

EXCAVATING GOTHIC SCULPTURE AT BUDA CASTLE

A personal account

by

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In the course of rescue excavations begun in 1972—to be exact, on February 22, 1974—in the northern forecourt (Hunyadi Court) of the former Royal Castle of Buda, our work was recently enriched by the discovery of an extremely valuable group of objects. Several dozen broken stone statues forming part of a 14th century gallery were uncovered. Such an immense find within a small site has aroused international interest, even though the site has not yet been fully excavated.

Since the excavations are still continuing, and the restoration of the statues, entrusted to the sculptor Ernő Szakál and Ernő Marosi, acting as art adviser, has not yet begun, we are still in no position to reach any final conclusions. But an account of their discovery of considerable interest to both archeologists and the general public, is worth giving, as well as much of the history of the site and its surroundings as may be reasonably assumed at the moment, though it must be stressed that these statements are as yet no more than assumptions. We can also discuss the reasons which led to these statues being buried in the ground, or rather in the rubble of demolished buildings, at a time when they were in a better condition than they are today. And, over and above the clear material evidence of archeology, we can discuss where the statues—of three or four different sizes—may have stood, what function they fulfilled, where they stand in the history of art. I would like to add a word on my association with the statues on the one hand, and their architectural background, the Anjou castle, on the other. And I cannot resist mentioning the impression that these works of art made, not only on me, but on Ernő Szakál and Ernő Marosi as well. What is their position? To what contemporary school of art in Europe can they be assigned?

Nor can I forget how the art of Louis the Great's court sent me its first messenger precisely twenty years ago, and how the ghosts of the lost

mediaeval art of Esztergom and Buda have haunted me; how I have tried to find the destroyed originals in the traces still remaining, or how I have tried to collect any fragments still existing in Hungary of the mediaeval representation of the human body, bringing me into contact with the ancient sculptor and his model.

The stroke of luck which just sometimes accompanies systematic research, though unexpected, was not without its coincidences, for only a few weeks before the discovery of the statues in Buda Castle I had written on the Gothic and Renaissance representations of the human figure I had discovered between 1961 and 1974. And only three weeks before I had handed over the synopsis of a book with the projected title: "In the Wake of a Vanished Court Art", to one of our publishing houses. (The book was to have dealt with the fact that the court art of Central Hungary in olden times, that of Buda, Esztergom, and Visegrád, the very memory of which had been destroyed under the Turkish rule, are reflected in the mediaeval art and the architectural remains of Slovakia and Transylvania.) And here, suddenly, we have discovered nearly a century of court art, of a high artistic standard, enough to fill up a museum, that not only I, but everyone else, believed had disappeared for ever.

The first great surprise in fact, came with the discovery itself of a whole deposit of Central Hungarian material which had not been destroyed by the Turks! No Hungarian archeologist, no Hungarian art historian has ever dreamed of unearthing such a find.

Our Romanesque period was destroyed by the Mongol invasion, the Gothic and Renaissance by the Turks. (Whatever has remained of our past art can be seen in Slovakia, in the Burgenland, in Croatia, and thus the history of Hungarian art has become in a sense international.) The statues now found in Buda are also unique in that they were never seen by the iconoclast Turks. In 1541, when Buda fell into the hands of the Turks, these statues had already been buried for over a hundred years, and they remained in the ground, untouched, until February 1974, thus avoiding destruction by the Turks, whose religion forbade any portrayal of the human form.

HISTORY AND DISCOVERY OF THE SITE

The statues were unearthed in the course of systematic excavations carried out in the northern forecourt of the Late Mediaeval royal castle of Buda.

Archeological investigation of the area only became possible in 1972,

when the Baroque stables and the quarters of the castle garrison were demolished, the road leading to them diverted and the filling of recent times removed. With only one assistant, Mr. Attila Tóth, I started to rescue the carved stones in the walls that were being demolished in the spring of 1972, and to transfer to the Castle Museum the objects turning up as the level was lowered. Whatever was found during the demolition, carried out with the use of machinery, and in part also by blasting such as walls, remnants of buildings and so forth, was as far as possible measured and photographed. Besides a number of interesting small objects, the finds included exceptional stone carvings. In addition to a great number of excellent Renaissance carvings from the period of Mathias Corvinus (1458-1480) it was possible to show—with the aid of a fragment of a unique red marble balustrade bearing the coat of arms of Vladislas II, of Jagiello stock (1491-1516), that the Hungarian Renaissance lived on into his reign.

At the same time we discovered that the tower adjoining the northern gate tower of the castle fortifications on the west belonging to the period of Sigismund of Luxembourg was adorned with balconies supported by stone corbels shaped like branches, similar to the ones supporting the royal oratory (oratorium) in the Cathedral of Saint Vitus in Prague. Both the north-western annexe of the gate tower in Buda and the oratory of the Cathedral of Saint Vitus in Prague were built by Vladislas II, who had been King of both Bohemia and Hungary. The essential difference between the two is that the architectural masterpiece in Prague is still in existence, since Prague was spared the ravages of the Turks, whereas the building in Buda was destroyed in the reconquest of Buda in 1686. According to my diary of the excavation its foundation walls were blown up on April 21 1972 in such a haste that the geodetic surveyors of the Museum were even prevented from measuring them. Thus the sole Hungarian relics of the Jagiello Tower are the few stone corbels carved like dry branches that we found on the site, and which are now in the Museum. One of them was only saved by threatening a "private collector" working on the site, who wanted to appropriate it as an ornament for his weekend cottage, with the police.

Even more important than the museum objects unearthed are those concerning the history of architecture and the history of Buda settlement. As time passed, certain things became clear.

1. A large building about 25 by 40 metres in dimensions that had stood in the Late Mediaeval forecourt, was a Turkish (and not, as previously supposed, a mediaeval) building. Some eight refuse pits were found along its foundation walls, containing nothing but refuse from the

Turkish period. The Turkish building, as we discovered when finally unearthing the statues, had stood exactly over the spot where we found them. It had been built on the walls of demolished mediaeval houses, and the deposits which covered them. Even the lowest course of the foundation walls of the Turkish building was higher than the highest course in the original walls of the early Gothic houses which had been destroyed, and they mark out the area in which the statues lay concealed. One of the refuse pits of this Turkish building, that may have housed the guard, the stables, the blacksmith's shop, and the gun foundry, had been heaped up against the demolished walls, thus effectively sealing off the site of the statues.

2. Along some hundred metres on the western side of our excavation site we succeeded in unearthing the oldest town or castle wall of Buda, a castle wall 2 metres thick, of fragile Buda marl cemented with mortar.

3. This, the oldest fortress wall of Buda, cut through a number of architectural remains, a stone drain sloping westwards towards Krisztinaváros (a district of Buda), a refuse pit, cellars of modest stone houses, all of which were razed when the wall was first built.

4. These architectural remains were part of a settlement which was mainly agricultural in character. The dating of the earliest finds, ceramics with curving lines and Freisach coins, begins with the 12th century and ends with the 14th.

5. After consultation with others, and also based on conclusions of mine formed elsewhere, I believe it may be taken as proved that there had been a populous agricultural settlement on Buda Castle hill before the Mongol invasion, stretching from Bécsikapu square, sloping towards Tabán, as far as the Ördögárok sewage canal. It may have been called Lógod or perhaps Kispest (Little Pest). Here, on the right bank of the Danube, were the vineyards of the town of Pest on the left bank which was situated on soil too poor for agricultural purposes and ringed by marsh land and sand. (The wine region of Sasad and Örs, documented as already possessing churches before the Mongol invasion, sprang from this settlement.) As the traces of this settlement had already been found in 1949-51, during excavations carried out in the grounds of the Royal Castle, we were undertaking, without being aware of it, what was probably one of the most important village-excavations of Hungary. In my opinion this settlement was first wiped out by the Mongol invasion of 1241/42, and later on by the gradual construction of the town of Buda, begun in 1243, its last phase coinciding with the Angevin period. Prince Stephen, the brother of Louis the Great, started building

here and after his death in 1354 Louis the Great himself, erected the first royal residence here after moving his court from Visegrád to Buda. This was the royal "Magna Curia Regis" the great residence also called the "Kammerhof", built on what is now 9-13 Táncsics street.

6. At the same time as my excavations of the castle were taking place I also took part in the excavation of the castle gate and castle wall. We uncovered the upper western buttressed wall section of the great fortress dating from the reign of Sigismund of Luxembourg, as well as the remains of its main northern gate, the bridge-abutment of Száz-árok, the dry ditch further to the south, the bridge piers, a part of the crenellated wall and a bastion of the Angevin castle. The two leading architects of the castle area, Dr. György Kiss and György Jánosy, and I are in accord that these finds, the old fortress wall and the northern and western part of the castle fortifications dating from the time of King Sigismund which had replaced them, should be restored.

Following these discoveries we began to explore the area where the road had led to the "Lion Gate" of the Royal Castle in recent times. In 1972/73 its level was lowered by some five to six metres. (As a result the northern part of the modern Palace built by Alajos Hauszmann and now housing the Museum of the Labour Movement has become a two-storey instead of a one-storey building on the western side.) It is to be regretted that the ground level has been taken deeper than the former ground level of the Late Mediaeval northern court, where the hippodrome, the area amplissima, the big market place formerly stood.

When the road was being lowered a number of fragments from walls of different periods came to light. In addition to the Turkish "large building" mentioned in Point 1. we also found the foundation walls of the northern gate tower, built facing the west in the time of Vladislas II. But we also unearthed the remains of stone-built 12th and 13th century houses which were almost certainly one-storied, judging from the walls, which were half a metre thick. At present we are of the opinion that these stone-built houses may have been the southern-most houses of the town of Buda founded by King Béla IV in the middle of the 13th century. These small houses were already here when the Angevins built the Stephen Tower and "Isthwanwar" (Stephen's Castle) more to the south. They must have disappeared, as is archeologically proven by the position of the statues, when Sigismund of Luxembourg, King of Hungary and Emperor of the Holy Roman Empire rebuilt the Angevin palace, demolishing part of it and the royal chapel in the process. Sigismund of Luxembourg, who found

no free space available on which to build on the narrow southern side of the plateau surmounting the triangular rock of the Castle Hill, encircled the heart of the Angevin building that remained with extensions he built on a lower level. After the building of the "Friss Palota" (the New Palace) the northern border of the fortifications specifically protecting the Palace were about 130 metres farther north than previously.

It must have been the master builder of King Sigismund who joined the northern forecourt, which is the object of our explorations at this moment, and which was formerly the market place of the town to the royal palace area by enclosing it with the new fortification walls erected on the northern side. It was then that the old town houses of Buda were demolished, and their cellars and cisterns covered with the refuse and debris from the old palace and brought up to ground level. (The same thing had happened a hundred years earlier, somewhat to the south, when the Angevin builders demolished the houses and storage cellars of the agricultural settlement around the Angevin court.)

The construction of the northern forecourt during Sigismund's reign was not only due to the shift in the castle fortifications to the north. It was also necessary because Sigismund, in building the "Friss Palota" (New Palace) and the Csonka-torony (Unfinished Tower, "Turris Manca") had utilised the open space which had been the northern forecourt in the Angevin palace.

The reason I am giving this lengthy account of the site of the castle market to the north and its development is because it stood on the spot where the archeological miracle, the discovery of the statues took place. So now let us come to the statues themselves!

THE GOTHIC STATUES OF BUDA

On January 15, 1974 we began to excavate the remains of a stone-built house dating from an earlier period than the mediaeval market within the area of this northern forecourt. The number of my colleagues was increased first to four, then to eight and finally to twelve. Near to the foundations of the stone-built house, probably of the 12th to 13th century, we found a cistern, $5\frac{1}{2}$ metres below the present level. A stone drain led into it, in all likelihood to catch the rain water from the roofs. My colleague, Péter Boldizsár, recovered a number of beautiful objects from the time of Sigismund of Luxembourg, after excavating, bucket by bucket, a two and a half metre deep layer of building rubble. Here we found a hitherto

unknown type of glazed tile, cracked but still whole, decorated with the faces of two beautiful women, a gilt silver ring with an inscription, beginning with the words: "Ave Maria. . .", as well as other objects. Digging further we found the fragments of 13th century pottery vessels, incontestable evidence of the period when the building was constructed. It was therefore clear that the house had been in use until the time of Sigismund of Luxembourg.

On February 21st I asked my colleague István Szerencsés to begin digging in the corner foundations of the alley-way house adjoining the cistern. I was interested in discovering the floor level of the room. István Szerencsés' pick suddenly pierced a stone carving, a fragment of a statue representing a man's arm. He promptly exchanged his pick for a scraper, and in a short time we found the head and then a socle, which possibly did not belong to the arm and the head. The next day, on February 22, Professor Ernő Szakál joined us, working with us for days, instructing my workers as they unearthed one broken piece after the other. This was a rescue excavation in the truest sense! The site turned into an outdoor "workshop" of about three hundred people doing reconstruction work. One of the sculptures broke into two in the first few days of the excavation because some curious person stepped on it. As a result, but also because the statues were buried crosswise, we could not clean the clay off in a horizontal operation, that is, by a number of my fellow workers lying flat on their stomachs on the thin layer of clay covering the statues, as they would then have broken the upper layer of statues and these, on their part, would have broken the ones buried beneath them.

In general the sculptures recovered were broken into three parts of the body, the torso, the head and the legs. It was clear that they had been deliberately buried at this spot (no fragments of sculpture were found in the neighbouring northern area at all, but the work had been done helter-skelter, as work is sometimes done in our own days. The head, for instance, of the so-called bishop-figure was situated about 2 metres away from the body. No observable system could be made out in the position of the statues. As more and more pieces of sculptures came to light it became crystal clear to us that by no conceivable means could they have belonged to the small stone houses, with a wall thickness of only 50 cm.

The various parts of these statues which, when unearthed, appeared to belong to one another, were swathed in gauze, fastened with Tixo-tape, placed on stretchers and removed, partly by car, but mostly on foot, to one of the storerooms of the Castle Museum. A separate group in the find are the hands, which in most cases had been sundered from the body. The

work in some of them, the veins, the lines of the palms are absolutely amazing. What we have here is the dramatic realism of the Renaissance only found in Gothic art, which so many consider as abstract, at its highest point. Traces of blue, green, scarlet and black paint can be observed on some of the remains, and gold on the hems of the gowns and the belts.

These sculptures were found in the alley-way, the courtyard, and the passages of one or two of the demolished houses. The accompanying discoveries—ceramics, a glazed tile fragment with Sigismund's coat of arms, and about twenty coins, date the period not when the statues were made but when they were buried here; that is, in the reign of Sigismund of Luxembourg, between 1387 and 1437. The coins minted during the reign of Sigismund were found above, among and below the statues.

A bevelled brick was also found with the statues, bearing, interestingly enough, the Angevin lily.

The statues, therefore may have been placed here around 1416, at the time the Angevin royal chapel and palace were demolished and the New Palace and chapel with its undercroft were built by Sigismund, together with the northern walls of the fortifications. On the bottom, virgin marl of the site was a thin layer of refuse containing objects from the 13th and 14th century which tell us something of the life lived in these old houses. Bones, including oxen bones, and kitchen refuse were found here. Among the objects dating from Sigismund's reign the most important is a lead drainage pipe, a piece of evidence of that great technical achievement of the time, the water supply system, first mentioned in documents in 1416. Clay and black charcoal layers were also found among the statues, but no fire occurred on this spot itself, as the clay was not burned to mud-flakes. The charcoal, the glowing embers, together with other refuse and rubble, were brought to this spot together with the statues, and must be regarded as demolition material from the construction site of the royal palace.

Thus, though the sculptures were found lying in confusion on one another, sometimes separated by layers of clay and burnt charcoal, they were certainly placed here within a few hours, or days, or weeks. Hours or weeks, I said, certainly not years or even months.

There is also one basic negative fact. Up to this day, March 18, 1974, we have found thirty-six pieces of sculpture. But in all the sculpture buried here in the reign of Sigismund, and also in the entire stone-carved material from the site, not a single carving or fragment of sculpture could be found dating back to the 13th century, the age of the Árpáds.

WHAT THE STATUES TELL US

At this moment, since some of the sculptures are still underground, and their restoration has not therefore even started, their iconographic identification is impossible. In addition to what are obviously noble, well-groomed courtiers, knights wearing breast plates and graceful court ladies, we have also found the heads of grave prophets, like the apostles with a hint of classical art about them. Two of the heads are of men, with drooping moustaches and barbarian features, but their curled hair bears the telltale signs of the court hairdresser. The elegant figures of the courtiers, Adonis-like, mostly three-quarter life size, might have stepped out of the 14th century miniatures in the Illuminated Chronicle (*Képes Krónika*). They wear the fashionable red tights and sandals of the 14th century, some are attired in slit-sleeved surcoats with full gathered sleeves and others in close-fitting military tunics. The lovely, S-curved lines of the ladies' bodies are draped in richly carved, gathered gowns. The head of a bearded man is covered with a soft hat with the top of the crow's descending in a ford to the side, also found in a self-portrait carved in stone by István Kaszai a hundred years later, and now in Kosice (Slovakia). (But the same type of hat, worn by the Apostles, is to be found on the Late Gothic portal of Garamszentbenedek abbey, which will be 900 years old in 1975.)

One of the knights wears a Burgundian hat with a veil of a type first noticed by Ernő Marosi in the Manassé-codex, written in the first half of the 14th century. Another has a veil, thrown back on his hair. A man's head, expressing all the heroism and pain seen in ancient sculptures, fits a torso on the back of which two ribbons from a mitre can be seen.

Who knows whether these sculptures were figures of the Angevin court, churchmen, portraits of heavenly guardians or perhaps earthly allies? Or, what is also possible, that they represent members of the Anjou family? It may be years before Ernő Marosi and I can find the answer to this question. The figures of the courtiers represent a socially higher class, rather supranational than national in character, than those of the Illuminated Chronicle (*Képes Krónika*) written in the same decade. Here all are wearing clothes of the highest international fashion; there a number of warriors wear specifically Hungarian costume. Our Buda statues evoke the knights of the holy Grail, or Peer Roland, the Paladine of Charlemagne. . .

Another group of these sculptures represent ecclesiastical figures. (It is surprising that the secular statues seem to be a little bigger and the ecclesiastics a little smaller, but this observation may be qualified by future measurement of the sculptures.)

The hands broken from the figures hold different objects, some of which cannot as yet be identified. In one case one hand encircles another. A third holds a candle-stub with a drooping, extinguished wick.

One of the figures is a Madonna. As, however both the head and the figure of the infant have disappeared, only small toes near the breast indicate the Holy Virgin. It was Professor Gyula László who immediately observed the toes and identified the figure.

There is another, smaller, woman's figure, also finely carved, wearing a blue cloak. When first setting eyes on it I suddenly remembered something that had happened twenty years ago. There was the statue of a Madonna standing on a pedestal, bearing the date of Baroque times, on the staircase of the library at Esztergom. For years I passed this statue, as did everyone else, without taking any especial notice of it. One day, however, my glance fell on it from above, with the sun shining on it from a particular angle. And all of a sudden, the neck, the hair, the frail, S-line of the body made me realize it was a Gothic figure that had no connection with the eighteenth century socle on which it was placed. I took it off and after a closer investigation, together with Ernő Szakál, we placed it as belonging to the time of Louis the Great and his court art. No one has been particularly interested in this statue, but who knows, it may still receive the appreciation due to it now that a small scale counterpart, or a figure very similar, had been unearthed among authentic works of art of the Angevin period.

OBSERVATIONS MADE ON THE SITE

Further careful investigation of the stone itself is needed to determine whether the material of the statues was quarried—in part or entirely—in Hungary, or abroad.

Not only are the figures of different sizes—from near life size to two-thirds and even only half life size—but it seems clear that they are not the work of a single artist, though possibly carved by several artists from the same workshop.

In addition to the damage the statues suffered when thrown into the pit, Ernő Szakál also noticed abrasions on them which must have occurred when they were still in their original positions. This damage may have been caused partly when Sigismund of Luxembourg, who always favoured the latest fashion, had them removed to give place to his New Palace and new chapel.

The place where they were found precludes any possibility that the

sculptures may have originally stood somewhere near it, or that it was the site of a storage room in some sculptor's workshop. These statues had already fulfilled their function as art when they were buried here.

The theory that one of the Buda churches stored its superfluous sculptures or statues here when reconstruction work was done in the church can also be ignored. The bevelled brick with the Anjou lily and the glazed tiles with the coat of arms of Sigismund of Luxembourg, and the insignia of the Order of the Dragon are clear evidence that the spot served as a storehouse deposit for the unwanted statues of the court.

Among the objects which have been unearthed are two figures obviously designed to fit into an architectural design. One is a man reading a book, but the composition is designed to be looked at from below; the other is a man pulling a thorn from his foot and supporting on his shoulders an immense stone socle, which with possibly a second similar figure, flanked a stone door, somewhat like caryatides. (The figure extracting the thorn—sculptured after an ancient original—reminds one of a similar statue in the Stefanskirche in Vienna.)

According to the archeological investigation of the site up to the present we believe that the last possible date for the removal of the sculptures from their original place, to be thrown into the pit, is 1437, the year Sigismund of Luxembourg died. As there was no early period in Sigismund's reign say around the 1390's, when he might have been a patron for so much sculptures of such international importance, the archeologist living in me suggests to my other ego, the historian of art, that the statues must have been carved during the reign of Louis the Great, in the period when he was also King of Poland.

The Angevin court moved to Buda from Visegrád between 1355 and 1366. It is possible that the statues were only finished in the short reign of Queen Maria, which began in 1382, or perhaps some of them were only finished during the brief moment of glory of Charles the Small of Naples. Such dates are confirmed by commonly known dates of the period, and the building history of the palace. According to Lajos B. Kumorovitz, the chapel of the southern Angevin palace—in my opinion it stood somewhat more to the south of the remains of the royal chapel with an undercroft, but is not identical with it—was consecrated in 1366.

Mr. Miklós Héjj, director of the Museum at Visegrád, has pointed out that no statues similar to the ones we have excavated in Buda are to be found among the objects of the Angevin period unearthed at Visegrád, which goes to prove that the statues were carved when Buda, and not Visegrád, was the royal residence. And the "terminus ante quem" is 1382,

the year Louis the Great died. In this same year the king bestowed the "magna curia regis" (and not "reginalis") that stood in Buda (at present 9-13 Táncsics Mihály street) on the Budaszentlőrinc Order of the Hermits of St. Paul. The building, also called the "Kammerhof" was mentioned in documents by Caroberto in 1337, and later on by Louis the Great in 1354 as his own residence. This donation proves that by the year of his death the palace was finished and the king no longer needed the royal abode of the Árpáds. In 1336 the Angevin palace, "Isthwanwar", on the southern end of the Castle Hill had not yet been built, whereas in 1354 Louis the Great was still living in the "Kammerhof", because his younger brother, Prince Stephen by whom the southern castle was built and after whom it was named, occupied the building.

So we can determine on historical and archeological evidence put together that the statues were carved and set up when the place for them was ready: between 1366 to 1382, a dating which coincides with an independent assessment by Ernő Marosi, who, basing himself on the style, is also of the opinion that they were produced in the 1370's.

The sculptors, probably came from that order of court master masons, international in character, who were working in conjunction with the master-masons of Buda like Peter Parler in Prague, in the Stefanskirche in Vienna, in France. They may have come from the Avignon of Pope John XXII, passed through Provence and Burgundy, even Paris, working on their way in the wealthiest courts of the 14th century, in Vienna at the court of Duke Rudolf IV, in Prague at the court of Charles, which rivalled Paris in splendour. And perhaps, something we hardly dared to hope until now, in Buda, at the court of Louis the Great. It would be unwise to look for any particular nationality among these sculptors, only a particular style. Certainly some of master masons in the workshops of great masters remained with them, in some country or other, and certainly workshops developed in various countries which attracted gifted sculptors. They are reminiscent of the wandering musicians, recruited mostly among the Flemings, whose musical style was known as "Burgundian" ("*Bourgoignon*"). And again the name did not refer to the origin of the music, but to the style, implying it was up to date, and the standards of the musicians were high.

The groups of master-masons and skilled sculptors, enriched the court art of Europe as they wandered from court to court, but at the same time benefited themselves by their wandering.

Conclusion

We feel assured that the statues found in Buda Castle represent the beginning of a new chapter in the history of Hungarian art. Never more

shall we have to build up a picture of Angevin art in 14th century Hungary through secondary deductions and analogies. We can safely assert that in so far as the quality of the work is concerned, this sculpture can compete with much of the best in its time, and provides evidence of an age in Hungarian history when Hungarian art was in step with that of the foremost centres of Europe. We are finally in possession—in undreamed quantity and quality—of the material needed to enable us to assess the Gothic art of Hungary. The statues excavated in Buda are a splendid gift to the storehouse of Hungarian art, so terribly ravaged by the Mongols and Turks. And also a gift to the Hungary of the present.



HEAD OF A PROPHET (12X10 CM, LIMESTONE)

Photo: Melitta Barb



HEAD OF A KNIGHT IN MEDIAEVAL HAT (31x29 CM, LIMESTONE)

Photo: Ágnes Bakos

KNIGHT'S TORSO WEARING BREASTPLATE (71x48 CM, LIMESTONE) ▶

Photo: Zoltán Szalai





HAND — FRAGMENT
(15X13 CM, LIMESTONE)



HEAD — FRAGMENT (26X27 CM, LIMESTONE,
PHOTOGRAPHED ON THE SITE OF ITS DISCOVERY)

THE SITE OF THE EXCAVATION (MARCH, 1974) *Photo: Zoltán Szalay*

