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Contents

• Editor's Note	5
------------------------	---

• The Middle Ages: A Different Face	7
--	---

L'horizon des tombes à dépôt de cheval ou parties de cheval dans la région comprise entre le Bas-Danube, les Carpates Méridionales et Orientales et le Dniestr (X ^e -XIII ^e siècles)	9
--	---

Adrian Ioniță

Die Beziehungen zwischen Byzanz und dem Königreich Jerusalem am Beispiel des kaiserlichen Hofzeremoniells von Konstantinopel im 12. Jahrhundert	43
---	----

Vlad Sofronie

Notes on the Documentary Mention of Hațeg in June 19, 1278	53
--	----

Tudor Sălăgean

The Transylvanian Anthroponymy in the 13 th Century: Introductory Views	61
--	----

Victor V. Vizauer

<i>Payne's Universum</i> in The Graphic Collection of National History Museum of Transylvania Cluj-Napoca	73
---	----

Claudia M. Bonța

Représentations sociales, peurs et règlements de conflits : Les Roumains dans les chasses aux sorcières de Transylvanie (XVI ^e -XVIII ^e siècles)	85
--	----

Ioan Pop-Curșeu

• Ideologies: Between Philosophy and Theology	105
--	-----

<i>Quantum potest et eductio formarum</i> : L'analogie de réception dans le <i>Super Dionysium De divinis nominibus</i> , d'Albert le Grand	107
---	-----

Daniel Fărcaș

Berkeley's Argument for the Existence of God in the <i>Alciphron</i> dialogue	125
---	-----

Vlad Mureșan

Culianu and the European Philosophical Inheritance	131
--	-----

Liliana Sonea

Metaphysics According to Ion Petrovici	145
--	-----

Claudia Renata David

Is There a Political Pathology?	165
---------------------------------	-----

Ana-Maria Dragodan

Defining Populism and the Problem of Indeterminacy: Some Conceptual Considerations	175
--	-----

Camil-Alexandru Pârvu

• A World in Motion: Political Realities and International Relations	187
<hr/>	
Protectorates and International Guarantees in South-Eastern Europe (1774–1878)	189
Gheorghe Cliveti	
La genèse de la frontière sur le Prout : les négociations de Giurgiu et Bucarest (1811-1812)	201
Armand Goșu	
La modernité roumaine à l'âge de l'apprentissage politique	221
Raluca Alexandrescu	
The Modernization of Romania—A Success or a Failure?	245
Gheorghe Iacob	
Mining Labor Agreements in the Jiu Valley during the Interbellum Period	257
Mircea Baron and Oana Dobre-Baron	
Processes of Globalization and Sport Development	275
Jean Fircă	
• Cultural and Historical Diversity	289
<hr/>	
Das Wort als Transporteur eines autochthonen Bildes – kann „ <i>Pfanne</i> “ ins Rumänische eindeutig mit „ <i>Tigăie</i> “ übersetzt werden?	291
Annelore Mayer	
Die ungarische Geschichtsschreibung zur Zeit des Dualismus	301
Vilmos Erős	
Chanoines roumains dans les grandes universités européennes pendant la seconde moitié du XIX ^e siècle	317
Ioana Mihaela Bonda	
Matrimonial Behaviours of the Transylvanian Romanian Rural Elite (Second Half of the 19 th Century)	327
Daniela Deteșan	
Sergei Prokofiev: The Relationship between Music and Communist Ideology: Outline of a Typology	339
Florinela Popa	
The Paradigmatic Polyvalence of Romanian Historiography: Past and Present—Themes, Authors, Orientations	357
Stoica Lascu	
Producing and Consuming “Folklore”: Study of the Origins and Usage of Folklore as a Field of Media Culture in Post-Communist Romania	391
Corina Iosif	
Mixed Marriages in a Multiethnic and Multiconfessional Environment: A Case Study on the City of Cluj (1900-1939)	405
Ioan Bolovan	
Bogdan Crăciun	
Daniela Mărza	
• List of Authors	413
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Payne's *Universum* in The Graphic Collection of National History Museum of Transylvania Cluj-Napoca*

CLAUDIA M. BONȚA

CLUJ'S MUSEUM Collections shelters a miniseries of graphic plates, part of the paper *Payne's Universum*, a work comprising dozens of heterogeneous engravings typical for the public taste of the mid 19th century. *Payne's Universum, or Pictorial World, being a collection of engravings of views in all countries, portraits of great men, and specimens of works of art, of all ages and of every character*, by Albert H. Payne¹, Editor Charles Edwards, is a three volume work published in London from 1844 to 1847. Each volume contains sixty-four plates of engravings, with historical information, biographical notes, poems, literary captions or technical explanations. Most engravings are signed A.H.Payne, sc. (sculptit), and a few in the third volume are signed W. French, sc. The content of *Payne's Universum* is extremely diverse, a selection of works of every branch of the arts in the mid 19th century: portraiture, landscapes and views, genre scenes, exotic vedutas, dramatic scenes and imaginary representations, historical records of past events, specimens from famous artists and well-known masters.

Of the three volumes with one hundred and eighty-nine engravings (one hundred and eighty-eight engraved plates and additional engraved title-page, frontispieces), at the Graphic Collection of National History Museum of Transylvania can be found fifty of them. The purpose of *Payne's Universum* is noted by the authors: "to disseminate amongst the people a collection of truly beautiful Engravings at a price which will bring the work within the reach of all classes"². The fascinating concept of the volumes presents an eclectic universe with the image's layout after an undetected logics, lacking by any thematic order, and related topics appearing in various places, an interesting mix of *little bit about everything*, in accordance with the spirit of the era. As it appears chaotic, the paper presents diligently series of references for each image: "work of rational amusement and instruction"³, "the text of the

* This work was supported by the Romanian Academy, project POSDRU 89/1.5/S/6110.

Universum contains a variety of interesting and valuable information²⁴. The range of subjects embraced everything; Payne left no thematic branch of the art untouched. Under these conditions, it seems useful, even necessary, to call attention to the prints rounded out by various category of images, with a brief description of the contents of this little collection sheltered by the Transylvania's Museum.

THE URBAN veduta creates a concrete world, presenting urban areas with its buildings, squares and monuments, spectacular images of the city, sometimes punctuated by human figures, a guide absolutely realistic to various cities and towns. **Strasbourg Cathedral**⁵ is an image completely subordinated to Cathedral greatness, with a view chosen especially to emphasize its beauty: the selected angle allows careful description of the delicate façade with only one tower finished; the nave and the choir seen in far plane did not interest as much the engraver, completely fascinated by the western portal. Two buildings located on the sideways are used as architectural scale, a comparison with the grandeur of the cathedral that overwhelms everything around it and the human figures caught in their daily activities in the market near the cathedral seem small. **Salzburg**⁶ is shown in a belvedere panorama above The Altstadt, the old fortified enclosure, observed from the Kapuzinerberg hill on the eastern left bank of Salzach river. The image encompasses the old artillery bastions, military walls and towers and parts of the ancient fortification. Thanks to the observation point, the image is scholarly graded, starting with the mountains in the background towards the castle, continuing to the beautiful Baroque buildings and then to lie on the smooth surface of the river. Some boats sailing on the lakes and a group of characters in typical clothes to the area increase the picturesque of this place. **St Paul's Cathedral**⁷ presents the interior of the cathedral during mass, with the multitude of believers occupying the stands and the large space under the dome at the crossing with the nave's transept; in the background can be seen the body of the church discretely sketched; the priest in the pulpit, the organ in the background and the simple chandelier are highlighted. The image is composed on contrasting registers, with a crowd of people and congestion at the bottom, while the upper register is airy, presenting the impressing architecture with denticulate frieze, with overlapping arches, massive pillars and decorated pilasters. The City of **Thun**⁸ situated on the river Aar, picturesque location seen from a hill full of mature vineyard where two women discuss, with scattered houses on the sides of the river and majestic mountains in the background that make a space hardly consistent, where the water seems to be the main character. **Baden-Baden**⁹ landscape built on sequential images: nature, architecture, nature and people. A group of characters, mostly women, are out for a promenade in the resort on the beautiful alley marked by large flowerpots hosting decorative trees with rounded crown; children playing, a few stray dogs and a little fountain in the corner underlining the character of the place complete the picture. A cluster of trees form a green barrier between the promenade of the resort and the town in the background with its massive castle

and the houses clustered at the base of the hill. **Cathedral of St. Bavon, Ghent**¹⁰ presents a sober, vertical, Gothic church interior. The area comprises the central nave and choir in the background, seen under the curves and ogives of the complicated arches. The warm light entering from sideways through the stained glass of the windows illuminate a desolating empty interior, poorly furnished with three chairs scattered summary. A small group of curious visitors listening to the guide's explanations and a monk reading deeply absorbed the Bible are at the heart of the image. The attention is drawn towards the baroque pulpit, a complex and racked composition, an explosion of drama in the church's calm, contrasting dynamically with the sober architecture through dramatic tensions and excessive decorations. The double staircase with decorated railing and the vegetation branches of the tree of life and knowledge complete the decoration of the canopy, theatrically crowned with the cross bending above, which is in stark contrast to the simple crucifix on one of the side pillars. **Palermo Cathedral**¹¹ is an urban veduta where the background is fully covered by the imposing cathedral, composite, captured in an ethereal light that gives a special glow. Forefront shows monuments and buildings played out in the shade, additionally valuing the cathedral individualized by light. In the little square in front of the worship place the daily turmoil takes place freely, illustrated by heterogeneous groups of characters immune to the religious procession passing through the square. **The Bridge and the Church of St. Isaac St. Petersburg**,¹² a great veduta focused on the image of St. Isaac Bridge over the frozen Neva, opening directly to the rondo with the statue of Peter the Great, Winter Palace on the right and the church in the background. On the bridge there are pedestrians, horse riders, horse-drawn sleighs and the same high traffic on the frozen river: children sledding, skaters or passersby. A magnificent winter scenary presenting an elegant, systematized town, lighted by city lamps. In this segment of the *Payne's Universum* work we find the sole thematic grouping, depicting engravings on the Russian space: in addition to the one dedicated to St. Isaac's Bridge and Church, there are also other three engravings presented: statue of Peter the Great, St. Vasili Blajenoi Cathedral in Moscow and Peterskoi or Petrowsky Palace in Moscow.¹³ The veduta dedicated to **Barcelona**¹⁴ describes a central city street, with buildings beautifully lined on both sides, full of characters' animation out for a walk under the shade of the trees. The architectural scenary defines with inspiration the space showing the torrent of people focused on the middle of the image. **Hôtel de Ville Audenard**¹⁵ has the local council as topic, building with strong verticality, with loaded facades, multiple windows and sharp towers specific to flamboyant Gothic style. The building with symmetrical facade betrays strong Nordic, Flemish influence, evolving gradually from the open arches of the portico on the ground floor through the open loggia on the first floor and closed balcony on top, to the clock tower, to the bell tower surmounted by a giant crown and Sixteenth century statue, Hanske de Krijger, which is clearly outlined in the sky. The surrounding empty space leaves the building visible on three sides, opening to the large square with fountain where groups of characters

animate the atmosphere. **Singapore**¹⁶: on a near hill a group of three natives look with much interest at the European military maneuvers that are moving towards the town in the foothills. The image illustrates in sequences the crowd in the city and the equally crowded sea: tall buildings in the foreground, sideways the series of crowded houses and on the water a large fleet. **Greenwich Hospital**¹⁷ a spectacular veduta presenting various boats sailing on the waves of Thames under a cloudy sky, on the spectacular architectural backdrop provided by the symmetrical domed and elaborated architecture of the twin buildings. The chosen angle allows observation of three of the four buildings of the assembly.

The aesthetic valorization of the landscape fall back upon the monuments and their cultural connections: **The Walhalla on the Danube**¹⁸ describes the interior impressive in dimension of the grand monument filled with decorations. The dimensional scale consists of visitors visibly impressed by this extravagant building in which oversized elements resembles the antique style. The result is a bizarre one, an exalted architecture matching the eccentric personality of the King, a memorial dedicated exclusively to Gods with nothing human. **Goethe's Monument in Frankfurt on the Maine**¹⁹, a monument of Roman inspiration depicting Goethe "with a proud expression," standing covered by his cloak as a toga, leaning on a trunk of a German oak with Rhine vineyard curling around it, carrying in his hands a book and a laurel crown. Strong symbolism of the monument is not limited to the statue itself: the pedestal reliefs illustrate Goethe's work and concerns, the amalgam of characters being thoroughly explained by Payne as personifications of Goethe's literary creation and of his scientific concerns. **Schulpforte**²⁰ a veduta on a small settlement located in a valley surrounded by hills. Idyllic landscape is rendered in a warm light that surrounds the small village buildings from which the famous college and the church stand out. In the foreground there's a road exiting the tunnel from the hill and a few students with their caps strolling, studying or admiring the scenery. This is an idyllic picture emanating a vague feeling of nostalgia, lot of serenity and order.

Searching for the diversity of nature, exotic vedutas describes places of enchantment and luxuriant vegetation or the harsh wilderness of some *terrae incognitae*: **A scene in the Brazilian forest. Habitation of a Indian family**²¹, presents a group of natives in the rainforest surprised while "constructing" a hut. For completing the picture other characters appear without apparent connection with the subject: a woman, probably holding a child in her arms, crossing the river on a rope bridge and another with a child in the back awaiting his turn to cross the bridge. The picture seems to fit the naive painting genre, with naked natives sprinkled within an image in which nature has the lead role. **The whalers attacked by bears**²² seems to be an ode to human ingenuity and divine omnipotence presented through the unequal fight between three people and polar bears in the frozen waters, with icebergs in the background. The confrontation is dramatically described in the text, heralding the tragic end of the three, then continuing with a series of scientific information on *ursus maritimus* and a sailors' story on mother white bear's devotion.

Genre scenes describing familiar subjects in a simple manner are irresistibly interesting and attractive: **Ave Maria**²³ is an image with three characters in twilight that are boat crossing a lake and stop from their journey in a holy moment at the sound of the chime. Crescent in the sky sets sunset time and some inspired details complete the picture: mountain landscape in the background and the remote island on which stands the church. **Lizzy, you are not spinning!**²⁴ On the thread of a poem about idylls of youth, a playful composition, proper to the subject: beautiful Lizzy in front of the house, under vineyard haulm with wool spinning wheel aside and wool beat in her hand listening with delight sweet words that Peter, a young spruce, with feathers in his hat whispers in her ears, slipped on the bench beside her. Behind them, at the window, the blind mother with clasped hands listening confident to her child purring. **The Fast day**²⁵, scene held on poetry rhythm describing in detail the moment and characters attitude caught by the indignant priest hitting with his cane the floor: meat on Fridays! Gesturing, reprehends the family gathered around the table with meat, threatens with penances and goes leaving behind a heavy silence. In the modest inside with dishes spread around the characters reaction to the unexpected visit from the priest differ: parents repent of not respecting the fast, the elder daughter weeps with her face in her hands, the youngest daughter secretly feeds the dog, the frightened child hides embarrassed behind the chair asking for clarification and young man skeptical covers his plate, visibly disturbed by the presence of the priest. The grandfather proves to be the most relaxed as he continues to eat in secret, back turned to the priest, "as he was once detected." **The Confession**²⁶ dialogue in verse between the editor and a friend about Catholic custom whereby young girls asked the priest during confession if he would bless their marriage with their chosen man. A simple interior, dominated by a crucifix, an elderly priest sitting on a pew listening thoughtfully, with his hands gathered, the young girls' confession penitently telling her sins in her knees. Witnesses are the cat sitting comfortably on the padded seat and the obtrusive young man listening to the testimony, with ears glued to the glass of the door to find out the answer faster. Above the door the panel with the snake tempting Eve recalls the primordial sin. **The Good Advice**²⁷ described by Payne as "simple pastoral scene": in the middle of the mountains, near a crucifix the old priest counsels two young pious girls gently listening. **Gipsy anglers**²⁸ in a desolate scenery in wasteland, a small pond in which two young people are fishing with a fishing rod made out of a tree branch, with a woven basket beside, ready for the fish. In the background are tents and a character placed near a fire pot. Barefoot, with battered hat, the boy thoughtfully looks at the glassy pond with the fisher's patience. Next to him the beautiful girl smiles confident looking serene in front of her and leaning on her dear brother. **The Rhine Ferry**²⁹ on the banks of the Rhine a picturesque corner of a village with churches and beautiful houses raised at the shadow of vigorous trees and a young girl carrying with both hands a heavy basket to the ferry. The boat is overloaded with peasants who carry their products and animals that are difficult to master. This is a messy crossing with a funny crowd

near the stone calm of the buildings. **The Blind Hermit**³⁰ in a dramatic framework given by the wild landscape projected on the whirling sky, a blind monk is guided by a child. Leaning on his cane, with rosary caught in the rope from his waist, the old man carefully walks next to the barefoot child. Thoughtful, the two carefully cross a small bridge over a stream. **The Mariner saved**³¹ under the shining sun a hostile landscape, rocks and rough waters, where a barefoot man, shirtless, abandons the piece of the saving mast and clings with his bare hands the rocks in an effort to get to shore; tense muscles and face clenched shows his great effort. Two birds swirling in the sky sketch antithetical to freedom from the terrestrial twitching of the seaman. **Altenburg girl**³² focuses on the image of a young girl in picturesque costume, with short skirt, no heels shoes, pleated collar, ribbons and hair covered with a scarf. Freely leaning on the porch door, under a leafy vine canopy with a flower in her hand she listens to the words of the man from the porch. Flower pot on the bench, leaning sweep and obedient animal simply complete the everyday scenery. **The Fisherman's children**³³ two dreamer girls waiting for their father on the rocky coast near the stone with an anchor link in the soft light appropriate to the dreamy state. The only dynamic image is the small dog walking excited in front of the little girls. **Coal-Mines**³⁴ a picture divided into four equal panels each depicting a distinct scene on the subject: first an in-deep picture, *Bottom of the shaft Wallbottle colliery*, then two images on the surface *St. Lawrence colliery* and *Percy Pit colliery*, and finally a scene at the port where coal is loaded into boats that distribute it, *Drops at Wallsend*. **Student-Life in Germany. The Pedell**³⁵ presents in a framework comprising of vegetal haulm three stages of happy student life: a joke among colleagues, a tavern with a brotherhood scene and a scene of individual study. On the vegetal framework are shown several young men, two in the middle of a duel and a third declaring his love on his lovers' window. Between the arches that delimit the lower register scenes reins symbolically an owl. **Student Life in Germany (Duelling)**,³⁶ uses the same vegetal frame that houses two overlapping scenes, a duel taking place under the sad eyes of an imprisoned student, respectively the joyful homecoming of the duelists. The third engraving dedicated to **Student Life (The Landesvater)**³⁷ captures a joyous ceremony of initiation in the same vegetable framework enriched by the presence of several characters. **A Catastrophe**³⁸, a composition on a funny little poem with moral highlights on a cat's punished greed is illustrated by the image of a shaggy-haired cat, screaming in pain when its foot is caught in the iron trap near the milk that leaks on the ground from the upside-down bowl.

Biblical, religious scenes are represented by **Jacob's Dream**³⁹ a print that renders the biblical theme with the afferent quotation transcribed beside. In a natural landscape defined by exuberant vegetation, three putti, silent witnesses, watch fascinated the young man asleep. In the foreground an angel has his hand raised over Jacob, mediating the divine vision that classically descends, under the shape of a wave of bright light that pierces the thick mist of the night: the ladder that links earth to heaven with the angels of God ascending and descending on it.

Historical scenes are also present: **The Oats of the three Swiss**⁴⁰, in a spectacular mountain scenery three male characters with theatrical gestures are making a vow towards heaven. The dramatic moment projected on the spectacular background is theatrically pictured according to the romantic taste of the time accompanied by a point text that presents the events occurring in the early Fourteenth century, the historic legend and debate over the veracity of William Tell legend. **Fairfax and the Countess of Derby at Latham-House**⁴¹, here is carefully described the story behind the heroic image of the brave Countess who defended Lathom House against the Parliamentary forces during the English Civil War. The scene renders the Countess refusal to the generous proposal of Fairfax on honorable withdrawal, with her children, retinue, and property.

Reproductions of the distinguishing beauties of art works: **The Hermit**⁴² after Gerard Dow depicts a venerable hermit knelt in prayer before the crucifix. Simple elements such as the rosary, an hourglass, a skull and a large prayer book complete the picture that takes place in nature, in front of the modest hermitage. Dated 1670, the reproduction is completed by a short biography of the painter. **The Man of Letters**⁴³ after Francis Mieris presents the image of the scholar meditating at his desk with a globe next to him, bathed in the warm light that enters the room. In the related text there's a brief biography of the painter and a few comments on the topic illustrated: former rebel student turned into an ambitious professor, eager supporter of power and order. **The Lace-Worker**⁴⁴ after Gabriel Metsu: sitting on a stall the lace worker dreamily stares, with tense cat next to her, with the gentle light that enters from the sideways window. According to the codes of artistic representation of the era, making lace was "one of domestic tasks that were associated with virtue, diligence, and housewifery".⁴⁵

The series of fine portraits, vividly characterized of the work presents an amalgam of celebrities from all fields: politicians, famous soldiers, composers, writers, poets. The portraits are richly decorated with vignettes, decorative cartridges, and are accompanied by explanations on the character. Images full of symbols and allusions must be deciphered by the viewers who are not given clues in the text. Irish politician **Daniel O'Connell**⁴⁶, poses smiling with his hand on his heart and a confident look in an oval medallion with the frame loaded with floral motifs and a series of symbolic elements: on one side the lion and the lamb lay peacefully together, on the other side Abundance coming out of the horn and unfolding underneath the country's wealth (wheat, vines loaded with grapes, beehives and fruits of the earth, vegetables and fruit). Above the character the sun of truth rises between two wings of an eagle. In the lower register, under the portrait, two rectangular windows open offering a scene of war and one of peace. The first describes battles on land and on sea bordered by two convoluted snakes confronting, one with the British Crown on the head, the other with chains and padlocks hanging from his tail. The second scene idyllically describes the sun shining over fairytale landscape surrounded by haulm and vine leaves, grape clusters and sheaves of wheat. At the bottom of the image dom-

inates the inscription *Ireland for the Irish* overcoming the double profile of god Janus supporting a flaming heart pierced by two arrows. The fire unravels the romantic version of the name of the country, *Erin*. **Fairfax**⁴⁷, praised by Payne for “the general humanity of his character,” sits rolled in his chair meditating with his head in his hands. Hat and gloves thrown at random, documents on the table, book in his hand, a carafe of water and a bottle of wine compose with the armor seen behind him the image of a simple room, not at all spectacular. **The Duke of Wellington**⁴⁸, victor of Waterloo, described by Payne in an “imperfect sketch” is shown serious, elegant, displaying his decoration in a decorated frame with vegetal motifs and rosettes, flanked by two female figures draped antique, bringing glorious crowns of laurel and heralding the character’s fame. In the lower register of the framework are outlined three vegetal medallions where the Lords’ residences in London and his family’s simple home are shown and in the middle, in an oval cartridge, a scene of battle, with the Duke astride leading the attack of the troops in battle. **Felicien David**⁴⁹ appears in an austere medallion made of palm branches, roots and bare haulms of vine. The lyre hanging on the frame recalls the character’s composer profession and the scene in the lower register alludes to his great success, symphonic ode *Le Désert* from 1844, inspired by the journey undertaken in the Middle East. Modesty, talent, hard work, deprivation and his struggle are briefly mentioned with the correct assessment of the composer’s merits. **Eugene Sue**⁵⁰ “the founder of the French naval romance, the most popular author in France” at that moment, appears in a theatrical picture, full of himself. Around him, a number of characters placed in scrolls formed of vegetable haulms remind the viewer of scenes from the work of prolific author. **Gotthold Ephraim Lessing**⁵¹, “the first really national German writer,” writes eagerly on his office, symbolically surrounded by books. The romantic image of transfigured poet is presented in a framework developed from vegetal haulms that make up an eclectic frame, with geometric, vegetal motifs and arabesques, loaded by the presence of three exotic male characters, dressed in oriental fashion. The whole ornamentation recalls miniatures from medieval books. **Christian Fürchtegott Gellert**⁵² looks focused from the centre of a highly charged image, with vegetal garlands, putti, satyr masks and vignettes. The vignettes that surround the portrait of Gellert refer to several of his fables, concise illustrated: *The nightingale and the cuckoo*, about the triumph of real value; *The blind man and the lame man*, about the force which union brings; *The dancing bear* about the envy towards other’s talent; *The spider*, about vanity and futility; *The farmer and his son*, about lying and the inevitable discovery of the truth; *Was schallt so hell?*, about infidelity and betrayal. In the lower register an oval medallion presents the writer’s monument, *Das Gellertdenkmal*. **Milton**’s⁵³ portrait appears in an elegant, aristocratic cartridge, recalling the heraldic type, accompanied by fragments of his autobiography and from his masterpiece, *Paradise lost*. A young, beaming, dashing, **Robert Burns**⁵⁴ stands under a laurel crown in a frame of gorgeous embroidery of stems of bud thorns. The national poet of Scotland, described with strengths and weaknesses, is surrounded by medallions illustrating some of his poems: *The two dogs*, about the differing lives of the social classes; *A bottle and a*

friend, about the simple pleasures of life; *My love's like a red, red rose*, about real, everlasting love; *Tam o'Shanter*, a gothic story about some disturbing vision of diabolical power late in the night, during a lonely ride home. Among celebrities there's a compositional portrait, **The star of the north**⁵⁵ presenting a young woman surrounded by a theatrical setting, in accordance with the mask she holds. The text provides the key to the image in the form of a dialogue between the artist and the publisher on the aesthetics of this image: the preference of the editor for "the architectural picture with human accessories" and the choice of the artist "to concentrate the interest in one individual, and to treat the architecture as accessory."

THE WEALTH of varied productiveness of the graphic arts in the 19th century is a generally established fact. The commercialization of art exposed the creative life into the public sphere and determined the enormous increase of public interest in visual art, opening up creative possibilities and ensuring the proliferation of images.⁵⁶ Following the fashion of the 19th century, the public was extremely interested in visual information. It was natural, therefore, that artists have sought to give pleasure to the public and take their subjects in what was of interest to their contemporaries. Convincing reading depends on knowing to compose a balanced assemblage of prints which should afford to the public the pleasure of observation through documented information enriched with fine artistic creations. The number of Payne's *Universum's* prints in The Collection is large enough to afford considerable variety of images, illustrating the selection of interesting subjects with the greatest care. Witness of the cultural creativity and vigor of the 19th century, *Payne's Universum* provides an interesting reflection and description of the world, an immense repertoire of places and people, quotidian experience and natural beauty, being a sort of visual encyclopedia, a real cultural enterprise.



Notes

1. Albert H. Payne was born in London on December 14, 1812, and died in Leipzig on May 7, 1902. He learned the artisan trade of steel engraving in London and settled in Leipzig in 1839 where he worked as a painter and illustrator, see Ulrich Thieme – Felix Becker, *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, vol. XXVI, Leipzig, 1907-1950, p. 325.
2. *Payne's Universum*, vol. I, 1844-1847, London, Preface.
3. *Ibidem*.
4. *Ibidem*.
5. Inventory Number V 8072. The related text provides a brief history of the city, data on population (number, religion, ethnicity), the description of the town and the Gothic cathedral with a range of technical data (dimensions, builder), see *Payne's Universum*, vol. I, p. 19-20.
6. Inventory Number V 7997. The related text provides the description of the town and surrounding areas, see *Payne's Universum*, vol. I, p. 53-54.

7. Inventory Number V 8079. The related text refers to the construction history and provides technical description, see *Payne's Universum*, vol. I, p. 72-75.
8. Inventory Number V 7995. The related text provides a description of Lake Thun, see *Payne's Universum*, vol. I, p. 125-126.
9. Inventory Number V 7993. The related text provides a brief history of the ancient city, *Aurelia Aquensis*, then describes the modern influx of tourists arrived here for the thermal water, see *Payne's Universum*, vol. I, p. 131.
10. Inventory Number V 8084. The related text refers to the construction history and provides technical and artistic description, see *Payne's Universum*, vol. II, 1844-1847, London, p. 11-14.
11. Inventory Number VI 5548. The related text describes the cathedral and the feast-day of Santa Rosalia, see *Payne's Universum*, vol. II, p. 23-24.
12. Winterpalast. Inventory Number VI 5536. The related text provides a series of information about the city, the island, the Isaac square, the church and the monument of Peter The Great, see *Payne's Universum*, vol. II, p. 41-46.
13. *Payne's Universum*, vol. II, p. 41-49. However, the Russian space is not entirely presented on this segment; the Smolnoi Monastery of St. Petresburg appears separately, in the same volume, see *Payne's Universum*, vol. II, p. 54-55.
14. Inventory Number VI 5378. The related text provides a series of information about the city (history, location, and economy) see *Payne's Universum*, vol. II, p. 52-54.
15. Oudenaarde. Inventory Number V 8085. The related text provides a brief history of the city from the Belgian province of East Flanders, and the description of the City Hall with a range of technical and artistic data, see *Payne's Universum*, vol. II, p. 61-62.
16. Inventory Number VI 5551. The related text describes the location, a strategic position between India and China, with great commercial importance, the huge growth of the population of the city and its pleasant climate, see *Payne's Universum*, vol. II, p. 91-93.
17. Inventory Number V 7996. The related text provides information about Greenwich Hospital and its mission, see *Payne's Universum*, vol. III, 1844-1847, London, p. 62-63.
18. Inventory Number V 8078. The related text describes the temple created by Lewis, the king of Bavaria on the banks of the Danube, the king patronage of the arts, his dream on the restoration of Germany's ancient glory, see *Payne's Universum*, vol. I, p. 100-102.
19. Inventory Number VI 5445. The related text refers to Goethe's monument providing technical and artistic data, see *Payne's Universum*, vol. II, p. 38-40.
20. Inventory Number V 8083. The 300 years-old famous grammar-school, is described in the related text, its history and mission (*100 scholars should be gratuitously boarded, lodged, and instructed*), see *Payne's Universum*, vol. II, p. 113-115.
21. Inventory Number VI 5535. The text describes the grandeur and beauty of South American nature and the apathy of the indigenous (*No free man will submit to any continued labour in the tropics, unless compelled to it by extreme necessity*), see *Payne's Universum*, vol. III, p. 33-36.
22. Inventory Number V 8102. The engraving is executed after a painting by M. Biard, who accompanied the first French scientific expedition in Scandinavia and Iceland, see *Payne's Universum*, vol. I, p. 1-3.
23. Inventory Number V 8004. The text refers to the Italian catholic tradition describing daily prayer and adoration of the Virgin at half of hour after sunset, at the precise moment when bell tolls, see *Payne's Universum*, vol. I, p. 7-8.

24. Inventory Number VI 5485. The text repeats a poetry on the subject, see *Payne's Universum*, vol. I, p. 13-15.
25. Inventory Number V 8096. The text repeats a poetry on the subject, see *Payne's Universum*, vol. I, p. 41-42.
26. Inventory Number V 8097. *Payne's Universum*, vol. I, p. 51-52.
27. Inventory Number V 8103, see *Payne's Universum*, vol. I, p. 122.
28. Inventory Number V 8099. The text repeats a poetry on the subject, see *Payne's Universum*, vol. II, p. 135-136.
29. Inventory Number V 8005. The related text provides a brief discussion on The Rhine Ferry, a popular topic in Germany and Low Dutch art Schools, + see *Payne's Universum*, vol. III, p. 16.
30. Inventory Number V 7998. The related text comments on the image topic, based on contrasts, youth and old age, different moments of a life-time, see *Payne's Universum*, vol. III, p. 59-61.
31. Inventory Number V 8053. The related text provides some sentimental considerations on ships, travel, separation, on travel beauty and melancholy, on the power of unleashed nature and on wreck moments, see *Payne's Universum*, vol. III, p. 103-105.
32. Inventory Number VI 5587. The related text describes the traditional costume of the region, singular and picturesque, see *Payne's Universum*, vol. III, p. 119.
33. Inventory Number VI 5581. The text repeats a poetry on the subject, see *Payne's Universum*, vol. III, p. 121.
34. Inventory Number V 8067. The related text provides technical and practical information on mining and coal industry, see *Payne's Universum*, vol. I, p. 96-98.
35. Inventory Number V 8087. The text repeats a poetry on the subject, see *Payne's Universum*, vol. II, p. 19-22.
36. Inventory Number V 8088. The related text comments on the general code about fighting in a duel, and descends to the minutest particulars in the conduct of the duel itself, see *Payne's Universum*, vol. II, p. 97-100.
37. Inventory Number V 8089. The text repeats a song on the singular ceremony of piercing the caps with a sword, at the initiation of a new member, see *Payne's Universum*, vol. II, p. 129-131.
38. Inventory Number V 8101. The text repeats a poetry on the subject, see *Payne's Universum*, vol. I, p. 38-39.
39. Inventory Number V 8093. The text repeats the biblical story, *Payne's Universum*, vol. I, p. 132.
40. Inventory Number V 8057. The related text provides the historical legend and its modern interpretation, see *Payne's Universum*, vol. II, p. 62-66.
41. Inventory Number V 8106. The related text provides a short biography of the Countess of Derby, see *Payne's Universum*, vol. II, p. 104.
42. Inventory Number V 8002. The related text provides a short biography of the Flemish painter Gerard Dow and some considerations about his work, see *Payne's Universum*, vol. II, p. 4-7.
43. Inventory Number V 8091. The related text provides a short biography of the *highly appreciated* painter Francis Mieris, and some considerations about his work, see *Payne's Universum*, vol. II, p. 22-23.

44. Inventory Number VI 5586. The related text provides a short biography of the Dutch painter Gabriel Metsu and some considerations about his work, see *Payne's Universum*, vol. II, p. 30-31.
45. Adriaan E. Waiboer, *Gabriel Metsu (1629-1667): Life and work*, vol. I, Ed. ProQuest, 2007, p. 194.
46. Inventory Number VI 5441. The related text provides a short biography of Daniel O'Connell, see *Payne's Universum*, vol. I, p. 33-34.
47. Inventory Number V 8090. The related text provides a short biography of Sir Thomas Fairfax, see *Payne's Universum*, vol. III, p. 39-46.
48. Inventory Number VI 544. The related text provides the biography of Arthur Duke of Wellington, see *Payne's Universum*, vol. I, p.85-91.
49. Inventory Number VI 5443. The related text provides the biography of the French composer Felicien David, see *Payne's Universum*, vol. II, p. 58-61.
50. Inventory Number VI 5447. The related text provides the biography of the French novelist Eugene Sue, see *Payne's Universum*, vol. I, p. 104-107.
51. Inventory Number VI 5444. The related text provides the biography of the German writer Gotthold Ephraim Lessing, see *Payne's Universum*, vol. II, p. 76-86.
52. Inventory Number V 8016. The related text provides the biography of the German writer Christian Fürchtegott Gellert, see *Payne's Universum*, vol. III, p. 5-7.
53. Inventory Number VI 544. The related text provides a short biography of the English poet and author John Milton, see *Payne's Universum*, vol. III, p. 22-31.
54. Inventory Number VI 5442. The related text provides a short biography Scottish poet Robert Burns, see *Payne's Universum*, vol. I, p. 61-66.
55. Inventory Number VI 5481, see *Payne's Universum*, vol. I, p. 40.
56. Gordon Fyfe, *Art, Power and Modernity: English Art Institutions, 1750-1950*, London, 2000, p. 8-12, 28.

Abstract:

Payne's Universum in The Graphic Collection of National History Museum of Transylvania Cluj-Napoca

The fifty prints presented in this paper are part of a work comprising dozens of heterogeneous engravings typical for the public taste of the mid 19th century, *Payne's Universum, or Pictorial World, being a collection of engravings of views in all countries, portraits of great men, and specimens of works of art, of all ages and of every character*, by Albert H. Payne, a three volume work published in London from 1844 to 1847. The fascinating concept of the volumes presents an eclectic universe, a testimonial to impressive versatility of the graphic arts in the 19th century. The content of *Payne's Universum* is extremely diverse, a selection of works of every branch of the arts in the mid 19th century: portraiture, landscapes and views, genre scenes, exotic vedutas, dramatic scenes and imaginary representations, historical records of past events, specimens from famous artists and well-known masters.

Keywords:

collection, engraving, museum, 19th century