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BALKAN INFLUENCES IN METAL ADORNAMENTS IN PERIMETER CARPATHIAN- DANUBIAN-PONTIC (second quarter of the eighteenth century – first quarter of century twentieth century).

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ABSTRACT

Adornments, garments accessories, are perceived (Dearborn, George van Ness, 1918 p. 1) as some parts of the folk costume contributing, along with other adornments, to solving some needs, some medical issues – with direct reference to the functional role of their own, such as the belt –, and psychological problems, related to self-gratification.

Among the common elements of the Balkans and the Carpathian-Danubian-Pontic areas, adornments named almost the same in all Balkan languages, identified by both women and men, who do not differentiate between beliefs, are buckles, accessories least analyzed by specialists.

Starting from them and expanding the area of garment metal accessories of Balkans, we considered necessary to study them as occurred during the almost two centuries, second quarter of the eighteenth century until first quarter of century twentieth century.

So, project development followed two major directions, each consisting of the steps: the first was the study of adornments dated in the mentioned period, treasured in museums in Oltenia, Muntenia, Dobroudja and Banat and identification / analysis documenting testimonies (literature, historical documents - bibliographic and archive, popular literature etc.); the second was based on the study to other similar objects in museums in the Balkans, information were completed, also with local bibliography. The last stage was made up in the correlation of results of the first two, which brought new information about the brawl Balkan influence on Romanian art and culture of that period, and new information on the handicraft this type of items, trade in these items, and ethnic interactions.

The main objectives were: identifying common adornments in this zone, their influences in our geographic area, their assimilation into Romanian garb, of course combined with the integration and / or assimilation of Balkan ethnics and Balkan Romanians to the Romanian population.

Creator and sole subject of anthropology, the man determined subdivision of this science in many fields, started from biological, traversing a number of branches to get at the medical, continuing up to the social, historical, political, etc., reaching the ethnically, the religious, symbolism and aesthetics.

An anthropological approach in terms of adornments requires knowledge, on some level, to all other branches, with predilection the anthropology biological, social, ethnological, symbolism and aesthetics, but also historical, religious, social or auxological, physiological, medical, with a identifiable mutual continuously.

An analysis of the symbols depicted on adornments can help discerning some mysteries which, for women in the period, in area and customs in which they lived, meant rising in air borders infinity or descent into hell.

In other words, choosing the best criteria for structuring information that was classified, deciphered and shown in a form establishing, in actuality, a clearer vision, fairer and accurate on the subject, areal and period covered, prompted us to consider classification criteria of as many points of view: gender; stages of the life cycle; occupation of the pater familias; ethnicity; religion; social status; civil status; provenance; also, adornments ability to fit belonging to the group analyzed; the embodiment; "craftsman"; "craftsman" ethnicity; techniques; decor; imposition mode; accessorized place etc.

Through this approach we wanted to emphasize the importance of a study which comprising the new multidisciplinary trends of anthropology and which to be connected to anthropological studies of sort developed by Balkan specialists.

Presentation of periods of cultural creation in Romania, her influences and evolution was very important in understanding the subject which we proposed it.

If at first sight movement of such goods appears to be one with one-way, in this study we tried to emphasize that there was a movement in both directions. The fact that the adornments came mainly from the Ottoman Empire is a truth that may arise from the above and that I am strengthened with new arguments arising from this study.

However, the Romanian Principalities left, south of the Danube, large quantities of jewellery as payments to the Sublime Porte, donations to some monasteries in the Orthodox East, or looting and confiscations.

Corroborating testimonies identified until this research has allowed a more detailed study on head coverings; in Balkan cultures, they represent one of the main elements that define ethnic identity.

Research conducted over the project, under the guidance of tutors high scientific evidence, has led, in the last stage, to a completely new approach ornament domain, namely, their presence in the artistic genres: Ecclesiastical painting - votive painting, exterior painting (representation Sibyls), in icons; sculpture; in easel painting and, also, in vintage photographs.

This analysis was done by the analogy between visual testimonies of artistic genres listed above and jewels treasured in museum collections.

The conclusions we reached are that metal jewellery in the Balkans zone are bearers of a cultural identity, social and ethnic, a uniqueness in diversity more meritorious. These identities are in

direct contact with each other, borders being only territorial or political nature. Beyond the mere fact of its existence, cultural diversity has both morally, instrumental, aesthetics value, and as essential manifestation of human creativity, expressing a state of our joint efforts and a sum of gained experiences.

In today's world - characterized by time and space compressing, related acceleration of communication and transportation technologies, the growing complexity of social interactions and increasing overlap between individual and collective identity - cultural diversity has become a major concern, practically, a resource to preserve and a leverage sustainable development to globalization, process that is accelerating steadily.

An approach to hybridization and polyphony in interculturalism is a parallel analysis the Romanian inhabited land surfaces in dialogue with the Balkans, considering the fact that cannot speak with certainty of a strict ornament of a particular ethnic group, but it is more truthful to discuss about an ornament of zonal perspective. As for a specific geographic region we are discussing about many more variants of folk costumes, both elements of similarity, and with elements of differentiation, so, we believe, must be addressed and ornament, but in an area often different from that which is attached and special leaning on all elements that could make reference to compliance with certain habits and targeting approach to new viewpoints.

It is an approach that is more about princely environment or a high social level for two reasons: the first reference, and it is imposed, on existing remnants, archaeological identified that lead us to analyze social strata, and the second relates to the fact that in rural areas, more conservative, better preserver ethnic and with a more stable personality fluctuations in the spot and various interests, could be made in large periods, taking those elements that are defining their entities from upper middle, as we tried to present.

Taken together, the ornament in votive painting, especially in Oltenia, but with sufficient evidence in Muntenia, respectively Bucharest has as distinctive feature, regardless of the period when he was painting the picture, the buckle. More frequently or less, other adornments just come to mark a stage costume or an attribute of an origin or an influence. We refer here to the presence of single key buckles, specific Aromanian women, or the presence of Greek origin collar with which adorns Maria by Eustațiu Stoenescu, in the Church *St. George - New* of Craiova, perhaps, and desiring remember the Aromanian descent, from famous Dumba family. Oriental influences, as the fez with tepelik or turban, can be considered or novelties in fashion, or elements required by social rank, or elements of social rank which the sleeping partner wanted to assume.

The presence of adornments in votive portraits is a frequent, it is, as also refer to the chapter, the way in which the sleeping partner are flaunting their rank attributes that he had, aspires or attributes which mark their ethnic identity. At the same time, in exterior painting, adornments were constituted or in simple elements copied off garment founders, or defined the painter style. For icons, adornments were made only as offerings, especially to the Virgin Mary. We must not make confusion with the presence of precious metals coated or the presence of precious stones component of an icon that have an entirely different meaning which is not subject to our theme.

Sibyls are depicted as young, beautiful women dressed in long dresses (peplos) or with oriental influence dresses, like with the founders, often, gathered at the waist with a belt with buckles. On his head she wears hats or veils, and sometimes, completed the suit with elements of oriental invoice, a turban, as we have shown; they take in hand a frontlet with the made prediction or other various symbols. To amplify meaning, we cite:

“With an obvious decorativism as vision and treatment, friezes with sibyls dress church façades like Western refined tapestries which figurative elements looming in the background of a stylized Oriental vegetation.” (Voinescu, Teodora, 1970, p. 208 - 209)

If the garb of votive paintings of the eighteenth century is one somewhat coherent-classical, nineteenth century brings a new breath, a diversification of both the cut, the components, and especially throughout adornments. The painter intervention actually make this major difference because even if the canons and he helps full of legends, like painters retentive Byzantine school tradition, votive gain "freedom" of expression of artistic spirit and thus enabling display their entire understanding in the brush, especially by playing miniature to details of adornments.

Identifying typology adornments, as we have tried to outline here, is one of the steps to follow to identify favourite adornment in times and fashions of a particular time in history.

Any final summary would be superfluous before those presented by Mr. Academician Constantin Bălăceanu Stolnici that remembering the Apostolic Nuncio, Bishop Perisset, says that ***the only hope for spiritual revival of the West left only Orthodoxy.***

I would like to extend my sincerest thanks and appreciations to Mr. Academician Constantin Bălăceanu Stolnici for the interest with which he has leaned on my whole activities within the project, attracted probably by topic that is closer to the soul of his reign, the influences that I wish to point out, those Byzantine-Balkan and Ottoman-Levantine origin.

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