

Transylvanian elites. During a first phase that lasted for almost two centuries, the name of the region remained closely connected to the titles of the Transylvanian authorities, both lay and ecclesiastical. Gradually, Transylvania also gained an autonomous geographical meaning, but the major shift took place only in the mid-sixteenth century, when Wallachians actually began to consider Transylvania a political community of its own. I contend that this change of view was only indirectly triggered by the new political status of Transylvania from the 1540 onwards. Instead, I claim that the interest taken by the Ottomans in the new principality played a major role in modifying Wallachian views on Transylvania. As a result, the Transylvanian elites' endeavours to convey a sense of a regional identity to Wallachians were successfully accomplished only in the mid-sixteenth century.

**Keywords:** Transylvania, Wallachia, late medieval, regional identity, rhetoric.

VLADIMIR AGRIGOROAEL, *An Interpretatio Wallachica of Serbian Influences: the Cases of Ribița, Streisângeorgiu and Crișcior (but also Râmreț)*

**Abstract:** The present paper explores the close ties between the mural paintings in three churches from the north and the south of the Mureș Valley, in Transylvania: Streisângeorgiu, Ribița, and Crișcior. A fourth term of comparison is added, the painted inscription of the Râmreț monastery church, in order to point out that the votive inscriptions in the three previously mentioned churches may derive from this source. The author deals mainly with the presence of certain details, especially circumstantial data (the names of kings, bishops and voivodes of the land), and with the mentioning of charters in these votive inscriptions. He argues that all of them point towards a Serbian influence and mentions a series of Serbian charter- and painted-inscriptions which could have been the sources of the Mureș Valley inscriptions. He then proceeds to verify his hypothesis, looking for other pieces of evidence indicating a Serbian influence: the poses in the votive depictions of the ktetors, the iconography of the votive paintings, but also the military saints, and the presence (in the murals of Ribița and Crișcior) of the three Hungarian Saint Kings, a probable echo of the Serbian monarchs represented in the churches of various Serbian nobility. His final argument is that the Serbian influence may have taken the form of a *stimulus diffusion*, a type of cultural transfer in which one culture receives an element from another but gives it a different form.

**Keywords:** epigraphy, votive painting, donors, stimulus diffusion, Saint Kings of Hungary, military saints.

EMESE SARKADI NAGY, *In modo Transilvano? Aspects of Transylvanian Altarpiece Production*

**Abstract:** During the last two decades of the fifteenth century the local workshops producing altarpieces for various Transylvanian towns can be traced. In this period Sighișoara seems to have been the most important centre and it preserved its outstanding role also during the heyday of Transylvanian altar

production, during the first quarter of the sixteenth century. The considerable number of preserved retables help us outline several workshops working at the same time in this little town, while obviously Sibiu, the ecclesiastic, administrative, economic centre of the Saxons also served as important location for the same craftsmen around 1500/1525. These workshops have produced retables and several pieces of furniture for entire Transylvania, most probably also for the Szekler territories. Although foreign artistic influence is continuously present, with time it has been absorbed by local circumstances, been adapted to the local necessities, which led to the development of a specific local style that makes a panel painting of the period recognizable as Transylvanian.

**Keywords:** altarpiece, workshops, local style, Sighişoara, Sibiu, Transylvania.

CIPRIAN FIREA, **Evidence of Patronage in Late Medieval Transylvania. Saxon Priests as Promoters of the Arts**

**Abstract:** The study aims to analyse the “symbols of patronage” preserved in Transylvanian Saxon churches in order to answer a section of the *Cuius regio* questionnaire on the commissioning and production of artworks in the province. These signs, indicating both liturgical and artistic patronage, are inscriptions, coats of arms, “portraits”, tombstones, etc. The study concludes that especially in lesser localities in the *Universitas Saxonum*, the parish priest was the most conspicuous and active figure in artistic patronage. Even though the local community was the real patron in terms of *ius patronatus*, the most proficient users of visual symbols of patronage, who drove the energies of the communities towards such ends, seem to have been the parish priests. Several case studies (Biertan, Richiş, Moşna, Prejmer) provide evidence for this argument.

**Keywords:** Transylvanian Saxons, patronage, parish priests, late medieval art and architecture, heraldry.

MÁRIA PAKUCS-WILLCOCKS, **Transylvania and its International Trade, 1525-1575**

**Abstract:** The present study discusses Transylvania’s role in international trade in 1525-1575, with an emphasis on the long-distance trade connecting Western and Central Europe to the Ottoman realm. Using information from customs registers and account books of the three main trading towns, Braşov, Sibiu and Bistriţa, the author illustrates the volume and value of commercial traffic.

**Keywords:** long-distance trade, oriental trade, Saxon towns, staple right, cloth, textiles.

ANCA HAPCA, **Origins of a Border Conflict between the Maramureş and Bistriţa Regions**

**Abstract:** The study aims to present the genesis of the conflict between Maramureş and Bistriţa, or rather the pre-conflict which has its roots in the sixteenth century. The study can be considered a preliminary analysis of certain categories of sources pointing toward this dormant conflict. Letters exchanged by the authorities of both territories, stored in the Bistriţa City Hall collection and