47. Apostle, Castle chapel, Esztergom



Fig. 48. Apostle, Castle chapel, Esztergom



Fig. 49a. Apostle, before restoration, 1934, Castle chapel, Esztergom



Fig. 49b. Apostle, after restoration, 1972, Castle chapel, Esztergom



Fig. 50a. Coronation of the Virgin Mary, fragment, Castle chapel, Esztergom



Fig. 50b. Coronation of the Virgin Mary, fragment, Castle chapel, Esztergom



Fig. 51. Ascension, fragments of Apostle figures, Castle chapel, Esztergom



Fig. 52. Kiss of Judas, fragment, Castle chapel, Esztergom



Fig. 53. Two flying angels, fragments, Castle chapel, Esztergom



Fig. 54. Cutting off of Malchus' ear, fragment, Castle chapel, Esztergom



Fig. 55. Lamentation, fragment, Castle chapel, Esztergom



Fig. 56. Resurrection, fragment *in situ*, Castle chapel, Esztergom



Fig. 57. Niccolò di Tomaso: Triptych, Museo di S. Martino, Naples



Fig. 58. Fragment of a head, Castle chapel, Esztergom

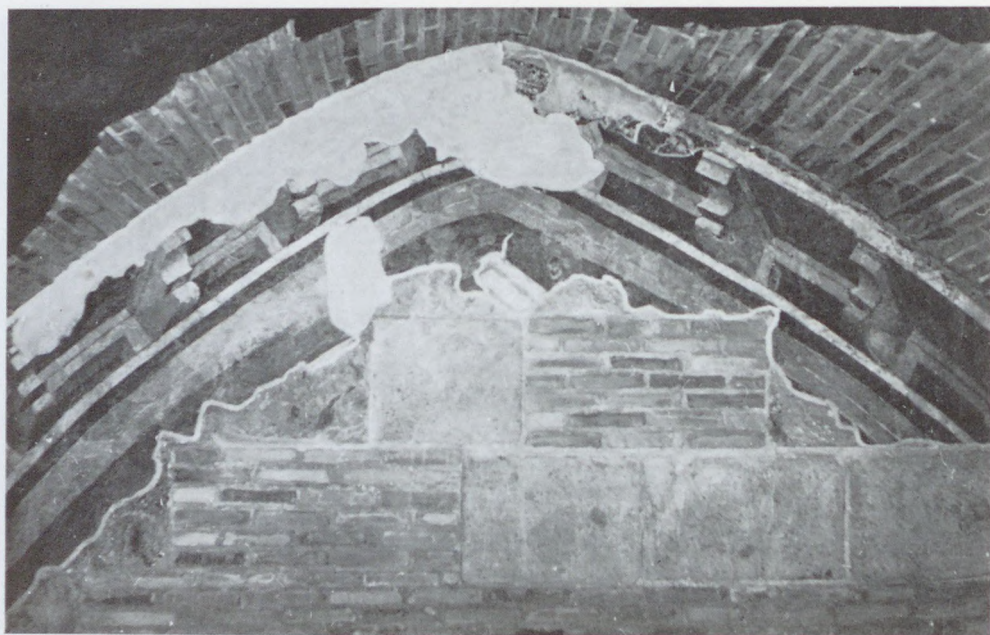


Fig. 59. Consoles on the south wall of the nave, represented in perspective, Castle chapel, Esztergom



Fig. 60. Fresco fragment from the cathedral of Várad, Christian Museum, Esztergom



Fig. 61. Maestas Domini on the chapel vaulting of the Episcopal palace, Zágráb



Fig. 62. Figure of an Evangelist on the chapel vaulting of the Episcopal palace, Zágráb



Fig. 63. Scribes; detail of the scene "The Twelve-year-old Jesus in the Temple", north wall of the chapel of the Episcopal palace, Zágráb



Fig. 64. Angel blowing the trumpet, on the north wall of the chapel of the Episcopal palace, Zágráb

The murals of the Esztergom castle chapel were discovered in 1934–1938. Its restoration, aiming chiefly at the conservation of the original surfaces, was carried out by M. Pelliccioli and M. Pigazzini, restorers from Rome. Further restorations were executed in 1952 and 1968–70. The present state of the murals can be regarded authentic though the *al secco* painting of the original surfaces has been deteriorating.

The iconographical and stylistic analyses of the murals of the royal chapel considerably altered the definitions used earlier in the literature.¹⁵ As a consequence, the “sybil” and “prophet” designations for the half-length figures in foiled frames seen *in situ* in the chapel were rejected. It has been pointed out that this erroneous definition was based on the misinterpretation of certain texts from the fifteenth–sixteenth centuries (Bonfini and other accounts by ambassadors). The so-called Chapel of Sybils—having a name with a Renaissance content—was built at the commission of the archbishop, Johannes Vitéz (1465–72), together with the Renaissance dining-hall—“*ad caput triclinii*” (Bonfini).¹⁶ It is found opposite the present chapel, in the west wing of the palace. The iconographical study of the half-length portraits—saints with books—their place and number in the decoration, as well as the consecration crosses painted some years later convincingly prove that apostles are depicted here (Figs 46–49). In the practice of the mural painting of the time the pictures of apostles usually belonged to the decoration of the sanctuary. However, in this small chapel (13 × 6 m) they can be found on the walls of the sanctuary as well as that of the nave; eight that are known today, are in the nave while pictures of further four apostles have perished when the walls of the apse were demolished. On the basis of our reconstruction, we may assume that in the centre of the apse wall was a *Maiestas Domini*, known only from fragments, while on either side, on the walls divided into niches by double-columns, the figures of Apostles Peter and Paul and two Evangelists—Matthew and John—were painted. The other two Evangelists were presumably represented only by their symbols.

On the northern and southern walls of the nave—above the figures of the Apostles—the main scenes of the life of the Virgin Mary and that of Jesus can be seen in two bands. The fragments allow us to suppose that one of the side-walls was decorated by the scene of the Coronation of the Virgin Mary (Fig. 50a–b). On the opposite side-wall there is a scene depicting the Ascension of Jesus surrounded by many figures from which the floating folds of Jesus’ robe and the heads of the Apostles looking up (Fig. 51), as well as the fragments of two flying angels have survived (Fig. 53). Some other remains refer to a Passion cycle. The Kiss of Judas (Fig. 52) and the Cutting off of Malchus’ Ear (Fig. 54) formed a part of the Capture scene while the Virgin Mary pressing her face against the dead Jesus must have belonged to the Lamentation composition (Fig. 55). On the western wall of the northern side-chapel—where the tabernacle was also placed—the fragmentary Resurrection can be seen, *in situ* (Fig. 56). The western wall of the chapel, where the entrance portal is found, is dominated by a rosette from the end of the twelfth century so that there was left only a small surface

above the figures of the Apostles for painting. Here must have been the place of the fresco representing an angel with an inscription. The fragments of the four lines suggest a longer text identified with the lines in the Book of Kings III. 9; 2. The words of the angel appearing before King Solomon refer undoubtedly to archbishop Csanád Telegdi. The emphasis of the patron in this way was a characteristic Proto-Renaissance idea which is common in contemporaneous Trecento programmes.

The iconographical examination, subject-matter, its composition and placing in the decoration, underlined the connection with Italian Trecento art and the stylistic analysis confirmed and defined the same. However, the former generally accepted opinion that the frescoes of the chapel have been painted by Niccolò di Tomaso, a Florentine painter (*c.* 1343–71) was rejected. The comparison of the only authenticated work by this master, i.e. the triptych of Abbot St Antonio in the Museo di S. Martino in Naples from 1371 (Fig. 57), with the above-mentioned frescoes clearly shows the striking differences in the styles of the two masters. Niccolò di Tomaso, a typical Orcagnesque painter of the third quarter of the fourteenth century, created aerial figures with serene countenance, working out details with meticulous care. On the other hand, our master's style is characterized by conciseness and plasticity. The frescoes of Esztergom represent the Tuscan Trecento before the Black Death of 1348–49, while the work of Niccolò di Tomaso characterizes the same after this time, as M. Meiss has pointed out.

The murals of the castle chapel of Esztergom have a grandiose and pure compositional layout decoratively placing the half-length figures of the Apostles in quatrefoiled frames which are in the niches of the nave. The figures form equilateral triangles representing an outstanding solution. The arms bending at the elbows excellently fit into the semi-circular foils while the cusps of frames above the heads repeat the triangles formed by the figures. The frames are not broken at any point, even the halos only come close but never touch them, while Giotto and his pupils for instance, emphasized plasticity and dramatic character also by breaking through the frames. Our master, by leaving a space between the figure and the frame as well as representing the figures in plane, followed the style of the Sienese Trecento. The apostles are not painted in frontal view, but slightly turn their heads aside in a natural way. Also, this mood of expression is different from the hard style of the Early Florentine Trecento and from the too subtle figures of the contemporary painters of Siena, as well. The way of expression, elaboration of details—chiefly the depiction of the hands—suggest the influence of another great Trecento painter, Ambrogio Lorenzetti. The variations in the gestures of the hands holding books are executed on a high artistic level, though they do not show a close resemblance either to the hands painted by Duccio in a Byzantinesque style, or to the elongated, nervously sensitive hands of Simone Martini's figures. The hands on the frescoes of Esztergom are more stubby; see, for example, the hand of Apostle Peter grasping a knife, or the right hand of the rising Christ holding a flagstaff in the Capture scene. Also the soft, lyrical forms

of faces widely differ from the harder and more plastic forms of Giotto as well as from the narrow eyeholes and long, thin noses on the faces of Simone Martini's figures. On the murals of Esztergom the almond-shaped eyes are wider, the eyebrows are more arched while the nose and mouth are thicker than those with Simone Martini. All in all, this mood of representation is closer to the style of Ambrogio Lorenzetti, like the angel singing with an open mouth (see: Fig. 53) recalls the *Maestà* of Montesiepi or frescoes of Vitale da Bologna from Mezzarato (Bologna, Pinacoteca Nazionale).

The depiction of further details—hair, beard, halo and clothes—also corroborate our above statement. The remains on the broad-stones from the chapel—details of bigger scenes—also indicate the lyrically decorative and picturesque way of expression of this master, e.g. in the fragment of the Kiss of Judas (see: Fig. 52), the eye of Judas with black halo reflects firm determination, but Jesus turns from him with a gentle look thus relaxing the dramatic tension. Jesus is turning towards Malchus whose ear Apostle Peter is just cutting off (see: Fig. 54). Though this composition could not have been executed without a knowledge of Giotto's art, it is closer to the narrative style of the Sienese representations which emphasize lyrical features. Let us remember the beautiful scene on the fragment depicting the Lamentation where the mother throws herself at her dead son's body. The profiles do not meet—as with Giotto—but the three-quarter profiles and the lines of their noses form an angle, thus emphasizing the lyrical message. In this picture Lorenzetti's inspiration can be clearly seen. On the other hand, the colour scheme, as well as the refined and rich modelling of the surface, best seen on the fragment of a saint's head (Fig. 63), are characteristic of the Sienese Trecento art.

Finally, we should have a look at the ornaments resembling the cosmatesque marble inlays which separate the figural decorations, further the plasticity, perspective representation and simple forms of consoles thus framing the arched terminations of the walls. All these show a close affinity with the most beautiful Italian works of the first half of the fourteenth century (Fig. 59).

A thorough study of the murals of Esztergom reveals their relationship to the best endeavours of the Italian Trecento art in the 1330–40s. The leading figure of this trend was Ambrogio Lorenzetti from Siena whose art was modern and well known not only in Tuscany, but also throughout Italy, moreover, beyond the Alps, too. This means that Csanád Telegdi promoted the latest artistic trend of his age, thus providing an opportunity for its spread in Hungary. Archbishop Telegdi, who is mentioned in the chronicle as "*egregius doctor in jure*", was the *comes capellae regiae* already in 1318 and had studied jurisprudence at Padua. Here he might have seen works of the Italian Trecento for the first time, i.e. works by Giotto and Giovanni Pisano. After these experiences, the years spent at the court of Charles I at Visegrád and Buda as well as the trips to Naples in the attendance of the king further increased his admiration for the Italian Trecento art. During these trips he had an opportunity to get acquainted with the best works of art in Florence, Siena, Assisi and, first of all, in Naples where the

Angevin court enthusiastically supported the latest artistic trends. Besides the masters whose names are known to us, many painters worked in Italy at that time. Unfortunately, it is impossible to identify them and their works, just as in the case of the master of the murals at Esztergom. The most important thing is that we can define the style and age of the frescoes which were made under Sienese influence in the 1330s, and which are the best surviving examples of this trend in Hungary.

The other prominent Trecento mural came from *Várad* (Oradea) (Fig. 60),¹⁷ and is found in the Christian Museum of Esztergom. *Várad* was one of the ten most significant bishoprics in Hungary, especially after 1192, the year of the canonization of King Ladislas I. Its importance further increased during the reign of the Angevins, who regarded King Ladislas their ideal. Beatrix of Luxemburg, the wife of Charles I, was buried in *Várad* in 1319. Their son, prince Kálmán (Coloman), was brought up here under the charge of John II, bishop of *Várad*, who had been—according to contemporary records—the king's friend. In 1329 Andrew Báthori, whose career resembles Csanád Telegdi's, became the bishop of *Várad*. Later, he was appointed provost of Buda and vice-chancellor at the royal court where he was one of the leading personalities in the court's cultural life. He also belonged to the royal retinue—together with Csanád Telegdi—when Charles I took his son prince Andrew to Naples in 1330, as the heir to the throne of Naples. In 1342 Andrew Báthori received King Louis the Great at *Várad*, who visited the tomb of St Ladislas after the coronation. Following this royal visit, he ordered the cathedral enlarged and rebuilt in Gothic style. The work was finished under the supervision of his follower, bishop Demeter Futaki (1345–72).¹⁸ He was also an outstanding personality mentioned in the papal document on the occasion of his appointment as “*litterarum scientia*”.¹⁹ The fresco decoration of the cathedral is linked with his name; unfortunately, only a small fragment of 18 × 24 cm has survived on a broad-stone depicting the head of a bishop.²⁰ It might have been only a small part of the painted decoration of the monumental Gothic cathedral having an ambulatory and radiating chapels. However, it is just possible that it was a piece of half-length figures decorating a window-splay of an archivolt. Analyzing its style, it has been pointed out that the fresco of *Várad* can be connected with a school of Italian Trecento other than that of Esztergom, thus proving that the common attribution often occurring in the literature was not correct.

In the 1920–1930s the frescoes of Esztergom had not been discovered yet and experts attributed the *Várad* mural to Tomaso da Modena because of a supposed trip by the master to Prague. However, the latest research has disproven such a stay and the panels of the Karlštejn Castle are considered imported.²¹

The comparative stylistic analysis revealed the differences between the forms of expression in the art of Tomaso da Modena and in that of the master of the fresco at *Várad*. Tomaso da Modena (1325?–1379) placed his figures in a setting rich in realistic details, representing a later period of artistic development. The

mural at Várad expresses, on the contrary, only the essence in a powerful and concise style. The final conclusion was that the fresco has been executed partly under Tuscan influence. But certain features—such as the broad faces, thick noses and mouths—suggest also other stylistic connections excluding, however, other artistic influences. Thus we have come to the conclusion that these features must be the characteristics of a local workshop. Taking this into consideration, the fragment of the above-discussed fresco can be the work of a native master working on the decoration of the cathedral probably with collaboration of Italian painters, and it can be dated from about 1350.

Várad was one of the most significant economic, political, social and cultural centres in Hungary in the fourteenth century. The Italian merchants of the town, the mendicant orders, the bishop and the chapter all were in close connection with Italy and also with the Hungarian royal court, thus providing an opportunity for the spread of Italian Trecento art. Outstanding masters, like Martin and George of Kolozsvár created works of European standard in the second half of the century. Sources also mention Nicholas, the painter, father of the sculptors, as well, however, we do not know his works. He was either a contemporary of the master discussed above or he may have been the master himself.²²

The third most important mural in Hungary showing a Trecento influence can be found in *Zagreb*, capital of Croatia, that belonged to the Hungarian crown from the end of the eleventh century. The episcopal seat at the River Sava, founded by King Ladislas I in 1093, was a rapidly developing trade centre. Its significance lies in the part played in the exchange of goods between Italy and Central Europe as well as between Austria and the Balkans. *Vicus Latinorum*, the quarter of the town for the Italian merchants, was already built in the twelfth century. In the thirteenth century an independent civil town came into being beside the town of the bishop, receiving in 1242 the title "royal town". The two towns—civil and episcopal—were often in conflict because of their different interests, e.g., in 1290, after the death of King Ladislas IV, the inhabitants of the civil town supported Andrew III, who was living in Venice, while the bishopric stood for the Angevins in order to increase papal influence. From the point of view of our subject-matter, it is not quite indifferent that both towns had Italian connections. The only cultural remains of the royal town—on the main square—referring to the trade connections with Venice is the parish church. The murals have not survived, merely a fragment of a water-colour copy from the 1880s decorating one of the columns. According to a contemporary chronicler, the fresco showed the influence of Giotto.²³

As regards the civil town, its connection with the Angevin court is indicated by the castle of Charles I built in the 1330s. The king visited the town several times and his son Stephen, prince of Croatia, lived here with his family in the 1350s.²⁴

The bishopric at Zagreb—as already mentioned—was a strong supporter of the Angevins. Charles I and Louis the Great rewarded their faith with special appreciation. The bishopric of Zagreb was third after Esztergom and Kalocsa. It

was not rare that the bishop of Zagreb held a significant position in the royal chancellery as well, like bishop Michael (1295–1303) who had been sent to Pope Bonifac VIII as the delegate of Charles I. His successor, Augustus Gazetti (1303–1322), an Italian Dominican, arrived in Hungary with the retinue of Charles I. The next bishop of Italian origin was Jacob of Piacenza (1343–46), who was also the king's physician and a diplomat. He was followed by Nicholas Vásári (1349–50), nephew of Csanád Telegdi, and the next bishop, Nicholas Keszei (1350–56) was also patronized by the archbishop. Keszei, who was also Louis the Great's chancellor led the Zagreb diocese energetically and responsibly.²⁵

In 1950, Trecento murals came to light in the chapel of the medieval episcopal palace at Zagreb. The representations with delicate linearity were uncovered in fairly good state on the vaulting and on the north wall. These remarkable mural paintings—of great importance in the medieval art of Hungary in the Angevin Period as well as that of East Central Europe—have been discussed in the Croatian literature only briefly together with other remains under the title "Medieval Murals in Zagreb".²⁶

The frescoes uncovered *in situ* facilitated the iconographical definitions and the reconstruction of the programme of the chapel's decoration. In the east spandrel of the vault, the figure of Maestas Domini in mandorla held by four angels against a blue background is to be seen (Fig. 61). The north and south spandrels are divided into two equal parts by a cosmatesque band. There are the figures of the four Evangelists seated on a throne, writing on a table (Fig. 62). In the west spandrel, halved by a band, the figures of two saints were painted but only the figure of St John the Baptist can be identified on the part towards the south wall.

The scenes depicting the life of Jesus decorated the side-walls above the painted curtain motif which survived the best on the east wall, under the windows of the straight-ended walls of the presbitery. The largest unbroken piece can now be seen on the north wall, representing old men holding books or scrolls, turning left (Fig. 63). They are arranged in three rows. This was a part of the scene The Twelve-year-old Jesus Teaching in the Temple, a known representation of Trecento painting, preferring the presentation of the Child arguing with the Elders. Analogues are to be found in Romagna, in the chapel of S. Nicola at Tolentino (from the 1340s) and in the S. Salvatore of Collalto (c. 1350), the latter ruined in the First World War.

The style of these murals, expressing deep emotions and stressing decorative picturesqueness, indicates a Siennese inspiration. The fresco depicting the arguing Elders was executed under the influence of Duccio's art. Very characteristic are the passionate facial expressions, lively gestures, thin fingers and the figures in coloured, hand-woven shawls and clothes with soft folds. However, the clear-cut features do not characterize Duccio but rather the Romagna Trecento. Under the direct influence of Cavallini and Giotto, big workshops came into being in Rimini and its vicinity. Their most eminent works are the fresco cycles in

S. Agostino in Rimini and in S. Nicola in Tolentino. A popular and really outstanding master of Rimini in the second quarter of the fourteenth century was Giovanni Baronzio producing works of Siennese type, like the polyptych in the Urbino Gallery from 1345 or the altar-piece of S. Francesco in Mercatello. The style of the frescoes in the Zagreb chapel shows remarkable affinities with these pictures as well as with the representation of the Last Supper and Maestas Domini Seated on a Throne among the Saints on the walls of the refectory of the Pomposa monastery. It is likely that the Rimini Trecento reached Zagreb through the medium of the ancient Benedictine monastery at Pomposa. As for the meaning and form, the representation of the four Evangelists on the vaulting of the Zagreb chapel also underlines the artistic connection with Romagna.

The analogues of the angel blowing the trumpet (Fig. 64)—probably a part of the Last Judgement scene on the south wall—can be recognized on the frescoes of S. Agostino. Their plasticity is especially remarkable.

Summing up, the murals in the chapel of the episcopal palace at Zagreb might have been produced by a Romagna master under the influence of Giovanni Baronzio, except for the above-mentioned angel figure which can be compared with the cycle of S. Agostino in Rimini. Bishop Nicholas Keszei (1350–56) is regarded as the donor of the pictures. As already mentioned, he was the chancellor of King Louis the Great and presumably after having returned from Naples, where he participated in the royal campaign in 1350, invited Italian painters to Zagreb. The decoration of the episcopal chapel was only a small part of the large-scale painting activity in Zagreb of the fourteenth century, comprising the cathedral and the bigger churches of the town; its significance grew as the latter murals were destroyed.

The extant murals of Esztergom, Várad and Zagreb are frescoes of the highest quality executed in the Angevin period in Hungary. The church centres played an important part in spreading the new cultural and artistic trends. These three murals show the inspiration of three different schools of Italian Trecento art and on this basis one can assume that the fresco-cycles in the castles and palaces of the king, prelates and nobles as well as those in the royal towns have been produced under the influence of the most various workshops of Italian Trecento painting. Our hypothesis is supported by the fact that in different parts of the country the sporadically available local works of unequal quality reflect the artistic inspiration of the centres. Unfortunately, instead of a complete presentation we can merely illustrate this influence as the remains have survived only in fragments and in a rather bad state at that. The murals in the medieval *Gömör* county offer the richest material.²⁷

The regions at the foot of the Lower Tatra, the upper part and the affluents of the River Sajó rapidly developed owing to the Angevin economic policy. This territory was rich in natural resources: gold in the Rima valley, gold, silver and copper in the vicinity of Rozsnyó (Rožnava), iron ore in the surroundings of Csetnek (Štitník) and Dobšina, and an important trade route led to Poland through Kassa (Košice) which furthered the prosperity of this area. The great

number of privileges ensured that new mining villages were built, the richness of which is proved by the remains of their churches with fine decorations, e.g. the churches at Ochtina (famous for its iron furnace), Gecelfalva, Restér and Hizsnyó. Many of the thirteenth-century villages became towns at the beginning of the fourteenth century: Csetnek (Štítník), Dobšina, Jolsva (Jelšava), Rimaszombat (Rimavská Sobota) and Rimabánya (Rimavská Baňa).

It follows from the economic significance of Gömör county that its landowners held high offices at the royal court. In 1334, having traded estates with the archbishop of Kalocsa, Thomas Széchényi became the landlord of the Rima valley. He was one of the most faithful and powerful men of Charles I, Voivod of Transylvania, Treasurer and Lord Chief Justice (*judex curiae regiae*). The east part of the county belonged to the Bebek and Csetneki families. The most important personalities there were: Stephen Bebek, Lord Chief Justice (1360–69), Emeric Bebek, Governor of Croatia and Dalmatia (1379–82), George Bebek II, Treasurer of the Queen (1361–89), George Csetneki, Grand Cupbearer (1399) and Ladislav Csetneki II, provost at Esztergom, later *comes capellae regiae* to Sigismund of Luxemburg, Emperor and King of Hungary and German Emperor.

Finally, it should be mentioned that this territory belonged to the arch-diocese of Esztergom, comprising a considerable part of Upper Northern Hungary (from about Pozsony to Rozsnyó), thus being under the direct cultural influence of Esztergom.

The country's medieval churches with Gothic frescoes can be mostly found in the small villages. As regards the bigger towns and centres, we know of only the church in *Csetnek* (Štítník). The powerful square tower on the west part, the three-aisled basilica and the chancel with stellar vault surpassing the length of the nave have been built successively from the thirteenth to the fifteenth centuries (Fig. 65). The Csetnek family's growing wealth and power was clearly mirrored in their church building activities. The ruins of the church are in the neighbourhood of the castle.

The murals of the church have been repeatedly renewed. The earliest mural paintings can be dated from the middle of the fourteenth century. Today, only the very damaged Passion scenes on the north wall of the sanctuary and the fragmentary Triumph of Death on the east wall of the northern aisle are visible. The decorative form of expression, lyricism and the representation in plane suggest the inspiration of the South-Bohemian painting of the early fourteenth century. At the same time the Passion cycle, Annunciation (Fig. 66) and the Visitation in the north aisle—dated from the last third of the century—allow us to presume the influence of the Italian Trecento as regards the compositional layout, monumental forms, mood of presentation as well as the colour scheme. The architectural representation in the background of the Visitation also recalls the Trecento, but its spacial illusion is less elaborated.

The master's style is characterized by harder forms and contours which are striking chiefly in the representation of the nose, mouth and hands. The Virgin



Fig. 65. South nave of the church, detail, Csetnek



Fig. 66. Figure of Mary of the Annunciation, Csetnek



Fig. 67. Representation of the Seven Sacraments in the south nave, Csetnek



Fig. 68. Decoration of the south nave, Csetnek



Fig. 69. Donors kneeling before St Helen and Constantine the Great, Tornaszentandrás



Fig. 70. Legend of St Ladislav, detail, Rimabánya



Fig. 71. Figure of St Barbara, Rimabánya



Fig. 72. Murals on the south wall of the sanctuary, Hizsnyó



Fig. 73. Frescoes on the sanctuary vault, detail, Rákos



Fig. 74. Church Fathers on the sanctuary vault, detail, Rákóc



Fig. 75. Church Fathers on the sanctuary vault, detail, Rimabrezó



Fig. 76. Half-length figure of an Apostle, west wall of the Castle chapel, Esztergom



Fig. 77. Half-length figure of a prophet, on the inner splay of the triumphal arch, Rimabánya



Fig. 78. Half-length figures in foiled frames on the inner splay and in the apse, Rákos



Fig. 79. Madonna with the Child, detail of the Adoration of the Magi on the north wall of the nave, Karaszkó



Fig. 80. The St Ladislav legend, detail, Karaszkó



Fig. 81a, b. Details of the St Ladislav legend, Karaszkó



Fig. 82. Adoration of the Magi, north and east walls of the nave, Szentsimon



Fig. 83. Frescoes on the east wall of the sanctuary, Maconka



Fig. 84. Man of Sorrows, east wall of the sanctuary, Maconka



Fig. 85. Apostles St Andrew and St Bartholomew,
east wall of the sanctuary, Maconka



Fig. 86. St Andrew and St George, south wall of the sanctuary, Etfefalva



Fig. 87. Madonna della Misericordia, south wall of the nave, Mátraszöllös

Mary in the Annunciation with eyes open wide reminds us of an earlier, Italo-Byzantine style, while her lively expression recalls the Proto-Renaissance style at the end of the fourteenth century. In the same period were painted the standing plastic figures of the Hungarian Kings St Stephen and St Ladislav on a pillar of an arch near the sanctuary, between the nave and the south aisle. At the beginning of the fifteenth century the murals in the church at Csetnek show the influence of the Bohemian Gothic style, for instance, the Annunciation on the south wall of the south aisle, the pictures depicting the Seven Sacraments (Fig. 67) as well as the delicately articulated, decorative figures in the medallions of the inner splays and window-splays, representing the allegories of the *artes liberales* and the wise and foolish virgins.

The Volto Santo and St Barbara on the north wall of the north aisle as well as the Stigmatization of St Francis and the St Francis Speaking to the Birds on the north wall of the nave prove the influence of the Italian Trecento art in the early fifteenth century. On the paintings done in the second quarter of the fifteenth century—scenes of the Biblical parables on the talents on the south aisle (Fig. 68)—there is a style formed under the influence of the Quattrocento and that of Bohemian art of the Wenceslas age.

Pelsőc (Plešivec) (8 km from Csetnek) was the residence of the Bebek family. Here, in the medieval church only a few fragments of the Gothic murals have survived. In the apse—on the southeast wall—near the Gothic window, the standing figure of a saint is painted with red clothes and white garment with loosely falling drapery. The face has a lyrical look and almond-shaped eyes and it turned a little bit to the right. The mood of representation shows a close kinship with the frescoes of Esztergom in many respects, as do the perspective drawing of the consoles under the picture, the colour scheme with faint red, yellow and white tones. The figures of the Hungarian kings on the outer, south wall of the sanctuary in frontal view were painted later, but still in the second half of the fourteenth century.

The castle of Torna at the bank of the River Boldva (about 30 km east of Pelsőc) also belonged to the estates of the Bebek family in the fourteenth century. Today the castle is in ruins, but at the near-by *Tornaszentandrás*, the former economic centre of the estate, a rich fresco cycle has been uncovered in the nave of the small church.²⁸ Above the triumphal arch there are fragments of Apostle figures modelled with plasticity, probably a part of a Last Judgement scene. Underneath, on either side, as altarpieces above the side-altars of the nave, two bigger compositions came to light. On the southeast wall St Helen and Constantine the Great are represented with a cross adorned by men clad in steel (the members of the Bebek family) (Fig. 69). On the inner splay of the triumphal arch there are the standing figures of St Stephen and St Ladislav and above them the half-length figures of eight prophets are visible. They show a close resemblance to the murals of the churches at Pelsőc and Csetnek as regards the form. The fine depiction of faces and hands and the warm colours applied equally represent a high artistic value.

Besides the above-discussed murals, there are further fine examples of the Trecento influence at *Rimabánya* (Rimavská Baňa), in the western part of Gömör county. This town was flourishing in the fourteenth century because of its gold. From 1334 it belonged to Thomas Szécsényi. In the fifteenth century, the medieval church served as a fortification of the Hussites, then, during the Reformation, its wall paintings were whitewashed and on the side-walls of the nave galleries were built. The single-naved church of the early fourteenth century is of great importance since its murals, though less in number than that of the church at Csetnek, were competently restored in the 1950s. The painting decoration of the church was executed in the third quarter of the fourteenth century. The following representations are still visible: on the north wall, Legend of St Ladislav (Fig. 70), underneath the framed figures of St Emeric and St Elisabeth (in all probability fragments of votive pictures), on the triumphal arch near the choir, Capture of Jesus with the figures of St Barbara (Fig. 71) and St George and at the inner splay of the triumphal arch, in quatrefoiled frames, the half-length figures of six prophets. The representations are Sienese in type reflecting lyricism, decorative play of lines and harmony of light, warm colours. Let us take, for instance, the scenes of the St Ladislav legend: women saying good-bye before the Trecentesque view of Várad as well as the fight of St Ladislav with the Cumanian, and especially the delicately modelled clothes and the gentle motion of the girl are striking. The abundant narrative manner, crowded composition, expressive depiction of beheaded fighters, their garments, and the riders clumsily arranged in a wide band, all these prove that our master created works of average quality under different influences.

Also, the excellently designed figures of the prophets in the quatrefoiled frames on the triumphal arch reveal the influence of Trecento art and the same is true of the picture showing the Kiss of Judas where the compositional layout and the cosmatesque band framing the scenes are Trecentesque features.

A complete fresco cycle has survived in the square sanctuary of the medieval church of *Rimabrezó* (Rimavské Brezovo). As regards its style we can make only qualified statements as during their restoration in 1893, they were painted again, arbitrarily accentuating the contours. However, the iconographical programme of the decoration and the building up of the individual representations indicate a Trecento influence. In the east spandrel of the vaulting, the figure of Maestas Domini in a mandorla surrounded by the Sun, Moon, stars as well as by the eagle and steer, are visible. The west spandrel is decorated with the figures of the Evangelists Matthew and Mark. The north and south ones are covered with the figures of the Church Fathers seated on a throne and writing books while listening to the instructions of the angels approaching from the key-stones. On the side-walls the following are seen: north, Death of the Virgin Mary and the Assumption; east, Adoration of the Magi; south, Presentation in the Temple and Descent from the Cross. There is no doubt that the iconography and compositions of all enumerated pictures bear the features of Trecento art.

In some other small churches of the former Gömör county, Hizsnyó (Chyžné), Rákos (Rakos), Gecefalva (Kocelovce), Ochtina, similar iconographical programmes were carried out, but there the Church Fathers and the Evangelists were not represented in separate spandrels but in pairs like in St Francis at Assisi, St Francis at Pisa, the Chapel of St James in the Basilica of St Anthony at Padua, S. Maria in Porto fuori and S. Chiara at Ravenna, as well as in the church of St Nicholas at Tolentino and others.

The small square sanctuary of the church at *Hizsnyó* from the early fourteenth century is completely covered with wall-paintings. In contrast to the representations at Rimabrezó, a looser spatial articulation of figures is characteristic of the decoration. On the walls above the standing figures of the Apostles, scenes with only a few figures were painted: Visitation (east side), Nativity (north side), Adoration of the Magi (south side) (Fig. 72). The four spandrels of the vault are decorated with the figures of the Church Fathers and the four Evangelists in pairs as well as the angels, similarly to the arrangement at Rimabrezó. The *Maestas Domini*—less emphasized—is represented between the five wise and the five foolish virgins—referring to the Last Judgement—on the triumphal arch towards the sanctuary.

On the half-domed vaulting of the sanctuary at *Rákos*, the *Maestas Domini* still shows Romanesque traditions (Fig. 73). Similar compositional layout occurs chiefly in Lombard Trecento art, e.g. the decoration of the apse of S. Bassano at Lodi Vecchio from the fourteenth century. In the present picture, around the angels holding a mandorla, there are the figures of the four Church Fathers seated on thrones and writing in books on writing-desks (Fig. 74). Beside them are found the symbols of the Evangelists. Here, too, just as in the case of the above-mentioned representations at Hizsnyó, Rimabrezó (Fig. 75) and Zagreb, the influence of the Italian Trecento is obvious in the way the figures are represented, the choice both of forms and colours, the marble thrones with simple forms arranged in space as well as the gestures of the writing hands. In respect of the composition, however, a marked difference exists in the quality of the execution. In contrast to the well-articulated figures on the spandrels of the Zagreb chapel, the representations in the Rimabrezó church are more heavily modelled, often breaking through the frames and crowding the available space.

On the half-domed vaulting of the Rákos church, the figures of the Church Fathers and the symbols of the Evangelists are scattered in a carpet-like manner also crowding the space. The formal solutions are more rigid but faithfully follow the delicate linearity of the Trecento examples.

The mining villages *Gecefalva* (Kocelovce) and *Ochtina* were rapidly developing in the fourteenth century. Its churches are bigger than those of Hizsnyó or Rákos. The church at Gecefalva was enlarged twice during the fourteenth century. Its powerful west tower with an octagonal form on the upper part and the sanctuary of two bays with polygonal termination clearly show the importance of the village at the time. The whole surface of its wall is covered with frescoes depicting Passion scenes made under the influence of mystery plays. The

wall-paintings of both churches have been executed by the same workshop within the same iconographical programme.

The Passion cycle was painted in two bands on the side-walls of the sanctuary at Gecelfalva, accentuating the large Crucifixion scene on the north-east wall. Such an emphasis does not occur at Ochtina, but there the cycle is expanded with further scenes, e.g. the Betrayal of Peter has more pictures: Peter and the Maid-servant and the Repentant Peter. Also the window-splays are decorated with paintings. Above the Passion cycle, the scenes from the life of the Virgin Mary—her seven pleasures—can be seen in both churches. The frequency of the Passion cycle, stressing human feelings such as suffering and sympathy, indicate the influence of the Franciscan mysticism, suggesting that this order discharged the sacerdotal duties in these villages. It is known that the Franciscan monasteries had direct connections with their centre in Assisi, thus it is obvious how the Giottesque compositional layout could reach these distant villages, too. Very characteristic are the Lamentation and the Descent from the Cross scenes at Gecelfalva. Though we do not know the whole range of the local fresco cycles of that time, there is no doubt as to how popular the representational types visible at Gecelfalva, Ochtina and the nearby Újvásár were in the whole country.

The comparison of the scenes of the Descent from the Cross at Gecelfalva and Rimabrezó clearly shows how the artistic effects became gradually absorbed and turned provincial. The lyrical way of expression is characteristic of both masters following a similar conception, but the master of Rimabrezó expressed himself more convincingly and colourfully, the compositional layout is more solid and there is a variety of forms. The two main figures of the picture are accented, especially the elongated figure of the Virgin Mary in the foreground, painted with sweeping lines, dominates. The foreshortened face and hands of the Virgin as well as the bowing figure of Christ are somewhat clumsy, provincial solutions. All the same, of the workshops in Gömör county the mood of expression in Rimabrezó represents a higher stylistic level than those at Gecelfalva and Ochtina. The figures on the murals of Gecelfalva painted in soft colours having simplified features and the drapery indicates the body stereotyped. The same stylistic features can be found on the figures of the Church Fathers, the symbols of Apostles, as well as on the Evangelists seated on the throne (just like in Rimabrezó) decorating the spandrels of the churches of Gecelfalva and Ochtina. The angels approaching from the keystones are visible here as well.

This becoming provincial is also evident in the case of the half-length figures in quatrefoiled frames. This kind of presentation played a secondary role in the decoration of church walls. Similarly to the Italian Trecento art in Hungary also, they are placed under the compositions of larger size forming an ornamental border, e.g. in Esztergom (Fig. 76), Rimabánya (Fig. 77), Rákos (Fig. 78), or on the inner splay of the triumphal arch like at Rimabánya (see: Fig. 71). Hizsnyó Rákos, Gecelfalva, Ochtina, Karaszkó and also in other parts of the country like Vizsoly, Tornaszentandrás and Maconka. In bigger churches (e.g. at Csetnek) they decorate the inner splays of the archivólts. As regards the fragment of

Várad (see: Fig. 62), a similar arrangement can be assumed. Comparing the decorations of different churches we can find a difference of quality as regards the drawing of frames and proportions of semi-circles and triangles, not to speak of the setting of figures in frames. First let us examine the murals of Esztergom, where the most excellent example of Hungarian murals in quatrefoiled frames is to be seen. The delicate representations fit loosely and naturally within the quatrefoiled frames. The refinement of the posture, carriage of the head and the gestures of the hands praise the master's talent. All the other paintings discussed above are executed at a lower artistic level, but there are differences among them, too. The figures of Karaszko and Rimabánya are better in quality than those at Rákos or Ochtina. True enough, the frames of Rimabánya are elongated a little, forming a rectangle instead of a square, but they are well composed. The figures painted at Rimabrezó entirely occupy the surface within the frames, showing a kind of crowdedness characteristic of bigger compositions. Half-length figures in quatrefoiled frames occur in the highest number at Rákos. Though these murals bear the traces of the restoration of 1902—here and there are arbitrary completions, too—the variety in modelling of the figures and gestures, and furthermore, some remarkable partial solutions indicate that a less gifted master did his best to imitate excellent examples, perhaps the destroyed decorations of the church at Jolsva (Jelšava) or of the other nearby centres.

Among the fresco cycles of Gömör county, that of *Karaszko* (Krasovo) in the Rima valley is of special importance. The village itself was not significant from any point of view which is indicated by the fact that the priest—according to the *conscriptio decimarum* of 1332–37—had a yearly income of one mark.²⁹ In 1334, it is mentioned as "*possessio Karaskou*".³⁰ From the same year it belonged to Thomas Szécsényi. Its further history is not known but the mural paintings of the church from the fourteenth century are valuable.

The north and south walls of the square chancel—under painted arches—are decorated with standing figures of the Apostles (six on each side) in garments with heavily falling drapery. Above them the half-length portraits of prophets (one on each wall) refer to the Old Testament. On the east wall, above the Gothic window the Sudarium is visible. On the cross vault, in the east spandrel the figure of *Maestas Domini* is represented over the Sun and the Moon. In the north and south spandrels the symbols of the four Evangelists are to be seen, while the west one contains the scene depicting Abraham with the souls in his lap referring to the Last Judgement. The representation of the triumphal arch towards the nave are: *Madonna della Misericordia* and *St Michael Weighing the Souls*, expressing the characteristic conception of the Last Judgement in the fourteenth century. Above these pictures the Annunciation is visible.

On the north wall of the nave, in the upper band one can see the legend of King St Ladislav, underneath, the Adoration of the Magi, the most accentuated scene with decorative details reflecting solemnity. This fresco is damaged, but at the same time the most authentic, as—because of the late discovery—it has not been restored yet. The plasticity of the figures and an intention to achieve three-

dimensional composition are striking. In contrast to the lyrical atmosphere of the above-discussed wall-paintings of the county, here we can find dramatic and powerful representations. The figure of the Virgin Mary receiving the adoration of the Magi (Fig. 79) with clear-cut and hard features, and hands modelled with plasticity indicate a Giottesque influence through the medium of a local centre, such as the nearby Rimaszombat or Szécsény (residence of the landlord Thomas Szécsényi), both of which played an important part in spreading court art. The Tuscan-Florentine stylistic connection of the above mural can be corroborated by its comparison with the Várad fragment. The artist of Karaszkó seemed to have followed similar examples in the 1360–70s.

The scenes of the legend of St Ladislav have survived in a badly damaged state, but depicting the fight at Cserhalom (Fig. 80) the master displayed his dramatic power and dexterity for composition and spacial arrangement at the end of the fourteenth century.

Comparing it with the same scene at Rimabánya, we can see a marked difference between the concepts and artistic stature of the two painters. In contrast to the overcrowded composition represented in plane in the picture at Rimabánya here the two troops of mounted men are set in space. The other events of the legend are also executed on a high artistic level, accentuating the importance of the individual figures by a looser compositional layout (Fig. 81a–b).

The superb and solemn representation of the figure of St Michael on the triumphal arch is stressed even by its imposing size. The marked features, clumsy gestures and decoratively modelled hamlet show a close affinity with the figure of St Ladislav in the battle at Cserhalom. The picturesqueness of the mural is enhanced by the vivid depiction of the big, spread, coloured wing of the angel and that of the devil around the scales of St Michael.

The Trecento stylistic connections of the artists of Karaszkó is pointed out also by the latest Czech researches. It is assumed that they had worked at either Esztergom or in an Italian workshop.³¹

We do hope that by presenting the murals of Gömör county the spreading of the Italian Trecento through the medium of local centres may be traced. It was shown how this influence became gradually adapted, while subjecting the stylistic characteristics to alterations. The iconographical effect survived longer and as it was to be seen on the works of the minor masters at Gecelfalva and Ochtina.

The same is true of the Adoration of the Magi on the north and northwest walls of the nave in the church at *Szentsimon* (Borsod-Abaúj-Zemplén county) from 1423 (Fig. 82). This composition clearly shows that the nearby towns (Eger, Rimaszombat) had transmitted Trecento traditions for decades even in the fifteenth century.

The mural paintings of the three-aisled cross-valuted Gothic church at *Gyöngyöspata* (Heves county) have been uncovered only recently. The Sudarium in the apse, the Apostles on the north wall of the sanctuary, and, above them, the

Birth of the Virgin are remarkable examples of the native Trecento art in the second quarter of the fourteenth century as regards both style and iconography. The landlord of the region was Demeter Nekcsei, the Royal Treasurer, whose patronage of art is indicated by the so-called "*Bible of Nekcsei*" (Library of Congress, Washington).

The striving for monumentality is noticeable on the frescoes of the church at the nearby *Maconka* (Nógrád county). There is a fine depiction of the Man of Sorrows on the east wall of the square sanctuary (Figs 83–84), following the trends of Italian Trecento of about 1400. The standing figures of Apostles decorating the side-walls were obviously inspired—through multiple mediation—by the Tuscan Trecento of which the dignified figures are characteristic (Fig. 85). This fact is corroborated by the history of the village. In 1396 became the new landlord Leszták Jolsvai, Palatine of King Sigismund of Luxemburg. He commissioned the painting of the church and he and his family were represented on the central part of the apse wall, on either side of the Man of Sorrows.

Some other church decorations in the vicinity of Maconka, also belonging to Jolsvai, bear Trecento stylistic elements, such as the frescoes at *Kiete* (Kyjatice), *Etrefalva* (Turičky) (Fig. 86). In the frescoes at Mátraszöllös (Nógrád county) (Fig. 87) the representation of drapery falling in heavy and parallel folds is striking.

We cannot neglect the wall-paintings of *Zseliz* (Želiezovce) along the River Garam. Zseliz seemed to have been a significant village with a parish church in the first half of the fourteenth century as it was mentioned in the *conscriptio decimarum* in 1332. Until 1347 it was king's land and then it became the property of George Becsei, an outstanding warrior of King Louis the Great. The Man of Sorrows and Sudarium were commissioned by him, but they were executed only at the end of the century (Fig. 88).

As to the murals of *Százd* (Sazdice), 50 km from Esztergom, we can speak of the forerunners of Quattrocento in Hungary at the end of the fourteenth century. The heavily modelled figures of the Apostles under painted semicircular arcades on the side-walls of the chancel represent Quattrocento features both in proportion and conception (Fig. 89). It becomes quite understandable, if we take into consideration that from 1370 the landlord of the village was the Saracen family of Italian origin. The family members occupied high offices at the court of King Sigismund of Luxemburg.

Recently, at *Tereske*, not far from Budapest, the murals of a former Benedictine monastery have been uncovered which were apparently produced under the artistic influence of Vác, the nearby episcopal see. The representations—the St Ladislav legend, Passion cycle, women saints—belong to two different stylistic periods. Those made at the beginning of the fourteenth century show Italo-Byzantine influences, and the others, originating from the second half of the century, indicate a Trecento inspiration.

As regards the influence of Italian Trecento art in other regions of the country one can observe the same tendencies examining the remains in the settlements of the Szepes region, Transylvania, Transdanubia or the Great Hungarian Plain.

Szepes region was on a high economico-social level from the twelfth century onward. Its significance was enhanced by the trade route towards Poland and the customs system alongside the border. A natural consequence of the economic prosperity was the flourishing of the cultural and artistic life in the fourteenth century producing several supreme artifacts which have survived up to now. The artistic remains of Lőcse (Levoča), Igló (Spišská Nová Ves) and Szepeshely (Spišská Kapitula) are remarkable and the majority of churches in small villages also preserved their Gothic appearance.

The frescoes of the Szepes region form an important part of medieval mural painting in Hungary. All the significant stages of Gothic art are represented. The social position of the donors is also more differentiated than in Gömör county, which manifests itself in the quality and the stylistic characteristics of the paintings as well.

Let us now turn to the large fresco in the basilica of the important ecclesiastic centre, *Szepeshely* (Spišská Kapitula). The picture depicts the third and final coronation of the Hungarian King Charles I of the Anjou dynasty, in 1317 (Fig. 90). In the centre, there is the Madonna with Child in frontal view following the Italo-Byzantine type, seated on a throne recalling the marble thrones of the Duecento. With her right hand she touches the crown on the king's head as a sign of approval. Also, the infant Jesus reaches for Charles. To the left of the throne Archbishop Thomas of Esztergom is kneeling with the crown in his hands. He represents here not only the archbishop having the right to coronation but also the most powerful follower of King Charles I.³² His chancellor, the provost of the chapter in Szepes is visible behind him. According to the inscription, it was he who commissioned the painting. As the Szepes region belonged to the Esztergom diocese one may say that the provost tried to please the archbishop in this way. Behind the king, the castellan of Szepes is visible, grasping his sword. He played a decisive role in the struggle of Charles I against the oligarchs in 1312 and 1317.

The compositional layout and expression recall the contemporary votive pictures such as the mosaic painting by Giovanni di Cosma above the tomb of the archbishop of Toledo in S. Maria Maggiore in Rome. The Madonna, seated on a throne faces the viewer, and the archbishop is kneeling on her left, painted in three-quarter profile. Further examples are the mosaic of Cavallini in S. Maria in Trastevere of Rome depicting the figure of Bertoldo Stefaneschi praying to the Virgin Mary, and the mosaic from the end of the thirteenth century in S. Maria in Aracoeli where the infant Jesus reaches toward the donor kneeling on the left — similarly to the fresco in Szepeshely. A thorough stylistic analysis is yet to be made as the fresco is being restored by experts after the arbitrary restoration carried out more than a century ago.



Fig. 88. Murals on the south wall of the apse, Zseliz



Fig. 89. Apostle figure on the south wall of the sanctuary, Százd



Fig. 90. Coronation of Charles I, north wall of the nave, Szepeshely



Fig. 91. Detail from the St Ladislav legend, Kakaslomnic



Fig. 92. Annunciation, east wall of the sanctuary, Szepesdaróc



Fig. 93a. Fresco fragments on the inner walls of the church, Cserkút



Fig. 93b. Madonna with the Child, triumphal arch, Cserkút



Fig. 94. St Helen with the Cross, north wall of the nave, Ōraljaboldogfalva



Fig. 95a. Vir Dolorum, east wall of the sanctuary, Cserény



Fig. 95b. Hell from the Last Judgement, north wall of the sanctuary, Cserény

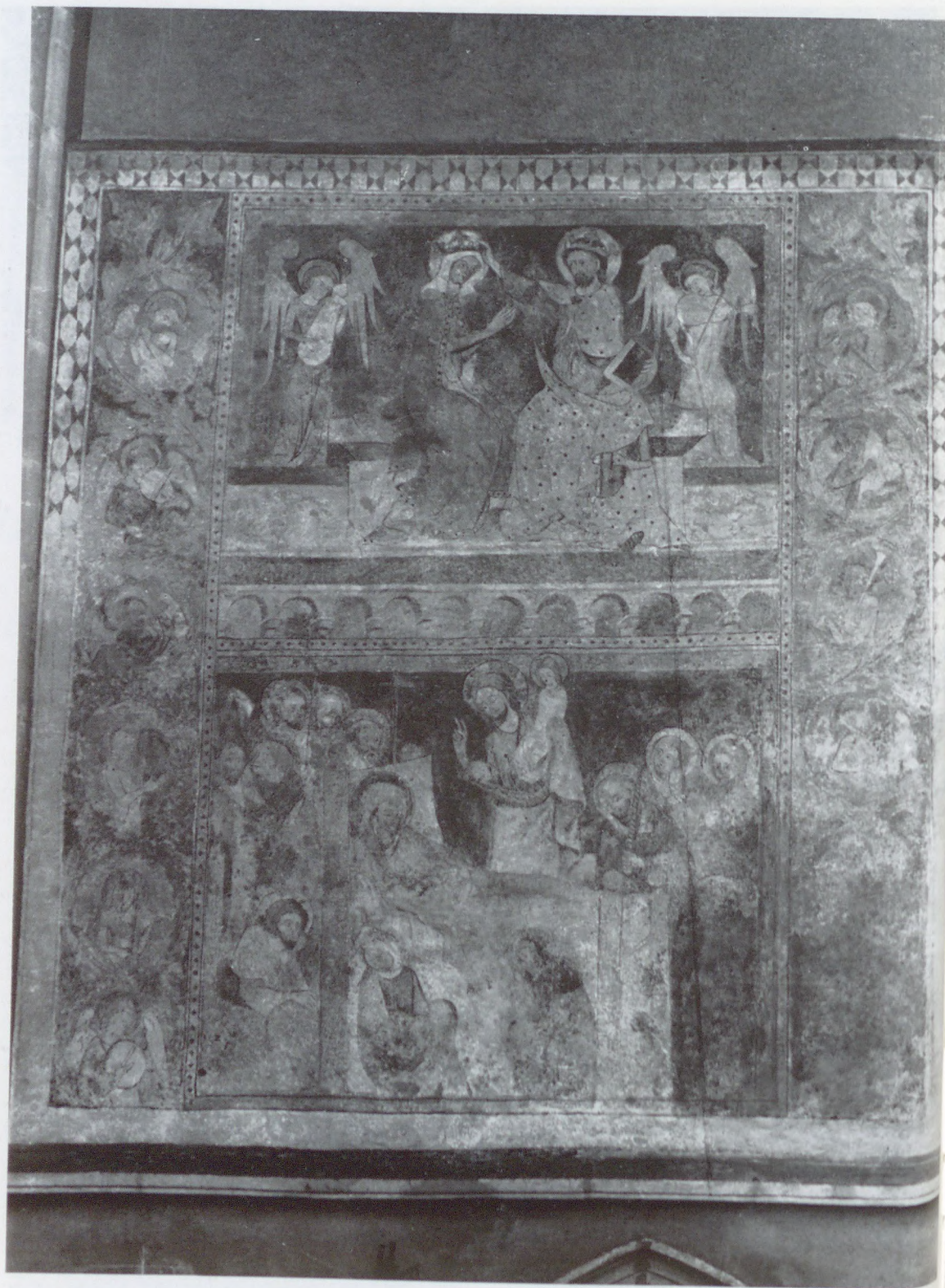


Fig. 96. Death of the Virgin Mary and Coronation of Mary, north wall of the sanctuary, Minorite church Lõese



Fig. 97. Last Supper, north wall of the sanctuary, Zsegra



Fig. 98. Details from the Passion cycle on the north wall of the nave, Svábfalva



Fig. 99. Adoration of the Magi, Gerény



Fig. 100. Last Supper, Gerény



Fig. 101. Vir Dolorum, south wall of the sanctuary, Vizoly



Fig. 102a,b. Church Fathers on the inner splay of the triumphal arch, Csaroda



Fig. 102c. Detail of Fig. 102 b



Fig. 103. Frescoes on the triumphal arch, Church Fathers, Csaroda



Fig. 104. St Elisabeth, east wall of the nave, Ófehértó



Fig. 105. A saint, apse, Kiszombor

From the viewpoint of art history this wall-painting is of great importance. It was Arnold Ipolyi (bishop and the first Hungarian historian of art and collector of works of art) who presented a paper on this picture to the Hungarian Academy of Sciences in 1864.³³ Besides iconographical problems, it also dealt with stylistic analysis, attributing the mural of Szepeshely—with unusually great reservation at that time—to an unknown Italian master or to a local master trained in Italy.

The gestures and proportions of the fresco reflect an Italian inspiration which may follow from the Italianate education of the archbishop of Esztergom, who had studied at Padua and had been to Rome several times.

Finally, one should mention that the analogues of the foliated scroll motifs decorating the top of the fresco are to be found in the contemporary native goldsmith's trade such as on the double silver seals of Charles I made in 1331 by the Sienese Petrus Gallicus who was appointed castellan of the Szepes region.³⁴ This fact also confirms that the different Trecento trends spread quickly and widely in Hungary.

One of the most remarkable artistic achievements is the fragments of the St Ladislav legend at *Kakaslomnic* (Vel'ká Lomnica) from the early fourteenth century (Fig. 91). The frescoes were uncovered in 1958–60 and their expert restoration made a thorough stylistic analysis possible as well. V. Dvořáková, in her study on the mural,³⁵ assumed it to have a South-Italian origin. However, the figure of the Cumanian equestrian indicates stylistic connections with Northern Italy (Aquila), South Tyrol (Termeno) and Southern France (Permes). Taking all of these into account, one may say that the master of Kakaslomnic took up the dominant stylistic trends of the late thirteenth century and created works in a more realistic concept characterized by lively compositions and a wealth of detail of the early fourteenth century. The construction, monumentality, dramatic power of the firm linearity, and the harsh and light colours (red, green and yellow) show a close relationship with the Italo-Byzantine art of the Duecento. Let us think, for instance, of the fresco of St Lawrence in the crypt of San Lorenzo al Verano in Rome or some mosaics around 1300 in San Marco in Venice. The figure of the dancing Salome (Battistero of San Marco) and the graceful girl figure of Kakaslomnic show a resemblance. In all probability, Philip Drugeth commissioned the picture. He arrived in Hungary with the entourage of Charles I from Naples and in 1317 he was governor of the Szepes region, and became the palatine. The fortress of Kakaslomnic was a significant military base of the king and its economic importance was also remarkable, being along a trade route. It belonged to the union of the twenty-four privileged towns of the region (*Communitas XXIV Regolium Civitatum Terrae Scepus*).

In *Szepesdaróc* (Dravce) there was an Antonite order of French origin. The monastery's church has excellent wall-paintings, representing three different periods. Perhaps the most outstanding one is the Crucifixion and Annunciation (Fig. 92) from the first period—at the beginning of the fourteenth century—on

the east wall of the sanctuary, showing a beautiful unity of Italo-Byzantine and early Trecento art. The sweeping and decorative linearity of the angel figure of the Annunciation imitates the late Byzantine style. The face and figure of the Virgin were later repainted, making a closer study quite difficult. The architectural representation forming the background, recalls the art of the late Duecento in Tuscany. The Trecentesque figure of the maid-servant modelled foreshortened with plasticity offers a firm point for dating.³⁶

The events of the St Anthony legend on the north wall of the sanctuary was painted later—in the first quarter of the fourteenth century—by another artist. The narrative scenes appear before a neutral background articulated by rhythmically arranged, grácil Gothic churches and the figure of the saint—at most with one attendant—is repeated with a slight formal alteration indicating also Duecentesque tradition.

The same is true of the compositions and figures wearing garments with parallel falling folds as well as of the faces and gestures depicted with delicate linearity in a quiet and lyrical conception such as the frescoes of the life of protomartyrs St Lawrence and St Stephen in the vestibule of San Lorenzo al Verano in Rome, the St Benedictine cycle in the Sacro Speco of Sabiaco or the thirteenth century panels illustrating the life of St Dominic in the Capodimonte Museum at Naples.

It is interesting to observe that the Italo-Byzantine art of the Duecento exercised an influence in Hungary even in the early fourteenth century, as can be seen from the murals at Szepeshely, Kakaslomnic and Szepesdaróc, which were executed by different masters.³⁷ These stylistic connections can be seen also elsewhere in the country, e.g. the frescoes of the church of *Cserkút* (near Pécs) from the beginning of the fourteenth century (Fig. 93a–b), and in Transylvania. In the latter case, the strong Byzantine influence was partly due to the role of the Byzantine-Orthodox church. The most remarkable fresco cycle has been preserved in the church of *Óraljaboldogfalva* (Santa Maria Orlea). The church of this market-town was built in the thirteenth century. The wall-paintings were made for the second consecration in 1311, as pointed out by Géza Entz who had deciphered the fragmented inscription.³⁸ They can be ranked among the most eminent works done around 1300 in East Central Europe showing Italo-Byzantine stylistic features (Fig. 94). In the earlier studies these murals were dated from the middle or the second half of the fourteenth century. The new and conclusive dating helps to determine the age of other mural paintings as well.

As already indicated, the Italo-Byzantine stylistic trends survived in Hungary during the fourteenth century. There are also fine examples in the church at *Cserény* (Čerin): the wide open eyes, the strict features, as well as the drapery with the sharp contrast between light and shade. The Nativity scene shows a Trecento spatial arrangement mixed with characteristic forms of the Byzantine style. Furthermore, the master of the frescoes also borrowed from Czech Gothic art, which helps us in dating them to the end of the fourteenth century (Fig. 95a–b).

A more provincial and schematic variation of the same stylistic trend is to be found at *Szmrecsány* (Smrečany) from the second half of the fourteenth century.

The most excellent murals of the end of the fourteenth century in the Szepes region are in *Lőcse* (Levoča). The three-aisled parish church represents the wealth of the most significant town of the region. Today there are only fragments of the murals in the apse and in the north aisle. The pictures in the sanctuary were repainted in the previous century, making it impossible to study them from the viewpoint of the style. We could state, however, that between and under the big Gothic windows an abundant iconographical programme was carried out. The twelve Apostles, each holding a sentence of the Credo, are accompanied by prophets, and above them are scenes from the life of Jesus as well as figures of saints and Man of Sorrow. As to the dating, we ascribe them to the last quarter of the fourteenth century after the vaulting of the chancel which was built last. The two fresco cycles on the north wall of the nave survived in a far better state. The style of the murals shows the influence of Bohemian Gothic painting.

Simultaneously, with the building of the parish church, the Minorite monks also erected a church and a monastery on the edge of the town. It has been rebuilt in baroque style, but some Gothic wall-paintings have been preserved. J. Krása pointed out convincingly the differences in style and conception between the fresco cycles in the two churches done practically at the same time. The less gifted master of the Minorite church depicted the works of mercy rather conservatively while the other, more experienced artist—obviously with practice in illumination—illustrated the seven primary vices.³⁹ Besides the Bohemian influence, we can also see the inspiration of the Italian Trecento art in the style of the frescoes in the Minorite church, especially in the arrangement of the scenes in space, the diagonal placing of the bed, the cosmatesque frames, the perspective representation of consoles separating the Coronation scenes and the Death of the Virgin as well as the figures of the angels playing the violin (Fig. 96). This is further evidence that the Franciscans played a significant part in spreading the artistic trends of the Trecento.

The mural paintings of the churches in *Poprád* and *Podolin* might approach those of *Lőcse* as to artistic level, but we can only make an analysis after removing the nineteenth-century repainting of the original pictures.

Now we are going to deal with the village churches of the Szepes region where the one in *Zsegra* (Žehra) can be regarded the most remarkable.⁴⁰ The wall-paintings of the sanctuary, the triumphal arch with pointed termination as well as those of the north wall in the nave were executed in different periods. The first-period pictures' provincial way of expression (sanctuary vault, triumphal arch, figures of St Stephen and St Ladislav and the Last Supper (Fig. 97)) has misled researchers for a long time, and they dated them to the thirteenth century. But a thorough analysis of the representation dates them—in spite of the repainting—to the middle or the third quarter of the fourteenth century. In 1874 Flóris Rómer mentions an inscription on the side of the triumphal arch referring to its 1375 consecration.⁴¹ We assume that the decoration of the sanctuary had been

already completed by then. It is worth mentioning that the Passion cycle on the side-walls of the sanctuary—next to the Last Supper—was painted by another artist according to a different conception, but the style of both masters was formed under Trecento influence. The literature refers to this influence first of all in connection with the scene of the Coronation of the Virgin in the sanctuary, comparing it with the composition of Altichiero in the Oratorio di S. Giorgio at Padua. We should like to further pinpoint the date by adding that the iconography and compositional layout of the painting (the throne set in space and the angel types) show the effect of the third quarter of the Trecento, while the formal expression is characteristically provincial, clumsily following the native Trecento examples. The cosmatesque border decoration is a further indication of the Trecento inspiration.

The frescoes of the church at *Svábfalva* (Švábovce) are the works of local masters from the end of the fourteenth century imitating pictures of different stylistic trends (Fig. 98). The Descent into Hell, though restored, shows a resemblance to the frescoes of Lőcse while the Entombment recalls the Trecentesque compositions of the villages of Gömör county. The latter feature appears, among others, in the spatial arrangement of the marble sarcophagus and the border decoration of the Entombment and Resurrection.

One can find Trecento features moving eastwards, too, for instance at *Petőszinnye* (Svinica). The fragments of the Last Judgement on the south wall of the church reveal a Trecento influence; from the middle of the century the expressive features and dramatic gestures of the angels mourning the damned, the foreshortened figures, the hair-style and costumes and lastly the carefully drawn cosmatesque border decoration.⁴² Also the plasticity of the fresco of St Anne with Mary and the Child Jesus is Trecentesque.

At *Gerény* (Horjani, now a suburb of Užgorod) the wall-paintings show also some Trecento influence (Fig. 99). In all probability they were commissioned by Nicholas Drugeth, the Lord Chief Justice and landlord of Gerény from 1354 on.⁴³ Recent stylistic analysis pointed out Paduan-Venetian Trecento connections which would mean the decade 1360–1370.⁴⁴ The Last Supper at Gerény (Fig. 100) has an iconographical and compositional affinity with the Last Supper mural in Zsegra as well which corroborates the assumption that the latter was painted also in the third quarter of the fourteenth century; furthermore, it indicates a close connection between the workshops of Northeast Hungary.

The decoration of the fourteenth century church in *Vizsoly* (Borsod-Abaúj-Zemplén county) was commissioned by the Drugeth family. The village enjoyed certain privileges from the thirteenth century onward and developed rapidly in the fourteenth century due to its location along the main route to Poland. The Drugeth family whose members occupied the posts of Palatine and Lord Chief Justice between 1322–42, often stayed at Vizsoly managing from there the affairs of the counties belonging to them.⁴⁵ On the south wall of the sanctuary in the Vir Dolorum scene the figure of the donor is also represented (Fig. 101). The pictures of the triumphal arch—St George and the Dragon and the half-length figures of

prophets in quatrefoiled frames—were probably done in the middle of the century. The fine linearity and a striving to be decorative show stylistic connections with West-European Gothic style but the representation of *Vir Dolorum* reflects the iconographical impact of Trecento art.

Moving towards the River Tisza, the number of medieval mural paintings declines. This phenomenon is put down to the Turkish occupation in the sixteenth-seventeenth centuries. The most remarkable of the murals are in *Csaroda* (Szabolcs-Szatmár county).⁴⁶ The standing figures of the twelve Apostles decorating the side-walls of the straight-ended chancel were discovered already in 1902. Above them, on the pointed termination of the east wall, the half-length figure of the Man of Sorrows standing in a sarcophagus is discernible. The lower part of the walls are covered with curtain motifs. The inner splay of the triumphal arch was uncovered in 1952 representing the four Church Fathers seated on a pulpit (Figs 102a–b and 103). The pictures of the chancel show Trecento inspiration in their iconographical programme but the detailed form of expression rather recalls the influences of Austrian and Bohemian art. At the same time, the representation of the Church Fathers undoubtedly follows Trecento models both in iconography and style; the compound figures painted with plasticity completely occupy the space available, the simple forms of the pulpits without backs and their arrangement, as well as the definite contours and sharp features of the figures, reflect Trecento inspiration. The elaboration of the garments, the sweeping lines of the scrolls and the fine hands are decorative. The murals can be dated to 1380–1400. The master might have come from one of the significant local Trecento workshops. The works of the nearby artistic centres have not survived except for the above-mentioned fresco in Várád. Though the latter represents a higher artistic level, comparing them we can find that the master of Csaroda imitated a picture similar in character to that of Várád.

The wall-paintings of *Ófehértó* (Szabolcs-Szatmár county), though done in the early fifteenth century, follow Trecento traditions as well (Fig. 104).

The effect of the artistic activity of Várád, discussed earlier, can be seen on the murals of the church at the nearby *Mezőtelegd* (Tileagd), especially the figures of the Apostles of the Last Judgement on the triumphal arch, as well as to its form of expression and colour scheme. They were commissioned by the Telegdi family at the end of the fourteenth century. The name of archbishop Csanád—the most outstanding member of the family—was already mentioned in connection with the frescoes of Esztergom. He started his career at Várád and he had never lost touch with his birth-place. In 1329, for instance, he had a monastery built for the Franciscans at Telegd. His younger brother, Tamás, was the bishop of Csanád in the 1350s. The only remains of his patronage of art is the decoration in the rotunda at *Kiszombor* (Fig. 105) proving a Trecento influence in south-east Hungary⁴⁷ in the third quarter of the fourteenth century.

From economic, social and cultural points of view one of the most significant parts of medieval Hungary was *Transylvania*. Its centre, Alba Iulia, at the River

Maros, was a bishopric seat. The Hungarian kings did their best at all times to strengthen their influence in this area. While in other parts of the country, the power of landlords was gradually growing with the granting of lands, the voivods of the seven counties of Transylvania wielded power directly conferred on them by the king. Also, the two privileged nationalities, Székelys and Saxons, stood in direct connection with the royal court. The south borderland still remained a royal estate after the expulsion of the Teutonic Knights in 1225.

Having overcome the resistance of voivod Ladislas, King Charles I appointed his faithful follower, Dózsa Debreceni voivod, followed by Thomas Szécsényi. The latter, as discussed earlier, did a great deal for the prosperity of the Gömör-Rima region in the fourteenth century, being the centre of his estate at Szécsény (Nógrád county). He is characterized in the *Illuminated Chronicle* as follows: "Thomas, voivod of Transylvania, was regarded the most powerful at that time, King Charles also liked and praised him as best among the barons and King Louis rewarded him with a princely gift."⁴⁸

The exploration and trading of mineral resources (primarily gold and salt) played an important part in the economics of King Charles I. The number of towns, developed and strengthened during the fourteenth century, proves the economic prosperity of Transylvania—Koložsvár (1316), Szászsebes (1345), Nagyszeben (1345), Brassó (1353), Nagyenyed (1359), Beszterce (1361), Segesvár (1369), etc.⁴⁹ The same progress took place in the villages, too, as can be seen in the *conscriptio decimarum pontificalium* of 1332–37.

As a consequence, artistic activity also flourished in these towns, which formed the centres as evidenced by the architectural and sculptural remains. Unfortunately, the number of mural paintings—to be found today mainly in small villages—is rather few. The churches of the towns were rebuilt several times in the late Gothic age and the fourteenth century frescoes perished for the most part. In Transylvania *Koložsvár* (Cluj) was one of the towns of great significance. The building of the St Michael parish church was continued according to altered plans in the second half of the fourteenth century. Thus the wall-paintings (women saints and Crucifixion in the south nave, the votive picture in the north nave, frescoes of the Schleyng chapel in the southern tower) are early fifteenth century works revealing Bohemian and German stylistic connections. In the 1950s, in the south apse some mural fragments were uncovered in a part of the building built earlier.⁵⁰ Under the south-east window, half-length portraits of St Erasmus and two women saints—one with a crown, the other with a flower-wreath on her head—were found. Despite its damaged state, the delicacy of linearity and forms reveals a high artistic level (Fig. 106). On the opposite wall, the Adoration of the Magi is in an even worse state, but both fragments might have been the creation of the same significant workshop of the mid-fourteenth century, the influence of which was discovered on the mural paintings at *Szék* and *Magyarfenes*.

Szék, a medieval settlement with a salt-mine, is northeast of Koložsvár. Its three-aisled basilica was built under Cistercian influence in the second half of the

thirteenth century. The frescoes, uncovered in 1946, are visible in the south, straight-ended, cross-vaulted sanctuary of two bays, on the triumphal arch of the nave, on one of the pillars of the nave and on the south wall of the sanctuary. After having made a thorough stylistic analysis, Géza Entz proposed that they were the work of two masters. It is especially remarkable how the painter of the Madonna picture adopted the form of expression of monumentality of Tuscan Trecento. The same can be seen in the work of the other master as well, for instance in the figures of the Church Fathers, the symbols of Evangelists in quatrefoiled frames on the spandrels, Madonna della Misericordia, the legend of St Nicholas or the cosmatesque ornamental border. I feel that Géza Entz is right in dating these paintings to 1360–70 and I think that the artists were members of the workshop of Kolozsvár.⁵¹

This workshop had an influence upon the works of village masters as we can see from the murals in *Magyarfenes* (Fenes). The Vir dolorum, Sudarium and Crucifixion in the sanctuary (Fig. 107), of the end of the fourteenth century, as well as the Passion cycle on the north wall of the nave were painted under Trecento inspiration but with a characteristically provincial conception.⁵²

In the third quarter of the fourteenth century the frescoes of *Marosszentanna* were painted: the Apostles of the Last Judgement on the west wall and the Madonna della Misericordia as well as Mettercia on the east wall of the sanctuary, and also under Trecento inspiration.⁵³

On the outer north wall of the church at *Ótorda* we can see the Trecentesque ornamental border forming quatrefoiled frames of some large compositions already perished.

The cathedral of *Gyulafehérvár* (Alba Iulia) was built in the first half of the fourteenth century.⁵⁴ Bishop Andrew Széchy (1320–56) had the two west vaults renovated—as the coat-of-arms on the key-stones prove—the south tower raised and the church decorated with Trecentesque wall-paintings. Some fragments of the embellishment on the window-splays of the southern apse, foliage motifs encircled by cosmatesque ornamental border, are visible. The murals of the north apse were painted over in the fifteenth century, their restoration is now in progress. These murals also indicate a cooperation among the bishop of Gyulafehérvár and the archbishop of Esztergom as well as the royal court.

The members of the Széchy family held high offices at the church and the royal court. Andrew, and then his nephew, Domokos (1357–68) ruled the Church in Transylvania for about fifty years, as well as the economic, social and cultural life of their properties. The tombstone of Andrew Széchy,—an excellent Gothic work, is to be found in the cathedral of Gyulafehérvár. The depiction of the face shows a Trecentesque influence, especially if it is compared with the tomb of Abbot Sigfrid (d. 1365) at Pannonhalma, which shows naturalistic elements, and was made some ten years later. After the members of the Széchy family, Demeter (1369–76), and then Imre Czudar (1386–89) became bishops of Transylvania. It was the latter who paid a visit to the French court to prepare the engagement of

Princess Catherine, daughter of King Louis the Great, and Louis, the son of Charles V, the French King. His brothers were George, cup-bearer to the king, Ladislás, arch-abbot at Pannonhalma and John, who commissioned the equestrian statue of St Ladislás by the artist brothers Kolozsvári in 1390.

We must mention the frescoes of the church at *Szászsebes* (Şebeş). They decorate the sanctuary and are visible between and under the large Gothic windows. The most remarkable ones are the *Crucifixion* under the window of the east wall and the big coat-of-arms of the Anjous, set on the left side of the same window. The representation of royal coat-of-arms undoubtedly indicates that King Louis the Great patronized this work. It is highly probable that by 1380, when the building of the Gothic sanctuary was interrupted, a part of the decoration, among others of the east wall, had been completed. The quality of these pictures leads us to trace them to the royal workshop where—as mentioned in connection with the *Illuminated Chronicle*—besides different West-European stylistic connections, Trecento art also exerted an influence. In all probability, the painting of the sanctuary was finished around 1400, together with the decoration of the St Jacob chapel, next to it.

Recent research reveals that the painting of the three-aisled basilica of *Medgyes* was rebuilt several times during the fourteenth-fifteenth centuries (Fig. 108). The Passion cycle on the north wall of the nave is dated on the basis of the fragmentary inscription with Gothic majuscule to the 1400s. In the late fifteenth century, the Tree of Jesse and the Martyrdom of St Achatius and His Followers were partly painted over this cycle. Under the first picture of the cycle the Madonna with the Child Sitting on the Floor is discernible. The iconography of the picture shows an affinity with the Madonna of Humility popular in the Italian Trecento already in the second quarter of the fourteenth century—first applied by the workshop of Simone Martini—and spread over Europe in the second half of the century. The Trecento character of the fresco fragments belonging to the same layer is emphasized by the cosmatesque ornamental border decorating the arches of the north aisle.

In the early fourteenth century a three-aisled basilica was built at *Almakerék* (Mălincrav), residence of the Apaffy family. The rebuilding of the sanctuary in Gothic style took place in the third quarter of the century, followed by the rich decoration of the walls in the last quarter (Figs 109–110). The pictures of the nave—representations of scenes from the Old and New Testaments in four horizontal bands—can be dated to 1350–60. Analysing the frescoes the Byzantine, Italo-Byzantine and Duecentesque traditions (Death of Virgin Mary) are obvious.

For the most part, the murals of the sanctuary were executed under the influence of the Bohemian Gothic style having an analogue in Hungary in the Dorothea cycle in the St Jacob church at Lőcse. This hypothesis is supported by the connections between the Transylvanian Saxons and those of the Szepes region. V. Drăguţ speaks also of the stylistic and iconographical elements of Italian origin, to be found in the Wenceslas Gothic as well. However, in contrast

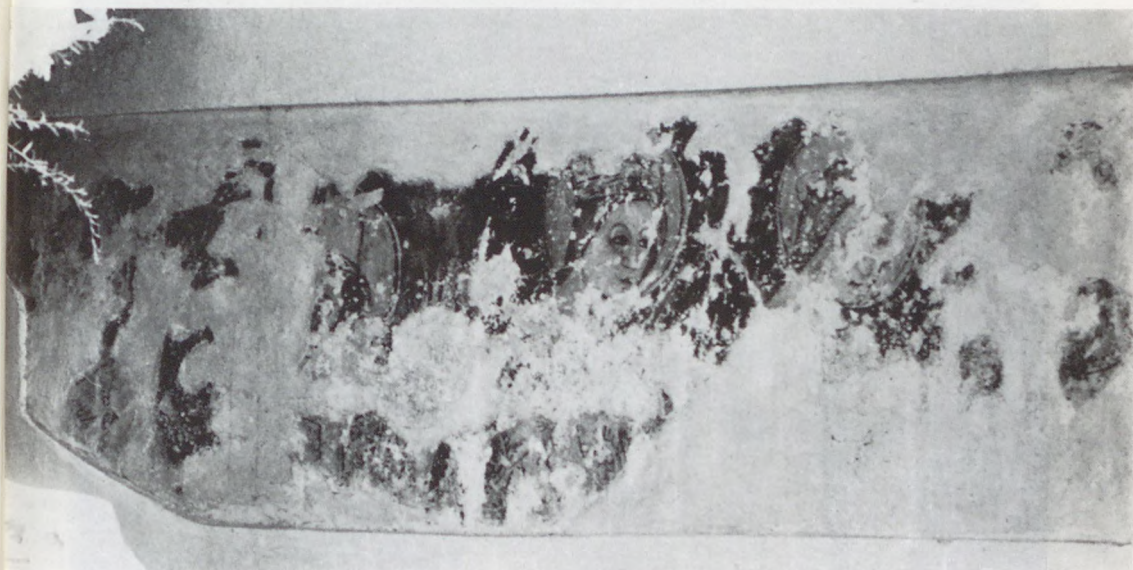


Fig. 106. Fresco fragments in the south apse, St Michael church, Kolozsvár



Fig. 107. Murals on the east wall of the sanctuary, Magyarfenes



Fig. 108. Frescoes on the north wall of the nave, Medgyes



Fig. 109. Decoration of the sanctuary, detail, Almakerék



Fig. 110. Pictures on the south wall of the sanctuary, Almakerék



Fig. 111. St Ladislav legend, detail, Bögöz



Fig. 112. Last Judgement, detail, north wall of the nave, Bögöz



Fig. 113. Detail from the fresco on the north wall, Gelence

Fig. 114. Last Judgement, detail, south wall of the nave, Gelence



Fig. 115. Madonna with the Child, detail from the St Catherine cycle, south wall of the nave, Gelence





Fig. 116. Interior of the church, Velemér



Fig. 117. Frescoes in the sanctuary, detail, Velemér



Fig. 118. St Elisabeth, fragment in the sanctuary, former Franciscan church, Szombathely



Fig. 119. Entry into Jerusalem and Last Supper, details from the north wall of the nave, Keszthely



Fig. 120. St Dorothy, south wall of the nave, Keszthely



Fig. 121a. Crucifixion from the parish church of Pest, Budapest History Museum



Fig. 121b. Angel from the parish church of Pest, detail, Budapest History Museum

to the earlier literature, he does not attribute a decisive and direct part to it.⁵⁵ We presume two different influences behind the frescoes at Almakerék: one from the Szepes region, the other from the royal workshop and both belong to the art of the International Gothic.

The Székely village, *Bögöz* (Mugeni) lies along the River Nagy-küküllő where the St Ladislav Legend, executed in the first quarter of the fourteenth century on a remarkable artistic level under Duecentesque and West-European Gothic influences, decorates the church walls (Fig. 111). The Last Judgement was painted in the second half of the fourteenth century, with Trecento features (Fig. 112).⁵⁶

At *Homoród*, there is a thirteenth-century sanctuary over which a tower was built in the fifteenth century. The sanctuary was walled up, thus separated from the late Gothic church. On its walls, medieval murals have been preserved in three layers. The oldest pictures, large *Maestas Domini*, symbols of the four Evangelists, two seraphs and apostles decorating the vault, were done around 1300 probably by the first master of *Bögöz*. In the third quarter of the fourteenth century the *Vir Dolorum*, the Virgin Mary and St John the Evangelist were painted under the influence of Italian Trecento art. These are to be seen on the north wall, together with another *Vir Dolorum* and a Crucifixion which were executed by a master from Székelyderzs (Dărjiu) in about 1400.⁵⁷

The centre of the southeast borderland was *Brassó* (Braşov), a town enjoying royal privileges and with a rapidly developing industry and trade. Its architectural and sculptural monuments reveal the lively connection with contemporary European and Hungarian artistic centres. The St Bartholomew church was built by the workshop of the Cistercian monastery of Kerc at the end of the thirteenth century. Its frescoes have perished, except for a few fragments in the south sanctuary. The delicate linearity of the half-length portraits of the prophets in medallions on the inner splay of the triumphal arch indicates a gifted master. On the south wall, above the curtain motifs, the scenes of the St Nicholas legend were painted. The iconographical parallel of the scene, St Nicholas Calms the Storm, can be found in the church in Szék. The murals can be dated to the second half of the fourteenth century. The forms depicted in plane and the mood of linearity indicate a stylistic connection with West-European Gothic.

The parish church, called "Black Church" of Brassó built at the end of the fourteenth century, under the influence of the workshop of Kassa while the sculptural decoration suggests the inspiration of the royal workshop of Szászsebes. The only extant wall-painting on the north side of the triumphal arch shows the Resurrection and the Assumption of Mary Magdalene from the mid-fifteenth century. The picture of the tympanum in the south-east hall, depicting the coat-of-arms of King Matthias and Queen Beatrix, was done in the 1480s.

The fourteenth century murals in the church of *Barcaszentpéter* (Sînpetru) are worth mentioning, too. The iconography of the scenes Coronation of the Virgin Mary on the west wall, the Works of Mercy on the north wall, the figure of the priest celebrating a mass and the cosmatesque ornamental border undoubtedly

show Trecento elements in the compositional layout and, sometimes, even in the mood of expression.

Northeast of Brassó is *Gelence*, one of the villages of the Székelys. The church was built at the end of the thirteenth century. The original mural decoration has been preserved only in the nave.⁵⁸ An expert restoration was done in 1972, providing an opportunity for a thorough examination.

The wall-paintings were executed by two masters. One painted the St Ladislav legend on the north wall in a lyrical conception with light colours—yellow, white, green and brown against a blue background with yellow horizon. The Passion cycle underneath, painted by another master applying harsher colours and bulky forms, indicates a Duecentesque Italo-Byzantine influence, but the modelling of the figures with plasticity and monumentality reveals a Trecento influence (Fig. 113). The Last Judgement scene on the south wall is the work of the same master (Fig. 114). Under these pictures, the Legend of St Catherine is visible; the lighter and looser linearity and more decorative forms of which indicate a possible third artist (Fig. 115). It can be dated to the second half of the fourteenth century. Simultaneously with the St Catherine legend other pictures were also painted on the north wall: the St Koloman cycle, Flight to Egypt, Massacre of the Innocents as well as the Coronation and the Death of the Virgin Mary. Unfortunately, because of severe damage, their style cannot be characterized.

But where did the masters come from? It is really not easy to answer this question, as in the Middle Ages the feudal system did not exist in the Székely villages and the inhabitants themselves built and decorated the churches. Through the *comes*, however, they had a direct connection with the court. An outstanding Székely *comes* was Lack of Kerekegyháza during the reign of Charles I, and his descendants held high offices at the royal court over a long period of time.

Continuing the examination of Trecento influences in medieval Hungary we should speak also of the activity of Johannes Aquila in the south-west region of the country.⁵⁹ His art was already discussed in connection with the frescoes of Radkersburg and Steiermark in Austria. Our statements are based on his works in Hungary, especially the murals of *Velemér* from 1378, which were restored recently (Figs 116–117). By the end of the century the Trecento influence declined, surrendering to Bohemian Gothic.

In Transdanubia as to some medieval centres—like Székesfehérvár and Veszprém—practically no fourteenth-century mural has survived.

In *Sopron*—a significant town in the Angevin period—we can find a few wall-paintings, but they are badly damaged or have been repainted so that a sound stylistic analysis is impossible (Franciscan chapter-house, Magdalene church of Bánfalva, tympanum of Franciscan church).

The Adoration of the Magi in the St Jacob church at *Kőszeg* (c. 1400) shows an Austrian influence. In *Szombathely*, in the Gothic sanctuary of the Franciscan church, we can observe Trecento inspiration on the figures of St Elisabeth from

the second half of the fourteenth century, uncovered recently (Fig. 118). The frescoes at *Somlósztölös* were painted in the same period and their restoration was finished not long ago. In this case the Trecento influence is equally evident in the cosmatesque frames.

Duecentesque and Trecentesque elements can be seen on the murals of the church at *Cserkút* (near Pécs), which were executed in the 1330s (see: Fig. 93), while the wall-paintings of nearby *Mecseknádasd* were done at the end of the fourteenth and early in the fifteenth centuries.

We have only a few remains of Gothic wall decorations in Transdanubia, and thus the frescoes in the Franciscan church of *Keszthely* are of great importance. They are being uncovered and restored, but we can already state, taking into consideration the iconographical programme and the style, that the pictures are excellent examples of Italian Trecento art containing certain elements of Bohemian Gothic style, too, in the 1380s (Figs 119–120).

The above survey clearly shows that Trecento art exerted an influence on Hungarian wall-painting during the whole of the fourteenth century, while in the case of Bohemia, it was present only during two-thirds of the century, and, unlike Austria, in Hungary the Trecento inspiration spread over the whole country. It may be due to the fact that the art of the Árpadian Age (1000–1301) had direct Italian connections resulting in excellent works such as the *Porta Speciosa* in Esztergom, the frescoes of the Gizella chapel in Veszprém and the Venetian diptych of King András III (Bern, Historisches Museum). The Italian connections became stronger and influenced equally the economic, social and cultural life of our country in the Angevin Period (1308–1382). The influence of Trecento art survived till the early fifteenth century, forming an important part of the International Gothic Style in Hungary. The lively artistic connections with Italy continued during the reign of Sigismund of Luxemburg (1387–1437) and meant that the new trend of art, the early Quattrocento appeared in Hungary including West-European and Czech impulses as well, and as a consequence the palaces of King Sigismund of Luxemburg, of nobles and prelates of Italian origin were decorated by outstanding Italian masters like Masolino da Panicale. At the same time the native workshops developed a new way of expression based on Trecento traditions. A fine example is to be found in the parish church of *Pest*; the head of a bishop on the tabernacle shows Trecento influence but on the Crucifixion already the features of the early Quattrocento can be observed (Fig. 121).

Similar components can be seen in the outstanding altarpiece, made by the best Hungarian artist of the time, Thomas of Kolozsvár (1427, Christian Museum, Esztergom).

All the murals discussed above prove that the Italian Trecento had a powerful and direct influence on the artistic life of medieval Hungary representing a special feature in the Central-European Gothic style and affecting the artistic practice of the following stylistic period, too.

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EPILOGUE

In our present study we have analyzed the influence of the Italian Trecento on the contemporaneous Central-European Gothic art. The similar economic and social conditions in the fourteenth century in Bohemia, Austria, Poland and Hungary resulted in close connections in the field of art as well. These connections were examined from the viewpoint of mural painting. Considering the fragmentary state of the frescoes in these countries, we referred to other branches of art to give the truest possible picture of the murals in the fourteenth century in East Central Europe.

We observed that the Trecento influence—in spite of the direct trade and geographic connections—was less powerful in Austria than in Hungary in the Angevin period or in Bohemia during the reign of Charles IV. This of course, has many reasons. One very important factor is the organization of the socio-economic order, as well as the development of statehood. There was no central direction either in art or in economics and the court art of the Habsburg princes developed primarily under West European influence. The votive picture former in the Stephansdom with its direct Veronese-Paduan connections (cf: Figs 5–6) was probably a unique and not a general phenomenon in Viennese artistic life.

In the 1320s a short-lived Trecento inspiration can be seen in the monastery workshops of St Florian and Klosterneuburg, but in the 1330s already the West-European stylistic trends dominate on the panels of the Verdun altar. Relatively few wall-paintings survived in the castles, monasteries and churches of towns and villages which show Trecento influence, which indicates rather the individual connections of the donors and monasteries (Ulmerfeld, Bruck a. d. Mur, Gurk, Linz, Altenmark, Dürnstein, etc.).

In Hungary and in Bohemia the influence appeared on a similar artistic level, but at different times and with different intensity. In the latter it exerted its influence together with other, more powerful West-European artistic trends and Byzantine traditions.

Trecento art reached Poland through the mediation of Hungary and it affected first of all the royal court and Little Poland. In Great Poland and in the Silesian principalities, West-European stylistic influences were the stronger, while in the east part of the country, the role of Byzantine art was decisive.

The Trecento influence on fourteenth century mural art in Hungary was more significant than in other countries. The reasons for this phenomenon can be explained by the economic, social and cultural relations of the time. As we pointed out, in the 1320–1330s, the economic prosperity of the country was unparalleled, followed by remarkable changes in the social and cultural spheres. This process took place under the direction of the king, who was of the Anjou dynasty from Naples.

Though, there was a strong central power in Bohemia during the reign of Charles IV, the socio-economic changes were not so noticeable due to the better economic situation of the country.

To sum up, the strong Trecento influence in Hungary and its rapid spread over all of the country were the results of the profound economic and social changes of the early fourteenth century. A strong central power was established, supported by the Church. Therefore, the principal reasons for the Trecento influence—as we see in contrast to the earlier literature on the subject—are not to be sought only in the family and political connections of the Angevins. We pointed out that the policy of Charles I and Louis the Great was East-Central-European-centric in every respect. This political trend was not basically changed either by the claim to the Neapolitan throne and by the Italian campaigns of King Louis the Great. The latter supported but did not define the influence of Italian Trecento art in Hungary.

As mentioned, the economic, social and political relations, as well as native cultural traditions, assured more favourable conditions for Trecento influences in Hungary than in the neighbouring countries. However, it was not an exclusive but only the most remarkable artistic phenomenon in Hungary in the fourteenth century, playing an important part in developing International Gothic Art in the age of King Sigismund of Luxemburg (1387–1437).

CATALOGUE

AUSTRIA

Abbreviations

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- Frodl-Bacher 1970 = W. Frodl and E. Bacher, *Mittelalterliche Wandmalerei in Österreich*. Ausstellungskatalog. Vienna, Österreichische Galerie 1970.
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- Weingartner 1948 = J. Weingartner, *Gotische Wandmalerei in Südtirol*. Vienna 1948.

ALTENMARKT (West Styria)

Sanctuary of the former parish church, fourteenth century.

Title: St Veit.

Murals: North wall, fragments of a Mariological cycle: At the Golden Gate, Birth of the Virgin, Birth of Christ (fragment), Presentation in the Temple; below it: Journey of the Magi. North-east wall, above the windows: St Giles, Temptation of Christ, St Anthony the Hermit; between the windows, standing saints (Apostles?). South wall: Entry into Jerusalem, The Merchants Driven out of the Temple, Christ on the Mount of Olives, Scourging of Christ. In the south and north bays of the cross vault the four Evangelists are sitting at tables, with their symbols and scrolls. East and west bays: Creation of Eve, The Fall, Adam and Eve working. Vault bays of the apse: the four Fathers of the Church. The scenes are divided by cosmatesque ornamental bands.

Date: end of the fourteenth century.

Literature: G. Kodolitsch, *Die Fresken zu St. Veit in Altenmarkt, Weststeiermark*. ÖZKD 1969, pp. 183-194; Ocherbauer 1978, pp. 97-98.

AUFENSTEIN AM BRENNER (Innsbruck, Tyrol)

Former castle chapel, two levels, quadratic space, consecrated in 1331 (St Catherine).

Murals: Lower level: The Triumph of Death, Vices. Upper level, east wall (with two windows): in the middle, Veronica is standing with vernicle held by two angels, to the left, frontal picture of a saint king crowned by a descending angel; beside him, already on the north wall, a kneeling donor, to the right, Adoration of the Magi; in the window splays, left: Descent of the Holy Ghost; right: Virgin Protectress, Christ in Mandorla, and saints. South wall: the continuation of the Adoration of the Magi, Presentation in the Temple, Death of the Virgin, Christ in the House of the Pharisee (by the master of the lower chapel). North wall: St Christopher.

Date: Lower level, second quarter of the fourteenth century. It is closely connected with the Johannes church in Bressanone, the work of the elder master. Upper level, before 1340, the work of the younger master. Stylistic connection with the wall-paintings of the Erhard chapel of the Franciscan monastery in Bolzano.

Uncovered and restored in 1909 (lower level), 1953–67 (upper level).

Literature: Weingartner 1948; L. Weingartner, Neu entdeckte gotische Wandgemälde in Tirol. In: *Tirol—Natur, Kunst, Volk, Leben*. 1964; Eva Frodl-Kraft, Tirol. *ÖZKD* 1969, pp. 195–198.

BERG (Spittal a. d. Drau, Carinthia)

Parish church, middle of the thirteenth century; rebuilt in Gothic style in the second half of the fifteenth century.

Title: Birth of the Virgin.

Murals: (1) Outer west wall of the nave, to the right of the door: Crucifixion (three figures); outer south wall: St Christopher.

(2) Tympanon of the west gate: Madonna Enthroned, with two women saints and donors.

(3) Nave, on the north wall: Coronation of the Virgin (originally on the south-east wall).

(4) Vault of the square of the sanctuary: half figures of the four Evangelists with the heads of the corresponding symbols, with open books and scrolls; north wall: fragments of a Passion—the Taking of Christ; south wall: Nativity, Adoration of the Magi, St Erasmus, Resurrection.

(5) Vault of the sanctuary: four angels bearing a mandorla with Maestas Domini. Apsidal walls: standing figures of the twelve Apostles holding books, under painted semicircle arcades.

Date: (1) middle of the fourteenth century; (2) end of the thirteenth century; (3–5) c. 1300.

Uncovered in 1960–65.

Literature: S. Hartwagner, *Berg im Drautal und seine Kirchen*. Klagenfurt 1967, pp. 16ff; O. Demus, *Romanische Wandmalerei*. Munich 1968, p. 209; W. Koch, *Paläographie der Inschriften österreichischer Fresken bis 1350*. *Mitteilungen des Instituts für Österreichische Geschichtsforschung*. Vienna 1969, LXXVII, pp. 40ff; E. Bacher, *ÖZKD* 1969, pp. 120–124.

Cemetery chapel, a two-level rotund with semi-circle apse.

Title: St Michael.

Murals: In the vaulting shafts: Last Judgement; below it, the Apostles sitting on thrones with baldachins, Annunciation; below it an inscription: „Hoc opus fecit Johannes Kupiteller et uxor sua Elizab sub ano MCCCCXXVIII et plein e pria fe' ia sec da post aschisionen domini“.

Date: 1428.

BREGENZ (Vorarlberg)

Martinsturm (St Martin's tower), chapel.

Murals: Sanctuary, east wall, upper row: Annunciation, Visitation, Nativity, Adoration of the Magi, Presentation in the Temple, Coronation of the Virgin; below them, under painted console frieze: Journey of St Ursula, Entombment of Christ, Magdalene at the Feet of Christ, nine standing saints, underneath, donors with scrolls, on one of them is the date 1363. Sanctuary, north wall: huge figure of St Christopher, below him, Crucifixion with Montfort coat of arms, St George with the dragon, St. Martin; below them, Mount of Olives, Flagellation, Crown of Thorns, etc. fragments. Sanctuary, south wall: fragments, Madonna with saints, Volto Santo.

Date: second half of fourteenth century.

Literature: V. Kleiner, *Die Wandmalerei in der St. Martinskirche in Bregenz*. *Vorarlberger Volksblatt* 1914; Hutter 1958.

BRUCK AN DER MUR (Styria)

Former Minorite church, built from 1272 (Graf Ulrich von Pfannberg).

Title: Maria im Walde (The Virgin in the Forest).

Murals: (1) Sanctuary, north wall: figure of Mary from an Annunciation scene; south wall: fragments of a standing angel, fragments of a votive picture: two kneeling figures are protected by a saint standing; beneath it, Count Montfort's heraldic bearings with ostrich plume crest, above it the inscription „...DNA ADELHA...“ (Domina Adelheid, who died before 1374, was the wife of Count Henry of Montfort III).

(2) Nave, north wall: Journey of the Three Magi; south wall: Ten Thousand Martyrs, Visitation, two saints standing (Wolfgang and Albanus).

Date: (1) c. 1380; (2) c. 1400.

Uncovered in 1917 (sanctuary), 1951 (nave).

Literature: Reichmann 1925, pp. 79–80; W. Frodl, *Italienisches und böhmisches in der steierischen Trecentomalerei*. ÖZKD 1951, p. 99; Frodl-Bacher 1970, pp. 117–18; Ocherbauer 1978.

Parish church.

The Romanesque church was rebuilt in Gothic style in 1415–16: star vaulted sanctuary of two bays, enclosed by three sides of the octagon; the north aisle was added later.

Title: St Ruprecht.

Murals: Sanctuary, above the triumphal arch: Last Judgement—in the upper part a Deesis composition, under the mandorla the twelve Apostles, sitting in two groups. Under the Apostles, the rising dead, moving partly in the direction of a Coronation of the Virgin representing the Kingdom of Heaven.

Date: immediately after 1415–16, the style is related to the composition of the Ten Thousand Martyrs in the Minorite church.

Uncovered in 1937.

Literature: Ocherbauer 1954; Hutter 1958, pp. 104ff; Frodl-Bacher 1970, pp. 121–123; Ocherbauer 1978, p. 106.

DROSS (Krems, Lower Austria)

Castle chapel: Romanesque nave with straight-ended, cross-vaulted sanctuary of two bays, with two windows both on the east and south walls, on the north wall an entrance to the sacristy and a window.

Title: St George.

Murals: Sanctuary, north wall, western part, Legend of St Catherine: St Catherine Before the Emperor, Flagellation, St Catherine Kneeling in front of the Wheel, which was Broken by an Angel, Beheading of St Catherine; eastern part: fragments of a Passion of Christ: Christ Carrying the Cross. Sanctuary, east wall: between the two windows a Crucifixion with donors, above it, two angels holding a candle, above them, the Sun and the Moon. North of the window: Mary of Sorrows; east of the window: St John the Evangelist. In the north window splays: priest celebrating mass, side view. Under the windows: martyrdoms and donation picture: kneeling priest with chalice, above him in trefoil frame the inscription „Johannes Plebanus“. Sanctuary, south wall: Deposition, Entombment, Resurrection; under the window: fragments of a Last Judgement. In the splay of the fifteenth-century window: to the left, St John the Evangelist and St Catherine, underneath, the donor is kneeling in a room, inscription: „JOHANNA ORARE PRO ME“; to the right, St Matthew; underneath, donor with the inscription: „MATTHIA ORA PRO ME“. To the left of the window, Annunciation, Baptism of Christ; to the right, Nativity, Adoration of the Magi. Triumphal arch, inner splay, in medallions the Seven Presents of the Holy Ghost; on the wall facing the sanctuary: St. Andrew. On the vault, first bay: three angels and Agnus Dei, in medallions, against a blue

background adorned with stars; second bay: the four symbols of the Evangelists in medallions.

Date: Mostly from the first half of the fourteenth century, two layers on each other; the pictures in the splay of the south window are from c. 1400, Bohemian influence.

Uncovered in 1957–60.

Literature: ÖZKD 1969, XXIII, pp. 155–158.

DÜRNSTEIN A. D. DONAU (Krems, Lower Austria)

Former Poor Clare monastery, founded in 1287, dedication letter from 1340, before the finishing of the building. It has two aisles and a polygonal apse. Today the church is a museum.

Murals: In the former nuns' choir, on the north wall: Crucifixion with three figures; on the south wall: Crucifixion, Mary Magdalene kneeling at the foot of the cross. Mary's heart is pierced with a dagger in both compositions. Triumphal arch: Crucifixion with St Francis.

Date: Second half of the fourteenth century.

Literature: O. Demus, Ein italienischer Wanderkünstler an der Donau. ÖZKD 1951, pp. 46–57.

EINERSDORF (Völkermarkt, Carinthia)

Church of the Assumption of the Virgin, built in the second half of the fourteenth century, rebuilt in the seventeenth century.

Murals: Nave, north wall: six scenes from the childhood of Christ: Annunciation, Visitation, Nativity, Adoration of the Magi, Massacre of the Innocents, Flight to Egypt. Sanctuary, north wall of the triumphal arch: Mettercia enthroned, in front of the donor family. Sanctuary, north wall: Journey of the Magi, Adoration of the Magi.

Date: c. 1400.

Uncovered and restored in 1913, 1963.

Literature: Frodl 1944, pp. 77–78; E. Bacher, Mittelalterliche Wandmalerei, Funde 1959–1969. ÖZKD 1969, pp. 126–27.

ENGELSZELL (Schärding, Upper Austria)

Former Cistercian Abbey, it was founded by Wernhard, Bishop of Passau, enlarged in the fourteenth century and rebuilt in baroque style in the eighteenth century.

Murals: In the chapter hall of the cloister (a cross-vaulted hall with three naves and two bays): Madonna Enthroned, with two monks; medallions representing abbots.

Date: middle of the fourteenth century.

Literature: Dehio 1958, p. 60; O. Demus, Die gotische Wandmalerei in Österreich. In: K. Ginhart, *Die bildende Kunst in Österreich*. Vienna 1938, p. 125.

ENNS (Linz, Upper Austria)

Frauenturm (Lady tower), formerly part of the northern city gate. Upstairs a quadrangular, cross-vaulted chapel, built between 1326–38, from 1348 the hospital chapel of the Johannite order.

Murals: East wall: Resurrection, beneath it, Flagellation, Christ Bearing his Cross, Crucifixion, Deposition, Christ on the Mount of Olives, Judas' Kiss, Christ before Pilate. North wall: *Arbor vitae* with medallions of prophets and Evangelists. West wall: medallions of saints. South wall: St Lawrence, St Dorothy, Martha. Vault: starry sky, on the boss Agnus Dei fresco.

Date: c. 1320.

Uncovered in 1956.

Literature: Reichmann 1925, pp. 83–84; Dehio 1958, pp. 65–66.

ENNS-LORCH (Linz, Upper Austria)

Parish church, it was built on the ruins of the Roman Lauriacum as a Romanesque three-aisled basilica. It was rebuilt from 1323 in Gothic style.

Title: St Lawrence.

Murals: (1) In the sanctuary of the south aisle (Marienkapelle, built from 1332, consecration of the altar in 1345), on the north wall, in six lines above each other in quadrangular frames are scenes and representations of saints, they are badly damaged, made *al secco*.

(2) On the triumphal arch of the north aisle (Johanneskapelle), in the middle, a bishop saint enthroned, on each side three saints under a painted baldachin. On the right a kneeling donor.

Date: (1) 1340–45; (2) c. 1360.

Uncovered in 1902–3.

Restored in 1968.

Literature: Reichmann 1925, pp. 83–84; G. Schmidt, *Die Malerschule von St. Florian*. Graz–Cologne 1962, pp. 34, 84, 89, 90, 148–49; N. Witiral, *ÖZKD* 1969 XXIII, pp. 170–71.

FREISTRITZ OB GRADES (St Veit a.d. Glan, Carinthia)

Charnel house: hexagonal, flat ceiling, half-circle apse.

Murals: Above the painted curtain motifs in two lines, in squares, scenes of the Passion, among them on the south, west and north walls: the life of St Catherine. On the wall of the apse: scenes from the life of the Virgin Mary. Above the triumphal arch: Deesis. On the vaults of the apse: Vir Dolorum with two flanking angels. In the splays of the windows two standing saints.

Date: middle of the fourteenth century.

Uncovered in 1958–60.

Literature: G. Schmidt, *Die Armenbibeln des 14. Jahrhunderts*. Vienna 1959, p. 13; E. Bacher, *ÖZKD* 1969, pp. 127–128.

GMÜND (Spittal a.d. Drau, Carinthia)

Charnel house: built in the first half of the fourteenth century (ready by 1339). Circular, with two levels, the upper level is septangular with ribbed cross-vaulting.

Murals: (1) In the upper chapel several periods can be distinguished: Life of Mary, Crucifixion, saints. West wall: Madonna Enthroned, Agnes and Margaret in architectural frame. North wall: Presentation in the Temple, Journey and Adoration of the Magi, below it, donor couple; Nativity. East wall, on the former triumphal arch: half-figure of Maiestas Domini in quadrangular frame, on the right, Annunciation, below it, St Dorothy and a kneeling woman; to the left, pregnant Madonna Enthroned, St John the Baptist; below him, St Stephen with donor. South wall: standing saints: Catherine, Erasmus, Wolfgang, Sigismund, Mary's Betrothal in a three-aisled church.

(2) On the spherical vault of the lower level: Last Judgement, Madonna Misericordia.

Date: (1) 1370 (fragmentary inscription on the triumphal arch: "... e filii vivi dei misserere mei anno dni M°, CCC° LXX simo XVI..."); (2) c. 1400.

Style: The Trecentesque elements (representation of a building, the composition of Mary's Betrothal) brought into fashion by North Italian masters in Carinthia in the second half of the fourteenth century were schematized by the local masters.

Uncovered and restored in 1961–62.

Literature: E. Bacher, *ÖZKD* 1969, pp. 129–31.

Göss (Leoben, Styria)

Former Benedictine convent, the sanctuary of the three-aisled Romanesque basilica was rebuilt after 1338, the nave by 1521.

Title: St Margaret and Mary.

Murals: (1) Sanctuary, north wall: Mariological cycle in 12 scenes, in three lines, in squares.

(2) Sanctuary, outer east wall: Madonna Misericordia, Mettercia, Holy Trinity, Annunciation.

Date: (1) middle of the fourteenth century; (2) second half of the fourteenth century.

Uncovered in 1914.

Literature: Ocherbacher 1954.

GURK (Carinthia)

Cathedral, built c. 1140–1200. It is a three-aisled Romanesque basilica with three half-circle apses and two towers on the west.

Title: The Ascension of the Virgin.

Murals: (1) West porch: in 1339–43 a wall was erected between the two towers to close the open porch. On the starry barrel vault Agnus Dei; north wall: Old Testament scenes in four lines in squares (19); south wall: Christological cycle, 26 scenes from the Annunciation to the Pentecost.

(2) Transept, south wall: flanking the throne of Jesus are the 24 Apocalyptic Elders with scrolls in their hands, below the throne, a donor family.

(3) On the north and south pillars of the nave: Madonna Misericordia, St Leonard, St Anthony the Hermit, St Barbara.

Uncovered in 1918–24, *restored* in 1941.

Date: (1) 1339–43; (2) end of the fourteenth century (the master of the apsidal frescoes of Zweinitz); (3) c. 1420–30.

Literature: K. Ginhart and B. Grimschitz, *Der Dom zu Gurk*. Vienna 1930; Frödl 1944, pp. 65–66.

HERMAGOR (Carinthia)

Parish church, built in the fourteenth-fifteenth centuries; a three-aisled hall church with net vaulting (1485), cross-vaulted sanctuary of two bays.

Title: St Hermagoras and Fortunatus.

Murals: (1a) Sanctuary, east wall: Apostles standing under painted trefoiled arcades with books in their hands; (1b) south wall: scenes from legends.

(2) Nave, on the bosses saints and coats-of-arms.

Date: (1a) End of the fourteenth century, close connections with Friul painting, that characterizes a great number of the frescoes in Carinthia; (1b) and (2) c. 1480.

Uncovered and restored in 1963.

Literature: K. Ginhart, *Die Bau und Kunstdenkmäler von Hermagor und Umgebung. Hermagor-Geschichte, Natur, Gegenwart*. Klagenfurt 1969; E. Bacher, Hermagor. *ÖZKD* 1969, pp. 134–136.

JUDENBURG (Styria)

Magdalene church, former hospital church, consecration in 1380. A two-aisled church, Gothic cross-vaulted sanctuary of two bays, with large windows on the south and east walls.

Murals: Sanctuary, north wall: a large Crucifixion (three crosses), above it, Death of the Virgin and Coronation of the Virgin; south wall: Coronation of the Virgin; east wall: Vir Dolorum. In the sanctuary half-length pictures of the Apostles in medallions, with scrolls (CREDO).

Date: c. 1380.

Uncovered and restored in 1908, 1936–38.

Literature: Ocherbauer 1954; U. Ocherbauer, *Die Wandgemälde der St. Magdalenen-Kirche in Judenburg. Judenburger Stadtnachrichten*, 21/1975; Ocherbauer 1978, p. 105.

KREMS A.D. DONAU (Lower Austria)

Former Dominican church, built in 1236, a three-aisled cross-vaulted basilica, the Gothic sanctuary of four bays is dated from the middle of the fourteenth century. It was rebuilt in the eighteenth century.

Murals: (1) Sanctuary, south wall: standing figures of the Apostles St Peter and Paul, Vernicle, half-length figures of the Fathers of the Church.

(2) In painted niches: angel, St Peter, Vernicle, St Paul, angel. Sanctuary, north wall: painted tombs; Annunciation.

(3) North aisle, east wall: Crucifixion, St John is holding Mary, whose body is stabbed by a dagger, Ecclesia is catching Christ's blood in a chalice, on the right are Sinagoga, the centurions and a saint; above them the Coronation of the Virgin, flanked by donors, underneath, the Last Supper.

Date: (1) and (3) c. 1280; (2) c. 1320 (connection with the frescoes in the castle chapel of Göttweig).

Uncovered (1) and (3) in 1932; (2) 1968–69.

Literature: J. Zykan, Die ehemalige Dominikanerkirche in Krems und ihre ursprüngliche Polychromierung. *ÖZKD* 1967, pp. 89–99; H. Kühnel, Die gemalten Grabdenkmäler von Hg. Philipp von Kärnten und H. von Salm. *ÖZKD* 1967, pp. 100–105.

LIENZ (Tyrol)

Parish church, three-aisled, thirteenth century, rebuilt in the fifteenth century.

Title: St Andrew.

Murals: Nave, (1) west wall: fragments of an Old Testament cycle; (2) east wall on the porch (formerly the outer west wall): Deesis with Apostles. The other murals in the nave are from different periods of the fifteenth century.

Date: (1) late thirteenth century; (2) late fourteenth century.

Uncovered and restored in 1967–68.

Literature: Eva Frodl-Kraft, *ÖZKD* 1969, pp. 202–203.

LINZ (Upper Austria)

Filial church, a vaulted sanctuary was added in the fifteenth century to the eighth century building.

Title: St Martin.

Murals: On the north wall of the nave: Volto Santo in a cosmatesque frame, in front of the painted altar the kneeling figure of the violinist.

Date: 1384.

Literature: *ÖZKD* 1948, p. 136; F. Juraschek and W. Jenny, *Die Martinskirche in Linz*. Linz 1949; K. Ginhart, *Die frühmittelalterliche Martinskirche auf dem Römerberg in Linz*. Linz 1968.

LITSCHAU (Gmünd, Lower Austria)

Parish church, the thirteenth century church was rebuilt in the fifteenth century into a three-aisled hall-church.

Title: St Michael.

Murals: Sanctuary, above the prophets in medallions, standing Apostles, above them on the north wall, Adoration of the Magi with rich architectural background. Under the west tower, in the porch, Crucifixion (large, with three figures).

Date: late fourteenth century (a blend of strong Italian influence and Czech artistic trends).

Literature: Hutter 1958; Dehio, *Die Kunstdenkmäler Österreichs: Niederösterreich*. Vienna 1962, p. 190.

MARIA PFARR (Tamsweg, Salzburg)

Parish church, the twelfth century church was restored in the fifteenth century.

Title: Virgin Mary.

Murals: Sanctuary, north wall, St George and the Dragon, St Martin and the Beggar; below it, a fragmentary Journey of the Magi. South wall: St Catherine with donors, Madonna Misericordia.

Date: 1360–70 (close connection with Murau).

Literature: ÖZKD 1947, pp. 54ff; ÖZKD 1948, pp. 25ff; ÖZKD 1951, pp. 35ff; Hutter 1958.

MURAU (Styria)

Parish church, late thirteenth century, three-aisled basilica with transept, sanctuary with polygonal apse of two bays.

Title: St Matthew.

Murals: Nave, south wall, Entombment, Annunciation with donor, below it the inscription: 1377. Transept, south column: St James the Elder, St Leonard; on the pillar of the pulpit a Last Judgement; on the second column of the north aisle: Mettercia. South aisle: Crucifixion, the Legend of St Dorothy, St Catherine, St Barbara, St Lawrence, the Death of the Virgin, Martha. South transept: two layers on each other, the later layer: St Dorothy. In the sanctuary: fifteenth-seventeenth century frescoes.

Date: c. 1377 and fifteenth century.

Literature: Ocherbauer 1954; I. Woisetschläger-Mayer, *Österreichische Kunsttopographie*, XXXV. Vienna 1964.

OBERZEIRING (Judenburg, Styria)

Cemetery chapel (originally a miners' church). Consecration in 1376, the former flat ceiling of the Romanesque nave was vaulted in 1832.

Title: St Elisabeth.

Murals: Nave, north wall: the Beheading of St John the Baptist, Salome's Dance, Passion of Christ, the Gregory Mass, the Legend of Magdalene, Holy Trinity; east wall: Vernicle, the Journey of the Magi, below it an Annunciation, four saints: St James the Elder, St Francis, St Louis and St Anthony of Padua. Triumphal arch: Journey and Adoration of the Magi, Coronation of the Virgin.

Date: middle of the fourteenth century.

Uncovered in 1956.

Literature: U. Ocherbauer, *Der Freskenzyklus in der Knappenkirche zu Oberzeiring*. *ÖZKD* XI, 1957, p. 62; Ocherbauer 1978, p. 104; Dehio, *Steiermark*. Vienna 1960, p. 199.

OFFENBACH (Wiener-Neustadt, Lower Austria)

Filialkirche St Veit, a Gothic church rebuilt in the baroque.

Murals: On the outer west wall, Crucifixion with many figures. On the outer south wall of the tower, Mount of Olives, below it, the Journey of the Magi (damaged).

Date: c. 1400, under the influence of Friul art.

Literature: Reichmann 1925, p. 92; Hutter 1958.

PÜRGG (Linzen, Styria)

Parish church, twelfth-fourteenth centuries, the three-aisled Romanesque church was rebuilt in the fourteenth century, the main sanctuary's apse is enclosed by three sides of the octagon, the nave has a net vaulting, on the west façade is a quadrangular tower. Consecration in 1324.

Title: St George.

Murals: (1) On the first storey of the tower (flat ceiling, square), in two lines above each other, upper line: the legend of St Catherine (11 scenes) and St Margaret (2 scenes), with inscriptions from the Golden Legend; lower line: Passion scenes and standing saints: Andrew, Matthias, Nicolas, Ulrich, Ursula. Twelve consecration crosses in the upper line.

(2) Main sanctuary, north wall: side view of bishop seated on a throne with lions, to the left a monk with a scroll: "ANNO DNI M CCC XX IIII IDUS AUGTI VENER(abilis) I(n) CH(rist)O P(ATE)R D(omiN(u)S WOKCHO SECCOVIEN (sis) EP(iscopu)S."

Date: (1) c. 1300; (2) fourteenth century (1324).

Uncovered and restored in 1952-53, 1968.

Literature: W. Frodl, *ÖZKD* 1952, p. 49; *ÖZKD* 1963, p. 49; Ocherbauer 1954; U. Ocherbauer, *ÖZKD* 1969, p. 176.

RADKERSBURG (Styria)

No. 30, Hauptplatz (Main Square) Pastorhaus: a barrel-vaulted hall (4.5 × 4.5 m), today a cellar.

Murals: West wall: decorative painting; south wall: siege of a castle; north wall: hunting, love scenes.

Uncovered in 1951.

Date: c. 1390, master is related to Johannes Aquila of Radkersburg.

Literature: ÖZKD 1953; Ocherbauer 1954; G. Kodolitsch, *Radkersburg. Kunstdenkmäler der Steiermark* 3. Graz 1974.

SPITAL AM SEMMERING (Mürzzuschlag, Styria)

Parish church, thirteenth-eighteenth centuries.

Title: Mary's Assumption.

Murals: Near the north entrance, on the outer wall of the church: Madonna Enthroned with child and donor, framed by acanthus leaves.

Date: end of the fourteenth century (Czech—the Master of Hohenfurt—and Italian influence).

Literature: Reichmann 1925, p. 94; Dehio, *Steiermark*. Vienna 1956, p. 278.

ST DIONYSEN (Bruck an der Mur, Styria)

Parish church, beginning of the twelfth century, it was rebuilt at the end of the fifteenth century. Net vaulted, the sanctuary is enclosed by three sides of an octagon, has two bays.

Title: St Denis.

Murals: Sanctuary, north wall: the legend of St Denis, prophets; south wall: Annunciation, fragments of legends, St Adola, the abbess of the convent in Götz. Sanctuary, outer east wall: Adoration of the Magi (fragments). On the north-east buttress: against a blue background the standing figure of St Denis holding his head in his right and the model of the church in his left hand. On the south-east buttress: St Martin on horseback, in front of him the beggar, the scene is set in a quadrangular frame.

Date: c. 1400.

Uncovered and detached from the wall in 1969.

Literature: F. Koreny, ÖZKD 1969, pp. 176–78; Frodl-Bacher 1970, pp. 58–61.

STEIN A.D. DONAU (Krems, Lower Austria)

Former Minorite church, consecrated in 1264. Three-aisled, late-Romanesque basilica with pillars. The sanctuary (c. 1300) is elongated, cross vaulted, has three bays and is enclosed by three sides of an octagon.

Murals: Sanctuary, triumphal arch: Madonna Enthroned with donors and Evangelist symbols; north wall: Crucifixion, *croce dipinta*. Nave, fourth north pillar: Vir Dolorum, standing in front of a cross, with outstretched arms in a mantle. On other pillars Holy Trinity, St John the Baptist, Crucifixion.

Date: second quarter of the fourteenth century.

Literature: O. Demus, Ein italienischer Wanderkünstler an der Donau. ÖZKD 1951, pp. 46–57; J. Zykan, Die Restaurierung der Minoritenkirche in Stein. ÖZKD 1951, pp. 76–82.

“Göttweigerhofkapelle”, from the end of the thirteenth century. It has one bay, is covered with cross vault, apse is enclosed by five sides of an octagon. On the north an oratory, covered with cross vault, has two bays, with windows to the chapel and a passage with two bays.

Title: Virgin Mary.

Murals: Scenes from the Life of Mary. Oratory, south wall: Nativity, the church is offered to the Virgin Mary by the founder, Altmann, bishop of Passau; west wall: Annunciation to the shepherds; north wall: Vir Dolorum. In the passage the Five Clever and Foolish Virgins, above them the Pantokrator. Chapel, sanctuary, south wall, above the niche: Annunciation; north wall: Coronation of the Virgin. Chapel, nave, north wall: Death of the Virgin Mary; south wall: Solomon's Throne. Passage: saints, martyrdoms, legends; Apostle Matthew, St Peter with the keys.

Date: 1310–20, influence of the St Florian school.

Uncovered in 1948–49.

Literature: J. Zykan, Die Malereien der Göttweigerhofkapelle zu Stein an der Donau. ÖZKD 1952, pp. 97ff.

STEYREGG (Linz, Upper Austria)

Parish church, straight-ended Gothic sanctuary of two bays, three-aisled nave.

Title: St Stephen.

Murals: Sanctuary, east bay: Passion; north wall: Crown of Thorns; east wall: Nailing to the Cross, Crucifixion; south wall: Descent from the Cross. West bay, north wall: standing Apostles; south wall: above the standing Apostles, Mettercia Enthroned and donors (the baldachined throne is painted in the perspective).

Date: first half of the fourteenth century.

Uncovered in 1951.

Literature: G. Tripp, Freskenfunde in der Pfarrkirche von Steyregg. ÖZKD 1953, pp. 39–40; G. Schmidt, Die Malerschule von St Florian. Graz–Köln 1962.

Altes Schloss (Old palace).

Murals: In the Gothic chapel, which was rebuilt in baroque style (title: St John the Baptist), in the sanctuary: St George and St Florian; in the nave:

Madonna della Misericordia, St Christopher, Last Judgement, Abraham and the Souls, Hell.

Date: 1320–25, influenced by the St Florian school.

Uncovered in 1956.

Literature: G. Schmidt, *Die Wandmalereien in der Schloßkapelle zu Steyregg. Kunstjahrbuch der Stadt Linz*, 1964, pp. 37–54.

ST FILIPPEN OB SONNEGG (Carinthia)

Parish church, built in the first half of the fourteenth century, the cross-vaulted sanctuary is enclosed by five sides of the octagon, has one bay.

Title: St Philip.

Murals: Sanctuary, in the webs of the vaulting, four symbols of the Evangelists, four Fathers of the Church, fragmentary Holy Trinity and several saints. Sanctuary, north wall: St George and the Dragon, below it a Crucifixion; east wall, between the windows and in the splays, saints; south wall: Adoration of the Magi, above it an Annunciation, the Death of the Virgin and the Coronation of the Virgin, Madonna Misericordia.

Date: c. 1370, local master.

Literature: Frodl 1944, pp. 68–69.

ST LAMBRECHT (Styria)

Benedictine abbey, a three-aisled Gothic hall church (fourteenth century) with fragments of the Romanesque basilica.

Murals: North wall of the north aisle: Throne of Solomon; south wall: St Christopher.

Date: 1370–80.

Uncovered in 1972–74.

Literature: U. Ocherbauer, *Neuentdeckte gotische Wandmalereien in der Stiftskirche von St Lambrecht. ÖZKD* 1977, pp. 3–4, 84–93.

ST VEIT A.D. GLAN (Carinthia)

Parish church, thirteenth century, three-aisled basilica with pillars, it was vaulted and enlarged in the fifteenth century.

Murals: South aisle: the Death of St Achatius and other martyrs. St Anthony the Hermit, a standing figure in quadrangular frame with spiral band. Madonna Enthroned with donor couple. (Inscription: "hoc opus fecit fr...assim(us) hohe(n)aster srh an/no ... M°CCCC°VI°est ...vigilia asu(mptio)nis marie".)

Date: 1406.

Uncovered and restored in 1959.

Literature: E. Bacher, *ÖZKD* 1969, p. 149.

ULMERFELD (Amstetten, Lower Austria)

Castle chapel, built by the bishops of Freising in the fourteenth century. It is straight-ended, has two bays and is cross-vaulted.

Murals: Upper line, from the north wall: Adoration of the Magi, Death of the Virgin, Annunciation on the east wall, Nativity, Presentation in the Temple on the south wall. Lower line: the Life of St Ulrich, from the north wall: army setting out for battle, with the bishop, consecration of the bishop, miracles. In the window splays of the east wall: prophets, a pelican, and a lion.

Date: second half of the fourteenth century.

Literature: Reichmann 1925, pp. 97–99.

VIENNA

St Stephen.

Thirteenth-fourteenth century, the parish church of Vienna.

Murals: (1) Apse walls: half-length Apostle figures in medallions.

(2) Votive picture, formerly in the porch of the "Singertor", now in the Museum der Stadt Wien.

Uncovered in 1895.

Date: (1) c. 1340 (Tietze); (2) 1400–1420 (F. Reichmann).

Literature: Reichmann 1925, p. 100.

Michaelerkirche.

Parish church of the Vienna "Burg" (thirteenth century), a three-aisled basilica.

Murals: Triumphal arch, in the nave: Last Judgement, Deesis with the Twelve Apostles; in the south aisle: head of Christ with donors and 13 angels in medallions; in the north aisle: Death of the Virgin. Nave: the Mass of St Leonard. Tower chapel, on the entrance wall: St Michael and Madonna with the Child; south wall: in quadrangular frames standing figures of saints with inscription "Cosmas, Tomas, S. Damian" (c. 1300).

Date: 1330–50.

Uncovered in 1935, 1972–74.

Literature: E. Lanc, Die neuaufgedeckten Wandmalereien in der Michaelerkirche in Wien. *ÖZKD* XXIX, 1975, pp. 1–22.

"Altes Rathaus, Salvatorkapelle" (Old Town Hall, Saviour Chapel) from the early fourteenth century.

Murals: Christ in the Garden of Getsemani (fragment).

Uncovered in 1969.

Date: mid-fourteenth century.

Literature: *ÖZKD* 1969, p. 219.

WEITENSFELD (St. Veit a.d. Glan, Carinthia)

Parish church.

Title: St John the Evangelist.

Murals: In the south chapel (end of the fourteenth century) of the sanctuary, west wall: Adoration of the Magi; north wall: Annunciation, Visitation, below them, standing saints: Barbara, Agnes, Catherine, Dorothy, Margaret; east wall: Death of the Virgin; south wall: three bishop saints, below them, to the left, a kneeling donor with the inscription: "Anno domini mcccc sexto (. . . a . . . enreich gest er hercog wilhalm) . . . rzog zw osterreich (et) c(etera) . . . er".

Date: 1406 (a beautiful example of the early "soft style").

Uncovered and restored in 1966–67.

Literature: E. Bacher, *ÖZKD* 1969, pp. 153–55.

WEIZ (Styria)

"Taborkirche", late twelfth century, rebuilt in the fifteenth-sixteenth centuries.

Title: St Thomas of Canterbury.

Murals: Sanctuary bay, north wall: Last Judgement and votive picture. Nave: St Achatius and the Ten-thousand Martyrs; Mettercia and Holy Trinity. From the beginning of the thirteenth century: Fall, Expulsion, Passion, Annunciation. On the outer wall a fragmentary Crucifixion from the beginning of the fourteenth century.

Uncovered in 1935.

Literature: Ocherbauer 1954; W. Frodl, *Italienisches und böhmisches in der steierischen Trecentomalerei. ÖZKD* 1951.

ZWEINITZ (Carinthia)

Romanesque parish church from the twelfth century. The nave has a flat ceiling, the sanctuary bay was covered later with net vaulting, the apse is semicircular with a bevelled pointed window in the axis.

Title: St Giles.

Murals: (1) Apse, vaults: Maiestas Domini in a mandorla held by four angels, flanked by the four symbols of the Evangelists, against a blue background. Apse, triumphal arch: bishop saint with fragments of the inscription "... opus . . . xit hainricus de r". Sanctuary bay, north wall: St Leonard.

(2) Nave, south-east wall: Pietà (altarpiece, fresco); south wall: Madonna Enthroned, with saints (Leonard, Hemma, Kunigunda, George), underneath, two donor families with inscriptions (Steuerberg, Harrasch); north wall: Journey of the Magi with a landscape. In the tympanon of the Romanesque west gate: Vernicle.

Date: (1) 1390–1400, a painter from Gurk; (2) 1421 (according to the inscription).

Literature: Dehio, *Kärnten*. Vienna 1976, pp. 809–10.

BOHEMIA

Abbreviations

- Pešina 1958 = J. Pešina, *Gotická nástěnná malba v zemích českých. (Gothic Murals in the Czech Lands)*. I (1300–1350). Prague 1958.
- Gothic Mural 1964 = V. Dvořáková, J. Krása, A. Merhautová and K. Stejskal, *Gothic Mural Painting in Bohemia and Moravia 1330–1378*. London 1964.

BRANDIS NAD LABEM (Prague)

Church of St Lawrence, c. 1300.

Murals: North wall of the straight-ended, square sanctuary, in three rows above each other: Annunciation, Nativity, Adoration of the Magi, Flight into Egypt, Massacre of the Innocents and Sacrifice in the Temple. On the vault, the Coronation of the Virgin. Nave, north wall: a legend cycle; Misericordia Domini, St Christopher, St Catherine, St Dorothy and St Mary Magdalene; the Virgin with St Peter and St Paul.

Uncovered and restored in 1913, 1959.

Date: 1330–40.

Literature: Pešina 1958, pp. 217–229; Gothic Mural 1964, p. 130.

JANOVICE NAD ÚHLAVOU (Plzeň)

Church of St John the Baptist.

Murals: Straight-ended, square, cross-vaulted sanctuary, east and south walls: standing figures of the Apostles (4–4) and consecration crosses; vault: Maiestas Domini in a mandorla, with two angels bearing the instruments of the Passion; north severy of the vault: kneeling Virgin in a mandorla; two symbols of the Evangelists: angel, ox; south severy of the vault: St John the Baptist in a mandorla; an eagle and a lion in medallions; west severy of the vault: the Beheading of St John the Baptist; on the inner splay of the triumphal arch: the figure of a donor and symbolic representations taken from the *Physiologus*.

Date: first quarter of the fourteenth century.

Uncovered and restored in 1952, 1955–56.

Literature: Pešina 1958, pp. 176–182; Gothic Mural 1964, p. 132.

JINDŘICHŮV HRADEC (České Budějovice)

Castle, built from the beginning of the thirteenth century.

Murals: In a room of the castle in two bands one above the other, the continuous representation of the scenes of the St George legend. Beneath the legend a frieze of coats-of-arms.

Date: 1338.

Uncovered and restored in 1838, 1850.

Church of St John the Baptist (Minorite church), built in the thirteenth-fourteenth centuries.

Murals: Sanctuary, north wall: Christological cycle (3 × 4 pictures), *Misericordia Domini* (end of the fourteenth century), Stigmatization of St Francis (c. 1400); south wall: under traceried arcades standing saints are painted: Wenceslas, Adalbert, Teophil (?) and Dorothy (c. 1430). Nave, north and south walls: standing figures of the Apostles (c. 1350). Above the triumphal arch: Annunciation, on the inner side symbols taken from the *Physiologus*. Cloister, north-east side: Virgin Protectress (fifteenth century).

On the lower part of the south-west tower: Adoration of the Magi, Christ on the Mount of Olives, Vernicle, on the vault the symbols of the Evangelists.

Literature: Gothic Mural 1964, pp. 132–133.

KARLSTEIN (Prague)

The castle of Charles IV, built between 1348–57.

Murals: (A) Imperial Palace, Great Hall: the Luxemburg Genealogical Cycle (lost); Chapel of St Nicholas: fragments of wall-painting.

(B) Church Tower

(1) The Oratory of St Catherine: (a) Above the altar: Virgin and Child with Charles IV and Anne of Swidnica. (b) North wall: band of the Seven Patron Saints of Bohemia; (c) On the altar Crucifixion; (d) Above the west portal: portrait-busts of Charles IV and Anne of Swidnica; (e) On the wall of the passage into the chapel: angel swinging a censer.

(2) The Chapel of the Virgin: (a) In the south-west window niche: Resurrection, Descent into Hell, Descent of the Holy Ghost, Death and Coronation of the Virgin; (b) South wall: Relic scenes (Charles IV with the King of Cyprus and the future French King Charles V); (c) South, east and west walls: scenes of the Apocalypse in eighteen pictures.

Date: 1357–61.

Supposed authorship: (A) Master of the Genealogy; (B) (1. a–b) pupil-assistant of the Master of the Genealogy; (c–e) and (2. a–c) Nicolaus Wurmser.

(C) Great Tower

(I) Staircase (a) On the walls: the Legends of Prince Wenceslas and Princess Ludmilla (27 + 10 scenes); (b) on the vaulting: choirs of angels; (c) in front of the entrance to the Chapel of the Holy Cross: Charles IV depositing the relics.

Date: 1360–61, the two pupil-assistants of the Master of the Genealogy.

(II) Chapel of the Holy Cross (1) In the north-west window niche: (a) Lord God of the Apocalypse; (b) Adoration of the Four and Twenty Elders; (2) Sanctuary, north wall: five busts of saints (sinopia). (3) North-east wall: Annunciation, Visitation; Adoration of the Magi. (4) South-west wall: Christ in Bethany, Christ in the House of Simon, Resurrection of Lazarus, *Noli me tangere*.

Supposed authorship: (1. b, 2) Master of the Genealogy: c. 1357; (1a) Master Theodoric: c. 1357; (3–4) Master Theodoric's group of painters; c. 1360–65.

Literature: V. Dvořáková and D. Menclová, *Hrad Karlštejn* (Karlštejn Castle). Prague 1964; Gothic Mural 1964, pp. 51–65, 80–100, 114–121; G. Schmidt in: K. M. Swoboda, *Gotik in Böhmen*. Munich 1969, pp. 189–207; K. Stejskal, *Umeni* 1971, pp. 372–386.

PISEK (České Budejovice)

Church of the Birth of the Virgin, built after 1250; a three-aisled basilica.

Murals: On the pillars of the nave: Crucifixion, Descent from the Cross, Man of Sorrows with donor family.

Date: Beginning of the fourteenth century.

Literature: Gothic Mural, pp. 25–26, 140.

PRAGUE

Emmaus Monastery, built between 1347–72 for Slavonic Benedictines. In 1945, the church and the monastery were destroyed. The cloister was gradually reconstructed in 1950–60, the wall-paintings were restored.

Murals: In the four wings of the cloister, in two rows above each other. Upper row: Christological cycle, below it, the corresponding Old Testament scenes.

South wing, sections 1–3: the original paintings are destroyed; section 4: Crucifixion, Adam and Eve Driven out of Paradise, the Lord God Leading Enoch into Paradise; section 5: Virgin Mary Victorious over the Serpent, Judith with the Head of Holofernes, David Victorious over Goliath; section 6: Madonna and Child Standing in the Sun, whom the Tiburtina Sibyl Points out to Caesar Augustus; section 7: Annunciation, Moses and the Burning Bush, Gideon.

West wing: Nativity, Moses, the Tribe of Jesse, Circumcision of Christ, Abraham, Zephara, Adoration of the Magi, Joseph Receiving Gifts from his Brothers, Joseph and Jacob before Pharaoh; Presentation of Jesus in the Temple, Samuel Dedicated to the Service of God; Massacre of the Innocents, Flight to Egypt; Christ Baptized, the Syrian Naaman Cured in the Jordan; Temptation of Christ.

North wing: Marriage in Cana, Elisha fills the Widow's Cruse with Oil; Raising of the Young Man of Nain, Elisha Restores the Son of the Widow; Israelites Gathering Manna, the Miracle of the Loaves and Fishes; the Stoning of Christ, the Stoning of Naboth; Christ Visits Martha, Elisha and the Widow of Zarephath; Christ and Woman of Samaria, Meeting of Abraham's Servant with Rebecca, the Widow of Zarephath Gives Elisha Water; Mary Magdalene Anoints Christ's Feet, Miriam, the Sister of Moses is Healed of Leprosy; Christ's Entry into Jerusalem.

East wing: Judas Betrays Christ with a Kiss; Murder of Abel by Cain; Christ before Pilate; Christ's Resurrection, Jonah Vomited out of the Whale's Belly,

Samson Carrying away the Gates of the City of Gaza; Christ's Ascension, Elisha Taken up into Heaven in a Chariot of Fire, Jacob's Ladder; Descent of the Holy Ghost, Building of the Tower of Babel.

State of preservation: severely damaged, top layer of paint very fragmentary.

Date: c. 1360.

Literature: Gothic Mural 1964, pp. 140–143.

The Cathedral of St Vitus. Built from 1344, the sanctuary was consecrated in 1385.

Murals: Murals are in four of the apsidal chapels and in the Chapel of St Wenceslas.

Saxon Chapel (consecrated to the Saints Adalbert and Dorothy). West wall: Adoration of the Magi.

Date: 1365–70.

Vlašim Chapel (consecrated to the Saints Erhard and Ottilia). East wall: the Baptism of St Ottilia, above it the Coronation of the Virgin (?); west wall: above the tomb of Archbishop Jan Očko of Vlašim, his votive picture: the archbishop is kneeling in front of the Man of Sorrows, to the right, the Beheading of St Catherine, to the left, St Adalbert, above it, the Nativity, a fragment.

Date: before 1367 (the consecration of the chapel).

Chapel of St Mary Magdalene. East wall: Virgin and Child with Mary Magdalene, the Apostles St Bartholomew and St James, and two donor canons.

Date: 1360–70.

Chapel of St Simon and St Jude. South-west wall: Virgin with saints and donors, repainted in the fifteenth and seventeenth centuries, damaged.

Chapel of St Wenceslas in the Cathedral of St Vitus. The lower part of the side walls, below the cornice, is encrusted with semi-precious stones which encircle the wall-paintings. West wall: Christ on the Mount of Olives; north wall: Taking of Christ, Christ before Pilate, Flagellation; east wall: Christ Seated with the Crown of Thorns, the Crucifixion (with the kneeling donors, the Emperor and his wife); south wall: Lamentation, Resurrection and Ascension; west wall: Descent of the Holy Ghost; on both sides of the door: The Apostles Peter and Paul.

Date: c. 1372 (Master Oswald (?)).

Literature: Gothic Mural 1964, pp. 122–126, 143–144; G. Schmidt in: K. M. Swoboda, *Gotik in Böhmen*. Munich 1969; K. Stejskal, In: *Umeni* 1971, XIX, pp. 372ff.

SÁZAVA (Prague)

The former Benedictine monastery, it was founded in 1032 and it was the seat of the Slavonic liturgy. The monastery was rebuilt in Gothic style in 1315–40.

Murals: Chapter House, north wall: Annunciation, Betrothal of the Virgin; south wall: Nativity, Adoration of the Magi; east wall: Madonna with Distaff, Madonna and Child, Madonna Protectress and Infantia Christi; vaulting: two angels in each segment of the vault, along the ribs ruffled band motif.

Date: around 1370, connected with court painting.

Restored in 1943.

Literature: J. Pešina, *Gotické malby v sazavském klásteru* (*Gothic Murals in Sázava Monastery*). Prague 1952.

STRAKONICE (České Budějovice)

Johannite church and monastery.

Murals: Chapter House, west wall: the standing figures of the Apostles Philip and James (c. 1320); the legend of St Ismeria; Assumption. In the window splay, west wall: Agony in the Garden and Crucifixion. Cloister: Christological cycle (1330–40). South wall: Scenes from Christ's public life, miracles, Last Supper, Virgin Protectress; west wall: scenes of the Passion, the Kiss of Judas, etc; north wall: Christ before Caiaphas, Christ before Pilate, the Mocking of Christ, Christ before Herod, Christ Bearing his Cross, Christ Meeting Veronica, Christ Meeting Simon, Christ Being Nailed to the Cross, Crucifixion; Joseph Asks Pilate for the Body of Christ, Lamentation, Entombment, Descent into Hell, Resurrection, the Three Marys at the Sepulchre, Noli me tangere, Christ Appearing to the Apostles, Christ Appearing to the Apostles on the Road to Emmaus; Doubting Thomas, the Delivery of the Keys, Ascension.

Church nave, west wall: standing figures of the Apostles with John the Baptist (1340s).

Uncovered and restored in c. 1870, 1932, 1953–54.

Literature: Pešina 1958, pp. 126–149, 283; Gothic Mural 1964, pp. 28–33, 146–147.

POLAND

Abbreviations

Karłowska-Kamzowa 1965 = A. Karłowska-Kamzowa, *Gotyckie malarstwo ściennie na Śląsku* (*Gothic Murals in Silesia*). In: *Roczniki Sztuki Śląskiej* III 1965.

CRACOW

Augustine monastery.

Murals: Cloister: St Augustine in episcopal vestments represented in frontal position with his right hand raised in blessing; on the right in the background, a monk donor is kneeling; above them, two angels bearing the Vernicle; Passion scenes: the Flagellation, the Crown of Thorns.

Date: end of the fourteenth century.

Franciscan Monastery.

Murals: Cloister: a row of sitting bishops, St George with the Dragon, Annunciation (in rich architectural setting from the beginning of the fifteenth century);

Literature: F. Kopera, *Średniowieczne malarstwo w Polsce (Medieval Painting in Poland)*. Cracow 1925, p. 92.

CZCHÓW NAD DUNAJCEM (Cracow)

Parish-church, built in the thirteenth-fourteenth centuries.

Murals: In the straight-ended sanctuary in two layers. First layer, east wall, above the narrow window in the axis: two angels bearing the Vernicle; under the window: the apotheosis of Pope Urban V (1362–70); the pope is sitting, facing us, his head surrounded by a blue halo, in his lap are two tablets representing St Peter and St Paul; on his right is an angel playing music, on his left, an angel with a candle; above him, an angel offering keys to the pope and the coat-of-arms of Urban V.

To the right of the window are three standing figures: Fides, Spes, Caritas, behind them, kneeling donor in knightly garments; below: Virgin Protectress and standing Man of Sorrows; under them: Noli me tangere, Resurrection.

In the window splays: two standing saints. On the north wall: Deesis, Birth of the Virgin, underneath: standing saints, under them: Adoration of the Magi (fragment), Coronation of the Virgin, Annunciation. Second layer: scenes of the Passion, which partly cover the middle picture band of the north wall.

Restored in 1955–68.

Date: First layer: after 1370; second layer: fifteenth century.

Literature: J. Gadowski, *Malowidła ścienne z XIV. wieku w Czchowie* (Fourteenth century murals in Czchów). *Folia Historiae Artium*, II. Cracow 1965, pp.: 5–47.

GNIEZNO (Poznań)

Church of St John the Baptist, built at the beginning of the fourteenth century.

Murals: Sanctuary (cross-vaulted, enclosed by two sides of an octagon), north-east wall of the apse: Annunciation; south-east wall of the apse: Man of Sorrows (in 3/4 life-size) and standing figure of a bishop saint are flanking the window; south wall: Barbara and St Agnes, flanking the window; north wall: Virgin Protectress, St Christopher, the Coronation of the Virgin, the Beheading of St John the Baptist; in each segment of the vault a head of a prophet.

Date: 1350–60. Stylistic connections with Łąd and Czchów.

Literature: J. Kohte, *Von der Johanniskirche in Gnesen. Die Denkmalpflege* 1917, XIX, No. 16; F. Kopera, *Średniowieczne malarstwo w Polsce (Medieval painting in Poland)*. Cracow 1925, pp. 81–86; M. Gomalińska, *Malowidła ścienne z XIV w. w kościele Św. Jana w Gnieźnie (Fourteenth century murals in the St Jana Church of Gniezno)*. Diss. MS. Poznań University, 1966.

JASIONA (Opole)

The Church of St Mary Magdalene.

Murals: In the sanctuary, in three rows one above the other. East wall: Crucifixion; north wall: Last Judgement with Deesis; underneath, in two rows in quadrangular fields: Passion cycle (15 scenes: the Entry into Jerusalem—the Descent into Hell); above the pastophorium: Vernicle with the figures of St Peter and St Paul.

Date: c. 1370.

Uncovered in 1912–13 (Hans Kohle, Munich).

Literature: T. Dobrowolski, *Gotycka polichromia w Jasionie na tle problemu malarstwa ściennego na Śląsku*. *Rocznik Towarzystwa Przyjaciół Nauk*, Katowice 1934, pp. 96–134. Karłowska-Kamzowa 1965, p. 67.

KALKOW (Opole)

Parish Church, built between 1295–1319.

Title: St George.

Murals: Sanctuary and triumphal arch, south wall: Passion cycle in two rows above each other, below, the Martyrdom of St Agatha. (The murals of the transept are from the sixteenth century.)

Date: c. 1400.

Restored in 1930–31.

Literature: J. Hettwer, *Die Pfarrkirche in Kalkau*. Breslau 1939; A. Handelt, *Die mittelalterliche Wandmalerei in Oberschlesien*. Paderborn 1950; G. Chmarzyński, *Sztuka Górnego Śląska*. Górný Śląsk, Poznań 1959.

ŁĄD NAD WARTĄ (Poznań)

Former Cistercian monastery, founded around 1175 from the Altenburg Abbey at Köln.

Murals: Alex Chapel, south of the Chapter House (one segmented, quadratic, with ribbed cross vaulting). East wall: the triumphal arch is flanked by St Peter and St Paul; Bernard of Clairvaux and St Benedict in the inner splay of the arch, on the apse wall two bishop saints at the window; in the bays of the vault: Agnus Dei in a medallion and the symbols of the four Evangelists; Christ in Judgement in a mandorla, below it, the Sun and the Moon; in the south and north bays: the blessed and damned rising from the dead. South wall: the standing figures of the five wise virgins, under them the founding of the church, with the Apostle St James in the middle, on the left kneeling knight with the coat-of-arms of Niesobia, behind him, his family; on the right of St James, kneeling Cistercian monks with their abbot, in front of an early Gothic monastery, above them, the coat-of-arms of Casimir the Great, the Polish eagle. Below the pictures, running around on the side walls, a frieze of coat-of-arms (22 Polish coat-of-arms). North wall: below the five foolish virgins, St George with the Dragon and St

Martin. West wall: the Journey of the Magi and the Adoration of the Magi, below these, St John the Baptist and a kneeling monk.

Date: c. 1370.

Restored in 1944.

Literature: Z. Białowicz-Krygierowa, Malowidła ścienne z XIV wieku w dawnym opactwie cysterskim w Łądzie n. Wartą (Fourteenth Century Murals in the Former Cistercian Monastery of Łąd nad Wartą). Poznań 1957.

MAŁUJOWICE (Opole)

The Church of St James, built around the beginning of the fourteenth century.

Murals: In the sanctuary, east wall: the Shepherds Receive the Good Tidings, Adoration of the Magi; west wall: Creation of Eve, the Fall, Adam and Eve Driven out of Paradise. (The murals of the nave are from the sixteenth century.)

Date: after 1365, under the influence of Theodoric of Prague.

Restored in 1866–70.

Literature: G. Wollstadt, Die historische Kirche zu Mollwitz. *Bregische Heimatblätter* 1929; A. Karłowska, Malowidła z XIV. wieku w Małujowicach k Brzegu (Fourteenth century murals in Małujowice near Brzeg). *Zeszyty Naukowe UAM, Historia Sztuki* 1961, pp. 3, 47–75.

NIEPOŁOMICE (Cracow)

Parish church, built between 1350–58, founded by King Casimir the Great.

Murals: In the chapel attached to the north wall of the sanctuary: on the side walls scenes from the life of St Cecilia(?), beneath, women saints against a blue background. In the window splays of the north-east apse in quatrefoil frames, ten saints.

On the north wall of the sanctuary of the church St Michael and St George. On the west wall of the nave an Annunciation.

Date: 1360–70.

Literature: K. Sinko-Popielova, Kościół w Niepołomicach (The church in Niepołomice). *Rocznik Krakowski*, 30, 1938; E. Śnieżyńska-Stolot, Malarskie fundacje królowej Elżbiety Łokietkówny (The foundations of Elisabeth Łokietek). In: *Gotyckie malarstwo ścienne ...* Poznań 1977.

OPOLE

Franciscan Church, founded before 1287, the hall church was built before 1350.

Murals: (1) Crypt: Crucifixion, a three-figure composition with a tree-like Cross.

(2) The Chapel of St Anne, beside the Franciscan Church, north wall: Nativity; west wall: Flight into Egypt, Massacre of the Innocents.

Date: (1) c. 1320; (2) second half of the fourteenth century, the circle of the Master of Małujowice.

Literature: *Die Bau und Kunstdenkmäler des Stadtkreises Oppeln*, Breslau 1939; E. Königer, *Kunst in Oberschlesien*. Breslau 1938; T. Dobrowolski, *Sztuka na Śląsku (Art in Silesia)*. Wrocław 1948; E. Frankiewicz, *Freski i malowidła ściennie w budowlach Opolskich Franciszkanów (Frescoes and murals in the Franciscan Church of Opole)*. *Kwartalnik Opolski* 1959; Karłowska-Kamzowa 1965, pp. 74–75.

SANDOMIERZ

Cathedral, built between 1350–82.

Murals: In the sanctuary in five bands above each other: the life of Virgin Mary and Christ; south wall: the miracles and parables of Christ; north wall: Passion, Death of the Virgin.

Date: end of the fourteenth century.

State of preservation: the original pictures were painted over in 1930.

Literature: J. Rokoszny, *Średniowieczne freski w katedrze sandomierskiej (Medieval frescoes in the cathedral of Sandomierz)*. *Sprawozdania Komisji Historii Sztuki IX* 1915, pp. 453–474; A. Marsówna, *Freski ruskie w katedrze w Sandomierzu (Russian frescoes in the cathedral of Sandomierz)*. *Sprawozdania PAU XXXVI* 1931, pp. 7–10; W. Kalinowski and T. Lalik, *Sandomierz*. Warsaw 1956.

SIEDLEĆIN (Wrocław)

Keep, quadratic, with four levels, built at the beginning of the fourteenth century.

Murals: On the second floor, south wall: Memento Mori, symbolic confrontation of the living and dead; St Christopher; in two bands above each other: scenes from courtly life: proposal, the bride's reception in her new home, equestrian combat; in the lower band: knightly cavalcade, which continues on the west wall, but only a few lines are discernible. In the south window splay: the figures of David, Solomon, Izaiah, Jeremiah.

Date: 1320–30.

Donor: a nobleman who was in connection with the court of the Świdnica-Jawor princes.

Restored in 1936.

Literature: R. Probst, *Zur Instandsetzung des Wohnturmes in Boberröhrsdorf und seiner mittelalterlichen Wandgemälde*. *Deutsche Kunst und Denkmalpflege*, Berlin 1940–41, pp. 89–104. Karłowska-Kamzowa 1965, p. 78.

STARE BIELSKO (Katowice)

The Church of St Stanislas, built in the thirteenth-fourteenth centuries.

Murals: Sanctuary, east walls of the apse, flanking the narrow windows, one above the other, standing figures of saints: Catherine, Barbara, Elisabeth, etc; south wall: Christ Bearing his Cross, Entombment, Resurrection; flanking the triumphal arch: St Veronica and St Francis.

Date: end of the fourteenth century.

Restored in 1930.

Literature: T. Dobrowolski, *Kościół św. Stanisława w Starym Bielsku*. (*The St Stanislas Church in Stare Bielsko*). Katowice 1932; Z. Białłowicz, *Malarstwo ścienne*. (Murals). *Sztuka polska czasów średniowiecznych*, Warsaw 1953.

STRZELCE POD SOBÓTKA (Wrocław)

Church of All Saints.

Murals: Sanctuary, in two bands above each other, in the semicircular arches of the side walls: the life of the Virgin Mary. On the east wall: Annunciation, Visitation, Nativity; west wall: Adoration of the Magi; south wall: Virgin Protectress, the Death of the Virgin, below them, the Massacre of the Innocents, Flight into Egypt; side walls: in the lower band: the continuous representation of the Passion cycle.

Date: c. 1360, workshop.

Restored in 1900, 1962.

Literature: D. Frey, *Die Kunst im Mittelalter. Geschichte Schlesiens*. Breslau 1938, p. 467; Karłowska-Kamzowa 1965, pp. 78–79.

WIŚLICA

Church, built between 1350–70 (founded by King Casimir the Great, finished under King Louis the Great; the murals were commissioned by King Wladislas).

Murals: Sanctuary, upper band: saints and prophets, under them, in two bands, Christological cycle, beginning with the Annunciation on the north wall. Between the large-size Gothic windows of the apse with polygonal termination are Passion scenes in two bands. South wall: the Birth of the Virgin, the Death of the Virgin. On the lowest band, painted drapery. North wall: Annunciation, Nativity, below them, the Entry into Jerusalem, the Last Supper, the Crucifixion. South wall: Presentation in the Temple, the Death of the Virgin, the Birth of the Virgin, the Deposition.

Date: the end of the fourteenth century (the work of several hands, of a big workshop).

Restored in 1959.

Literature: A. Różycka-Bryzek, *Bizantyńsko-ruskie malowidła ścienne w kolegiacie wiślickiej* (Byzanto-Russian murals in the church of Wiślica). *Folia Historiae Artium* II 1965, Cracow, pp. 47–82.

Church of All Saints.

Murals: Sanctuary, bands above each other, the individual scenes in quadratic frames. The cycle starts at the bottom: Christ before Ananias, Christ before Herod, etc.; second row: Christ Bearing his Cross, Christ Nailed to the Cross; third row: Deposition, Entombment, Resurrection.

Date: second half of the fourteenth century.

Restored in 1931.

Literature: Karłowska-Kamzowa 1965, pp. 85–86.

HUNGARY

Abbreviations

AHA	= Acta Historiae Artium Academiae Scientiarum Hungaricae, Budapest
Biathová 1958	= K. Biathová, <i>Prispevok k dejinám gotických nástenných malieb v Gemeri. Pamiatky a múzeá</i> VII, 1958.
BMI	= Buletinul Monumentelor Istorice, Bucarest
Drăguț 1970	= <i>Pictura murala din Transilvania. (Murals of Transylvania)</i> . Bucarest 1970.
Drăguț 1975	= La légende du "Héros de la frontière" dans la peinture médiévale de la Transylvanie. <i>RRHA</i> XII, 1975.
Drăguț 1977	= <i>Iconografia picturilor murale gotice din Transilvania</i> . Bucarest 1972.
Drăguț 1978	= V. Drăguț, <i>Peintres Italiens en Transylvanie</i> . <i>RRHA</i> XV, 1978.
Dvořáková-Fodor-Stejskal	= V. Dvořáková, P. M. Fodor and K. Stejskal, K vývoji středověké nástěnné malby v oblasti gemerské a malohontské. <i>Umění</i> VI, 1958.
ÉE	= Épités-Építészettudomány, Budapest
MÉ	= Művészettörténeti Értesítő, Budapest
MM	= Magyar Műemlékvédelem, Budapest
MMT	= Magyarország Műemléki Topográfiaja, Budapest
Prokopp 1969	= M. Prokopp, Gömöri falképek a XIV. században (Fourteenth-century murals in Gömör county). <i>MÉ</i> , 1969.
Radocsay 1954	= D. Radocsay, <i>A középkori Magyarország falképei (Murals in Medieval Hungary)</i> . Budapest 1954.
Radocsay 1977	= D. Radocsay, <i>Wandgemälde im mittelalterlichen Ungarn</i> . Budapest 1977.
RRHA	= Revue Roumaine d'Histoire de l'Art, Série Beaux-Arts, Bucarest
SCIA	= Studii și Cercetări de Istoria Artei Serie Arta Plastică, Bucarest
SNMS	= V. Dvořáková, J. Krása and K. Stejskal, <i>Středověká nástěnná malba na Slovensku (Medieval murals in Slovakia)</i> . Prague-Bratislava 1978.
SPS	= <i>Súpis Pamiatok na Slovensku (Monuments in Slovakia)</i> . I–III, Bratislava 1967.
Stejskal 1965	= K. Stejskal, K obsahovej a formovej interpretácii středověkých nástenných malieb na Slovensku. Zo starších výtvarných dejín Slovenska. Bratislava 1965.
Stelè 1959	= F. Stelè, Die mittelalterliche Wandmalerei in Slowenien in mitteleuropäischen Rahmen. <i>Südost-Forschungen</i> XVI, Munich 1959.
Stelè 1972	= F. Stelè, Gotsko stensko slikarstvo. Ljubljana 1972.

Presbyterian church, fourteenth century. The apse is enclosed by three sides of an octagon with groined vault of two bays. The square nave has a flat ceiling, on the west front there is a square tower with a portal.

Murals: Apse, north wall: Crucifixion (fragment). Triumphal arch, on the south side: a saint with clasped hands. Nave, north wall: St Martin with the Beggar, St Michael with the Scales.

Uncovered and restored in 1912.

Date: beginning of the fourteenth century.

Literature: Radocsay 1954, p. 108.

ALMAKERÉK (Mălincrav, Romania)

Evangelical church, thirteenth-fourteenth centuries. The apse is enclosed by three sides of an octagon and is covered with a groined vault. On the key-stone the coat-of-arms of the Apaffy family. On the east, south-east and south walls of the apse high, Gothic windows of two mullions. Pointed triumphal arch, three-aisled basilica with flat ceiling. On the west façade is a square tower.

Murals: Sanctuary, in the spandrels of the vault are women saints—Appolonia, Dorothy, Ursula, Catherine, Clara, Margaret, Barbara, Agnes, Lucia, Agatha—seated on thrones with baldachin. Sanctuary, in the east and south spandrels of the second bay: four Church Fathers, each on a throne with baldachin writing at their desks. From the key-stone the winged symbols of Evangelists are flying towards them. In the west spandrel, Annunciation and the Nativity, in the north one the Adoration of the Magi and the Presentation in the Temple. Triumphal arch, inner side: Madonna della Misericordia with two angels on either side, underneath, the standing figures of St Peter and Paul. Sanctuary, on the north wall, first row above: Last Supper, Washing of the Feet, Christ on the Mount of Olives, Capture of Christ, Jesus Before the High-priest, Caiaphas; second row: Crucifixion between the Two Thieves, Judas Receiving his Reward for the Betrayal of Christ, Suicide of Judas, Crown of Thorns, Scourging, Christ Bearing his Cross; third row: Resurrection, Noli me tangere (on either sides of the pastophorium Vir Dolorum; full-length standing figure showing his wounds, above the pastophorium). Around the windows of the apse the standing figures of saints—two on each side—in a frame with baldachin. South wall, upper row: St George and the Dragon, St Michael Slays the Dragon, St Lawrence; second row: Stigmatization of St Francis, standing figures of five saints (St Adalbert (?), St Ladislav, unidentifiable saint, St Stephen, St Emeric); third row: Mettercia, two women saints protecting a figure with halo, St Christopher. Nave, on north wall, above four painted arcades, first row: Genesis (painted scenes); second row: the Twelve-year-old Jesus in the Temple, Presentation in the Temple, Flight to Egypt, the Massacre of the Innocents,

Adoration of the Magi, Annunciation to the Shepherds, the Nativity, Visitation, Annunciation, Holy Trinity; third row: the Last Supper, Christ on the Mount of Olives, Jesus before the High-priest Caiaphas, Scourging (?), Crown of Thorns, Ecce Homo, Christ Bearing his Cross, Crucifixion; fourth row: Assumption, Death of the Virgin Mary, Ascension, Doubting Thomas, Noli me tangere, Resurrection, Entombment, Pietà. Between the arcades are standing figures of saints.

Date: sanctuary, end of the fourteenth century; nave, beginning of the fourteenth century.

Uncovered and restored in 1882, 1909, 1914.

Literature: Radocsay 1954, pp. 109–110; Radocsay 1977, p. 119; V. Drăguț, *Picturile murale din Biserica evanghelică din Mălîncrav* (The murals of the Presbyterian church of Mălîncrav). *Studii și Cercetări de Istoria Artei*, Vol. 14, 1967/1, pp. 79–93; V. Drăguț, *Les peintures murales de l'église évangélique de Mălîncrav*. *Revue roumaine d'histoire de l'art*. V, 1968, pp. 61–71; V. Drăguț, *Iconographia picturi murale gotice din Transilvania* (Iconography of the Gothic murals in Transylvania). Bucurest 1972. Pagini de Veche Arta Românească II/1972.

ALSÓ-DIÓS (Dolné Oresani, Trnava, Czechoslovakia)

Roman Catholic church, fourteenth-sixteenth centuries, the nave of two bays has a net vaulting, the cross-vaulted sanctuary of two bays is enclosed by three sides of an octagon.

Title: Assumption of the Virgin.

Murals: Nave, north wall: the fragments of the Last Judgement: seated Apostles holding their symbols. The presentation runs on above the net vaulting in the barks.

Date: end of the fourteenth century (as vaulting was done in the fifteenth century).

Uncovered in the 1960s.

BĀNTORNYA (Turnišče, Yugoslavia)

Roman Catholic church, thirteenth century, rebuilt in the fourteenth century. Semicircular apse, sanctuary of two bays is covered with cross vault, on the north wall there is a sacristy. The nave has a flat ceiling, on the west façade there is a square tower.

Title: Assumption.

Murals: Sanctuary, on the apse vault, *Maiestas Domini* with the Book of Life, his mandorla is held by four angels, on both sides painted inscriptions: to the right, "... (. . . at sitis) memor mei (ichis aquile)", to the left, "Anno dni MCCC° (LXXXIII m augusti | fecto fuit h op in vigla | assumptionis bte mare vgs)". (Only

the first row is discernible.) Sanctuary, east wall: the Nativity, Adoration of the Magi; north wall: ten standing Apostles with scrolls, above them demolished scenes. In the severies, the symbols of the Evangelists and four music-making angels against a blue background.

Nave, north, east and south walls, directly under the flat ceiling, the scenes of the St Ladislav legend with explaining inscriptions (Chasing of the Cumanis, Resting of the Cumanian, The Battle, The Girl Pulls off the Cumanian from the Horse, Struggle, Beheading of the Cumanian, Returning Home of the Victors, Coronation of St Ladislav, St Ladislav's Fight with the Pechenegs, Building of the Cathedral in Várad, The Young Saint Offers his Crown to a Saint Monk). North wall (under the St Ladislav legend): the Last Judgement, *Maestas Domini* in mandorla, on his both sides, Apostles, beneath them are people rising at hearing the angels' trumpets, under these scenes Mettercia (with St Barbara and Catherine), Death of the Virgin Mary, Assumption; in the lowermost band scenes from the life of Susanna.

Triumphal arch, north side: Coronation of the Virgin Mary, above it consecration of a bishop (St Nicholas, fragment). On the right of the scenes is a densely written text. South side: Crucifixion of St Peter, to the right an inscription: "Anno domini M.ccc. L.xxx) nono . . . h op. ecclesia nostra . . ."

Restored in 1942–43.

Date: 1383, painted by Johannes Aquila.

Literature: Radocsay 1954, pp. 112–113; Stelè 1959; Stelè 1972.

BARCASZENTPÉTER (Sînpetru, Romania)

Evangelical church, thirteenth century, three-aisled basilica with pillars, having a semicircular apse and a powerful tower on the west side.

Title: St Peter.

Murals are in the square, cross-vaulted chapel built at the south-west wall of the church fortress. East wall: Coronation of the Virgin Mary (Jesus and Mary are seated on a throne without a back, Jesus is putting the crown on Mary's head, two angels are standing on either side); underneath, Christ enthroned with blessing gesture, to his right St John the Baptist and Apostles, to his left the Virgin Mary and women saints. The scenes are separated by a cosmatesque band. North wall: presentation of a mass; the priest celebrating the mass holds the Host, three angels stand before the altar (in the upper part). In the lower part, in the middle, the priest with the transubstantiated Host, on the right St Michael weighing the souls, on the left, the Works of Mercy (fragments). South wall: Stoning of St Stephen, the Virgin Mary as a queen. West wall: St Michael's struggle with the devil (above the former entrance). The inscription reads: "St Michael et Angeli eius proechibantur cum dracone et draco pugnabat . . . et non inventus est locus eorum amplius in coelo. Domino gratias."

Date: end of the fourteenth century.

Literature: Radocsay 1954, p. 114.

BESZTERCE (Bistrița, Romania)

Orthodox (former Franciscan) church, fourteenth century.

Murals: In the sanctuary: fragments. In the nave, on the north part of the east outer wall the standing figure of a saint king (detail of Adoration of the Magi(?)), St Michael, St George, Apostles.

Date: end of the fourteenth century.

Uncovered in 1909.

Literature: Radocsay 1954, pp. 118.

BÖGÖZ (Mugeni, Romania)

Presbyterian church, fourteenth century. The apse is enclosed by three sides of the octagon. The nave has painted coffered ceiling. (In the Middle Ages—as the consoles of the north and south walls indicate—the nave had a vaulting.) On the north and south sides there are portals with beads of late Gothic style; on the west side is a square tower. On the south wall of the sanctuary and the nave are Gothic windows, on the north wall of the nave baroque windows are located.

Murals: Nave, north wall, upper row: St Ladislav legend (fragments), in the middle row scenes from the legend of Margaret of Antiochia, in the lowest row the Last Judgement; in the middle Maestas Domini, in mandorla, with double-edged sword in his mouth, open arms, on both sides the half-length figures of six Apostles, beneath, Mary and John the Evangelist are kneeling. On the right, St Michael sends the damned towards the dragon, on the left Madonna della Misericordia, resurrection of souls, the blessed receive the souls at the entrance of Heaven, St Elisabeth, Vernicle.

Date: The St Ladislav and St Margaret legends c. 1300, the lowest row end of the fourteenth century.

Uncovered in 1898, 1930–38.

Literature: Radocsay 1954, p. 120; V. Drăguț, Picturile murale ale bisericii reformată din Mugeni. *SCIA* XI, 1964, II. pp. 307–320; Radocsay 1977, p. 124.

BOROSKRAKÓ (Cricau, Romania)

Presbyterian church. Two aisles of the former three-aisled church were demolished.

Murals: Nave, outer north wall: Adoration of the Magi, on the inner side of the south wall Calvary, Presentation in the Temple, underneath, fragment of a galloping equestrian. Sanctuary, ornamental foliage in the Gothic window splays.

Date: fourteenth century.

Literature: Radocsay 1954, pp. 119–120.

Evangelical church, the so-called "Black church", fourteenth-fifteenth centuries, three-aisled basilica with ambulatory and polygonal apse.

Title: The Virgin Mary.

Murals: (1) Tympanum of the south portal: Madonna enthroned between St Catherine and St Barbara against a landscape background, on each side coats-of-arms of King Matthias and Queen Beatrix. On the west wall of the south porch: the Lamentation.

(2) On the north wall of the triumphal arch: Resurrection (fragment), on the right, Assumption of Mary Magdalene (the figure is represented in frontality with clasped hands, her fair wavy hair covering her body, on each side three angels are lifting her to Heaven).

Date: (1) 1480s; (2) c. 1400.

Parish church; second half of the thirteenth century, three-aisled cross-vaulted basilica with transept. The main choir of two bays is enclosed by three sides of the octagon, the side-choirs are straight-ended.

Title: St Bartholomew.

Murals: South sanctuary used as a chapel, south wall: legend of St Nicholas; west wall: in the inner splay of the triumphal arch three apostle heads in medallions with inscription on either side. On the east and north walls, fragments.

Date: fourteenth century.

Literature: Radocsay 1954, pp. 120–121; *BMI* 1973/4, pp. 61–66.

BUDAPEST

Parish church of Pest, originally a Romanesque basilica built at the end of the twelfth century, rebuilt several times in the second half of the thirteenth century, fourteenth, fifteenth and eighteenth centuries. The sanctuary having an ambulatory and cross vault, is enclosed by three sides of the octagon. It was probably built in 1398 when Gergely Babochay, "capellanus noster specialis", was the person who had the Romanesque basilica rebuilt into a Gothic hall-church.

Title: Assumption.

Murals: Sanctuary, head of a bishop and a woman saint (fragment) on the right side of the pastophorium. In the sediles of the ambulatory fragments of the Passion cycle; Christ on the Mount of Olives, above it, the Vernicle (east wall), Crucifixion (at present in the Budapest History Museum), half-length angel figures in the traceried tympanums of the sediles.

Date: beginning of the fifteenth century.

Uncovered and restored in 1933, 1939–43, 1946, 1952, 1954, 1970.

Literature: Radocsay 1954, p. 122; Radocsay 1977, p. 126.

Budapest, Castle district. Dwelling-house, I. Táncsics M. Street, No. 24.

Wall-painting, on the second storey of the fourteenth century building, in a room formerly with barrel vault. Above the springer is a dancing scene, at present in the Budapest History Museum.

Date: end of the fourteenth century.

Literature: Radocsay 1954, pp. 123–124; Radocsay 1977, p. 126; L. Gerevich, *Budapest Műemlékei (Monuments of Budapest)*. Vol. I, Budapest 1955, p. 507; *Magyarország Műemlékei Topográfiája (Topography of Monuments of Hungary)*. Vol. IV.

CSARODA

Presbyterian church, built c. 1250 by the Káta family. Its straight-ended square sanctuary, covered by cross vault, has narrow Gothic windows on the east and south sides. The nave has coffered wooden ceiling with the inscription "1777".

Murals: Sanctuary, east and south walls: on either side of the window the full-length figures of Apostles, framed by geometrical decoration of rectangle form, holding a scroll with their names (east wall: Andrew, John, Peter, unidentifiable figure; south wall: Thomas, Bartholomew, Simon, unidentifiable Apostle), underneath, painted curtain motif. Over the east window Vir Dolorum (half-length figure of Christ standing in a sarcophagus), in the window-splay standing figures of St Dorothy and St Catherine, over the south window and on the north wall fragments of flower motifs from 1642. Triumphal arch, inner splay: the four Church Fathers (Ambrose, Augustine, Gregory and Hieronymus) at desks. Nave, standing figures of Apostles and saints, fragments from the thirteenth century.

Date: murals of the sanctuary and the triumphal arch from the second half of the fourteenth century.

Uncovered and restored: 1902 sanctuary; 1952 triumphal arch; 1968–70 frescoes of the nave.

Literature: Radocsay 1954, p. 125; Radocsay 1977, p. 127; G. Entz, *A csarodai templom (Church at Csaroda)*. *MÉ* 1955, pp. 207–208.

CSÉCS (Čečejevce, Czechoslovakia)

Presbyterian church, end of the thirteenth century, straight-ended square sanctuary with barrel vaulting and narrow windows on the east and south walls, the nave has a flat ceiling.

Murals: Sanctuary, in the middle of the barrel vault: Maiestas Domini with a book in his right hand, around him Evangelists against a blue background. Sanctuary, side-walls: scenes from the life of Jesus in two bands; north wall, first

row: Annunciation, Nativity, The Three Magi before Herod; second row: Last Supper, Jesus is Led before Herod. East wall, on the left-hand side of the window: Flight to Egypt, on the right-hand side: The Twelve-year-old Jesus in the Temple, underneath, Christ Bearing his Cross and Crucifixion, St Michael with the Scales. (The figures of the lower band are represented in three-quarter length.) Under the vaulting the Vernicle between the Sun and the Moon. In the window splay the half-length figure of a saint. South wall, to the left of the window: Death of the Virgin Mary (behind the recumbent figure of Mary, stands Jesus holding her soul, surrounded by Apostles, on the left, three women mourning Mary), above it, Coronation of the Virgin (?), on the right-hand side of the wall, in the lower row: Entry into Jerusalem, above it, remains of badly damaged paintings.

On the triumphal arch: eight half-length figures of prophets, kings of the Old Testament with scrolls and halos in circle frames, in the middle an Agnus Dei.

Date: second half of the fourteenth century.

Uncovered in 1893–98.

Restored around 1930.

Literature: Radocsay 1954, pp. 125–126; *SPS*, pp. 265–266; *SNMS*, pp. 81–82.

CSEMPESZKOPÁCS

Roman Catholic church, thirteenth century, semicircle apse, square nave, a tower on the west. The portal on the south was carved in the workshop at Ják.

Murals: South wall of the apse, standing figures of Apostles. Nave, north and south walls: flower decoration from the seventeenth century, beneath, in the earlier layer, fragments of standing figures.

Date: around 1300.

Uncovered in 1961–62.

Literature: Radocsay 1954, p. 126; J. Illés, On the restauration of frescoes done by the Board of Protection of Monuments in 1961–62, *MM* 1961–62, Budapest 1966, p. 295.

CSERÉNY (Čerín, Czechoslovakia)

Roman Catholic church, straight-ended square sanctuary with cross vaulting, the nave is covered with flat ceiling.

Title: St Martin.

Murals: Sanctuary, vaulting, in the east spandrel: Maiestas Domini (large figure sitting on a globe wearing a green dress and a yellow and wine-red garment, without mandorla), a kneeling angel on either side. Two symbols of Evangelists both in the north and south spandrels. In the west spandrel the Virgin Mary enthroned. Sanctuary, side-walls, east wall: Crucifixion, beneath, Vir Dolorum, Lamentation, framed by an ornamental band formed by red and

black triangles. The lower part of the walls is covered by geometric decoration. South wall, on both sides of the window: Annunciation, beneath, four standing women saints, to the right, the Nativity and St Joseph Sleeping, under the window in quatrefoiled frame the half-length figure of a saint. North wall: The Last Judgement, in the middle, the judging Christ in mandorla, beneath, angels raise the dead, six Apostles seated on each side, to the right, St Michael sends the damned to Hell, to the left, angel in red garment accompanies the blessed to Heaven. Over the view of the town and at the towngate are angels. The two bands of the pictures are separated by a diamond-shaped band and beneath it is a band of red and white triangles.

Triumphal arch, inner splay: half-length figures of prophets in medallions, beneath, on the pillar to the right, a bishop, to the left, the standing figure of a saint. Nave, north wall: St George and the Dragon; east wall: standing figures of St Elisabeth, St Margaret and St Catherine, further, St Bartholomew and Jesus with bleeding heart; south wall: King St Ladislav and a knight.

Date: end of the fourteenth century.

Restored in 1929–30 and 1971–72.

Literature: Radocsay 1954, p. 127; Radocsay 1977, p. 128; *SPS*, p. 270; *SNMS*, pp. 82–86.

CSEKÚT

Roman Catholic church, thirteenth century, the semicircular apse was covered with a low, intersecting vault in the eighteenth century, on the east and south walls small bevelled windows. The square nave has a flat timbered ceiling, on the south wall, three small Romanesque windows, under the middle one a Romanesque doorway. In the west there is a square tower.

Murals: Apse, south wall: above the painted curtain motif three standing figures (fragments, damaged by a later vaulting), under this layer the remains of earlier frescoes.

Triumphal arch, inner splay: representations of months in square frames, starting from north, the third picture shows a man hammering a barrel, in the fourth, he plants a tree, in the fifth he cuts the wheat with a sickle. The sixth picture shows riding, the seventh a harvest. On the triumphal arch a Last Judgement (in the middle, *Maestas Domini*, badly damaged). To the north, Madonna Enthroned with the Child; to the south, a saint on horseback (St George?), a spear in his right hand, a shield in his left; beneath, a Gothic inscription with the date 1335 (?), majuscules.

Nave, north wall: in the upper band standing figures of the Twelve Apostles, to the right, an angel is approaching a kneeling woman, beneath, *Vir Dolorum* (half-length figure in a coffin, with clasped hands, turning his head aside), to the right, Resurrection, St Michael with the Scales, and a saint monk.

Date: 1330s, the *Vir Dolorum* from the second half of the fourteenth century.

Uncovered and restored in 1970–72.

Evangelical church, thirteenth-fourteenth centuries, a three-aisled basilica, the sanctuary of four bays is enclosed by three sides of an octagon and is covered by stellar vault. On the north side is the sacristy of two bays, covered with cross vault. In the fifteenth century, a chapel was added to the east wall of the sacristy. Extending the south aisle a sanctuary of four bays and with a net vault was built in the fifteenth century. The nave has a net vault, while the aisles are covered with cross vault. The apse walls as well as the south wall of the sanctuary and the walls of the aisles are articulated by large traceried Gothic windows of three or five mullions. The Gothic doorway on the south side of the nave was built at the end of the fourteenth century. On the west façade is a square tower.

Title: The Virgin Mary.

Murals: Sanctuary, north wall: fragments of the Passion cycle (Entry into Jerusalem, the Last Supper, Christ on the Mount of Olives, Kiss of Judas, Christ before Pilate, Scourging of Christ, Crown of Thorns, Christ Bearing his Cross; above these scenes, fragments of sitting Apostles of large size).

Nave, north side of the triumphal arch: the standing figures of two saints, beneath, the Baptism of Christ. South side: St Helen with the Cross, beneath, a saint with a wheel and St Martin with the Beggar. North wall of the nave, above the pointed arches of the aisles: Stigmatization of St Francis, St Francis is Preaching to the Fish and Animals. In the north-west arch of the nave half-length figures of eight prophets in foiled frames (David with a harp, the others with scrolls). On the east pillar of the arch Vir Dolorum.

North aisle, west wall: The Virgin Mary from an Annunciation scene on the right side of the small round window. North wall, in two bands: Visitation, Nativity, a kneeling woman saint with crown, standing figure of St Barbara and Volto Santo of Lucca. Underneath, scenes from the Passion cycle: an unidentifiable scene, Capture of Jesus, Jesus before Herod, Scourging, the Crown of Thorns, an unidentifiable scene, Jesus Bearing his Cross, an unidentifiable scene. East wall: Crucifixion of large size with many figures, beneath, St Bartholomew. Beneath these, fragments of another layer of frescoes, representing the Triumph of Death. South aisle, south wall, under the east bay: Annunciation and beneath, four scenes from the parable of the talents. The explanation of the pictures is written in Gothic minuscules in the horizontal bands separating the scenes. Now only the following text is discernible: "uni dedit quinque talenta alteri duo" (Matth. 25, 15). In the window-splay the representations of the *artes liberales* in medallions, beneath, the standing figures of two saints. Under the west bay, representations of the sacraments; Baptism, Confirmation, demolished picture; beneath: Communion, Marriage, Extreme Unction and Ordination (the two latter on the wall surface of the south Gothic portal, walled up in the second half of the fourteenth century). Above the triumphal arch of the south aisle: Prophet Jonah coming out of the mouth of the whale, holding a scroll.

In the inner splay of the east arch of the south aisle the five wise and five foolish virgins in medallions, beneath, on either side, figures of saints (in an earlier layer a woman saint in a long garment). In the inner splay of the west arch, half-length figures of ten saints. Their names are to be seen on the scrolls in their hands. West wall: St Anthony the Hermit.

Date: fourteenth-fifteenth centuries (several periods and masters).

Uncovered in 1908–1909.

Literature: Radocsay 1954, pp. 127–128; Radocsay 1977, p. 130; Biathová 1958; Prokopp 1969, pp. 129–136; *SNMS*, pp. 153–158.

CSIKRÁKOS (Racul, Romania)

Roman Catholic church, thirteenth century, rebuilt by John and Sigismund Szentgyörgyi, voivod of Transylvania and comes of the Székely, 1460–67.

Murals: (1) Triumphal arch, on both sides: two standing figures in square frames on each side (to the right, St Elisabeth and St Helen; to the left, fragments). (2) Square west tower, outer walls: painted broad-stones with symbolic figures (horse, man, arm, etc.).

Date: (1) fourteenth century, before the rebuilding of the Gothic triumphal arch; (2) 1507, according to the inscription in the balks.

Literature: Radocsay 1954, p. 129.

DEJTE (Dechtice, Czechoslovakia)

Roman Catholic church, second half of the twelfth century (1172), rotunda.

Murals: (1) Nave, south side: the Nativity, Baptism of Christ, the Scourging, Christ Bearing his Cross, Crucifixion—thirteenth century.

(2) Semicircular apse, south wall: standing figures of three saints, the resurrected Jesus with doubting Thomas and a saint with book (fourteenth century).

Date: (1) 1260–70s; (2) second half of the fourteenth century.

Uncovered in 1932.

Literature: *SNMS*, pp. 88–90.

DUNASZERDAHELY (Dunajská Streda, Czechoslovakia)

Roman Catholic church, fourteenth-fifteenth centuries, rebuilt in baroque style in the eighteenth century.

Title: Assumption.

Murals: (1) Sanctuary: half-length figure of a bishop saint, Nicholas (?) turning to the left and pointing with his right hand down. He wears white gloves, a green chasuble and a mitre before a red background.

(2) South outer wall: Descent from the Cross, fragment. The left hand of Jesus is still nailed to the cross, while the Virgin Mary holds his right hand, around them are two women mourning. Colour scheme: yellow cross against a blue background, the garment of the Virgin Mary is blue, the two other women wear red and yellow garments. The representations are framed by red contours.

Date: (1) second half of the fourteenth century; (2) first half of the fifteenth century.

Uncovered in 1955.

Literature: P. Fodor and V. Dvořáková, K novým objavom stredovekých nástenných máliieb (To the discovery of a medieval mural). *Výtvarný život*, 1958; *SNMS*, p. 94.

ESZTERGOM

Chapel of the former royal castle, from the end of the twelfth century. The semicircular apse and the square nave is covered with groined vault. Both to the north and south sides a square chapel with cross vault is added. During the Turkish attack of 1594–95, the oratory collapsed and later it was covered by earth.

Murals: Nave, side walls: half-length figures of eight Apostles in quatrefoiled frames, beneath, painted curtain motif, above it, fragments of figure compositions. North chapel: fragment of a Resurrection. On the broad-stones of the chapel walls: Kiss of Judas, Cutting off of Malchus' Ear, Lamentation, Ascension, drapery folds, singing angel head and six Apostles looking upwards, Coronation of the Virgin Mary, Maiestas Domini, head of Jesus and an open book, and margin decoration. All in fragments.

Date: 1340s.

Uncovered in 1934–38.

Restored in 1935–38, 1952, 1969–70.

Literature: Radocsay 1954, pp. 134–135; Radocsay 1977, pp. 131–132; M. Prokopp, *AHA* XIII/4, 1967, pp. 273–312; *ibid.* XVIII/3–4, 1972, pp. 169–192; J. Illés, Az esztergomi királyi kápolna falképeinek helyreállítása (Restoration of the murals in the oratory of the Royal Castle of Esztergom). *NM* 1969–70, Budapest 1972, pp. 225–244.

ETREFALVA (Turičky, Czechoslovakia)

Evangelical church, thirteenth century, straight-ended square sanctuary with cross vault, on the east and south walls windows of pointed termination, on the north side Gothic doorway (earlier door of the sacristy, today the entrance of the church). In 1888, a neo-Romanesque church was built on the site of the nave.

Murals: Side walls of the medieval sanctuary: painted geometrical decoration, above it, standing figures. On the east wall: three standing Apostles on

either side of the window (only Paul is identifiable). In the window-splay standing figures of St Catherine and Dorothy (?), under the window St Michael. Above the Apostle figures the Adoration of the Magi in fragments. South wall: St Andrew with book and cross, standing figure of St George with spear and a saint bishop, St Helen with the cross, above them, a fragment of the Annunciation.

The north wall and the vaulting of the sanctuary are not yet uncovered.

Triumphal arch, inner splay: prophets in quatrefoiled frames (now only two are to be seen).

Date: end of the fourteenth century.

Uncovered in 1887–88.

Literature: Radocsay 1954, pp. 135–136; Dvořáková–Fodor–Stejskal 1958.

GÁNÓC (Ganovce, Czechoslovakia)

Roman Catholic church, thirteenth century, straight-ended square sanctuary—originally vaulted—today with flat wooden ceiling just as the nave. A square tower is on the west side.

Title: St Nicholas.

Murals: Sanctuary, north wall: scenes from the life of Jesus in four rows—Adam and Eve, Annunciation, Nativity—Arrival of the Magi on Horseback, Massacre of the Innocents—Entry into Jerusalem, unidentifiable scene, Christ on the Mount of Olives, The Last Supper (at a round table)—Scourging, Christ Bearing his Cross, Entombment (the two latter are partly damaged.). East wall: on the left side of the window, Capture of Christ, Jesus before Pilate, beneath, Three Women at the Empty Grave, Descent into Limbo. On the right side of the window, fragments of Apostles.

Triumphal arch: Last Judgement (fragments), Lucifer and Hell to the right, Heaven to the left (continuing on the north wall of the nave).

Nave, in the middle of the north wall: Maiestas Domini in mandorla between the Sun and the Moon surrounded by the symbols of the Evangelists. To the left the Virgin Mary, to the right St John the Baptist, beneath, on either side six Apostles sitting, each holding a book in one hand, pointing upwards with the other. To the right, the Death of the Virgin Mary, underneath, Madonna della Misericordia between St Catherine and St Barbara.

Date: beginning of the fourteenth century.

Restored in 1955.

Literature: SPS, p. 368; SNMS, p. 94.

GARAMSZENTBENEDEK (Hronský Beňadik, Czechoslovakia)

Benedictine abbey. The Romanesque basilica from the end of the eleventh century was rebuilt into a Gothic hall-church in the fourteenth century. Next to the south apse a two-tier chapel (Holy Blood) was built in 1489.

Title: The Virgin Mary and the Holy Cross.

Murals: North aisle, north wall: St George in combat with the dragon, and the princess carries the slain dragon towards her parents' castle accompanied by St George on horseback.

Date: c. 1400.

Restored in 1884.

Literature: Radocsay 1954, p. 139.

GECELFALVA (Kocelovce, Czechoslovakia)

Evangelical church, thirteenth-fourteenth centuries. The sanctuary with an apse enclosed by three sides of the octagon, is covered with cross vault of two bays. Both on the east and south sides of the apse a narrowly spaced Gothic window. The sacristy is on the north side of the sanctuary. The medieval flat ceiling was rebuilt into a baroque coved vault. The triumphal arch is of pointed termination. On the west façade a tower; it is square at the bottom and octagonal on the upper part.

Murals: Sanctuary, vaulting: in the north and south spandrels of the apse one, while in the north-east spandrel two Evangelists are seated at desks and from the key-stones angels are approaching them. In the spandrels of the sanctuary vault the Church Fathers and the symbols of the Evangelists are to be seen. Sanctuary, side walls: above the geometrical decoration, scenes from the life of Jesus in three rows. First row, west wall (above the triumphal arch): Annunciation; north wall: Nativity, Visitation; north-east wall: Adoration of the Magi; south wall: Presentation in the Temple, unidentifiable scene, Coronation of the Virgin Mary. Second row, the Passion cycle, south-west wall: Entry into Jerusalem; north wall: the Last Supper, Christ on the Mount of Olives; east wall: Capture of Christ; south-east wall: Christ before Pilate. Third row, north wall: Scourging, Crown of Thorns, Christ Bearing his Cross, Crucifixion. East, south-east and south walls, in the window-splays and on either side of the windows four standing Apostles each.

Triumphal arch, inner splay: half-length figures of six prophets in quatre-foiled frames, their names on scrolls.

Date: end of the fourteenth century.

Uncovered in 1904.

Literature: Radocsay 1954, p. 140; Biathová 1958; Prokopp 1969, pp. 136-138; SPS II, 1968, p. 56; SNMS, pp. 99-102.

GELENCE (Ghelința, Romania)

Roman Catholic church, thirteenth century, one-aisled. The sanctuary was rebuilt in the fifteenth century. Painted coffered ceiling from 1628.

Murals: Nave, north wall: in the upper row seven scenes of the St Ladislav legend, beneath, six pictures of the Passion cycle. South wall: on the left, Resurrection (continuation of the Passion cycle from the north wall), fragments

of a Last Judgement, beneath, the life of St Catherine of Alexandria. In the outer tympanum of the south portal, half-length figure of the Madonna surrounded by kneeling angels with candles. West wall: upper row, scenes from the life of Prince St Kálmán. Lower row, Flight into Egypt, Massacre of the Innocents, Coronation of the Virgin Mary, Death of the Virgin Mary, beneath, painted curtain motifs.

Date: middle of the fourteenth century.

Uncovered in 1882.

Restored in 1971–72.

Literature: Radocsay 1954, p. 144; Radocsay 1977, p. 136; H. Kálnoky, Un monument historique du temps des Árpád: L'Église de Gelence et ses fresques. In: *Nouvelle Revue de Hongrie*, 1938, XXXI, p. 145; V. Drăguț, Restaurarea picturilor murale de la Ghelinta. (Restoration of the murals of Ghelinta). *BMI* XLII, 4/1973, pp. 45–54.

GERÉNY (Horjani, USSR)

Roman Catholic church, beginning of the thirteenth century, hexafoiled rotund enlarged by a nave of south-east direction in the fifteenth century.

Murals: East apse, half-dome: half-length figure of Maiestas Domini with an open book and inscription reading: "Ego sum lux mundi", surrounded by the symbols of the Evangelists as well as the Sun and the Moon. North-east apse, vaulting: Madonna enthroned with Child, represented in half-length between two kneeling angels. Vaulting of the south-east bay: a monk and a figure with book (fragments). Under the vaulting in the upper row, scenes from the life of Jesus, beneath, the Passion cycle. North-east apse wall (under the Virgin Mary): Annunciation, the Nativity, Adoration of the Magi, Christ on the Mount of Olives, Capture of Christ. East apse wall: Massacre of the Innocents, Flight into Egypt, Presentation in the Temple, Coronation of the Virgin Mary, Jesus before Pilate, Scourging, Christ Bearing his Cross. South apse: the Last Supper, Crucifixion, Resurrection. South-west apse: Jesus in the house of Martha (?) and St Elisabeth and St Helen (?) (partly on the wall of the doorway walled up). North apse: St George on horseback (fragment). Triumphal arch: on the left, Annunciation, beneath, Madonna della Misericordia, on the right, Crucifixion.

Date: murals of the rotunda: c. 1360; triumphal arch: second half of the fifteenth century.

Literature: Radocsay 1954, pp. 141–142; E. Marosi, A gerényi templom építéstörténete (The history of the building of the church at Gerény). *ÉÉ* 1974.

GYÖNGYÖSPATA

Roman Catholic church, three-aisled church with cross vault, the sanctuary is closed by an apse of three sides of an octagon, in the upper part a hexagonal tower. The original Romanesque church was completely rebuilt in the first half of the fourteenth century.

Title: Birth of the Virgin Mary.

Murals: Sanctuary, east wall: Vernicle; north wall: Birth of the Virgin Mary, above, standing figures of apostles. Nave, north wall: Vir Dolorum; south wall: fragment of an inscription.

Date: 1330–40.

Uncovered and restored in 1972–76.

GYULAFEHÉRVÁR (Alba Iulia, Romania)

Episcopal cathedral, built from the eleventh to the sixteenth century. Three-aisled basilica with transept, covered with cross vault. The sanctuary expands by length of two bays and ends with a polygonal apse. On the south-west side is a square tower.

Title: Virgin Mary.

Murals: North apse, in the blind arcades sitting and standing saints: St Andrew, St Anthony the Hermit and two unidentifiable saints. South apse, window-splays: ornamental decoration.

Date: north apse, 1514–20; south apse, fourteenth century.

Literature: Radocsay 1954, p. 144; G. Entz, *Cathedral of Gyulafehérvár*, Budapest 1958.

HÁROMSZLÉCS (Liptovské Sliache, Czechoslovakia)

Roman Catholic church, thirteenth century, sanctuary of two bays with polygonal apse, cross-vaulted sacristy on the north side. The nave has a baroque vaulting, on the south side a Renaissance tower with baroque helm roof.

Title: Virgin Mary.

Murals: Nave, above the baroque vault, north wall: first row, Christ on the Mount of Olives, Capture of Jesus, Christ before Pilate, Jesus Deprived of his Clothes, Jesus before Herod, Scourging, Crown of Thorns, Jesus Bearing his Cross. Second row, Jesus Nailed to the Cross, Erection of the Cross (fragment), Entombment, Resurrection (only the edge of the open sarcophagus is visible with its cover put aside, in the foreground a sitting guard with a spear in his hand). Third and fourth rows (under the baroque vault), strongly damaged fragments of a representation of St Elisabeth (?) and St Nicholas (?), beneath, a woman attacked by monsters.

Triumphal arch, north side: Madonna della Misericordia (the upper part of the composition is in the barks), the Madonna, represented frontally, is crowned by two angels. The scene is framed by a decoration composed by red and black triangles. South side: standing figures of the Apostles Peter and Paul (a votive picture?).

Nave, south wall (in the barks): standing figure of St Helen holding a large cross in her right hand.

Date: end of the fourteenth century.

Restored in 1906 and in the 1960s.

Literature: Radocsay 1954, p. 145; Stejskal 1965; Dvořáková 1965; *SNMS*, p. 141.

HÁRSKÚT (Lipovnik, Czechoslovakia)

Roman Catholic church, fourteenth century, the sanctuary of two bays is enclosed by three sides of an octagon and covered with cross vault. The nave was rebuilt in the eighteenth century.

Murals: Sanctuary, north wall: the Nativity. To the left, the Virgin Mary reclining, the sitting figure of St Joseph to the right. The Child is being bathed, animals are behind the crib. The whole scene appears in a stable with straw roof, against a blue background. Repainted at the end of the nineteenth century.

Date: mid-fourteenth century.

Literature: Radocsay 1954, p. 145; Prokopp 1969, p. 138.

HETVEHELY

Roman Catholic church, thirteenth century, square sanctuary (today used as an outbuilding).

Murals: Sanctuary, east wall: left to the window, standing figure of a bishop saint, Jesus with a cross and a book, to the right St Helen and Mettercia.

Date: mid-fourteenth century.

Uncovered in 1911.

Restored in the 1950s (the mural is kept in Budapest).

Literature: Radocsay 1954, pp. 145–146.

HIDEGSÉG

Roman Catholic church, originally a rotunda with a semicircular apse built in the twelfth century, rebuilt and enlarged by a nave in the fourteenth and eighteenth centuries.

Title: St Andrew.

Murals: Apse: Maestas Domini with symbols of the Evangelists, beneath, the Twelve Apostles (mid-thirteenth century). Nave, south wall, left to the Gothic window: Jesus on the Mount of Olives. North wall: soldiers with spears from the Capture of Christ (at present in the Museum of Fine Arts, Budapest).

Date: early fourteenth century.

Uncovered and restored in 1949 and 1951.

Literature: Radocsay 1954, p. 146; Radocsay 1977, p. 138.

HÍZSNYÓ (Chyžné, Czechoslovakia)

Roman Catholic church, end of the thirteenth century, straight-ended square sanctuary covered with cross vault, both on the east and south walls a small window, on the north side a sacristy with Gothic doorway, pointed triumphal arch and square nave with painted coffered ceiling.

Title: Annunciation.

Murals: Sanctuary, in each of the spandrels of the vault a Church Father seated at a desk and a symbol of an Evangelist in quatrefoiled frame, above them angels are flying from the direction of the key-stones. Side-walls: above the painted curtain motifs standing figures of apostles with books and—some of them—with their symbols. Above them in the pointed termination of the wall surfaces, north side: the Nativity; east side: Annunciation; south side: Adoration of the Magi (fragments); north wall: Vir Dolorum (above the door of the sacristy). The scenes are separated by cosmatesque bands. In the window-splays standing women saints. Above the triumphal arch (west wall of the sanctuary): half-length figure of Maiestas Domini in mandorla, on either side, the five wise and five foolish virgins. Inner splay: four prophets in foiled frames, beneath, consecration crosses.

Date: third quarter of the fourteenth century.

Restored in 1936.

Literature: Radocsay 1954, p. 147; Radocsay 1977, p. 138; Biathová 1958; Prokopp 1969; *SNMS*, pp. 96–97.

HOMORÓD (Romania)

Evangelical church, thirteenth century, semicircular apse walled up in the fifteenth century and a tower was built on it.

Murals: (1) On the former apse-wall: Maiestas Domini in mandorla with symbols of Evangelists, underneath, standing Apostles. (2) South wall: Vir Dolorum (half-length figure of Jesus in a sarcophagus, the Virgin Mary to his left and John, the Evangelist, to his right with scroll), (3) beneath, fragment of a Crucifixion in a later layer.

Date: three periods: (1) c. 1300; (2) 1350–60; (3) c. 1400.

Literature: Radocsay 1954, p. 147; V. Drăguț, *Despre picturile murale ale bisericii fortificate din Homorod*. (The murals of the fortified church in Homorod). *SCIA* 1964, pp. 102–109.

HOMORÓDDARÔC (Drăuseni, Romania)

Evangelical church, originally a three-aisled basilica, later two aisles demolished.

Murals: Nave, south wall, under the windows: scenes from the legend of St Catherine, and Christ on the Mount of Olives (both in fragments).

Date: second half of the fourteenth century.

Literature: Radocsay 1954, p. 148; V. Drăguț, *Insemnări despre pictura murală a bisericii fortificate din Drăuseni* (Remarks to the murals of the fortified church in Drăuseni). *SCIA*, 1/1962, pp. 180–188.

KAKASLOMNIC (Vel'ká Lomnica, Czechoslovakia)

Roman Catholic church, thirteenth century, straight-ended square sanctuary covered with cross vault, a sacristy on the north side, the two-aisled nave has a vaulting of six bays, on the west façade is a square tower.

Murals: Sanctuary, north wall: four scenes of the St Ladislav legend separated by trees; nave, north wall: Madonna della Misericordia and some other fragments. South wall—near the sanctuary: St Nicholas throws coins through the window, to the right, three sleeping girls. Sanctuary, north wall: standing figure of an Apostle and remains of frescoes.

Date: beginning of the fourteenth century.

Uncovered in 1958–60.

Restored in 1964–66.

Literature: V. Dvořáková, La légende de saint Ladislav découverte dans l'église de Velká Lomnica. *BMI* 4/1972, pp. 25–42; Drăguț 1975; *SNMS*, pp. 160–167.

KARASZKÓ (Kraskovo, Czechoslovakia)

Presbyterian church, thirteenth century, straight-ended square sanctuary with cross vault, a traceried window of two mullions on the east wall and an enlarged bevelled window on the south wall, the barrel-vaulted sacristy is on the north side, the triumphal arch is semicircular, the nave has a painted, coffered ceiling.

Murals: Sanctuary, vault, east spandrel: Maiestas Domini in mandorla between the Sun and the Moon. North spandrel: winged lion and an angel. South spandrel: winged steer and an eagle with scroll (symbols of the Evangelists). West spandrel: Abraham with the souls. Sanctuary, north wall: above the Gothic doorway of the sacristy six standing Apostles before semicircular arcades; Andrew with the cross and book; Peter with the key, Paul with sword, John with chalice, next to him above the square postophorium a painted Gothic ciborium and an apostle with a book. Above the Apostles the half-length figure of a prophet. South wall: six standing apostles, above them prophets. East wall, above the window: the Vernicle. Above the triumphal arch in the nave: Annunciation, beneath, to the left, Madonna della Misericordia, to the right, St Michael with the scales. Inner splay: half-length figures of six prophets.

Nave, north wall, upper part: the St Ladislav legend, beneath, Adoration of the Magi, Pietà, Mettercia, St Helen.

Outer wall of the sanctuary: St Christopher.

Date: third-quarter of the fourteenth century.

Uncovered in 1894, 1902.

Literature: Radocsay 1954, p. 152; Prokopp 1969, pp. 142–143; *SNMS*, pp. 106–111; Drăguț 1975.

KASSA (Košice, Czechoslovakia)

Roman Catholic church (parish church of the medieval town), fourteenth-fifteenth centuries, three-aisled basilica with transept, the four radiating chapels and the sanctuary of polygonal termination.

Title: St Elisabeth.

Murals: (1) South aisle, south wall: Deesis; the Judging Christ in mandorla with sword, beneath, the Virgin Mary and John the Baptist kneeling. Under the separating band: the Twelve Apostles sitting behind each other in two rows with their heads, the text of the Credo on scrolls.

(2) South aisle, above the doorway of the sacristy: Jesus resurrected sitting on the closed sarcophagus and holding the flag before a baldachin. To his left, an angel adoring him. Around the sarcophagus three guards, two of them sleeping, the third staring at Jesus in amazement.

Uncovered in 1870, 1892.

Restored in 1941.

Date: (1) 1430–40; (2) 1410–20.

Literature: Radocsay 1954, pp. 152–153; Radocsay 1977, p. 140; *SNMS*, pp. 105–106.

KESZTHELY

Former Franciscan church, today a parish church, built in the second half of the fourteenth century using the foundations of the St Lawrence chapel mentioned in a document in 1247. It was commissioned by István Lackfi, palatine and voivod of Transylvania. To the cross-vaulted nave of five bays, a sanctuary of three bays was added, enclosed by three sides of an octagon. Both on the east and south sides high, narrow-spaced windows of two and three mullions, are between the pillars conically terminating at the height of the window-boards. In the eighteenth century it was rebuilt in baroque style (after the plan of Otto Sztéhlön); the sediles and the doorway of the north-east sacristy were walled off and a new tower was built on the north side with the fourteenth-century rose window.

Title: Virgin Mary.

Murals: Sanctuary, under the string-course Apostles and prophets in medallions holding scrolls. Standing figures of saints on either side of the windows in three rows. North-east wall: St Helen, Assumption of Mary Magdalene. South-east wall: St Margaret of Antioch and St Dorothy. South wall: in the window-splay of the first window, men's heads in yellow diamond-shaped frames against a blue background. On the left side of the window, St Catherine of Alexandria and St Barbara. In the window-splay of the second window, men's heads in round medallions against a red background. On the left side of the window, St Clara of Assisi (fragment). On the right side a woman saint turning to the left with a kerchief, characteristic of the fourteenth century.

In the window-splay of the third window men's heads in square frames. On either side of the window is a Franciscan saint. The saints are represented in life-size against a background of blue in square frames. North wall, in two bands, fragments of large compositions of the Passion: Entry into Jerusalem, Last Supper, Christ on the Mount of Olives, Kiss of Judas, Christ before Pilate, Christ Bearing the Cross, Crucifixion, Ascension. Second row, south wall: standing bishop saints between the windows. Third row: standing saint kings (fragments).

Date: c. 1380–90.

Uncovered and restored in 1974–75.

Literature: M. Prokopp, A keszhelyi plébánia templom gótikus falképei (Gothic wall-paintings in the parish-church at Keszthely). *Művészet* 1978/4, pp. 24–29; *ÉÉ* X (1980), pp. 369–385.

KIETE (Kyjatice, Czechoslovakia)

Evangelical church, thirteenth century, straight-ended square sanctuary covered with barrel vault, on the east wall a small round window, on the south wall, a window enlarged at a later date, on the north wall, Gothic doorway of the sacristy and a square tabernacle. Between the square nave and the sanctuary a pointed triumphal arch. The nave is covered with a painted wooden ceiling (1637). On the south wall is a Gothic doorway. At the east wall of the sanctuary is a square tower.

Murals: Sanctuary, side walls: above painted curtain motifs foiled frames (the figures are demolished), above them inscription (fragments). Above these, on the east wall, St Peter and four women saints with crowns, on the south wall, six standing Apostles, two of whom face another two holding closed books. Murals of the north wall and the vaulting are not uncovered yet.

Triumphal arch, inner splay: five wise and five foolish virgins. (Now only the five wise virgins are discernible on the north side.) Above the arch: Capture of Christ (partly uncovered).

Nave, north wall: Last Judgement; in the middle *Maiestas Domini* in mandorla surrounded by angels, standing Apostles on either side, beneath, people rising.

Date: end of the fourteenth century.

Uncovered in 1894.

Literature: Radocsay 1954, p. 155; Prokopp 1969, p. 143; *SNMS*, pp. 112–113.

KISBÉNY (Biňa, Czechoslovakia)

Roman Catholic church, rotunda, eleventh century, medieval parish church with domed vault, a semicircular apse with three bevelled windows on the east wall. The walls of the nave are articulated by twelve semicircular sediles. On the south-west side a doorway.

Title: Twelve Apostles.

Murals: (1) In the window-splays of the apse standing saints.

(2) Apse, south wall: Jesus, St Peter and an unidentifiable saint, standing; beneath, women saints with crowns. Nave, north wall: a knight praying and fragments.

Date: (1) mid-thirteenth century; (2) beginning of the fourteenth century.

Uncovered in the 1960s.

Literature: Radocsay 1954, p. 117; *SNMS*, pp. 77-78.

KISZOMBOR

Roman Catholic church, first half of the eleventh century, rotunda surrounded by six semicircular niches. The original dome vault was rebuilt into a cross vault of six bays in the thirteenth century. On the site of the west niche a nave was built in the eighteenth century.

Murals: In the east niche on the right side of the Romanesque window: Mettercia, then a saint seated on a throne holding a pen and a book (Evangelist?); on the left side, three women saints, one of them holds the kerchief of Veronica. A woman saint with two girls and another woman saint are turned to the left.

Date: second half of the fourteenth century.

Uncovered and restored in 1939.

Literature: Radocsay 1954, pp. 156-157; K. Dávid, *AHA* 1970, 3-4, pp. 201-230.

KOLOZSVÁR (Cluj, Romania)

Parish-church, built in the fourteenth-fifteenth centuries, three-aisled hall-church with a polygonal apse.

Title: St Michael.

Murals: South aisle, south wall, under the window: Crucifixion (fragment), to its right, Madonna standing with the Child, on either side women saints with crowns: Catherine, Agnes, Ursula, Barbara, Margaret, Dorothy.

South sanctuary, north wall: St Sebastian and the pope (fifteenth century). In the layer underneath: Adoration of the Magi; south wall: figures of five saints in fragments; two bishops and three women saints turning to the right.

South-west tower, Schleynig chapel, symbols of the Evangelists on the vault. In the pointed termination of the north wall: Crucifixion with many figures, beneath, Jesus before Pilate, Crown of Thorns, Scourging, underneath, Christ on the Mount of Olives and some other fragments. West wall, beside the window: Vir Dolorum with representation of the donor in person of Gregory Schleynig (1450-81); south wall: Christ in mandorla, above him angels with trumpets, beneath the Virgin Mary and St John the Baptist (fragments from a Last Judgement).

North aisle, north wall: fragment of a votive picture representing a knight kneeling before the enthroned Madonna.

Uncovered and restored in 1866, 1956–57.

Date: South sanctuary, mid-fourteenth century; the others, beginning of the fifteenth century.

Literature: Radocsay 1954, p. 157; Radocsay 1977, pp. 142–143; Drăguț, 1970; L. Darkó, *A kolozsvári Szent Mihály templom 1956–57 évi helyreállítása során feltárt falfestményekről* (*On the murals of the St Michael church in Kolozsvár uncovered during the restoration in 1956–57*). In memory of Lajos Kelemen. Kolozsvár 1957, pp. 207–219.

KÖSZEG

Roman Catholic church, built in 1403–1407, commissioned by the palatine Miklós Garai. Three-aisled Gothic hall-church rebuilt in the seventeenth-eighteenth centuries.

Title: St Jacob.

Murals: South aisle, east wall: St Christopher, Adoration of the Magi, beneath, Madonna della Misericordia.

Uncovered in 1937.

Date: beginning of the fifteenth century.

Literature: Radocsay 1954, p. 159; G. Entz, *Vas megye gótikus emlékei* (*Gothic monuments in Vas county*). *Vasi Szemle*, 1960, II. pp. 41–49.

LIPTÓSZENTANDRÁS (Liptovský Ondrej, Czechoslovakia)

Roman Catholic church, thirteenth century, the sanctuary with a baroque vault is enclosed by three sides of an octagon, the broad nave is covered with a flat ceiling, Gothic windows on the south wall, a square Gothic tower with baroque bulbous dome on the west side.

Title: St Andrew.

Murals: Nave, north wall: the St Ladislav legend (the battle at Cserhalom), the middle of the composition was destroyed when the new window was built. South wall: Annunciation, above the Gothic window, in the middle, the Lord in a frame, to his right, the Virgin Mary enthroned, to his left, an angel greeting the Virgin Mary holding a scroll: "Ave gratia plena". Left of this scene, apocalyptic woman dressed in Sun, in a frame, beneath, standing figure of St Barbara, to her left a bishop saint and a woman saint. Right of the Virgin Mary, the Nativity, beneath, the Adoration of the Magi, underneath, fragments of a demolished picture. Next to the scene of the Adoration of the Magi, a table with an inscription (fragment): "Istam pinturam pinxit magister . . . rdus filius Bartolomei de civitate . . ." Both on the north and south walls of the nave three, in the inner splay of the triumphal arch one, and on the north wall of the sanctuary two consecration crosses.

Date: end of the fourteenth century.

Uncovered and restored in 1930–35.

Literature: Radocsay 1954, p. 217; Dvořáková 1965; *SNMS*, pp. 120–121.

LIPTÓSZENTMÁRIA (Liptovská Mara, Czechoslovakia)

Roman Catholic church, second half of the thirteenth century, rebuilt in the fifteenth and seventeenth centuries. (In 1950–70 the frescoes were detached because of the building of the dam on the River Vág.)

Title: Virgin Mary.

Murals: Sanctuary, north wall: representation of Justitia (fourteenth century) and Vir Dolorum (beginning of the fifteenth century). Nave, north wall: Last Judgement, Christological cycle.

Date: fourteenth-fifteenth centuries.

Restored in 1965–75.

Literature: Radocsay 1954, p. 218; *SPS* II, pp. 227–228.

LIPTÓTEPLA (Liptovská Teplá, Czechoslovakia)

Roman Catholic church, end of the thirteenth century, rebuilt in the fifteenth-sixteenth and nineteenth centuries.

Title: St Philip and St Jacob.

Murals: Nave, east spandrel: Christ between the Virgin Mary and St John the Baptist; north and south spandrels: symbols of the four Evangelists; spandrel next to the triumphal arch: music-making angels; inner splay of the triumphal arch: figures of eight prophets in medallions; above the triumphal arch: Vernicle held by two angels.

Date: second half of the fourteenth century.

Uncovered and restored in 1902, 1930.

Literature: Radocsay 1954, p. 164; *SPS* II, pp. 230–231.

LÖCSE (Levoča, Czechoslovakia)

Roman Catholic parish church. It was built in the fourteenth century, a three-aisled hall church, with an apse enclosed by three sides of an octagon.

Title: St Jacob.

Murals: Sacristy, under the Gothic windows, painted curtain motifs, above it Apostles and prophets with scrolls in painted niches. The Apostles are holding the sentences of the Credo, the prophets the corresponding quotations from their text. Above them, scenes from the life of Christ: Trinity, Nativity, Crucifixion, Resurrection, Limbo, Ascension, Pentacost, Last Judgement; on the half-columns, between the above scenes: Vir Dolorum and standing saints (St Stephen, Ladislav, etc.). On the north wall the Miracle of the Bleeding Host (1370, Brussels), flanked by women saints: Apollonia, Agnes, Dorothy, Hedwig, Catherine, Barbara with a donor, Margaret with the dragon. North wall of the nave: the life of St Dorothy in 20 scenes, in quadrangular frames. The Seven Deeds of Mercy against a background representing towns; underneath, the seven cardinal sins (the sins are represented by animals with men and women riding on them towards a hell monster), above them are German inscriptions.

In the hall of the north entrance: Last Judgement (c. 1500).

In the hall of the south entrance: Crucifixion.

Date: end of the fourteenth century.

Uncovered and restored in 1861–63, 1870–73.

Literature: Radocsay 1954, pp. 164–167; J. Krása, *Levočské morality. Zo starších výtvarných dejin Slovenska*. Bratislava 1965, pp. 245–264.

Roman Catholic church (former Minorite church and monastery), built at the beginning of the fourteenth century. Three-aisled basilica, the cross-vaulted sanctuary is enclosed by three sides of an octagon, has five bays. The nave was rebuilt in the eighteenth century. On the north side of the sanctuary is a square cross-vaulted sacristy.

Title: St Ladislav.

Murals: Sanctuary, north wall: Death of the Virgin Mary, above it, the Coronation of the Virgin Mary, on either side six music-making angels in medallions. The scenes are framed by a cosmatesque band and are separated by painted consoles. Consecration crosses on the north and south walls.

Nave, north wall: the works of mercy; seven scenes closed by the representation of the Holy Trinity in mandorla.

Sacristy, north wall: Crucifixion (three figures), one consecration cross on either side.

Monastery, cloister: the Fall (3 scenes) and Crucifixion. Vault: Jesus, the Virgin Mary, St Anne and Gabriel.

Date: c. 1390.

Uncovered and restored in 1932–35.

Literature: Radocsay 1965, pp. 166–167; Radocsay 1977, p. 144; J. Krása, *Levočské morality. Zo starších výtvarných dejin Slovenska*. Bratislava 1965, pp. 245–264; *SNMS* pp. 118–120.

LUDRÓFALVA (Ludrová, Czechoslovakia)

Roman Catholic church, thirteenth-fourteenth centuries, straight-ended, cross-vaulted sanctuary, the nave is covered with flat wooden ceiling.

Title: All-saints.

Murals: Sanctuary, on the side-walls, scenes from the life of Jesus in three rows. First row, north wall: Annunciation, Visitation, the Nativity, unidentifiable scene. East wall: Adoration of the Magi, Flight to Egypt. South wall: the murals are destroyed. Middle row, north wall: Entry into Jerusalem, unidentifiable picture, Last Supper, Christ on the Mount of Olives. East wall: Kiss of Judas, unidentifiable scene. South wall: unidentifiable, Crown of Thorns, Ecce Homo. Lowest row, north wall: Christ Bearing his Cross, Crucifixion. East wall: Descent from the Cross, Deposition, Descent into Hell, Resurrection, Noli me tangere. South wall: Doubting Thomas, Ascension, Whitsun. Sanctuary, vault: east spandrel, Maiestas Domini in mandorla, between the Virgin Mary and St John the Baptist, to their left, the blessed, to

their right, the damned souls. North and south spandrels, Apostles seated. West spandrel, Coronation of the Virgin Mary. Around the key-stones the symbols of the Evangelists. Triumphal arch, inner splay: above the standing figures of St Margaret and St Barbara three wise and three foolish virgins. Near the north wall, in the sanctuary St Catherine.

Nave, north wall: painted triptych; Imago Pietatis in the middle, Madonna della Misericordia with donor to the left and three standing women saints to the right. Nave, outer east wall: St Christopher.

Date: first decades of the fifteenth century.

Restored in the 1960s.

Literature: Radocsay 1954, p. 243; *SPS*, pp. 262–263; *SNMS*, pp. 121–122.

MACONKA

Roman Catholic church, thirteenth century, straight-ended sanctuary with groined vault, the nave was rebuilt in the eighteenth century.

Title: St Stephen.

Murals: Sanctuary, east wall: on the right side of the window standing figures of St Andrew and St Bartholomew with closed book and their symbols. On the left side of the window, Madonna della Misericordia. Above the window, Vir Dolorum (half-length figure of Jesus in a sarcophagus), to his left, the Virgin Mary, to his right, Apostle St John, on both sides donors kneeling. On the triumphal arch, in the nave: fragments from the thirteenth century.

Date: second half of the fourteenth century.

Uncovered and restored in 1971–72.

Literature: M. Prokopp, *Italienischer Einfluß in der Wandmalerei in Ungarn im 14. Jahrhundert*. In: *Gotichie malarstvo ścienne (Gothic Mural Painting)*. Poznań 1977.

MAGYARFENES (Vlaha, Romania)

Presbyterian church, end of the thirteenth century, nave with straight-ended square sanctuary.

Murals: Sanctuary, east wall: Crucifixion, Vernicle, Vir Dolorum.

Nave, north wall: Lamentation from the Passion cycle (fragment).

Date: end of the fourteenth century.

Uncovered in 1935.

Literature: Radocsay 1954, p. 167; Radocsay 1977, p. 150; Drăguţ 1970; Drăguţ 1972.

MAGYARREMETE (Remetea, Romania)

Evangelical church.

Murals: Sanctuary, east wall: Apostles Peter, Paul and Bartholomew. Doubting Thomas and Jesus with two Apostles. Scourging (from a later period). Beneath, St Ladislav, St Stephen, St Emeric, a woman saint and St Michael. Nave, north wall: St Ladislav legend (fragments).

Date: middle of the fourteenth century.

Uncovered in 1927.

Literature: Radocsay 1954, pp. 168–169; Drăguț 1970.

MAGYAR SZÓVÁT (Suat, Romania)

Unitarian church.

Murals: Nave, north wall: upper row, the Twelve Apostles; middle row, saints; lower row, Resurrection. Triumphal arch and south wall of the nave: Pietà.

Date: beginning and end of the fourteenth century.

Uncovered in 1925.

Restored in 1950.

Literature: Radocsay 1954, p. 169.

MAROSSZENTANNA (Sint Ana de Mureș, Romania)

Presbyterian church with semicircular apse, thirteenth century.

Murals: Sanctuary, east wall: Mettercia and the relatives of Virgin Mary and two angels. Triumphal arch, inner splay: The Twelve Apostles in medallions (fragments); south pillar, St Louis seated on throne; west wall of the sanctuary, five wise and five foolish virgins in quatrefoiled frames.

Date: second half of the fourteenth century.

Uncovered in 1911.

Literature: Radocsay 1954, p. 173; Drăguț 1978.

MÁRTONHELY (Martijanci, Yugoslavia)

Roman Catholic church, fourteenth century. The sanctuary enclosed by three sides of an octagon is strengthened by buttresses. It is covered with cross vault and the wall surface is articulated by traceried windows. A sacristy is on its north side. The originally flat ceiling had a vault added in the eighteenth century. On the west side, a high, slender tower with Gothic openings.

Title: St Martin.

Murals: Sanctuary, vault, over the apse: two angels with scrolls in each spandrel; over the sanctuary, east spandrel: Maiestas Domini in mandorla held by two angels, in the other spandrels symbols of Evangelists with scrolls before a starry blue background. Sanctuary, north wall: four and three Apostles with books and symbols. To the left, the kneeling donor with inscription: "Deus esto propitius michi peccatori". Over the Apostle heads, Gothic architecture, in the pointed termination of the wall two prophets of half-length size with scrolls. Under the Apostles painted consoles in perspective, beneath—between the Gothic doorway of the sacristy and the tabernacle—St Martin and the beggar. In the tympanum of the entrance of the sacristy, St Michael with scales.

Sanctuary, east wall: under the windows, in painted arcades standing women saints: St Elisabeth with rose, offering a little basket to the child with halo, St Helen with the cross, St Barbara with the tower, St Margaret with the dragon, St Apollonia with the hammer and pincers, St Hedwig with a four-towered church.

Apse, under the south-east window, Caritas with scroll: "Accipe p. cristi noie (nomine)". To the right, the three Marys mourning and Mary Magdalene with a dish turning to the next painted niche where a Vir Dolorum is to be seen (Jesus in half-length size in the sarcophagus, around him the instruments of his tortures). Apse, between the windows: self-portrait of the painter John Aquila with scroll: "O omnes sti orate p me Johanne Aquila pictore", and bishops St Martin and St Nicholas. Above the middle window is the Vernicle held by two angels.

Sanctuary, south wall, between the windows, standing figures of three and two Apostles, under them scenes from the life of St Martin. He raises three soldiers from the dead (in his left hand an open book with the following text on it: "done exaudi ora . . . nem meam", above his head: "In nomine domini ihesu surgite et credite", above the dead soldiers: "gracias agimus in Christo iut fecti eram"); death of St Martin. In the band separating the two pictures: "... reliquie hic manent Item Anno m ccc.LXXXXII edificata fuit ista ecclesia tempore plebeni Erasmi per manus Johannis Aquile de Rakespurga oriund ...".

Triumphal arch, from the sanctuary: St George and the Dragon, beneath, St Paul the Hermit sitting before a cave showing his book to a young lion beside him. He is surrounded by animals.

Nave, north wall: a bishop saint (fragment), St Catherine of Alexandria, Mettercia (St Anne seated on a throne with baldachin, holds Mary and Jesus in her lap). The last scene: the Baptism of Jesus in the River Jordan.

Date: 1392.

Master: Johannes Aquila of Radkersburg.

Restored in 1902.

Literature: Radocsay 1954, pp. 175–176; Radocsay 1977, pp. 151–152; T. Bogayay, Die Selbstbildnisse des Malers J. Aquila aus den Jahren 1378–92. In: *Stil und Überlieferung in der Kunst des Abendlandes*, XXI. Int. Kongress f. Kunstgeschichte, Berlin, 1967; M. Zadnikar, Martijanci. Murska Sobota, 1968; Stelè 1972, pp. 58–61.

MÁTRASZÖLLÖS

Roman Catholic church, end of the thirteenth century, rebuilt in the fifteenth century, the sanctuary of net vault is enclosed with three sides of an octagon, a large Gothic window on the south wall of the nave.

Murals: (1) Nave, south wall: scenes in two bands. In the lower row, Crucifixion, Madonna della Misericordia, Resurrection. Above the Gothic doorway, Vernicle and Descent into Limbo. In the upper row, fragments. In the window-splay over the Resurrection scene: an angel descending to the standing figures of two saints.

(2) Sanctuary, north-east wall, over the tabernacle, a kneeling angel holds a ciborium.

Date: (1) second half of the fourteenth century; (2) middle of the fifteenth century.

State of preservation: badly damaged, completed in many places.

Uncovered and restored in 1969–70.

Literature: Radocsay, 1954, p. 177; Nógrádmegye Műemlékei (Monuments in Nógrád county), *MMT* 1954, pp. 269–270; *MM* 1969–1970, Budapest 1972, p. 426.

MECSEKNÁDASD

Roman Catholic church, thirteenth century. It was enlarged in the fourteenth century: the square sanctuary and the nave, as well as the Gothic portal on the south wall were added.

Title: St Stephen.

Murals: Triumphal arch, to the left, St Dorothy with a basket of flowers, next to her the Infant Jesus. To the right, a saint turns towards them, over them, the half-length figure of Jesus. Beneath, two saints wearing secular costumes turn toward each other. To their left is the kneeling donor. On the right side of the triumphal arch: Madonna enthroned surrounded by angels (fragments). In the inner splay and on the east wall of the sanctuary consecration crosses.

Date: end of the fourteenth century.

Uncovered and restored in 1970–1971.

Literature: M. Sallay, A Mecseknádasdi Szt István templom falképei (Frescoes in the St Stephen Church at Mecseknádasd). *MM*, 1971–1972, Budapest 1974, p. 203.

MEDGYES (Mediaș, Romania)

Evangelical church, thirteenth century, three-aisled basilica, rebuilt in the fourteenth-fifteenth centuries. The elongated sanctuary has net vault while the aisles are covered with a cross vault.

Title: St Margaret of Antiochia.

Murals: Nave, north wall: above the pointed openings between the nave and the aisle frescoes were uncovered in several layers. First layer, on the east part of the wall, figure of the Virgin Mary from a Nativity scene (middle of the fourteenth century). Second layer, above the arches, the Passion cycle, beneath, fragment of Gothic majuscule (beginning of the fifteenth century). Third layer, Tree of Jesse and martyrdom of Achatius (Austrian influence, fifteenth century).

North aisle, north wall, first layer: standing figures of St Leonard and Doubting Thomas. Second layer: the Three Magi, the Nativity, consecration cross. Third layer: Calvary.

Date: fourteenth-fifteenth centuries.

Uncovering still in progress since 1973.

Literature: Radocsay 1954, p. 177.

MEZŐTELEGD (Tîleagd, Romania)

Presbyterian church.

Murals: Triumphal arch: fragment of Last Judgement; at the right six Apostles seated, beneath, Hell. Nave, south wall: the St Nicholas legend, Annunciation, Visitation (fragments). Between the Romanesque windows walled up: standing figures of St Ladislav, St Stephen and St Emeric under painted semicircular arcades.

Outer wall: Vir Dolorum.

Date: end of the fourteenth century.

Uncovered and restored in 1891-92.

Technique used: *al secco*.

Literature: Radocsay 1954, pp. 177-178; Drăguț 1970.

MURASZOMBAT (Murska Sobota, Yugoslavia)

Roman Catholic church, the sanctuary and a part of the tower were added to the new church in 1910-20.

Murals: Former sanctuary: first layer (c. 1300), the Trinity in the west spandrel and saint king on the south wall. Second layer (after 1392), standing Apostles on the north wall, symbols of Evangelists on the vault, Maiestas Domini on the triumphal arch near the chancel.

Uncovered in 1908.

Literature: Radocsay 1954, p. 180.

NAGYDISZNÓD (Cisnădie, Romania)

Evangelical church, beginning of the thirteenth century, three-aisled basilica with cross vault, semicircular apses, the windows of the nave are from the end of the fifteenth century.

Title: St Walpurga.

Murals: Sanctuary, north wall, above the doorway of the sacristy in two rows: Adoration of the Magi, the Twelve-year-old-Jesus in the Temple, beneath, Crucifixion, Descent from the Cross, Deposition, Resurrection.

Date: beginning of the fifteenth century.

Uncovered in 1911 and 1943.

Literature: Radocsay 1954, p. 181; Drăguț 1972.

NAGYLIBERCSE (L'uboreč, Czechoslovakia)

Evangelical church, fourteenth century, the sanctuary is enclosed by three sides of the octagon, on the south and east walls Gothic windows (the latter was enlarged at a later date), on the south wall of the sanctuary a double niche. The vault was demolished, at present it has a common wooden ceiling with the nave. In the eighteenth-nineteenth centuries it was enlarged on the north side and a new tower was added.

Murals: Sanctuary: on the side-walls the twelve standing Apostles with books and symbols against a blue background. Above them in semicircular severies, the following scenes: south wall, Annunciation; north wall: four Apostles, above them the Adoration of the Magi; north-east wall: Christ on the Mount of Olives; south-east wall: Coronation of the Virgin Mary; east wall: the fresco is ruined. Triumphal arch, inner splay: the donor couple kneeling with scroll.

Nave, south-east wall: Pietà.

Date: end of the fourteenth century.

Uncovered in the 1890s.

Restored in 1901 and 1960.

Literature: Radocsay 1954, p. 182; Dvořáková-Fodor-Stejskal 1958; *SNMS*, p. 122.

NAGYSZOMBAT (Trnava, Czechoslovakia)

Roman Catholic church, medieval parish church from the beginning of the fourteenth century, three-aisled basilica, with a pair of towers on the west side.

Title: St Nicholas.

Murals: West porch, between the towers, in each spandrel of the cross vault symbols of the four Evangelists in medallions. In the inner splay of the arch toward the nave, south side, St John the Evangelist with chalice standing before a red background; north side: St Paul with book and sword standing against a red background. Porch, south wall, in the semicircular termination of the wall, four standing saints: a woman with book, a young saint with sword, as well as St Barbara and St Catherine. To the right, St George and the Dragon, the background is decorated with foliage.

Date: c. 1400.

Uncovered, restored and repainted in c. 1905.

Literature: Radocsay 1954, p. 186; *SNMS*, p. 180.

NAGYTÓTLAK (Selo, Yugoslavia)

Roman Catholic church, middle of the thirteenth century, rotunda with dome. On the north-east side, at the apse wall a tower from a later period.

Title: Trinity.

Murals: Vault: standing figure of Jesus and the Trinity in one mandorla. On either side of the mandorla, two symbols of the Evangelists with scrolls. Under the dome, the Passion cycle: Entry into Jerusalem, the Last Supper, Christ on the Mount of Olives, Capture of Christ, Jesus before Pilate, Scourging, Crown of Thorns, Christ Bearing his Cross. Some badly damaged scenes: Crucifixion, Resurrection, Adoration of the Magi.

Date: 1400–1420.

Master: John Aquila's followers.

Literature: Radocsay 1954, pp. 187–188; Radocsay 1977, p. 156; Stelè 1957, p. 291; Stelè 1972, p. 62.

NAGYVÁRAD (Oradea, Romania)

Episcopal cathedral, eleventh century, rebuilt and enlarged in Gothic style between 1342–1350, completely ruined in the sixteenth-seventeenth centuries.

Title: Virgin Mary.

Murals: Head of a bishop [fragment, 18 × 24.5 cm, Esztergom, Keresztény Múzeum (Christian Museum) No. 54. 1.].

Uncovered in 1880.

Date: c. 1350 [commissioned by bishop Demeter Futaki (1345–72)].

Literature: Radocsay 1954, p. 188; Radocsay 1977, p. 158; M. Prokopp, A nagyvárad feskótöredék (Fresco fragment at Nagyvárad). *Ars Hungarica* I, Budapest 1974.

NECPÁL (Necpaly, Czechoslovakia)

Roman Catholic church, beginning of the fourteenth century, straight-ended square sanctuary with cross vault, pointed triumphal arch, Gothic nave, baroque ceiling, before the west façade a square tower with Gothic doorway and windows.

Title: St Ladislav.

Murals: Sanctuary, lower part of the walls: painted curtain motifs, above it a chessboard-like band, over it, on the east wall, to the left of the pointed window, Capture of Christ (Judas in red and blue robe embraces and kisses Jesus who is dressed in white. To the right, figures of soldiers, fragments). To the right of the window, Christ before Pilate. South wall: Scourging, Crown of Thorns. Above these scenes in the pointed termination of the wall Ascension (badly damaged). North wall, pointed termination: Crucifixion. Lower part of the wall is ruined. Sanctuary, vault: the four Evangelists with scrolls.

Triumphal arch: half-length figures of prophets with scrolls in foiled frames (only two are discernible of the nine).

Nave, above the baroque vault, north wall: the St Ladislav legend. East wall (both sides of the triumphal arch), north side, five standing women saints; south side, Pietà. To the left, standing angels, to the right, small angels flying toward them.

Date: sanctuary, end of the fourteenth century; nave, beginning of the fifteenth century.

Uncovered in 1910–1911.

Literature: Radocsay 1954, p. 188; *SPS*, p. 238; *SNMS*, p. 125.

NÓGRÁDSÁP

Roman Catholic church, end of the fourteenth century, the sanctuary is enclosed by three sides of the octagon, covered with groined vault of six bays, on the north side a sacristy. The square nave is covered with groined vault of two bays. On the west side an octagonal tower. On the south wall of the nave, a Gothic doorway and three traceried Gothic windows.

Title: Birth of the Virgin Mary.

Murals: Sanctuary, north wall, above the doorway of the sacristy in square frames: Crucifixion and Mettercia with two women saints. Triumphal arch: the Last Judgement (Maiestas Domini, fragment). South side of the inner splay, a woman saint. Nave, north wall: Martyrdom of St Apollonia, Crucifixion (fragment). North-east wall: three standing men (Apostles?). South wall: Baptism of Jesus. Seven consecration crosses: three on the west wall, two in the inner splay of the triumphal arch, one each on the north and south walls.

Date: sanctuary, c. 1400; nave, second half of the fifteenth century.

State of preservation: badly damaged.

Uncovered and restored in 1967–68.

Literature: Radocsay 1977, p. 158.

NYÍRBÉLTEK

Presbyterian church, thirteenth century, straight-ended square sanctuary originally vaulted, today it has a common wooden ceiling with the nave. Three-tiered square tower on the west side.

Murals: Sanctuary, east wall: Crucifixion; under the crosses to the left, two women saints with the Virgin Mary, to the right, Apostle St John with scroll. On either side of the composition, Gothic window enlarged in the baroque period thus damaging the Apostle representations, only St Bartholomew is discernible on the south-east part. The upper part of the picture was demolished when the present ceiling was built. On the north and south walls of the sanctuary, as well as on the east wall of the nave, fragments of larger compositions.

Date: first half of the fifteenth century.

Uncovered and restored in 1954.

Literature: Radocsay 1977, p. 160.

OCHTINA (Czechoslovakia)

Evangelical church, thirteenth-fourteenth centuries, the sanctuary is enclosed by three sides of an octagon and covered with cross vault of two bays. On the south side three Gothic windows, on the east wall one small round window. The sacristy of barrel vault has a doorway with painted termination on the north. The nave is covered with a baroque vault. The church was enlarged by a north aisle of stellar vault in the fifteenth century. At the west façade a square tower.

Title: St Nicholas.

Murals: Sanctuary, side-walls: above the geometrical decoration scenes from the Life of Jesus in three rows. First row, west wall above the triumphal arch: Annunciation; north wall: Visitation, the Nativity, Adoration of the Magi; south wall: Presentation in the Temple, the Twelve-year-old Jesus in the Temple, Coronation of the Virgin Mary. Second row, north wall: the Passion cycle, Entry into Jerusalem, the Last Supper, Christ on the Mount of Olives; south

wall (between the windows and in the window-splays): Capture of Christ, Peter and the Maid, the Sorrowful Peter, Kiss of Judas, Scourging, Christ before Herode, Christ before Pilate, Pilate Washing his Hands. Third row, north wall: Scourging, Crown of Thorns, Christ Bearing his Cross, Crucifixion; east wall: Descent from the Cross, above it, in the window-splay: the Holy Trinity, south wall (under the windows): Vir Dolorum, Lamentation, Deposition, Resurrection, Descent into Hell. Sanctuary, vaulting: the four Church Fathers, Evangelists and angels (all in fragments).

Triumphal arch: a Last Judgement, in the middle, Maiestas Domini in mandorla held by two angels, beneath, Apostles kneeling and under them two angels with trumpets. Inner splay: half-length figures of three prophets on either side, beneath, St Erasmus spreading his hands (under his fingernails arrow-heads are to be seen, a form of his torture).

Date: end of the fourteenth century.

Uncovered and restored in 1901–1907

Literature: Radocsay 1954, pp. 174–175; Biathová 1958; Prokopp 1969; SPS, p. 147; SNMS, pp. 128–129.

ÓCSA

Presbyterian church, first half of the thirteenth century, built for the Premonstratensian Order. Three-aisled basilica with transept and flat ceiling. The aisles are enclosed by three sides of the octagon, the sanctuary is longer by the length of a bay.

Murals: Sanctuary, under the windows of the apse: the Twelve Apostles standing under painted arcades, holding closed books, three on each wall. (The representation on the east wall is ruined.) Triumphal arch, pillars: a saint bishop on the north side and St George on the south. Sanctuary bay, south wall: fragment of a Last Judgement, in the middle Maiestas Domini, on both sides the blessed rising at the angels' trumpet, beneath, Apostles seated. North wall: fragment of the St Ladislav legend.

Date: about 1300.

Uncovered and restored in 1903, 1952.

Literature: Radocsay 1954, pp. 191–192; Radocsay 1977, p. 160.

ÓFEHÉRTŐ

Roman Catholic church, built c. 1400. The sanctuary is enclosed by three sides of the octagon, the nave was rebuilt in the middle of the eighteenth century.

Murals: Triumphal arch: St Michael with scales, beneath, Pietà and fragment of a Passion scene. Inner splay: St Catherine, represented standing in frontal view, with a sword in her right hand and a wheel in her left. On the north side a woman saint with crown holding a palm-branch. Nave, north wall: St George and the Dragon (fragment). To the right, scenes from the life of Jesus, in

fragments: the Twelve-year-old Jesus in the Temple, Kiss of Judas, Christ Bearing his Cross, standing woman saint: St Elisabeth Gives Food to a Beggar. In the layer from a later period inscription reading:

"Hoc opus feci
D Q P Feiertei
ETIU DEPUSP
D AK ANO 1641"

Date: c. 1420.

Uncovered in 1933 and 1953.

Literature: Radocsay 1954, p. 192; G. Entz, *ME* IV/2, 1955, p. 213.

ŌRALJABOLDOGFALVA (Santa Maria Orlea, Romania)

Orthodox church, middle of the thirteenth century, straight-ended square sanctuary, on the east and south walls windows, large nave, on the west façade a three-tiered square tower.

Murals: Sanctuary: standing Apostles on the side walls (their names written in Cyrillic letters).

Triumphal arch: Christ Nailed on the Cross, Calvary, Descent from the Cross.

Nave, east wall: Annunciation, Visitation, the Nativity, Adoration of the Magi. North wall: pictures of the upper row are damaged. Middle row: Vir Dolorum, Ascension, Transfiguration of Jesus, Whitsun. Lowest row: scene of the Golden Gate, Birth of the Virgin Mary, Presentation of the Virgin Mary, St Helen and the Discovery of the Cross. South wall: Last Judgement (fragments), standing figure of a saint bishop, Death of the Virgin Mary, Adoration of the Magi. In the undermost row fragment of an inscription: "Hista Ecclesia es dedicata pro honore beate genitricis anno Domini M° CCC undecimo" (completed by G. Entz).

Under the west choir, south wall: two kneeling figures (donors). North wall: Death of St Paul(?). West wall, on the right of the entrance: a donor.

There are ten consecration crosses in the church: six in the nave, four in the sanctuary.

Date: 1311 (frescoes in the nave).

Literature: Radocsay 1954, p. 194; G. Entz, *A középkori Magyarország falfestészetének bizánci kapcsolatairól* (On the connexions of murals in medieval Hungary with Byzantium). *MÉ* 1967; V. Drăguț, *Picturile bisericii din Sînta Maria Orlea*. *BMI* 3/1971, pp. 61–74.

PELSÖC (Plešivec, Czechoslovakia)

Presbyterian church, end of the thirteenth century, the sanctuary enclosed by three sides of the octagon. In the eighteenth century the interior was rebuilt. North to the nave a chapel from the fifteenth century.

Murals: Sanctuary, south-east wall, beside the Gothic window: a saint looking down and pointing with his hand in the same direction (middle of the fourteenth century).

Sanctuary, outer south wall: two kings represented in frontal view (second half of the fifteenth century). Other murals under the plasterwork.

PETŐSZINNYE (Svinica, Czechoslovakia)

Presbyterian church, the cross-vaulted sanctuary of two bays is enclosed by three sides of the octagon. The nave is covered with painted wooden ceiling. On the north side is a six-tiered square tower.

Murals: Nave, south wall, fragments in four bands: first row, to the left, a bishop praying. Second row, between the second and third windows: the Holy Trinity, Abraham with the souls, fragments of the legend of a saint. Third row, under the second window: Mettercia. To the right, representation of the hell.

Outer south wall of the church: fragments of large compositions. Tower, south wall: St Helen with the Cross, on either side a small figure digs out the crosses of the thieves.

Date: c. 1330–50.

Uncovered in 1903.

Literature: Radocsay 1954, pp. 196–197; Dvořáková 1965, p. 220; *SNMS*, p. 146–148.

PODOLIN (Podolinec, Czechoslovakia)

Roman Catholic church, thirteenth-fourteenth centuries. The cross-vaulted sanctuary of two bays enclosed by three sides of the octagon. On the north side, a vaulted sacristy. The nave has a groined vault, the aisles were vaulted in baroque style. At the west façade is a square tower.

Title: Virgin Mary.

Murals: Sanctuary, vault: in the east spandrel *Maestas Domini* in medallion, on either side, an angel and a lion in smaller medallions. North spandrel, the Virgin Mary with the Child, on both sides an angel in medallion. South spandrel: the Holy Trinity. West spandrel: Abraham with the Souls.

Apse, vault: angels trumpeting. Side-walls: above the curtain motifs scenes from the life of Jesus in three rows. In the pointed termination of the walls symbols of Evangelists in medallions and flower ornaments. North wall, upper row: Entry into Jerusalem, Last Supper, Washing of the Feet. Middle row: Capture of Jesus, Christ before Pilate, Jesus Deprived of His Clothes, Scourging, Christ before Herod, Crown of Thorns, Christ Bearing his Cross. Lowest row: Adoration of the Magi. East wall, lowest row: Descent from the Cross. South wall, lowest row: Resurrection, *Noli me tangere*, Death of the Virgin Mary.

Triumphal arch, inner splay: half-length portraits of prophets in trefoiled frames with scrolls. Beneath, Jesus and Doubting Thomas (north pillar), St Dorothy and a saint knight (south pillar).

Date: second half of the fourteenth century.

Uncovered, restored and repainted in 1910–12.

Literature: Radocsay 1954, p. 197; *SPS* II, p. 490; *SNMS*, p. 129.

POPRÁD (Czechoslovakia)

Roman Catholic church, end of the thirteenth century, straight-ended square sanctuary with cross vault. The nave was rebuilt into a two-aisled church and got a vault of four bays in the fifteenth century. On the west façade a square tower.

Title: St Giles.

Murals: Triumphal arch: Last Judgement; in the middle, Maiestas Domini in mandorla held by two kneeling angels. On either side, six standing Apostles, above them angels trumpeting. In the undermost row the resurrected souls are sent to Heaven and Hell. Nave, north wall: Adoration of the Magi.

Date: c. 1400.

Restored in 1877, repainted and completed.

Literature: Radocsay 1954, pp. 197–198; *SPS* II, p. 504.

POZSONY (Bratislava, Czechoslovakia)

The chapel of the medieval town-hall was built at the beginning of the fourteenth century. The vaulted sanctuary is enclosed by seven sides of the dodecagon.

Murals: Sanctuary, north-east wall: King St Ladislav holding a shield with a double cross against a red background. South-east wall: standing figure of a saint bishop. Triumphal arch: Annunciation (?). Nave, north wall: above the decoration painting are scenes from the Passion cycle in square frames; Capture of Christ, Scourging, Crucifixion, Lamentation, Resurrection. The heads of the figures were demolished during the building of the timbered ceiling in the nineteenth century. On the east part of the wall, on the pediment of a sedile the head of a bishop in a frame. Nave, west wall: traces of the scene of Christ on the Mount of Olives from the Passion cycle. Beside it, a Renaissance window with a painting from the sixteenth century.

Date: 1430s.

Uncovered in the 1960s.

Literature: *SNMS*, pp. 78–79.

POZSONYSZENTGYÖRGY (Jur pri Bratislave, Czechoslovakia)

Roman Catholic church, second half of the thirteenth century, rebuilt at the end of the fifteenth century and in the eighteenth century.

Title: St George.

Murals: North aisle, east wall: standing figure of St Erasmus in frontal view with spread arms in a square frame against a red background. Above him, in the

pointed termination of the painted severity, Christ on the Cross. In the lower right corner of the picture—where the present signature of the restorer is—the figure of the donor is to be assumed. North wall: Renaissance ornaments in fragments (sixteenth century).

Date: c. 1400.

Restored in 1920.

Literature: Radocsay 1954, p. 99; *SPSI*, pp. 527–528; *SNMS*, p. 99.

RÁKOS (Czechoslovakia)

Roman Catholic church, thirteenth century, semicircular apse with semi-dome and bevelled windows on the east and south walls. Slightly pointed triumphal arch, a square nave with a painted coffered ceiling from the seventeenth century. On the south façade a Gothic doorway, above it three Gothic windows (two were enlarged later).

Title: The Holy Trinity.

Murals: Sanctuary, vault of the semi-dome: Maiestas Domini in mandorla held by four angels, four Church Fathers seated at desks, above them symbols of the Evangelists. Underneath, a band of half-length figures of saints in quatrefoiled frames, beneath, Vir Dolorum, standing Apostles as well as St Stephen and St Ladislav. Geometrical decoration.

Triumphal arch, inner splay: six prophets in quatrefoiled frames with scrolls, beneath them standing saints. Near the chancel the five wise and the five foolish virgins, beneath them St Imre (Emeric).

Nave, north-east wall: Madonna della Misericordia. North wall: first row, the St Ladislav legend; second row, the Last Judgement; third row, Madonna with beads, two standing saints, Stigmatization of St Francis, standing figure of the Madonna and a bishop, St Helen with the Cross raising a man from the dead. Outer, south wall: St Christopher.

Date: end of the fourteenth century.

Uncovered in 1902.

Literature: Radocsay 1954, p. 142; Dvořáková–Fodor–Stejskal 1958; Prokopp 1969, p. 139; *SNMS*, p. 133.

REMETE (Remetea, Romania)

Orthodox church.

Murals: Sanctuary, vault: Madonna with the Child. Side-walls: seven standing bishops and Vir Dolorum as well as bishops in medallions. Nave, south wall: Passion cycle, Capture of Christ, Christ before Caiaphas, Christ before Pilate, St Demeter, Emperor Constantine, St Helen. West wall: Christ Bearing his Cross, Resurrection, four saint martyrs. Porch: saints and angels. Outer north wall: Adam and Eve.

Date: first half of the fifteenth century.

Literature: Radocsay 1954, p. 201.

RIMABÁNYA (Rimavská Baňa, Czechoslovakia)

Evangelical church, fourteenth century, the sanctuary is enclosed by two sides of the hexagon and covered with cross vault. On the north side a sacristy with a doorway of beads from the fifteenth century. At the east façade a square tower, on the south side baroque windows and a Gothic portal. The nave is covered with coffered wooden ceiling from the eighteenth century. There is a pointed triumphal arch. In the fifteenth century, during the Hussite wars, the church was used as a fortification and it was surrounded by walls with loop-holes.

Murals: Sanctuary, north wall: above the doorway of the sacristy the fragments of a Last Judgement. South wall: consecration cross. West wall, above the triumphal arch: Capture of Jesus; in the middle, Kiss of Judas; to the left, Cutting off of Malchus' Ear; to the right, soldiers. Beneath, to the left, the standing figure of St George slaying the dragon; to the right, St Barbara with the tower, against a blue background. Triumphal arch, inner splay: six prophets in half-length size in frames holding scrolls with their names on them. Nave, north wall: upper row, the St Ladislav legend, beneath, standing figures of St Ladislav and St Elisabeth in square frames. Outer south wall: Madonna della Misericordia and St George.

Date: second half of the fourteenth century.

Uncovered and restored in 1895 and 1956.

Literature: Radocsay 1954, p. 202; Dvořáková 1965; Prokopp 1969, pp. 141–142; *SNMS*, p. 135.

RIMABREZÓ (Rimavské Brezovo, Czechoslovakia)

Roman Catholic church, thirteenth century, straight-ended square sanctuary with groined vault, a Gothic window both on the east and south walls. In 1332 it was already a parish-church. In the seventeenth and eighteenth centuries it was ruined by fire. In the 1880s a new church was built on the site of the original nave, of north-south orientation.

Murals: Vault of the former sanctuary, east spandrel: Maiestas Domini in mandorla with representation of Sun, Moon and stars, on both sides the eagle and the steer. North spandrel: two Church Fathers seated at desks, above them, angels. West spandrel: two saints seated at desks, above them an angel and a lion. South spandrel, east part: a saint sitting at a desk (Evangelist?).

Sanctuary, side-walls: above geometrical decoration half-length portraits of twelve saints in medallions; above them on the north wall: Death of the Virgin Mary and Annunciation. East wall: Adoration of the Magi, above them, music-making angels. South wall: Descent from the Cross, above it, Presentation in the Temple (?). West wall: on either side of the triumphal arch a saint standing. Two consecration crosses.

Date: second half of the fourteenth century.

Uncovered and restored in 1889.

Literature: Radocsay 1954, pp. 202–203; Prokopp 1969, p. 143; *SNMS*, p. 137.

Presbyterian church, built in the fourteenth century as the nave of a three-aisled hall-church. The sanctuary has never been completed. The original net vault from the fifteenth century was rebuilt into a painted coffered ceiling in 1664.

Murals: East wall, south part: (1) representation of St Sofia, Madonna seated on a throne and three women saints symbolizing three theological virtues; (2) to the right, standing figure of St Helen with the Cross. The representations are surrounded by square frames with geometrical decoration.

Date: (1) first half of the fifteenth century; (2) end of the fourteenth century.

Uncovered and restored in 1948.

Literature: Radocsay 1954, p. 203; 1977, p. 161.

SIKLÓS

Castle-chapel, fourteenth-fifteenth centuries. The vaulted sanctuary, enclosed by three sides of the octagon, has seven Gothic windows. The nave had a new vaulting put on it in the baroque period.

Murals: Nave, south semicircular niche: standing figures of St Ladislav and a saint abbot above an altar-table (?). (The same representation can be found in two layers on each other, only the placing of the figures was changed by the master around 1500.) East wall of the niche: Vir Dolorum. North niche (originally a doorway): Job Afflicted and four standing figures, above them the Lord in circle. Above this layer the traces of Renaissance decoration are to be seen.

Date: c. 1430–50.

Uncovered and restored in 1954–57 and 1962–64.

Literature: Radocsay 1977, p. 161.

SOMLÓSZÖLŐS

Roman Catholic church, beginning of the fourteenth century, built by the enlarging of the original Romanesque church.

Title: St George.

Murals: Nave, north wall: Life of St George (fragments). South wall: a woman saint (fragment of a scene). On the triumphal arch under the baroque painting the representation of figures in nine medallions (fourteenth century) was uncovered. In the sanctuary fifteenth century painting is discernible under the seventeenth century ornaments.

Date: end of the fourteenth century.

Uncovered and restored in 1969–72.

Literature: T. Koppány, A somlószi templom helyreállítása (Restoration of the church at Somlószi). *MM* 1971–72, Budapest 1974; L. Mórotz, A somlószi templom falképeinek restaurálása (The restoration of the murals of the church at Somlószi). *MM* 1971–72, Budapest 1974.

SOMORJA (Šamorín, Czechoslovakia)

Presbyterian church, parish-church of the medieval town, thirteenth-fourteenth centuries. The sanctuary covered with cross vault of two bays is enclosed by three sides of the octagon. On the east and south walls Gothic windows, on the north side a sacristy. There is a pointed triumphal arch. The three-aisled church was changed into a four-aisled one at the end of the fifteenth century; the two middle ones are covered with stellar vault, the two others with cross vault.

Title: Virgin Mary.

Murals: Sanctuary: between the windows the standing figures of the Twelve Apostles with books, only Peter and Paul have their symbols. East wall of the apse: half-length figure of Jesus between the Sun and the Moon, above the window. On the vault of the apse, against the starry sky, symbols of Evangelists. Sanctuary, north wall, above the doorway of the sacristy: Death of the Virgin Mary, above this, three standing saints under painted baldachin. Cross vault, south spandrel: Annunciation. West spandrel: Visitation and Presentation in the Temple. North spandrel: Death of the Virgin Mary. East spandrel: Coronation of the Virgin Mary. Triumphal arch, inner splay: half-length figures of four and four prophets with scrolls in medallions. Nave, east wall, north part: St Paul, St Nicholas and St Peter; standing figures. South part: Head of a saint looking up (fragment). On the stellar vault Renaissance decoration (1521).

Date: Triumphal arch, vault and apse, the north wall of the sanctuary, second half of the fourteenth century. c. 1300.

Uncovered in 1956–57.

Literature: SNMS, p. 148.

SOPRON

Former Franciscan church, second half of the thirteenth century. Three-aisled hall-church of three bays. The sanctuary is enclosed by three sides of the octagon (rebuilt c. 1480). At the north side, a square tower, the upper three stories of which is octagonal (beginning of the fourteenth century).

Title: Virgin Mary.

Murals: Tympanum of the doorway of the tower: Madonna della Misericordia.

Date: end of the fourteenth century.

Uncovered and restored in 1865.

Chapter-house of the former Franciscan monastery.

Second half of the thirteenth century, at the south side of the chancel. The three-aisled room of two bays has three niches with Gothic windows.

Murals: North niche: above the painted curtain motifs standing women saints. Foliage decoration on the archivolts.

Date: end of the fourteenth century.

Uncovered and restored in 1951.

Literature: Radocsay 1954, pp. 208–209; Győr-Sopron megye Műemlékei (Monuments of Győr-Sopron county). *Magyarország Műemléki Topográfiája* II. Budapest, 1956, pp. 252–276.

Parish-church of the medieval town, built from the second half of the thirteenth to the fifteenth centuries. Three-aisled basilica with pseudo-transept and cross vault. The chancel is enclosed by three sides of the octagon and is longer by two bays than the aisles. At the west façade, an octagonal tower. At the south side of the chancel is a two-tier sacristy with net vault (1482–83).

Title: St Michael.

Murals: South wall of the porch under the tower: Evangelist John on the Isle of Patmos. Outer south wall: Tree of Jesse and St Christopher (badly damaged). South portal of the transept: Crucifixion with donor. Tympanum of the south-west portal: Descent from the Cross with donor. Vault of the sacristy: four angels, four symbols of Evangelists, two saints. Spandrels of the room above the sacristy: four Church Fathers.

Date: end of the fifteenth century.

Uncovered and restored in 1859–66.

St Jacob chapel, middle of the thirteenth century.

A two-tier cemetery chapel with octagonal vaulted nave and a sanctuary enclosed by three sides of the octagon.

Murals: Vault of the nave: foliage decoration. On the triumphal arch fragment of a date: 157... Sanctuary, south sedile: St Michael, above it, Sacrifice of Melkizedek (?). North sedile: angel, above it, Sacrifice of Abraham (?).

Date: chancel, c. 1400; nave, 1570s.

Uncovered in 1885–86.

Literature: Radocsay 1954, pp. 207–208.

SOPRONBÁNFALVA

Roman Catholic church, twelfth century, enlarged and rebuilt in the fourteenth century. The vaulted sanctuary is enclosed by three sides of the octagon, the square nave has a flat ceiling, above the west façade is an octagonal tower with stone spire.

Title: Mary Magdalene.

Murals: (1) Sanctuary, south pillar of the triumphal arch: standing figure of a saint bishop; north side: standing figure in fragments, six consecration crosses.

(2) Nave, north wall: Apostles in two rows above each other looking toward the centre of the composition where a young man kneeling holds a small dish (fragments). Proceeding of the Three Kings (fragments). South wall: traces of murals. In the window-splay fragment of a German inscription in red frame: "Das hat lassen machen der Erhalt ... Dorothe ... aus ... w..en G... MCCCC(?)".

Date: (1) twelfth century; (2) c. 1427.

Uncovered and restored in 1948.

Literature: Radocsay 1954, pp. 209–210; Radocsay 1977, p. 162; Győr-Sopron megye Műemlékei (Monuments in Győr-Sopron county). *MMI* II, 1956, pp. 433–439.

SOROKPOLÁNY

Roman Catholic church, fifteenth century. The sanctuary is enclosed by three sides of the octagon, at the west façade of the square nave is a square tower.

Murals: Outer south wall of the tower: Madonna della Misericordia with the Child. Her robe is held by two angels. Outer west wall of the nave: St Michael with a sword in his right hand. Outer south wall: traces of frescoes.

Date: early fifteenth century.

Uncovered and restored in 1948.

Literature: Radocsay 1954, p. 210.

SVÁBFALVA (Švábovce, Czechoslovakia)

Roman Catholic church, end of the thirteenth century. Straight-ended square sanctuary with a window both on the east and south walls. The nave is covered with flat ceiling, at the west façade there is a square tower.

Title: Apostles Philip and Jacob.

Murals: Sanctuary, east wall: on the right side of the window a figure fighting with a dragon, under the window three men sleeping (Mount of Olives), Scourging (all fragmentary). South wall: scenes from the life of Apostles Philip and Jacob on the left. Madonna della Misericordia and St Michael weighing the souls with a sword in his right. The artwork around the window was damaged when the Gothic window was enlarged. Nave, north wall: the Passion cycle in two rows; Christ on the Mount of Olives, Capture of Christ, unidentifiable, Crown of Thorns, unidentifiable, Scourging, unidentifiable. Under these: Christ Nailed on the Cross, Death of Jesus on the Cross, Descent from the Cross, Deposition, Resurrection, Descent into Hell, Whitsun. Beneath, fragments of the St Ladislav legend.

Date: end of the fourteenth century.

Restored in 1935.

Literature: Radocsay 1954, p. 211; *SNMS*, p. 158.

SZALONNA

Evangelical church, twelfth century, originally a quatrefoiled rotunda with a square nave added to the west side in the fourteenth century.

Title: St Margaret of Antioch.

Murals: Sanctuary, south wall: fragments from the St Margaret legend (twelfth century). East wall: fragments of Apostles, in the window-splay figures (?), under the window consecration cross. Triumphal arch, inner splay: half-

length representations of three prophets on each side in circles, holding scrolls. In the middle: Agnus Dei. North pillar, inscription reading: "Est constructa per et Andream de Sce... Domini Millesimo quadringetesimo gigesimo sexto Proxima post... Dominica(?) Die post festum... Et ad hominum memoriam". Nave, north wall: demolished representation of the St Ladislav legend.

Date: 1426.

Uncovered and restored in 1922 and 1952.

Literature: Radocsay 1954, p. 212; Radocsay 1977, p. 164.

SZÁSZSEBES (Şebeş, Romania)

Evangelical church, thirteenth century. Three-aisled basilica with transept, a square tower at the west façade. An ambulatory was added about 1360–70, separated by a rood screen from the nave.

Murals: Sanctuary, under the east window: Crucifixion; on the left a large coat-of-arms of the Anjous (about 1.5 m). North wall: under the window, fragments of scenes from the life of the Virgin Mary (Golden Gate, Visitation, etc.). On the south and north walls consecration crosses. Nave, north wall: Adoration of the Magi.

Date: end of the fourteenth century.

To the north, beside the church there is a Gothic chapel built in the second half of the fourteenth century. The cross-vaulted room is enclosed by three sides of the octagon having two bays. On the north wall: scenes from the St Nicholas legend.

Date: c. 1400.

Literature: Radocsay 1954, p. 213.

SZÁZD (Sazdice, Czechoslovakia)

Roman Catholic church, second half of the thirteenth century. Straight-ended square sanctuary. On the east and south walls, bevelled Gothic windows, on the south wall, a broad sedile with semicircular termination, on the north wall, a sacristy. The nave is covered with a flat ceiling, the south Gothic doorway is walled up, above it two narrow Gothic windows.

Title: St Nicholas.

Murals: Sanctuary, side-walls: above the painted curtain motifs originally twelve standing Apostles under arcades. At present only three Apostles are discernible both on the east and south walls. Triumphal arch, inner splay: standing saints looking upwards, on both sides. Some traces of murals are to be seen in the sedile and on the south-east pillar of the chancel.

Date: end of the fourteenth century.

Uncovered in 1897.

Restored in 1932. Since 1960 a restoration has been carried out by experts.

Literature: Radocsay 1954, p. 214; Dvořáková 1965, pp. 225–242; Prokopp 1967, pp. 14–16; *SNMS*, p. 139.

SZÉK (Sic, Romania)

Presbyterian church, second half of the thirteenth century. Three-aisled basilica with pillars. The cross-vaulted sanctuary is enclosed by three sides of the octagon, it has a hexafoiled traceried window.

Murals: Sanctuary, south wall: Annunciation, Madonna with the Child. South sanctuary: on the vault, Church Fathers, on the north wall, fragment of the St Nicholas legend, on the south wall, two scenes from the St Ursula legend. South aisle: on the south wall, three women saints. Triumphal arch of the nave: a Last Judgement scene, Madonna della Misericordia on the left, and St Peter leading the blessed to Heaven. On the right, St Michael driving the damned toward the dragon. On the south pillar of the nave, St Nicholas and St Ladislav.

Date: 1360–70.

Literature: G. Entz, *A széki református templom (The Presbyterian Church at Szék)*. Kolozsvár 1947; Radocsay 1954, pp. 214–215.

SZÉKELYDERZS (Dărgiu, Romania)

Unitarian church, fourteenth century, the sanctuary is enclosed by three sides of the octagon, square nave. Both were covered with stellar vault in the fifteenth century.

Murals: Nave, north wall: scenes of the St Ladislav legend. The representation runs continuously before a background of geometrical decoration. On the east part of the wall, two standing saints, Abbot Anthony and St Francis (?). South wall: St Michael weighing the souls. On his right, Saul and his followers on the road to Damascus. One of the equestrians holds a flag with the inscription: "Hoc opus fecit de pingere seu proeparare magister) Paulus filius Stephani de Ung. Anno Domini M^{mo} CCCCX nono scriptum scri / bebet et pulchram puellam in mente tenebat" (Gothic minuscule). On the left part of the same wall: standing figures of three bishops (fragments). Further fragments of the heads of three women (Museum of Fine Arts, Budapest).

Date: 1419.

Uncovered in 1887.

Literature: Radocsay 1954, pp. 216–217; Radocsay 1977, p. 167; Drăguț 1978.

SZENTENDRE

Roman Catholic church, thirteenth century, rebuilt at the beginning of the fourteenth century. The sanctuary is enclosed by three sides of the octagon. The nave of three bays has a baroque vaulting built in 1710. At the west façade is a square tower.

Title: St John the Baptist.

Murals: Outer south wall: fragments of compositions; St Francis Preaching to the Fish (?).

Date: end of the fourteenth century.

Literature: *Pest megye műemlékei II (Monuments in Pest County, Vol. II)*, Budapest 1959, pp. 108–109.

SZENTSIMON

Roman Catholic church, twelfth-fourteenth centuries. The sanctuary is enclosed by three sides of the octagon. At the west façade a small octagonal tower.

Murals: Nave, north wall: Crucifixion, St George and the Dragon, Adoration of the Magi (fragment). All the representations are in square frames of geometrical decoration.

Date: 1423, according to the inscription on the wall of the nave.

Uncovered and restored in 1948.

Literature: Radocsay 1954, p. 219; Radocsay 1977, p. 168.

SZEPESDARÓC (Dravce, Czechoslovakia)

Roman Catholic church, end of the thirteenth century, straight-ended square sanctuary with cross vault and two bays. Bevelled windows on the east wall. Two-aisled vaulted nave and west tower.

Murals: Sanctuary, east wall: on the left side of the window, the Crucifixion, on the right, the Annunciation. North wall: four scenes from the life of St Anthony the Hermit, framed in twos. On the east part of the north wall: Christ Nailed on the Cross and Death of Jesus on the Cross (c. 1400).

Date: beginning and first half of the fourteenth century.

Uncovered and restored in 1928.

Literature: Radocsay 1954, p. 219; Radocsay 1977, p. 168; Dvořáková 1965, p. 225. M. Prokopp, *Épületábrázolás a középkori Magyarország néhány gótikus falképén* (Representations of buildings on some Gothic murals of medieval Hungary). *ÉÉ*, 1974; *SNMS*, p. 90–94.

SZEPESHELY (Spišská Kapitula, Czechoslovakia)

Roman Catholic church, twelfth-fourteenth centuries. The sanctuary of two bays is enclosed by three sides of the octagon. On the north side there is the sacristy, on the south, the Zápolya chapel from the fifteenth century. Two square towers are at the west façade. It is a three-aisled church.

Title: St Martin.

Murals: North aisle above the north doorway: Madonna crowning King Charles I who is kneeling on the left. On the right, Archbishop Thomas offers the crown to the Virgin Mary. Behind Charles is the sword-bearer to the king, holding the sword of the country, behind the archbishop is Henry, the provost of the Szepes region with the orb. All the figures are kneeling. Inscriptions (with

Gothic minuscule), above the throne of the Virgin: "mater meys"; above the sword-bearer to the king: "Flos iuventutis cam' (castellanus Franc/iscus) de ..."; above the king: "Carolus"; at the right of the picture: "Thomas archi/episcopuc"; beside the provost on a white table: "ad te pia supira' (mu' si non ducis (d'viam'8° doce qd) agam' virgo mei et meis (miserearis Ano dni) MCCC dec.^{mo} sep.^{mo}"); under this: "Henricus (ppsitus) fecit istud op' (inpingi)".

Date: 1317.

Uncovered in 1861.

Literature: Radocsay 1954, pp. 220–221; Radocsay 1977, p. 170; *SNMS*, p. 142.

SZEPESMINDSZENT (Bijacovce, Czechoslovakia)

Roman Catholic church, thirteenth century, straight-ended square sanctuary covered with cross vault. The nave originally with flat ceiling has a baroque vault. At the south façade there is a Gothic doorway, at the west side a square tower.

Title: All-saints.

Murals: Sanctuary, north wall: *Maiestas Domini*. On the right four Apostles standing in trefoiled severies separated by painted pillars; Peter with the key, Paul with a sword, Matthew with a fishing-net full of people, and Jacob. On the left, two saints standing, one of them with a sword. There is no frame around them. Nave, above the baroque vault, scenes of the St Ladislav legend.

Date: c. 1400.

Uncovered in the 1960s.

Literature: *SPS I* 1967, p. 122; *SNMS*, p. 74.

SZMRECSÁNY (Smrečany, Czechoslovakia)

Roman Catholic church, thirteenth century, straight-ended square sanctuary with cross vault. The square nave is covered with painted wooden ceiling from the seventeenth century, at the west façade a square tower with baroque helm roof.

Title: Virgin Mary.

Murals: Sanctuary, north wall: St John the Evangelist in frontal view in a square frame of diamond decoration. East wall: on both sides of the Gothic window a consecration cross. Triumphal arch, south side of the north pillar: standing figure of an Apostle with a book in his left hand, pointing toward the nave with his right. Nave, north wall: on the right, Madonna della Misericordia in a square frame. On the left, a diptych with women saints: St Helen with the Cross and three others. East wall: Bishop St Nicholas represented in frontal view in a square frame of diamond decoration. In the outer tympanum of the south portal Madonna and angels.

Date: c. 1400.

Restored in 1903 and in the 1960s.

Literature: Radocsay 1954, p. 223; Radocsay 1977, p. 170; *SNMS* p. 142.

SZOMBATHELY

Franciscan church, second half of the fourteenth century. The cross-vaulted Gothic sanctuary of two bays is enclosed by three sides of the octagon. The nave was rebuilt in 1630.

Murals: Sanctuary: a woman saint (St Elisabeth?).

Date: end of the fourteenth century.

State of preservation: very fragmentary.

Uncovered and restored in 1968–70.

SZTRIGYSZENTGYÖRGY (Strei, Romania)

Orthodox church.

Murals: Sanctuary, vault: the Holy Trinity. East wall: Maiestas Domini and Madonna with the Child. North wall: Crucifixion. South wall: two bishops. Nave, west wall: donors and the date 1409. Some fragments: figures and saints on the north-west pillar and the date 1743 indicating the year of restoration.

Date: early fifteenth century (?).

Literature: Radocsay 1954, pp. 224–225; Drăguț 1970.

TÂPE

Roman Catholic church, thirteenth century. The sanctuary of groined vault is closed by three sides of the octagon. There is a square nave and a semicircular triumphal arch. A tower is at the south side of the sacristy. The church was enlarged and rebuilt in the eighteenth and twentieth centuries. The original nave became a transept.

Murals: Sanctuary: on the north and south walls are two standing Apostles each, in square frames. Above them traces of some representation. Around the narrow, bevelled windows of the apse walls traces of flower decoration. Above the window, in the middle, a consecration cross.

Date: early fifteenth century.

Uncovered and restored in 1939.

Literature: Radocsay 1954, p. 225.

TERESKE

Roman Catholic church. The Romanesque Benedictine abbey was rebuilt around 1490, thus the straight-ended sanctuary and the nave became of equal width. The Gothic vault of the sanctuary was demolished, now both the sanctuary and the nave have flat ceilings.

Title: Assumption.

Murals: The north wall of the nave of the Romanesque church was covered with frescoes in three rows: first row—the St Ladislav legend; second row—the Passion cycle in fragments; third row—standing saints (fragmentary). Inde-

pendently of these scenes is a small-size figure in half-length representing a woman (Italian influence, beginning of the fifteenth century).

Sanctuary, east wall, window-splay: St Ursula with arrow-head and a palm-branch and St Barbara with the tower, both stand under baldachins. Nave, north wall: some fragments and the synopsis of a Late Gothic, traceried window.

State of preservation: very fragmentary.

Date: St Ladislav legend, c. 1300; the others second half of the fourteenth century.

Uncovered in 1970–72.

Literature: F. Rády, A tereskei Szent László falkép-ciklus (Fresco-cycle of St Ladislav in the church at Tereske). *Művészet* XV, 1974/4, pp. 8–11.

TORDA (Turda, Romania)

Presbyterian church of Ótorda, beginning of the fourteenth century.

Murals: Nave, outer north wall: circles in quatrefoiled medallions, framed compositions of large size.

Date: fourteenth century.

Literature: Radocsay 1954, p. 227.

TORNASZENTANDRÁS

Roman Catholic church. The Romanesque church with coupled chancel from the end of the twelfth century was enlarged with a nave in the fourteenth century.

Title: St Andrew.

Murals: Sanctuary: St Ladislav. Triumphal arch, inner splay: half-length figures of prophets with scrolls and halos, in circles. Under these, kings St Stephen and St Ladislav represented in frontal view. Above the triumphal arch, sitting figures in garments of ample folds (Apostles of a Last Judgement). Nave, south-east wall: St Helen and Constantine the Great with the Cross. On the right of the cross a donor kneeling, behind him two men standing (donors). South wall: two standing saints in frames, on the right St Anne seated on throne holding Mary. North-east wall: coronation of a pope. North wall: crucifixion of St Andrew (fragment). Side-walls of the nave: consecration crosses.

Date: end of the fourteenth century.

Uncovered and restored in 1974–76.

Literature: Ilona Valter, A tornaszentandrási templom kutatása (On the church of Tornaszentandrás). *MM* 1975–76, Budapest 1978.

TÖVIS (Teiuș, Romania)

Presbyterian church (former parish-church), thirteenth century, originally a three-aisled basilica. The aisles were demolished later.

Murals: On the south side of the triumphal arch fragments of an arm and a hand.

Date: middle of the fourteenth century.

TURÓCSZENTMÁRTON (Martin, Czechoslovakia)

Roman Catholic church, second half of the thirteenth century.

Straight-ended sanctuary with groined vault. A three-aisled church, the nave is covered with cross vault while the aisles have a net vault (fifteenth century).

Murals: Sanctuary, north wall: above the Gothic doorway of the sacristy *Infantia Christi*. Standing figures of Apostles Peter and Paul under Gothic baldachins against a blue background. Further three Apostles standing, frontal representation, without a frame. South wall: on the left of the Gothic window, above the coupled sedile: standing figures of three Apostles with closed books, beside them two donor couples. On the right of the window: some traces of murals (presumably further figures of Apostles).

Date: middle and end of the fourteenth century.

Uncovered in 1873.

Restored in 1953.

Literature: Radocsay 1954, p. 228; *SPS* II, p. 30; *SNMS*, p. 124.

VÁRPALOTA

The castle was built in the second half of the fourteenth century. In the middle of the fifteenth century it was rebuilt into a fort with four corner turrets.

Murals: In the chapel and sacristy fragments of figural representations. In the sediles with windows standing figures of men and women.

Date: fifteenth century.

Uncovered in 1966–68.

Literature: D. Várnai, *Várpalota várának építkezési korszakai* (Building periods of the castle in Várpalota). *MM* 1967–68, Budapest 1970, pp. 147–155.

VELEMÉR

Roman Catholic church, fourteenth century. The sanctuary is enclosed by three sides of the octagon and it is covered with cross vault (without ribs). On the east wall of the sacristy there is a bevelled Gothic window, on the south wall a small round one. The nave has a flat ceiling and three Gothic windows on its south wall. At the west façade there is a square tower with Gothic doorway and windows.

Title: Annunciation.

Murals: Sanctuary, east wall: in the window-splay foliage ornamentation. Above the window, the Vernicle, on either side an inscription (Gothic minuscule) saying: "Effigiem X dai trasis . . . | . . . dns q ad ip^m spectat nonora". North wall: Archangel Gabriel in green costume with reddish wings holding a scroll in his left hand: "ave gratia plena. — dominus tecum". South-east wall: The Virgin Mary is kneeling before a throne with baldachin in green dress and wine-red robe. On the left, on the prayer-stool an open book with the following

writing: "mag(nificat) anima || mea do(minum) et ex". Above it, in the pointed termination of the wall an eagle on a rock with a scroll: "S. Johnes — In principio". North wall: St Barbara standing. Above her, Johannes Aquila kneeling, with a sword, before him a scroll: "Omnes sti orate p me Johanne Aquila pictore". Above him, an angel symbol of St Matthew. South wall: above the round window a winged saint, with steer head — St Lucas — wearing a garment of ample folds, seated on a throne and turning left. Before him an open book on the desk. Under the window in a square frame sacred vessels. To the left, only the inscription "S. Apollonia ... tr dyab..." indicates the demolished representation. To the right, St Michael in a long garment with a sword in his right hand and scales in his left. Front wall: fragments of a Last Judgement.

Triumphal arch: fragments of a Last Judgement with Maiestas Domini in mandorla in the middle, held by four angels. Christ holds scrolls in his hands saying: "... in regnum patris" and "... in ignem eternum". On the left, Heaven is represented by a stone building. At the portal, an angel receives the blessed. Under them, an angel trumpeting, raising the dead. On the south side of the triumphal arch, is Hell, where the damned are accompanied by different animals. On either side of the triumphal arch, the Crucifixion with three figures. Under Heaven, a scroll: "mulier ecce filius tuus". Under Hell, Mettercia. To the left, an inscription: "Sta. Anna Sancta (Maria) cu filio (suo dile) M° CCC LX(X) VIj°". In the inner splay foliage ornamentation.

Nave, north wall: first row above, standing figures of the Twelve Apostles (only the feet and the border of the costumes are discernible). Two Apostles each on either side of the painted columns turned toward each other. Under this scene, the Three Kings with their retinue, to the right, the Virgin Mary with crown seated on a throne holding her child who receives the golden vessel from the old king kneeling before him. To the right an angel puts the crown on the head of St Ladislav. Beside him, bishop St Nicholas dropping a golden coin into the Gothic building. South wall: between the three Gothic windows standing figures of saints (fragmentary St Stephen, St Imre, St Elisabeth, St Margaret?). West wall: St Martin and St George, both on horse-back. Under these, Madonna della Misericordia. On the north of the portal, fragments of a building representation.

Outer west wall: St Christopher (fragments).

Date: 1387.

Master: Johannes Aquila.

Uncovered in 1863.

Restored in 1904, 1937, 1968–70.

Literature: Radocsay 1954, pp. 231–233; Radocsay 1977, p. 172; T. Bogayay, *Die Selbstbildnisse des Malers Johannes Aquila. Stil und Überlieferung in der Kunst des Abendlandes*, III. Berlin 1967, pp. 55–59; A. Kozák, *A veleméri templom kutatása* (Researching the church at Velemér) and K. Nándori, *A Veleméri templom helyreállítása* (Restoration of the church at Velemér), *MM*

1971–72, Budapest 1974, pp. 229–244; I. Lente, *A veleméri falfestmények helyreállítása* (Restoration of the murals at Velemér) *MM* 1969–70, Budapest 1972, pp. 269–288; Stelè 1959.

VIZSOLY

Presbyterian church, eleventh century, a square sanctuary of semicircular apse covered with a semi-dome. The nave had a flat ceiling, later, in the fourteenth century a groined vault was added and became part of the sanctuary and a new nave was built. At the west façade is a square tower.

Murals: Apse, vault: *Maiestas Domini* in mandorla (only the Christ head is discernible). On the south side, a winged dragon and seraph as well as standing figures of two saints. On the north side three figures. On the wall of the apse: north side, the Nativity (fragment); south side, Adoration of the Magi and the Three Kings with the Angel (c. 1250). Apse, triumphal arch, inner splay: half-length figures of prophets in quatrefoiled frames (of the seven figures only four are to be seen). On the triumphal arch, *Maiestas Domini* in mandorla held by an angel on either side.

In the spandrels of the sanctuary bay fragments of figures. South wall, on the right side of the window, *Vir Dolorum*. On the foreground architectural representation with a horse's head (coat-of-arms), above it, the angel kneeling with a candle in her hand probably belonged to a larger composition.

Sanctuary, above the triumphal arch: Annunciation, Visitation, Adoration of the Magi, Presentation in the Temple. Under these, on the north side, St Christopher. On the south side, on either side of the walled up Romanesque window, two knight-saints represented frontally, under them, St George and the Dragon, on the right, the standing figure of the princess. Nave, north wall: first row, fragments of the St Ladislav legend (?), beneath the Marriage at Cana, Madonna della Misericordia, Crucifixion as well as St Helen and St Elisabeth in square frames.

Outer west wall: some traces of murals.

Date: c. 1250; c. 1400; c. 1450.

Uncovered and restored in 1940–41 and 1952.

Literature: Radocsay 1954, pp. 236–237; Radocsay 1977, p. 173.

ZÁGRÁB (Zagreb, Yugoslavia)

Chapel of the episcopal palace, thirteenth century, a square room of two bays with groined vault, on the east wall two pointed bevelled windows, on the west wall a round rosetta. The west bay is halved by a baroque wall in north-south direction.

Murals: On the vault, east bay: *Maiestas Domini* in mandorla seated on a rainbow is holding a book in his left hand reading: "Ego lux..." The mandorla is held by two angels on either side. West spandrel: standing figures of saints

with scrolls (one of them is St John the Baptist). North and south spandrels: each with two Evangelists seated at desks and writing. West wall of the chapel: fragments of a Last Judgement; men with books or scrolls in three rows and an angel trumpeting. Above the two windows on the east wall painted curtain motifs. On the north wall: Twelve-year-old Jesus Teaching in the Temple.

Date: 1350s.

Literature: Ana Deanović, *Srednjovjekovne zidne slikarije na području Zagreba (Medieval murals in Zagreb)*. Iz starog i novog Zagreba. Zagreb 1957.

ZEYKFALVA (Strei, Romania)

Orthodox church, end of the thirteenth century, straight-ended square sanctuary with groined vault, a small bevelled window on the east side, two small windows on the south wall, at the west façade a three-tier square tower. On the south and west sides are the doorways.

Title: St Nicholas.

Murals: Sanctuary, east wall: On either side of the window the standing figures of two apostles each in painted semicircular niches (Jacob, Paul, Peter and John). Above them in the east bay: Maiestas Domini in mandorla held by two angels. Under the window, Vir Dolorum. On either side, the Sun and the Moon. Beneath curtain motifs, and against it, a bishop and a priest kneeling. South wall: standing figures of four Apostles, beneath, painted curtain motifs, before them, church models with standing bishops against painted curtain motifs. On the murals, names written in Cyrillic letters.

Triumphal arch, inner splay: portraits of six prophets in medallions, beneath, two standing saints each. Above, between the two archangels, Michael and Gabriel, the kneeling figure of the donor, on the right, three women saints standing, and beneath, two women saints, also. Nave, south wall: first row, the Nativity, Adoration of the Magi, Flight to Egypt; below, the Ten Thousand Martyrs and St Nicholas, on the right: Madonna with the Child and four saints standing.

Outer tympanum of the west portal: Vir Dolorum (half-length figure in a coffin, a cross in the background, on the left the donor kneeling. Outer south wall: scenes in square frames (fragments). Outer wall of the sanctuary: St Christopher.

Date: third quarter of the fourteenth century.

Uncovered and restored in 1905 and 1970–72.

Literature: Radocsay 1954, p. 239; V. Drăguț, *Biserica din Strei*. SCIA 2/1965, pp. 299–317.

ZSEGRA (Žehra, Czechoslovakia)

Roman Catholic church, thirteenth century, straight-ended square sanctuary with cross vault, a two-aisled nave of four bays with a central pillar. A square tower at the west façade.

Title: the Holy Ghost.

Murals: Sanctuary, vault, east infilling: half-length figure of *Maestas Domini* in mandorla held by two angels. South infilling: the Holy Trinity in mandorla held by two angels. West infilling: Madonna in frontality holding the child (half-length size) an angel standing on either side. North infilling: Abraham with the blessed. Side-walls, above the painted curtain motifs in two rows: on the wall-face of semicircular termination, Annunciation (east wall), Coronation of the Virgin Mary (north wall), on the south wall traces of a picture. The scenes are separated by a cosmatesque band. Beneath, scenes of the Passion cycle: a Last Supper and Scourging, under the window *Vir Dolorum* (east wall), Crucifixion, Descent from the Cross and an inscription with Gothic minuscule under the Gothic window:

“Mutatur specie panis mediante priore
Sed non est talis qualis sentitur in ore
Res occultatur qualis quia si videatur
Forsitan horreret et manducare timeret
Fit Christus in missa quoties audis que Maria
Et flectis genua dat Johannes tibi papa...”

Triumphal arch: a Last Judgement; *Maestas Domini* in mandorla, in the middle, held by two angels from above, on either side, the Virgin Mary and St John the Baptist are kneeling, behind them Apostles seated in a row; below, Resurrection of the Dead, Heaven on the left and Hell on the right. Inner splay: half-length figures of ten prophets with scrolls in medallions with foliage decoration. Beneath, on the north pillar, standing figure of St Stephen in frontality with the orb (fragment.)

Nave, north wall: lowest row, Annunciation, beside it a *Pietà* from a later period—Presentation in the Temple and Adoration of the Magi. Middle row, scenes of the St Ladislav legend. Upper row, on the wall-face of pointed termination, Death and Coronation of the Virgin Mary (badly damaged), further, the Holy Trinity putting the crown on the head of the Virgin Mary. The rows are separated by bands. On the side-walls of the nave eight consecration crosses.

Date: sanctuary, 1360–70; nave, early fifteenth century.

Restored: in 1638, 1913 and the 1930s.

Literature: Radocsay 1954, pp. 240–241; Radocsay 1977, p. 174; *SNMS*, p. 172.

ZSELIZ (Želiezovce, Czechoslovakia)

Roman Catholic church, beginning of the fourteenth century, the sanctuary, enclosed by three sides of the octagon, is covered with groined vault, it is of two bays. Both on the east and south walls of the sanctuary a Gothic window. The nave was demolished in World War II.

Title: St George.

Murals: Sanctuary, under the window, on the north-east wall: standing figures of St Barbara and St Apollonia. South-east wall: above the traceried tabernacle Vir Dolorum between the figures of the Virgin Mary and St John the Evangelist as well as two angels kneeling. Above it the Vernicle. Between the two representations an inscription with Gothic majuscule: "Hoc opus fecit depingi ad honorem corporis/Christi".

The lower parts of the apse walls are decorated with painted curtain motifs.

On the south wall: judging of György Becsei and an inscription on the scroll: "Hoc opus fecit depingere per Matheum". Nave, south wall: St Martin on horse-back cutting a piece from his garment for the beggar kneeling before him. On the left, a hermit with book and a staff.

Date: second half of the fourteenth century.

Uncovered and restored in 1884 (partly repainted and completed).

Literature: Radocsy 1977, p. 179; *SNMS*, pp. 179–82.

SETTLEMENTS MENTIONED IN THIS VOLUME

<i>Old Hungarian name (pre 1920)</i>	<i>Present name</i>	<i>Country</i>
Almakerék	Mălincrav (Sibiu)	Romania
Alsó-Dió	Dolné Oresani (okr. Trnava)	Czechoslovakia
Bántornya	Turnišče (Medmurje)	Yugoslavia
Barcaszentpéter	Sînpetru (Braşov)	Romania
Beszterce	Bistriţa	Romania
Bögöz	Mugeni (Harghita)	Romania
Boroskrakó	Cricau	Romania
Brassó	Braşov	Romania
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Cserény	Čerin (okr. Banská Bystrica)	Czechoslovakia
Cseszte	Častá (okr. Bratislava-vidiek)	Czechoslovakia
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Csikmenaság	Armaşeni	Romania
Csikszentmihály	Mihaileni	Romania
Csikrákos	Racul	Romania
Dejte	Dechtice (okr. Trnava)	Czechoslovakia
Demsus	Densus	Romania
Dunaszerdahely	Dunajská Streda	Czechoslovakia
Etrefalva	Turičky (okr. Lučenec)	Czechoslovakia
Gánóc	Ganovce (okr. Poprad)	Czechoslovakia
Garamszentbenedek	Hronský Beňadik	Czechoslovakia
Gecelfalva	Kocelovce (okr. Rožňava)	Czechoslovakia
Gelence	Ghelinţa (Covasna)	Romania
Gerény	Horjani	USSR
Gyulafehérvár	Alba Iulia	Romania
Háromszlées	Liptovské Sliače (okr. Ružomberok)	Czechoslovakia
Hárskút	Lipovník	Czechoslovakia
Hizsnýó	Chyžné (okr. Revúca)	Czechoslovakia
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Homoróddaróc	Drauseni	Romania
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Kassa	Košice	Czechoslovakia
Kiete	Kyjatice (okr. Rim. Sobota)	Czechoslovakia

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Lesnyek	Leșnic (Hunedoara)	Romania
Lippa	Lipova	Romania
Liptószentandrás	Liptovský Ondrej (Liptovský Mikuláš)	Czechoslovakia
Liptószentmária	Liptovská Mara	Czechoslovakia
Liptótepla	Liptovská Teplá	Czechoslovakia
Lőcse	Levoča (okr. Spišská Nová Ves)	Czechoslovakia
Ludrófalva	Ludrová (okr. Ružomberok)	Czechoslovakia
Magyarfenes	Vlaha (Cluj)	Romania
Magyarremete	Remetea	Romania
Magyarszová	Suat (Cluj)	Romania
Marosszentanna	Sînt Ana de Mureș (Mures)	Romania
Marosvásárhely	Tîrgu-Mureș	Romania
Mártonháza	Ochtiňa (okr. Rožňava)	Czechoslovakia
Mártonhely	Martijanci (Medmurje)	Yugoslavia
Medgyes	Mediaș (Sibiu)	Romania
Mezőtelegd	Tileagd	Romania
Mohos	Poruba (okr. Prievidza)	Czechoslovakia
Muraszombat	Murska Sobota (Medmurje)	Yugoslavia
Nagydisznód	Cisnădie (Sibiu)	Romania
Nagylibercse	L'uboreč (okr. Lučenec)	Czechoslovakia
Nagyenyed	Aiud	Romania
Nagyszeben	Sibiu	Romania
Nagyszombat	Trnava	Czechoslovakia
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Nagyvárad	Oradea	Romania
Necpál	Necpaly (okr. Martin)	Czechoslovakia
Óraljaboldogfalva	Santa Maria Orlea (Hunedoara)	Romania
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Petőszinnye	Svinica (okr. Trebišov)	Czechoslovakia
Podolin	Podolinec (okr. St. Lubovňa)	Czechoslovakia
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Pozsonyszentgyörgy	Jur pri Bratislave	Czechoslovakia
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Rimabrezó	Rimavské Brezovo (okr. Rim. Sobota)	Czechoslovakia
Rimaszombat	Rimavská Sobota	Czechoslovakia
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Süvete	Šivetice (okr. Rožňava)	Czechoslovakia
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Szászhermány	Harman (Brașov)	Romania
Szászsebes	Șebeș (Sibiu)	Romania
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Szepeshely	Spišská Kapitula (Spišská Nova Ves)	Czechoslovakia

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Zeykfalva
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Zseliz

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Teiuș
Martin
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