

Emese Sarkadi Nagy, *Local Workshops – Foreign Connections. Late Medieval Altarpieces from Transylvania*, Studia Jagellonica Lipsiensia, Jan Thorbecke Verlag der Schwabenverlag AG, Ostfildern, 2012, 319 p.

The doctoral thesis completed in 2008 at the Central European University of Budapest entitled *Produced for Transylvania – Local Workshops and Foreign Connections. Studies of Late Medieval Altarpieces in Transylvania* is, according to the author, “the main body of this book, but it has been partly reshaped and a full catalogue of the surviving altarpieces, panel paintings, and wood sculptures has been added” (p. 7).

A lot of studies and articles concerning medieval art of the old Romanian Countries and Transylvania were written in the last few years, but studying medieval panel painting from Transylvania still “leads the interested researcher to the monograph of 1916 written by Victor Roth or to the general studies of Denes Radocsay” (p. 305).

An important source of information for the author were the photographic documents made by Gisela and Otmar Richter during the restoration campaign from Braşov during the seventh and the eighth decade of the 20th century. The authors of the restoration together with Christoph Merchat partially published their research results in *Siebenbürgische Flügelaltäre* in 1992.

Most of the items included in Sarkadi’s study can still be found on the territories of the old Saxon colonization, mainly in Sibiu’s area. In the other colonization territories like “Two Chairs” (Mediaş-Şeica), Braşov District and Bistriţa District, “very few items remind us about the art of panel painting”. Four centuries after their settlement in Transylvania, in the middle of the 16th century, the Catholic Saxons embraced Reform, an event which also had a great impact in the religious art.

Sarkadi’s study is divided in two parts. The first part is concerned with *Historical Background and Art Historical Preliminaries* (pp. 15-31), *Transylvanian Altarpieces at the End of the Fifteenth Century. The Followers of the Viennese Schottenmeister in Transylvania* (pp. 32-90) and *Vincentius Pictor Cibinensis. The Workshop of the Transylvanian Master in the Sixteenth Century* (pp. 90-114). The second part includes *General Observations on Transylvanian Altarpiece Production* (pp. 115-119), *User’s Guide to the Catalogue* (p. 119) and the most ample chapter of the research, *Catalogue of Medieval and Early Modern Transylvanian Altarpieces, Panel Paintings and Wood Sculptures* (pp. 120-258). This last chapter of 138 pages rich illustrated is intended as “...a starting point for future researches, which to clarify these connections and relations and to answer to the long series of questions still unanswered” (p. 309).