

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 AGRIGOROAEI, **An *Interpretatio Wallachica* of Serbian Influences: the Cases of Ribîța, 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, Ribîța, 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 Ribîța 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