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On the History and Art of the Old Romanian Books: The Engravings of Buda (1780–1830)*

The special qualities of the graphic arts in the old Romanian writings, particularly of the woodcuts, puncheon prints and lithographs, insufficiently investigated so far, made me approach this theme. Ever since 1929, the famed historian Alexandru Busuioceanu pointed out the artistic and cultural good qualities of woodcuts in the Romanian writings. „An entire chapter, among the most important ones in our old art would slightly become rounded off, if from one book to another, from a typography to another, one followed the new and varied achievement of these engravers”¹. Afterwards, throughout the years some more or less complex or complete investigations have been made concerning some typographical centers where the art of engraving was very successful: the Neamț Monastery², Blaj³, Râmnic⁴ or Sibiu⁵.

At the end of the 18th century and in the first decades of the 19th century, it was the Romanian section of the University Typography of Buda that held a very important role⁶, in promoting culture, science and the Romanian spirituality, in safeguarding the national consciousness⁷, which excited my interest. Examining attentively a vast bibliography about this important center, I found out that, although the graphic aspect

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¹ BUSUIOCEANU, Alexandru, *Gravura românească veche după un album recent = Gândirea*, 1929, 12, 403; IDEM, *Scrieri despre artă*, București, Meridiane, 1980, 59.

² RACOVEANU, Gheorghe, *Gravura în lemn la Mănăstirea Neamțul*, București, Fundația Regală pentru Literatură și Artă, 1940.

³ TATAI-BALTĂ, Cornel, *Gravorii în lemn de la Blaj (1750–1830)*, Blaj, Eventus, 1995.

⁴ FLORESCU, Aurelia, *Gravura rămniceană (1705–1827)*, Craiova, Aius, 1998.

⁵ TATAI, Anca Elisabeta, *Xilogravura de la Sibiu (sfârșitul secolului al XVIII-lea–începutul secolului al XIX-lea)*, Alba Iulia, Altip, 2007.

⁶ On the University Typography of Buda see especially: VERESS, Andrei, *Tipografia românească din Buda = Boabe de grâu*, 1932, 12; KÁFER István, *Az Egyetemi Nyomda négyszáz éve (1577–1977)*, Bp., Magyar Helikon, 1977; *Typographia Universitatis Hungaricae Budae, 1777–1848*, szerk. Király Péter, Bp., Akadémiai Kiadó, 1983; DOMOKOS Sámuel, *Tipografia din Buda, Contribuția ei la formarea științei și literaturii române din Transilvania la începutul secolului al XIX-lea*, Gyula, Noi, 1994.

⁷ It is worth calling to mind that, for a while, Samuil Micu, Gheorghe Șincai and Petru Maior were censors and proof readers in Buda. See: GORUN, Gheorghe, *Cenzorii români de la tipografia din Buda = Crisia*, 1992, 22, 145–159.

of the books printed here is interesting and worth considering, it was not enough studied⁸.

Therefore, this article⁹ is meant to deal with the graphic arts in the old Romanian writings printed in Buda between 1780¹⁰ and 1830¹¹. An attempt is made to follow aspects such as: the élite which worked in this typography; the number of Romanian writings printed here; the number of illustrations present in these writings; the type of books; their sleeping partners; the number of copies printed there; the techniques and style of the engravings; the engravers; deciphering of symbols; sources of inspiration and the impact of the engravings.

The old Romanian writings need a thorough examination from the philological point of view as well as in the point of the history of culture, printing and art. In the same way, the graphic arts need a multidisciplinary approach, namely it should be generally studied as history is concerned and especially as regards printing, art,

⁸ Little was written about the Romanian engravings of Buda in Romanian historiography. See: OPRESCU, Gh., *Grafica românească în secolul al XIX-lea* (vol. I), București, Fundația Regală pentru Literatură și Artă, 1942; TATAI-BALTĂ, Cornel, *Reprezentarea Sfântului Ioan Damaschin în Octoihurile românești vechi = Ars Transsilvaniae*, 1998–1999, VIII–IX, 245–259; MORĂRESCU, Dragoș, *Xilografura în cartea românească de la Buda. Xilografatul Sfântului Damaschin = Biblioteca*, 2000, 3, 86–87; TATAI, Anca Elisabeta, *Tradiție și inovație în tehnica și arta ilustrației cărții românești tipărite la Buda (1780–1830)*, Alba Iulia, Altip, 2010. In the foreign historiography, mainly in the Hungarian, the engravers who sign (Hungarian or of other nationalities) are mentioned, but the engravings which appear in the old Romanian books of Buda are not mentioned. In this respect, see the dictionaries: THIEME, Ulrich, BECKER, Felix, *Allgemeines Lexikon der Bildenden Künstler von der Antike bis zur Gegenwart* (37 Bänden), Leipzig, E. A. Seemann, 1907–1950; SZENDREI János, SZENTIVÁNYI Gyula, *Magyar képzőművészek lexikona, Magyar és magyarországi vonatkozású művészek életrajzai a XII. századtól napjainkig* (1. kötet), Bp., 1915; *Művészeti lexikon, Építészet / Szobrászat / Festészet / Iparművészet* (vol. I–II), szerk. Éber László, Bp., Győző Andor Kiadása, 1935; *Magyar Művelődéstörténeti Lexikon* (I), Bp., Balassi Kiadó, 2003; or books of history of art: LYKA Károly, *Magyar művészet (1800–1850)*, A táblabíró világ művészete, Bp., Singer és Wolfner K., [1922]; NAGY Zoltán, *A magyar litográfia története a XIX. században*, Bp., Mérnökök Nyomdája, 1934; PATAKY Dénes, *A magyar rézmetszés története, A XVI. századtól 1850-ig*, Bp., Közoktatásügyi K., 1951; GERSZI Teréz, *A magyar kőrajzolás története a XIX. században*, Bp., Akadémiai K., 1960; RÓZSA György, *Grafikatörténeti tanulmányok: fejezetek a magyar vonatkozású grafikai ábrázolások múltjából*, Bp., Akadémiai Kiadó, 1998; KRIŠKOVÁ, L'ubica, ZÁVADOVÁ, Katarína, *Grafická výtvarná výročných školských správ, 1700–1850*, Bratislava, Univerzitná knižnica v Bratislave, 2002; or articles: CENNERNÉ WILHELM B Gizella, RÓZSA György, *A magyar történelmi képcsarnok rézlemegyűjtésménye = Folia archaeologica*, 1959, 9, 197–206; RÓZSA György, *Ehrenreich Ádám forrásai = Művészettörténeti értesítő*, 1959, 8, 61–67; VAYERNÉ ZIBOLEN Ágnes, *Gritner J. magyarországi munkásságának körvonalai = Ars Hungarica* 1981, 2, 225–231; MONA Ilona, *Hungarian Music Publication (1774–1867) = Studia Musicologica Academiae Scientiarum Hungaricae*, 1974, 1, 261–275.

⁹ This article is based on the abstract of the doctorate paper, with the same title, co-ordinated by Prof. Dr. Ioan Chindris and it was defended in Cluj-Napoca at the Romanian Academy's „Gheorghe Barițiu” Institute of History, in October 2011.

¹⁰ The year when the first Romanian book was printed in Buda.

¹¹ The Romanian specialized historiography considers this year to be the superior deadline of old Romanian books.

culture, science, religion, mythology, literature, philosophy, ethnography, music and so forth.

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The sensitive Romanian poet Tudor Arghezi (1880–1967) states: „Living in poverty and defamation, the man succeeded to be redeemed and to surpass himself, as he invented writing, and finally the book... Look, thousands of hearts and minds live close to you, on your shelves... Before the books the cemetery only could bear testimony. It was overcome by the library. You have got rid of the grave...”¹². Therefore, the book has the power of defeating the death, as the author’s spirit still continues to exist, to survive in it. Both the European and the Romanian supporters of the Enlightenment understood that the purpose of the book is to be used by all people, in order to illumine them, to lead them to happiness.

At the end of the 18th century and the beginning of the 19th century, within the Romanian section of the typography of Buda, there gravitated the élite of whose enlightening or Romantic beliefs ardently served their country’s interests, first of all by printing books that promoted the progressive ideas of the time. Their belief was that through culture the people acceded to a better economic, social and political standard in the way other nations of the Habsburg Empire or Europe did. Samuil Micu, Gheorghe Șincai, Petru Maior, Ioan Molnar-Piuaru, Gheorghe Montan, Naum Petrovici, Zaharia Carcalechi, Alexandru Beldiman, Dinicu Golescu, Ștefan P. Niagoe, Moise Bota, Petru Moaler, Gheorghe Mutso, Eftimie Murgu, Nicola Nicolau, Pavel Vasici Ungureanu, Emanuil Gojdu etc. wrote, translated, edited, distributed or sponsored Romanian books which were printed in Buda.

Their lofty and disinterested convictions are suggestively expressed, for instance, in the translation of Gessner’s work, *Moartea lui Abel (Abel’s Death)*, by Alexandru Beldiman¹³. Vibrating respects are paid here to reason: „you can call the reason out of darkness to illumine your soul; it can forcibly order to the tumult to keep silent; it can analyze any desire, any appetite, any foaming passion; and then the ashamed passion will keep silent, the vain desires will disappear like the morning fog in front of the sun”.

By its productivity of Romanian books the printing press classifies itself among the typographies which carried on their activity between 1508¹⁴ and 1830, holding the third place after Bucharest and Iași and the first place, if the statistics refer to the years 1780–1830. It is not only the number of books, almost 240¹⁵, that is sig-

¹² ARGHEZI, Tudor apud DUTĂ, Victor, *Călătorie în lumea scrierii și tiparului*, București, Sport-Turism, 1988, 4.

¹³ The Romanian translation was printed in Buda in 1818.

¹⁴ In that year the first book on the Romanian territory (*Liturghier*, Târgoviște) was published.

¹⁵ This number was established after studying: BIANU, Ioan, HODOȘ, Nerva, SIMONESCU, Dan, *Bibliografia românească veche, 1508–1830* (Vol. I–IV), București, Atelierele grafice Socec & Co., Soc. Anonimă Română (and further on: BRV), 1903–1944, but also POENARU, Daniela, *Contribuții la Bibliografia românească veche*, Târgoviște, Muzeul Județean Dâmbovița, 1973, and RĂPĂ-BUICLIU, Dan, *Bibliografia românească veche, Additamenta, I (1536–1830)*, Galați, Editura Alma, 2000.

nificant, but also their intrinsic value which is quite uncommon. At the request of the Church (both the Greek-Catholic and the Orthodox), of the Romanian frontier guard regiments, of the authorities or of certain private persons there were printed historical, philological, philosophical, theological, didactic, economic, geographical and literary books which were successfully used by the Romanian readers from everywhere, eager to acquire knowledge. The number of copies printed in Buda was large, sometimes more than 1000, as it can be seen in the lists of subscribers¹⁶.

Buda, a cosmopolitan center, where the flow of ideas came from various directions, particularly from the western countries caused a famous cultural center to develop here – due to the University, to the Library and Typography, which published books in 16 languages, of which numerous peoples, including the Romanians, took advantage. This explains why in the large Hungarian city on the Danube, the books were decorated not only with woodcuts, a technique used almost exclusively in the typographic centers within the Romanian area, but also with puncheon prints and lithographs.

Examining the 240 Romanian books printed in Buda it can be seen that most of them comprise decorative elements, particularly frontispieces and vignettes, 36 of them being decorated with 90 distinct illustrations¹⁷ (45 with religious themes¹⁸ and 45 with secular ones¹⁹). This special care for the aesthetic aspects of the books is without doubt due to the staff of the typography as well as to the sleeping partners. The main approach of the present paper is meant to point out the artistic value of the Romanian printings of Buda – value which was conferred, first of all by the engravings (illustrations, frontispieces, vignettes) accomplished in the three techniques mentioned above – and also to underline the way in which tradition and innovation go together in these images.

After studying the Romanian books printed in Buda²⁰, decorated with engravings, and on the basis of specialized bibliography²¹ I found out that beside the woodcut – traditional for the Romanian books and perpetuated for a long time²² (up to 1860 at the Neamț Monastery) – the puncheon print was also used on a large scale, superior and diversified as compared with that existent in the books published on the Romanian territory. As regards lithographs, the first one printed in a Romanian book, seems to

¹⁶ See particularly: TATAY, Anca Elisabeta, *Considerations concerning the Typography of Buda and the Culture from Wallachia and Moldavia = Transylvanian Review*, 2010, Supliment No. 5, 4, *Recent Studies on the Past and the Present, IV, Tradition and Invention*, editors, Alexandru Simon, Marius Eppel, Loránd Mádly, Tudor Sălăgean, Attila Varga, 141–156.

¹⁷ The 90 distinct illustrations (one of them was not found, but we know about it from a reference on the title page of the book) can be found in only 32 books. In fact there are 36 printings which contain engravings. The remaining 4 books: *Psaltire (Psalter)*, 1813; *Culegere a multor rugăciuni (Collection of Several Prayers)*, 1817; *Catavasier (Irmologion)*, 1818 and *Acatist (Akathist)*, 1819, contain duplicates.

¹⁸ Of the 45 engravings with religious themes, 26 are woodcuts and 19 are metal engravings.

¹⁹ Of the 45 engravings with secular themes, 36 are metal engravings and 9 are lithographs.

²⁰ My research work took place in numerous libraries in Romania, Hungary, Austria and the Republic of Moldavia.

²¹ See above notes 6-8 and 15.

²² Because it was cheaper.

have appeared in Buda. The woodcuts (excepting frontispieces and vignettes) can be found only in religious writings, while the puncheon prints were used both in religious and secular ones, and lithographs only in those with profane contents. The engravers of Buda²³, generally trained in Vienna or Buda, permanently tried to keep pace with the artistic novelties in the capital of the empire.

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Both iconographically and stylistically the xylographs and the puncheon prints found in the religious books were achieved according to the Byzantine – Balkan and Byzantine – Russian tradition to which some elements of Occidental art, particularly of the Renaissance, Baroque and Neoclassicism were added. Among the elements of Byzantine type I would mention: a certain concern for stylizing; decorative effects and symmetry; the frontal position of figures and their hierarchical rendering; the isocephaly (placing heads of figures on the same level); the landscapes

and architectures are more or less conventional; the compression of plans or the reduced perspective.

In this respect, the following books are outstanding: *Minei (Menaion)*, 1804–1805²⁴; *Acatist (Akathist)*, 1807²⁵; *Polustav (Horologion)*, 1807²⁶; *Octoih (Octoechos)*, 1811²⁷; *Triod (Triodion)*, 1816²⁸; *Strastnic (Lithirgical book which contains propers or sequences for the Holly Week)*, 1816²⁹; etc., on the whole decorated with dozens of engravings. They deal with various themes, just to mention: *The Three Visitors at Mamre*³⁰, *The Crucifixion*³¹, *The Annunciation*³², *The Forty Martyrs*³³,



Fig. 1. *The Raising of Lazarus and Jesus Entering into Jerusalem (unsigned)*, in *Strastnic (Lithirgical book which contains propers or sequences for the Holly Week)*, Buda, 1816 (religious woodcut).

The transliteration of the Cyrillic text of the image is: *Duminica Stâlpărilor (Palm Sunday)*

²³ Only one of them (Constantin Lecca) is Romanian.

²⁴ BRV II, 449, 456; BRV IV, 273.

²⁵ BRV II, 492; BRV IV, 280.

²⁶ BRV II, 503; BRV IV, 281.

²⁷ BRV III, 47.

²⁸ BRV III, 156.

²⁹ BRV III, 157.

³⁰ Frontispiece, woodcut, in *Minei (Menaion)*, 1804–1805.

³¹ Illustration, woodcut, in *Minei (Menaion)*, 1804–1805.

³² Illustration, woodcut, in *Minei (Menaion)*, 1804–1805.

³³ Illustration, woodcut, in *Minei (Menaion)*, 1804–1805.

*Constantine and Helen*³⁴, *The Assumption*³⁵, *The Life Giving Spring*³⁶, *Jesus in Glory*³⁷, *Emmanuel in Chalice*³⁸, *St. Nicholas*³⁹, *St. John of Damascus*⁴⁰, *Christ's Descent into Limbo*⁴¹, *The Publican and the Pharisee*⁴², *The Raising of Lazarus*, *Jesus Entering into Jerusalem*⁴³ (Fig. No. 1), *The Descent from the Cross*⁴⁴, *The Seraphs' Anthem*⁴⁵, *The Annunciation*⁴⁶, *Jesus High Bishop on the Clouds*⁴⁷, *Emmanuel in Chalice*⁴⁸.

Some religious engravings are of Occidental manner in which the plasticity of forms, the rendering of perspective, the appearance of gorgeous buildings are pointed out. I refer to the representation of *David* (Fig. No. 2) in *Psaltire (Psalter)* of 1808⁴⁹, 1817⁵⁰, 1818⁵¹, to the four evangelists: *John, Mathew, Lucas and Marcus*, in *Evanghelie (Gospel)*, 1812⁵², to the scenes representing *Adam, Eve, Cain, Abel*, in *Moartea lui Abel (Abel's Death)* by Salomon Gessner, 1818⁵³, all of them being puncheon prints.

The woodcuts are not signed excepting *Jesus in Glory*, from *Acatist (Akathist)*, 1807, by Frigyes



Fig. 2. *David* (signed: „Binder sc.”), in *Psaltire (Psalter)*, Buda, 1808 (religious puncheon print).

³⁴ Illustration, woodcut, in *Minei (Menaion)*, 1804–1805.

³⁵ Illustration, woodcut, in *Minei (Menaion)*, 1804–1805.

³⁶ Illustration, woodcut, in *Acatist (Akathist)*, 1807.

³⁷ Illustration, woodcut, in *Acatist (Akathist)*, 1807.

³⁸ Illustration, woodcut, in *Acatist (Akathist)*, 1807.

³⁹ Illustration, woodcut, in *Acatist (Akathist)*, 1807.

⁴⁰ Illustration, woodcut, in *Octoih (Akathist)*, 1811.

⁴¹ Frontispiece, woodcut, *Evanghelie (Gospel)*, 1812.

⁴² Illustration, woodcut, in *Triod (Triodion)*, 1816.

⁴³ Both themes are rendered in one illustration, woodcut, in *Strastnic (Lithurgical book which contains propers or sequences for the Holly Week)*, 1816.

⁴⁴ Illustration, woodcut, in *Strastnic (Lithurgical book which contains propers or sequences for the Holly Week)*, 1816.

⁴⁵ Illustration, puncheon print, in *Acatist (Akathist)* 1807.

⁴⁶ Illustration, puncheon print, in *Polustav (Horologion)*, 1807.

⁴⁷ Illustration, puncheon print, in *Polustav (Horologion)*, 1807.

⁴⁸ Illustration, puncheon print, in *Polustav (Horologion)*, 1807.

⁴⁹ BRV II, 535.

⁵⁰ BRV III, 188.

⁵¹ BRV III, 238.

⁵² BRV III, 56.

⁵³ BRV III, 222.

Hederich from Buda. He is also the artist of the illustrations of *Minei (Menaion)*, 1804–1805, according to the documents of the typography. Hederich was a self-made man and that explains why the artistic quality of his engravings does not reach the artistic level of similar images which appeared on the Romanian territory (Blaj or Râmnic). On the other hand, the unsigned xylographs (which cannot be attributed to Hederich, according to style) in the *Triod (Triodion)*, 1816, and *Strastnic (Lithurgical book which contains propers or sequences for the Holly Week)*, 1816, seem to be better accomplished.

Among the puncheon prints the best ones are those signed by the engravers of European importance from Buda or Vienna: János Fülöp Binder, *David's* artist from *Psaltire (Psalter)*, 1808, and Johann Wenzel Engelmann, who achieved the *evangelists* from *Evanghelie (Gospel)*, 1812. In this sample of illustrations we also find the following engravers: Gottfried Prixner (who signed *David* in the *Psaltire (Psalter)*, 1818), Andreas Geiger (the author of the engraving *Adam and Eve* in *Moartea lui Abel (Abel's Death)* by Salomon Gessner, 1818) and Sámuel Lehnhardt (signer of the image *Woman and Children Praying* in *Pruncii cei părăsiți — The Abandoned Children* by Leopold Şimani, 1830⁵⁴), all of them, together with Binder, artist of engravings with secular themes.

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It is worth mentioning that very interesting puncheon prints, some of them well-accomplished, appeared in secular books. Related to the Romanian area these books are original regarding both the theme and the Western style. These images cut in metal are more minutely rendered, sometimes consisting of ample compositions with figures in movement, which express varied psychological feelings, laying emphasis on conveying volume and perspective.

In this respect, I quote some examples of books containing such images: *Calendar pe 100 de ani (Calendar for 100 Years)*, 1814⁵⁵, *The Inconstant World's Wheel and its Dangerous Waves* (signed „Prixner sc. Pest”); *Întâmplările războiului franțozilor (Events in the War of the French)*, 1814⁵⁶, *Crossing of the Berezina River*; I. D. F. Rumpf, *Alexandru I, Împăratul a toată Rusia (Alexander I, Emperor of the Whole Russia)*, 1815⁵⁷, *Alexander I* (signed „Ehrenreich Junior”—Fig. No. 3); *Vrednica de pomenire biruință (The Victory Worth Mentioning)*, 1815⁵⁸, *The Pyramid of Cannons in Moscow*; J. H. Kempe, *Descoperirea Americii (The Discovery of America)*, 1816⁵⁹, having 4 images: *Columbus's Arrival on America's Coast*; *Columbus's Departure from Spain* (signed “A. Geiger del. et sculp.”); *The Terrible Storm at Sea*; *Colum-*

⁵⁴ BRV III, 709.

⁵⁵ BRV III, 97.

⁵⁶ BRV III, 102.

⁵⁷ BRV III, 125.

⁵⁸ BRV III, 135.

⁵⁹ BRV III, 151; BRV IV, 301.

bus's *Arrival on the Beautiful Coast of America* (signed „Prixner sc.”); *Genealogie. Calendar* (*Genealogy. Calendar*), 1817⁶⁰, with engravings having mythological themes and other six moral subject-matters of which we mention only the one entitled *The Great Dignitaries and the Mankind* (signed „A. Geiger sculpsit”); Pierre Blanchard, *Plutarh Nou* (*The New Plutarh*), 1819⁶¹, which contains more plates, each having 6 portraits of important historic personalities (one of them signed „Lenhardt sc. Pest”). As I have shown above *Columbus's Departure from Spain* was not only engraved but it was also devised (deliniavit) by A. Geiger. Similarly the title sheet of *Calendar românesc* (*Romanian Calendar*) from 1829⁶² had both an artist's (S. P. Niagoe) and an engraver's name (L. Colman).

To these varied themes, some large-sized plates of technical illustrations are added, which are placed at the end of some books⁶³ dealing with economic themes: L. Mitterpacher, *Învățătura despre bumbac* (*Knowledge about Cotton*), 1810⁶⁴ (engraving signed „Binder sc.”); I. Neuhold, *Învățătură de a face sirup și zăhar* (*Knowledge about Making Syrup and Sugar*), 1812⁶⁵ (2 engravings signed „Wokál sc.”); Ioan Tomici, *Cultura albinelor* (*The Culture of Bees*), 1823⁶⁶ (engraving signed „Lehnhardt sc.”); *Învățătură pentru lucrătorii de tabacă* (*Advice for the Tobacco Workers*), 1823⁶⁷ (unsigned engraving), and also two versions of a map (one of them signed „Prixner jun. sculp. Pest”), added at the end of *Istorie Universală* (*World History*) by Pavel Kengyllác, 1824⁶⁸.



АЛЕКСАНДРЪ I.

АЛЕКСАНДРА ВЪСІАТА РУССІА.

Fig. 3. Alexander I (signed: „Ehrenreich Junior”), in I. D. F. Rumpf, *Alexandru I, Împăratul a toată Rusia* (*Alexander I, Emperor of the Whole Russia*), Buda, 1815 (secular puncheon print).

The transliteration of the Cyrillic text of the image is: Alexandru I. Împăratul a toată Rusia (*Alexander I, Emperor of the Whole Russia*).

⁶⁰ BRV III, 198.

⁶¹ BRV III, 290; BRV IV, 305.

⁶² BRV III, 623.

⁶³ Such a book used to be printed in the University Typography of Buda in many languages. All editions contained the same technical plates.

⁶⁴ BRV III, 22; BRV IV, 288.

⁶⁵ BRV III, 61.

⁶⁶ BRV III, 429.

⁶⁷ BRV III, 413.

⁶⁸ BRV III, 436; BRV IV, 315.

It seems to be important to point to the presence of lithographs in the secular books of Buda which are among the first images of this type in any early Romanian book. In this respect attention should be drawn to the portraits of princes in *Biblioteca românească (Romanian Library)*, 1829–1830⁶⁹, attributed to Constantin Lecca from Wallachia and to the four plates, containing allegorical images in *Calendarul românesc (Romanian Calendars)* by Ștefan P. Niagoe from 1829 and 1830⁷⁰. Although only one of Niagoe's lithographs is signed „J. Höschl sc. Pest”, I consider that the other three are made by the same artist, as their manner and style of performance suggest.



Fig. 4. *Janus (unsigned)*, in *Calendar românesc pe anul 1829 (Romanian Calendar for the Year 1829)*, Buda, 1829 (secular lithograph).

The English translation of the text at the bottom of the engraving is the following: *With patience, diligence / And spur you can find hope. / Love can make its way even through rock, / In a fair country. / Likewise, the Romanians / Should stimulate themselves to enlightening.*

The lay puncheon prints and the lithographs existent in the books printed in Buda represent not only artistic productions, but they also made their contributions to better knowledge of history, geography, ethnography and of other domains. The artists of these engravings bearing well-known names, up to the present time, are of foreign origin (excepting Constantin Lecca), who mostly studied in Vienna, which demonstrate the well-marked Western influence in their works.

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Besides the 45 distinct engravings, with religious themes (some of them present several times in the same book or repeated in others), and other 45 with secular themes (one of them has not been found yet⁷¹) the Romanian books of Buda are decorated with many frontispieces and vignettes most of them woodcuts. Their themes, shapes and sizes are varied. Some of them are signed by Gritner, an engraver whose works were widespread in Central Europe, par-

⁶⁹ BRV III, 618.

⁷⁰ BRV III, 680.

⁷¹ The first volume of Samuel Blanchard's book, *New Plutarch*, Buda, 1819, contains the following text on the title page: „with 24 portraits”. The volume has 4 plates with 6 portraits each, therefore 24 portraits in all. The second volume of the same book bears the same note: „with 24 portraits”. In the copies I have examined, I could find only 3 plates with 6 portraits each, but I suppose that initially the volume might have included the 4th plate as well.

ticularly on the territory of the present day Slovakia, but also in France and Italy, and even in Transylvania.

It is interesting to emphasize that there are elements that can have some connections with freemasonry. Of these the rendering of the setsquare and of the compasses – the most representative symbols of this group – or of the beehive with bees swarming about (often seen in frontispieces and vignettes) occur frequently. Ștefan P. Niagoe's lithographs, showing the moment when the freemason is initiated to light (*Janus*–Fig. No. 4) and the affirmation of the truth obtained by enlightening (*From Darkness to Light*), belong to the same category. It should be underlined that symbols specific to the Enlightenment (such as the sun), one of their favourite metaphors are often used by freemasons. All these are explainable if we take into account that Ioan Molnar-Piuariu, Dinicu Golescu, and perhaps Petru Maior (Molnar's good friends) were members of masonic lodges.

* * *

An attempt is also made here to bring to life the diffusion route of the engravings. With this end in view I had to find out the sources of inspiration of the engravings in the old Romanian books, published in Buda, as well as the impact they had on their homonyms in the Romanian space, namely the way in which the engravings of Buda influenced, in their turn, the art of illustrating in the the Romanian areas.

Therefore, it could be observed that, in the case of religious books, they most often followed similar models printed on the Romanian and Transylvanian territory (Râmnic, Blaj, Sibiu, Brașov, Buzău) regarding both the text and the illustrations. I have noticed that some images from the above-mentioned Romanian centers followed, in their turn, Ukrainian models (Kiev, Lviv) or Russian ones (Moscow). There are some exceptions, as well, when the source of inspiration of the image of Buda comes from the West, especially from Vienna. Concerning the decoration of secular books with engravings, they used only foreign models, particularly Hungarian and Austrian ones. There is an evident proof, when the engravers signs⁷² reveal their belonging to the nations mentioned above. On the other hand, examining the books printed in the Romanian and Transylvanian area it was surprising to find in Oradea, Brașov, Sibiu, Buzău and Mănăstirea Neamț graphic elements which derived from the religious books printed in Buda.

Consequently, it can be stated that the regular route was Vienna-Buda-the Romanian area and vice versa, where the Romanian books and their engravings used to

⁷² As seen above, the engravers who signed illustrations in the old Romanian books printed in Buda are: Frigyes Hederich (? –1807), János Fülöp Binder (1736–1811), Johann Wenzel Engelmann (1748–1803), Lipót Wokál (?), Gottfried Prixner (1746–1819), Prixner Junior (?), Adám Sándor Ehrenreich jun. (1784–1852), Andreas Geiger (1765–1851), Sámuel Lehnhardt (1790–after 1840), Lipót Kohlmann (?), Joseph Höschl(?). We also find Gritner's name on some frontispieces.

circulate⁷³. The reciprocal change of ideas, information, people and craftsmen, their role as well as the appearance of a new élite on the artistic plan, contributed to the development of art, culture and to the promotion of progressive ideas, which led to the coagulation of the Romanian national consciousness.

* * *

For more decades, the management of the typography of Buda, the printers and the engravers tried hard not only to offer the readers, ever thirstier for knowledge, books with varied contents, rich in ideas, but also to confer them a pleasant aspect.

In conclusion, if the conservative woodcuts in the church books are still used having slight tendencies to modernity, the puncheon prints, existing less in the religious books and more frequently in the secular ones, are more realistic regarding the themes and the manner of interpreting which is a certain innovation that the typography of Buda, situated closer to Western Europe, brings to the old Romanian books. As regards lithography, the typography in Buda seems to have published the first lithograph in any Romanian book, which are sometimes imaginative, but they represent documents of history, of national culture and civilization. That offers an obvious proof of the innovating role that this center of culture spread among all the Romanians.

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ANCA ELISABETA TATAY

A régi román könyvek művészete: a budai Egyetemi Nyomda román nyelvű kiadványainak metszetei (1780–1830)

A régi román nyelvű kiadványok között kitétetett szerepe van a Budán, az Egyetemi Nyomdában készült kiadványoknak. Az 1508 és 1830 közötti román könyvtermést számba véve kitűnik, hogy Bukarest és Jászváros (Iasi) után Buda a harmadik legproduktívabb nyomdahely. Mint ismeretes, ebben az időben a nyomdának külön román szekciója volt, külön korrektorokkal, és a nyomda körül népes írói és művészi gárda csoportosult. Az itt készült román könyvek díszítéséről, az illusztrációk jellegével és technikájával azonban alig foglalkozott a szakirodalom.

A tárgyalt korszakban (Bianu-Hodoş-Simonescu román retrospektív bibliográfiája 1830-ig regisztrálja a régi könyveket) 240 román nyelvű könyv készült Budán, és legtöbbjük gazdagon díszített, különösen gyakoriak a címlapelőzék-metszetei. A 240-ből 36 könyvben összesen 90 illusztráció található, közülük 45 vallásos, 45 világi témájú. Külön figyelmet érdemelnek: a hagyományos fametszetű illusztrációk,

⁷³ TATAY, Anca Elisabeta, *Viena, Buda, spațiul românesc – rută de circulație a gravurii (1780–1830) = Transilvania*, 2010, 11–12, 35–41; IDEM, *A Budán nyomtatott román könyvek metszetei: az ihlet forrásai és a hatás útjai (1730–1830)*, = *Magyarország és a Balkán vallási és társadalmi kapcsolatai*, Tanulmánykötet Ohridi Szent Naum halálának 1100. évfordulója emlékére, szerk.: Doncev Toso, Menyhárt Krisztina, H. Tóth Imre, Bp., 2011, Bolgár Kulturális Fórum, 211–220.

amelyek elsősorban a szerényebb külsejű vallásos könyvekben találhatók, az igényesebb réz- és acélmetszetek – az illusztrációk túlnyomó részét ezek alkotják – és a technikai újdonságnak számító könyvnyomtatás megjelenése a román nyelvű könyvekben. A kutatások bizonyítják, Budán készült az első, kőrajzzal illusztrált román könyv. A jól felszerelt, nagy példányszámokkal dolgozó Egyetemi Nyomdában megvolt a lehetőség a technikai újdonságok gyors bevezetésére is.

A vallásos könyvek díszítése természetesen a bizánci hagyományt követte akkor is, ha a budai Egyetemi Nyomdában készültek, de magukon viselték a nyugati művészet jellemzőit is, így a korszak klasszicista stílusa is nyomot hagyott a jellegzetes fejléceken, záródíszeken. A világi témájú könyvek gyorsabban követték az általános európai stílusirányzatokat, érthetően, hiszen a rajzolók, illetve a metszők is ugyanazok, akik az Egyetemi nyomda egyéb kiadványait is illusztrálták (kivételesen a metszők közül a román Constantin Lecca). Érdekesekek és változatosak az illusztrált témák is: Amerika felfedezése, a cukor készítése, méhtartás, világtörténelem, dohánykészítés, a világtörténelem nevezetes személyiségei. Nem hiányoznak a grafikai ábrázolások közül a szabadkőműves ábrák és jelvények sem.

Mindezek alapján megrajzolható az az út, ahogyan a budai nyomtatványok illusztrációi és technikai újdonságai kifejítették hatásukat az erdélyi és román fejedelemségekben működő nyomdák kiadványaira.