

## ABSTRACTS

János Fehér

■ ***The Daniel Mansion in Tălișoara and its 17<sup>th</sup> Century Mural Paintings***

Keywords: *mansion, Daniel family, late Renaissance, stone carving, wall painting, family gesta*

The researches conducted by the author in the late Renaissance mansion from Tălișoara (Covasna County) of the Daniel family revealed that the second floor of the long wing used to be one enormous representative chamber decorated with *al secco* paintings, completed by 1680. Ten scenes have been uncovered and restored since 2010. Apparently, these scenes form a sort of family *gesta*, depicting events inspired by the history of the Daniel family. The paintings depict delegates who present the tribute of the Transylvanian Principality to the Turks, a negotiation/peace talk (?), a farewell scene (?), an equestrian march, a wedding scene. We know that the grandfather and the father of the commissioner, Mihály Daniel (+1689), completed important diplomatic missions in Constantinople, as well as in other European courts. The wedding scene could be linked to the fact that in 1651 János Daniel was appointed host for Prince Zsigmond Rákóczi's wedding. The decoration is very significant especially due to its individual theme. As an analogy, the mural paintings of the Cserei Mansion in Racu (Harghita County) could be mentioned (after 1672).

András Kovács

■ ***The Cannons of Prince Gabriel Bethlen***

Keywords: *princely manufacture, armoury, cannon foundry, Gabriel Bethlen, Alba Iulia*

The princely armoury and cannon foundry (lat. *domus armamentaria*) known as Kendervár from Alba Iulia was established around 1564 in the south-eastern corner of the fortress. The first period of

its functioning ended after 1600, due to the destruction of the capital. Our mostly indirect sources suggest that the manufactory was restarted by Prince Gabriel Bethlen (1613-1629) between 1618 and 1623. In 1629 gun-carriages were made for 24 newly poured cannons. No cannons poured by Gabriel Bethlen have been preserved to our days, but such guns were inventoried in the 17<sup>th</sup> and 18<sup>th</sup> centuries in the fortresses from Oradea (RO), Făgăraș (RO), Gurghiu (RO) and Mukacheve (UA). The cannon foundry operated during the reigns of the two Prince George Rákóczi (1630-1648; 1648-1658) as well, and stopped working after the devastation of the town in 1658. An inventory taken in 1696 describes the ruins of the workshops and of the bronze smelting furnace.

Klára P. Kovács

■ ***Between Trento and Transylvania: Domenico da Bologna and Francesco Chiaramella da Gandino, Two Italian Architects in the Early Modern Transylvania***

Keywords: *Italian architects, Transylvanian fortresses, Renaissance fortresses, Domenico da Bologna, Francesco Chiaramella da Gandino, Buda, Gherla, Sibiu, Haller bastion*

The study discusses the activity of two Italian architects from the 16<sup>th</sup> century: Domenico da Bologna and Francesco Chiaramella da Gandino, whose careers had several things in common. They both started to work in Italy, then eventually they were hired in the service of Ferdinand I of Habsburg in Vienna, from where they were sent to Hungary and finally to Transylvania. The bishops of Trento played an important role as intermediaries in sending them to Vienna. Da Bologna and Chiaramella were military architects in the first place, whose Transylvanian activity, although barely known today, must have had an important impact on the development of Renaissance architecture in Transylvania.

**Mária-Márta Kovács**

■ ***Goldsmith's Works with Matrimonial Coat-of-Arms from Ecclesiastic Collections***

Keywords: *matrimonial coat-of-arms, goldsmith's work, ecclesiastic collection*  
Goldsmith's objects served for noble representation, and therefore were frequently fitted with the coat-of-arms of their owner surrounded by a laurel or an Italian wreath. Two coat-of-arms placed side by side denoted the spouses and their common properties; on the pieces destined for the Church the family relations were shown. Most of the goldsmith's works with matrimonial coat-of-arms, which later acquired a religious function, were originally produced for secular purposes. Their preservation is owed to their religious afterlife. The adventurous history of the cups from Sântămăria-Orlea, Albiş, Hunedoara, that of the can from Răscruci, as well as the history of the plates from Glodeni and Mediaş brings us closer to the understanding of 17<sup>th</sup> century material culture and also gives an insight into its changes during the 18<sup>th</sup> and 19<sup>th</sup> centuries.

**Ágota Ladó**

■ ***Alpár Ignác in Miercurea Ciuc: New Data Concerning the Planning of the Gymnasium of the Transylvanian Catholic Status in Miercurea Ciuc***

Keywords: *school construction, 20<sup>th</sup> century architecture, gymnasium building, Szekler Land, Alpár Ignác, Transylvanian Catholic Status*

The public education law enactment of 1868, accepted after the Austro-Hungarian Conciliation, during József Eötvös's mandate as Minister of Religion and Public Education, resulted in many directives, such as the introduction of public education, the need of qualified administrative staff, as well as modern sanitary and educational conditions. The ordinance triggered modernization in the field of school constructions and led to the development of new types of

school buildings. The Transylvanian Catholic Status had also built several gymnasia at the beginning of the 20<sup>th</sup> century across Szekler Land, e.g. in Târgu Secuiesc, Odorheiu Secuiesc and Miercurea Ciuc. The latter gymnasium building is perhaps the most significant and imposing one due to its dimensions and appearance. This study attempts to answer some key questions related to the planning of the gymnasium by reconstructing its early architectural history.

**Árpád Mikó**

■ ***A Humanist Patron from the Mid-16<sup>th</sup> Century in Hungary: Antal Verancsics (1504-1573), the Connoisseur***

Keywords: *Albrecht Dürer, Philipp Melancthon, Antal Verancsics (Antun Vrančić, Antonius Wrancius), Latin humanist poetry, portrait, Martino Rota (Kolunić), Melchior Lorck, Antonio Abondio, emblem, funerary monument*  
Antal Verancsics (1504-1573) was born to a noble family in Sebenico (Šibenik), and moved to Hungary because of his family connections. He started his political career in the court of King John Szapolyai. In 1541, he followed the king's widow, Isabella Jagiellon to Transylvania, and only in 1549 moved to the side of Ferdinand I where he held several high positions. As an ambassador of the Habsburg king, he spent two longer periods in the Ottoman Empire and negotiated the Treaty of Adrianople of 1568. At the apex of his career in the Church he was nominated Primate of Esztergom (1569), then went on to become cardinal (1573). He was a historian who also wrote poetry in Italian and Latin and was a connoisseur of painters and sculptors of the era. He invited Martino Rota to Hungary. There are numerous sources regarding his love for portraits, e.g. he wrote a paraphrase of the epigram of Dürer's Melancthon-portrait. His personal portraits were painted by Melchior Lorck, Martino Rota and Antonio Abondio.

### Orbán János

#### ■ *An “Unlucky Artist”*: Aspects for the Evaluation of Péter Bodor’s Oeuvre

Keywords: *Péter Bodor, singing fountain, Târgu Mureș, mechanics, buildings*

The study discusses Péter Bodor’s oeuvre, a brilliant and versatile master, who lived in the first half of the 19<sup>th</sup> century and was imprisoned multiple times. It summarizes the building process of his singing fountain in Târgu Mureș and presents the creations of Bodor, realized at various baronial courts throughout Transylvania, as well as his house and garden in Târgu Mureș. Based on an inventory, the author illustrates that Bodor had theoretical interests in the field of technological sciences, while also presenting his expertise in hydraulics, mechanics, land survey connected to building organs and musical structures. The study emphasizes that Bodor’s knowledge had evolved in interaction with the scientific knowledge of modern Europe, so that it can hardly be interpreted as a manifestation of an indigenous natural talent.

### Tekla Szabó

#### ■ *Frescoes Picturing Donors in the Medieval Church of Viștea*

Keywords: *wall painting, St. Nicholas, Navicella, St. James the Greater, Virgin Hodegetria, Our Lady of the Seas, Imre Czudar, Andreas Széchy*

Viștea, a small village near Cluj, was the property of the bishop of Transylvania. The frescoes of the medieval church were discovered in 1912, but later covered with plaster. In 2008 only two scenes were renovated. The first is a *Crucifixion* painted in Italo-Byzantine style. Christ is sided by Virgin Mary and Apostle John, and on the southern wall of the nave one can see Longinus and a second person dressed sumptuously and in modern style, supposedly the donor. The fresco seems to date from after

1320, when the 27 year old Andreas Széchy was elected as bishop. The second fresco, painted on the southern wall of the nave, exemplifies the influence of the Italian Trecento. It depicts standing saints (St. James the Greater, St. Nicholas, a holy king) and the Madonna Hodegetria while blessing a clerical donor, as well as a ship navigated supposedly by the same donor and by Our Lady of the Seas. The image combines iconographic elements from more sources (Navicella, Ecclesia Triumphans), creating an original composition in order to ask the protection for the donor’s longer trip to Heaven. He seems to be Imre Czudar, bishop of Transylvania between 1386 and 1389.

### Hunor Vécsei

#### ■ *“This Life, Created for Artists Alone”*: Árpád Vida in Paris (1910-1911)

Keywords: *Árpád Vida, Parisian studies, influence, café scenes, salon painting*

Árpád Vida (1884-1915) was a painter born in Marosvásárhely (Târgu-Mureș), with regard to whose Parisian stay and studies – in the years 1910-1911, following his studies in Budapest – our sources are very scarce, save for a few terse letters. His works completed during this period are characterized by a kind of relaxed French painterliness, ranging from scenes set outdoors or in dark nighttime cafés, bearing impressionist influences, to drawings with fauvist traits, their approach being mostly determined by the directions of the French salon painting of the period. The present study tries to offer a more accurate depiction of the “pale pink with silver filigree” Paris of the Transylvanian artist, mainly with the help of his contemporaries’ accounts and memoirs, as well as through the artist’s Parisian works, either preserved or known through photographs.

