

Incursion into the Old Romanian Secular Books Printed in Buda The Puncheon Prints

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AT THE end of the 18th century and the beginning of the 19th century, books for the Romanians were printed both in centers situated within the Romanian area (Bucharest, Iași, Râmnic, Blaj, Sibiu, Brașov, Neamț Monastery etc.) and abroad (Vienna, Buda and others). Among the printing houses of that time the one in Buda held an important position, Romanians from everywhere deriving profit from its output.

Founded in 1577 in Tyrnavia (Trnava, Nagyszombat), the typography moved to Buda together with the university, in 1777. Two years later, in 1779, Empress Maria Theresa gave it the privilege of editing didactic books for the entire Hungary. Knowing the history of this printing house very well, Andrei Veress asserted that it became “a remarkable cultural factor . . . printing textbooks in all the required languages, which provided an important and constant output.”¹ The typography used to print books in 16 languages.²

Between 1780 (when the first book in Romanian was published: *Catehismul cel mare*) and 1830 (considered the end of the period of old Romanian books by the specialist historiography) the Romanian section of Buda's printing house published about 200 books treating various topics: ecclesiastical, didactic, historical, philological, economic, geographical, literary and philosophical. Many of them were translations or compilations, but original books started to come out as well.³

The success of the Romanian section of the typography of Buda is largely due to the fact that the censors and proofreaders of this publishing house were the outstanding representatives of the Transylvanian School: Samuil Micu, Gheorghe Șincai and Petru Maior.⁴ Andrei Veress states that even "the beauty of the books depended on the censors' care."⁵ As it is well-known, they were receptive to the new and advanced ideas of the Enlightenment, publishing here some of their philological, historical, and philosophical books.

While in the Romanian Principalities and in Transylvania restrictive measures were taken through the double censorship of the Church and of the rulers,⁶ the Romanian typography in Buda had a more flexible policy regarding lay books, also offering printed books on demand. Therefore, the number of lay books published in Buda between 1780 and 1830 was about 170,⁷ incomparably higher than that of the books printed on the Romanian territory at that time. "In the European space, together with the birth of the modern state, the influence of religion decreased as a consequence of the ideas promoted by the French humanists and afterwards, by the American ones who believed in the power of reason as a means of solving all the problems of humankind."⁸

Buda, a cosmopolitan center, where the flow of ideas came from various directions, particularly from the Western countries, developed into a famous cultural center, 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 in the Romanian area, but also with puncheon prints and lithographs.

Therefore, in the following pages I intend⁹ to analyze the graphic art of the old secular Romanian books from Buda, published between 1780 and 1830, and to point out the artistic value of the printed books and the way in which innovation overcomes the traditional in case of these books. The religious books are decorated especially with woodcuts, now and then with puncheon prints, and sometimes with lithographs—the latter are to be studied later on. As regards the vignettes and frontispieces, they were done both in wood and in metal, irrespective of the type of the printed book.

UNLIKE THE xylograph, which is made using a wood plate that has the drawing carved in relief, the puncheon print is made using a copper, iron, lead or zinc plate, with the drawing either carved out with the chisel or corroded with acids. In puncheon prints the lines are of the highest delicacy and the tones are refined, while in xylographs the direction of the wood fiber sometimes represents an impediment. The puncheon print allows for a higher number of copies, the metal being harder than wood, but it needs much more work, and it is more expensive.¹⁰ In the Royal Typography of Pest University, the puncheon prints are used both in the lectern books, usually together with xylographs, and particularly in the secular books, where we find themes totally different from those used in the Romanian space at that time.

In the *Calendariu . . . pre 100 de ani* (Calendar of use for 100 years), made by Nicola Nicolau from Braşov and printed in Buda in 1814, there is an interesting puncheon print—the first figurative one¹¹ found by me in a lay book published in that typography—entitled *Nestatornica roată a lumii* (The inconstant world's wheel) (13.8 × 9.7 cm), together with other wood decorations. The front cover contains a small xylograph that presents an astronomer sitting at his desk and scrutinizing the sky. The puncheon print is accompanied by the following explanation: *Nestatornica roată a lumii, și primejdioasele ale ei valuri* (The inconstant world's wheel and its perilous waves),¹² signed “Prixner sc.[ulpsit] Pest.” We know that the engraver lived from 1746 to 1819, and that he carried on his activity in Vienna for a while, and then in Pest, after 1800. He was appreciated for symbolic images like the one in the *Calendar*.¹³ In Buda Prixner also signs the following two puncheon prints: *Columbus's Arrival to the Beautiful Coast of America* from *The Discovery of America* by J. H. Kampe (I shall mention it again below) and *David* from *Psaltire* (Psalter) of 1818.

In *The Inconstant World's Wheel* we are shown an aged man, almost naked, with a beard and bird-wing shaped horns and a clepsydra on the head, spinning the world's wheel, obviously clockwise. The man personifies Time, as proved by the presence of the clepsydra which symbolizes the inexorable flow of time towards death. Its two compartments correspond to the sky and to the earth, and the flowing sand provides the connection between them. By turning it over, the sense of the connection changes, a return to the origin taking place. The same as in this picture, the clepsydra often appears as a symbol of the Old Father Time, and as a personification of death. The wings on the man's head refer to his capacity of flying and traveling from the human realm to the netherworld, as well as to the liberation from matter and mortality. Thus the man identifies with the Universe, which represents the world unlimited in space and time. The wheel is associated with the uninterrupted movement of life, with the cycles of nature, of history and of man's life. The spinning wheel represents the passing of time, which never comes to an end; it is an emblem of the universal formation.

The duality of the implacable and of hazard is specific to the Wheel of Fortune that refers to the alternations of a human destiny which consists of ascents and descents, of victories and defeats. In its completeness, it joins time and space. The simplest wheel, like the one in this puncheon print, has four spokes. This alludes to expansion in the four directions of space, but also to the quaternary pace of months and seasons.

Three men wearing suits specific to the 19th century are hung on the wheel. They represent the human ages: the one who ascends (youth), the one who is high up (maturity) and the one who descends towards non-being (old age). They are accompanied by the explanatory inscriptions: *voiu să moștenesc* (I want to inherit—the ambition of youth), *moștenesc* (I inherit—the confidence of maturity) and, respectively, *am moștenit* (I inherited—the wisdom of old age). We should take into account that the three characters look relatively young, referring perhaps to man's desire to ascend, to the attainment of the proposed goal, and to his decline. The scene is cast against a scenery where the sky, partly covered with clouds, takes up a considerable place in comparison with the surface of the earth consisting of water and land, where varied symbolic elements¹⁴ can be noticed: a Christian tomb, a tree, a snake, a stone, a scythe, oak leaves, a ship at sea with the sails unfurled and having people aboard.

Since ancient times, in many cultures the tomb has represented the dwelling in the realm of shadows. It might also be a precaution against the dead person's return. Thus, referring to death, it affirms the endurance of life throughout its changes. The third man, not accidentally, is falling on the tomb, fitted with a cross. Above the tomb there is an inscription: *din pământ sunt și în pământ m-am întors* (I am dust and to dust I shall return). I notice again the presence of a cycle: the idea of man's coming back to the primordial matter, the moment when the man was driven away from Paradise, missing eternity and reaching the position of a mortal and when God said: "By the sweat of your brow you will eat your bread until you return to the ground, since from it you were taken; for dust you are and to dust you will return" (Gen. 3:19).

Nearby there is a tree, a symbol of life permanently evolving and ascending to Heaven. Being a leafy tree, it may allude to the cycles of cosmic evolution: death and regeneration. Looking at the tree I noticed some round fruit on its branches, which might be apples, the fruit of the Tree of Life, or of the Tree of Cognition of Good and of Evil. The specialist literature often refers to the difference or to the similarity of their symbolism. But most assuredly the Tree of Life stands for wisdom and so does the Tree of Cognition of Good and of Evil.

The snake, crawling along, very often represents the satanic intelligence, temptation. Not accidentally, next to its head we notice the forbidden fruit: the apple. The fact that the snake sheds its skin is a symbol of the cyclic regeneration of nature. It is also considered a primordial animal, the embodiment of primary

matter and of chaos. Being situated near the tomb, his symbolic connotation can be that of a guard of the graveyards, embodying the dead persons' ghosts. The stone, in fact the hard stone, is the symbol of stamina, solidity, stability and endurance.

There is a close connection between soul and stone. The stone and the man present a double movement: upwards and downwards. The man comes into being from God and goes back to God. The scythe represents death, as they both behave identically with everything alive: it is a blind tool which cuts all that is alive. In front of the scythe there are some oak leaves which certainly refer to man's wisdom and force in face of temptation, to the permanence and continuity of life. A sacred tree, the oak-tree, is a metaphor of man, who does not let himself overwhelmed by fate, an allegory of his moral verticality. It also enables the communication between the three worlds: the subterranean world and the earthly and celestial ones.

All the abovementioned elements (the tomb, the tree, the snake, the stone and the scythe) personifying or alluding to the various stages or characteristics of life are placed in front of the wheel, on the ground. In other words, they are at the mercy of time. Beside them, at the bottom of the puncheon print, one can notice a ship, with bunted sails drifting by the whirling sea, which has a hanging anchor and some people in different positions: one of them aboard, one on the point of falling down and another one in the sea. Naturally, there is a similitude between the group of people and those on the wheel. The ship evokes the idea of security, of strength in a difficult transition.

The image of the ship is associated with the worldly voyage (both in a proper sense and figuratively—the transition through life) but also with the last journey of the soul to the realm of shadows, where there is no grief, no sorrow, but an endless life. The bunts of the sails, caused by the wind, symbolize inconstancy and the unconscious. The same wind causes high waves, associated with instability, incertitude, the eternal restlessness of life and of the soul. Therefore, the waves may symbolize the danger of death, moral and physical. But the wave is transient, which hints at the ephemeral nature of things under the perpetual time flow. If the ship represents transition, then the water is life. Therefore, the floating ship at sea symbolizes transition through life. Life and the sea are mysterious, perilous, with several temptations, and only by being wise, pious and brave one can safely finish his journey through the world. On the other hand, the water is also associated with autumn, with twilight, and therefore with the end of worldly life, which is nothing else but a new beginning. We also notice the anchor, whose role is to keep the vessel safely in place in the most difficult situations. The anchor has two arms ending in bills, symbolizing security, fidelity, hope or Christianity, the relation to Jesus Christ.

As the Freemasons have always been interested in cosmic themes—the four seasons or the four ages of man (3 earthly ages and a celestial one)—I suppose that the engraver Prixner might have been in touch with them or might have known their ideas.¹⁵ Even the clepsydra, the scythe and the boat can have Freemason connotations. Moreover, the xylograph representing an astronomer, reproduced on the cover of the Calendar and mentioned above, contains among other things a square and a pair of compasses¹⁶—the most representative symbols of this group—, a fact that supports our supposition. It is here that I consider it opportune to point out how the symbolism of the square converges with that of the World's Wheel. “The compasses spinning round their tip in order to come back to the starting point also symbolize the cycle of an existence, however far or no matter how long you may move, you will come again to the starting point.”¹⁷

I have also found out that the inscriptions on both the inside and the outside of the engraving are written correctly in Romanian in Cyrillic letters, although the engraver was a foreigner. Moreover, some words are superposed on the wheel or on the tree, which makes me think that the inscriptions do not belong to the original plate but they were written later on.

As the illustration is very complex from a symbolic viewpoint, it must have set the people of that time thinking, and it is still something to think about at present in regard to the signification of life and death. Not accidentally, this puncheon print with deep implications for the inexorable flow of time appeared in a *Calendar for 100 Years*.

Among the representations of the wheel achieved over time in the European or Romanian area I mention Albrecht Dürer's engraving from Sebastian Brant's book, *Das Narrenschiff* (Ship of fools), printed in Basel in 1494¹⁸ and the fresco made by Grigore Ranite and Ioan Zugravul in 1760 on the bell tower of the Cuvioasa Paraschiva (Paraskevi) church of Rășinari (Sibiu county).¹⁹ I consider that the picture made by Ioan Eliazar from Valea Chioarului (Lazar Toacaci, by his layman name), dated in 1832–1833, in the wooden church of Răstoci (Sălaj county)²⁰ whose patrons are the Holy Archangels Michael and Gabriel has as a starting point the Buda engraving from 1814. Among the similarities we mention: the position of the wheel in the center of the picture; the presentation of the four characters and their place in the space; the presence of the snake on the ground, of the scythe and of the tomb with the cross, of the much more simplified boat; the inscriptions.

In the same year, 1814, at the expense of Alexie Lazaru, a historic booklet entitled *Întâmplările războiului francezilor și întoarcerea lor de la Moscova* (The events in the war of the French and their return from Moscow) was published in Buda, “translated from German by one who loves the Romanians.” Besides

some habitual woodcut frontispieces, in the booklet there is a big copper plate (cut with the chisel and combined using the etching technique) presenting *The Crossing of the Berezina* (17 × 35 cm) that has the following explanatory text: “Showing the return of the French armies from Moscow and their terrible happenings on the Berețina, 14 November 1812.”²¹ This puncheon print, which bears no signature, is an ample, bold picture with numerous dynamic and expressive characters. As the inscriptions are written correctly in Romanian, excepting for the Berezina, G. Oprescu formulated the hypothesis that the author of this engraving might have been a Romanian who resorted to a picture belonging to a foreign author.²²

The disaster of the French Great Army led by the Emperor Napoleon Bonaparte, in Russia, in 1812, which ended with the crossing of the Berezina on the territory of Byelorussia amid unimaginable confusion and during a terrible frost, aroused many artists’ interest throughout time. An eyewitness to that tragic event describes the moment of crossing the Berezina as follows: “At one point, an enormous crowd of disorderly people, horses and carts rushed the narrow entrance of the bridges and blocked it. The ones in front, driven by those coming from behind, hindered by the guards and by army engineers or prevented by the river, were crushed, trampled under feet or thrown into the floating ice of the Berezina. From this immense and horrid mob one could hear either a muffled buzzing noise or a huge moan, combined with groans and terrible curses.”²³ In the forefront of the engraving from Buda one can notice a crowd consisting of soldiers with flags, civilians, men and even women crossing the Berezina over one of the pontoon bridges. On the bridge a mounted officer tries to restore order, guiding the desperate crowd and trembling with cold. Next to him, a man is shown falling into the river, and in front of the convoy a cannon can hardly move forward. On the bank of the river two men lie on the ground, perhaps wounded. Heads of desperate people, some of them dead, and the head of a horse can be seen among the immense ice packs floating on the river. Two other men are lying on the floating ice in the agony of death. On the extreme right side of the picture, near a leafless tree, some engineers who participated in assembling and repairing the bridge warm themselves by the fire, after having worked hard. “Completely naked, in the water up to the shoulder, they started to build trestles and to set them into the sticky river bed, without taking into account the ice packs floating on the river. Some of them fell dead and were swallowed by the stream, the energy of the others not decreasing at the sight of that tragic end.”²⁴ Next to the group of engineers we see their tools: the oars. One of them is sleeping on the ground, exhausted after hard work, while one of his fellows is taking off a dead man’s clothes, which could help him resist the cold.

The secondary plane presents a smaller convoy that probably makes its way to a second pontoon bridge that cannot be seen in the picture. The next planes

present low hills covered in snow, on which groups of cavalymen and infantrymen move forwards. Here and there, there are stray men (one of them pulling a horse after him, others warming themselves by fires). There also appear abandoned cannons or which are taken into custody by people who still wander about the Russian land. On the horizon a settlement is all ablaze.

If this print is considered “less successful” by G. Oprescu,²⁵ it nevertheless convincingly renders, in my opinion, the intensity of the historic moment. Even more, the manner in which the engraver devised the composition (the flowing out of the picture of some elements, which gives the impression that the action continues beyond the visible part) seems to be modern, this method being often used by some innovative artists who carried out their activity at the end of the 19th century. Thus the convoy from the forefront, exiting on the left side of the picture, gives the impression that the people belonging to it move forward in order to save themselves from the Russians, from hunger and frost. Also, the cannon which “breaks” the frame at the bottom of the picture makes the disaster of the French campaign in Russia even more convincing.

The Napoleonic wars, which ended in a disastrous retreat from Russia, impressed the contemporaries very much. That is why the stories about the famous emperor’s deeds spread easily, the example of the book mentioned above being not the only one presented to the Romanians, due to the fact that it was edited in Buda. The printing of two other books in 1815 is worth mentioning: *Vrednica de pomenire biruință* (The victory of worthy memory) where there is an engraving (a copper print) unsigned and suggestively entitled *Piramida de tunuri din Moscova* (The pyramid of cannons in Moscow, 21 × 13 cm), representing the “pyramid that is worth seeing and which, at the order of the high emperor of the whole Russia Alexander I, is made of 1,131 cannons taken from the French in 1812 and set in front of the emperor’s palace in Moscow, built for eternal memory”²⁶ and *Alexandru I, Împăratul a toată Rossia* (Alexander I, emperor of the whole Russia), by I. D. F. Rumpf, illustrated with the engraving which shows the emperor’s full standing portrait (15 × 9 cm) and signed “Ehrenreich Junior sc.[ulpsit].”²⁷ This is the first portrait which appeared in a Romanian book printed in Buda and among the first ones which can be found in Romanian books.²⁸ This important engraver, whose full name is Ádám Sándor Ehrenreich, lived between 1784 and 1852, working in Vienna and Buda. He became famous particularly for his numerous portraits of historical and cultural personalities from Europe, Hungary and even from Transylvania.²⁹

We also mention that in Buda there appeared other portraits done in the technique of puncheon printing, interesting from a documentary or artistic point of view. In this respect, we refer to the book *Plutarh Nou* (The new Plutarch), 2 vols., translated by Nicola Nicolau after Pierre Blanchard, which came out in 1819,³⁰ each volume featuring 4 plates (approx. 12 × 7.2 cm) with 6 portraits

per page that present “men of great spirit” from the ancient times, such as: Homer, Pompey, Pythagoras, Aesop, Socrates, Plato and others. One of the 8 plates is signed “Lehnhardt sc.[ulpsit] Pest.” The Engraver Sámuel Lehnhardt studied in Vienna, and after 1817 he worked in Pest. He distinguished himself through portraits, panoramas, maps or pictures having subjects inspired from the Antiquity, being one of the most remarkable engravers in Hungary in the first half of the 19th century.³¹ It is certain that Lehnhardt knew about the former editions of the book *The New Plutarch*, which contains the same type of plates of personalities arranged in a different order. Here I am referring to *Neuer Plutarch*, Vienna, 1807.³²

Returning to the year 1816, I focused my attention on the book *Descoperirea Americii* (The discovery of America) by J. H. Kampe, which contains 4 engravings, excellent from the viewpoint of the Romantic theme: *Ajungerea lui Columb la limanul Americii* (Columbus’s arrival to the American coast, 13.9 × 8.8),³³ *Plecarea lui Columb de la Spania* (Columbus’s departure from Spain, 13.9 × 8.8), signed “A. Geiger del.[iniavit] [conceived] et sculp.[sit]”; *Groaznică furtună pe mare* (The terrible storm at sea, 13.8 × 8.7) and *Ajungerea lui Columb la limanul cel frumos al Americii* (Columbus’s arrival to the beautiful coast of America, 13.8 × 8.7), signed “Prixner sc.” We see that there are two engravers who sign, one of them the same Prixner³⁴ who signed *The Inconstant World’s Wheel*, and the other Andreas Geiger, who lived between 1765 and 1851 and who was inclined towards scenes with Romantic subjects.³⁵

The four copper prints present certain moments from Columbus’s travels, as the four titles indicate. There are many panoramic views, displayed on many planes, in which the sea with floating ships and boats covers much of the picture. The waves are conventionally treated, especially in the last picture, while in the third one they are more naturally rendered. The edifices, both those on the coast of Spain and particularly those on the coast of America, are also more or less invented. The exotic elements—first of all the palm-trees existing in the two illustrations which present the American coast, as well as the natives from the first picture—offer the readers of the time an atmosphere as close as possible to the reality of the newly discovered continent. We also remark the clothes the Spaniards are wearing (rather of the 19th century than of the 16th century) when they greet Columbus on his departure from Europe. Their way of dressing is different from that of the natives, who are scantily dressed in keeping with their lifestyle and with the climate they live in. From an artistic viewpoint, the illustration entitled *Groaznică furtună pe mare* seems to be quite remarkable, as it renders well enough the intensity of the moment, of the storm suggested by the fury of the waves, by the people’s worry, by the flash of lightning that falls upon the ground.

The four engravings once again prove the thematic diversification of the art of illustrating old Romanian books, to which the Romanian typography in Buda made an indisputable contribution. These books, through their content and illustrations, stirred the appetite of the people of the time for science, journeys, geographical and ethnographical studies.

IN CONCLUSION, we emphasize that in the books printed in Buda the puncheon prints appeared both in the religious books, usually having the xylographs as a starting point, and particularly in the secular ones. The illustrations in the secular books are varied and very interesting, some of them very well done. Related to the Romanian area, they are original both thematically and as regards their treatment, of the Western type. The images engraved in metal are more minutely rendered, showing an interest in volumes and perspective. The puncheon prints used in the lay books of Buda, being more realistic as regards the themes and the manner of interpretation, are considered to be an incontestable innovation which the typography of the Hungarian city, situated closer to Western Europe, introduced in the printing of old Romanian books. □

Notes

1. Andrei Veress, "Tipografia românească din Buda," *Boabe de grâu* (Bucharest) 3, 12 (1932): 593.
2. László Sziklay, "Les Courants idéologiques, littéraires et artistiques dans les publications de l'imprimerie universitaire de Buda," in *Typographia Universitatis Hungaricae Budae 1777-1848*, ed. Péter Király (Budapest, 1983), 45.
3. For the titles of the books printed in the typography of Buda see particularly: Ioan Bianu, Nerva Hodoș, and Dan Simonescu, *Bibliografia românească veche*, vols. 2-4 (Bucharest, 1910-1944); Daniela Poenaru, *Contribuții la Bibliografia românească veche* (Târgoviște, 1973); Dan Râpă-Buicliu, *Bibliografia românească veche: Addimenta*, vol. 1 (1536-1830) (Galați, 2000).
4. See Gheorghe Gorun, "Cenzorii români de la tipografia din Buda," *Crisia* (Oradea) 22 (1992): 145-159.
5. Veress, 607.
6. Mircea Tomescu, *Istoria cărții românești de la începuturi până la 1918* (Bucharest, 1968), 121.
7. Anca Elisabeta Tatay, "Gravurile Triodului de la Buda din 1816," *Annales Universitatis Apulensis: Series Historica* (Alba Iulia) 12/2 (2008): 231.
8. Florica Ștefănescu, "Demographic Evolutions between Religion and Politics," *Journal for the Study of Religions and Ideologies* (Cluj-Napoca) 8, 24 (Winter 2009): 284-

310. On the problem of secularization see, among others: Simona Nicoară, *O istorie a secularizării*, 2 vols. (Cluj-Napoca, 2005); Richard Schaefer, "True and False Enlightenment: German Scholars and the Discourse of Catholicism in the Nineteenth Century," *The Catholic Historical Review* 97, 1 (January 2011): 24–45; Jonathan Sheehan, "Enlightenment, Religion, and the Enigma of Secularization: A Review Essay," *The American Historical Review* 108, 4 (October 2003): 1061–1080.
9. There are numerous earlier or more recent studies related to aspects of the University Typography of Buda. I will only mention some of the latest titles such as: Monica Avram, "Tipografia românească de la Buda în timpul cenzoratului lui Petru Maior, 1809–1821," *Libraria* (Târgu-Mureș) 4 (2005): 231–246; id., "Activitatea tipografiei de la Buda de la începuturi și până la cenzoratul lui Petru Maior," *Libraria* 5 (2006): 147–172; Ana Maria Roman Negoii, "Priorități politice—priorități editoriale: Tipografia Universității din Buda la începutul secolului al XIX-lea," *Anuarul Institutului de Cercetări Socio-Umane "Gheorghe Șincai" al Academiei Române* (Târgu-Mureș) 8–9 (2005–2006): 59–68; id., "Politica editorială a Tipografiei Universității din Buda la începutul secolului al XIX-lea," *Țara Bârsei* (Brașov) 5 (16)(2006): 56–62; Cristi Roman Negoii, "Din tipărițile Tipografiei Universității din Buda: exportul cultural românesc," in *Cercetarea și perspectivele digitalizării*, eds. Ana-Maria Roman-Negoii and Eva Mârza (Cluj-Napoca, 2009), 312–325; Corina Teodor, "Din istoria cărții religioase românești: Tipărițile de la Buda," *Simpozion* (Gyula) 12 (2003): 43–53; Tiberiu Ciobanu, "Romanian Historiography of the 19th and of the First Half of the 20th Century about Medieval Banat," *Transylvanian Review* 17, 3 (2008): 3–28; Anca Elisabeta Tatay, "Considerations concerning the Typography of Buda and the Culture from Wallachia and Moldavia," *Transylvanian Review* 19, Supplement no. 5 (2010): 291–305. In spite of that, the issue of the engravings of the old Romanian books printed in this typography has not yet been studied enough.
10. Andrei Gonciarov, *Arta graficii*, trans. Dan Dumitrescu (Bucharest, 1963), 23–37; *Dicționar de artă: Forme, tehnici, stiluri artistice, A–M* (Bucharest, 1995), 12, 13, 145, 272, 273.
11. *Învățătură de a face bumbac* (Teaching how to make cotton) contains one plate presenting instruments, carved in metal, bearing the signature Binder, and *Învățătură de a face sirop și zahăr* (Teaching how to make syrup and sugar), Buda, 1812, contains two plates presenting instruments, carved in metal, bearing the signature Wokál.
12. G. Oprescu, *Grafica românească în secolul al XIX-lea*, vol. 1 (Bucharest, 1942), 223 summarily describes this engraving, which I consider to be interesting. He said that it is "insignificant, having a rustic character," but it is "fairly well-printed." In the following lines I will demonstrate that I do not totally subscribe to his ideas.
13. Ulrich Thieme and Felix Becker, *Allgemeines Lexikon der Bildenden Künstler von der Antike bis zur Gegenwart*, vol. 22 (Leipzig, 1933), 409; Oprescu, 222–223.
14. In order to decipher all symbols on the engraving see: Jean Chevalier and Alain Gheerbrant, *Dicționar de simboluri*, trans. Doina Uricariu, 3 vols. (Bucharest, 1993); Ivan Evseev, *Dicționar de simboluri și arhetipuri culturale* (Timișoara, 1994); Rowena and Rupert Shepherd, *1000 de simboluri: Semnificația formelor în artă și mitologie*, trans. Anca Ferche (Oradea, 2007); Clare Gibson, *Senne și simboluri: Ghid ilustrat. Semnificații și origini*, trans. Ondine Fodor (Oradea, 1998).

15. W. Kirk MacNulty, *Francmasoneria: Simboluri, secrete, semnificație*, trans. Liana Stan (Bucharest, 2006), 268.
16. Chevalier and Gheerbrant, 1: 355–356; Shepherd, 305; Gibson, 76.
17. Chevalier and Gheerbrant, 1: 355.
18. See the engraving in *Das Albrecht Dürer Hausbuch: Auswahl aus dem graphischen Werk*, preface by Wolfgang Hütt, ed. Gabriele Forberg (Munich, 1975), 380.
19. See the picture in Marius Porumb, *Un veac de pictură românească din Transilvania: Sec. XVIII* (Bucharest, 2003), fig. 100.
20. Valer Hossu, *Răstoci—O istorie într-un sat* (Cluj-Napoca, 1996), 70–71; http://ro.wikipedia.org/wiki/Biserica_de_lemn_din_R%C4%83stoci; Carol Hârșan, “O icoană din Răstoci pe biroul Papei Ioan Paul al II-lea,” *România liberă* (Bucharest), 4 Nov. 2006: 8.
21. Bianu, Hodoș and Simonescu, 3: 102, fig. 346; Olimpia Mitric, *Din istoria cărții românești* (Suceava, 2002), fig. 61.
22. Oprescu, 223–224.
23. André Castelot, *Napoleon*, trans. S. Antoniu and L. Altbuch, vol. 2 (Bucharest, 1970), 402.
24. *Ibid.*, 400.
25. Oprescu, 224.
26. Bianu, Hodoș, and Simonescu, 3: 135, fig. 353.
27. *Ibid.*, 125; 4: 300; Poenaru, 283.
28. Among the portraits archived before 1815 I mention: *Patriarhul Dositei pe tron* (Patriarch Dositei on the throne), signed with the initial letters A. E., in *The History of Patriarchs of Jerusalem* (in Greek), by Dositei (Bucharest, 1715); *Mitropolitul Moldovei Gavril, figură întreagă în odăjdii, slujind, cu mai multe personaje* (Moldavia’s Metropolitan Gavril, full figure in canonicals, celebrating, together with several personages), by *Protoierei Mihail Stril[bițchi]*, in *Prăvălioara* (Little book of the ecclesiastical law) (Iași, 1784). See for these engravings: Bianu and Hodoș, vols. 1 and 2, and Oprescu.
29. Thieme and Becker, vol. 10 (1914), 394–395; <http://www.answers.com/topic/ad-m-s-ndor-ehrenreich>.
30. Bianu, Simonescu, vol. 4 announces the presence of a previous edition, respectively in 1817.
31. Kinga Frojimovics, Géza Komoróczy, Viktória Pusztai, and Andrea Strbik, *Jewish Budapest: Monuments, Rites, History* (Budapest, 1999), 509; Ilona Mona, “Hungarian Music Publication 1774–1867,” *Studia Musicologica Academiae Scientiarum Hungaricae* 16, Facs. ¼ (1974): 270; <http://www.katolikus.hu/hungariae/katal4-eng.html>.
32. In my investigations so far I have come across a French edition, *Nouveau Plutarque* (Paris, 1803–1804), and a German one, *Neuer Plutarch* (Pest, 1815).
33. This engraving is reproduced by Constantin Pascu in *Cartea românească veche în Biblioteca Brukenthal* (Sibiu, 1976), 125.
34. See above, note 11.
35. Thieme and Becker, vol. 13 (1920), 341; <http://www.superstock.com/stock-photos-images/463-4642>; <http://www.csufresno.edu/library/subjectresources/specialcollections/documents/NineteenthC.FashionPlateCollection.doc>.

Abstract

Incursion into the Old Romanian Secular Books Printed in Buda: The Puncheon Prints

In the Romanian books printed in the typography of Buda, between the years 1780 and 1830, we find, besides woodcuts which treated religious themes, also puncheon prints and lithographs. Some very interesting secular puncheon prints, less studied until now are approached in this article. Related to the Romanian area, they are original both thematically and as regards their treatment, of the Western type. The puncheon prints used in the lay books of Buda, being more realistic as regards the themes and the manner of interpretation, are considered to be an incontestable innovation which the typography of the Hungarian city, situated closer to Western Europe, introduced in the printing of old Romanian books.

Keywords

puncheon print, old Romanian books, engraver, Buda, printing house

ANNEXES



Нестаторника роатз аллмїн, шї при-
мвждїаселе але єї влодїри.

Fig. 1. Prixner sc. Pest, *Nestatornica roatã a lumii*, in *Calendariu . . . pre 100 de ani* (Buda, 1814)



Αρχτάρε δεσπερε Ατόαρχετ Ανωποι Αΰφινλωρ Французскій δελα Μοσκα ши δεσπερε ΚΣΑΠΛΑΰΤΑ ΚΤΖΜΥΛΑΔΕ ΑΰΙΟ
 αα ΠερεζίνΑ. ηεμωρία 14. Βυδα 1812

Fig. 2. Trecerea Berezinei, in Întâmplările războiului franțuzilor și întoarcerea lor de la Moscova (Buda, 1814)

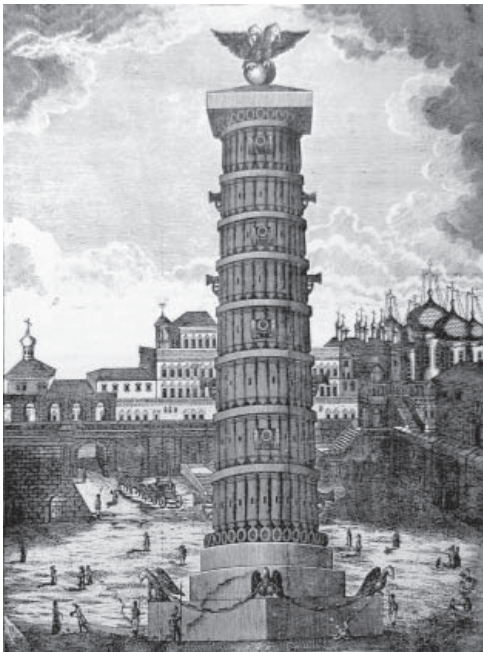


Fig. 3. Piramida de tunuri din Moscova, in Vrednica de pomenire biruință (Buda, 1815)



Αλεξάνδρος Ι.
 Α-ηζράτσα Ατόατς Ρύσσια.

Fig. 4. Ehrenreich Iunior sc., Alexandru I, in I. D. F. Rumpf, Alexandru I, Împăratul a toată Rossia (Buda, 1815)



Fig. 5. Lehnhardt sc. Pest, Solon and other ancient personalities, in Pierre Blanchard, *Plutarh Nou*, vol. 1 (Buda, 1819)



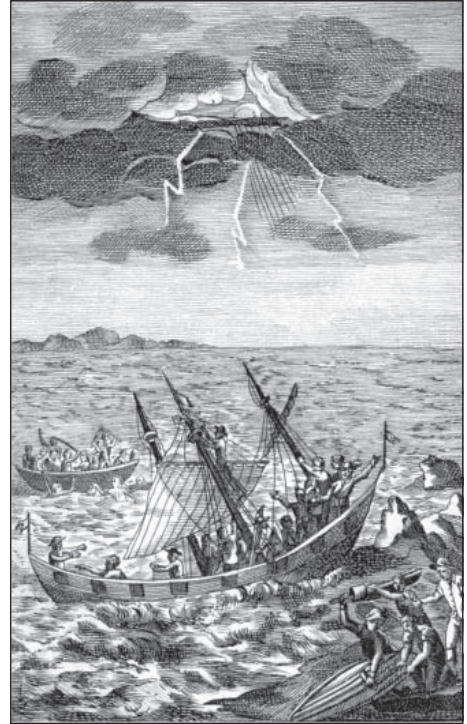
Fig. 6. Caesar Augustus and other ancient personalities, in Pierre Blanchard, *Plutarh Nou*, vol. 2 (Buda, 1819)



A. Geiger del. et sculp.

Πλεκάρη Ἀδῆ Κολῶμβε Δεμ Γρανά. .

Fig. 7. A. Geiger del. et sculp., *Plecarea lui Columb de la Spania*, in J. H. Kampe, *Descoperirea Americii* (Buda, 1816)



Γροαζνικη φῆρτηνιχ πε μᾶρε.

φάου

Fig. 8. *Groaznică furtună pe mare*, in J. H. Kampe, *Descoperirea Americii* (Buda, 1816)

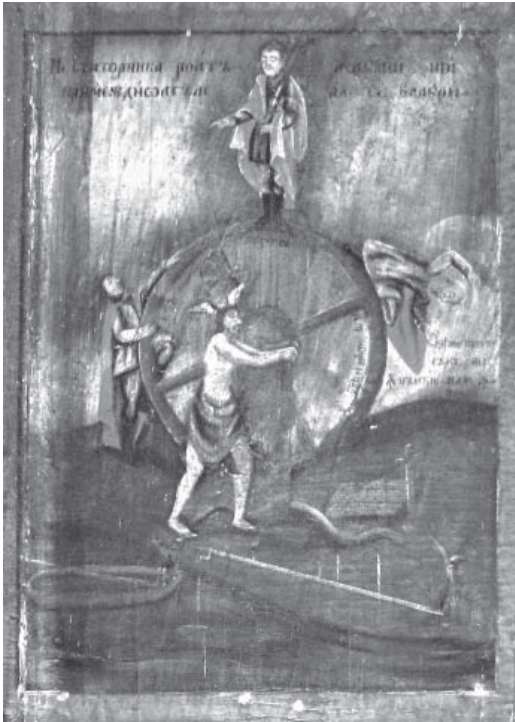


Fig. 9. Ioan Eliazar (Lazar Toacaci),
Nestatornica roată a lumii (picture),
 1833, the wooden church of the Holy Archangels
 Michael and Gabriel, Răstoci (Sălaj County)



Fig. 10. Solon and other ancient
 personalities, in Pierre Blanchard,
Plutarh Nou, vol. 1 (Vienna, 1807)