

ARS 35 DECORATIVA



Museum of Applied Arts





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MUSEUM OF APPLIED ARTS

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Budapest, 2021

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EDITOR'S NOTE

Ars Decorativa, the *Yearbook of the Budapest Museum of Applied Arts* is approaching the 50th anniversary of its foundation. The establishment of our journal was decided on the 100th anniversary of the foundation of the Museum of Applied Arts in 1972: it replaced the earlier, Hungarian-language Yearbook of the Museum. Soon we will be celebrating the 150th birthday of our institution. During preparation for this volume, the editorial board of the Yearbook was reorganized: it now consists of noted experts representing the diverse fields of decorative arts and all the collections of the Museum. The previous editor of the journal, Ágnes Prékopa (volumes 29–34) resigned from the position in the Fall of 2020, and starting with this volume, I have taken on the job of editing. After the retirement of our long-time colleague, Klára Szegzárdy-Csengery, all editorial assistance and copy-editing is now done by Judit Király. We continue our rigorous peer-review process: members of the editorial board and other noted experts participate in the review process of articles submitted for consideration. The Yearbook started with publications in French, German, and English along with longer or shorter Hungarian summaries. More recently, and particularly in the current issue, contributions have generally been published in English. Therefore, we have adopted *The Chicago Manual of Style* format for the notes in the studies.

No major changes were made to the format of the journal: its scope remains the field of decorative arts and design, primarily in connection with objects in our Museum's collection. Our Yearbook often presents little-known Hungarian artists and designers to an international audience or highlights international connections and collecting patterns in the history of Hungarian decorative arts. Naturally, the majority of the Yearbook's authors have always been the curators and restorers working in the Museum of Applied Arts. While this is not likely to change soon, I encourage submissions from our readers and all interested scholars. The new cover design and the use of color illustrations throughout the journal, introduced about a decade ago, serve their purpose well and will remain in use. We will continue making the journal available online as well, in the Hungaricana Hungarian Cultural Heritage Portal (hungaricana.hu). We hope that our readers will have a chance to enjoy these contributions to art history for a long time to come.

Zsombor Jékely, PhD
Editor

A 17TH-CENTURY ANTIMENSION IN THE COLLECTION OF
THE MUSEUM OF APPLIED ARTS BUDAPEST*

In connection with the International Eucharistic Congress in the summer of 2020, the exhibition entitled *The Light of Thy Countenance: Greek Catholics in Hungary* would have opened at the Műcsarnok Art Gallery (Kunsthalle) in Budapest, and several items from the post-Byzantine materials of the Museum of Applied Arts had been selected for this. During the preparations for the exhibition, the *antimension* seen here (inv. no. 15384) (Figs. 1–2) came under the scrutiny of research. At first glance, it seemed that it may have come from one of the Hungarian Greek Catholic congregations, but it became clear while studying the object that this cloth was not from a Uniate congregation, but from a Serbian Orthodox church of Hungary. In fact, it is in actuality one of the significant historic relics of the Serbian community that was believed lost.

As a result of the pandemic, not only was the congress postponed, but the related exhibition as well. Although the catalogue for the latter was published, this *antimension* was no longer included in it for the above reasons.¹ Nonetheless, the brief essay here will share the new information discovered during research so that it will be available to those interested.

The meaning of the term *antimension* is “instead of the table,” or rather “instead of the altar.” The label originally meant an ac-

tual tabletop made of wood or a tablecloth made of fabric. They were perhaps already in use starting in the 3rd–4th centuries, and their use has been documented starting from the *Iconoclasm* period in the Byzantine Empire. Their spread is probably due to the lack of consecrated altars in the churches desecrated by the *iconoclasts*. Those who venerated icons, whose leaders were primarily monks, used cloths or boards like this, which were consecrated by orthodox bishops, to celebrate the Holy Liturgy. However, later *antimensia* were also found on properly consecrated altars, and at times served as a kind of written documentation of the consecration of the altar. Their use can only be considered widespread starting from the 13th century. The regulations from this time in the systematized collection of Byzantine ecclesiastical law, the *Nomocanon*, already punished those holding services who performed the liturgy without an *antimension*. Its function gained new content, now it was a symbol of the connection between the bishop and the congregation or the priest performing the service. It is no accident that a properly consecrated *antimension* was signed by the bishop, and if this signature was not legible for some reason, then it had to be re-signed or a new *antimension* had to be obtained.

The increase in the veneration of relics was a significant factor that contributed to



1. Serbian Orthodox antimension, 1667, textile, painted, front side, Museum of Applied Arts Budapest, inv. no. 15384

the development of the *antimensia* that are in use today. In addition to painted images, *iconoclasts* also removed relics from the holy places. Up until the 7th century, the placement of relics in the altar was considered optional, but following the Second

Council of Nicea (787), and in particular after the events of 843 that consolidated the victory for the veneration of icons, the consecration of altars became mandatory. This is how a relic of a martyr became a part of *antimensia*, which had originally been used

in place of the altar. In time, this became a component of every *antimension* in the majority of local churches, irrespective of whether the altar contained a relic or not.

The original location for the *antimension* was directly on the altar, or between the first (*katasárkion*) and second (*endý-*

tion) altar cloths. According to the widespread custom from Greek practice, most denominations have adopted the use of the *eilitón*. This is a smaller, uppermost altar cloth kept folded under the Gospel Book, which is unfolded at a certain point during the Holy Liturgy so that the Holy Gifts,



2. The back side of the antimension

the *diskos* holding the bread, and the chalice holding the wine may be placed upon it.

Initially the material for *antimensia* was linen, but in more recent times they have also been made from silk, since it is possible to print a color image on silk. While the first *antimensia* were rather simple and merely had the sign of the cross alongside some decoration, over time the depiction of increasingly complex scenes became possible and desirable, primarily because the *antimension* is now visible at every liturgy and not kept underneath the altar cloth. The subjects depicted may include Christ teaching and the Evangelists, the *imago pietatis*, Christ standing in the tomb, his symbolic/liturgical placement in the tomb, or the burial of Christ with the angels, and his historical placement in the tomb.² Serbian art history dates the first figural *antimensia* depicting pictorial scenes to the end of the 16th century or the beginning of the 17th century, but based on known artifacts, simple medieval-style examples decorated only with the sign of the cross dominated even in the second half of the 17th century. The first *antimensia* printed with copperplate engravings or woodcut prints appeared in the Serbian church starting in 1692. These were based on models from Kiev or Russia and depict the placement of Christ in the tomb in a composition with many figures, supplemented with medallions of the Evangelists.³

The *antimension* presented here came into the possession of the museum from the Historical Repository of the Hungarian National Museum according to the inventory books of the Museum of Applied Arts Budapest.⁴ It can be suspected from the number written on its back in black ink (125/874) that this was its inventory number from the previous institution. Search-

ing the inventory books of the Hungarian National Museum, it became clear that the number related to this item.⁵ It also came to light from the data recorded when it was first catalogued that the *antimension* was donated to the museum in the summer of 1874 by the Serbian Orthodox parish priest of Dunapentele. Presumably, he also made the Hungarian translation of the Cyrillic inscription on the object, which was carefully registered in the inventory book. In addition to the description, they also later recorded that the object was transferred to the Museum of Applied Arts Budapest in 1877.⁶

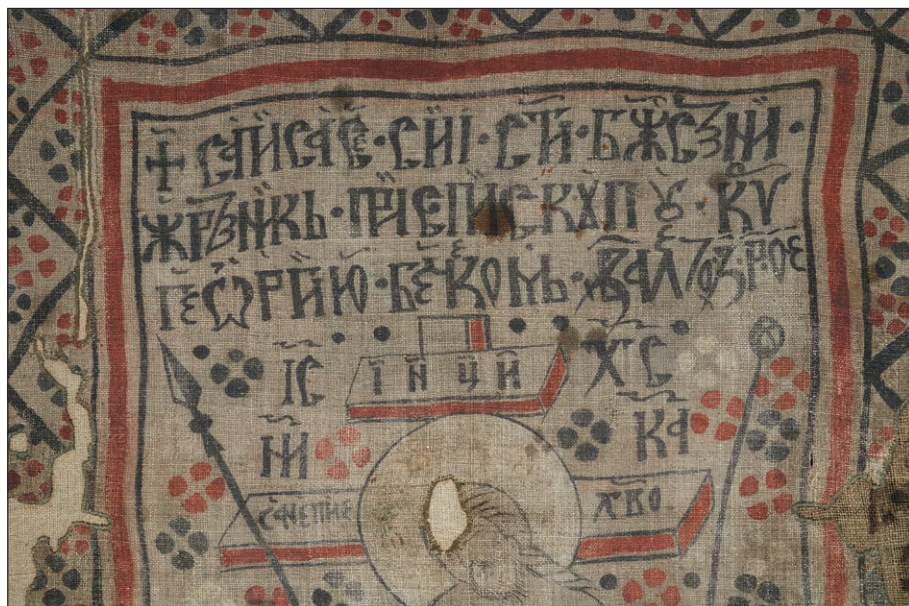
The majority of the nearly square, coarsely woven linen cloth is covered by a half-figure depiction of Christ in the tomb framed by a zig-zag pattern. His eyes are closed, his head is turned slightly to the right, his arms are crossed over his chest, the wounds to his hands and side are bleeding, and his loincloth can be barely seen in the dark depths of the sarcophagus, from which the Instruments of the Passion, the spear and the sponge on a reed, are slanting out on either side of the deceased Savior. The customary three Greek letters (ο ων) in Christ's halo have faded but can be discerned, and the two beams of the cross are visible behind him. The abbreviation of the Slavonic translation of the inscription ordered by Pilate is on the shorter beam (ИЦИ), and the Slavonic title of the image (санетие Х[ристо]во) can be read on the longer beam.⁷ On either side of the upper beam of the cross is the customary inscription referring to Christ's resurrection (IC XC NIKA, Jesus Christ Conquers). Usually a tiny relic concealed in wax is sewn into the center of the longer beam of the cross, but in this case the relic is missing and in all likelihood was never even present original-

ly, since there is no evidence on the fabric suggesting this. One third of the area of the picture is covered by an inscription referring to the consecration of the *antimension* and the individual who sanctified it.

The object's manner of fabrication is interesting. Presumably it was painted by hand in black, and is modelled with red lines and dots in certain places. The red pigment was presumably made from dyer's madder, but there was no opportunity for materials analysis at this time. The patterns made up of four dots of various sizes appearing in the triangles of the zig-zag frame as well as on the sarcophagus and in the background suggest the use of stamps. There are several missing and torn sections of the cloth. These missing sections were presumably patched with linen at various periods and tears were mended by sewing.

They even imitated the pattern of the framing with black ink in one of the patches on the right side. At some point, strips of maroon linen were sewn onto the edge of the cloth to protect the original fabric. When it was no longer regularly used in the liturgy, but before it was placed in a museum, it may have been affixed with tacks to some now unknown backing medium. It was most likely stored vertically as a picture in the church. The rusted edges of the holes made by the tacks have a damaging effect on the cloth even today.

The object's Serbian-Slavonic (Serbian redacted Church Slavonic) inscription is as follows, "Саписа се сиі с[ва]ти б[о]ж[е] ств[е]ни жртв[е]никъ при епискѡпѡ кѡ(р) Георгию бечк(е)омъ ва л(е)то [7175]."⁸ (Fig. 3) In English this roughly corresponds to, "This holy divine *antimension* was



3. Serbian-Slavonic inscription on the *antimension*

inscribed during the time of the bishop of Vienna (?) Georgij(e) in 7175.” The date of the object is provided according to the year of the creation of the world, which was the customary manner for texts and inscriptions in Church Slavonic at the time. Thus, by subtracting 5508 from this number, we get the year 1667.

It is interesting that the Dunapentele *antimension* was virtually “lost without a trace” after it went to the museum, at least in terms of Serbian research. However, its inscription did not remain unknown, since it was published by Ljubomir Stojanović in 1923, with only a few small differences from our reading above. Nevertheless, he did not see the object in person, and it was only through an indirect source that he could have gained information about the text, which he published in a large collection of epigraphs. When he published it, his wording about where the inscription was from was rather uncertain, “inscription in the altar (i.e. sanctuary) of the Buda (Serbian Orthodox) Eparchy church of Dunapentele, in the sanctuary [he repeats this for some reason] above the *proskomedija*.”⁹ In essence, from this date the inscription of the Dunapentele *antimension* “takes on its own life,” while the object bearing it instead faded into obscurity.

The source for the publication of data by this famous Serbian epigraphist was the 1833 volume of the almanac entitled [*Serbska*] *Pčela* (Serbian Bee) printed by the Egyetemi Nyomda (University Press) of Pest, as he indicated in his citations. The related article of the almanac reported on antiquities from Serbian settlements in the vicinity of Pest. The anonymous author described the relic in the sanctuary of the Dunapentele church as follows, “icon [*obraz*] that depicts the resurrection of

Christ found above the *proskomedija* of the Dunapentele church.”¹⁰ In Slavic languages, the term *obraz* that is used indicates all kinds of pictorial images, and thus often icons. The author of the article had clearly gone to the site, since they also report that the local Serbian parish priest, Dimitrije Grujić, had shown them the storeroom. Despite this, it seems that the “holy image” above the table for the liturgy of preparation was not recognized as actually being an old *antimension* that was no longer in use. Therefore, it is not surprising in the wake of this article that the object, which in the meantime had disappeared from the church and until the present re-identification only “survived” through its inscription, was integrated into the subsequent research simply as an “icon.”¹¹

As is clear from the above sources, the Dunapentele *antimension* was already considered a special item in 1833, even for the Serbian community in Hungary. The author of the almanac considered it worthy of mention due to its age, and was even able to interpret the date in the inscription precisely. Based on the author’s reasoning, the “icon” was evidence that even prior to the great Serbian migration in 1690, “Serbs had lived in this town for 23 years, and they even had their own bishop.”¹² However, since the inscription on the *antimension* does not mention Dunapentele, and currently we do not even know when the object came into the possession of the church, we cannot be entirely certain that it was made for this church. In particular, this is because in general we know quite little about Serbian churches in Hungary from the time before the major migration. Unfortunately, the literature studying the history of the Dunaújváros (the present-day name of Dunapentele) church is of no help

on this issue. This literature hypothesizes that the Serbian community and church in Dunapentele can be traced all the way back to the 1660s, citing the date on the “icon depicting the resurrection of Christ” that is precisely the subject of our investigation. However, as stated above, the relationship of the cloth to the given location is unclear,¹³ and we must consider that it may have come from elsewhere. This is because Buda cannot be seen in the title of the bishop in the inscription, which is presently still rather difficult to interpret, even though Dunapentele was under the jurisdiction of the Serbian Orthodox Eparchy of Buda.

Above all, scholars of Serbian ecclesiastical history have taken note of this item’s inscription, which has caused such intrigue, particularly due to the name of the bishop of “Vienna,” Georgije that it includes.¹⁴ Unfortunately, the most plausible reading of the title (“Vienna”) must be dismissed. Neither then, nor later was there a Serbian bishop of Vienna in the Habsburg Empire. The most northerly Serbian eparchy in the middle of the 17th century was the eparchy of Buda, and there is data related to the bishops there starting from the 1640s.¹⁵ Stojanović, who did not find a better explanation for the title included in the inscription, recommended the reading of “Bač” (that is “Bačka”). However, the title of the bishop on the object clearly begins with the syllable “beč-” (the name of Vienna in Serbian), which has been confirmed since the actual item has been found.¹⁶ It was precisely through the data of Stojanović that a bishop Georgije was listed by name amongst the known 17th-century Serbian bishops of Bač with a seat in Szeged, but the only reference to his existence is this mention from 1667.

Antal Molnár in his recent research has pointed out the “fluid” nature of the developing Serbian Orthodox Church organization in Ottoman Hungary, the numerous uncertainties still widespread in the period about the titles of bishops, and insufficient historical data. The reading of the Dunapentele inscription suggested by Stojanović stuck out to him as well, making him wonder why the Serbian bishop of Bač (Szeged) is mentioned in an inscription at a church within the Serbian Orthodox Eparchy of Buda. To explain this, he could not think of anything besides the idea that the “icon” probably could have been donated by the bishop in Szeged.¹⁷ However, since we now know that this in fact is not an icon, but an *antimension*, the support for the theory that it was a gift is weakened. It follows from the liturgical function of the object detailed above that an *antimension* would quite certainly not have been given by a bishop to a church in a different eparchy. If, for the lack of a better explanation, we proceed from Stojanović’s reading, it seems more likely that the *antimension* was not made for the Dunapentele church, but instead made its way there from some church in the eparchy of Szeged (Bač). While it is only possible to hypothesize about the date that this may have happened, it cannot be discounted that the Serbs may have fled with their old relics in 1690, during their exodus to the north and to the area of their new home.

Resolving the title and identity of the bishop thus remains a task for the future, as the missing chapters in the history of this item may contain interesting finds for researchers. However, the “discovery” and re-identification of the Dunapentele *antimension* is already an important scholarly result, and is even a genuine sensation from

the perspective of the history of Serbian art and religion. Not only can we be pleased for having found a sacred object that was believed lost, but more likely than not we can regard it as the earliest dated liturgical

cloth from the Serbian Orthodox Eparchy of Buda. It is also special from an iconographic perspective, since it is a rare and beautiful example of a 17th-century figural *antimension* in Serbian art.

NOTES

* This paper has been written with the support of the Greek Catholic Heritage Research Group within the context of the *Lendület* (Momentum) Joint Program of the Hungarian Academy of Sciences and the St. Athanasius Greek Catholic Theological College.

1 Szilveszter Terdik, ed., *The Light of Thy Countenance: The Greek Catholics in Hungary* (Debrecen: Magyarországi Szejátjogú Metropolitanai Egyház, 2020).

2 Михаил Сергеевич Желтов, “Антиминс” [Antimension], in Православная энциклопедия [Orthodox Encyclopedia], II. (Moscow: Церковно-научный центр «Православная энциклопедия», 2001), 489–493; Januarius M. Izzo, *The Antimention in the Liturgical and Canonical Tradition of the Byzantine and Latin Churches* (Rome: Pontificium Athenaeum Antonianum, 1975). An *antimention* with similarly rich iconography is also in the collection of the Museum of Applied Arts Budapest (inv. no. 2009.184). This was consecrated in 1761 by Dionisije Novaković, the Orthodox bishop of Buda,

and then later of Transylvania. See: Szilveszter Terdik, “Acquisitions between 2006 and 2010,” *Ars Decorativa* 28 (2012): 128–130, fig. 5.4.

3 Miroslav Timotijević, “Prvi srpski antiminsi i njihovi uzori” [First Serbian Printed Antimensia and their Models], *Zbornik Matice srpske za likovne umetnosti* 23 (1987): 39–69 (39–40).

Their inscriptions designate the objects themselves with the word *oltar'* (altar, sanctuary) or *žrtvenik* (originally the term for a pagan altar, then later in Slavic-speaking Eastern Christianity, the *proskomedia*, the area/alcove/table to prepare the Holy Gifts on the northern side of the sanctuary), then in time it was increasingly common to use the term *antimins* (antimension) that is used today.

4 “239. Altar cloth, linen, black and red paint; Ecce Homo inscription in Cyrillic. – N. M. R.” *Inventory book “A,”* Museum of Applied Arts Budapest, Archives. The description in the other inventory book differs in several respects, but it relates to the same object, which had received a new inventory

- number in the meantime, “15384. Altar cloth, velvet (!), with black and red printed designs: Resurrection of Christ. – Zig-zag frame. Cyrillic inscription. [Hungarian], 18th century. o. 53. h. o. 60. N. M: R.” *Inventory book “B,”* Museum of Applied Arts Budapest, Archives.
- 5 “(1874), 125. 12 June. Coarse linen cloth with Christ in the center and the following Serbian inscription: + саѣсаѡ etc. translated: This holy sacrifice was made during the time of the bishop György Becsenev in the 7175th year since the creation of the world (ó. sz.) [=according to the old calendar (?), that is, in the year 1664. Gift of the Greek parish priest of Dunapentele, Martanovics.” Next to this in another hand, “Transferred to the Museum of Applied Arts in 1877.” *Inventory Book of the Hungarian National Museum 1873–1876*, 90. Hungarian National Museum Central Archives, Budapest. I owe a debt of gratitude to László Szende, the director of the National Museum Central Archives for the selfless assistance he provided during research. The proper name of the priest was Vazul Masztanovics (Vasilije Mastanović), who was the last parish priest of the Dunapentele Serbs between 1868 and 1884. See: Milan Dujmov, *Lista sveštenika Srpske pravoslavne eparhije Budimske* [List of Priests of the Serbian Orthodox Eparchy of Buda] (Budapest: samostalno izdanje autora, 2013), 193.
- 6 During the transfer of objects, the data in the inventory books of the parent institution were not recorded, which often resulted in the loss of even the basic information during recataloguing at the receiving institution, as occurred in this instance. The data on the description cards was further corrupted, for example they calculated the date as 1627.
- 7 This is a vernacular corruption of the Church Slavonic phrase снятие Христова, the deposition of Christ. The more “standard” Church Slavonic title for the *imago pietatis* iconographic form would be Христос во гробе or Царь славы, but in Serbian records there are occasions when images depicting the deceased Christ are given the title the Deposition of Christ despite the fact that otherwise it is an independent iconographic form.
- 8 The abbreviations indicated by so-called *titlo* have been placed in square brackets, while the letters above the word have been placed in parentheses. In our opinion, in the case of the word бечк(е)омь indicating the title of bishop, the letter ‘e’ above the word implies that we must consider this an abbreviation. Although the reconstruction of the full form is questionable, and it depends on where we incorporate the letter ‘e’ to be brought down, we cannot dismiss the potential reading of бечк(е) [решк]омь, ‘Bečkerек.’
- 9 Ljubomir Stojanović, *Stari srpski zapisi i natpisi* [Old Serbian Marginal Notes and Inscriptions], IV. (Sremski Karlovci: Srpska kraljevska akademija, 1923), 175. Cat. 6961. He published the inscription in the following form: Саписа се сии сто бжствни жртвникъ при епискѡвѣ Георгию бечкомъ (Бачкомъ?) ва лето [7175].
- 10 Pavle Stamatović, ed., *Serbska pčela ili Novij cvetnik za god. 1833*. [Serbian Bee or New Floral Garden for the Year 1833] Год. IV. ([Pest]: troškom Matice serbske, [1832]), 151–152.
- 11 Sava Vuković episkop šumadijski, *Srpski jerarsi od devetog do dvadesetog veka* [Serbian Archpriests from the 9th to the 20th Century] (Belgrade: Evro; Podgorica: Unireks; Kragujevac: Kalenić, 1996), 113.
- 12 Stamatović, *Serbska pčela...*, 151.
- 13 Dinko Davidov, *Spomenici Budimske eparhije* [Monuments of the Eparchy of Buda] (Belgrade: Prosveta – Republički zavod za zaštitu spomenika kulture – Balkanološki institut SANU; Novi Sad: Matica srpska, 1990), 311. Davidov also emphasizes that the later fate of the “icon” in question is unknown.
- 14 Sava Vuković episkop šumadijski, *Srpski jerarsi...*, 113.
- 15 The bishop of Buda between 1665 and 1668 was named Victor. See: Antal Molnár, “Szerb ortodox egyházszervezet a hódolt Magyarországon” [Serbian Orthodox Church Organization in Ottoman Hungary], in *Szerb székesegyház*

a Tabánban: Az eltűnt Rácváros emlékezete

[Serbian Cathedral in the Tabán District:

Remembrance of the Vanished Serb Town],

eds. Tamás Csáki and Xénia Golub (Budapest:

Budapesti Történeti Múzeum, 2019), 32–63 (59).

16 Precisely because of this, when reading the enigmatic title it is not possible to dismiss the name of another eparchy that still existed in the 17th century,

Bečkerek. There is data on a total of two bishops from there, one named Visarion from 1609 and a bishop Mihailo from 1687. Radoslav Grujić, *Duhovni život Srba u Vojvodini* [Spiritual Life of the Serbs in Vojvodina] (Belgrade: Srpsko bibliofilsko društvo – Muzej srpske pravoslavne crkve, 2012), 66–67.

17 Molnár, “Szerb ortodox egyházszervezet...,” 61.

EGY 17. SZÁZADI ANTIMENZION AZ IPARMŰVÉSZETI MÚZEUM GYŰJTEMÉNYÉBEN

ÖSSZEGZÉS

Ez az *antimenzion* (ereklyekendő) a múzeum gyűjteményének első darabjai közé tartozik (ltsz. 15384). A leltárkönyvek tanúsága szerint a Nemzeti Múzeum Régiségtarából került át 1877-ben. A hátoldalára fekete tintával írt szám (125/874) az első őrzési helyének jelzete. A Magyar Nemzeti Múzeum leltárkönyvéből derült ki, hogy 1874 nyarán a dunapentelei szerb ortodox parókus ajándékozta a gyűjteménynek.

A közel négyzetes alakú, durva szövésű vászonkendőn – zegzugmintás keretben – a sírban félalakosan ábrázolt Krisztus alakja látható, két oldalán a szenvedés eszközeivel. A kompozíció nagy részét kézzel festették, a keretdíszen pecsételőket is használtak. A megszokott feliratokon túl a képmező egyharmadát a kendő szentelésére és szentelőjére utaló, szerb szerkesztésű egyházi szláv nyelvű felirat tölti ki: „Íratott ez a szent isteni antimenzion a bécsi(?) Georgij(e) püspök úr idején 7175-ben”. Utóbbi évszám az 1667. évnek felel meg.

A tárgynak – múzeumba kerülésével – nyoma veszett a szerb kutatás számára. Felirata mégsem maradt ismeretlen, ugyanis Ljubomir Stojanović 1923-ban közzétette azt. Ő azonban személyesen már nem láthatta, közlésekor ezért is fogalmazott meglehetősen bizonytalanul a felirat helyét illetően: „felirat a Budai (Szerb Ortodox) Egyházmegyében a dunapentelei templom szentélyében a szentélyben [ezt valami miatt megismétli] a proskomídia felett”. Ettől kezdve az *antimenzion* felirata önál-

ló életre kelt, a hordozó tárgy pedig elfelejtődött.

Stojanović forrása a pesti Egyetemi Nyomda által nyomtatott [*Serbska*] *Pčela* (Szerb méh) című almanach 1833. évi kötete volt. A vonatkozó cikk ismeretlen szerzője így ír a tárgyról: „a pentelei templom proskomídiája felett található szentkép [*obraz*], amely Krisztus feltámadását ábrázolja”. A cikk szerzője járt a helyszínen is, Dimitrije Grujić helyi parókus még az inventáriumot is megmutatta neki. Ennek ellenére nem ismerte fel, hogy egy régi *antimenziont* lát. Nem meglepő tehát, hogy cikke nyomán az utókor kutatásába már egyenesen „ikon”-ként került be ez a tárgy. Ő úgy vélte: ez a „szentkép” annak bizonyítéka, hogy az 1690. évi nagy szerb bevándorlás előtt már „23 évvel is éltek szerbek ezen a településen, mitöbb saját püspökük is volt”. Azonban az *antimenzion* felirata nem említi Dunapentelét, s egyelőre azt sem tudjuk, mikortól volt a tárgy az ottani templomban. Ráadásul a feliratában szereplő püspök titulusa budainak sem olvasható, pedig Dunapentele a Budai Szerb Ortodox Egyházmegye joghatósága alá tartozott. A püspöki titulus legkézenfekvőbb olvasatát („bécsi”) is el kell vetni: bécsi szerb püspök sem ekkor, sem később nem létezett a Habsburg Birodalomban. Stojanović a „bácsi” (azaz „bácskai”) olvasatot javasolta, noha a tárgyon a püspök címe egyértelműen a „beč-” szókezdettel olvasható. Georgije püspök éppen Stojanović adata révén került be a

17. századi, szegedi székhelyű, bácsi szerb püspökök sorába, akinek létezésére azonban mindössze ez az adat utal.

A tárgy liturgikus funkciójából következik, hogy *antimenzion*t egészen biztosan nem ajándékozott egy püspök a másik egyházmegye temploma számára. Stojanović olvasata alapján valószínű, hogy az *antimenzion* nem a pentelei templom számára készült, hanem a szegedi (bácsi) egyház-

megye más templomából került Pentelére 1690 körül.

A püspök titulusának megfejtése és személyének azonosítása ezek szerint a jövő feladata marad. Az *antimenzion* újrazonosítása azonban már így is komoly tudományos eredmény, mivel a Budai Szerb Ortodox Egyházmegye legrégebbi datált liturgikus textiljét tisztelhetjük benne.

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