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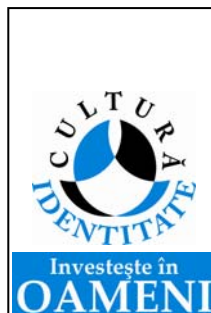
O I P O S D R U



ACADEMIA ROMÂNĂ

Dana JENEI

**RENAȘTEREA TRANSILVĂNEANĂ – IDENTITATE
CULTURALĂ ÎN CONTEXT EUROPEAN**



**RENAȘTEREA TRANSILVĂNEANĂ – IDENTITATE
CULTURALĂ ÎN CONTEXT EUROPEAN**

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ADDENDA

Summary

The Transylvanian Renaissance – cultural identity in European context

The prior objective of this study is to re-evaluate the originality of the Transylvanian Renaissance through visual arts, especially painting, thus trying to elucidate not only the phases of the phenomenon that took place between the Late Middle Age and Modernity, but also its connection to European context. This new approach aims to integrate the local production within the values of the major artistic movements, with a special emphasis on the Transylvanian mural ensembles discovered in the last decades.

The paper is structured in three major chapters which chronologically analyze essential subjects in the fifteenth, sixteenth and seventeenth centuries and consists of art history studies and essays. The first part is in a genuine continuity with my prior researches on Transylvanian Late Middle Age art, reassessed in a different perspective, and with an up-dating literature review. Nevertheless, the study of the profane representations and panel painting are new themes of research I have started hereby to explore. The second part is limited to a synoptical view of the art after 1500, while the last part concerns with the Transylvanian Principality painting, study of which is at the beginning and it certainly needs a further systematic research.

The first chapter is dedicated to the King Matthias Corvinus age (1458-1490), who due to his marriage to Beatrix of Naples (in 1476) had direct connections to the great Italian nobility families, reverberated on the cultural and artistic level. The links with the tradition remain strong as long

as *maniera tedesca* was appreciated simultaneously with *all' antica* art even in Italy of the age by the mecenas who served as models to the king.

The traces left by Renaissance patronage of the king in Transylvania are not visible. The tomb of his father, Iancu of Hunedoara from inside the Saint Michael Cathedral from Alba Iulia, prior attributed to his initiative, was built one century later and the *loggia* from the Hunedoara Castle, with semi-circular arcades on octagonal sectioned pile, belongs to Iancu's initiative.

The works of art patronized in Transylvania by the Hunyads are made in late Gothic style, a dominant tendency through the entire second part of the XV century. The most valuable achievements of the painting of the period are linked to the Southern Germany and Austrian art, influenced on its turn by the Netherlandish art. The real centers of the humanist culture in this period and in the next one remain the Bishopric courts from Alba Iulia and Oradea.

The artistic donorship of king Matthias in Transylvania broadly follows the example of his father, John of Hunedoara, who built the main residence of the family from Hunedoara. The *loggia* which extends the Golden House of the castle into the interior court of the ensemble is decorated with paintings which adapt archetypal models and images recurrent in the chivalric art and literature, which do not except an allusive evocation of the Huniads history. The outstanding personality of Iancu de Hunedoara, the hero of „the late crusade“ which stopped the Turkish advance towards Belgrade (1456) defeating Mahomet II, the conqueror of Constantinople, makes that *Giovanni Bianco* or *le Chevalier Blanc*, as he was named by his contemporaries, to inspire the chivalrous novel *Tirant lo Blanc*, written by the Catalan Joanot Martorell (c. 1460) and to become the protagonist of the South-eastern European folklore, as his son, the king Matthias Corvinus would also later become.

Due to the condition of the paintings from Hunedoara, extremely deteriorated even since they were discovered (1867), the attributes were copied in the sense of genealogical demonstration. Most of the researchers related to the copies, without coming back to the direct study of the murals. The motifs – hunt, triad of pairs wearing *chaplet* and *aumoniere*, along with the figures in the subtext – the monkey and the dragon, belong to the

courtly art. Details as the raven represented in a similar manner with certain coats of arms carved on the surface of some arch keys from Hunedoara or painted inside the Orava keep (1480-1483) and the ring hold by the hunter can be interpreted as hints of the genealogical legend written by Antonio Bonifini in the age when the figurative language was part of the common way of expression in the visual arts.

The model of royal programs was followed by the aristocracy and the major attraction of the chivalric code made the urban elite to adopt its ethic and aesthetic elements. The heraldic and vegetal motives, along with the illusionist imitation of the architecture were imported in the religious monumental art repertory of the age, sometimes being its exclusive décor. It also reflected the trend of secularization specific to that period of transition from Gothic towards Renaissance. On the exterior wall of the Golden House of Hunedoara there were all the items that would adorn later the interior of the churches in Transylvania (now lost): *Wappenfriese, Drogeries, Grünerankmalerei*.

The most important heraldic religious architecture ensemble – *Wappenprozession* – is now preserved on the vault of the central nave and south collateral inside the Saint Margaret Church in Mediaş (c. 1488), where there have been identified so far the coats of arms of Matthias Corvinus and probably of his wife, Beatrix of Aragon, and also of the Báthory and Bethlen families, of Hungary, Moravia, Austria and Opava, of the patricians Altemberger and Stromer, of the cities of Mediaş, Sibiu, Braşov, Sighişoara, of the Two and Seven Seats (The Saxon University), of the bishops Ladislaus Gereb, John Filipec Pruius and Urban Nagylucsey, and of some guilds: furriers, blacksmiths, glovers (?). Emblems painted on wooden disks decorated the vault ribs intersections of the Church „on the Hill” in Sighişoara (1483) from which being preserved only the coat of arms of the king, of the queen, and of the voivode of Transylvania, Andrew Báthori.

In a similar decorative context, the keystones in the choir of the church in Mediaş sustains the sacral representations of Jesus in the midst of his Church symbolized by Mary and represented by the Evangelists, doctors of the Catholic Church and the Apostles with fragments of the *Creed*. In the sacristy, the monogram of King Wladyslaw II Jagiello (1490-1516) is included to the late Gothic decoration with rays around the intersection of

the ribs, monochrome scrolls with Latin and Slavic hymns verses, Saints names and the Christogram IHS.

In the religious mural painting there also appear illusionist architectural motives of the *flamboyant* Gothic style, painted in *grisaille*, as an expression of the Heavenly Jerusalem. The most important Transylvanian ensemble of the type is preserved in the Chapel of Mary in Mediaș, while rectangular frames, painted *Weiss und Swarz* in *trompe l'oeil*, surround the images from the southern wall of the chapel from the Catholic Tower in Biertan and from the Church „on the Hill” in Sighișoara, being assigned to a team coordinated by *Matthias Painter*. The architectural depictions associated to vegetal ornaments, such as those found inside of the chapel of Hărman or those in the choir of the church in Sânvășai. The fragments of the „green foliage paintings” from Sighișoara, Târpiu, Ghelința, Ionești, Sușeni and Mărtiniș (the last ones being known only through copies), the traces found on the façade of the parish house in Sibiu and the ornamentation of the retables from Mediaș, Târnava and Cincu demonstrate the spreading of this phenomenon in Transylvania.

The wooden ceiling at Goganvarolea (Budapest, Szépművészeti Múzeum), patronized by Nicholas Bethlen after 1496, is considerate as having „a value of an incunabulum” due to the fact that the pieces that decorated the royal and archbishopric residencies of the kingdom were lost. The forty-eight cassettes are fully covered with *Grünerankmalerei* type motives. The foliage ornamentation highlights the religious and the heraldic representation through circular frames inside the rectangular cassettes, while the Old Testament and profane scenes are hidden inside the painted vegetation: David and Goliath, Samson and the lion (topics that systematically appear together in *Biblia Pauperum*) and a „wild man” chasing a rabbit with a spear. St. Nicholas, the spiritual patron of the donor, an angel wearing the lance of the Instruments of the Passion together with the other figurative compositions are inscribed inside circular plant frames, inspired from engravings for goldsmith patterns, copied by Israhel van Meckenem after Master E.S and adapted by the author from Goganvarolea. The apocalyptic symbols of the Evangelists have a similar source (L. 149.I), while *Vir dolorum*, interprets a letter ornament (L. 162.I). Part of the vegetal motives and of the sacred compositions as the Annunciation and St. George

killing the dragon, are free copies after Martin Schongauer (L. 108, L. 1 și L. 57).

The most important example of the monumental painting in Transylvania of *Grünerankmalerei* type is preserved inside the church choir of Daia (1501-1516), representing an important step towards Renaissance. As Jolán Balogh has pointed, the decorative and formal language is fundamentally changed from that of the engravings of the last decades of the fifteenth century. Flowers, leaves and tendrils differ in shape, size and design while the synoptic design remind of the background of the Transylvanian retables as the one in the Leliceni (1510) on which *predela* is painted the coat of arms of king Wladyslaw II Jagiello, similar in shape and elements. The figures that are hidden through the *terra verde* vegetation most likely come from the popular literature that faithfully reflects the collective mentality: the two masks belong to the iconography of the „wild man” and „green man” both being the avatars of human flaws criticized at the time. In the paintings also appear a Turk and a man who keeps a stalk of a flower from inside which stands a woman. She spins, reminding of the representation of motives illustrating everyday work with a moral charge and, as pattern, the satirical emblems, originating in story of Aristotle and Phyllys, which is one of the most commonly, used symbolic examples of the reversal of the values of a world „turned upside down” that rapidly changes.

The documentary information relating to the Transylvanian masters and the works preserved demonstrate that the artistic activity in the royal cities of Sibiu, Braşov, Sighişoara or Cluj become more sustained in the second half of the fifteenth century. This phenomenon is revealed in the following century, through the foundation of the guilds, including all the categories of craftsmen who worked together to achieve the retables: painters, sculptors and carpenters. The written sources and the style of the Transylvanian works from this period show the link of the local craftsmen with the most important artistic centers in Austria and Southern Germany. To the painter Hans Siebenbürger, trained in Nuremberg and documentary mentioned in Vienna around 1480, was attributed by Robert Sukale (2004) the principal contribution in achieving the Schottenstift retable (1469), a piece of reference in the European art of the late fifteenth century. The Transylvanian retable of Biertan remains the closest to Schottenstift, aspect

revealed by the researcher Harald Krasser (1976), who discovered the date of the performance of its central part, in the scene of Jesus into the Temple: 1483. In 1995, the restorer Wolfgang Schnabl brought to my attention the link between the Passion of Jesus from the east wall of the tower of the Church „on the Hill” in Sighișoara, painted by Austrian Jacobus Kendlinger in St. Wolfgang (1488), and the Scottenstift retable, information that I published in 2004-2005 and 2007. I have also referred to Sighișoara as an important painting centre in of the period, to the documented painters, artistic patronage and common graphic models used for the representations of the church „on the Hill” and for the altar of Biertan, painted in the same year (1483). All this information was later included by Emese Nagy Sarkadi in her book (2011). Moreover, she claims that the paintings of Sighișoara, Mediaș, Târnava, Biertan (1483), are all part of a unique workshop together with the Austrian *Jacobus Kendlinger* (1488), thesis that is contradicted by the diversity that characterizes the Transylvanian works.

The paintings inside the Church „on the Hill” of Sighișoara were attributed to *Valentinus* (the upper images from 1483-1484) and *Matthias* (the lower register), the latter being documented in Biertan (1497), where the ensemble from the chapel in the Catholics Tower show stylistic similarities.

In relation to the image of the Archangel Michael in Sighișoara, I primarily evoked the painted figures of the Michael Raphael's epitaph, issued from the workshop of Michael Wolgemut (1489), while in the stylistic aspect I have taken into consideration the similarities with the Bohemian ensembles, whose authors were trained in Nuremberg as well during 1470-1480.

The fragments of the retable from Târnava are separately preserved in Sibiu, at the Brukenthal National Museum. Its author uses the older patterns of Hans Pleydenwurff's workshop being also under the authority of Schotten model. The stylistic features and the iconographical arguments plead for placing the work in the eighth decade of the XV century, not later, as proposed by all other researchers.

The Mediaș retable is the most distant work to the supposed Viennese model. His author used motives taken from different graphic sources (Israhel van Meckenem, Martin Schongauer, a drawing from Budapest) and left his signature on the reverse of his work, as the South German painters

used to do, the monogram MPS being hidden in the *Grünerankmalerei*. The Monogramist MPS is part of a group of conservative painters trained in Nuremberg, which reiterate in the years 1480 schemes used three decades earlier, to which they added motives inspired by the engravings. Among them, the Master of Jahreszalen, one of Sebald Pleydenwurff's collaborators, used the same Meckenen prints for the Passion retable completed at Breslau in 1486.

The panels of Feldioara, today inside the Black Church in Braşov, preserve the „signature” IONAS P. NOR(IMBERGENSIS) painted hidden as the relief in *grisaille* of a pillar in the background of the Betrothal of the Virgin Mary and reveals similarities with Sebald Pleydenwurff's circle.

For the image of the Virgin and Child crowned by angels between Sts Catherine and Barbara, a masterpiece of the European art, which was painted in the tympanum of the portal southeast of the Black Church in Brasov I have established analogies with paintings from Kutná Hora. The centre of the composition is inspired after Schongauer's Madonna with a Parrot (1473). According to the UNESCO report of restoration, this is a work that belongs from technical point of view to the German school, being painted in *tempera* on the dry plaster.

The largest number of documented artists in the late fifteenth century is inscribed in the lists of official payments from Sibiu, the capital of the Saxon University. Many of them, same as in Sighişoara or Braşov, have high public dignities. *Velten Moler* is one of the leading artists of the city and the only artist known as a mural painter in 1497. The images recently found on the façade of the parish house of the city, have in the center the royal coat of arms most likely owned by Wladyslaw II Jaggielo, between the devotional images *Maria in sole* and *Vir Dolorum* with angels wearing the Instruments of Passions, having the source in an engraving of Master E.S. (L. 55). Its expressivity as well as the accuracy of the details allowed by the technique used reminds the Mediaş retable.

The Martyrdom of St Barbara, a less known piece from the Bruken-thal Museum collection, is inspired by the paintings of Hans Siebenbürger made in Nuremberg, on the shrine Behaim Predela (1460-1465), where he worked near a painter from Schüchlin's circle. The links of the Transylvanian painting to the artistic center in Ulm, that were also observed concern-

ing the ensemble from the chapel in Mediaș, might explain Hans Siebenbürger's sensitivity and melancholy, which gives him a distinctive place in the art of his generation.

After 1490, Transylvania became part of the „Jagellon Empire“, the first decades of the next century being marked by crucial events in the history of Europe: the Hungarian kingdom falling under the Turks (1526) and Luther's Reformation. In the frame of that suite of historical events, in the *voivodate's* art and architecture simultaneously manifests the old and new trends, resulting, as in other areas of Central Europe, „a style between styles" characterized by overlapping of the Late Gothic and the Renaissance. These features coexist in the retables attributed to the workshop of Johannes Stoss in Sighisoara, in the sculpture of Ulrich of Brașov and even in the most important Renaissance monument in Transylvania, the Lázó Chapel of Alba Iulia (1512), where the architecture and sculpture are due to Italian craftsmen, but the interior was covered with a late Gothic net vault decorated with heraldry.

The beginning of the sixteenth century is the period when the artists organize themselves. In 1520, in Sibiu is drawn the first status of the guild of painters and carpenters in Transylvania, also adopted in Brașov in 1523. The work of rebuilding the parish church of St. Mary in Biertan, whose works are completed in the years 1520, gives the image of the Transylvanian site composed exclusively of local craftsmen. The rich artistic tradition of Sighișoara, one of the most important centers of painting in Transylvania in the last decades of the fifteenth century, determined Johannes Stoss (1530) to settle in the city, where he would led for two decades one of most prolific workshops altars in Transylvania. The murals painted after 1500 are few and express, as the panel painting did, the vocabulary of German Renaissance style, gradually assimilated, which preserves until the middle of the sixteenth century, the old spirit of the medieval Catholic art. *Vincentius*, the head of the painting workshop in Sibiu, signed Ocna Sibiului murals from Sibiu (1522) and presumably painted the last Judgment from the nave of the church in Cetatea de Baltă.

At the middle of the sixteenth century, the proclamation of the autonomous Principality under Turkish suzerainty (1541) and the adoption of the Reformation (1542) are the major events that lead Transylvania to the

breaking with its past. In 1570, John Sigismund Szápolyai gave up the throne of Hungary in the favor of Maximilian II of Habsburg (1564-1576), receiving, after the Treaty of Speyer (1571), the title of *princeps Transsylvaniae ac Partium regni Hungariae*.

For Transylvania, the almost two centuries of Ottoman rule, culminating with its official assimilation within the Austrian Empire (1699) is a period of a deep crisis. In spite of that, the Calvinist Princes directly support the arts and culture and the climate of religious tolerance, with four *receptae religiones*, encourages the foreign artists to work and settle here. The seventeenth century is known in the Transylvanian art history as the period of building of the Renaissance residences, with Italian elements brought directly by the architects and artists in the princes' service or filtered by the monumental imperial art in the Central Europe.

On the mainly secular programs appear attics with decorative battlements, stone rectangular frames with specific Renaissance profiles and the interiors are adorned with *stucco*, murals and decorated wooden ceilings. The dominant themes of the painting are mythological, allegorical, or taken from the Old Testament, associated with a profusion of floral and vegetal motifs, covering vast areas inside the princes, nobles and urban patrician residences. The decoration in *sgraffito* technique or painted in *chiaroscuro* and polychrome, which adorned the façades of an important number of buildings in Austria, Bohemia, Tyrol, Slovakia or Hungary is also present in Transylvania.

The „Transylvanian Floral Renaissance" interprets the acanthus flower in a nearly unlimited variants that appear in similar forms in engraving, decorative arts, sculpture and painting. That phenomenon persists long after the limit of the eighteenth century.

The exterior of the constructions was usually decorated with inscriptions, heraldic motifs and figurative paintings, as seen on the façades of patrician and craftsman dwellings from Sibiu: House Haller has lions painted above the window stone carved frames, while the exterior of the craftsman house from Small Square 13 (1569) and on the Street of the Metropolitan Church 2 (1574) are simpler. The documents mentions the Town Hall of Cluj (1660), for example, decorated with the coat of arms of princes Gabriel Bethlen and George Rácóczi, with Latin inscriptions and the year of

the works. Such settings were revealed by the restorers in Sighișoara, on the façades of the House with Stag (1693, with a verse from Cattulus) and of House Fronius (1696, with a quote from Virgil). The House of the City Square 11 preserves under the plaster the *sgraffito* decoration with geometric, volutes and diamond shaped motives. On the dwelling house of a craftsman from the Carpenters Street 24 the painting underlines the elements of architecture and the year of construction. The reading halls of the libraries in Sibiu and Brașov were adorned with figures of philosophers nowadays lost. Vegetal-floral ensembles in combination mythological, esoteric and Old Testament themes, specific to Late Renaissance and Mannerism in the European art, were found inside the houses from the Town Square in Brașov: *Hermathena*, Marte and Venus, the Prophet Jonas. Esther and Ahasverus along with allegorical, court and hunting scenes decorate the room of a house in Small Square 22 from Sibiu (1631), while on the Asylum Street 2 was found a decorative ensemble with the allegorical figure of the Astronomy and symbolical figures represented as *groteschi*: pelican, storck, stags, hares, mermaids playing harp. In House Reussner were painted scenes from the Trojan War, in the house on the Metropolitan Street 17, banquet scenes in the garden and in Small Square 23, a historical scene.

In Sighișoara, the House with Stag was decorated with effigies of *uomini famosi*, made after the engravings of Paolo Giovio and with *imprese*. In the Paulinus House were represented portraits in circular medallions and frieze, today preserved in fragments. A room in the house on School Street 4-6 preserves hunting scenes in a linear monochrome painting and in House Krauss the biblical theme of death of the poor subsumed to the late *Ars moriendi* and *Memento Mori* is represented.

The princely and aristocratic castles in ruins or incisive altered, preserve fewer proofs of the decoration of the age, which is known mainly through the inventories and historical descriptions. Exceptionally there is fragmentarily preserved the gallery of portraits and circular medallions with *vedute* in the so-called Hall of the Diet of Hunedoara – princely residence of Gabriel Bethlen and in the Apor Manor of Turia, with vegetal-floral representations, allegorical figures of the vices and virtues, portraits

in frieze, hunting scenes and *putti* in the window frames. Traces of the painted decoration are also preserved at Lăzarea, Criș, Buia, Racoș.

The impact of the „Transylvanian Floral Renaissance” is fully reflected in Reformed churches interiors, decorating the wooden ceilings and the liturgical furnishings. The Prejmer fortress around the church, with *sgraffito* decorations on the exterior façade (1678), houses the room of the old school with the walls covered with flowers and written cartridges. Here we see one of the best examples of the literal using of the decorative language common to the painted furniture, as, for example, the butchers stall in the church of Saint Bartholomew in Brașov (1683).

The Western Renaissance elements and décor also influenced the Romanian buildings, appearing, for example, on the vaults of the secret chapel of St. Nicholas Church in Brașov-Schei or even inside of a shepard house from Săcele-Turcheș after 1800.

The Transylvanian art developed the original forms of the dominant currents from Central Europe between the fifteenth and seventeenth centuries – Renaissance and Mannerism – that coexist with the Late Gothic at the beginning of the period, and with the Baroque, at its end. The mural paintings, preserved in a greater number than known before, enrich the international phenomenon by the intrinsic value of the works studied for the first time in such a context.

Anexe



1.01. Picturile *loggiei* castelului din Hunedoara, copie în acuarelă de Ferenc Storno, 1869
(Möller 1913, planșa VIII)



1.02 Corbul Huniazilor, picturile *loggiei* castelului din Hunedoara



1.03. Stema Huniazilor, castelul din Hunedoara, Sala Cavalerilor



1.04. Stema Huniazilor, castelul din Orava, Slovacia, 1480-1483
Foto: Michal Čajka



1.05. Picturile *loggiei* castelului din Hunedoara



1.06. Desen în cerneală pe pergament, Paris c. 1400
(Camille 1998, il. 56)



1.07. Picturile *loggiei* castelului din Hunedoara



1.08. Cutie de fildeş, Paris c. 1320, British Museum
(Camille 1998, il. 40)



1.09. Picturile Casei de Aur, castelul din Hunedoara,
copie în acuarelă de István Groh, 1904
Budapest, KÖH ©



1.10. Asediul Cetății Iubirii, detaliu, Nürnberg,
Germanisches Museum
(Kurth 1926, il. 114)



1.11. Oameni sălbatici în turnir, Monogramistul E. S. (L. 307)
British Museum ©



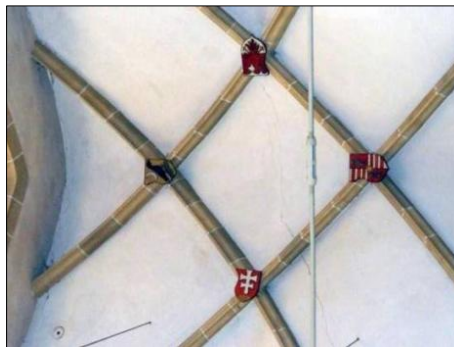
1.12. Stemă de pictor, Sighișoara, biserica
„din Deal”, 1483
Foto: Romeo Gheorghiță



1.13. Stemă de donator, reablul din Mediaș,
biserica Sfânta Margareta



1.14. Decorul bolților corului, Mediaș, biserica Sfânta Margareta



1.15. Decorul bolților navei, Mediaș, biserica Sfânta Margareta



1.16. Decorul sacristiei, Mediaș, biserica Sfânta Margareta



1.17. Tavanul casetat din Goganvarolea, Sfântul Nicolae,
stema regatului, „om sălbatic” cu iepure,
Budapest, Szépművészeti Múzeum ©
Foto: Ferenc Mihály



1.18. Panou ornamental, Martin Schongauer (L. 108)
British Museum ©



1.19. Tavanul casetat din Goganvarolea, stema lui Nicolaus Bethlen, Buna Vestire, *idem* 1.17.



1.22. Buna vestire, Martin Schongauer (L. 1)
British Museum ©



1.20.,1.21. Modele de argintar,
Israel van Meckenem
(L. 511. II și L. 474)
British Museum©



1.23. *Vir dolorum*, tavanul casetat din Goganvarolea, copie în acuarelă de István Groh, 1904, Budapest, KÖH ©



1.24. *Vir dolorum*, ornament de literă, Israhel van Meckenem (L. 162. I)
British Museum ©



1.25. Sfântul Gheorghe omorând balaurul, *idem* 1.17



1.26. Sfântul Gheorghe omorând balaurul, Martin Schongauer (L.57)
British Museum©



1.27. Simbolul apocaliptic al Evanghelistului Matei,
David și Goliat, *idem* 1.17



1.28. Sfântul Ioan pe Insula Patmos între simbolurile
apocaliptice ale Evangheliștilor și Sfinți Doctori ai
Bisericii, Monogramistul E. S. (L. 149 I)
British Museum ©



1.29. Tavanul casetat din Goganvarolea, *idem* 1.17.



1.30. *Groteschi*, Hărman, capela bisericii evanghelice C.A.



1.31. *Groteschi*, castelul din Orava, Slovacia,
1480-1483
Foto: Michal Čajka



1.32. *Grünerankmalerei* și *groteschi*, Daia, biserica reformată, 1501-1516



1.33. Retablul din Biertan, biserica evanghelică C. A., partea centrală, 1483



1.34. Patimile lui Isus, Sighișoara, biserică „din Deal”, *Jacobus Kendlinger*, 1488



1.35. Patimile lui Isus, Sighișoara, biserică „din Deal”,
Jacobus Kendlinger, 1488



1.36. Arhanghelul Mihail, epitaful lui Michael Raphael, Michael Wolgemut, 1489, Nürnberg, Frauenkirche
(Strieder 1993, il. 57)



1.37. Arhanghelul Mihail, Wolfgang Katzheimer și atelierul, c. 1475, Hof, St Lorenz
(Sukale 2009, I, il. 493)



1.38. Arhanghelul Mihail, Sighișoara, biserica „din Deal”, 1483



1.39. Arhanghelul Mihail, retablul din Biertan, biserica evanghelică C.A., 1483



1.40. Sfânta Elisabeta de Ungaria (?), Sighișoara, biserica „din Deal”



1.41. Martiriul Sfântului Erasmus, detaliu, Sighișoara, biserica „din Deal”



1.42. Buna vestire și Închinarea Magilor, Biertan, capela din Turnul Catolicilor



1.43. Judecata de apoi, Biertan, capela din Turnul Catolicilor,



1.44. Nașterea lui Isus, Hans Siebenbürger,
c. 1470-1480
(Schultes 2005, il. 182)



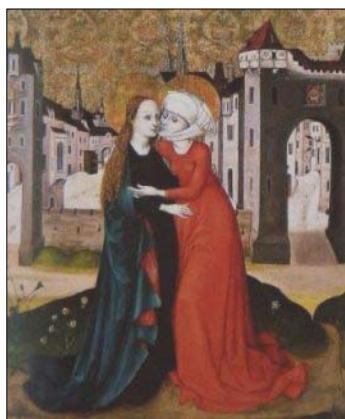
1.45. Nașterea lui Isus, Wolfgang
Katzheimer și atelierul, c. 1485,
Hersbruck, Marienkirche
(Sukale, I, 2009, il. 549)



1.46. Nașterea lui Isus, retablul din Târnava,
Sibiu, Muzeul Național Brukenthal ©



1.47. Vizitația, retablul din Târnava, Sibiu,
Muzeul Național Brukenthal ©



1.48. Vizitația, retablul Sfântului
Florian, Hans Siebenbürger,
St Florian, Stiftsammlung
(Schultes 2005, fig. 181)



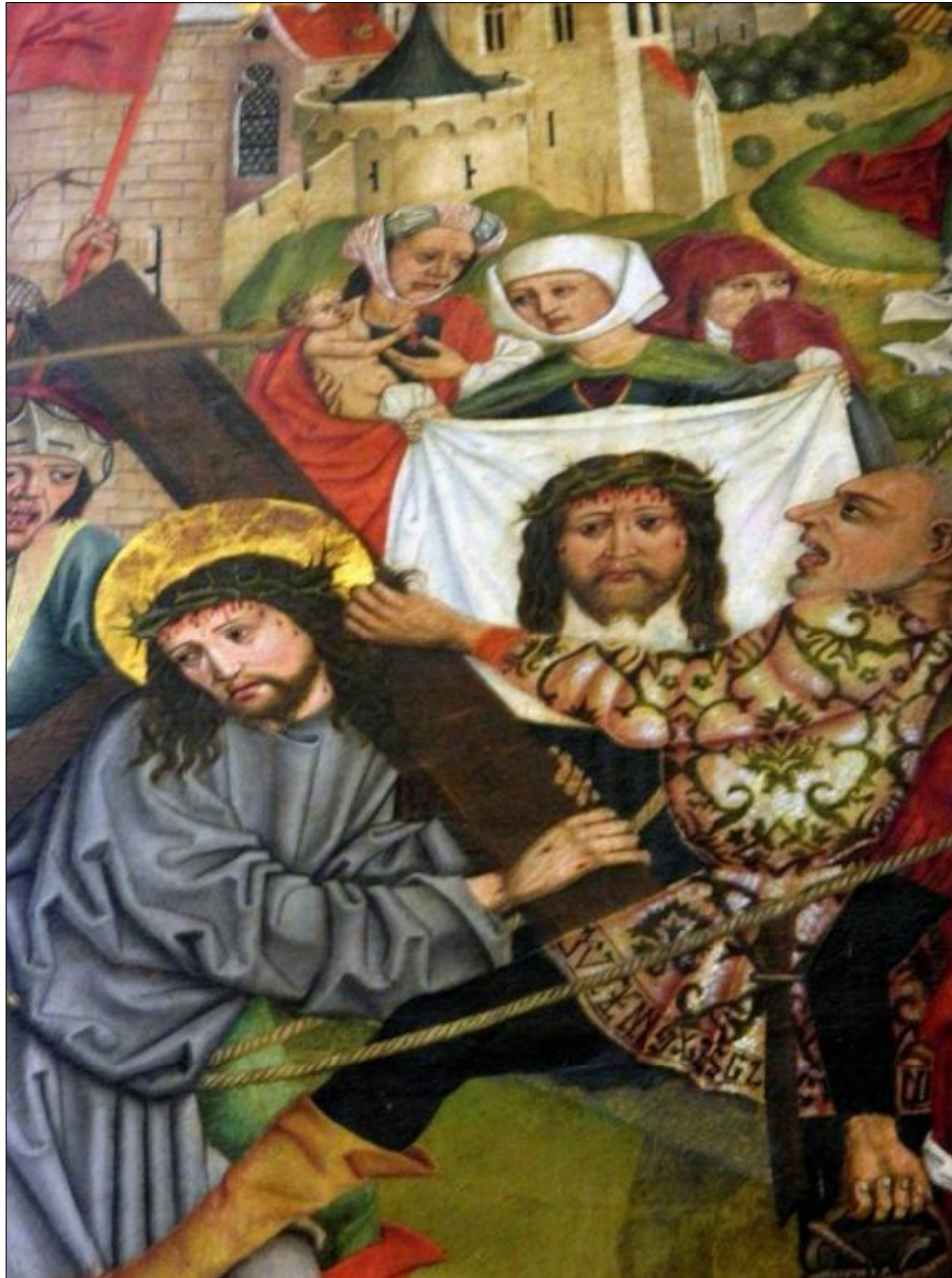
1.49. Închinarea Magilor, retablul din Târnava,
Sibiu, Muzeul Național Brukenthal ©



1.50. Monograma MPS, reablul din Mediaș, revers,
biserica Sfânta Margareta



1.51. *Grünerankmalerei*, reablul din Mediaș, revers,
Biserica Sfânta Margareta



1.52. Purtarea Crucii, , retablul din Mediaș, Monogramistul MPS, biserica Sfânta Margareta



1.53. *Maria in sole*, detaliu, Sibiu, casa parohială
evangelică C. A.
Foto: Mircea Baci



1.54. *Vir dolorum*, detaliu, Sibiu, *idem* 1.53



1.55. *Vir dolorum*, Sibiu,
idem 1.53



1.56. *Vir dolorum*, Monogramistul E.S., (L. 55)
British Museum ©



1.57. Fecioara Maria cu Pruncul între sfinte, Braşov, Biserica Neagră



1.58. Logodna Fecioarei, retablul din Feldioara, *Ionas Norimbergensis*, Braşov, Biserica Neagră ©



1.59. Sfânta Barbara, panou al predelei
retablului Behaim, München, BSGS
(Sukale 2009, I, il. 308)



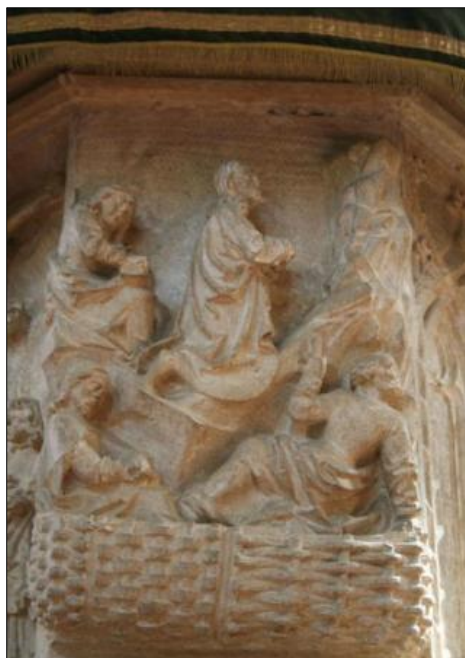
1.60. Martiriul Sfintei Ursula, panou
pierdut al predelei retablului Behaim
(Sukale 2009, I, il. 303)



1.61. Martiriul Sfintei Barbara. Sibiu, Muzeul Național Brukenthal ©



2.01. Retablul din Băgaciu, biserica evanghelică C.A.,
atribuit atelierului lui Johannes Stoss, 1518



2.02. Amvonul din Biertan, biserica evanghelică C.A.,
atribuit lui Ulrich din Braşov, 1523



2.03. Biserica Sfânta Maria din Sibiu, decorația
exterioară a capelei de sud, c. 1520



2.04. Ocna Sibiului, biserica reformată, *Vincentius Pictor*, 1522



2.05. Judecata de Apoi, detaliu, Cetatea de Baltă, biserica reformată



3.01. Picturi ornamentale, Braşov, Casa Giesel, 1566



3.02. Picturi ornamentale, Braşov, Casa Closius



3.03. Braşov, Casa Hiemesch



3.04. *Hermathena*, Braşov, Casa Hiemesch



3.05. Sibiu, Piața Mare nr. 10, Casa Haller



3.06. Sibiu, casă din Piața Mică nr. 13, 1569



3.07. Sibiu, casă pe strada Mitropoliei nr. 2, 1574



3.08. Estera și Ahasverus, Sibiu, casă din Piața Mică nr. 22, 1631



3.09. Sibiu, casă pe strada Mitropoliei nr. 17



3.10. Sighișoara, Casa cu Cerb, inscripție din 1693



3.11. Sighișoara, Casa cu Cerb



3.12. *Tamerlanes Scy/thar(um) Imp(erator),*
Sighișoara, Casa cu Cerb



3.13. *Tamerlanes Scytharum Imperator,*
Paolo Giovio, *Elogia virorum bellica virtute*
illustrium, 1575
<http://www.sciencephoto.com/media/91275>



3.14. *Maximilianus*, Sighișoara, Casa cu Cerb



3.15. Sighișoara, Casa Fronius, 1697



3.16. Sighișoara, casă pe strada Școlii nr. 4-6
Foto : Romeo Gheorghiuță



3.17. Sighișoara, Casa Paulinius



3.18. Sighișoara, Casa Krauss



3.19. Lăzarea, Castelul Lázár, 1631-1632



3.20. Racoș, Castelul Sűkősd-Bethlen



3.21. Criș, Castelul Bethlen



3.22. Turia, Conacul Apor



3.23. *Fortitudo*, Turia, Conacul Apor Foto: Lóránd Kiss



3.24. Cetatea Prejmer, școala veche, c. 1678



3.25. Strana măcelarilor, Brașov, biserica Sfântul Bartolomeu, 1683