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THE RESEARCH ON ROMANESQUE ARCHITECTURE IN HUNGARY:
A CRITICAL OVERVIEW OF THE LAST TWENTY YEARS

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Two decades ago, in 1983 Melinda Tóth published an overview on the research on Hungarian architecture and sculpture of the 11th-12th centuries in the first volume of *Arte medievale*.¹ After twenty years, it seems to be necessary to inform the international scholarly public about the new results of archaeological excavations and art historical research. It is even more adequate in the case of the last decade as it was a period of commemoration of important events, such as the 1100-year celebration of the arrival of the Hungarians into the Carpathian Basin,² the Millennium of the foundation of the first Hungarian Benedictine monastery at Pannonhalma,³ and first of all, the year 2000, which was not only the feast of Christianity in the world but the 1000-year anniversary of the Christianisation and state-formation of Hungarians.⁴ Partially in connection with these events, the restoration of medieval monuments received new impetus, and, at the same time, the history and methodology of Hungarian monument protection became subject of recent studies.⁵

The last two decades produced some important general overviews and summaries of the subject. Contemporaneously with M. Tóth's article, in 1983 Ernő Marosi published the chapter on medieval Hungarian art in the one-volume *History of art in Hungary*,⁶ intended to summarise the new results of a large-scale eight-volume history of art in Hungary, which was prepared at that time in the Research Institute for Art History of the Hungarian Academy of Sciences. Replacing similar summaries of the previous generation, this overview, although at some points necessarily outdated by now, is still the most homogeneous, so-to-say canonical presentation of the subject. Dividing the period into generations, this refined depiction intended to represent the different parallel tendencies of style, instead of supposing the dominance of one overruling centre. In the new edition of the same volume in 2001, Marosi revised the Gothic part of his overview but the previous chapters (Hungarian art between the Conquest and the Tartar invasion in 1241) were newly written by Tünde Wehli.⁷

Unfortunately, the large-scale compendium on early medieval and Romanesque art itself had never been published. Although a considerable part of the manuscript has been written in the 1980¹ and a reformulated new version was under preparation in 1996-1997, the general condition and tendencies of Hungarian art historiography changed so much that its publication became impossible.⁸ Instead of it, a thin picture book has been published in 1997 with the condensed text of Ernő Marosi and Tünde Wehli, which reflected the newest results but in a very limited space.⁹

While all these summaries are available only in Hungarian, an up-to-date history of Hungarian architecture was published in English in 1998. The history of Romanesque and Gothic periods were summarised by Pál Lővei, following the basic lines of previous research.¹⁰ A few years later, in 2001, Gergely Buzás, a representative of the youngest generation, wrote the medieval part of a six-volume history of Hungarian architecture.¹¹ Although the publisher preferred the (not always good quality) images instead of text and architectural drawings, the author took the opportunity to formulate his new ideas in one or two sentences and in reconstructional drawings. Hopefully,

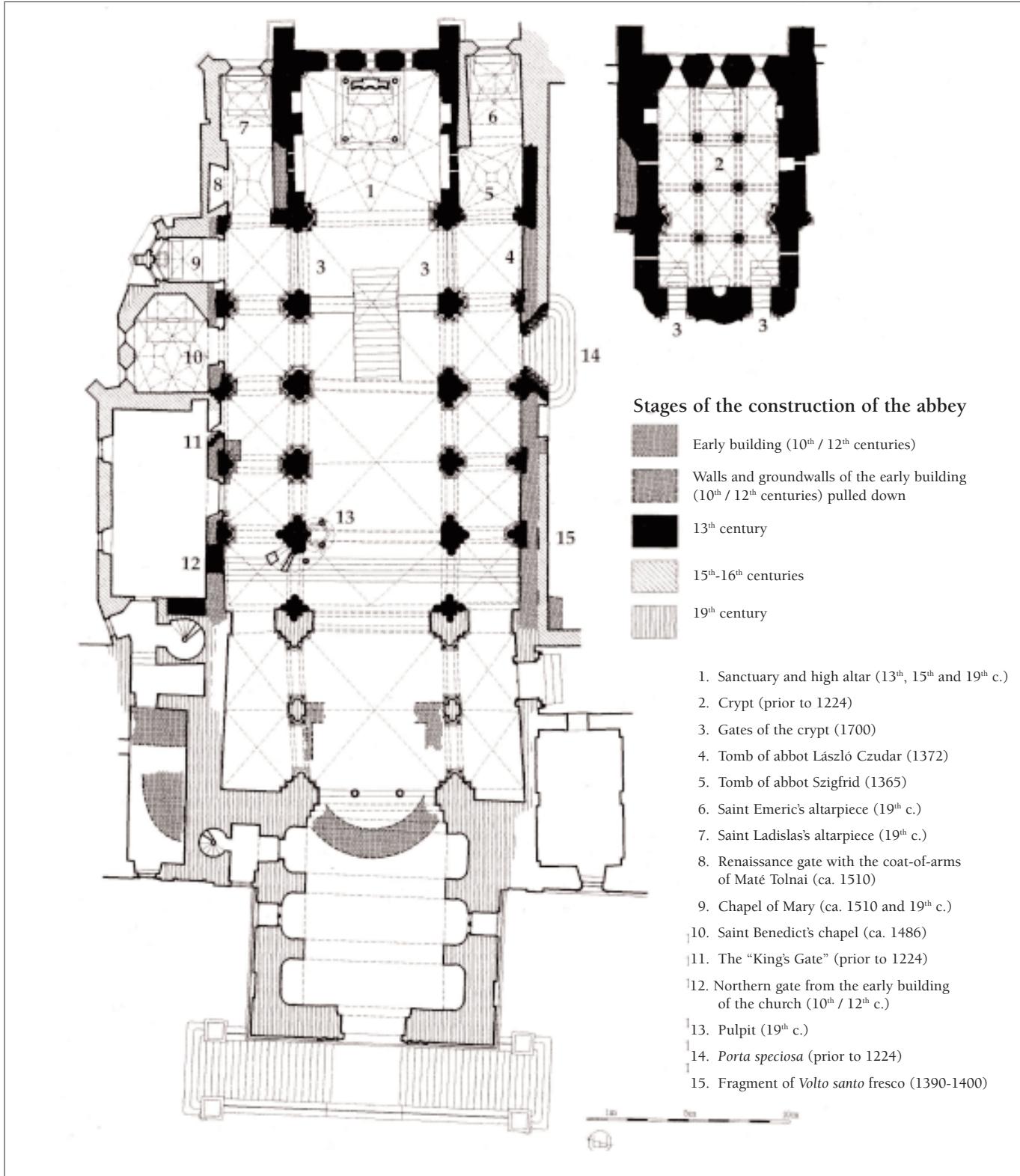
he will be able to prove his theories in a more scholarly form soon.

As many of the key monuments of Romanesque architecture have been destroyed in Hungary, the importance of stone carvings is immeasurable. The state of their preservation and their research is rarely satisfactory. Therefore the office of Hungarian monument protection started a large project in order to document the architectural fragments of the country. The first volume of the series called *Lapidarium Hungaricum* presents a general overview of the situation (1988), further volumes are dedicated to single monuments as well as to regions.¹² The usage of special types of stone has been studied recently by Pál Lővei, who is also preparing a *corpus* of medieval Hungarian tomb sculpture.¹³ Other important general aspects of architecture, such as the liturgical usage of buildings,¹⁴ the typology of churches,¹⁵ or the question of supporting systems¹⁶ have been analysed by noteworthy papers.

Beside these researches dealing with the entire country, a special emphasis has been put on the regional aspects. From this respect, the exhibition entitled *Pannónia Regia* of the Hungarian National Gallery was of cardinal importance in 1994-1995, dedicated to Transdanubia, the western part of Hungary.¹⁷ The westernmost part of this region¹⁸ as well as its southern county (Baranya)¹⁹ belong to the better known territories. However, the most studied region is the middle of the country: the royal centres were presented in a nice publication (also in English),²⁰ the medieval heritage of the capital was exhibited in Braunschweig in 1991,²¹ and the (mostly village) churches of the surrounding region of Pest county is well documented in an archaeological monograph.²² While the interest in the Romanesque architecture of former Upper Hungary (today Slovakia) is relatively limited,²³ the research on the southern parts of the Great Hungarian Plain became very intensive.²⁴ The tradition of the research on Transylvanian art was continued by Géza Entz,²⁵ while the newest results are reflected in a series of essay collections published by the Museum of Satu Mare (Szatmárnémeti).²⁶ Special regions of this territory (the lands of the Székelys²⁷ and the Saxons)²⁸ are included in topographical works of local people.

Beside the topographical research, a new tendency of the last decade is a deep interest in the artistic production of monastic orders. From the point of view of Romanesque art, the most outstanding was an exhibition on the Benedictine monasteries in medieval Hungary, organised by Imre Takács in 2001 at Pannonhalma.²⁹ The excavations of Cistercian monasteries were continued by Ilona Valter, which resulted new overviews.³⁰ The art of the chivalric orders is frequently discussed in a legendary way.³¹ On the other hand, the roles of the Mendicant orders³² and the Paulines³³ in 13th century Hungarian architecture are known better and better.

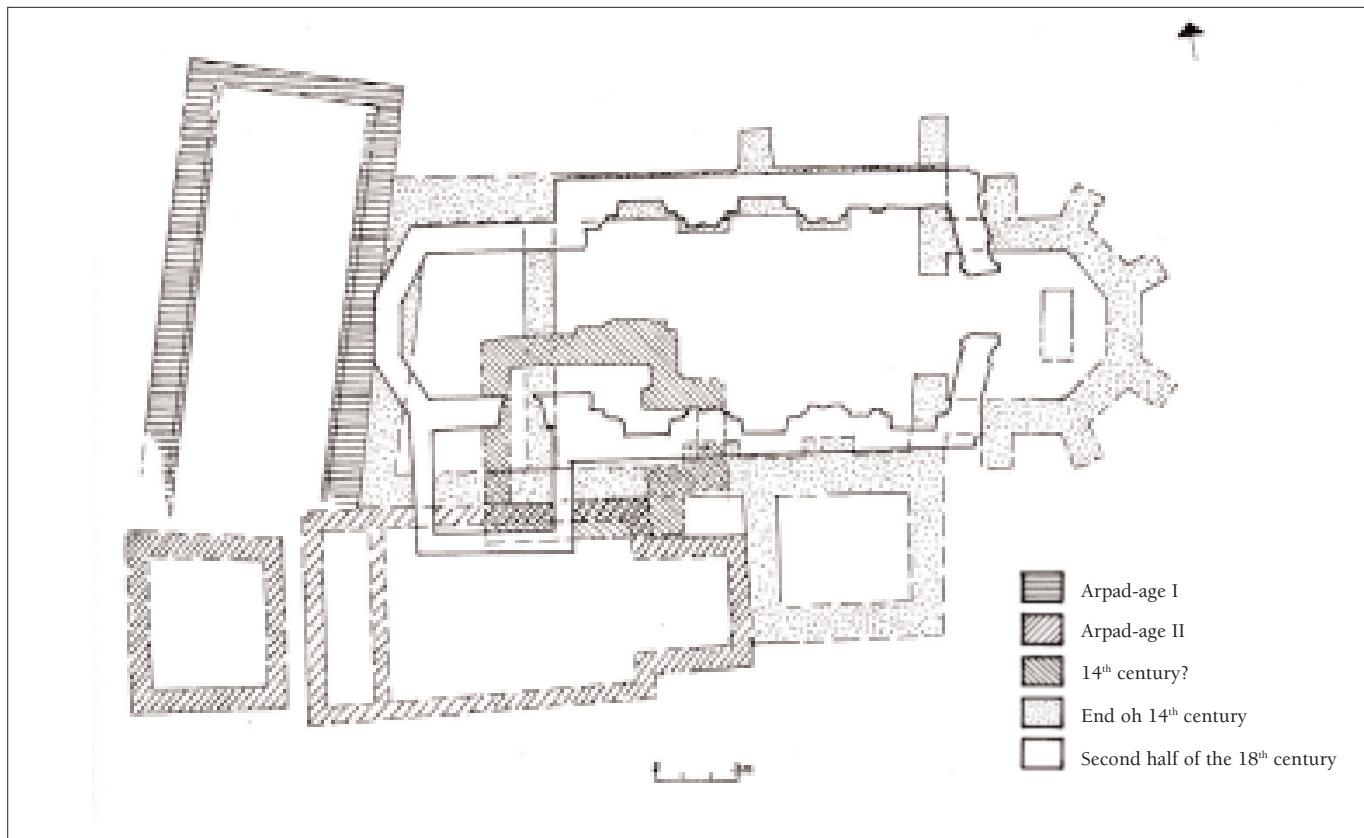
As this short introduction shows, the development of research of Romanesque architecture in Hungary is apparent in many fields (especially the regional and monastic research is noteworthy). However, beside other forms of research, the main source of new information are the archaeological excavations, unfortunately, as in other parts of the world, the publications follow relatively slowly the field work.³⁴



1. Pannonhalma, ground plan of the Abbey church (after the periodisation of Imre Takács).

Pre-Romanesque, Romanesque and Early Gothic architecture is usually discussed together in Hungarian historiography, called the Age of the Árpád dynasty (11th-13th century), which is followed by this article, too. This period starts with the age of Christianisation and state-formation under King St. Stephen (997-1038). His rule has been in the focus point in the last years, especially because of the related anniversaries (the 950-anniversary of his death in 1988, the millennium of his coronation in 2000). Because of new dating of important pieces, the artistic her-

itage associated with his age is less and less in number, therefore, beside the critical enumerations,³⁵ the methodological questions and the sources of our knowledge became more and more reflected.³⁶ One of the most important discoveries of the last decades was the earliest period of the Benedictine Abbey church of Pannonhalma. Following the hypothesis of Melinda Tóth, the archaeologist Csaba László excavated the western crypt and sanctuary of the church.³⁷ Imre Takács assumed that rounded towers and a western transept was also added to this part [1].³⁸



2. Veszprémvölgy, ground plan of the excavation (after FÜLÖP, KOPPÁNY, and Bodó).

Other monasteries founded by the king are less known. A two-storey chapel of the former Benedictine Abbey of Pécsvárad is preserved in a relatively good shape, however, its dating and reconstruction is highly debated.³⁹ The former Abbey church is only partially excavated, and the results are not published.⁴⁰ The female monastery, probably inhabited by Orthodox nuns, at Veszprémvölgy has recently been excavated. The newly discovered one-nave church preceding the 14th centurian one is differently dated between the 11th and 13th century [2].⁴¹ Another foundation of St. Stephen, the monastery of Zalavár will never be accessible because of the mine opened at the spot. However, the Carolingian predecessors of this monastery, called Mosaburg, are better known. A large basilica with a sanctuary resembling an ambulatory, decorated with stained glass, and stone carving and floor tiles with interlace decoration, was excavated by Ágnes Cs. Sós, and published after her death by her colleagues continuing her work.⁴² The dating of the stone carvings related to Zalavár are otherwise quite debated. These carvings, previously regarded as early 11th century pieces, have been re-dated to the 1070–1080^s by Sándor Tóth, on the basis of their resemblance to carvings from Zselicszentjakab, founded in 1061. However, this hypothesis is not generally accepted.⁴³

These questions have serious consequences for the dating of the stylistically related sarcophagus, found in Székesfehérvár and associated with St. Stephen [3]. While previous research connected it to the death of the king (1038), Sándor Tóth argued for 1083, the canonisation of Stephen.⁴⁴ Ernő Marosi, accepting this new dating, reconstructed it as a part of a memorial funerary monument of the saint.⁴⁵ This is partially based on the excavation of Alán Kralovánszky, who discovered a tomb in the middle of the royal basilica of Székesfehérvár, rightly identified with the burial place of the founder, St. Stephen.⁴⁶ The cult place of the other highly venerated saint, the son of Stephen, St. Emeric, was identified recently between the south piers of the basilica.⁴⁷

Unfortunately, the early death of Kralovánszky made it impossible to publish the results of his long excavations in the royal basilica. Piroska Biczó, who continues the archaeological research, has published a preliminary report recently.⁴⁸

Other aspects of the early history of the royal centre Székesfehérvár were described in the studies of Alán Kralovánszky and Gyula Siklósi.⁴⁹ Among the most interesting new findings, a small church with a three-lobed sanctuary (so-called Holy Cross chapel in the Rózsa street), and a four-lobed chapel should be mentioned. This later was first connected to the 10th–11th century St. Peter's, while more recently it was identified with the 12th century St. Emeric's.⁵⁰

The research of the last decades has proved that the stone carvings decorated with palmette leaves in a typically Hungarian style cannot be dated before the middle of the 11th century.⁵¹ The stylistic origin of them is not clear yet. A group of them, the capitals with *acanthus spinosa*, are related to Dalmatian and north-eastern Italian carvings.⁵² In the meantime, the number of related carvings is growing with discoveries at Veszprém,⁵³ Zselicszentjakab,⁵⁴ Visegrád,⁵⁵ Feldebrő,⁵⁶ and Nagyecsed-Sárvármonostor.⁵⁷ Not only components of this style seem to be Italian in origin but the centralising building types of the period are also closer to Italian examples than to Byzantine buildings (e.g. Feldebrő and Szekszárd).⁵⁸ The most splendid sculptural material is known from medieval Dombó (Novy Rakovac in Serbia), after the excavations of Sándor Nagy and Nebojša Stanojev [4–5].⁵⁹ The chronology of south Hungarian monuments was discussed by Sándor Tóth, interpreting lost fragments from Titel,⁶⁰ and a tomb slab from Aracs.⁶¹ The pieces from this region combine interestingly the ornamental style of the middle of the country with the figural decoration at the turn of the 11th–12th centuries.

The late pieces of this style (Sárvármonostor and Dombó) are from churches with «Benedictine or Lombard ground plan»



3. Székesfehérvár, the sarcophagus of St. Stephen in its present-day arrangement (photo author).



4. Dombó (Novi Rakovac), Museum of Novi Sad, chamfer decorated with palmette leaves (photo author).



5. Dombó (Novi Rakovac), Museum of Novi Sad, slab decorated with animal fight (photo author).

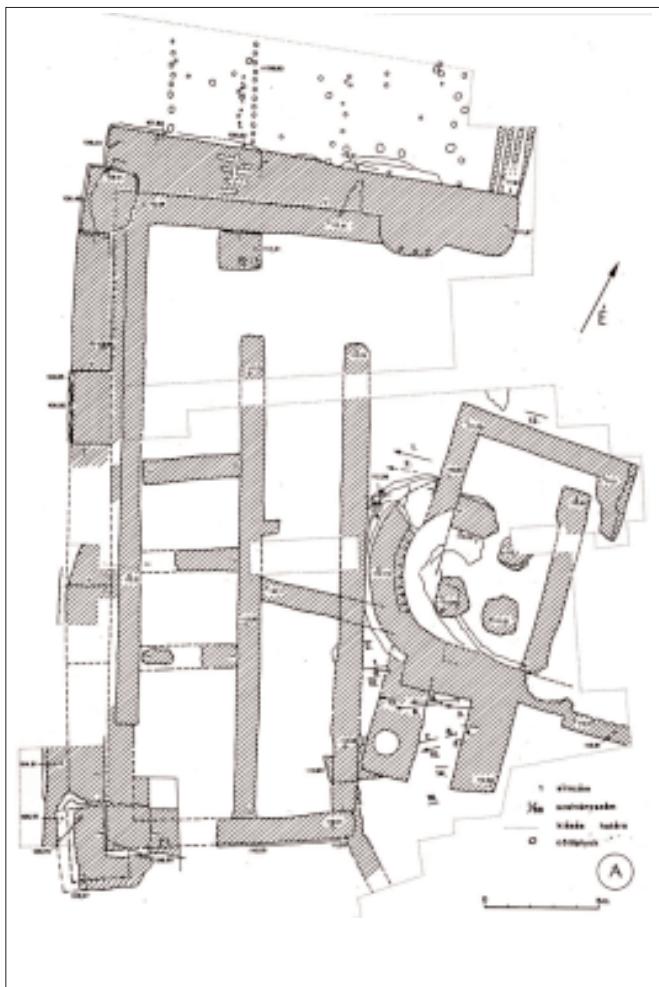
(basilicas with three rounded apses and without transept), usually connected to the appearance of early Romanesque style in Hungary at the end of the 11th century. Unfortunately, the key monuments of this style (Garamszentbenedek [Hronský Beňadik, Slovakia],⁶² Somogyvár,⁶³ and with different arrangement, Dömös⁶⁴ and Gyulafehérvár [Alba Iulia, Romania]⁶⁵) are hardly known better than two decades ago. Recent excavations on the spot of the former cathedral of Vác revealed a rounded building with four supports, which is interpreted by art historians as a western apse and crypt from the late 11th century [6].⁶⁶ On the other hand, the early churches of the archdeacons, another important question of the late 11th century, are archaeologically better investigated.⁶⁷

The 12th century can be characterised with two major tendencies in Hungarian architecture: the long-lasting rebuilding of large basilicas, and the foundation of new, smaller monasteries (partially belonging to new monastic orders). The research of the immense material from the cathedrals of Pécs and Esztergom and the basilica of Székesfehérvár (at that time the place of royal coronations and burials) is only gradually pub-

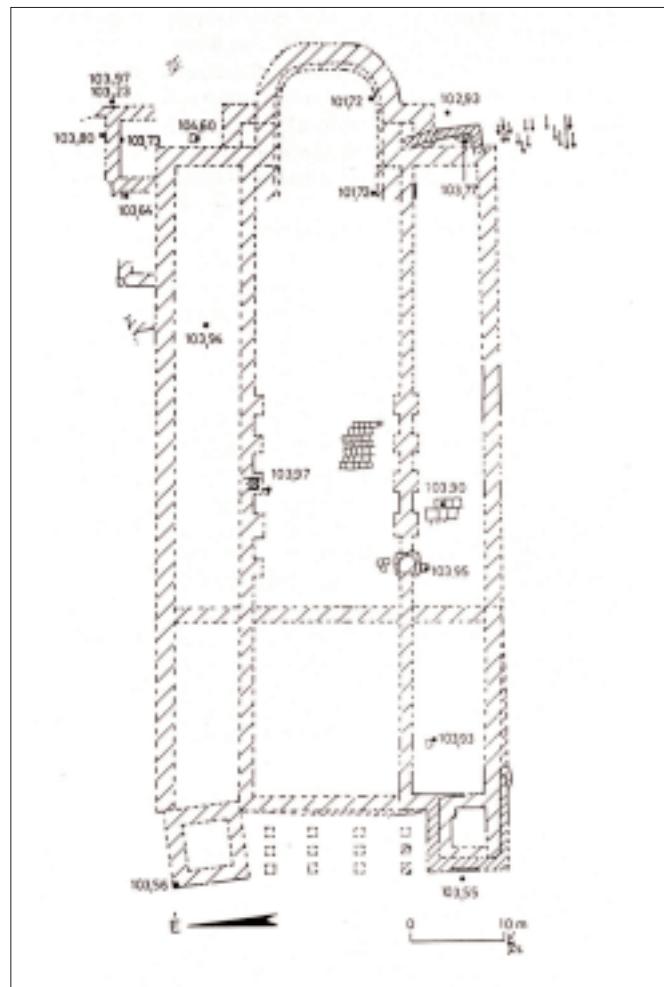
lished.⁶⁸ A hypothetical reconstruction of the building of the provostry of Óbuda, founded by St. Stephen or Peter I and considerably rebuilt during the 12th century, has been recently published [7].⁶⁹ The excavations of the smaller monasteries are better known from more or less detailed publications in the cases of Esztergom-Sziget,⁷⁰ Kána,⁷¹ Dunaföldvár,⁷² Boldva [8],⁷³ and some important sites form the Great Hungarian Plain (Csolt,⁷⁴ Ellésmonostor,⁷⁵ Szer,⁷⁶ Beszterec,⁷⁷ Gerla,⁷⁸ and the recent, unpublished excavations at Bizere/Frumușeni by A.A. Rusu and at Pankota/Pâncota by D. Marcu-Istrate). From present-day Slovakia the excavation of Košice-Krásna (Széplak) should be mentioned.⁷⁹ New light was shed to the once extremely rich monastic life on the river Maros by Zsuzsa Heitel-Móré.⁸⁰ The newest, still unfinished archaeological investigation at Ákos (Acis, Romania) is carried out by Péter Levente Szőcs.⁸¹ As the result of these researches, although dating is controversial in some cases, the material of the 12th century is rapidly growing. The Abbey churches, despite their small measurements, show a great formal variability and abundance. However, monastic reforms do not seem to be really influential in Hungarian architecture. The only exception from this respect is the Cistercian order, still, their first Abbey church recently excavated at Bátaszék (medieval Cikádor, founded in 1142) by Ilona Valter only partially shows the usual Cistercian ground plan [9].⁸²

A more important role was played by the Cistercians in the next period, in the last decades of the 12th century. King Béla III (1172-1196) founded four monasteries for them. The most important of these, the Abbey of Pilis (Szentkeresz) is fully excavated and the materials are gradually published [10].⁸³ Other Cistercian centres, such as Szentgotthárd and Pásztó are also better known.⁸⁴ Recent scholarship attributes a leading role to this order in the introduction of the Early Gothic style into Hungary, which happened remarkably soon in the Central European region. It is not clear yet what is the relationship between these foundations and the royal buildings of Esztergom, which were similarly evaluated by traditional research.⁸⁵ However, the destroyed western portal of the cathedral of Esztergom (1185-1196) still seems to follow one of the most remarkable iconographic programs of the Hungarian Middle Ages.⁸⁶

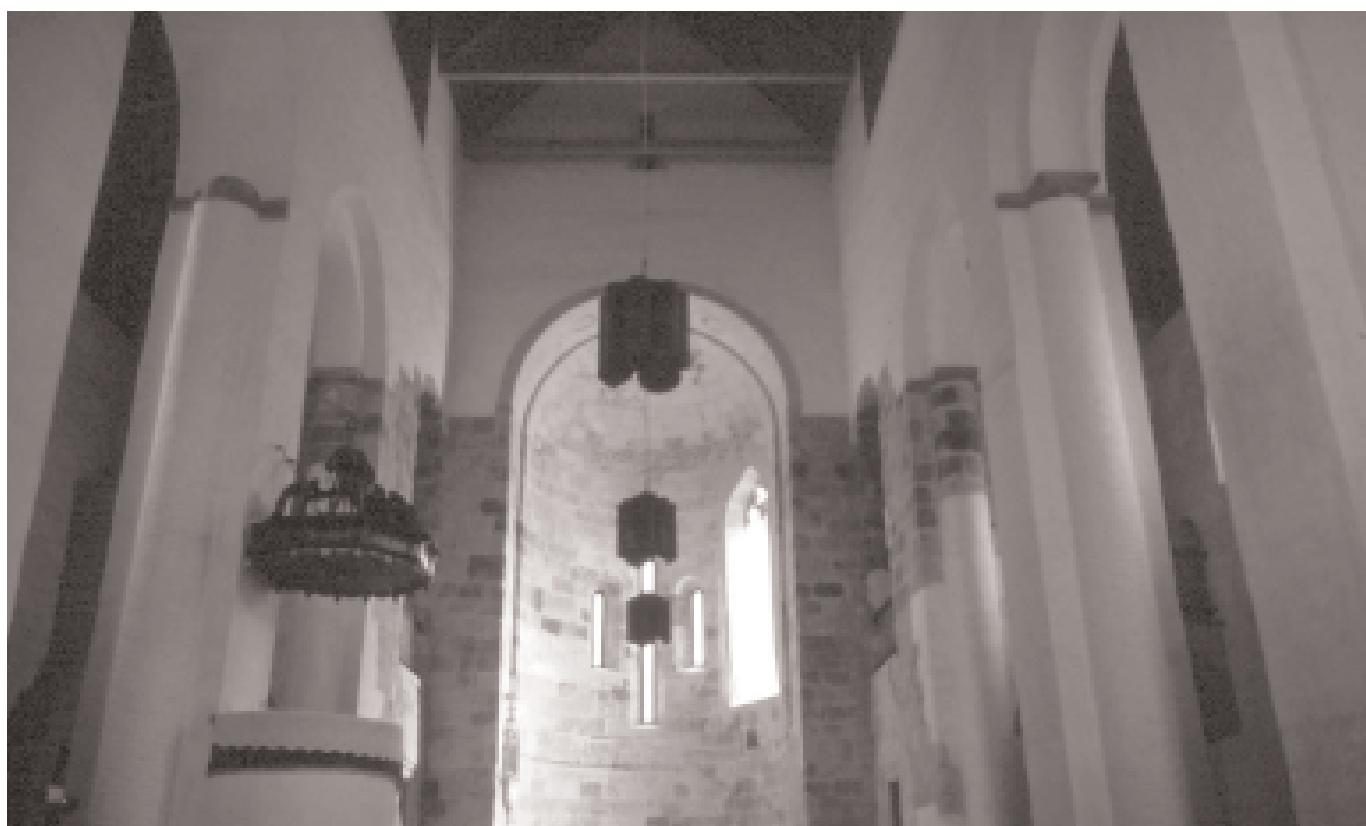
The spread of the Gothic style is connected to the royal court in the early 13th century. The role of the royal castle of Óbuda is only partially known yet.⁸⁷ The rebuilding of the cathedral of Eger in order to give place to the tomb of King Emeric (1196-1204) resulted a fine set of stone carvings.⁸⁸ The brother of Queen Gertrudis, Berthold of Merania, the archbishop of Kalocsa (1207-1218), was a rival of the archbishop of Esztergom. He started the building of the only cathedral of medieval Hungary which followed the Classical Gothic type.⁸⁹ Imre Takács assumed close relationship between the rebuilding of the Abbey church of Pannonhalma (consecrated in 1224) and the cathedral of Reims⁹⁰ under the rule of the king of this period, Andrew II (1205-1235), which seems to be more and more important. During the first decades of the 13th century, Gothic tendencies appeared all over the country, partially connected to the monastic reforms and rebuilding of Benedictine abbeys (e.g. Somogyvár, Pécsvárad),⁹¹ which is also proved by interesting carvings from Kolozsmonostor (Cluj-Mănăstur, Romania) [11].⁹² Nevertheless, the most important and best preserved monument of Transylvania from the period is the cathedral of Gyulafehérvár. Its sculptural decoration, according to the analysis of Sándor Tóth, is a meeting point of the different Romanesque and Early Gothic tendencies of the late 12th and early 13th centuries.⁹³ The present-day restoration of the cathedral, carried out in a Romanian-Hungarian cooperation,⁹⁴ will result hopefully a new evaluation of its architectural history [12].



6. Vác, cathedral, plan of western crypt (after SAROLTA TETTAMANTI).

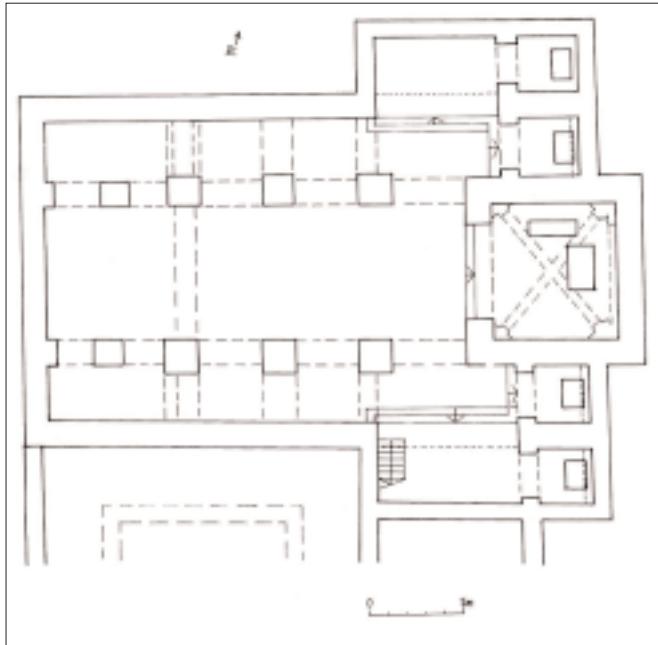


7. Óbuda, St. Peter, reconstructed ground plan (after ALTMANN, BERTALAN, KÁRPÁTI, A budai (óbudai) társkáptalan Péter temploma).



8. Boldva, Abbey church, interior with the newly found eastern galleries (photo author).

Parallelly with these Gothic tendencies, the first half of the 13th century gave birth to a splendid flourishing of Late Romanesque architecture. Some of the related problems, as that of the western towers and galleries, are still under discussion.⁹⁵ On the other hand, the monographic research of single monuments was even more productive. The archaeological excavations of Vérteszentkereszt⁹⁶ and Bélapátfalva⁹⁷ were published in details. The restoration of the church of Ócsa was briefly published.⁹⁸ The ruins of the church of Aracs (Arača, Serbia) was re-evaluated.⁹⁹ However, the most important interdisciplinary research centre was working on the Abbey church of Ják in

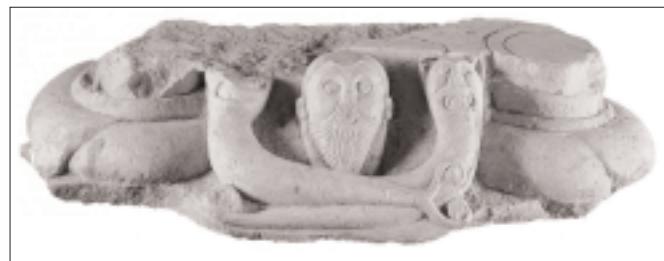


9. Bátaszék, ground plan of the Cistercian abbey of Cikádor (after VALTER, Boldva, református templom).

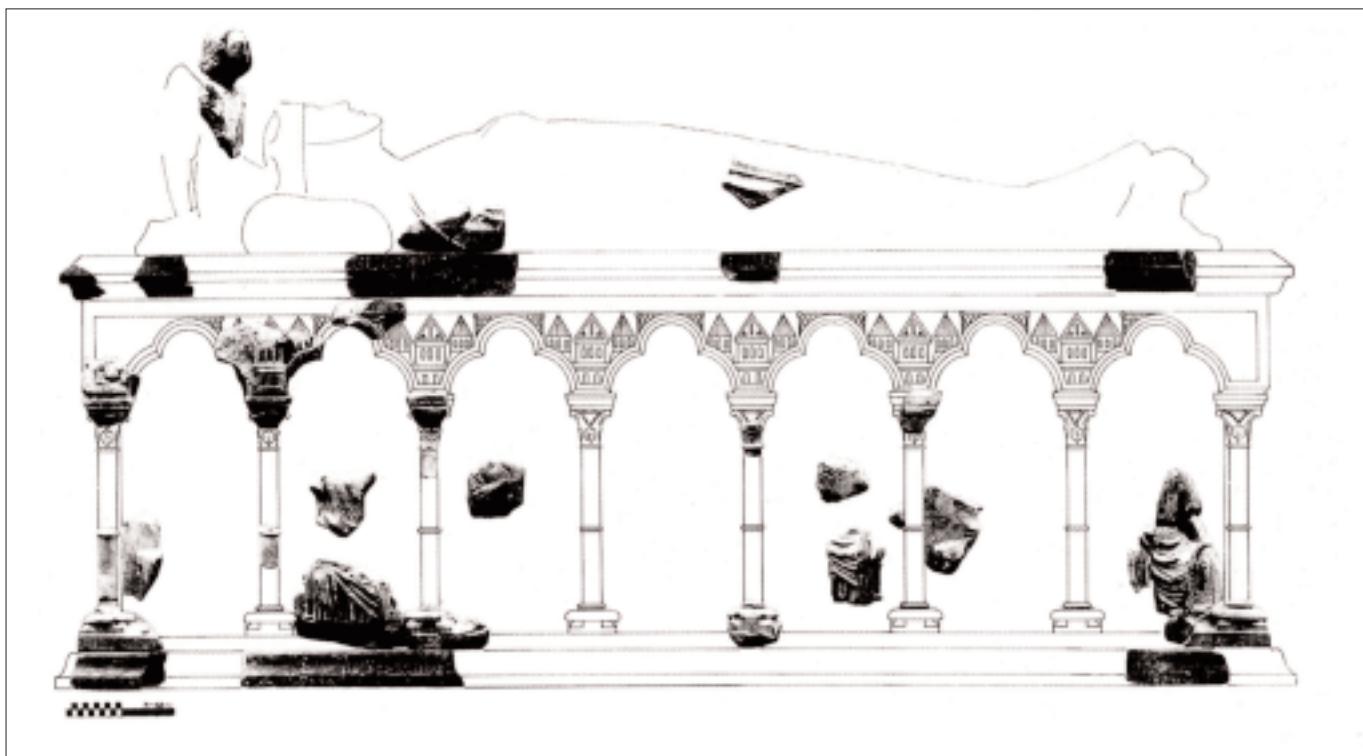
the last years. Art historians, archaeologists and scientists carried out a common research on one of the best known Hungarian Late Romanesque abbey churches. Studies,¹⁰⁰ preliminary reports,¹⁰¹ and a monographic catalogue¹⁰² were published during the long process of its restoration, excavation, and the replacing of its external sculptures with copies [13].

Other significant monuments of Late Romanesque architecture were also subjects of deep research. Among the monasteries founded by aristocratic families (so-called kindred monasteries), new studies have been written on Sopronhorpács,¹⁰³ and Zsámbék; this latter played an important role in early Hungarian monument protection (István Möller, 1889), although this restoration was intentionally not a pre-modern one as it was regarded so far.¹⁰⁴ While the literature related to the significant Premonstratensian monasteries of Törje¹⁰⁵ and Árpás (Mórichida) [14]¹⁰⁶ is still very limited, new excavations have been started on other monasteries in Western Hungary.¹⁰⁷ The so-called Gisela chapel, a two-storey private chapel at Veszprém was archaeologically investigated and restored, and its position in the development of Late Romanesque architecture in Hungary and in East-Central Europe has been circumscribed.¹⁰⁸

The last phase of the Árpád Age, the second half of the 13th century, can be characterised with the predominance of High



11. Kolozsmonostor (Cluj-Mănăstur), Historical Museum of Cluj-Napoca, carving found in the rotunda (after Paradisum plantavit, p. 444).

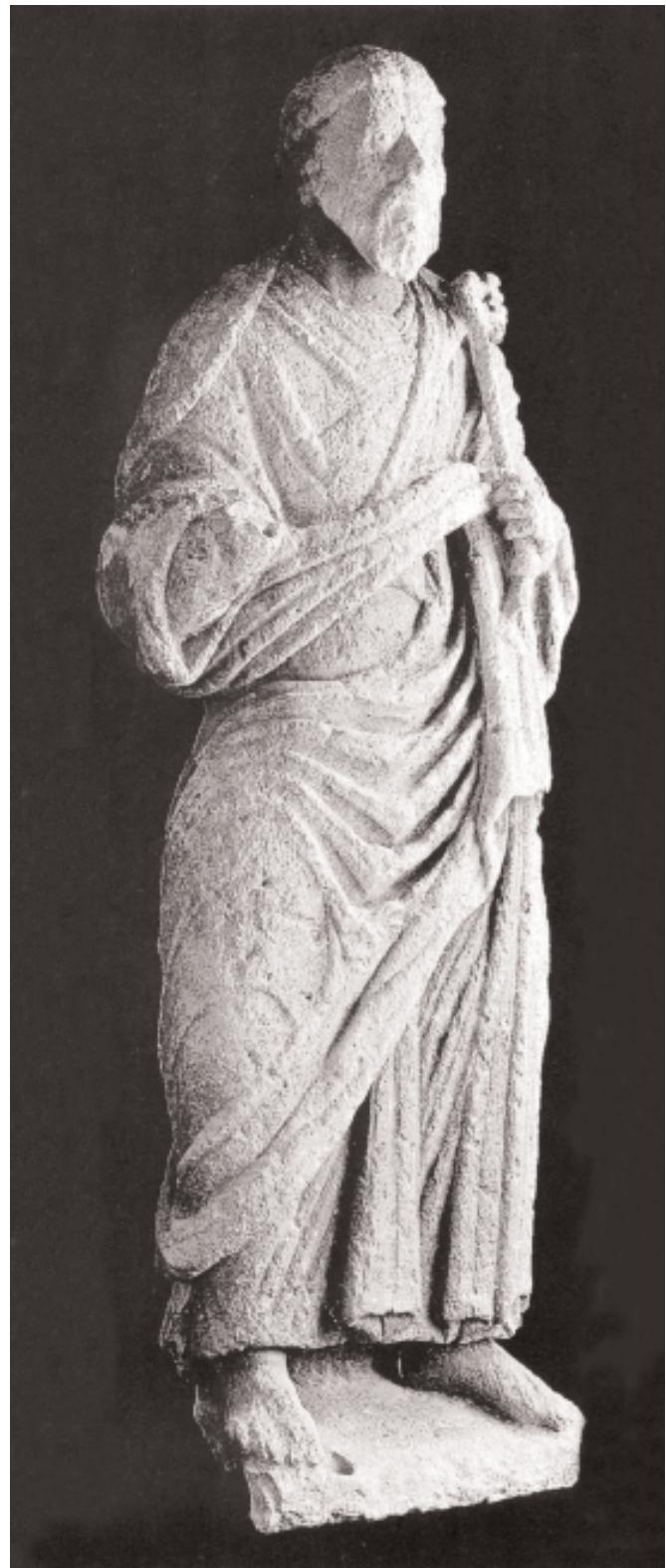


10. Budapest, Hungarian National Gallery, the tomb of Queen Gertrudis, from Cistercian abbey of Pilis (reconstruction of Imre Takács).



12. Gyulafehérvár (Alba Iulia), the restored western façade (photo author).

Gothic architecture.¹⁰⁹ Its local centres are connected to the royal court, which is a common feature in East-Central Europe.¹¹⁰ New architectural structures, the polygonal sanctuary, and new vaulting types became widespread at that time.¹¹¹ The buildings of the Mendicants and the Paulines followed these novelties, which is reflected in recent studies.¹¹² Another flourishing field of the architectural activity of the period was the building of castles.¹¹³ Among these, the most important was the Upper Castle and the dungeon, the so-called Salomon Tower at Visegrád, build by King Béla IV and his wife as a protection against a possible second Tartar invasion.¹¹⁴ Private towers were significant elements of town architecture as well, as it was proved in the case of Sopron and elsewhere.¹¹⁵ In Western Hungary and the mining towns of Upper Hungary, inhabited by German population, a new building type, the Karner became widespread.¹¹⁶ Jewish communities were also important components of town culture. The first known synagogue in medieval Hungary, the nicely restored Old Synagogue in Sopron, can be dated to the end of the Árpád Age [15].¹¹⁷ A great number of village churches, sometimes with special arrangements (e.g. Lengyeltóti¹¹⁸ [16]), were researched and restored in the last decades, however, a synthesis of their architecture is needed. In spite of all these works, the last phase of the 13th century is still underrepresented in art historical research. It is regarded as a devastated border land between Late Romanesque architecture and the Late Classical Gothic style of the Anjou Age of the 14th century.¹¹⁹

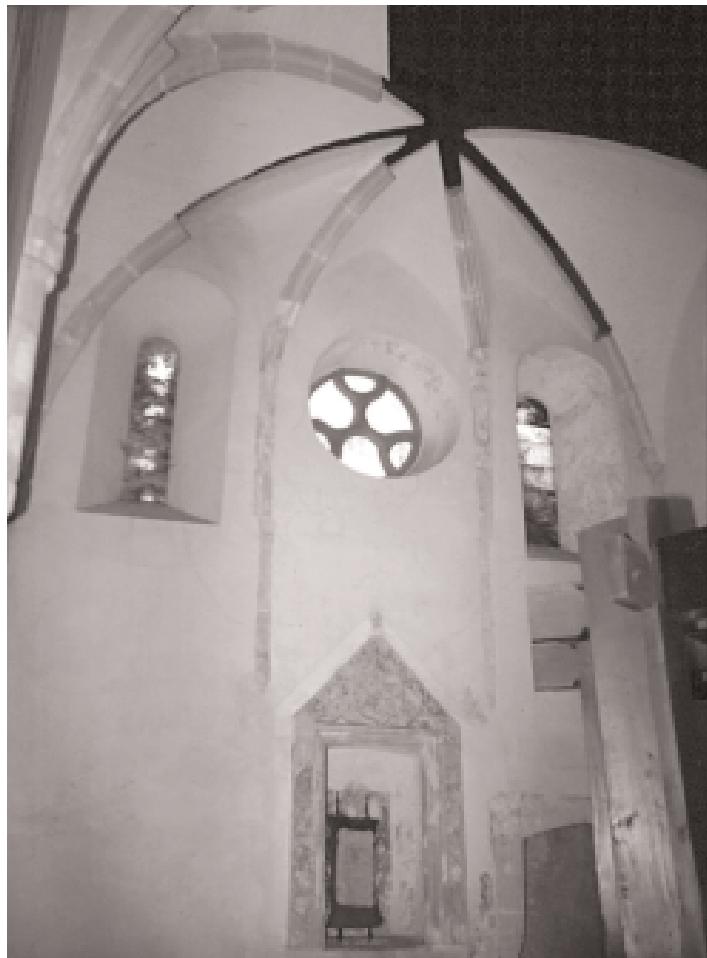


13. Ják, Abbey church, one of the restored apostles from the façade (after Die Apostelfiguren von Ják).

To summarise the results of this overview, the intensity of the research of Romanesque architecture seems to be very high in the last two decades. It produced a lot of new archaeological investigations, exhibitions, re-evaluations, not only of single monuments but of entire regions, periods, and monastic orders as well. However, the emphasis is presently more on the specific problems, single details, and conceptual questions, instead of large scale overviews. This is partially due to the general tendencies of our age, nevertheless, it also demon-



14. Árpás, the restored western façade of the monastery church (photo author).



15. Sopron, Old Synagogue, the reconstructed interior (photo author).



16. Lengyeltóti, eastern façade after restoration (photo author).

strates that the paradigmatic change in our general view of the period is still waited. As it was formulated by Ernő Marosi, dealing with a specific problem of the period: «the research of Hungarian Benedictine architecture can be characterised with the state of paradigmatic change: our general view is practically identical with the one we have inherited; its details are

clarified by more and more precise studies. Nevertheless, it is even harder to construct a new image from these results than to reconstruct a however complicated history of a building». ¹²⁰ Somebody, who will overview the research of the next decades, may be able to report this paradigmatic change most probably.

NOTES

¹ M. TÓTH, *Architecture et sculpture en Hongrie aux XI^e-XII^e siècles. État de recherches*, «Arte medievale», I (1983), pp. 81-99. As a predecessor of this article, see G. ENTZ, *L'architecture et la sculpture hongroises à l'époque romane dans leurs rapports avec l'Europe*, «Cahiers de Civilisation Médievale», IX (1966), 1-11, pp. 209-219. The present overview is even more needed as a similar Polish review is available for seven years: Z. ŚWIECHOWSKI, *L'architecture préromane et romane en Pologne après les explorations archéologiques récentes*, «Artibus et Historiae», XIX (1998), pp. 177-199; a more recent catalogue of the monuments has been published in Polish: Id., *Architektura romańska w Polsce* (Romanesque architecture in Poland), Warsaw 2000, with English summary. The Hungarian art historical research traditionally covers all the territories which belonged to the kingdom in the 11th-13th century. As significant parts of it belong to neighbouring countries (Slovakia, Romania, Austria, Ukraine, Serbia as well as Croatia and Slovenia), the research of the Romanesque monuments of these territories is not limited to Hungarian scholarship. As the possibilities of an overview of the Slovak, Romanian and other literature is limited in Budapest, publications published in the neighbouring countries are quoted only exceptionally.

² *The ancient Hungarians*, Exhibition catalogue, ed. by I. Fodor, Budapest 1996. A review of the exhibitions of 1996: P. LÓVEI, *Jubileum itt és ott. Magyarország-Ausztria 1100:1000* (Jubilee here and there: Hungary-Austria 1100:1000), «Budapesti Könyvszemle», IX (1997), pp. 59-75.

³ *Mons Sacer 996-1996. Pannonhalma 1000 éve*, (Mons Sacer 996-1996. A Thousand years of Pannonhalma), Exhibition catalogue, ed. by I. Takács, Pannonhalma 1996. The essays have been published in German in «Acta Historiae Artium», XXXVIII (1996).

⁴ The Hungarian commemorations have been reviewed by P. LÓVEI, *Kiállítások 2000-ben Magyarországon, I-II* (Exhibitions in Hungary in 2000), «Budapesti Könyvszemle», XIII (2001), pp. 137-154, pp. 245-257. The most significant exhibitions were: *Történelem – kép. Geschichte – Geschichtsbilder*, Exhibition catalogue, ed. by Á. Mikó and K. Sinkó, Budapest 2000; *Europas Mitte um 1000*, Handbuch und Katalog zur Ausstellung, ed. by A. Wieczorek and H.-M. Hinz, Stuttgart 2000; *Hungariae Christianae Millennium – A Thousand Years of Christianity in Hungary*, Exhibition catalogue, Musei Vaticani - Magyar Nemzeti Múzeum, ed. by P. Cséfalvay, M.A. De Angelis, Budapest 2001; *Bayern - Ungarn tausend Jahre*, Katalog zur Bayerischen Landesausstellung 2001, Passau, ed. by W. Jahn et al., Augsburg 2001; cf. *Bayern - Ungarn tausend Jahre*, Aufsätze zur Bayerischen Landesausstellung 2001, ed. by H.W. Wurster et al., Passau 2001.

⁵ For the history of Hungarian monument protection in the last two decades see: *Magyar Műemlékvédelem* (Hungarian Monument Protection), 1980-1990, X (1996) and 1991-2001, XI (2002). For the earlier history: *A magyar műemlékvédelem korszakai* (Periods of Hungarian monument protection), ed. by I. Bardoly, A. Haris, Budapest 1996. A critical evaluation of the most recent restorations: E. MAROSI, *Drei mittelalterliche Schlüsseldenkmäler der Kunstgeschichte Ungarns - restauriert. Székesfehérvár, Esztergom und Visegrád im Jahr 2000*, «Acta Historiae Artium», XLII (2001), pp. 255-281.

⁶ *A művészet története Magyarországon* (The history of art in Hungary), ed. by N. Aradi, Budapest 1983. Relevant chapters written by Marosi on pp. 7-55.

⁷ The first volume: *Magyar művészet a kezdetektől 1800-ig* (Hungarian art from the beginnings to 1800), ed. by G. Galavics, E. Marosi, Á. Mikó, T. Wehli, Budapest 2001, with the chapter of T. Wehli: *Művészett a honfoglalástól 1241-ig* (Art between the Hungarian Conquest and 1241), pp. 9-90. The second half of the 13th century is presented by Marosi (pp. 91-98.).

⁸ On the fate and failure of the project see: E. MAROSI, *Az Árpád-kori művészet és a Művészettörténeti Kutató Intézet* (The art of the Árpád Age and the Research Institute for Art History), «Ars Hungarica», XXVIII (2000), pp. 5-18. The manuscripts of the volumes are kept by the Institute.

⁹ E. MAROSI, T. WEHLI, *Az Árpád-kor művészeti emlékei* (Artistic monuments of the Árpád Age), Budapest 1997.

¹⁰ *The Architecture of Historic Hungary*, ed. by J. Sisa, D. Wiebenson, London-Cambridge, (MA) 1998. The chapter of P. LÓVEI (*Medieval Architecture in Hungary: ca. 895-ca. 1470*) is on pp. 11-43, the Romanesque part ends on p. 28.

¹¹ E. TÓTH, G. BUZÁS, *Magyar építészet I. A rómaiaktól a román korig* (Hungarian architecture, I. From Romans to Romanesque), ed. by P. Ritoók, Budapest 2001. The chapter of Buzás: *From state-formation to the Tartar invasion*, pp. 52-172. The book review of the chapters of Lóvei and Buzás, in the background of previous overviews: S. TÓTH, *A romanika a magyar építészettörténetben* (The Romanesque period in the history of Hungarian architecture), in *Magyar Műemlékvédelem*, 1991-2001, pp. 19-30. The reviewer does not mention the novelties of Buzás but rightly criticises the publisher's editing policy.

¹² *Általános helyzetkép* (General overview of the present situation) («Lapidarium Hungaricum», 1), ed. by I. Feld, M. Horler et al., Budapest 1988 (with German summary); *Vas megye műemlékeinek töredékei 1-2.* (Fragments of monuments of the county Vas, 1-2) («Lapidarium Hungaricum», 5-6), ed. by P. Lóvei, Budapest 2002 (with German summary); the volume written on Sopronhorpács by G. Bazsó (see note 103) also belongs to our period.

¹³ P. LÓVEI, *A tönött vörös mészkő - «vörös márvány» - a középkori magyarországi művészetben* (The red limestone «red marble» in medieval Hungarian art), «Ars Hungarica», XX (1992), 2, pp. 3-28 (with German summary); P. LÓVEI, «Vörös márvány» faragványok nyersanyaglelőhelyeinek kutatása (The research of the places of occurrence of red marble carvings), «Műemlékvédelmi Szemle», XI (2001), pp. 53-70 (with English and German summaries); P. LÓVEI, *A középkori Magyarország síremlékei - kutatási helyzetkép* (Tombstones of medieval Hungary: a research report), «Ars Hungarica», XXIII (1995), pp. 243-252 (with German summary).

¹⁴ E. MAROSI, *Megjegyzések a középkori magyarországi művészet liturgiai vonatkozásaihoz* (Notes on the liturgical aspects of medieval Hungarian art), in *Mert ezt Isten hagyta... Tanulmányok a népi vallásság köréből*, ed. by G. Tüsksés, Budapest 1986, pp. 88-116.

¹⁵ E. MAROSI, *Megjegyzések a magyarországi romanika épülettipolójához* (Notes on the building typology of Hungarian Romanesque architecture), in *Arhitectura religiosa medievală din Transilvania. Medieval Ecclesiastical Architecture in Transylvania*. ed. by I. Kiss, P. Levente Szőcs, Satu Mare 1999, pp. 10-32 (with German summary).

¹⁶ S. TÓTH, *Pillér és ív a magyar romanikában* (Pier and arch in Hungarian Romanesque architecture), in *Koppány Tibor hetvenedik születésnapjára. Tanulmányok*, ed. by I. Bardoly, C. László, Budapest 1998, pp. 49-73 (with German summary); see also B. Zs. SZAKÁCS, *Az oszlop az Árpád-kori építészetben* (The column in the architecture of the Árpád Age), in *Tanulmányok Tóth Sándor 60. születésnapjára*, ed. by T. Rostás, A. Simon, Budapest 2000, pp. 9-30 (with English summary).

¹⁷ *Pannónia Regia. Művészet a Dunántúlon 1000-1541* (Pannonia Regia. Art in Transdanubia 1000-1541), Exhibition catalogue, ed. by Á. Mikó, I. Takács, Budapest 1994 (with German translations and summaries). See its review by E. MAROSI, «Acta Historiae Artium», XXXVII (1994-1995), pp. 328-345.

¹⁸ I. VALTER, *Romanische Sakralbauten Westpannoniens* (Burgenland Mosaik), Eisenstadt 1985; EAD., *Árpád-kori téglatemplomok Nyugat-Dunántúlon* (Brick churches of West Transdanubia in the Árpád Age), Budapest 2004.

- ¹⁹ E.g. D. DERCSÉNYI, *Baranya középkori templomai* (Medieval churches of Baranya), Budapest 1984; *Die Bischofsburg zu Pécs. Archäologie und Bauforschung*, ed. by K. Szijártó, M.G. Sándor («ICOMOS. Hefte des Deutschen Nationalkomitees», XXII), Munich 1999.
- ²⁰ J. ALTMANN ET AL., *Medium Regni. Medieval Hungarian royal seats*, Budapest 1999.
- ²¹ *Budapest im Mittelalter*, Katalog ed. by G. Biegel, Braunschweig 1991.
- ²² E. TARI, *Pest megye középkori templomai* (Medieval churches in Pest county), («*Studia Comitatensis*», 27), Szentendre 2000 (with English summary). A shorter but on the art historical aspects more focused overview: G. BUZÁS, *Pest megye középkori művészeti emlékei* (Artistic monuments of Pest county), in *Pest megye monográfiája*, I, 2, ed. by A. Zsoldos, Budapest 2001, pp. 223-254.
- ²³ As a large scale local patriotic but amateurish project could be mentioned: Á. SZÉNÁSSY, *Felvidéki Árpád-kori templomok lexikona. I. A nyitrai kerület* (The lexicon of churches of the Árpád Age in Upper Hungary, 1, The district of Nitra); *II. A nagyszombati és pozsonyi kerület* (2, The district of Bratislava and Trnava), Komárom (Komárno) 2002-2003. More important but basically for the next period: *Gotika, Dejiny Slovenského Výtvarného Umenia* (Gothic, History of Art of Slovakia), ed. by D. Buran, Bratislava 2003.
- ²⁴ A *középkori Dél-Alföld és Szer* (The Southern part of the Great Hungarian Plain and Szer during the Middle Ages) ed. by T. Kollár, Szeged 2000 (with English summary). See its review: B. Zs. SZAKÁCS, A *Dél-Alföld felfedezése* (Discovery of South Hungary), «*Budapesti Könyvszemle*», XIII (2001), pp. 340-347. The second volume is in preparation. See also A. A. RUSU, G. P. HUREZAN, *Biserici medieval din județul Arad* (Medieval churches in the county of Arad), Arad 2000 and I. SZATMÁRI, *Középkori templomok kutatása Békés megyében* (The research on medieval churches in the county of Békés), «*Archaeologai Értesítő*», CXXIX (2004), pp. 195-213.
- ²⁵ G. ENTZ, *Erdély építészete a 11-13. században* (Architecture of Transylvania in the 11th-13th centuries), Kolozsvár 1994, which is an updated version of the author's earlier article: G. ENTZ, *Die Baukunst Transsilvanien im 11-13. Jahrhundert*, «*Acta Historiae Artium*», XIV (1968), pp. 3-48, 127-175.
- ²⁶ *Arhitectura religioasă medievală din Transilvania. Medieval Ecclesiastical Architecture in Transylvania*, I, ed. by I. Kiss, P. Levente Szőcs, Satu Mare 1999; II-III, ed. by A. Andrei Rusu, P. Levente Szőcs, 2002-2004.
- ²⁷ L. DÁVID, *A középkori Udvarhelyszék művészeti emlékei* (Historic monuments of medieval Udvarhelyszék), Bukarest 1981. The topographical work of Hungarian historic monuments is led by András Kovács, professor of the University of Cluj.
- ²⁸ H. FABINI, *Atlas der siebenbürgisch-sächsischen Kirchenburgen und Dorfkirchen*, Hermannstadt 1999.
- ²⁹ *Paradisum plantavit. Bencés monostorok a középkori Magyarországon. Benedictine Monasteries in medieval Hungary*, Exhibition catalogue, ed. by I. Takács, Pannonhalma 2001, cf. B. Zs. SZAKÁCS, *Paradisum plantavit. Benedictine monasteries in medieval Hungary*, «*Acta Historiae Artium*», XLIII (2002), pp. 254-258.
- ³⁰ Egy középkori kulturális központ a Pilisben (Conference on a medieval cultural centre in the Pilis Mountains), «*Studia Comitatensis*», XVII (1985), pp. 541-620 (with German summaries); *800 Jahre Zisterzienser im Pannonischen Raum*, Exhibition catalogue, Klostermarienberg Eisenstadt 1996; cf. B. ROMHÁNYI, *The Role of the Cistercians in Medieval Hungary: Political Activity or Internal Colonisation*, «*Annual of Medieval Studies at the CEU 1993-1994*», 1995, pp. 180-204 (with a catalogue of Cistercian monasteries in Hungary).
- ³¹ K. KOZÁK, *Constructions dans la Hongrie des XII^e-XV^e siècles des ordres de chevalerie et d'hospiteliers et leur influence*, «*Acta Archaeologica*», XXXIV (1982), pp. 70-130. A critical re-evaluation of the problem is in press written by Edit Szentesi and Béla Zsolt Szakács.
- ³² *Koldulórendi építészet a középkori Magyarországon* (Mendicant architecture in medieval Hungary), ed. by A. Haris, Budapest 1994 (with English and German summaries); I. KUTNYÁNSZKY, *A koldulórendek és építészetük az Árpád-kori Magyarországon* (Mendicant orders and their architecture in 13th century Hungary), in *Tanulmányok Tóth Sándor 60. születésnapjára*, pp. 83-127 (with English summary); M. SANDA SALONTAI, *Mănăstiri dominicane din Transilvania* (Dominican monasteries in Transylvania), Cluj-Napoca 2002.
- ³³ T. GUZSIK, *A pálos rend építésze a középkori Magyarországon* (Architecture of the Pauline order in medieval Hungary), Budapest 2003 (with English abstract).
- ³⁴ As an overview see *Középkori régészeti újabb eredményei és időszerű kérdései* (New results and actual problems of medieval archaeology), ed. by I. Fodor, L. Selmezi, Budapest 1985; with the article of I. VALTER, *Középkori egyházi épületeink kutatása* (The research on medieval ecclesiastical buildings), pp. 317-341. Further volumes of similar conferences are in preparation; for the program, see «*Művemlékvédelmi Szemle*», V (1995), pp. 377-379 and *Ibid.*, VII (1997), pp. 314-315. A recent, useful tool for the history and the archaeology of the medieval monasteries of Hungary: B.F. ROMHÁNYI, *Kolostorok és társsakkáptalanok a középkori Magyarországon* (Monasteries and Chapters in medieval Hungary, a catalogue) Budapest 2000. For the newest results see: *Hungarian archaeology at the turn of the millennium*, ed. by Z. Visy, Budapest 2003.
- ³⁵ M. TÓTH, *A művészet Szent István korában* (Art in the age of St. Stephen), in *Szent István és kora*, ed. by F. Glatz, J. Kardos, Budapest 1988, pp. 113-132; B. Zs. SZAKÁCS, *Az államalapítás korának építészete Magyarországon* (Architecture in the time of state-formation in Hungary), «*Műemlékvédelem*», XLIV (2000), pp. 67-74 (with English summary); Id., *Western Complexes of Hungarian Churches of the Early Eleventh Century*, «*Hortus Artium Mediaevalium*», III (1997), pp. 149-163. See also the essay collection of the *Europas Mitte um 1000*.
- ³⁶ E. MAROSI, *Mai képünk a középkori művészet kezdeteiről Magyarországon* (Our recent view on the beginnings of art in Hungary), in *Magyarok térben és időben*, ed. by É.M. Fülöp, J. Kisné Cseh («*Tudományos Füzetek*», 11), Tata 1999, pp. 277-292.; E. MAROSI, *Szent István korának képe a művészettörténet-írásban* (The image of the period of St. Stephen in art historiography), in *Szent István és az államalapítás*, ed. by L. Veszprémy, Budapest 2002, pp. 306-348.
- ³⁷ C. LÁSZLÓ, *Archäologische Beobachtungen zur mittelalterlichen Baugeschichte der Abtei von Pannonhalma*, «*Acta Historiae Artium*», XXXVIII (1996), pp. 5-13.
- ³⁸ I. TAKÁCS, *Die Erneuerung der Abteikirche von Pannonhalma im 13. Jahrhundert*, «*Acta Historiae Artium*», XXXVIII (1996), pp. 31-65; Id., *Das Kloster von Martinsberg (Pannonhalma)*, in *Europas Mitte um 1000*, II, pp. 617-620; Id., *Pannonhalma*, in *Paradisum plantavit*, pp. 316-321, 671-673 (in English).
- ³⁹ It is reconstructed as a one nave church and dated before the foundation of the monastery by Sándor Tóth (*Paradisum plantavit*, pp. 231, 638); it is also reconstructed as a three-aisled church and connected to Tihany, ca. 1055 (*Ibid.*, pp. 328-334); described as a two-storey chapel with an opening in the middle form ca. 1100 by Gergely Buzás (*Magyar építészet*, p. 79).
- ⁴⁰ K. KOZÁK, *Stephan der Heilige und Pécsvárad. Quartierplätze, Edelhöfe, Fürstensitze, Kapellen, Kloster*, in *Specimina Nova Dissertationum ex Instituto Historicu Universitatis Quinquecclesiensis de Iano Pannonio Nominatae* 1988, pars prima, pp. 145-160. A more recent interpretation from B. BODÓ, *A pécsváradi kolostor I. István korában* (The monastery of Pécsvárad in the time of Stephen I), in *Etüdök*, ed. by I. Bardoly, Budapest 2004, pp. 21-33.
- ⁴¹ A. FÜLÖP, A. KOPPÁNY, *A veszprémvölgyi apáacakolostor régészeti kutatása* (1998-2002) (Archaeological investigation of the Nunnery at Veszprémvölgy, 1998-2002), «*Műemlékvédelmi Szemle*», XII (2002), 1, pp. 5-40; B. BODÓ, *A veszprémvölgyi apáacakolostor építéstörténete és kőfaragványai* (The building history and stone carvings of the Nunnery of Veszprémvölgy), ivi, pp. 41-63; A. FÜLÖP, A. KOPPÁNY, *A crosier from the territory of the Veszprémvölgy convent*, «*Acta Archaeologica*», LXV (2004), pp. 115-135.
- ⁴² B. M. SZÓKE, *A korai középkor hagyatéka a Dunántúlon* (Monuments of the Early Middle Ages in Transdanubia), «*Ars Hungarica*», XXVI (1998), pp. 257-319; Id., *Mosaburg/Zalavár during the Carolingian period*, in *Paradisum plantavit*, pp. 573-580, and Á. RITOÓK, *Zalavár*, ivi, pp. 673-676; cf. from historical part: E. TÓTH, *Szent Adorján és Zalavár* (St. Adrian and Zalavár), «*Századok*», CXXXIII (1999), pp. 3-40 (with English and French summaries).
- ⁴³ S. TÓTH, *A keszthelyi Balatoni Múzeum középkori körára* (Medieval lapidary of the Balaton Museum at Keszthely) «*Zalai Múzeum*», II (1990), pp. 147-187 (with German summary); see its critics: T. v. BOGYAY, *Történeti forrás és művészettörténeti stiluskritika Zalavár körül* (Historical source and art historical style critics around Zalavár), «*Zalai Múzeum*», IV (1992), pp. 169-174 (with German summary). Some of the carvings were dated back to the time of St. Stephen by E. MAROSI, in *Europas Mitte um 1000*, pp. 354-357, and Id., *Szent István korának képe*, pp. 333-334.

- ⁴⁴ S. TÓTH, *A székesfehérvári szarkofág és köre* (The sarcophagus of Székesfehérvár and its circle), in *Pannónia Regia*, pp. 82-86.
- ⁴⁵ E. MAROSI, «Quievit corpus beatum eodem in loco anniis XLV». *Bemerkungen zum Sarkophag Königs Stefan des Heiligen von Ungarn*, in *Arte d'Occidente: temi e metodi*, Roma 1999, I, pp. 337-348.
- ⁴⁶ A. KRALOVÁNSZKY, *Szent István király székesfehérvári sírja és kultuszhelye* (The tomb and place of cult of St. Stephen in Székesfehérvár), «*Folia Archaeologica*», XL (1989), pp. 155-173 (with German summary).
- ⁴⁷ Z. SZABÓ, *A szentté avatott Imre herceg kultuszhelyének kérdése a székesfehérvári prépostság Nagyboldogasszony templomában* (The question of the place of cult of Prince St. Imre in the provostal church of Our Lady in Székesfehérvár), «*Műemlékvédelmi Szemle*», VI (1996), 2, pp. 5-52 (with English and German summaries).
- ⁴⁸ P. BICZÓ, *Archäologische Beobachtungen zur Baugeschichte der Stiftskirche Unserer Lieben Frau zu Székesfehérvár*, «*Acta Historiae Artium*», XLII (2001), pp. 283-295. The four volumes of the monography series on the basilica is in preparation. Until archaeological evidences are not accessible, one should turn to the critics of the written sources, see E. MAROSI, «Quam qui vidit, testimonium veritati verborum nostrorum perhibet». *Megjegyzések Szent István székesfehérvári prépostsági templomának képéhez elbeszélő forrásainkban* (Notes on the image of the provostal church of St. Stephen at Székesfehérvár in our narrative sources), in *Magyaroknak eleiről*, ed. by F. Piti, Szeged 2000, pp. 349-363.
- ⁴⁹ A. KRALOVÁNSZKY, *The settlement history of Veszprém and Székesfehérvár in the Middle Ages*, in *Towns in Medieval Hungary*, ed. by L. Gerevich, Budapest 1990, pp. 51-95; G. SIKLÓSI, *Die mittelalterlichen Wehranlagen, Burg- und Stadtmauern von Székesfehérvár*, Budapest 1999.
- ⁵⁰ A. KRALOVÁNSZKY, *The earliest church of Alba Civitas*, «*Alba Regia*», XX (1983), pp. 75-88; Id., *Baukunsthistorische Angaben zur Frage des Auftauchens des vierapsidalen Kirchentyps in Ungarn*, «*Folia Archaeologica*», XXXV (1984), pp. 111-138; K. KOZÁK, *Közép-Európa centrális templomai (IX-XI sz.)* (Centralised churches of Central Europe, 9th-11th centuries), «A Veszprém Megyei Múzeumok Közleményei», XVII (1984), pp. 107-144 (with German summary); G. SIKLÓSI, *Zwei Kirchen mit zentralen Grundriss aus dem Komitat Fejér*, «*Budapest Régiségei*», XXXVII (2003), pp. 167-184; the new dating is from G. BUZÁS, *A késsei Mátyás-kor királyi építkezései és a későgótikus építészet stílusáramlatai Magyarországon* (Royal building activities in the late Matthias-period and the stylistic trends of Late Gothic architecture in Hungary), in *Architectura religiosa medievalis din Transilvania*, pp. 135-162 (with English summary). A new parallel is the church of Zawichost in Poland, see ŚWIECHOWSKI, *L'architecture préromane*, p. 186 and Id., *Architektur románska*, pp. 312-315.
- ⁵¹ S. TÓTH, *A 11. századi magyarországi kőornamentika időrendjéhez* (To the chronology of carved ornament in Hungary in the 11th century), in *Pannónia Regia*, pp. 54-62.
- ⁵² M. TAKÁCS, *Ornamentale Beziehungen zwischen der Steinmetzkunst von Ungarn und Dalmatien im XI. Jahrhundert*, «*Hortus Artium Mediaevalium*», III (1997), pp. 165-178; Id., *Az észak-adriai térség és Magyarország 11-12. századi, korinthizáló oszlopfőinek levélornamentikája* (The ornament of the 11th-12th century corinthian capitals of the North-Adriatic region and Hungary), in *A középkori Dél-Alföld és Szer*, pp. 523-558; see its critics by S. Tóth in *Paradisum plantavit*, p. 261, n. 43; the related capitals of Padova, not emphasized enough so far, make the Italian origin more probable.
- ⁵³ S. TÓTH, *A veszprémi székesegyház középkori kőfaragványai II* (The medieval stone carvings of the cathedral of Veszprém, II), «*A Veszprém Megyei Múzeumok Közleményei*», XIX-XX (1993-1994), pp. 327-345 (cf. part 1, ibi, I (1963), pp. 115-142). The article summarises the results of Tóth's excavations briefly.
- ⁵⁴ K. MAGYAR, *Kaposszentjakab. Bencés apátság romjai* (Kaposszentjakab, ruins of the Benedictine Abbey) («Tájak-Korok-Múzeumok Kiskönyvtára», 68), Budapest 1981. Cf. E. NAGY, *Zselicszentjakab*, in *Pannónia Regia*, pp. 71-72 and S. TÓTH, *Zselicszentjakab*, in *Paradisum plantavit*, pp. 683-685. A detailed publication of the excavations is still waited.
- ⁵⁵ M. SZÓKE, *Visegrád, ispánsági központ* (Visegrád, centre of the bailiff [comes]), Budapest 1987; see also the catalogue entries in *Pannónia Regia*, nos. I-9, 14, 17, and 19. The St. Andrew Abbey of the Orthodox monks, founded by King Andrew I (1046-1060) at Visegrád, has been excavated recently by Gergely Buzás, see his report in «*Műemlékvédelmi Szemle*», XII (2002), 2, pp. 170-172; G. BUZÁS, *Visegrád, Szent András-monostor* (Visegrád, St. Andrew's monastery), in *Régészeti kutatások Magyarországon* 2003, Budapest 2004, pp. 319-322.
- ⁵⁶ The excavations carried out in the church have not been published in details. In short: J. KOVALOVSKY, *A feldebrói templom régészeti kutatása* (Archaeological investigation of the church of Feldebrő), in *Képzőművészeti emlékek védelme*, Eger 1982, pp. 37-42; Id., *Árpád-kori bronzöntő műhely Feldebrón* (Bronze casting workshop from the Árpád Age at Feldebrő), in *Entz Géza nyolcvanadik születésnapjára*, Tanulmányok, ed. by I. Valter, Budapest 1993, pp. 87-98 (with German summary).
- ⁵⁷ K. MAGYAR, *Nagyecsed-Sárvár nemzetiségi központ kutatása* (1975-77) (The research of the kindred centre at Nagyecsed-Sárvár, 1975-77), «*Communicationes Archaeologicae Hungariae*», IV (1984), pp. 147-184, with previous literature; see also S. TÓTH, *Sárvármönostor*, in *Paradisum plantavit*, pp. 368-370 and his catalogue entries: nos. V.6-V.10.
- ⁵⁸ The publication series of the excavations of Szekszárd are finished and the result are evaluated by K. KOZÁK, *A szekszárdi bencés apátság feltárása I-IV* (The excavation of the Benedictine Abbey of Szekszárd), «*A Szekszárdi Béri Balogh Ádám Múzeum Évkönyve*», I (1970), pp. 155-180, II-III (1971-1972), pp. 229-269, IV-V (1973-1974), pp. 167-202, and VI-VII (1975-1976), pp. 111-136; Id., *A szekszárdi apátság és a megyeháza története* (History of the Abbey and the county hall of Szekszárd), «*Tanulmányok Tolna Megye Történetéből*», VI (1974), pp. 339-389. See also: S. TÓTH, *Szekszárd*, in *Paradisum plantavit*, pp. 678-679 (in English). The related church of Feldebrő (see *Ibid.*, pp. 232-235, 639-640) also points to Italy regarding its ground plan as well as its crypt, see S. TÓTH, *Feldebrőről, hipotézisek nélkül* (On Feldebrő, without hypotheses), «*Műemlékvédelem*», XXI (1977), pp. 29-39.
- ⁵⁹ In the meantime the excavation and the stone carvings have been entirely published: S. NAGY, *Dombó, középkori monostor és erőd* (Dombó, medieval monastery and fortress), Novy Sad 1987 (also in Serbien in 1985). Recently found stone carvings and new reconstruction: N. STANOJEV, *A dombói (Rakovac) Szent György-monostor szentélyrekesztői* (The rood screens of the St. George monastery of Dombó [Rakovac]), in *A középkori Dél-Alföld és Szer*, pp. 383-428 (with English summary); see also *Paradisum plantavit*, pp. 414-419, 686-690 (S. Tóth) and 139-141, 616 (N. Stanojev).
- ⁶⁰ S. TÓTH, *Volt egyszer egy titeli vállkő* (Once upon a time there was an impost from Titel), «*Ars Hungarica*», XXIII (1995), pp. 227-232.
- ⁶¹ S. TÓTH, *Az aracsí kő rokonsága* (The circle of the carved stone of Aracs), in *A középkori Dél-Alföld és Szer*, pp. 429-448.
- ⁶² For the early church and its 19th-century excavations see: I. TAKÁCS, *The church at Garamszentbenedek and its liturgical fittings*, in *Paradisum plantavit*, pp. 625-633.
- ⁶³ Finishing the excavations only a short report was published: K. BAKAY, *Szent László somogyvári apátsága és a somogyi ispáni vár* (The Abbey of St. Ladislas at Somogyvár and the bailiff's castle at Somogy), «*Műemlékvédelem*», XXXVI (1992), pp. 107-110 (with English summary). Only a fragment of the art historical evaluation of the monuments has been published: M. TÓTH, *A somogyvári bencés apátság és temploma az Árpád-korban* (The Benedictine Abbey of Somogyvár and its church in the Árpád Age), in *Szent László és Somogyvár*, ed. by K. Magyar, Kaposvár 1992, pp. 221-250 (with and English epilogue). See also: S. PAPP, *Somogyvár*, in *Paradisum plantavit*, pp. 681-683 (in English).
- ⁶⁴ The publication of the previous excavations: L. GEREVICH, *The royal court (curia), the provost's residence and the village at Dömös*, «*Acta Archaeologica*», XXXV (1983), pp. 385-409. More recently, some of the stone carvings kept in the lapidary of Esztergom proved to be originally from Dömös. *Az Esztergomi Vármúzeum kőtárának katalógusa* (Catalogue of the lapidary of the Castle Museum of Esztergom), ed. by G. Buzás and G. Tolnai, Esztergom 2004, pp. 108-109.
- ⁶⁵ For the excavations of the early cathedral: R. HEITEL, *Archäologische Beiträge zur Geschichte der romanischen Baudenkämler in Siebenburgen II*, «*Revue Roumaine d'Histoire de l'Art, Série Beaux-Arts*», XII (1975), pp. 3-10; Id., *Principalele rezultate ale cercetărilor arheologice din zona sud-vestică a cetății de la Alba-Iulia (1968-1977)* (Principal result of the archaeological research carried out in the south-west part of the city of Alba Iulia, 1968-1977), «*Studii și cercetări de istorie veche și arheologie*», XXXVI (1985), pp. 215-231 (with French summary); Id., *Die Entstehung von Alba Iulia laut archäologischer Ausgrabungen*, «*Acta Archaeologica*», XLIX (1997), pp. 39-42; cf. G. ENTZ, *A Szent István*

alapítású erdélyi püspökség első székesegyháza (The first cathedral of the Transylvanian bishopric founded by St. Stephen), in *Doctor et apostol*, ed. by J. Török, Budapest 1994, pp. 101-105.

⁶⁶ The archaeologist dated this structure to the late medieval and Turkish period but without evidences. S. TETTAMANTI, *A váci vár* (The castle of Vác), in *Váci könyvek* 7, ed. by K. Kővári, Vác 1994, pp. 101-174. Its art historical reinterpretation from TAKÁCS, *Das Kloster von Martinsberg (Pannonhalma)*, and *Pannonhalma*, p. 671 and BUZÁS, Pest megye középkori, p. 225 and Magyar Építészet, I, p. 72. See the archaeologist's response S. TETTAMANTI, *A váci püspöki székhely kora Árpád-kori székesegyháza?* (Early Árpád-age cathedral of the bishopric see of Vác?), «Műemlékvédelem», XLVII (2003), pp. 231-232.

⁶⁷ J. Gy. SZABÓ, *A gyöngyöspatai Szent Péter templom* (St. Peter's church at Gyöngyöspata), «Agria», XXI (1985), pp. 5-76; for the 11th century archdeacon's church at Szabolcs see: *Szabolcs-Szatmár megye műemlékei* (Historic monuments of Szabolcs-Szatmár county) («Magyarország Műemléki Topográfiája»), ed. by G. Entz, Budapest 1987, pp. 332-333; J. GÁDOR, *Ausgrabungen in der Erdburg von Abaujvár. Eine Kirche in der Gespanschaftsburg*, «Acta Archaeologica», XXXII (1980), pp. 443-454; M. WOLF, *Die Gespanschaftsburg von Borsod. Grabungen 1987-1993*, «Acta Archaeologica», XLV (1996), pp. 209-240.

⁶⁸ The catalogue of the more than thousand Romanesque stone carvings of the cathedral of Pécs has not been published yet by Melinda Tóth. Her results are summarised in her following articles: M. TÓTH, *Die Umbauung des Heiligkreuz-Altars in der Kathedrale zu Pécs*, in *Skulptur des Mittelalters*, Hg. F. Möbius, E. Schubert, Weimar 1987, pp. 81-108; EAD., *A pécsi székesegyház nyugati karzata* (The western tribune of the cathedral of Pécs), «Épités-Épitészettudomány», XV (1983), pp. 429-455; EAD., *A pécsi székesegyház márványkapuja* (The marble portal of the Pécs cathedral), «Művészettörténeti Értesítő», XLIII (1994), pp. 5-12 (with English summary); EAD., *A pécsi székesegyház kőszobrászati díszítése a románkorban* (The sculptural decoration of the Romanesque cathedral of Pécs), in *Pannónia Regia*, pp. 123-147. For Székesfehérvár, see above; the stone carvings are subject of a new research. The large sculptural heritage of the cathedral of Esztergom is now rearranged and a new lapidary has been opened: *Az Esztergomi Vármúzeum kótáranak katalógusa*.

⁶⁹ J. ALTMANN, V. BERTALAN, Z. KÁRPÁTI, *A budai (óbudai) társskáptalan Péter temploma* (The St Peter church of the provostry of Buda/Óbuda), «Budapest Régiségei», XXXVII (2003), pp. 39-62. T. PAPP, *Az óbudai Szent Péter prépostság románkori kőfaragványai* (Romanesque carvings of the Chapter of St. Peter of Óbuda), «Budapest Régiségei» XXXVIII (2004), pp. 167-180 (with German summary).

⁷⁰ Z. LOVAG, *Beszámoló az Esztergom-szigeti apácalostor 1979-1983. között végzett feltárásáról* (Report on the excavations of the Nunnery of Esztergom-Sziget carried out between 1979-1983), in *Középkori régészettünk újabb eredményei és időszerű kérdései*, pp. 343-352; cf. EAD., *The Benedictine Nunnery of Esztergom-Sziget*, in *Paradisum plantavit*, pp. 679-681.

⁷¹ K.H. GYÜRKI, *A Buda melletti kána kápolna feltárása* (The excavation of the Abbey of Kána near to Buda), Budapest 1996 (with German summary).

⁷² É. KOZÁK, *Adatok a dunaföldvári bencés apátságról* (Data on the Benedictine Abbey of Dunaföldvár), in Entz Géza nyolcvanadik születésnapjára, pp. 137-150 (with German summary); cf. S. TÓTH, *Földvár*, in *Paradisum plantavit*, pp. 692-693 (in English).

⁷³ A short presentation of the investigations: I. VALTER, *Boldva, reformatus templom* (Boldva, Calvinist church) («Tájak-Korok-Múzeumok Kiskönyvtára», 399), Budapest 1991; an updated version: Id., *A boldvai református templom* (The Boldva Abbey), in *Viktor Miškovský a súčasná ochrana pamiatok v Strednej Európe. Myskovszky Viktor és a mai műemlékvédelem Közép-Európában*, ed. by A. Balega, Bratislava-Budapest 1999, pp. 162-169 (with English summary).

⁷⁴ Additionally to the previous publications of the archaeologist, see also: I. JUHÁSZ, *A Csolt nemzetseg monostora* (The monastery of the Csolt kindred), in *A középkori Dél-Alföld és Szer*, pp. 281-304; an important art historical evaluation: M. TÓTH, *Csolt monostora* (The monastery of Csolt), «Henszlmann Lapok», IV (1994), pp. 6-10.

⁷⁵ É. PÁVAI, *Ellésmonostor kutatása* (The research of Ellésmonostor), in *A középkori Dél-Alföld és Szer*, pp. 219-232 and L. BOZÓKI, *Ellésmonostor faragott kőtörédekeinek stílusakapsolata* (Stylistic relations of the stone carvings of Ellésmonostor), ivi, pp. 233-240; L. BOZÓKI, *Néhány szó Ellésmonostor napvilágra került kőfaragványainak*

kötetani vizsgálata és katalógusa élé (Carvings of the church in Csongrád-Ellésmonostor built in the age of the Árpáds) «Műemlékvédelmi Szemle», VIII (1998), 2, pp. 39-52 (with English and German summary).

⁷⁶ Although a detailed publication of the excavation is still missing, shorter reports have been published, e.g. M. BÉRES ET AL., *Szer monostora és kora* (The monastery of Szer and its age), Ópusztaszer 1996; O. TROGMAYER, «Fecerunt magnum aldumas» - *Gondolatok Szer monostorának építéstörténetéről* (Thoughts on the building history of the monastery of Szer), in *A középkori Dél-Alföld és Szer*, pp. 81-106; E. MAROSI, *Szermonostor gótikus kerengőjének szobrai* (The sculptures of the Gothic cloister of Szermonostor), ivi, pp. 107-122.

⁷⁷ P. NÉMETH, *A beszterci románkori monostor és görög feliratos aspersoriuma* (The Romanesque monastery of Beszterec and its Holy Water vessel with Greek inscription), in *Régészeti tanulmányok Kelet-Magyarországról*, ed. by P. Németh, Debrecen 1986, pp. 115-128.

⁷⁸ Békés megye régészeti topográfiája. Békés és Békéscsaba környéke (Archaeological topography of Békés county. The districts of Békés and Békéscsaba), ed. by D. Jankovich B. («Magyarország Régészeti Topográfiája», 10), Budapest 1998, pp. 405-427.

⁷⁹ B. POLLÁ, Košice-Krásna. Košice 1986.

⁸⁰ Z. HEITEL-MÓRÉ, *Egyházi építészet a Maros-völgy alsó szakaszán a 11-13. században I* (Ecclesiastical architecture along the lower Maros valley in the 11th-13th centuries, part 1), in *A középkori Dél-Alföld és Szer*, pp. 593-636; EAD. *Monostorok a Maros mentén* (Monasteries along the Maros river), in *Paradisum plantavit*, pp. 267-274; Id., *Monasterium Kenez*, in *In memoriam Radu Popa*, ed. by D. Marcu Istrate, A. Istrate, C. Gaiu, Cluj-Napoca 2003, pp. 287-292.

⁸¹ P. LEVENTE SZÓCS, *The Abbey Church of Ákos: An Architectural and Functional Analysis of a 'Kindred Monastery' Church*, «Annual of Medieval Studies at the CEU», IX (2003), pp. 155-180.

⁸² I. VALTER, *A cikádori ciszterci apátság kutatása* (The research on the Cistercian Abbey of Cikádor), in *Hermann Egyed emlékkönyv*, ed. by J. Sümegi, I. Zombori, Budapest 1998, pp. 155-166, cf. Id., *Die Ausgrabungen in der ehemaligen Zisterzienserabtei Cikádor*, «Analecta Cisterciensia», LII (1996), pp. 251-265, and Id., *Bátaszék. Ciszterci romkert és a plébániatemplom* (Bátaszék: ruins of the Cistercian Abbey and the Parish church) («Tájak-Korok-Múzeumok Kiskönyvtára»), 679, Budapest 2001 (with German summary).

⁸³ Additionally to the previous publications, see also: L. GEREVICH, *A pilisi ciszterci apátság* (The Cistercian Abbey of Pilis), Szentendre 1984 (with German summary); Id., *A pilisi ciszterci apátság* (The Cistercian Abbey of Pilis), «*Studia Comitatensis*», XVII (1985), pp. 541-549 (with German summary); I. HOLL, *Funde aus dem Zisterzienserkloster von Pilis*, Budapest 2000; the stone carvings will be published by Imre Takács; see also in a wider context: E. MAROSI, *A pilisi monostor szerepe a XIII. századi magyarországi művészettel* (The role of the monastery of Pilis in 13th century Hungarian art), «*Studia Comitatensis*», XVII (1985), pp. 551-562 (with German summary).

⁸⁴ I. VALTER, *Die archäologische Erschließung des ungarischen Zisterzienserklusters Szentgotthárd*, «Analecta Cisterciensia», XXXVIII (1982), pp. 132-153; Id., *Szentgotthárd, középkori ciszterci monostor* (Szentgotthárd, medieval Cistercian monastery), in *Vas megye műemlékeinek törédekei*, pp. 223-326; EAD., *A pásztói monostor feltárása* (The excavation of the monastery of Pásztó), «*Communicationes Archaeologicae Hungariae*», II (1982), pp. 167-206 (with German summary); EAD., *A pásztói román kori timpanon* (The Romanesque tympanum of Pásztó), in Entz Géza nyolcvanadik, pp. 197-209 (with German summary).

⁸⁵ The basic monography of the subject, mentioned by M. Tóth, has been finally published: E. MAROSI, *Die Anfänge der Gotik in Ungarn. Esztergom in der Kunst des 12.-13. Jahrhunderts*, Budapest 1984; see also its revision: Id., *Esztergom középkori Szent Adalbert-székesegyháza - Tiz év múltán* (The medieval St. Adalbert's cathedral of Esztergom - after ten years), «Limes», VII (1994), pp. 13-28; Id., *Két korszak emléke. Az esztergomi királyi palota kettős kapuzata* (A monument of two epochs: the double portal of the royal palace of Esztergom), in *Détsky Mihály nyolcvanadik születésnapjára. Tanulmányok*, ed. by I. Bardoly, A. Haris, Budapest 2002, pp. 53-61 (with German summary). Another type of presentation of the cathedral: S. TÓTH, *Esztergom Szent Adalbert-székesegyháza és az Árpád-kori építészet* (St. Adalbert's cathedral at Esztergom and the architecture of the Árpád Age), in *Ezer év Szent Adalbert otthona alatt* («Strigonium Antiquum», 4), ed. by A. Hegedűs, I. Bárdos, Esztergom 2000, pp. 121-154. One of the most

important written sources has been published in facsimile and Hungarian translation: G. SZÉLESS, *Az esztergomi Szent Adalbert-székesegyház* (The St. Adalbert's cathedral of Esztergom), Esztergom 1998; its review: I. TAKÁCS, *Esztergom és a művészettörténet* (Esztergom and the history of art), «Budapesti Könyvszemle», XI (1999), pp. 162-167.

⁸⁶ To be added to the previous literature: E. MAROSI, *Az esztergomi Porta speciosa ikonográfiájához* (To the iconography of the Porta Speciosa of Esztergom), in *Eszmetörténeti tanulmányok a magyar középkorrol*, ed. by G. Székely, Budapest 1984, pp. 341-356 (see MAROSI, *Die Anfänge*, pp. 78-84); I. TAKÁCS, *Porta patet vitae. Az esztergomi székesegyház nyugati díszkapujáról* (On the western portal of the cathedral of Esztergom), in *Kezdés és újrakezdés* («Strigonium Antiquum»), 2), ed. by M. Beke, Budapest 1993, pp. 53-60; E. MAROSI, *Az esztergomi Porta Speciosa* (The Porta Speciosa of Esztergom), in *Ezer év Szent Adalbert oltalma alatt*, pp. 155-163; E. MAROSI, *Még egyszer az esztergomi Porta Speciosáról* (Once more on the Porta Speciosa of Esztergom), in *Lux Pannoniae: Esztergom*, ed. by I. Horváth, Esztergom 2001, pp. 47-56.

⁸⁷ J. ALTMANN, *Neue Forschungen über die Burg der Königin in Óbuda*, «Acta Archaeologica», XXXIV (1982), pp. 221-233; J. ALTMANN, *Románkori kőemlékek az óbudai váról I* (Romanesque carvings from the Castle of Óbuda, part 1), «Budapest Régiségei», XXV (1984), pp. 431-437 (with German summary).

⁸⁸ K. HAVASI, «1200 körüli faragványcsoport töredékei a középkori eger székesegyházból

(A group of carved stones from the medieval cathedral of Eger ca. 1200), «Agria», XXXIX (2003), pp. 113-188.

⁸⁹ E. MAROSI, *A második kalocsai székesegyház néhány művészettörténeti kérdése* (The art historical problem of the second cathedral of Kalocsa), in *Kalocsa történetéből*, ed. by L. Koszta, Kalocsa 2000, pp. 51-68; G. M. LÁSZLÓ, *Henszlmann Imre és a kalocsai székesegyház 1869-es régészeti feltárása* (Imre Henszlmann and the archaeological excavation of the cathedral of Kalocsa in 1869), ivi, pp. 75-95; I. TAKÁCS, *Egy eltűnt katedrális nyomában - Újabb töredékek a 13. századi kalocsai székesegyházból* (In quest of a lost cathedral: new fragments from the 13th century cathedral of Kalocsa), in *A középkori Dél-Alföld és Szer*, pp. 305-336.

⁹⁰ TAKÁCS, *Die Erneuerung der Abteikirche*.

⁹¹ E. MAROSI, *Benedictine building activity in the 13th century*, in *Paradisum plantavit*, pp. 651-658.

⁹² This carving was found in a six-lobed rotunda, which is a typical, although controversial building type of Hungarian Romanesque architecture. T. DÉKÁNY, *A negyedik hatkaréjos rotunda* (The fourth six-lobed rotunda), «Műemlékvédelem», XXVII (1983), pp. 192-200, cf. *Paradisum plantavit*, no. V.51. For the building type more recently see S. TÓTH, *Hatkaréjos rotundáink* (Our six-lobed rotundas), in *Architectura religioasa medievală din Transilvania*, III, ed. by D. Marcu-istrate, A.A. Rusu and P.L. Szőcs, Satu Mare 2004, pp. 7-60 (with German summary).

⁹³ S. TÓTH, *A gyulafehérvári fejedelmi kapu jelentősége* (The significance of the Ducal Gate of the cathedral of Gyulafehérvár), «Építés-Építészettudomány», XV (1983), pp. 391-428.

⁹⁴ Cf. G. KALDI, M. SARKADI, *A gyulafehérvári székesegyház és érseki palota története és legújabb kori helyreállítási munkálatai* (History and newest restoration of the cathedral and archbishoprical palace of Gyulafehérvár), «Műemlékvédelem», XLVI (2002), pp. 1-23 (with English summary).

⁹⁵ The revision of the previous concepts: G. ENTZ, *Zur Frage der Westtemporen in der mittelalterlichen Kirchenarchitektur Ungarns*, in *Architektur des Mittelalters. Funktion und Gestalt*, ed. by F. Möbius, E. Schubert, Weimar 1984, pp. 240-245; B. ZS. SZAKÁCS, *Zur Typologie der Westtemporen*, in *Mitteleuropa. Kunst, Regionen, Beziehungen*, ed. by S. Oriško, Bratislava 1993, pp. 4-13; Id., *Ambivalent Spaces in Western Complexes of Medieval Hungarian Conventual Churches*, in *Czas i przestrzeń w kulturze średniowiecza* (Sprawozdania Wydziału Nauk o Sztuce nr. 111 za rok 1993), Poznań 1994, pp. 30-32.

⁹⁶ É. MEZŐSI-KOZÁK, *A vérteszentkereszi apátság* (The Abbey of Vérteszentkereszt), Budapest 1993 (with English and German summaries); cf. E. RAFFAY, *Vérteszentkereszt*, in *Paradisum plantavit*, pp. 700-703 (in English).

⁹⁷ I. VALTER, *Die archäologische Erschließung des Zisterzienserklosters von Bélapátfalva*, «Acta Archaeologica», XXXIII (1981), pp. 179-200; L. BOZÓKI, *Előzetes beszámoló a bélapátfalvi templom keleti homlokzatának falkutatásáról* (Preliminary report on the research of the eastern facade of the church of Bélapátfalva), «Műemlékvédelem», XLIX (2005), pp. 99-102; I. VALTER, *Kisebb régészeti kutatás a bélapátfalvi volt ciszterci apátsági templom mellett* (Smaller archaeological research next to the late Cistercian Abbey of Bélapátfalva), ivi, pp. 336-342.

⁹⁸ Z. LUKÁCS, J. CABELLO, P. CSENGEL, *Az ócsai premontri prépostság kutatása* (The research on the Premonstratensian provostry of Ócsa), «Műemlékvédelmi Szemle», I (1991), 1, pp. 16-19, cf. IDD., *Ócsa Református templom* (Ócsa: Calvinist church) («Tájak-Korok-Múzeumok Kiskönyvtára»), 525), Budapest 1995 (with German summary).

⁹⁹ E. RAFFAY, *Az aracs templom* (The church of Aracs), in *A középkori Dél-Alföld és Szer*, pp. 449-474; E. RAFFAY, *Az aracs templomrom* (The ruins of the church of Arača), Újvidék 2005.

¹⁰⁰ E. MAROSI, *Die Benediktinerkirche St. Georg zu Ják. Bauwerk und kunsthistorische Problematik*, «Acta Historiae Artium», XXXIX (1997 [1999]), pp. 19-70.

¹⁰¹ A. MEZEY, E. SZENTESI, *Neue Forschungen zur Abteikirche von Ják. Schriftquellen und Befunde als Hilfsmittel auf der Suche nach der verlorenen Baugeschichte*, «Kunstchronik», XLIV (1991), pp. 575-584. See from historical part: G. RÁCZ, *A Ják nemzetiségi és monostoralapításai* (The Ják kindred and its monastery foundations), «Vasi Szemle», LIV (2000), pp. 7-26; 159-181; the reflections of the author of the previous classical monography on Ják: T. v. BOGYAY, *Bamberg und Ják im Lichte neuer Forschungen*, in *Künstlerischer Austausch*, II, ed. by T.W. Gaehtgens, Berlin 1993, pp. 81-88.

¹⁰² A jáki apostolszobrok. *Die Apostelfiguren von Ják*, ed. by E. Szentesi, P. Ujvári, Budapest 1999. See its reviews by P. DIEMER, D. DIEMER, in «Kunstchronik», LIII (2000), pp. 153-157; D. PRIX, in «Umení», LXVIII (2000), pp. 282-285; B. ZS. SZAKÁCS, in «Ars Hungarica», XXVIII (2000), pp. 457-471.

¹⁰³ G. BAZSÓ, *Sopronhorpács, plébániatemplom* («Lapidarium Hungaricum», 3), Budapest 1995 (with German summary); Id., *Újabb töredékek a sopronhorpácsi templom karzattartó boltozatából és déli kapujából* (New fragments from the vault under the western gallery and the south portal), «Műemlékvédelmi Szemle», VII (1997), pp. 51-64.

¹⁰⁴ I. VALTER, *Újabb régészeti kutatások a zsámbéki premontri prépostság romban* 1986-1991 (New archaeological investigations in the ruins of the Premonstratensian provostry of Zsámbék 1986-1991), «Műemlékvédelmi Szemle», I (1991), 2, pp. 24-28; EAD., *Schambek im Mittelalter*, in *Schambek/Zsámbék*, ed. by P. Martin, A. Jelli OSB, Nattheim - Gerlingen 1996, pp. 40-69. See also P. LÓVEI, *A zsámbéki rom műemléki védelmének története* (Zsámbék in Hungarian monument protection), «Magyar Műemlékvédelem», X (1980-1990 [1996]), pp. 39-58 and E. MAROSI, *A zsámbéki kolostorromok* (The ruins of Zsámbék: research and structural analysis), ivi, pp. 59-76 (both with English and German summaries).

¹⁰⁵ A. MEZEY, *Türje, műemlékek* (The historic monuments of Türje), («Tájak-Korok-Múzeumok Kiskönyvtára»), 429), Budapest 1992.

¹⁰⁶ J. LÁSZAY, G. GALAVICS, *Árpás-Mórchida, Szent Jakab apostol plébániatemplom* (St. James' parish church at Árpás-Mórchida), («Tájak-Korok-Múzeumok Kiskönyvtára»), 663), Budapest 2000 (with German summary).

¹⁰⁷ B. MIKLÓS SZÓKE, *Die Premonstratenserpropstei von Alsórajk-Kastélydomb*, «Antaeus», XXIII (1996), pp. 251-306; L. VÁNDOR, *Archäologische Forschungen in den mittelalterlichen weltlichen und kirchlichen Zentren des Hahót-Buzăd-Geschlechts*, ivi, pp. 183-217.

¹⁰⁸ A. KRALOVÁNSKY, *Újabb adatok a veszprémi Gizella-kápolna középkori és újkori építéstörténetéhez* (New data on the medieval and early modern building history of the Gisela chapel of Veszprém), «Építés-Építészettudomány», XV (1983), pp. 273-281; T. ROSTÁS, *A veszprémi úgynevezett Gizella-kápolna épülete a 13. században* (The building of the so-called Gisela chapel in the 13th century), in *Tanulmányok Tóth Sándor 60. születésnapjára*, pp. 61-81 (with German summary); Id., *Udvári művészeti Magyarországon a 13. század második negyedében és közepén*, avagy a Gizella-kápolna hazai kapcsolatrendszere (Court art in Hungary in mid 13th century), «Műemlékvédelmi Szemle», X (2000), pp. 5-52 (with German and English summaries).

¹⁰⁹ The destruction of the Tartar invasion was overestimated in previous Hungarian literature. For the changes around 1241 see T. WEHLI, *A magyarországi művészet helyzete a tatárjárás körül* években (The situation of Hungarian art around the Tartar invasion), in *Tatárjárás*, ed. by Balázs Nagy, Budapest 2003, pp. 468-483.

¹¹⁰ E. MAROSI, *Mitteleuropäische Herrscherhäuser des 13. Jahrhunderts und die Kunst*, in *Künstlerischer Austausch*, II, pp. 15-30.

¹¹¹ K. KOZÁK, *Korai sokszögárásos templomok megjelenése az ország középső és nyugati részén* (Early Gothic churches with polygonal sanctuaries in middle and western Hungary), «Magyar Műemlékvédelem», IX (1984), pp. 73-114 (with German summary).

¹¹² E.g. G. BARTOS, *Megjegyzések a soproni ferences templom és kolostor*

építéstörténetéhez (Comments on the architectural history of the Franciscan church and monastery of Sopron), in *Koldulórendi építészet a középkori Magyarországon*, pp. 177-196 (with English and German summaries); T. ROSTÁS, *A besztercei volt minorita, ma görög katolikus templom* (The former Minorite, now Greek Orthodox church in Beszterce) «Műemlékvédelmi Szemle», VIII (1998), 2, pp. 63-90 (with English and German summaries).

¹¹³ Várak a 13. században (Castles in the 13th century) («Castrum Bene», 1/1989), ed. by L. Horváth, Gyöngyös 1990; see further volumes of the series, too!

¹¹⁴ L. BOZÓKI, *Adalekok a visegrádi Alsóvár építés- és helyreállítástörténetéhez* (Notes on the architectural and restoration history of the lower fortress of Visegrád), «Műemlékvédelem», XXXIX (1995), pp. 81-97 (with English summary); Id., *Lakótornyok és toronypaloták. A visegrádi Salamon-torony és a Fellegvár 14. századi szerepének kérdéséhez* (Donjons and late medieval tower palaces: contributions to the question of the role of the Salamon-tower and the citadel in Visegrád in the 14th century), «Műemlékvédelmi Szemle», VI (1996), 1, pp. 5-24 (with English and German summaries); Id., *Visegrád vára és tornyai. Néhány gondolat az erődített tornyok katonai és szimbolikus értelméről* (Castle and towers of Visegrád: some thoughts on the military and symbolic function of fortified towers), in *Koppány Tibor hetvenedik születésnapjára*, pp. 121-132 (with German summary).

¹¹⁵ J. SEDLMAYR, *Sopron koragótikus lakótornyai* (The Early Gothic towers of Sopron), «Soproni Szemle», XL (1986), pp. 323-339; G. ENTZ, *Városi lakótornyok a középkori Magyarországon* (Towers of medieval Hungary towns), ibi, pp. 339-342.

¹¹⁶ L. VEL'ASOVÁ, *Karnerové kaplnky v románskej architektúre Slovenska* (Karners in Romanesque architecture of Slovakia), «Pamiatky a múzeá», XLVI (1999), 2, pp. 46-48. See also M. VANČO, *Stredoveké rotundy na Slovensku* (Medieval rotundas in Slovakia), Bratislava 2000 (with English extract). A recently published Karner dated to the 12th century from a Saxon town in Transylvania: Z.-K. PINTER, *Rotonda de la Orăștie* (The rotunda of Orăștie [Broos, Szászváros]), in *In memoriam Radu Popa*, pp. 263-286 (with German summary).

¹¹⁷ F. DÁVID, *A soproni Ó-zsinagóga* (The Old-Synagogue of Sopron), Budapest 1978; see also Id., *Sopron, old synagogue* («Tájak-Korok-Múzeumok Kiskönyvtára», 100/A), Budapest 1994.

¹¹⁸ Z. LUKÁCS, *Előzetes beszámoló a lengyeltói római katolikus templom 1991. évi kutatásáról* (Preliminary report on the research of the Roman Catholic church at Lenyeltóti in 1991), in «Műemlékvédelmi Szemle», II (1992), 1, pp. 19-30; L.B. BENKHARD, Z. LUKÁCS, *Lengyeltóti plébániatemplom* (Lengyeltóti, Parish church), («Tájak-Korok-Múzeumok Kiskönyvtára», 549), Budapest 1996.

¹¹⁹ This late period is well represented in: *Magyarországi művészeti 1300-1470 körül* (The art of Hungary ca. 1300-1470), («A magyarországi művészeti története», II), ed. by E. Marosi, Budapest 1987; its revision: E. MAROSI, *Pentimenti. Korrekciók a 14-15. századi magyar művészettel* (Pentimenti. Corrections of the image of Hungarian art of the 14th-15th centuries), in *Koppány Tibor hetvenedik születésnapjára*, pp. 97-120 (with German summary).

¹²⁰ E. MAROSI, *Die Baukunst der Benediktiner in Ungarn der Árpádenzeit - Zum Problem der «Ordenbauschulen»*, «Acta Historiae Artium», XXXVIII (1996), pp. 15-29: 17.

LO STUDIO DELL'ARCHITETTURA ROMANICA IN UNGHERIA: UNA PANORAMICA CRITICA DEGLI ULTIMI VENTI ANNI

Béla Zsolt Szakács

Il presente articolo costituisce un riesame della produzione storiografica sull'architettura ungherese preromanica, romanica e del primo gotico (XI-XIII secolo), a partire dal 1983, anno di pubblicazione di un analogo studio realizzato da Melinda Tóth per il I numero di «Arte Medievale». Negli ultimi due decenni sono stati prodotti alcuni importanti studi generali e alcune sintesi dedicati a questo tema. Ancora più rilevanti sono state le esposizioni commemorative dell'anno 2000.

Sono degni di nota gli studi su alcuni temi particolari, come l'architettura monastica (specialmente quella dei Benedettini, dei Cistercensi e degli ordini Mendicanti) e l'architettura regionale (Ungheria occidentale, la parte meridionale della grande pianura ungherese, Transilvania).

Rimane ancora poco noto il periodo iniziale dell'architettura ungherese, con il processo di cristianizzazione e di costituzione dello Stato, all'inizio dell'XI secolo. Alcuni dei monumenti chiave sono stati datati diversamente rispetto al passato (per esempio le sculture in pietra di Székesfehérvár e Zalavár), mentre altri sono stati indagati in modo approfondito grazie a recenti scavi (Pannonhalma, Pécsvárad, Veszprémvölgy, Székesfehérvár).

I decenni successivi sono caratterizzati da inusuali tipologie di chiesa e da scultura lapidea decorata con palmette di stile specificamente ungherese. Il numero di queste sculture continua a crescere (Veszprém, Visegrád, Dombó, Sárvármónostor); nel frattempo, anche i monumenti correlati (per esempio la cripta ovest della cattedrale di Vác) sono stati meglio indagati.

Due tendenze principali appaiono caratteristiche del XII secolo nell'architettura ungherese: la ricostruzione di vaste basiliche entro ampi archi di tempo (Esztergom, Székesfehérvár, Pécs, Óbuda) e la fondazione di nuovi monasteri di dimensioni minori (in parte appartenenti ai nuovi ordini monastici).

Sono state oggetto di scavi un buon numero di chiese romaniche, localizzate nel centro del paese e finora scarsamente conosciute (Csolt, Ellésmonostor, Szer, Beszterec, Gerla). Particolaramente interessante è la regione del fiume Maros (per esempio Bizere, Pankota); anche il primo monastero cistercense di Bátaszék/Cikádor è stato oggetto di scavi.

Lo stile del primo gotico apparve in Ungheria già nel tardo XII secolo alla corte di Esztergom e nelle fondazioni reali (Pannonhalma, monasteri cistercensi, cattedrali di Kalocsa ed Eger). Parallelamente si costruivano ancora abbazie tardo romaniche da parte delle famiglie aristocratiche, alcune di queste restaurate di recente (Ják, Zsámbék, Ócsa, Vérteszentkereszt, Türje, Árpás).

Nella seconda metà del XIII secolo la predominanza dell'architettura gotica matura è visibile, parzialmente connessa alla corte reale e agli ordini Mendicanti e Paolini. Nuove forme di castelli insieme ad architettura cittadina, comprese delle sinagoghe, sono inoltre caratteristiche di questo periodo.

Per sintetizzare i risultati di questa panoramica, l'intensità della ricerca sull'architettura romanica sembra essere stata molto alta negli ultimi due decenni. Tuttavia l'enfasi è attualmente stata messa più sui problemi specifici, su singoli dettagli, su questioni concettuali, invece che sulle panoramiche ad ampio raggio. Ciò è parzialmente dovuto alle tendenze generali del nostro tempo, tuttavia dimostra anche che il cambiamento paradigmatico nella nostra visione generale del periodo è ancora attesa.