

Import renesance do střední Evropy

Matyáš Korvín

DIE LÄNDER
DER JAGELLONEN
UND HABSBURGER BEI
DER THRONBESTEIGUNG
KARLS V.

- Jagellonen
- Habsburger
- Grenze des Römisch-deutschen Reiches



Matyáš Korvín a renesance v Uhrách

- Aristotelo Fioravanti
- Chimenti Camicia
- Giovanni Dalmata
- János Vitéz (Pannonius)
- Antonio Bonfini
- Francesco Arrigoni
- Francesco Bandini

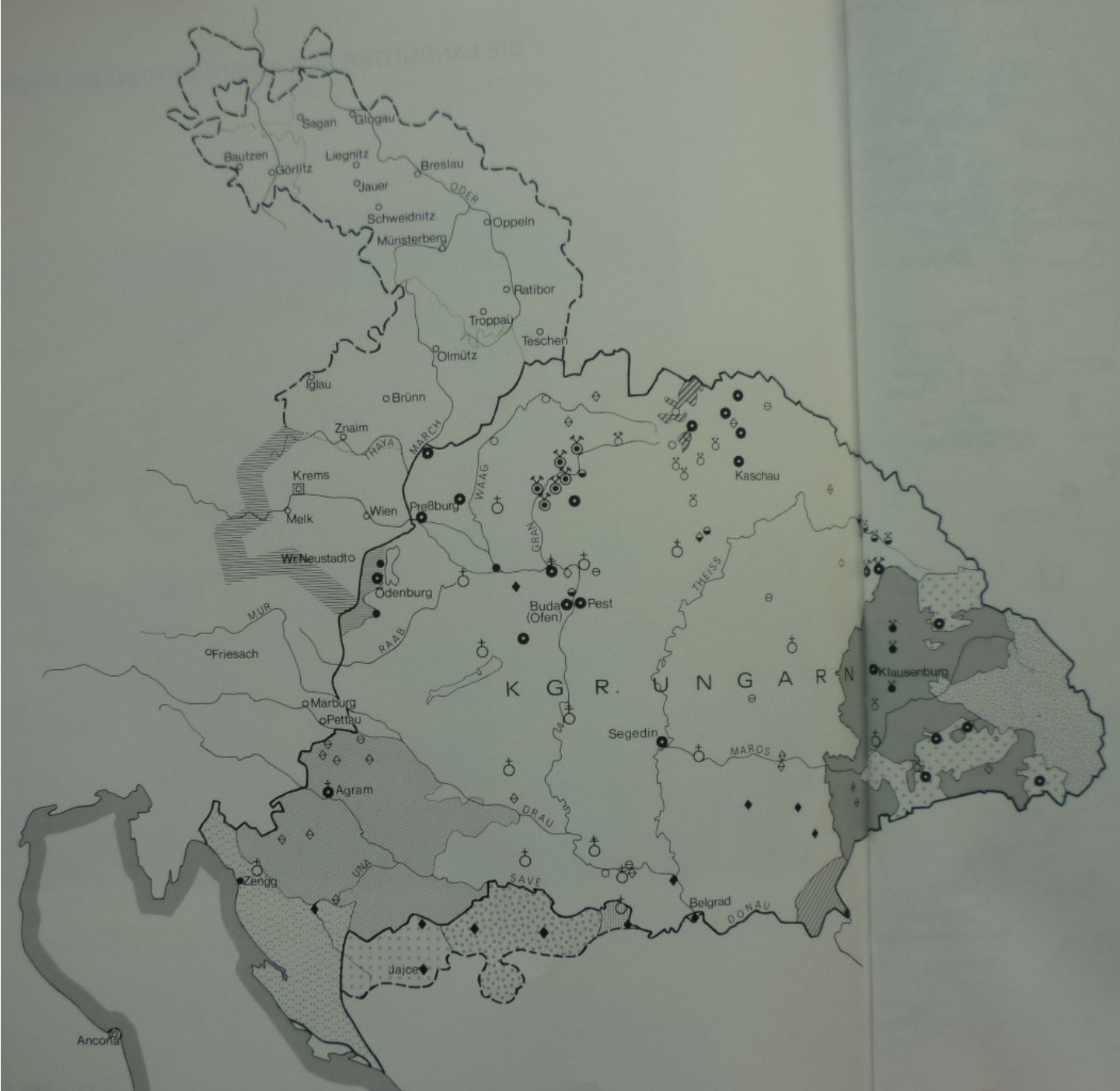




Hornoitalský sochař,
Portrét MK, kolem 1490



Kat.-Nr. 853 Pirro Ligorio: Karte Ungarn (1558)



Jan Hunyadi



Post hanc tādē belli tēpestatē: postq3 regis wladislai lu-
gubrem interitū: ne quis in regno in alterius offensa
moueretur: per dominos prelatos ⁊ barones regni in
terdictum est. ⁊ nihilominus ut adueniente festo pē-



Hrad Vajdahunyad



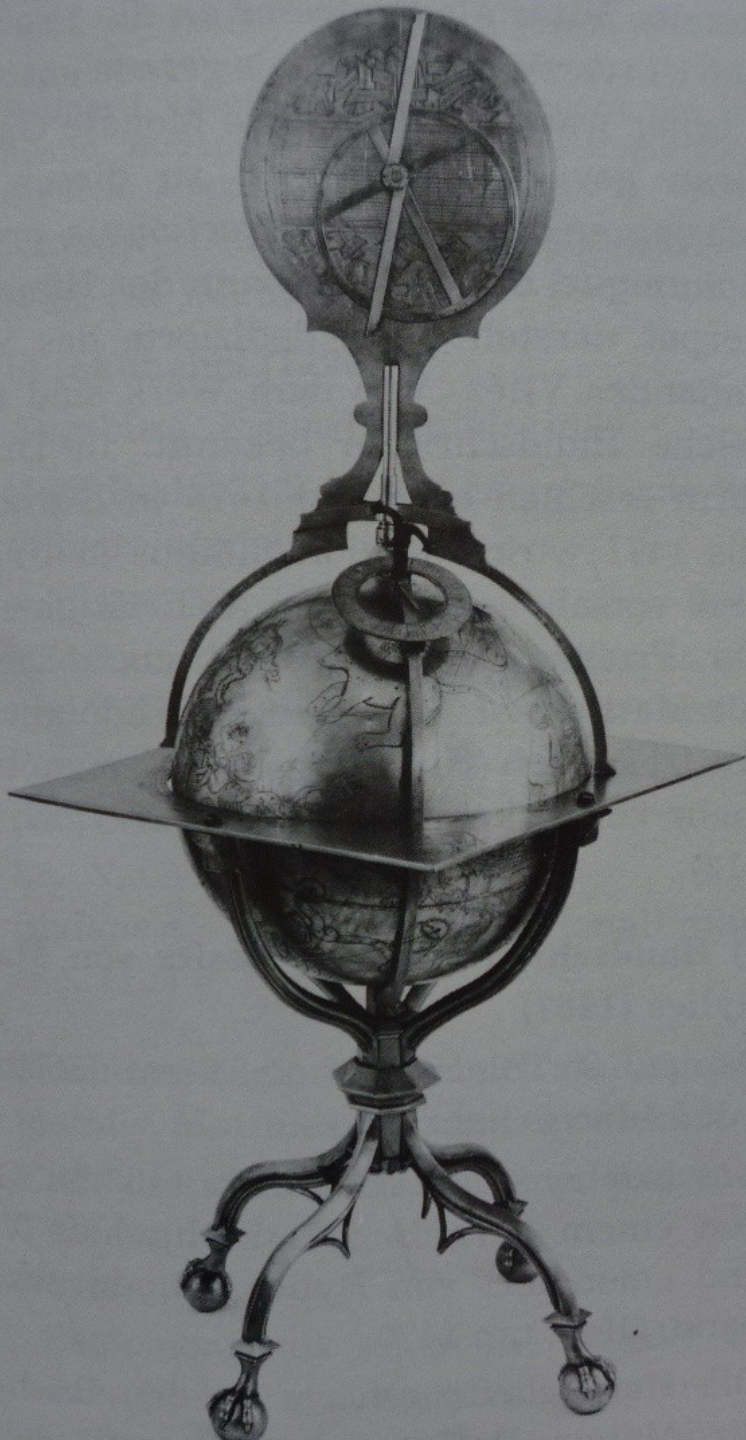
Portrétní medailony – MK a Beatrice Arragonská, Giovanni Cristoforo Romano, před 1480





Portrétní busta Beatrice Arragonské, odlitek podle mramoru Francesco Laurany, kolem 1476

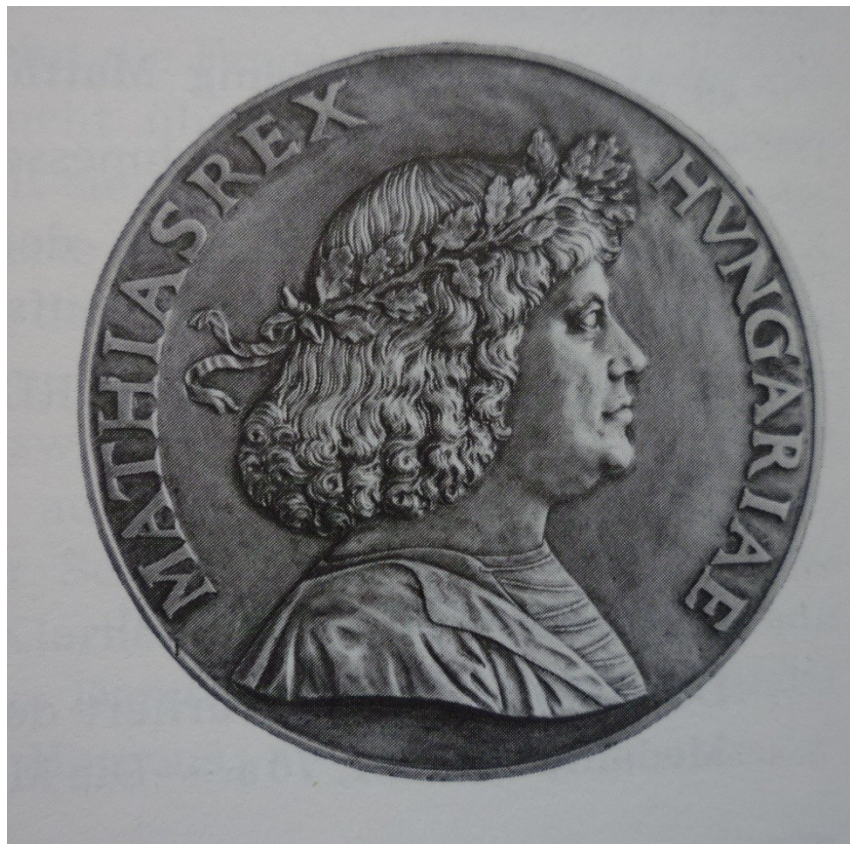
Marcin Bylica, zemský
globus, 1480

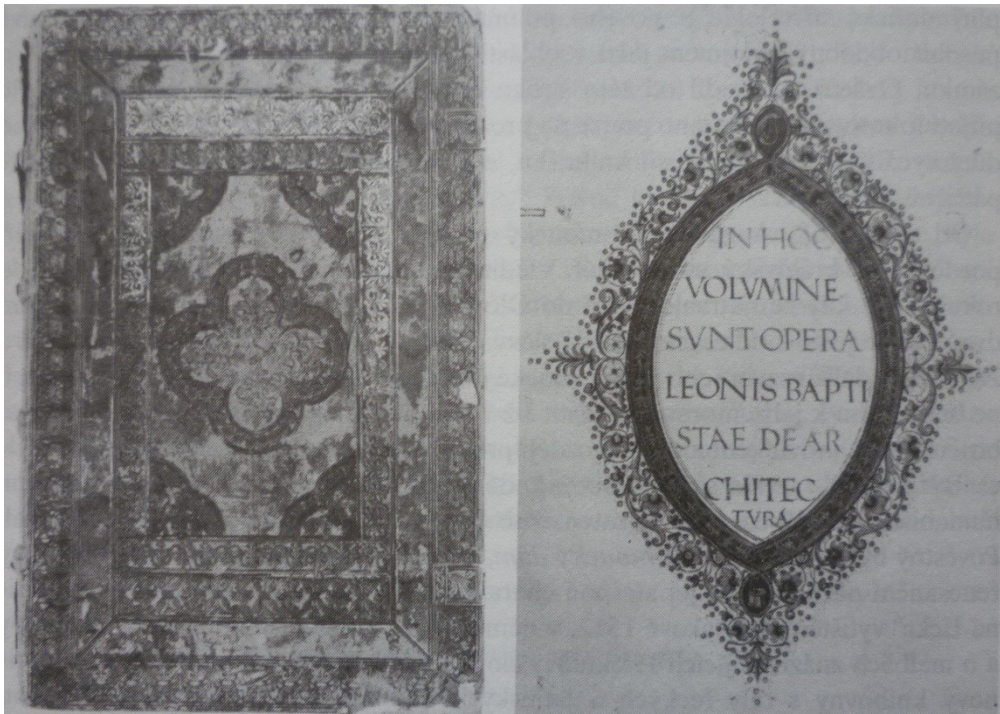


János Vitéz náhrobek, 1472



Medaile a miniaturní portrét MK, kolem 1485





LEONIS BAPTISTE ALBERTI DE RE AEDIFICA
TORIA INCIPIT. LEGE. FOELICITER

MANUS ADULTAM LENO & BEATE
AGENDAM FACIANT: SUMMA INDU
STRIA & DILIGENTIA CONQUISITAS NO
BIS MAIORES NOSTRA CUIDIDERE: QUE
OMNIES & SI FERANT PRE SE' QUALI CER
TATIM HUC TENDERE: Vt plurimum
generi hominum prosint: tamen
habere in natum atq; insitum
eas intelligimus quippiam quo
singule singulis pre ceteris diuersisq; polliceri fructus uidean
tur. Namq; artes quidem alias necessitate sectamur alias pro
bamus utilitate: aliae uero quod tantum cura res cognitu gratias
simul uersentur impratio sunt: Quales autem he sine arte non
est ut prosequar impromptu enim sunt. Verum si repetas ex om
ni maximarum artium numero nullam penitus inuenies que
non spretis reliquis suos quosdam & proprios fines petat & contem
pleatur. A ut si tandem comperas ullam que cum huiusmodi sit
ut ea careat nullo pacto possis: cum & de se utilitatem uoluptati
dignitatiq; coniunctam presterit: meo iudicio ab earum numero
excludendam esse non duces architecturam. Namq; ea quidem
siquid rem diligentius perscrutis & publice & priuam commo
dissima & uehementer gratissima generi hominum est: dignita
teq; inter primas non postrema. Sed arteq; ultra progrediar expli
candum mihi censeo quemnam haberi uelim architectum: No
enim signarium adducam fabrum quem tu summis ceterarum
disciplinarum uiris compares. Fabri enim manus architecto pro
strumento est. Architectum ego hunc fore constituam qui certa
admirabiliq; ratione & uita tum mente animiq; distinet: tum &
opere absolute didicerit: quareumq; ex ponderum motu corporuq;
compactione & coagmentatione dignissimis hominum usibus bel
lissime commodatur: que ut possint comprehensione & cogni
tione opus est rerum optimarum & dignissimarum. Itaq; huius

Ex Bibliotheca Calixti Ecclesie Romae

Rukopisy budínské knihovny MK

(florentští iluminátoři Attavante Attavanti, Gherardo di Giovanni)





AD SERENISSIMAM PRINCIPEM AC CHRISTIANIS-
SIMAM PANNONIARUM REGEM MATTHIAM IOANIS DE
REGIOMONTE IN TABULAM PRIMI MOBILIS PREFATIO

Adium septuaginta viros graues dum seculi nostri causarentur iniquitatem vehementer dubitare solitos plus ne gerendis rebus humanis conducant litterarum monumenta an morum pericula diuersorum quibus ubiq. societas hominum contextitur. Quippe cum mortali conditione & natiuitate & viuamus variis ac pene assidue impliciti curis vix suos cuiq. affectus tam breui etatis curriculo datur interuiscere, alienas autē cupiditates ac motus animi quoslibet praeteritum in viris praeclarioribus quorum consiliis cepte seruatur ciuitatis ne diuinare quidem possit, qui & si palam explorentur ad perpetua tamen hominum commercia haudquaquam satii erunt, siquidem experimenta maiorum quo minus suae commemoratio iuniores monent multitarum interturbantur, bellis caritate annonae seditionibus & aliis innumeris id genus pestibus. Contra vero si praesentium dumtaxat momentis inhiare pergat, neq. aliorum mentis tuae speciem flectas, cum mortuus vita degere non iniuria videberis, aut certe vix pauca quaedam libamenta istinc capesses quae ad contemporaneos te solales concipiunt, adeo pleraque omnia solet etiam inueterere. Quo mihi rectius colligi videtur utriusq. rei adminiculo humani cursus habenas compescere oportere, quoad huc caudarum omnium legitima & indissolubilis catena tuae dei summi arbitrium permiserit. Nam & si haec duo gerendarum rerum initia constitua, morum inquam humanorum peritiam & veterum horum monumenta scriptorum, non tamen parum usq. decrit, quomodo singula quae negotia prudentius absoluantur. Quod plane in nostro seculo tantis tamq. variis circumuento erumnis nimium liquet. Iamdiu tui ut externa praeteramus gloria europa nostrae animus & prudentia semper & litterarum cultu floruerit, adeo tamen labat ut nisi proteriore quodam diuino suffulta fuerit propediem exitum turpe patitura videatur. Nescio si recensere liceat quam crebro



IOANNIS CRYSOSTOMI OMELIAE
I EPISTOLAM PRIMAM AD TIMOTHE-
VM PER ABROSIVM MONACHVM
GRAECO IN LATINVM TRANSLATAE



AVS EX APOSTOLI DISCI-
pulis eius facti attestatur autē
quod licet in verbis apostolorum mirabi-
liter cum falsis in doctis unquam
scribitur qui huiusmodi potius nota
veritas testimonium perhibebatur pro
dicente atque unquam. Qui una et dilecti-
tus fuit et magister eius. Atque adeo
prudenter sapientiaque preclarus ut eū
laudaret paulus absque circumspectione
dicenti compararetur ut ille obiter

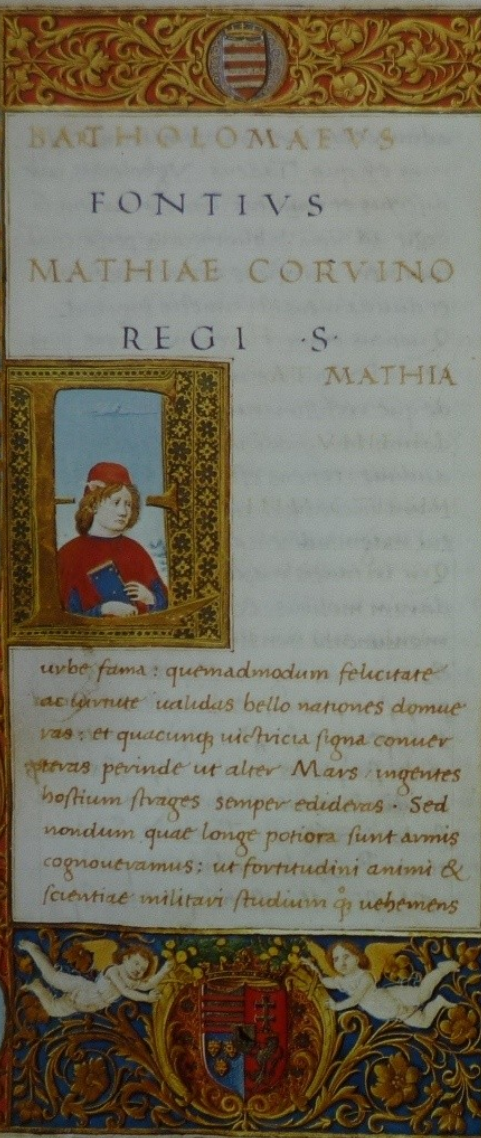
per te eius rei gratia eligere non modo contrarium nihil predicare. ut
tum id etiam patet. Circumcidit enim cum inquit in eadem etate atque
ita illi eam prius ministerium crederet. Sufficere quidem poterat
affectus apostoli in qua dilecto unum indicare cuiusmodi fuerit. Quip-
pe et alibi ipsi testimonium perhibet: scribens ac dicens. Experimentum
eius noscitis quoniam tamquam patris filius mecum servavit in euangelio. Co-
munesque carum cum scriberet. ait. Nisi uobis timotheum qui est filius
et in meo carissimus et fidelis in domino. Et iterum videte ne quis eum
contemnat. Qui enim dominum operatur sicut et ego. hebreus quoque scri-
bens ait. Cognoscis fratrem timotheum dilectum plurimam multasque
locis qui diligenter inquirere nunquam benignissime ac dilecti hominis munda.
Es etiam qui nunc usque sunt miranda ipsius confidentiam ac unquam
ostendere facillime potest. Et cum sequitur euasose pergenit. quid-
sit qui ipse de timotheo canit ex dei discipulorum numero scribit
cum et solus et lucis probat quod et mirabilis ipsius predi fuerit
aut unquam ipse cum scriberet lucas fons est unquam sed et clementis unquam
de consuetudine eius fuisse legimus unquam de ipso scribit cum clemente et
de cetero condidit libris meis quoniam quidem ab re aut incongrue scribit.



BATHOLOMAEVS
FONTIVS
MATHIAE CORVINO
REGI S.
MATHIAE



*urbe fama: quemadmodum felicitate
et laetitia ualidas bello nationes domue-
ras: et quacunq; uicticia signa conuer-
teras perinde ut alter Mars ingentes
hostium strages semper edideras. Sed
nondum quae longe potiora sunt armis
cognoueramus: ut fortitudini animi &
scientiae militari studium quod uehemens*



Ab
Ch
Ko
Bib
Cor
148
Bu
Sze
Naf
bib
Coe
fol
Ka

INCIPIT LIBER EPISTOLARVM AVRELI AVGV
STINI EPISCOPI HIPONENSIS DOCTORIS
EXIMII EPISTOLA PRIMA A D
VOLVSIANVM



SE SALVTE TVA QVAM
& in hoc seculo & in christo esse cupio
sancte matris tue uotis iam fortasse &
ipse non impar. Vnde meritis tuis red
deni salutationis obsequium, hortor ut
uales, ut litterarum uere certeq; scita
rum te curam non pigeat impendere.
Sincera enim & soliditas est nec tu
casi eloquii ambit adanimum, nec
ullo lingue teclorio mane aliquid ac
pendulum crepitat. Multum mo uer
non uerborum, sed rerum audiam.

& multum ferret factara te curam. Precipue apostolorum linguas exortor
ut legas. Sic his enim ad cognoscendos prophetas excitaberis, quorum testi
monis utuntur apostoli. Siquid autem uel cum legis uel cum cogitas tibi ori
tur quæstio, in quo discitendo uideat necessarius, scribe ut scriberem. **M**
Magis enim hoc forte adiunxerit domino potero q; presens talia loqui tecu
non solum propter occupationes uarias & meas, tuis. Quoniam si cui michi
uacat occurrere ut & tibi uacet. Veram enim propter eorum irruentem
presentiam, qui plerumq; non sunt apti tali negotio magis lingue et em
nibus q; scientie luminibus desolantur. Quod autem scriptum habent, sep
uacat ad legendum cum uacat legenti, nec onerosum sit presens, quod cu
uoles sumimus, cum uoles ponitur.

Domino uere sancto & merito uenerabili per augustino episcopo uoluntas?
Cui me ut probitatis iusticie documentum, ut aliqua ex
ambiguis lectionis pie dicenda perueniret. Amplexor gram
muneris imperari, meq; libenter in disciplinam tuam offero uere
ris sententie auctoritatem secutus, que nullam ad perditionem
habundare credit etatem. Neq; immerito sapientis pru
dentie iudicia nullis terminis, nec sine conclusis, quando promouetur iul



Ex Augustina Bibliotheca Casarea Vindobonensi.



DIVO MATTHEO COR
VINO PRINCIPALI INVI
CTISSIMO BOEOTI RE
GUM PHILOSTRATI HER
OGICA CONESARTE S
QUI STARVAE ET EPIS
COLEBANTONIO BON
EISE TRAVICTE ET IN
COMITALI REGARE
GIA IMPENSARE LAETIE





45:
 des
 dex
 enus
 der
 heca
 vina,
 1490.
 pest,
 ény
 thek,
 345,
 t. 443

Tzv. Wappenbrief





Giovanni Dalmata
(Ivan Duknovič),
Madona z Diósgyöru,
kolem 1480



Lombardský sochař
Portrét MK, po 1485

Majolikové talíře se znakem MK, 1485-90



Kříž se znakem MK, Ostřihom, 1485-90



Visegrád, Lví a Herkulova kašna, 1473, 1484



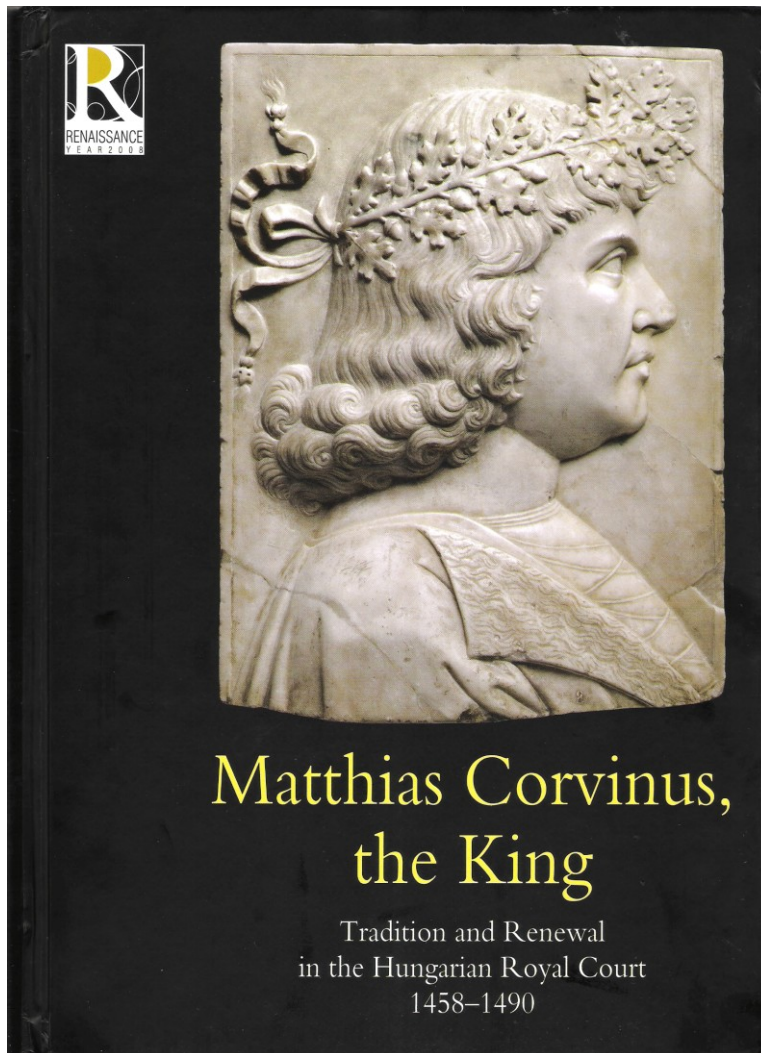
Abb. 10 Originalfragmente des Herkulesbrunnens. Visegrád, Mátyás király-Múzeum, ehemals Hof des Sommerpalastes. (Aus: BUZÁS 2001.)



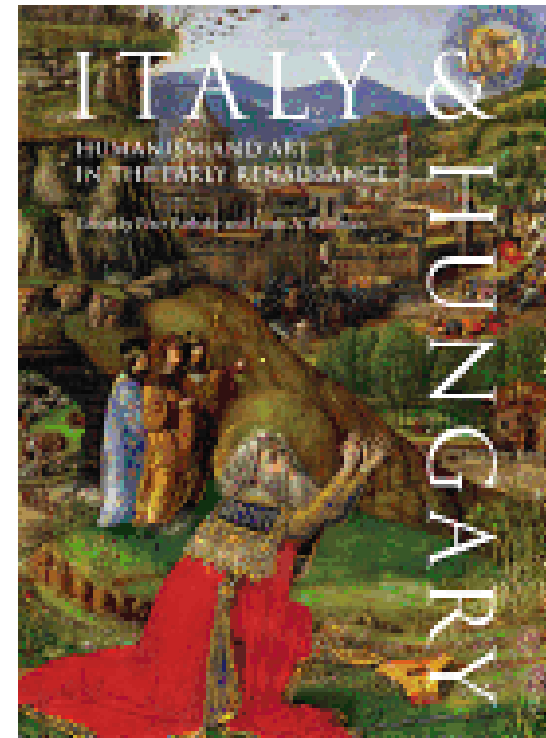
Ideální portréty Alexandra Velikého, okruh Andrey del Verrochio,



Péter Farbaky (ed.), *Matthias Corvinus, the King...*,
Budapest 2008.



Péter Farbaky (ed.), *Italy and Hungary: Humanism and Art in the Early Renaissance. Acts of an International Conference, Florence, Villa I Tatti, June 6-8, 2007*



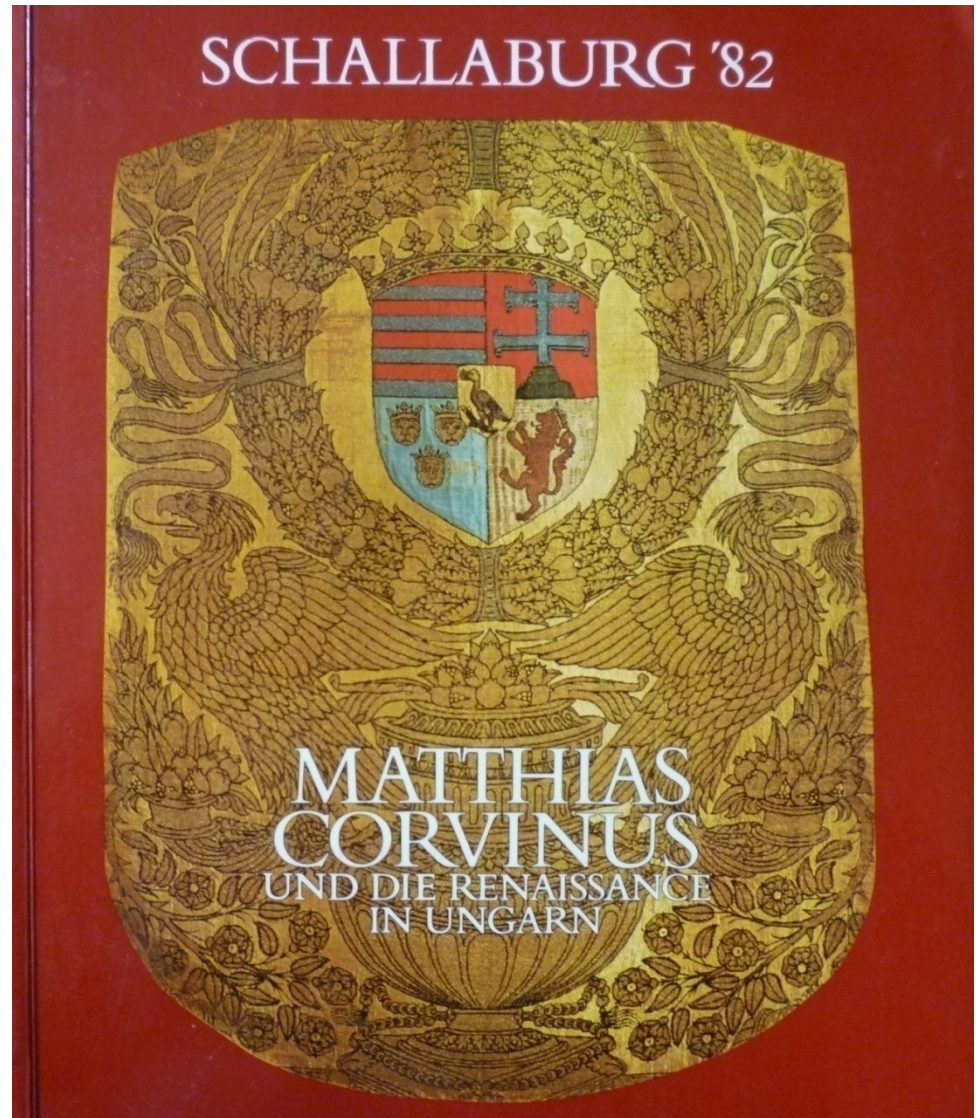
Gottfried Stangler (ed.), *Matthias Corvinus und die Renaissance in Ungarn, 1458- 1541*, Schallaburg 1982.

ART AND HUMANISM
IN HUNGARY IN THE AGE
OF MATTHIAS CORVINUS

by
RÓZSA FEUER-TÓTH



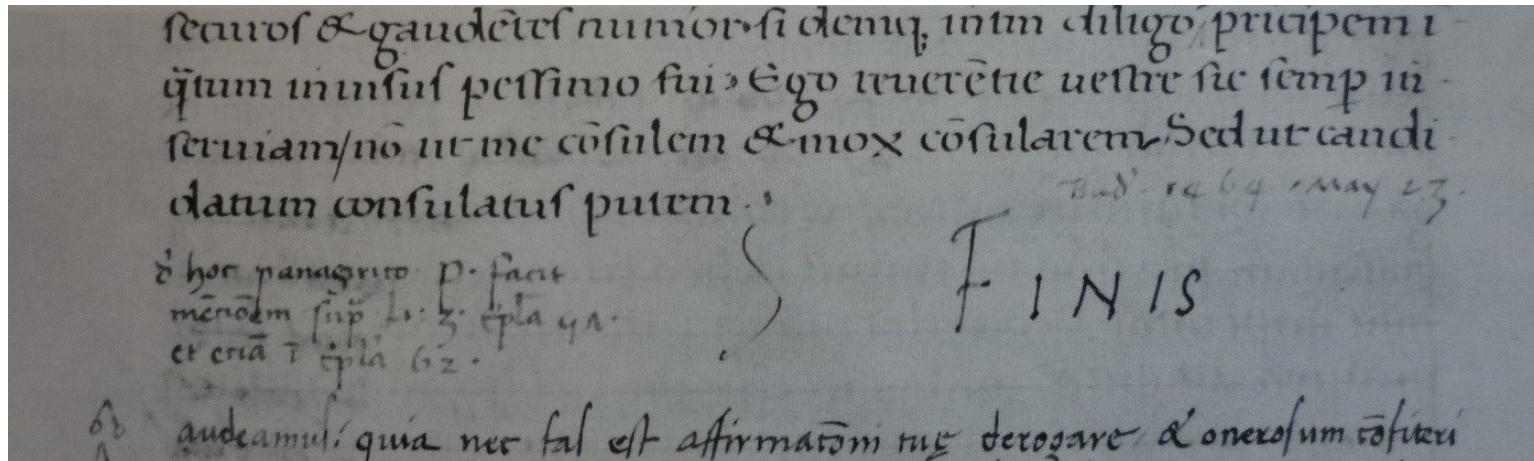
AKADÉMIAI KIADÓ, BUDAPEST 1990



- Francesco Petrarka *De remediis utriusque fortunae* –
zejm. 34. dialog De magnificentia aedium
Gaudius a Ratio
*: Necht' naše domy navýší naši důstojnost, ale neočekávejme,
že tak budou činit domy samotné. Nikoliv dům dodává vážnost
a úctu pánovi, ale pán svému domu.*
- Aristoteles, *Etika Nikomachova* –
megaloprepeia - magnificentia

- Antonio Bonfini – 1427-1483)
Rerum Ungaricarum decades
- Francesco Arrigoni
- Francesco Bandidi de Baroncelli

Opis *Epistolarum libri C.* Plinia Secunda s poznámkami Jánose Vitéze



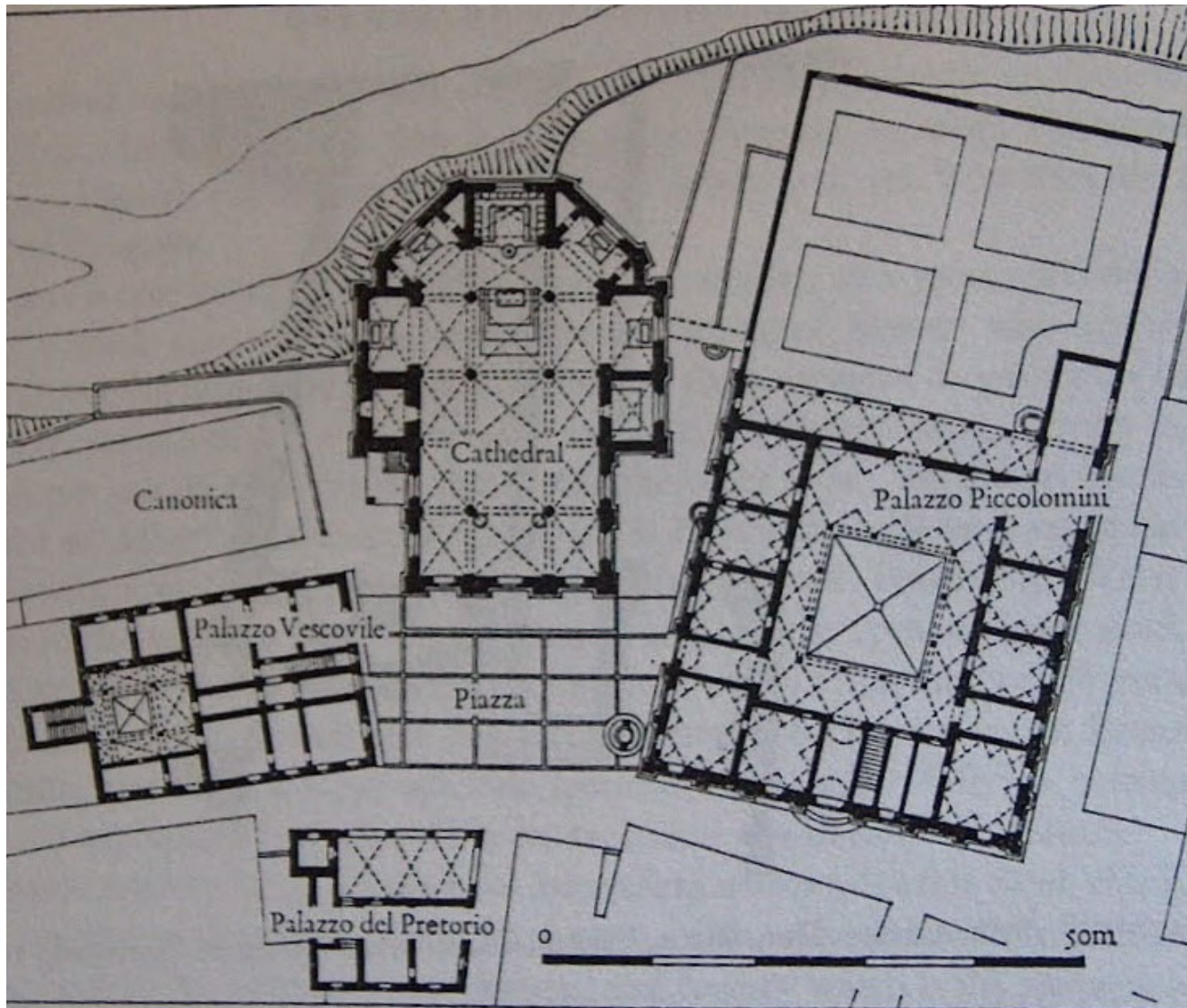
Tzv. Liviův kodex J. Vitéze, 1465-
1470



Antonio Bonfini, rukopisný překlad Filareteho traktátu -
Averulinus-Kodex, 1486-1489



Pienza (1460-62) urbanistický koncept pro papeže Pia II.



Federico da Montefeltro (1420–1482)





Urbino: Palazzo Ducale

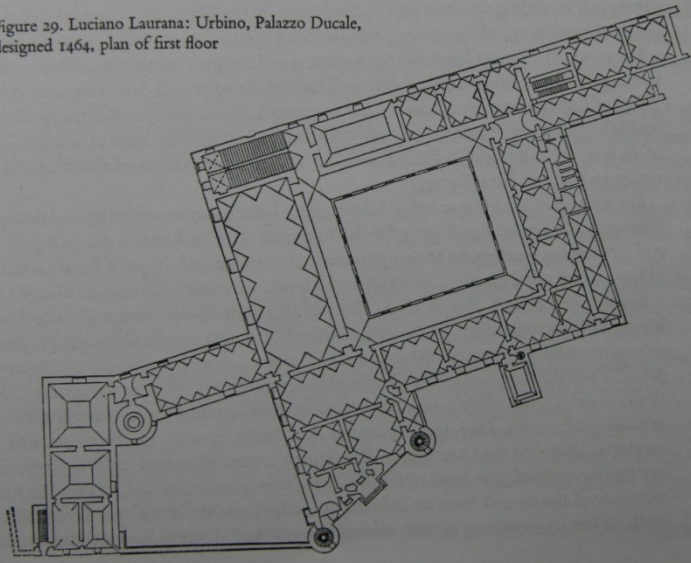


Figure 28. Urbino, plan

- | | |
|------------------------|------------------|
| 1 Palazzo del Conte | A Palazzo Ducale |
| 2-4 Medieval buildings | B La Data |
| 5 Old Castellare | C Il Mercantile |
| 6 Cathedral | |
| 7 S. Domenico | |
| 8 Ospedale S. Chiara | |



Figure 29. Luciano Laurana: Urbino, Palazzo Ducale,
designed 1464, plan of first floor





Sala del Trono



Podesta hlavního schodiště





Sala degli Veglie
florentští dekoratéri
Domenico Rosselli, Ambrogio Barocci



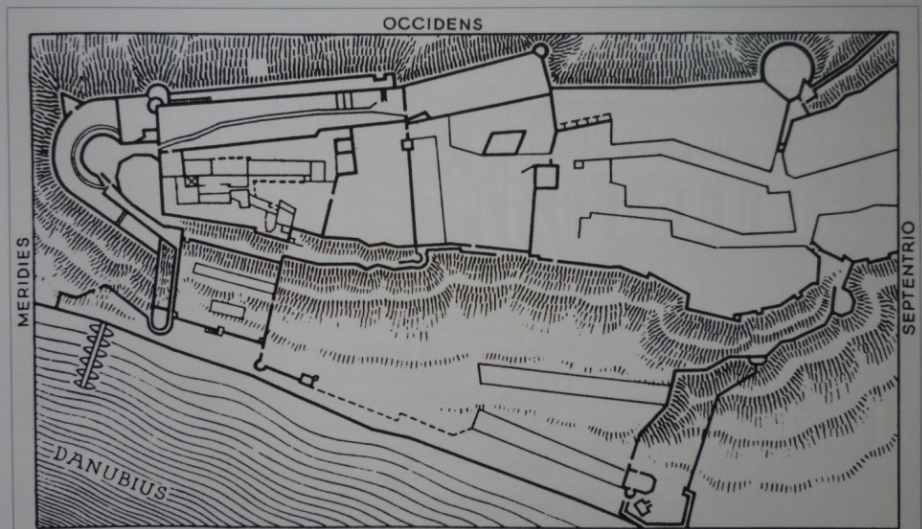
Villa del Poggio a Caiano (1485-1497)





Abb. 1 Buda, Grundriss der Burg. Sog. Rabatta-Plan von 1687. Wien, Haus-, Hof- und Staatsarchiv (ex: BALOGH 1975, 57)

Schedel'schen Weltchronik von 1493 ist Feuer-Tóth der Auffassung, dass diese auf ein Vorbild von 1470 zurückgreifen



Buda - hrad

zu so weitgehenden Rekonstruktionen, zumal seit Jahrzehnten eine Inventarisierung des bauplastischen Schmucks der

Abb. 2 Buda, Ansicht der Burg. Schedel'sche Weltchronik, 1493, fol. CXXXIX (ex: Neudruck 1975)









Plán archeologických výzkumů na hradě v Budě

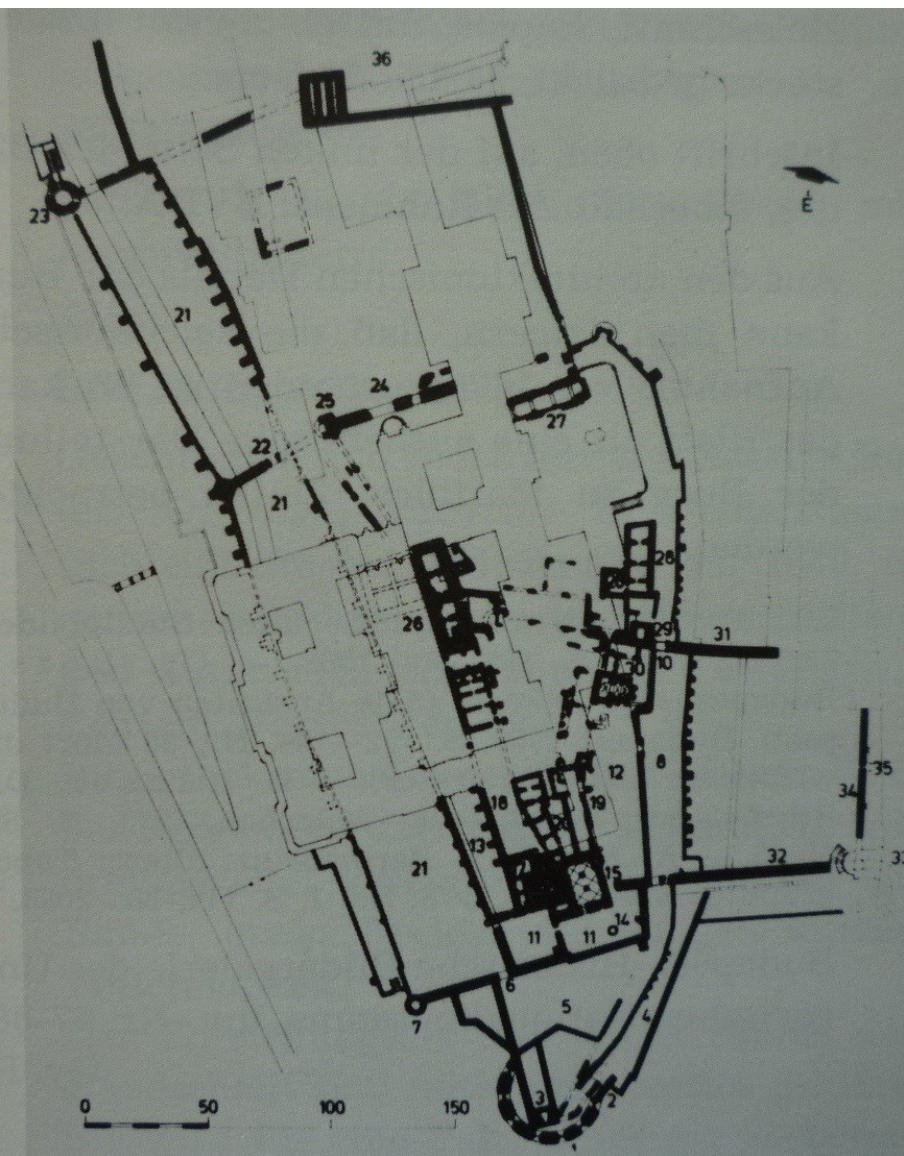




Abb. 3 Ansicht von Buda. Kupferstich von L. N. de Hallard / 1686 (ex: Ausst.-Kat. Braunschweig 1991, 203)

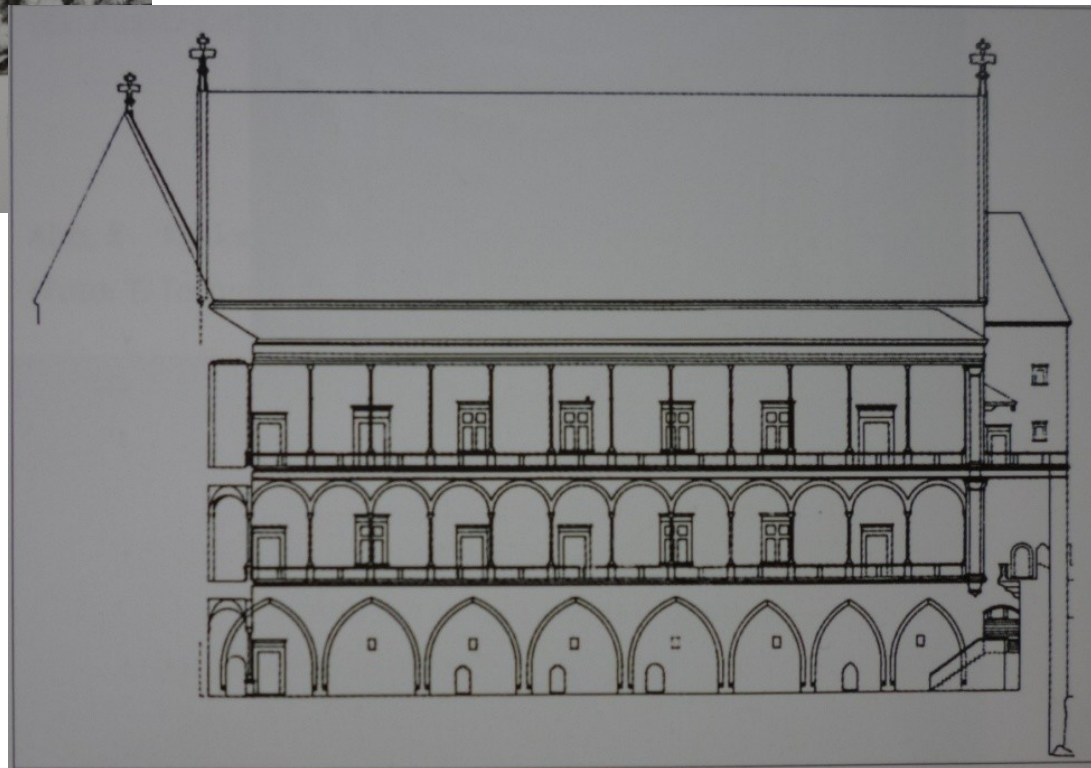


Abb. 4 Buda, Burg, Rekonstruktion der Ostwand des Innenhofes mit Loggien des sog. Westpalasts. Nach György Szekér (ex: Ausst.-Kat. Braunschweig 1991, 262)





Buda a Budyšín, brána Ortenburgu, 1486



Abb. 2 Thronende Figur König Matthias'. Bautzen, Torturm der Ortenburg, 1486. (Foto: Archiv d. Verf.)



Abb. 2 Thronende Figur König Matthias'. Bautzen, Torturm der Ortenburg, 1486. (Foto: Archiv d. Verf.)



Abb. 3 Istanbul, Hagia Sophia, Gebetsnische (Mihrāb) mit Bronzekandelabern aus Buda. (Foto Z. Pataki)



Kamenické detaily z hradního paláce v Budě, kol. 1479



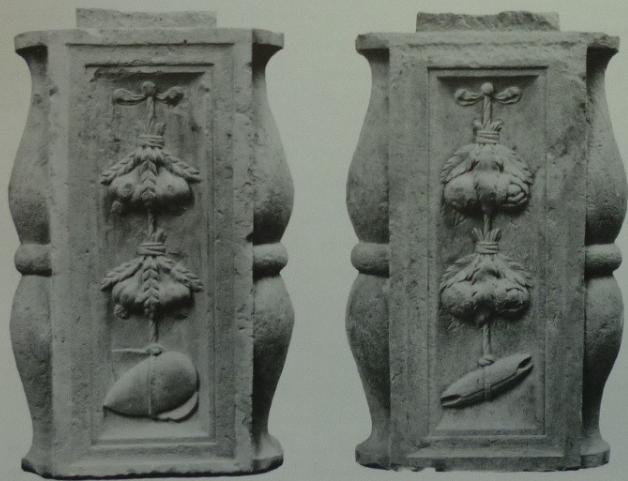






Kat.-Nr. 195

Kat.-Nr. 196



Kat.-Nr. 197



Sochy Diany, Herkula a Venuše (?) – palác v Budě



Abb. 4 Drei ehene Statuen aus Buda auf dem Hippodrom in Konstantinopel (1533), Detail aus der Holzschnittserie von Pieter Coecke van Aalst: *Ces moeurs et fachons de faire de Turcz* 1523. (Foto: Archiv d. Verf.)



Abb. 5 Eva aus Bronze, Antonio Rizzo, 1470/80: Venedig, Palazzo Ducale, Arco Foscari. (Aus: ROMANELLI 1997, 225)





Madona s dítětem z kostela
P. Marie na budínském hradě,
poslední čtvrtina 15. století



Bertoldo di Giovanni (z Florencie),
Štítonoš z budínského paláce, bronz,
kolem 1490





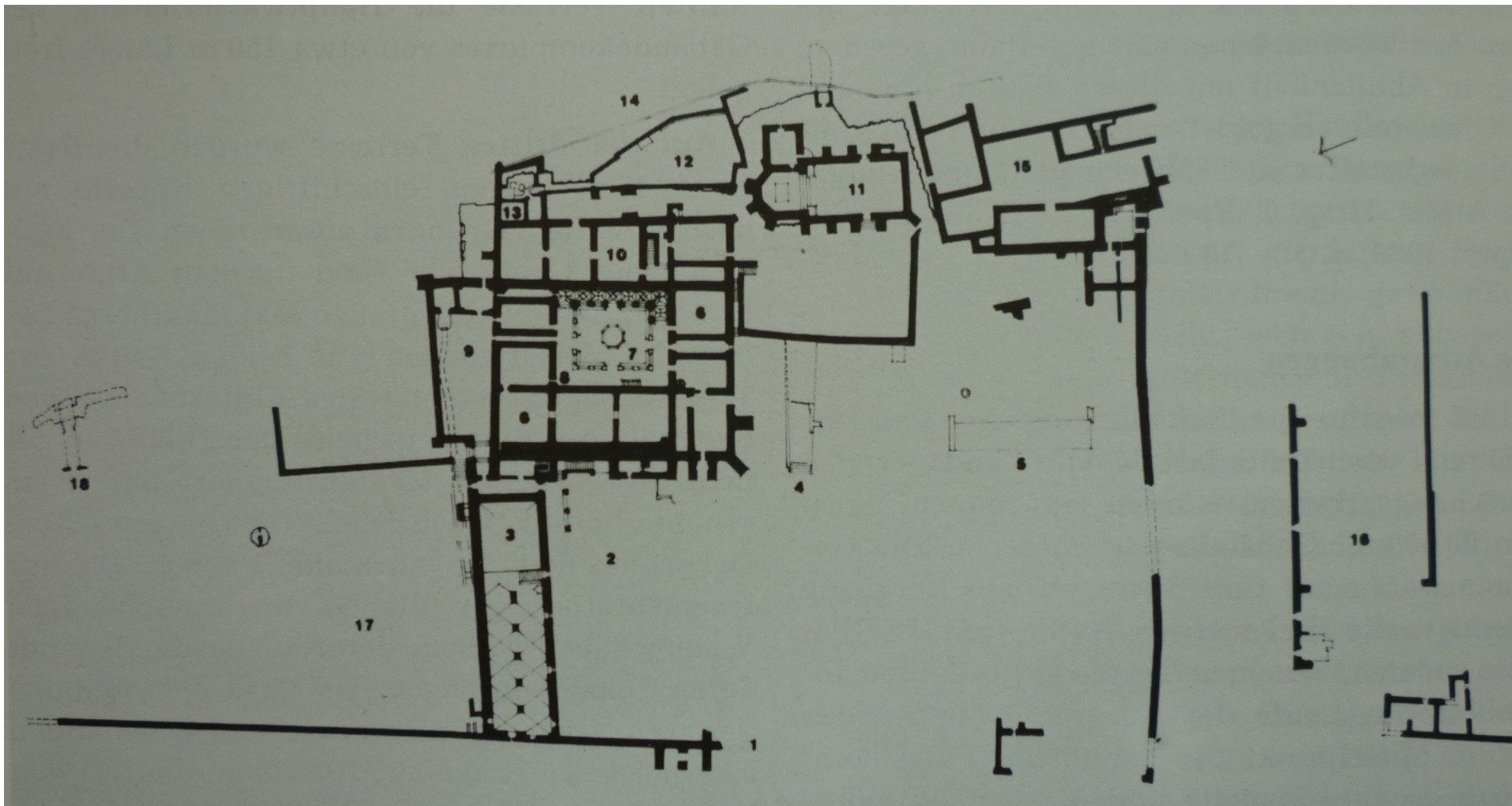


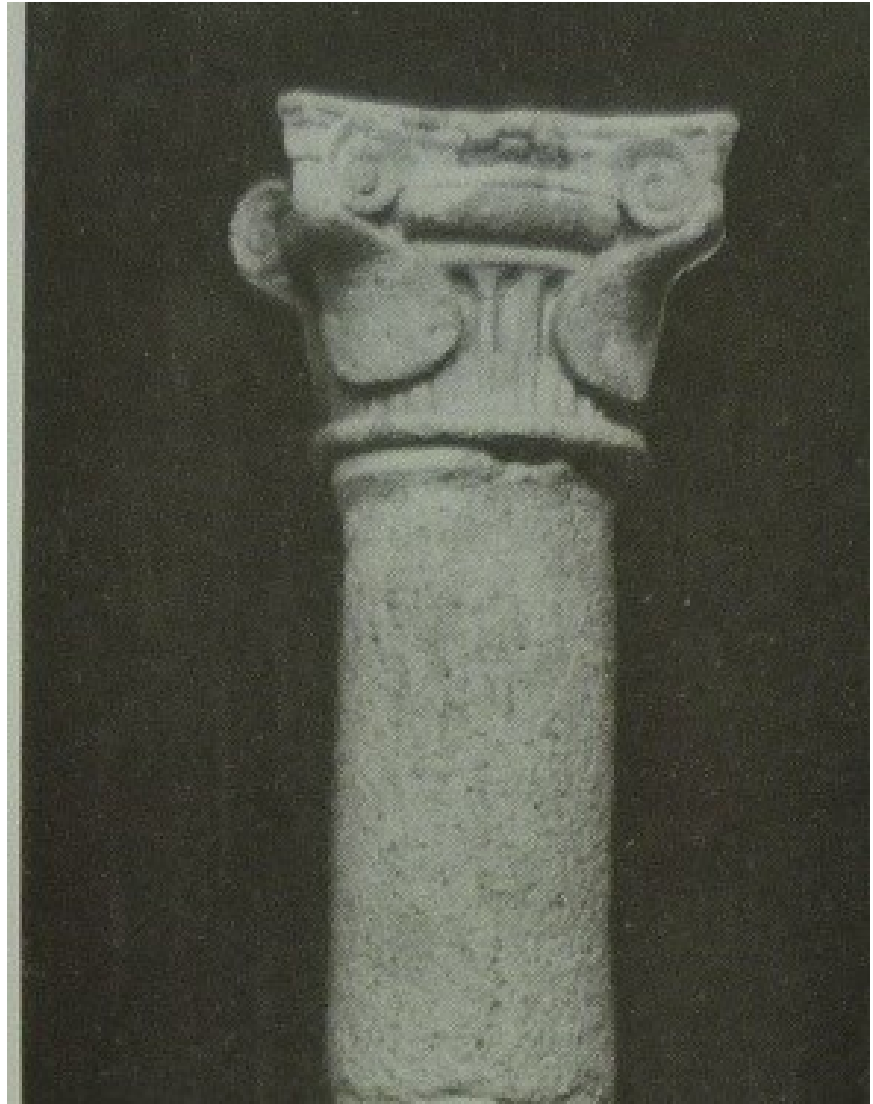
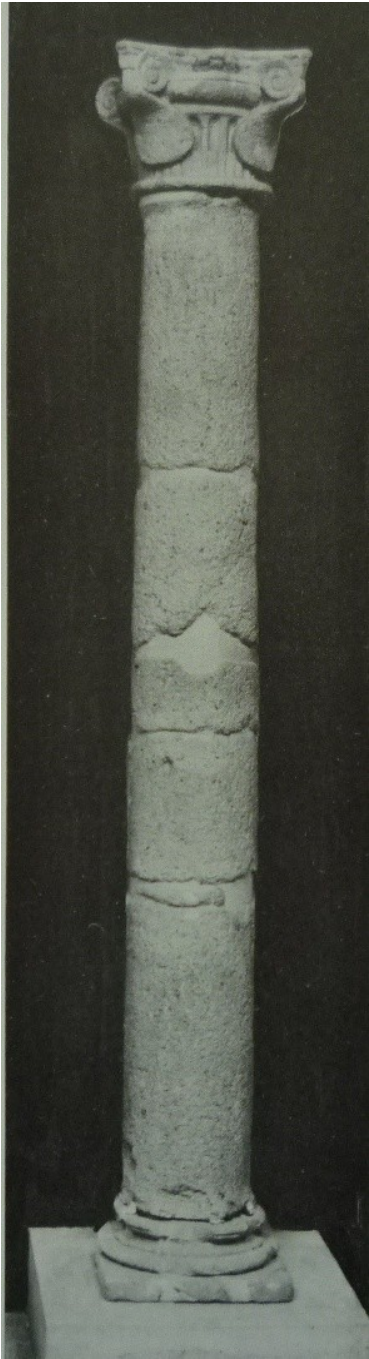
**Diósgyőr – hrad;
Madona (Giovanni Dalmata)**



Visegrád







Fiesole, Chiesa Badia , kolem 1460





Michelozzo di Bartolomeo,
Florence, SS. Annunziata, kol. 1450

Michelozzo di Bartolomeo,
Florence, S. Miniato, oltář, 1448



Visegrád, Lví a Herkulova kašna, 1473, 1484

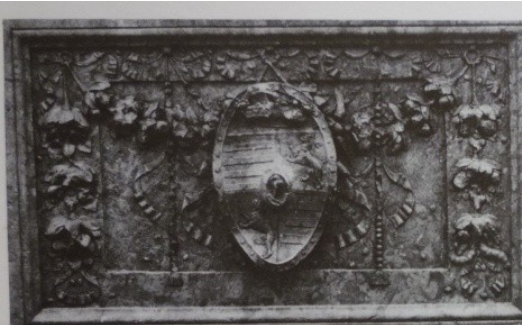


Abb. 10 Originalfragmente des Herkulesbrunnens. Visegrád, Mátyás király-Múzeum, ehemals Hof des Sommerpalastes. (Aus: BUZÁS 2001.)



Detail z Herkulovy a Lví kašny ve Visegrádu, 1484; 1473





Kat.-Nr. 350 a



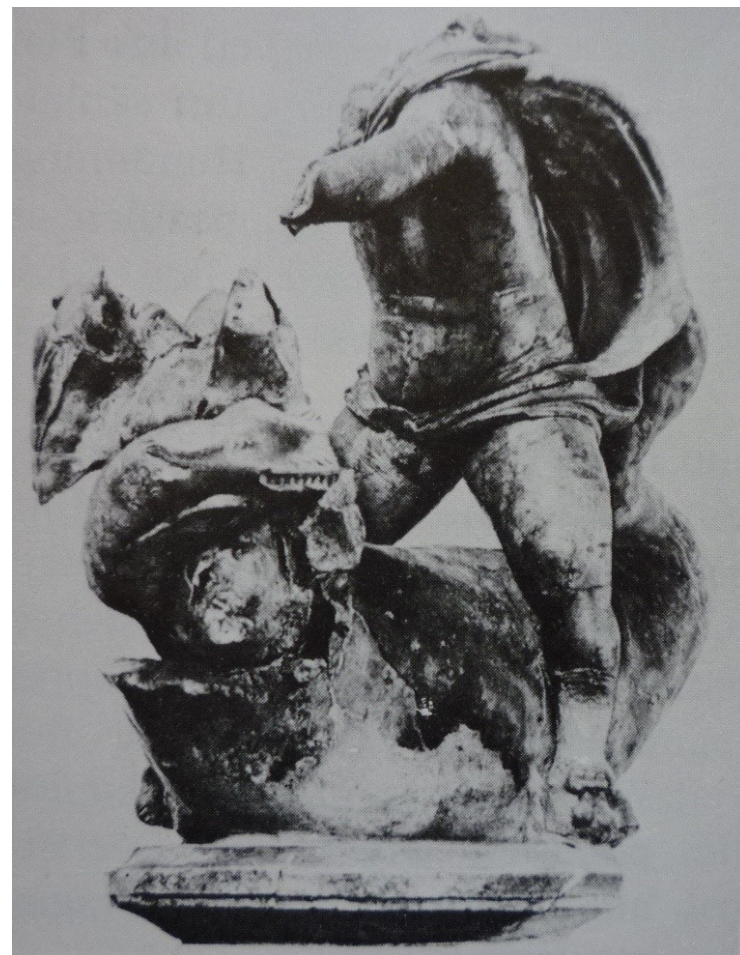
Kat.-Nr. 350 b



Kat.-Nr. 350 c

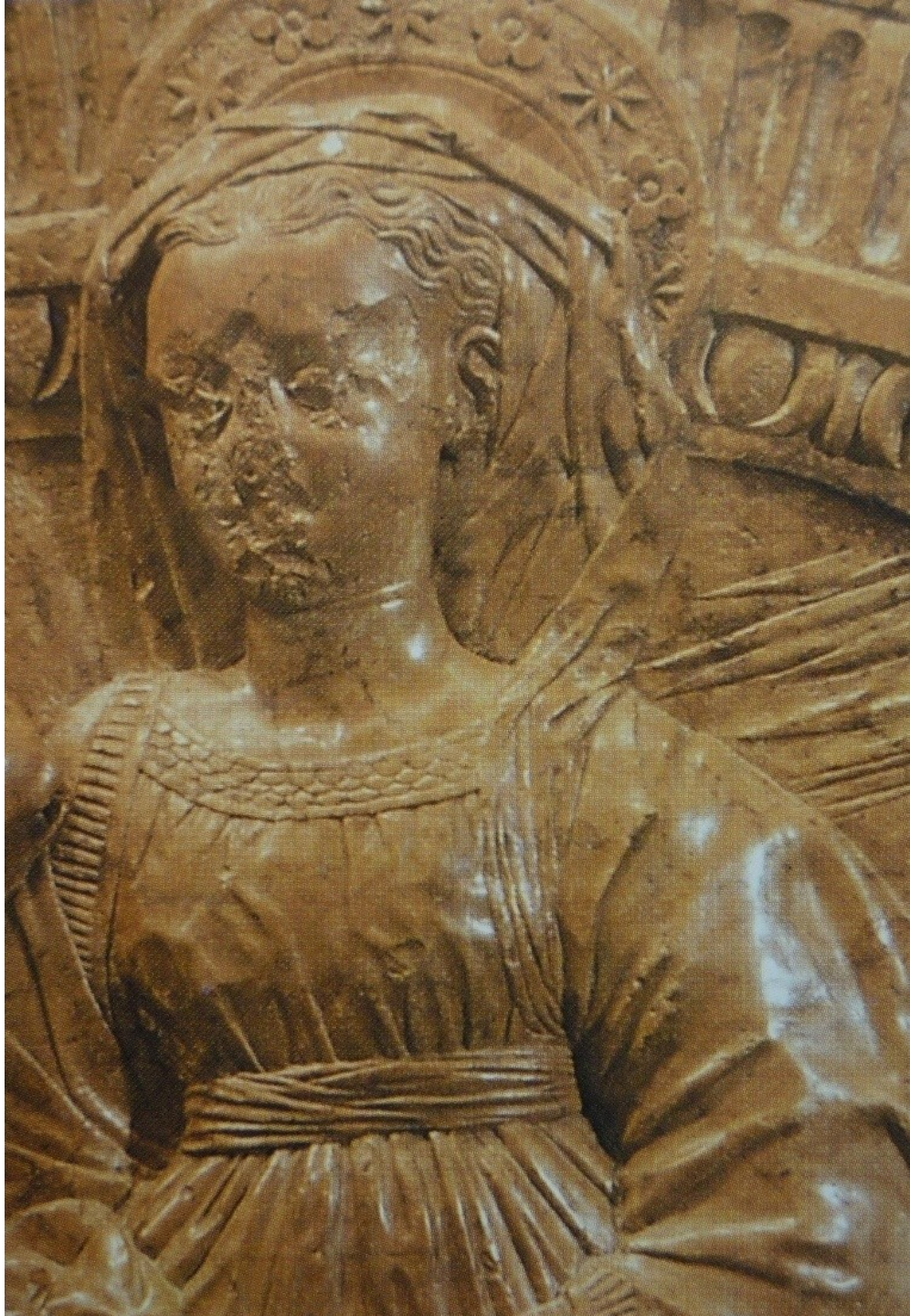


Kat.-Nr. 350 d



Madona z Visegrádu – 1485 – Giovanni Ricci







Desiderius da Settignano –
Madona

Šíření „korvínského stylu“



13 Tabernacle of George Szathmáry. Pécs, Cathedral



14 Tabernacle of Andrew Nagyrévy, about 1504-5.
Pest, Parish Church of the Inner City

Tabernákly z Peště,
po 1500
(katedrála,
Belvárošský farní kostel)

Pešť, Belvárošský kostel, tzv.
Nagyrévi tabernákl, 1503-
1506





ARMIA REVERENDI DOMINI ANDREAE EPITV. TRI. MORI. LENSIS







EGO SUM HANIS VIVVS QVT DE CELO DESCENDI

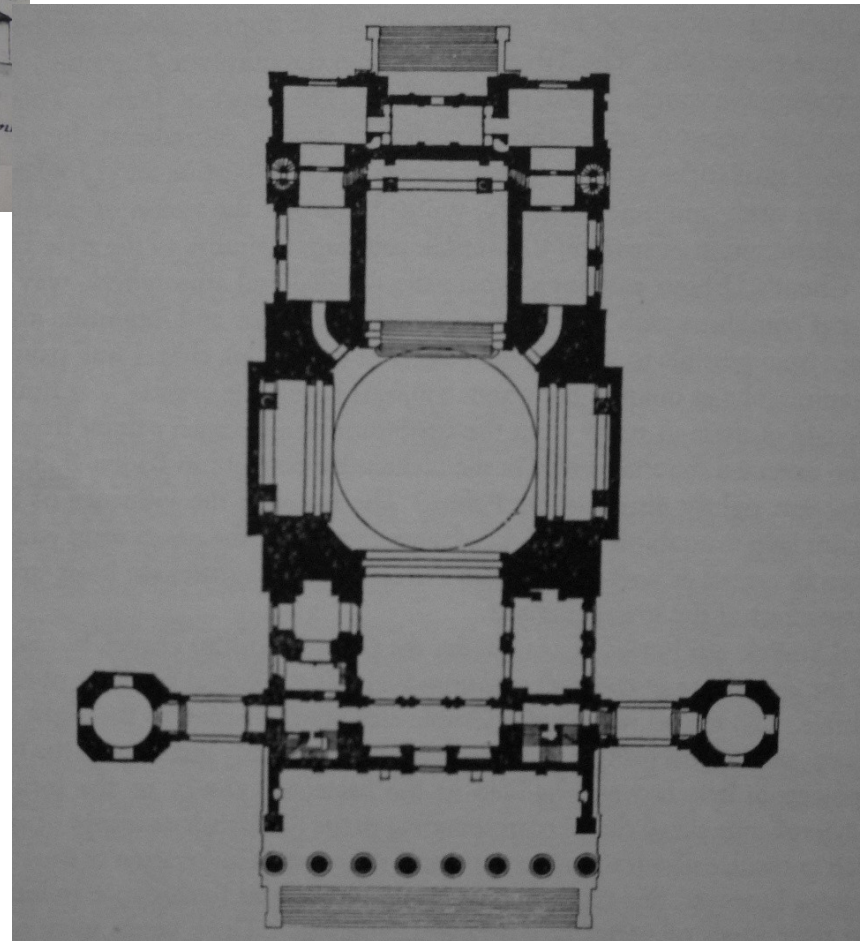


Ostřihom





94 Ruins of the old Esztergom cathedral with the Bakócz chapel. Drawing by J. A. Krey, 1756. Vienna, War Archive

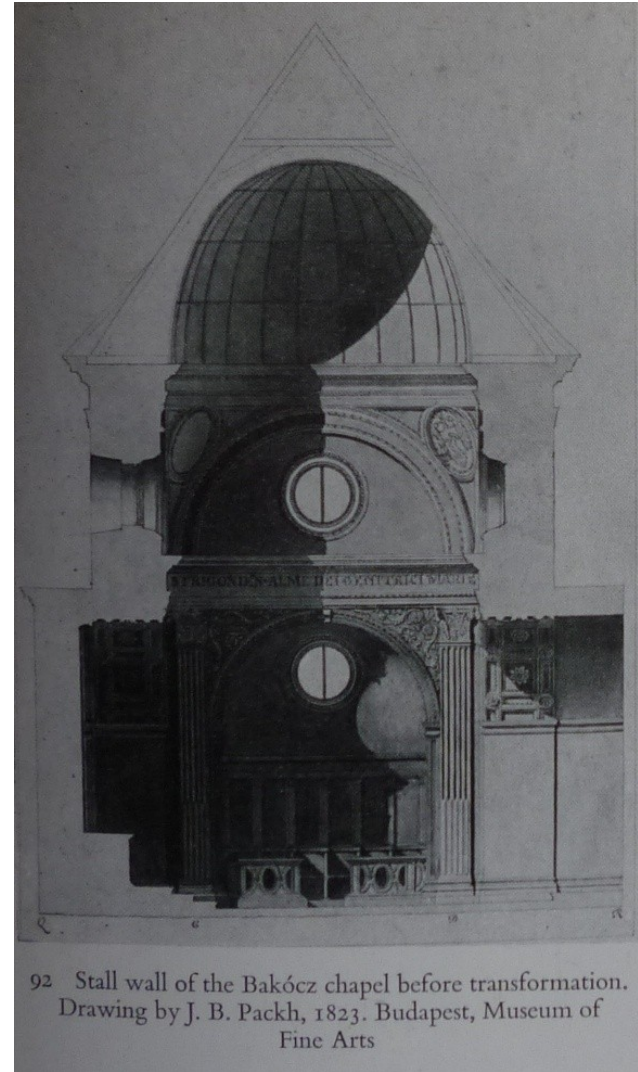




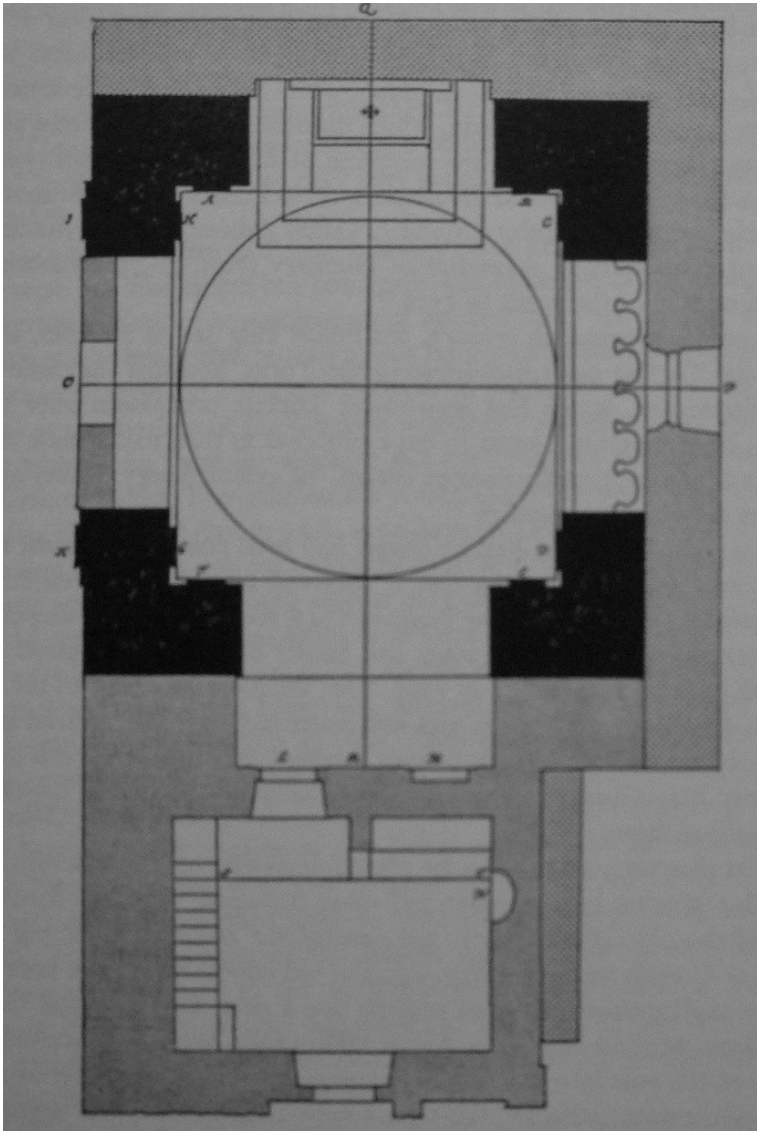
Ostřihom, Bákoczyho kaple



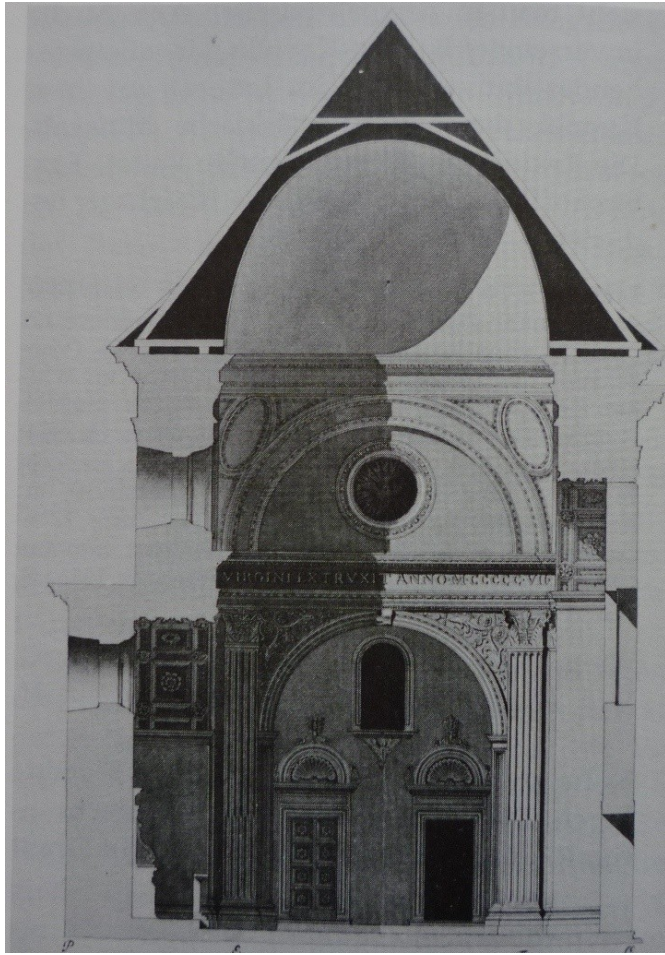
91 View towards the altar wall of the Bakócz chapel, begun 1506. Esztergom, Cathedral



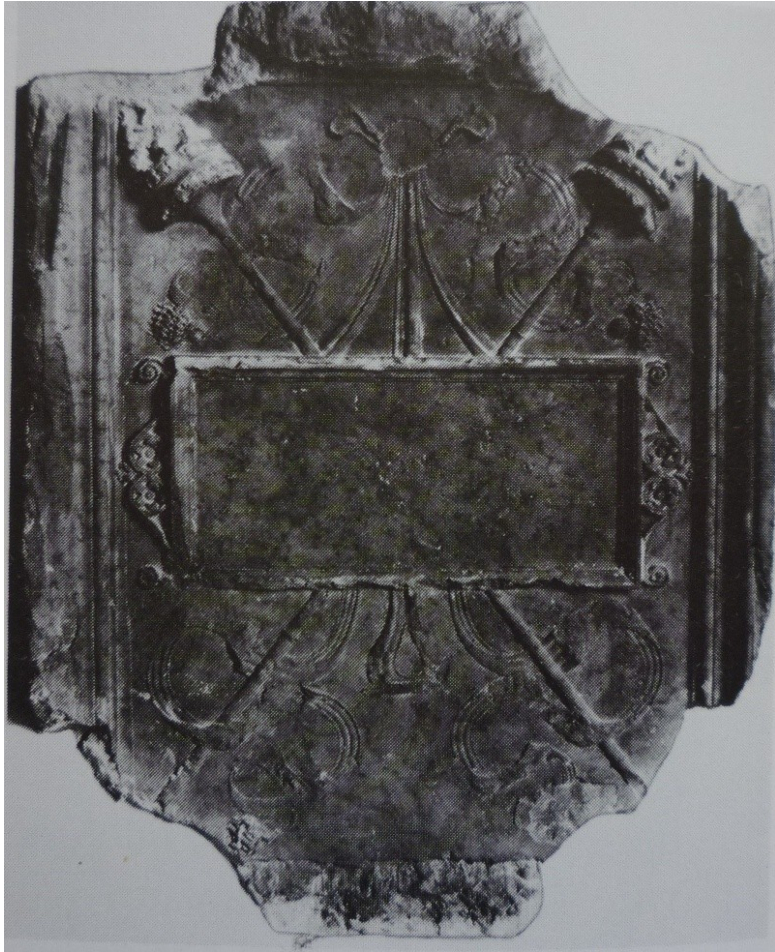
92 Stall wall of the Bakócz chapel before transformation. Drawing by J. B. Packh, 1823. Budapest, Museum of Fine Arts

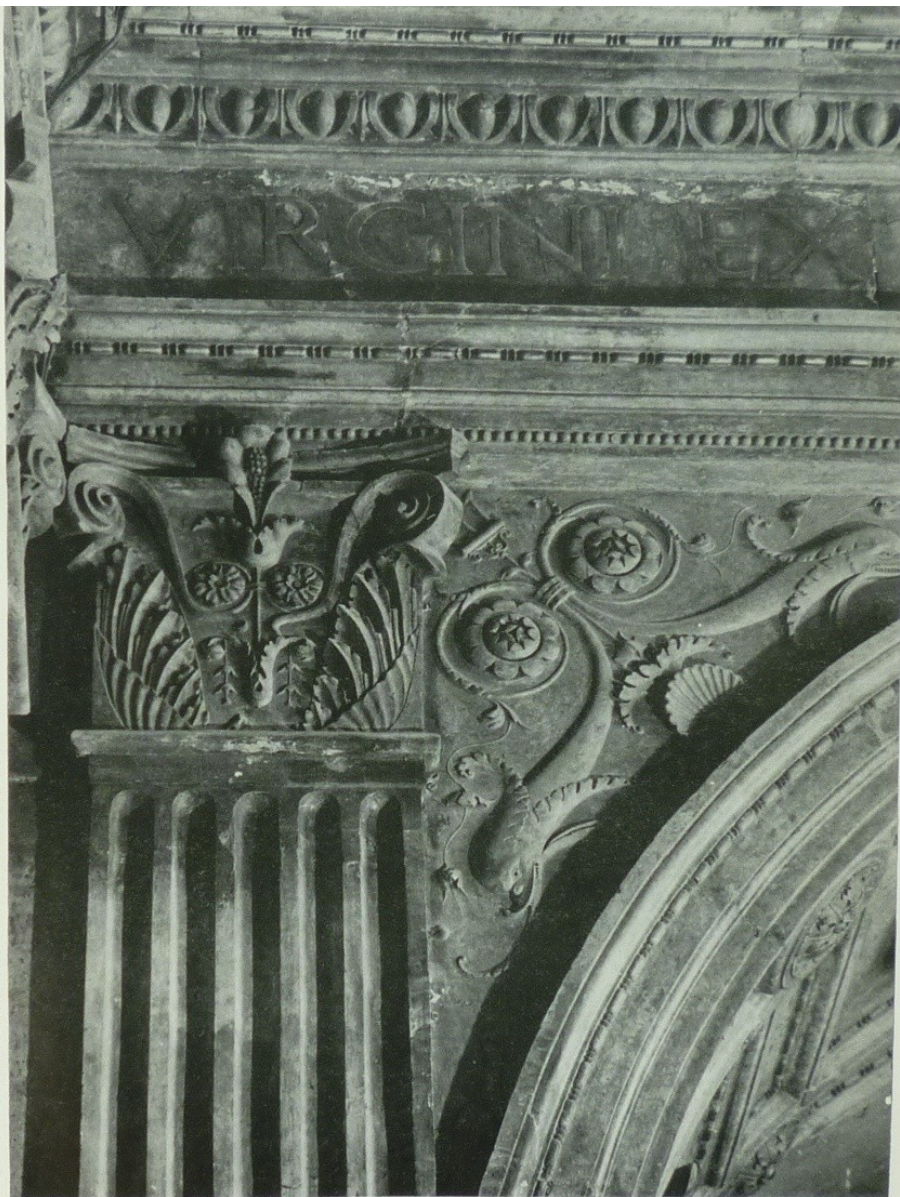


91 View towards the altar wall of the Bakóczy chapel, begun 1506. Esztergom, Cathedral



THOMAS BAKOCZ DE
ERDEV CARMINAL
STRIGONIENSIS DICA
VIT ANNO M D VI





96 Arches and capitals with a part of the inscription frieze. Esztergom, Bakócz chapel





98 Giuliano da Sangallo: Cappella Barbadori in the sacristy of Santo Spirito, 1489-97. Florence

Andrea Ferrucci,
oltář v Bákocziho kapli, 1519



Ostřihom, bývalý arcibiskupský palác, personifikace Ctností, před 1495



Gyulafehérvár, kaple Jánosze Lázóie, 1512

