



The Adoration of the Magi; on the reverse: Apostles

Detail from the movable wing of a winged altarpiece

Artist	Salzburg master
Origin date	around 1450
Material	wood
Technique	tempera,
Sizes	magasság: 92 cm szélesség: 92 cm
Inventory No.	59.1056



Description

The panel painting comprised part of the movable wing of a large-scale winged altarpiece. The inner side of the wing displayed the Adoration of the Magi, while the outer showed the two apostles. In the Magi image, Mary is depicted in blue attire with fine gold trim and a crown on her head. She is seated in front of the stable built upon the ruins of King David's palace. A somewhat outdated technique is used to convey the figures' ranks in the hierarchy: the depiction of Mary is conspicuously larger than Joseph and the kings (magi). The oldest king gently holds the Child's right hand. In depictions similar in theme, the presenting of gifts is a central element in the composition, but here the gift is omitted, as is the king's crown and hat, which in this period were generally placed in front of Mary's feet. The three kings wear elegant, velvet brocade garments decorated with fur and fashionable gold belts; their dress is without question meant to evoke the milieu of the court.

□The two apostles on the former workday side and the banderols they hold, each inscribed with a line from the Apostle's Creed, suggest that when closed during the week, the altarpiece would have displayed all twelve apostles, each with the line from the Creed attributed to him. The apostles stood against a blue background (perhaps with a pattern of stars), which, however, was systematically removed during earlier restoration work.

□The style of the images on both sides of the panel clearly reflect the influence of Salzburg painting in the second quarter of the 15th century. The master of the Esztergom panel perhaps had begun his career during the period of the so-called Master of the Altar of Hallein and the Master of Laufen, but the painting style defined by Conrad Lain in the middle of the century must have had a strong impact too. The square format of the panel was also very widespread in Austrian painting of the time.

Provenance:

Ipolyi Collection 101 ('101. Kettős kép, az előlapon a három szent király, a hátlapon két apostol alakja. Olajfestmény deszkán. XV. sz. német munka.'/'101. Double picture, the three kings on the recto and the figures of two apostles on the verso. Oil painting on a panel. 15th-c. German work.' Lakatos-Balla-2012 280)

Restoration:

Nikássy, 1934; 1970-80 (tratteggio retouching)

Bibliography

Genthon-1948, 23. - Mojzer-1958, 14-22. - Boskovits-Mojzer-Mucsi-1964, 154-155. - Mucsi-1975, 23. -



Cséfalvay-1993, 190 (Végh J). – Die Heiligen Drei Könige. Mythos, Kunst und Kult. Hg. Manuela Beer u.a., Ausst. Kat. Museum Schütgen Köln, Köln 2014, 222 (Sarkadi Nagy). – Sankt Pölten-2015, 132 (Sarkadi Nagy)

Proveniencia

Ipolyi-gyűjtemény 101 ("101. Kettős kép, az előlapon a három szent király, a hátlapon két apostol alakja. Olajfestmény deszkán. XV. sz. német munka." Lakatos-Balla 280)

Restaurálás

1934 Nikássy, 1970-80 (megkülönböztető retus)

Kiállítások

- 2014 Köln, Schnütgen Museum (Mythos, Kunst und Kult)
- 2015 St. Pölten (Meisterwerke aus dem Keresztény Museum)

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- Boskovits Miklós-Mojzer Miklós-Mucsi András: Az esztergomi Keresztény Múzeum képtára (Budapest, 1964. Akadémiai Kiadó), 154-155.
- Mojzer Miklós: Az esztergomi Keresztény Múzeum képtárának útmutatója, Budapest, 1958., 14-22.
- Magyarország műemléki topográfiája I. Esztergom 1. Esztergom műemlékei (összeállította: Genthon István; Budapest 1948), 23.