



BABES-BOLYAI UNIVERSITY
FACULTY OF HISTORY AND PHILOSOPHY
DOCTORAL SCHOOL "HISTORY, CIVILIZATION, CULTURE"

DOCTORAL THESIS

**ORNAMENTATION IN THE ART OF BRAȘOV GOLDSMITHS IN THE XV-XVIII
CENTURIES -HISTORY, ART, RELIGION-**

SUMMARY

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KEY WORDS

**Silversmith, Goldsmith, Craftsman, Journeyman, Apprentice, Ornament, Decoration,
Mark, Beautiful**

ITRODUCTION

Saint Terse, come and rescue me!...

Religion has influenced Art from the beginning of time; but Art was not always a religious one, because the following three interests have made strong obstructions, most of all to the prejudice of Art and Culture: $\frac{1}{3}$ the rules composed in the iconographic canon; $\frac{2}{3}$ the Craftsman's or the artist's interests; $\frac{3}{3}$ the imposed demands of the buyers. These three interests form the vicious circle for the position in which Art is.

Throughout History the most frightful inquisitor in the artistic field has been the religious movement, known as the Reformation.

This massacre against art and culture is present during the cycles of time in history, and it reaches some culminating points, the effect of which can be seen even in prezent times. We can't know who and why they chose this sordid faith for these unequable monuments of human kind, but we can be sure of the fact that these atrocities were made in such a way which we cannot undo and they have changed and influenced the right way of work.

CHAPTER I.

The historiography of art the godsmiths of Brasov during the XV- XVIII sentury

The bibliography which was refered to, in the conspect of the art of the goldsmiths of transilvania, but also of the different technics used by these is very large and varied. They vary from incursions in the history of art to large works and biographies. These studies offer us idealized solutions in raising a new ornamental and culturally artistic edifice, in a world much farther along from the true values.

Even if silvercrafting is archeologically provable in Transilvania, before the IXth century, as a trade it is only recorded in documents starting from the XIIIth century. The creative process, which is developed as a structure will generate the apparition of the fraternity system, starting from the XVth century. This marks a unique evolution in the transilvanian art, which has borrowed numerous characteristic elements of the artistic currents of the old Eurpoe.

CHAPTER II

The goldsmiths of Brasov between the XV-XVIIIth centuries

Brasov occupied an important commercial role among the cities of Transilvania, due to its commercial lines which it upheld with Tara Romaneasca and Moldova.

Because it was mostly a trade city, the organization of fraternity systems was probably realized during the XVth century, even though they were first mentioned in 1511.

The economical and political facts influenced the evolution of the art of goldsmithing the craftsman having to take refuge in *Tara Romaneasca and Moldova*.

The permanent renewal of the commercial treaties between the Romanian lands and Brasov prove the economical and political quality of the diplomatic relations between these lands.

CHAPTER III.

The ornament in the artistic creation of the goldsmiths of Brasov between the XV-XVIIIth centuries

The ornament is one of the decorative elements which are derived from reality, with the purpose of giving beauty to a certain object which belongs to a patrimonium. By defining the rapport between the form of the object and the decoration, we have to keep in mind the technical properties of the metal material and the other constituting components which are used in the creational process.

The classical methods of metalcrafting are diverse regarding place, time, space, material and form. The metalworker usually crafted his own tools and technical methods, and they would leave these as inheritance for their heirs.

There were certain universal manuscripts containing models and sketches which were used for making the decoration, or in collaboration with a graphic designer the craftsman procured the finite part of the decoration, which referred to the multiple types of practical modes of application.

CHAPTER IV

Pieces and masterpieces of the goldsmiths of Brasov during the XV-XVIII centuries

From the category of medieval decorations the most representative for the art of the goldsmiths of Brasov are the ornaments for belts, buckle, pins, buttons, hats, chains for coats, rings and earrings. The fact that we can see objects which were made in Brasov even in far away places should not surprise us, because of the trade market that was in the city itself. But the presence of unmarked objects in museums is not a certain proof that the object was made by a craftsman from Brasov.

In the collection of the National History Museum of Transilvania located in Cluj-Napoca, there are several medieval pieces of goldcraftmanship, and 18 of these are originally from Brasov, but not all of them bare the mark of the craftsman or the city.

In the collection of the National Art Museum of Cluj-Napoca there are two marked votive lights, one belonging to Georg May II (1673-1712), and the other belonging to Petrus (Peter) Hiemesch II (1681-1721). These two craftman crafted many pieces for Constantin Brancoveanu and they seeked refuge at his domain

In the collection of the National History Museum located in Brașov, we can find a series of objects made out of silver, from which 12 are unmarked and 6 of them are marked with the sigil of the craftsman.

CONCLUSIONS

The ornament as a detail element of a piece of art has a major importance in the quantification of esthetic, practical and economic value of the piece as a whole. Starting from the imitation of reality and progressing to ireality the decoration generated new orientations of practical perception of the objects made by goldcrafting and silvercrafting.

The novelty in this case is the ability of the craftsman to change the original purpose for which an object was crafted in the first place and to transform it in a true work of art.

BIBLIOGRAFY

In has: 6 documentary paperwork; 22 history paperwork, 5 of them printed after 2000; 275 speciality paperwork 48 of them printed in german, 20 of them printed in hungarian, 8 of them printed in english, 6 of them printed in france and 53 of them printed in after 2000 ; 27 art-history paperwork 2 of them printed german, 2 of them printed in english and 1 of them printed in hungarian, with 8 volumes of them printed after 2000; 31 dictionare, cataloagues and periodics, 2 of them printed in german and 5 of them printed after 2000.