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AND THE CULTURAL HERITAGE STUDIES PROGRAM AT CEU
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The Visual World of the Hungarian Angevin Legendary

The first volume of the Central European Cultural Heritage Series



The Visual World of the
Hungarian Angevin Legendary

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by **Béla Zsolt Szakács**

(Péter Pázmány Catholic University
and CEU)

presented by **Ernő Marosi**

(Hungarian Academy of Sciences)

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ABOUT THE BOOK

Dispersed in two continents, four countries and six collections; many of its pages were cropped, cut into four, or lost forever; its history, origin, commissioner and audience are obscure; still, in its fragmented state it presents fifty-eight legends on folios fully covered by miniatures, richly gilded, using only one side of the fine parchment; a luxurious codex worthy of a ruler; a unique iconographic treasury of medieval legends; one of the most significant manuscripts of the medieval Hungarian Kingdom – these are all what we call the Hungarian Angevin Legendary.

The largest part of what remained of the codex was bound in the eighteenth century in a volume in the Vatican Library. Some of the missing pages, often incomplete, have resurfaced only to disappear again throughout the world, finding their way into collections from the United States to Russia, and their common origin has only been discovered by modern research. Those, who were privileged enough in the fourteenth century to page this the codex, were probably interested in the identity of the saints they revered, their lives, and their accomplishments. For today's observers, however, the primary role of the pages of the codex is rather to tell us how people in the fourteenth century viewed them. This book seeks to answer the emerging questions through a study of the visual program of the Hungarian Angevin Legendary.

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ABOUT THE SERIES

The culture of Central Europe represents an entity which is much less well defined but still keenly felt by the people experiencing, enjoying, struggling, and surviving life there. This lack of clarity in cultural identity is connected to gaps in continuity resulting from the collisions of outside forces or internal struggles that which destroyed significant parts of the cultural heritage. For this reason, it is extremely relevant that an educational institution calling itself the Central European University and its press should produce a new series that presents what might be described by people in the region as their cultural heritage. We intend to bring to this series a colorful palette of tangible and intangible heritage ranging from historical monuments, to cultural landscapes, from folk music to contemporary urban art, from traditional craftsmanship to industrial sites. These large format books will display the cultural heritage of Central Europe in both words and color images designed to manifest the value of objects and ideas which may be less well known outside this region.



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