

■ Dan LUNGU ■ Cristian NEAGU¹

Un nou concept pentru managementul riscului seismic

RESPONSABILITATEA JURIDICĂ A DECIZIILOR TEHNICE PRESEISM

■ **Rezumat:** După un dezastru seismic, scenariile privind asumarea responsabilităților individuale nu sunt previzibile și lipsesc din analizele predezastru. Tragedia seismică din Italia, în localitatea L'Aquila, la 6 aprilie 2009, a formulat pentru prima dată vinovăția membrilor unei Comisii tehnice de specialitate, a dus la o condamnare a membrilor acesteia și a provocat o reacție negativă la scară internațională a specialiștilor. Recomandările Băncii Mondiale pentru managementul riscului seismic în România din 2004 ar trebui considerate modele de urmat, atât de autoritățile centrale ale statului, cât și de cele municipale sau locale. Ele prevăd, printre altele, îmbunătățirea cadrului legal pentru activitățile de management al dezastrelor și dezvoltarea unei strategii de finanțare pentru prevenirea unui dezastru. Cele două recomandări ar putea fi considerate în România un remediu pentru evitarea situației din Italia la un viitor mare cutremur viâncean.

■ **Cuvinte cheie:** risc seismic, nivelul de hazard, București, cutremur, protecție, consolidare seismică, managementul riscului seismic

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■ **Foto 1.** Vălenii de Munte, Biserica Adormirea Măicii Domnului, 10 noiembrie 1940: a) fațada vestică, b) vedere sud-est. © INMI

■ **Photos 1.** Vălenii de Munte, "Adormirea Măicii Domnului" Church, November 10, 1940: a) western elevation, b) view towards south-east. © INMI

A New Concept of Seismic Risk Management

LEGAL ACCOUNTABILITY FOR PRESEISMIC TECHNICAL DECISIONS

■ **Abstract:** The scenarios of individual accountability after a seismic disaster are not foreseeable and they are missing in pre-disaster analyses. The seismic tragedy in Italy, the city of L'Aquila, on April 6, 2009, has seen the members of a Specialised Technical Committee made guilty for the first time, which has led to the conviction of these members and attracted criticism of worldwide specialists. The 2004 World Bank recommendations for seismic risk management in Romania should be taken as rules to follow by both central and local authorities. They refer, among others, to improving the legal framework for disaster management activities and to developing a financing strategy for disaster prevention. The two recommendations could be taken as prophylactic medicine in Romania in order to prevent a situation similar to the Italian one in case of a future major earthquake in Vrancea area.

■ **Keywords:** seismic risk, hazard level, Bucharest, earthquake, protection, seismic consolidation, seismic risk management

■ Natural hazard, structural vulnerability, seismic (human and material) exposure are all combined in the integrating concept of seismic risk. The scenarios of individual accountability after a seismic disaster are not foreseeable and they are missing in pre-disaster analyses.

The seismic tragedy in Italy, the city of L'Aquila, on April 6, 2009, has seen the members of a specialised technical committee made guilty for the first time in Europe (and possibly in the world), which has led to the conviction of these members, including to pay financial damages. The trial has not been completed and we hope it will not end as such.

Hereinafter we shall summarise specific features of the seismic risk in Bucharest, the capital city with the highest seismic risk in Europe, as diagnosed by the World Bank within the project for seismic risk mitigation

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in Romania, completed in 2012. Figures 1 and 2 present compared examples of seismic hazard and risk exposure (of the population) in Bucharest, on the basis of the summaries drafted within the United Nations RADIUS Project (1997-1999) and the European Union RISK-UE Project (2000-2003), to which the Technical University of Civil Engineering of Bucharest (UTCB) was partner.

Photograph 3 illustrates the Carlton Apartment Block, the first reinforced concrete high building (and the highest in the city in 1940) built in Bucharest city centre, which collapsed in the earthquake of November 10, 1940: magnitude Gutenberg Richter $M_{G-R}=7.4$, depth 135-145 km and epicentre towards Moldova, at a distance from Bucharest comparable with the depth. Photographs 1a-b and 2a-b – unpublished previously – illustrate the extremely severe damaging of two masonry historic buildings: one church in Vălenii de Munte and one representative building in Chişinău, the Republic of Moldova.

The March 4, 1977 earthquake (magnitude Gutenberg Richter $M_{G-R}=7.2$, moment magnitude $M_w=7.5$, depth 109 km, with the main shock at a distance from Bucharest of approx. 100 km) resulted in 1,578 deaths (1,424 in Bucharest) and 11,221 wounded (7,598 in Bucharest). A number of 32 high buildings collapsed in the capital city centre.

The estimated loss from this earthquake, according to the 1978 World Bank Report (Report 16.P-2240-RO) consisted of: USD 2.05 billion in total loss in Romania (1977), from which USD 1.42 billion in loss on buildings in general and USD 1.02 billion in housings. These values have to be multiplied approx. 4-6 times in order to update them to the current USD exchange rate. Photographs 4 and 5 illustrate the March 4, 1977 seismic disaster in Bucharest on Scala and Casata Apartment Blocks, which completely collapsed. Other high reinforced concrete apartment blocks built before World War II,



■ Foto 2. a-b. Chişinău, Clădirea Sovietului Suprem, 10 noiembrie 1940. © Institutul de Seismologie al Academiei URSS

■ Photos 2. a-b. Chişinău, the Building of the Supreme Soviet, November 10, 1940. © Institute of Seismology of USSR Academy

■ Hazardul natural, vulnerabilitatea structurală, expunerea seismică (umană și materială) se combină în conceptul integrator de risc seismic. După un dezastru seismic, scenariile privind asumarea responsabilităților individuale nu sunt previzibile și lipsesc din analizele predezastru.

Tragedia seismică din Italia, în localitatea L'Aquila din 6 aprilie 2009, a formulat pentru prima dată la nivel european (și probabil mondial) vinovăția membrilor unei comisii tehnice de specialitate și a dus la o condamnare a membrilor acesteia, inclusiv la daune financiare. Procesul este încă nefinalizat și sperăm că nu se va finaliza în acest mod.

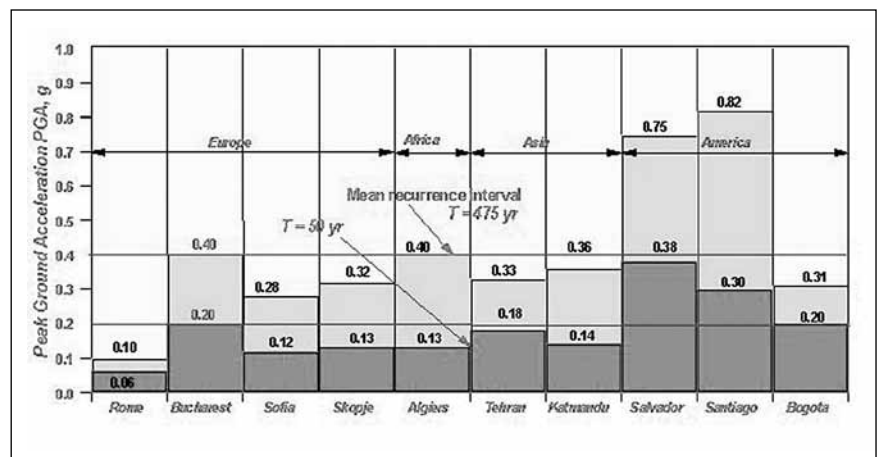
Cele ce urmează rezumă aspecte caracteristice pentru riscul seismic al Bucureștiului, capitala cu cel mai sever risc seismic din Europa, diagnosticată ca atare de Banca Mondială în cadrul proiectului de reducere a riscului seismic în țara noastră finalizat în anul 2012. Figurile 1 și 2 exemplifică comparat nivelul de hazard seismic și expunerea la risc (populația) ale Bucureștiului pe baza sintezelor realizate în proiectul Națiunilor Unite RADIUS (1997-1999) și în proiectul Uniunii Europene RISK-UE (2000-2003), la care Universitatea Tehnică de Construcții București (UTCB) a fost partener.

Fotografia 3 ilustrează Blocul Carlton, prima clădire înaltă din beton armat (și cea mai înaltă din oraș, în 1940) construită în centrul Bucureștiului, care s-a prăbușit la cutremurul din 10 noiembrie 1940: magnitudine Gutenberg Richter $M_{G-R}=7.4$, adâncime 135-145 km și epicentrul localizat



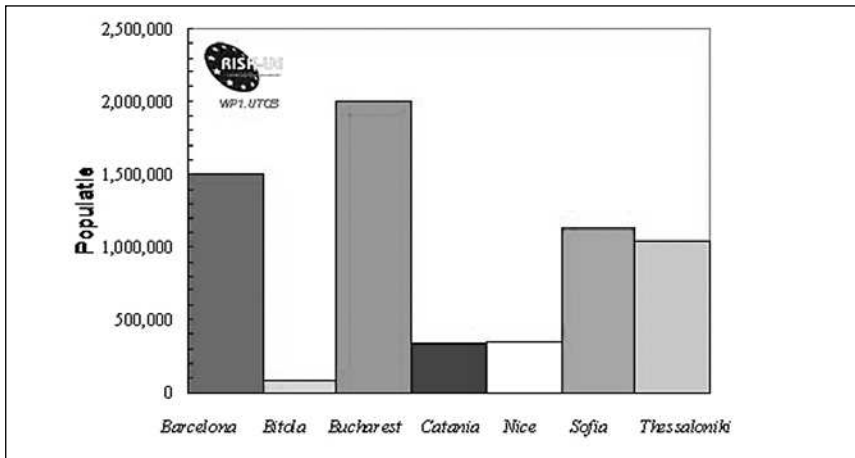
■ Foto 3. Blocul Carlton, 10 noiembrie 1940

■ Photo 3. Carlton Apartment Block, November 10, 1940



■ Fig. 1. Hazardul seismic, exemple din Proiectul RADIUS, 1999

■ Figure 1. Seismic hazard, examples from the RADIUS Project, 1999



■ **Fig. 2.** Expunerea seismică, exemple din Proiectul RISK-UE, 2003
 ■ **Figure 2.** Seismic exposure, examples from the RISK-UE Project, 2003

spre Moldova, la o distanță față de București comparabilă cu adâncimea. Fotografii 1a-b și 2a-b ilustrează – inedit – avarierea, foarte severă, a 2 clădiri istorice din zidărie: o biserică în Vălenii de Munte și o clădire reprezentativă din Chișinău, Republica Moldova.

Cutremurul din 4 martie 1977 (magnitudine Gutenberg Richter $M_{G-R}=7,2$, magnitudine moment $M_w=7,5$, adâncime 109 km, cu o distanță față de București a șocului principal de cca. 100 km) s-a finalizat cu 1.578 victime (1.424 în București) și 11.221 răniți (7.598 în București). Un număr de 32 de clădiri înalte s-au prăbușit în centrul capitalei. Estimarea pierderilor după acest cutremur, conform Raportului Băncii Mondiale din 1978 (Report 16.P-2240-RO): pierderi totale în România (1977) de 2,05 miliarde USD, din care pierderi la construcții, în general, de 1,42 miliarde USD și pierderi la clădiri de locuințe de 1,02 miliarde USD. Valorile anterioare trebuie amplificate de cca. 4-6 ori pentru a fi actualizate la cursul de azi al USD. Fotografii 4 și 5 ilustrează dezastrul seismic din București la 4 martie 1977: Blocurile Scala și Casata – colaps total. Alte blocuri înalte din beton armat construite înainte de al II-lea Război Mondial, ca de exemplu Blocul Austrului, rămas printr-un miracol încă vertical, au fost demolate ulterior. Fotografia 6 prezintă una dintre clădirile noi, construite după anii '60 în capitală, având parterul flexibil, care s-a prăbușit prin colapsul acestuia. Fotografii 7a-c prezintă avarii majore la clădirea din zidărie portantă a Facultății de Medicină din București, fotografii făcute în timpul lucrărilor de consolidare din 1977.

Trebuie observat că magnitudinile cutremurelor din 4 martie 1977 și 10 noiembrie 1940 corespund unor intervale medii de recurență relativ frecvente, respectiv de 50-100 de ani pentru cutremurul din 1977 și 100-225 de ani pentru cel din 1940, conform tabelului 1.

■ **Tabelul 1.** Intervalul mediu de recurență al magnitudinii cutremurelor vrâncene
 ■ **Table 1.** Mean recurrence interval of Vrancea earthquake magnitude

IMR	MRI	50	100	225	475
		ani	years		
Magnitudine	Magnitude	7,2 – 7,4	7,6	7,8	7,9 – 8,0
	M_w	7.2 – 7.4	7.6	7.8	7.9 – 8.0
Magnitudine	Magnitude	7,0 – 7,1	7,3	7,5	7,6 – 7,7
	M_{G-R}	7.0 – 7.1	7.3	7.5	7.6 – 7.7

4 martie 1977, $M_{G-R} = 7,2$
10 noiembrie 1940, $M_{G-R} = 7,4$

March 4, 1977, $M_{G-R} = 7.2$
November 10, 1940, $M_{G-R} = 7.4$

such as Austrului Apartment Block that miraculously remained upright, were demolished subsequently. Photograph 6 presents one of the new buildings, built after the 60s in the capital, with a flexible ground-floor, which collapsed and made the building crash. Photographs 7a-c present major damages on the load-bearing masonry building



■ **Foto 4.** Blocul Scala, 4 martie 1977
 ■ **Photo 4.** Scala Apartment Block, March 4, 1977



■ **Foto 5.** Blocul Casata, 4 martie 1977
 ■ **Photo 5.** Casata Apartment Block, March 4, 1977

■ **Tabelul 2.** Niveluri de performanță la proiectarea seismică
■ **Table 2.** Performance levels in seismic design

Nivel de performanță	Performance level	Intervalul mediu de recurență al acțiunii seismice IMR, ani			Starea limită asociată nivelului de performanță	Limited status associated to the performance level
		Mean recurrence interval of seismic action MRL, years				
		USA, ASCE/SEI 7-05	UE, EN 1998-1	Romania, P100-1/2013		
LD Limitarea Degradărilor		225	100	30	Stare Limită de Serviciu (SLS)	
LD Limitation of degradations	Service Limit State (SLS)					
SV Siguranța Vieții		475	475	225	Stare Limită Ultimă (ULS)	
SV Life safety						
CP Prevenirea Colapsului						
CP Collapse prevention		2475 *			Ultimate Limit State (ULS)	

of the Faculty of Medicine of Bucharest through pictures taken during the 1977 consolidation works.

It must be noted that the magnitudes of the March 4, 1977 and November 10, 1940 earthquakes correspond to relatively frequent mean recurrence intervals, namely 50 to 100 years for the 1977 earthquake and 100 to 225 years for the 1940 earthquake, according to Table 1.

We point out that the EU and USA requirements in the area of seismic design currently impose slightly higher levels for the Mean Recurrence Interval (MRI) than the experience of the maximum Vrancea earthquakes that we witnessed in the 20th century, according to Table 2.

The protection strategies, the consolidation priorities and substantial results are still missing in the most dangerous European city in seismic terms. More than 120 high reinforced concrete buildings built before 1940 in the capital city centre were listed in the Ist class of seismic risk in the 90s, when the “red dot” concept was launched: 19 of them are situated on Calea Victoriei Street and on Magheru and Bălcescu Boulevards. Certain buildings, generally high, that were built in the capital in the 60s-70s are also undersized from seismic perspective.

The property fund of Romania and Bucharest are presented in Table 3, according to the 2011 Census data.

The classification of the technically assessed property fund (2,385 buildings in Bucharest) in seismic risk classes (2014) is presented in Table 4, in accordance with the data processed at Bucharest City Hall. Unfortunately, from the more than 2,500 buildings subject to seismic assessment in Bucharest after 1990, only approx. 20 were further assessed after 2000(!) The distribution of the

Se subliniază că exigențele proiectării seismice în UE și SUA impun astăzi pentru Interval Mediu de Recurență (IMR) niveluri sensibil mai ridicate decât experiența cutremurelor vrâncene maxime din secolul al XX-lea la care am fost martori, conform tabelului 2.

În București, cel mai periculos oraș al Europei din punct de vedere seismic, strategiile de protecție, prioritățile de consolidare și rezultatele substanțiale încă lipsesc. Peste 120 de clădiri înalte din beton armat construite înainte de 1940 în centrul capitalei au fost listate în clasa 1 de risc seismic în anii '90, când s-a lansat conceptul „bulinei roșii”: 19 dintre acestea sunt situate pe Calea Victoriei și Bulevardele Magheru și Bălcescu. Sunt subdimensionate seismic de asemenea și unele clădiri construite în capitală în anii '60-'70, de regulă dintre cele înalte.

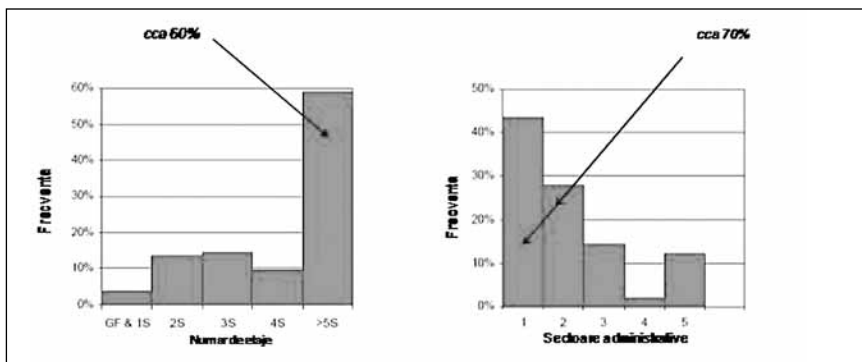
Fondul imobiliar al României și din București este prezentat în tabelul 3, conform datelor Recensământului din anul 2011.

Clasificarea fondului imobiliar expertizat tehnic (2.385 de clădiri în București) în clase de risc seismic (2014) este prezentată în tabelul 4, conform datelor prelucrate la Primăria Municipiului București. Din păcate, din cele peste 2.500 de clădiri expertizate seismic în București după 1990, numai cca. 20 s-au mai expertizat după anul 2000(!). Distribuția apartamentelor din clasa 1 de risc seismic în funcție de

■ **Tabelul 3.** Fondul imobiliar național (2011)
■ **Table 3.** National Property Fund (2011)

	București	Romania
Imobile		
Properties	113.863	5.117.777
Apartamente/locuințe		
Apartments/flats	804.287	8.459.052

numărul de etaje ale clădirii și respectiv locația lor în capitală este prezentată în figura 3.



■ Fig. 3. Apartamente din clasa 1 de risc seismic în capitală
 ■ Figure 3. The 1st class seismic risk apartments in the capital city

■ Tabelul 4. București. Fondul imobiliar expertizat tehnic (2014)
 ■ Table 4. Bucharest. Technically assessed property fund (2014)

Clase de risc seismic	Rs 1 Pericol public	Rs 1	Rs 2	Rs 3	Rs 4	Categorie de urgență
Seismic risk classes	Rs 1 Public danger					Emergency category
Imobile	190	184	301	78	6	1.626
Properties						1,626
Apartamente	5.363	1.276	11.070	1.781	86	5.258
Apartments	5,363	1,276	11,070	1,781		5,258

Prioritățile de consolidare seismică trebuie evaluate pe baza interpretării matricei de risc seismic din tabelul 5, respectiv în funcție atât de vulnerabilitatea structurală, cât și în funcție de clasa combinată de importanță-expunere care depinde de funcțiunea și dimensiunile clădirii.

■ Tabelul 5. Matricea de risk seismic, exemplu
 ■ Table 5. Seismic risk matrix, example

Clase de vulnerabilitate sau fragilitate seismică	Seismic vulnerability or fragility classes	Clasă combinată: importanță & valoare			
		Combined class: importance & value			
		I	II	III	IV
i		1	1	1&2	2
ii		1&2	2		3
iii		2	2&3	3	

În prezent, clasa 1 de risc seismic din codul antiseismic P100 este, de fapt, în mod eronat, clasa 1 de vulnerabilitate seismică. Una dintre urmări este că, în prezent, simbolul „clădire expertizată tehnic încadrată în clasa 1 de risc seismic” a devenit un argument care invită la demolarea unor clădiri istorice în centrul capitalei și în zone protejate, anulându-se astfel și sensul original de prioritate de consolidare seismică.

Recomandările Băncii Mondiale pentru managementul riscului seismic în România (2004) pot fi considerate impecabile și de urmat atât de autoritățile centrale ale statului, cât și de cele municipale și locale:

- îmbunătățirea cadrului legal pentru activitățile de management al dezastrelor;
- revizuirea codurilor de proiectare pentru consolidarea clădirilor vulnerabile;



■ Foto 6. Blocul Lizeanu, colaps parter, 4 martie 1977
 ■ Photo 6. Lizeanu Apartment Block, ground-floor collapse, March 4, 1977

1st class of seismic risk apartments by number of building storeys and by their location in the capital is presented in Figure 3. (Table 4.)

The seismic consolidation priorities must be assessed based on the interpretation of the seismic risk matrix in Table 5, and on the basis of both the structural vulnerability and the importance-exposure combined class that depends on the building function and size.

The 1st class of seismic risk in P100 anti-seismic code is currently, and actually erroneously, the 1st class seismic vulnerability. One of the consequences is that the “technically assessed building falling within the 1st class of seismic risk” sign has currently become an argument for the demolition of certain historic buildings in the capital city centre and in protected areas, which thus cancels the original meaning of seismic consolidation priority.

The World Bank recommendations for the seismic risk management in Romania (2004) may be considered impeccable and should be followed by both central and local authorities:

- improvement of the legal framework for the disaster management activities;
- review of the design codes for the consolidation of vulnerable buildings;
- publicity campaigns raising public awareness of the seismic risk;
- investments in seismic risk mitigation activities;
- development of a financing strategy for disaster prevention.

The rewording of the legal framework with regard to accountability in case of a seismic disaster scenario has become urgent.

We thus express the deep concern arising in Romania, in particular in Bucharest, by combining the legal consequences of the 2009 seismic disaster in L'Aquila with the experience of the large 1977 and 1940 earthquakes.



■ **Foto 7. a-b.** Facultatea de Medicină București, 4 martie 1977

■ **Photos 7. a-b.** Faculty of Medicine of Bucharest, March 4, 1977

We are in a situation in Romania, where the assertions made in numerous interventions with written or TV media journalists, in specialised conferences for civil engineers and seismologists, concerning the seismic destiny of buildings with regard to Vrancea earthquakes, might be subsequently legally vulnerable. Moreover, certain decisions of national, regional, local or other specialised committees might also be vulnerable. We are concerned with the legal consequences of certain technical assessments that might or might not be confirmed by a future earthquake with numerous casualties.

The fact that the French Association for Earthquake Engineering (AFPS) launched, on February 7, 2014, the first legal analysis of the topic that led to the post-earthquake events in L'Aquila is an example Romania should follow.

- realizarea de campanii publicitare pentru atenționarea publicului cu privire la riscul seismic;
- investiții în activități de reducere a riscului seismic;
- dezvoltarea unei strategii de finanțare pentru prevenirea unui dezastru.

În momentul de față, reformularea juridică a cadrului legal și a responsabilităților în cazul unui scenariu de dezastru seismic a devenit o urgență.

Se exprimă astfel îngrijorarea profundă ce se naște în România, și în special în București, combinând consecințele juridice ale catastrofei seismice din L'Aquila din 2009 cu experiența cutremurelor puternice din 1977 și 1940.

În România, pentru cutremurele din sursa Vrancea, în numeroasele intervenții cu jurnaliștii presei scrise sau TV, în conferințele de specialitate ale profesiei de inginer constructor și ale seismologilor, suntem în situația de a face aprecieri privind destinul seismic al clădirilor ce se pot dovedi ulterior vulnerabile din punct de vedere juridic. De asemenea, vulnerabile pot apărea și unele rezoluții ale comisiilor de specialitate la diferite niveluri: național, regional, municipal etc. Suntem deci preocupați de consecințele juridice ale unor evaluări tehnice (expertize) confirmate și nu de un viitor cutremur cu victime numeroase.

Faptul că Asociația Franceză de Inginerie Seismică (French Association for Earthquake Engineering) a inițiat, în 7 februarie 2014, prima analiză în format juridic a subiectului ce a condus la evenimentele postcutremur din L'Aquila reprezintă un model de urmat și în România.

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■ EKE Zsuzsanna¹

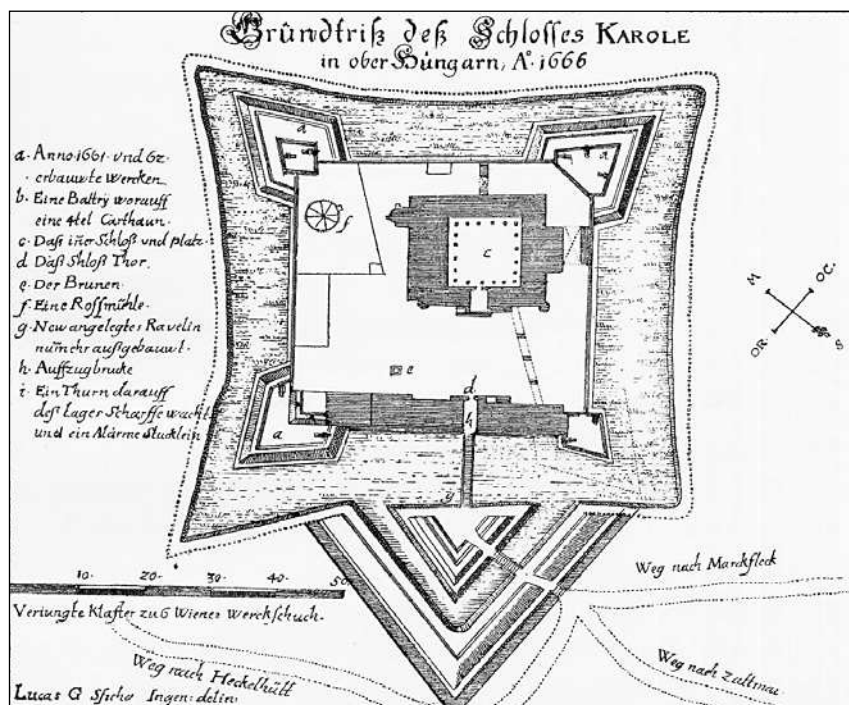
Pontosítások a nagykárolyi Károlyi-kastély barokk átépítésével kapcsolatban

■ **Kivonat:** A nagykárolyi Károlyi-kastély historizáló kastélyépítészetiünk egyik gyöngyszeme, amely története során számos átépítésen és módosításon esett át. A közelmúltban végzett restaurálási munkálatok során napfényre kerültek egyes építészeti részletek, amelyek pontosíthatják az épület barokk korszakáról alkotott képünket. Jelen tanulmány keretei nem engedik meg az épület fejlődéstörténetének részletes áttekintését, ezért egy rövid történeti bemutatás után csupán néhány pontosításra szorítkozik a mai épület barokk előzményeit illetően.

■ **Kulcsszavak:** Nagykároly, barokk kastély, tervrajz, térbeosztás, építési fázisok

■ Nagykároly települést először a XIV. században említik a források, amely egyre fontosabbá válik a tulajdonos család életében, majd 1482-ben

¹ Művészettörténész, doktorandusz a Közép-európai Egyetemen, Budapest, Magyarország.



■ **1. ábra:** A nagykárolyi vár alaprajza 1666-ban. © ÉBLE Gábor: A Károlyi grófok nagykárolyi várkastélya és pesti palotája. Budapest, 1897, Hornyánszky Viktor Könyvnyomdája. 15

■ **Figure 1.** The castle's ground plan at Carei drafted in 1666. © Gábor ÉBLE, A Károlyi grófok nagykárolyi várkastélya és pesti palotája (Budapest: Hornyánszky Viktor Könyvnyomdája, 1897), 15

Clarifications Regarding the Baroque Reconstruction of the Károlyi Manor House in Carei

■ **Abstract:** The Károlyi Manor House in Carei (Satu Mare Co.) is one of the most beautiful examples of Historicist architecture in the region, which has undergone several reconstructions and modifications throughout its history. During recent conservation works, certain architectural details were revealed, which may refine our view on the building's Baroque period. The limits of this study do not allow a detailed review of the building's evolution, and consequently, after a brief historical presentation, it will be confined to a few clarifications regarding the Baroque antecedents of the present building.

■ **Keywords:** Carei, Baroque manor house, design, internal division, construction phases

■ The settlement was first mentioned in the sources in the 14th century. Its importance gradually increased in the life of the proprietors, and in 1482 László KÁROLYI LANCZ raised a "stone house" here.² At the end of the 15th century, considering the growing Turkish threat, Mihály KÁROLYI the Elder strengthened the building with a moat and crenellated towers.³ Later on, further fortification works took place, resulting in the state that was documented by engineer Georg Lukas SSICHA in 1666. The engineer illustrates the building ensemble in a ground plan and a representation of the elevation,⁴ which depict a quadrangular building with an inner courtyard, surrounded by curtain walls and pentagonal bastions. Franz Sebastian ROSENSTINGL's layout, drafted in 1783, attests the same conditions.⁵ The main elevation of the inner castle, with a pronounced gate building,

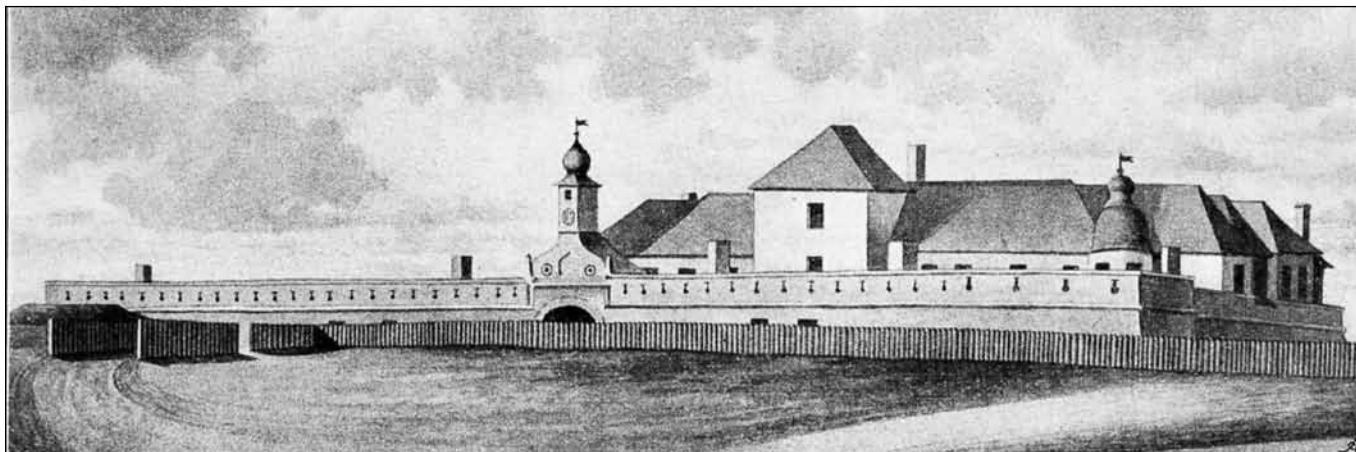
¹ Art historian, PhD student at the Central European University, Budapest, Hungary.

² Gábor ÉBLE, *A Károlyi grófok nagykárolyi várkastélya és pesti palotája* (Budapest: Hornyánszky Viktor Könyvnyomdája, 1897), 9-10.

³ *Ibidem*, 11.

⁴ The drawings were published by ÉBLE: the ground plan after the appendix of the 9th volume of the German historical work entitled *Theatrum Europaeum*, *ibidem*, 15; while the representation of the elevation was published with the caption "The castle of Carei until 1793", *ibidem*, 25.

⁵ National Archives of Hungary (Magyar Országos Levéltár, MOL) T/20, 101/7.



■ **2. ábra:** A nagykarolyi vár 1793-ig. © ÉBLE Gábor: A Károlyi grófok nagykarolyi várkastélya és pesti palotája. Budapest, 1897, Hornyánszky Viktor Könyvnyomdája, 25

■ **Figure 2.** The condition of the castle at Carei until 1793. © Gábor ÉBLE, A Károlyi grófok nagykarolyi várkastélya és pesti palotája (Budapest: Hornyánszky Viktor Könyvnyomdája, 1897), 25

was facing northeast. It is also worthwhile observing the semi-circular protrusion on the southern side of the south-eastern wing, which indicates the location of the chapel. These two details are important because, despite the fact that the building has undergone two radical reconstructions, certain continuity may be observed both in the case of the main elevation and in that of the chapel.

The building ensemble functioned as a border fortress, and later played an important role in Rákóczi's War of Independence (1703-1711), and thus, over the years, it was repaired several times. Having lost its military role gradually, by the middle of the 18th century the question of the castle's transformation was raised, to better suit contemporary needs of convenience and representation. These works took place only at the end of the century, when according to the sources, the building was almost completely rebuilt, keeping only "the foundations and a few walls of the old castle"⁶.

During the 19th century further interventions took place. Little is known about the activity of architect Miklós YBL in 1847, but it is known that the ballroom was designed under his supervision.⁷ The last radical transformation of the building took place during the time of Count István KÁROLYI, in 1894-1896, when, based on the designs and under the supervision of architect Arthur MEINIG, it was converted into its present form, a neo-Gothic building evoking a medieval castle.

As mentioned above, during the second half of the 18th century, the proprietor family wished to replace the old castle with a newer, more representative building. Count Antal KÁROLYI ordered redevelopment

KÁROLYI LANCZ László egy „kőházat” emel itt.² A XV. század végén, tekintettel az egyre erősödő török veszélyre, idősebb KÁROLYI Mihály sánccárokka és lőrésekkel ellátott tornyokkal erősíti meg az épületet.³ Később újabb erősítési munkálatokra kerül sor, ezek nyomán létrejön az az állapot, amelyet Lukas Georg SSICHA mérnök 1666-ban dokumentált. Az épületegyüttesről a mérnök alaprajza, valamint egy homlokzati ábrázolás tanúskodik,⁴ amely egy várfalakkal és ó-olasz bástyákkal körülvett négyszög alaprajzú, belső udvaros épületet ábrázol. Ugyanezt az állapotot tanúsítja Franz Sebastian ROSENSTINGL 1783-ban készített tervrajza is.⁵ A belső vár hangsúlyos kapuépülettel ellátott főhomlokzata északkeletre nézett, érdemes azonban megfigyelni az épület tömegéből kiugró, félköríves záródású épületrészt a délkeleti szárny déli oldalán, amely a kápolna helyét jelöli. E két részlet azért fontos, mert annak ellenére, hogy az épület két gyökeres átalakításon esett át, mind a főhomlokzat, mind a kápolna esetében kontinuitást észlelünk.

Az épületegyüttes végvárként, később pedig a Rákóczi-szabadságharcban játszott fontos szerepet, ezért az idők során többször javították, míg a XVIII. században fokozatosan elvesztette hadászati szerepét, s a század közepén felmerült a várnak a korabeli kényelmi és reprezentációs igényeknek megfelelő átalakítása. A munkálatokra csak a század végén került sor, amikor a tanúságok szerint „megtartván a régi vár alapjait és egy pár falat”⁶, a várat szinte teljesen újjáépítették.

A XIX. század során újabb beavatkozásokra került sor. YBL Miklós 1847-es munkálatairól nem rendelkezünk információkkal, csupán annyit lehet tudni, hogy a tánctermet az ő felügyelete alatt alakították ki.⁷ Az épület utolsó gyökeres átalakítására gróf KÁROLYI István idejében, 1894–1896 között került sor, amikor MEINIG Arthur építész tervei alapján és az ő vezetésével középkori lovagvárat idéző neogótikus épületté, mai formájára alakították át.

2 ÉBLE Gábor: *A Károlyi grófok nagykarolyi várkastélya és pesti palotája*. Budapest, 1897, Hornyánszky Viktor Könyvnyomdája. 9–10.

3 *Uo.* 11.

4 A rajzokat ÉBLE közölte: az alaprajzot a *Theatrum Europaeum* című német történelmi mű IX. kötetének melléklete után, *uo.* 15., a homlokzati rajzot pedig „A nagykarolyi várkastély 1793-ig” feliratozással, *uo.* 25.

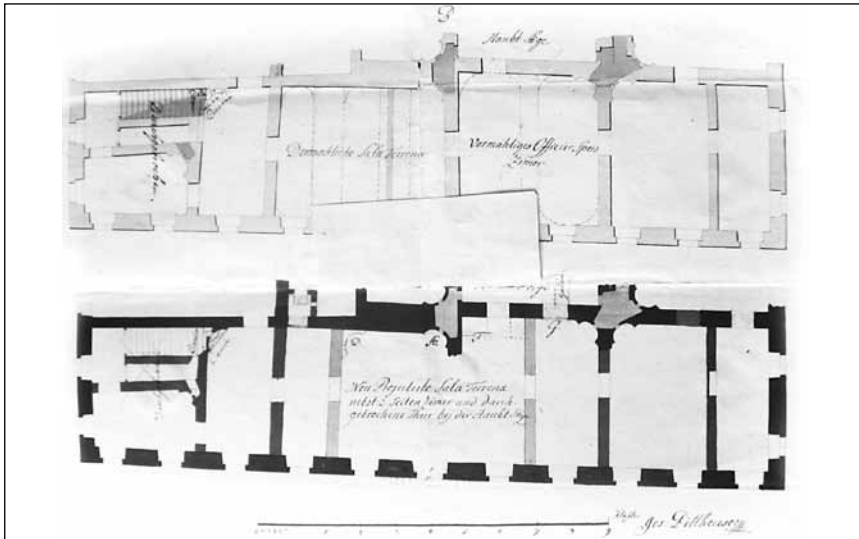
5 Magyar Országos Levéltár (MOL) T/20, 101/7.

6 HENYEI László piarista tanár kézírata 1794-ből. ÉBLE, *i.m.* 37.

7 ERDEI Ibolya: *A gróf Károlyi család nagykarolyi kastélya*. Előadás a X. Erdélyi Tudományos Diákköri Konferencián, Kolozsvár, 2007. május 26–27. Forrás: <http://etdk.adatbank.transindex.ro/pdf/erdeiibolya.pdf>. Letöltve 2014. október.

6 The manuscript of Piarist teacher László HENYEI from 1794. ÉBLE, *op. cit.*, 37.

7 Ibolya ERDEI, “A gróf Károlyi család nagykarolyi kastélya” (paper presented at X. Erdélyi Tudományos Diákköri Konferencia, Cluj-Napoca, May 26-27, 2007), 7.



■ **3. ábra:** Az északnyugati szárny földszintjének részlete BITTHEUSER József tervei szerint (felső) és a gróf kívánsága szerint megvalósult terv. (alsó) © MOL T/20, 101/4

■ **Figure 3.** Detail of the north-western wing's ground floor based on the design of József BITTHEUSER (upper) and the implemented design according to the count's wish (lower). © MOL T/20, 101/4

Amint már említettük, a XVIII. század második felében lépett fel az igény a család részéről, hogy a régi várat egy újabb, reprezentatív épülettel helyettesítse. KÁROLYI Antal gróf több ízben rendelt átépítési terveket,⁸ viszont a tényleges átalakításra csak fia, KÁROLYI József idejében került sor, BITTHEUSER József uradalmi építész tervei alapján. A kastély szerényebb kinézetét és méretét feltételezhetően anyagi okok indokolták.⁹

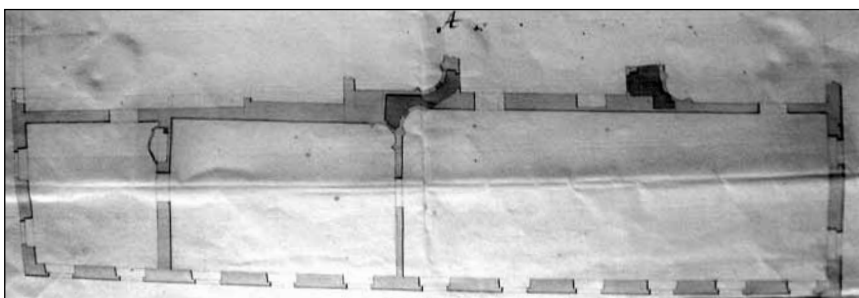
Sajnos eddig nem került napvilágra BITTHEUSER teljes terve, ennek csak az egyik szárnyat ábrázoló részlete ismert. A kastélyról több illusztráció is tanúskodik, viszont MEINIG Arthur terveiből¹⁰ a barokk alaprajz is kirajzolódik, aki fekete színnel jelölte a megtartandó falakat, pirossal az újonnan építendőket, sőt, a tervrajzok alaposabb vizsgálata során észrevehetők a korábbi, ceruzával jelölt falai, valamint térosztása is. Ugyanakkor ÉBLE Gábor, a család levéltárosa összegyűjtötte a kastélyra vonatkozó forrásokat, amelyeket *A Károlyi grófok nagykárolyi várkastélya és pesti palotája* című művében közzé is tett.

A források szerint az épület egy négyszög alaprajzú, emeletes, belső udvaros, klasszicizáló barokk stílusban emelt kastély volt. A zsindegyel fedett épület főhomlokzata északkeletre nézett (megegyezően a mai állapottal). Ezen az oldalon egy kisebb erkélyt említenek, amely felett a grófi címer és a következő felirat állt: JOSEPHUS COMES DE NAGY-KÁROLY MAJORUM

8 A megrendelések menete, a tervezők és a tervrajzok kapcsán lásd ERDEI Ibolya: *Adatok a nagykárolyi Károlyi-kastély 18. századi építéstörténetéhez (Barokk átépítési tervek)*. Előadás a XII. Erdélyi Tudományos Diákköri Konferencián, Kolozsvár, 2009. május 15–17. Forrás: http://etdk.adatbank.transindex.ro/pdf/muvt_erdei.pdf. Letöltve 2014. október.

9 Uo. 15.

10 Az eredeti tervek a Nagykarolyi Városi Múzeum (Muzeul Orășenesc din Carei) tulajdonában vannak.



■ **4. ábra:** Az északnyugati szárny emeletének részlete. © Bittheuser József. MOL T/20, 101/4

■ **Figure 4.** Detail of the north-western wing's upper floor. © József BITTHEUSER, MOL T/20, 101/4

plans on several occasions,⁸ but the actual reconstruction took place only during the time of his son, Joseph KÁROLYI, based on the designs of Joseph BITTHEUSER, the estate's architect. The implementation of a more modest manor house (from the point of view of size and aspect) can presumably be justified with financial reasons.⁹

Unfortunately, BITTHEUSER's design remains undiscovered in its entirety and only a portion depicting one wing is known; however, several illustrations attest to the appearance of the manor house. The Baroque ground plan is also outlined in the designs of Arthur MEINIG¹⁰, who marked in black the walls to be kept, and in red those that would be newly built; moreover, after a thorough examination of the drawings, the former, pencil marked walls and space division can also be detected. Further on, Gábor ÉBLE, the family archivist, collected the sources regarding the manor house, which he published in his work entitled *A Károlyi grófok nagykárolyi várkastélya és pesti palotája*¹¹.

According to these sources, the building was a quadrangular, two-storey manor house with an interior courtyard, built in late Baroque style with neo-classicist elements. The main elevation of the shingle-roofed building faced northeast (similarly to the present state). A smaller balcony is mentioned on this side, above which stood the count's coat of arms and the following inscription: JOSEPHUS COMES DE NAGY-KÁROLY MAJORUM AEDES VETUSTATE FATISCENTES IN HOC DOMICILIUM COMMUTAVIT MDCCXCIV¹². The sources also mention a longer balcony or terrace¹³ on the southern side, which was probably located between the two projections. As for the interior, the sources mention a black marble main staircase and two smaller wooden ones intended for the servants, as well as an upstairs billiard room. In addition, the upper floor contained 21, while the ground floor 20 vaulted rooms. The two-storey private chapel was set in the south-eastern wing.

Our view of the manor house is complemented by the details observed during the recent conservation. Underneath the 19th century plaster layer, which was removed because of moisture, the last reconstruction's transformations could be discerned,

8 In connection with the course of the orders, the designers and the designs, see Ibolya ERDEI, "Adatok a nagykárolyi Károlyi-kastély 18. századi építéstörténetéhez (Barokk átépítési tervek)" (paper presented at XII. Erdélyi Tudományos Diákköri Konferencia, Cluj-Napoca, May 15-17, 2009).

9 *Ibidem*, 15.

10 The designs are in the property of the Carei Town Museum (Muzeul Orășenesc din Carei).

11 The Castle in Carei and the Palace in Pest of Count KÁROLYI Family. [free translation]

12 Count József Károlyi from Carei changed the dwelling, which was falling apart due to old age, into this abode. 1794 [free translation]. In Antal SZIRMAI SZIRMAY, *Szatmár vármegye fekvése, története és polgári esmérte*, vol. 2 (Buda: 1810), 8.

13 ÉBLE uses the German expression *Altan* both in the case of the main elevation and the elevation with the projections. ÉBLE, *op. cit.*, 41.



■ **5. ábra:** A barokk kastély kelet felől. © JÓKAI Mór szerk.: Az Osztrák–Magyar Monarchia írásban és képben. III. köt. Budapest, 1888, Magyar Királyi Államnyomda. <http://www.tankonyvtar.hu/hu/tartalom/tkt/osztrak-magyar/ch14s15.html>

■ **Figure 5.** The Baroque manor house from the east. © Az Osztrák–Magyar Monarchia írásban és képben, ed. Mór JÓKAI III. vol. (Budapest: Magyar Királyi Államnyomda, 1888), <http://www.tankonyvtar.hu>

■ **6. ábra:** A barokk kastély dél felől. © Vasárnapi Ujság, 6. évf. 1858. 34. sz. 400. <http://epa.oszk.hu>

■ **Figure 6.** The Baroque manor house from the south. © Vasárnapi Ujság 34 (1858): 400. <http://epa.oszk.hu>



on the basis of which the ground plan of the Baroque manor house became more precise. Our view of the manor house is complemented by the details observed during the recent conservation. Accordingly, and collated with MEINIG's designs, it can be ascertained that a large part of the Baroque manor house masonry was preserved within the structure of the Historicist building, with the exception of the partially demolished south-western wing. During the works, the remains of the balcony above the main elevation entrance were discovered, and in some places the striped design of the ground floor wall surface, respectively the pilasters articulating the elevation could be well documented.

The construction of the elevation with the two projections raises some questions. Most likely, the southern projection comprised the chapel, as this was located in this same place in the case of the former building as well, as it is mentioned here in the sources published by ÉBLE, and, on MEINIG's design, the area of the projection is indicated as being a large, rectangular, undivided room, serving some kind of representational role. The eastern projection must have been annexed to the building later, probably in order to maintain the symmetry. This is denoted by the bricked window found in the wall of the earlier corner, and the remains of the striped wall design found on the masonry also refer to the fact that it was once part of the elevation. It is a question, however, when exactly the projection was built, whether BITTHEUSER subsequently changed his design, or it was completed at a later stage.

The interior of the manor house changed greatly during the 19th century reconstruction. In the case of the covered inner courtyard that was used as a hall (which largely corresponds to the inner courtyard of the early castle), the original brick masonry pillars with stone bases were fully retained; respectively the openings of the heating

AEDES VETUSTATE FATISCENTES IN HOC DOMICILIUM COMMUTAVIT MDCCXCIV¹¹. A források egy hosszabb erkélyt vagy teraszt¹² említenek a déli oldalon is, amely valószínűleg a két rizalit között helyezkedhetett el. Ami a belsőt illeti, a források egy fekete márványból készült fölépcsőt és két kisebb, a személyzet számára készült falépcsőt, valamint egy emeleti biliárdtermet említenek. Ezen kívül az emeleten 21, a földszinten 20 boltozatos terem volt. A kétszintes udvari kápolnát a délkeleti szárnyban alakították ki.

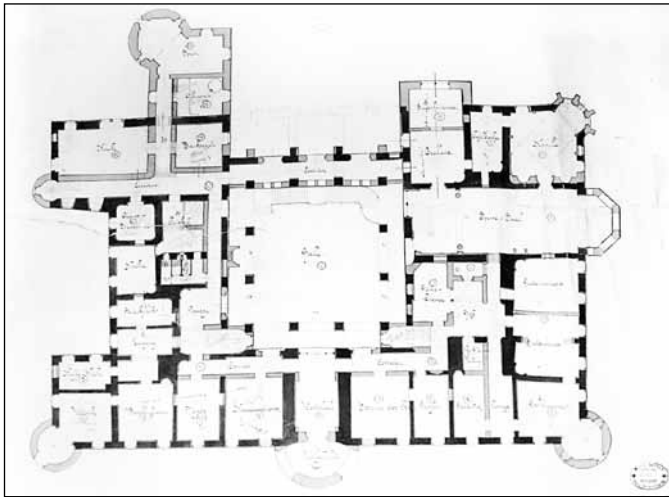
A nedvesség miatt korábban eltávolított XIX. századi vakolatréteg alatt kirajzolódott az utolsó átépítés átalakításai, befalazásai, amelyek alapján pontosítani lehet a barokk kastély tervrajzát. A kastélyról alkotott képet a közelmúltban végzett restaurálás alatt megfigyelt részletek is kiegészítik. Ezek szerint, a Meinig-féle tervekkel egybevetve megállapítható, hogy a részben lebontott délnyugati szárny kivételével a barokk kastély falzatának nagy része fennmaradt a historizáló kastély szerkezetében. A munkálatok során napfényre kerültek a főhomlokzat bejárata fölötti erkély maradványai, egyes helyeken pedig jól dokumentálható a földszint homlokzatának sávós kialakítása és a homlokzatot tagoló pilaszterek helye.

A két rizalitos homlokzat kialakítása bizonyos kérdéseket vet fel. A déli rizalit nagy valószínűséggel a kápolnát foglalta magában, mivel az itt helyezkedett el a korábbi épületben is. Itt említi továbbá az ÉBLE által közzétett forrás is, ezen kívül pedig a Meinig-féle tervrajzon egy nagyméretű, téglalap alakú, osztatlan, valamilyen reprezentatív szerepet betöltő tér jelenik meg. A keleti rizalitet később csatolhatták az épülethez, valószínűleg a szimmetria megtartása érdekében, erre utal a korábbi sarokszoba falán észlelt befalazott ablak, valamint a falsávok kialakítására utaló falazat nyomai, amelyek szerint ez a fal valamikor a homlokzat része volt. Kérdéses viszont, hogy pontosan mikor épült meg ez a rizalit, vajon BITTHEUSER utólag változtatott-e a tervén, vagy pedig egy későbbi fázisban egészítették ki a homlokzatot?

A kastély belseje nagymértékben változott a XIX. századi átépítés során. A befedett és hallként használt belső udvar esetében (amely alaprajzilag nagyrészt megőrzik a korai vár belső udvarával) teljes mértékben megtartották az eredeti, kő lábazatú és téglából falazott pillérek. A falakban pedig mai napig megtalálhatóak a fűtőnyílások. A barokk kastély északkeleti és délnyugati szárnyai egy-egy, míg az északnyugati és délke-

11 „Nagy-Károlyi Gróf Károlyi József, az eleinek a régiségtől hanyatló lakhelyeit ezen hajlékká változtatta. 1794.” Közli SZIRMAI SZIRMAY Antal: *Szatnár vármegye fekvése, története és polgári esmérete*. II. kötet. Buda, 1810. 8.

12 ÉBLE a német *Altan* kifejezést használja mind a főhomlokzat, mind a rizalitos homlokzat esetében. ÉBLE: *i.m.* 41.



■ **7. ábra:** MEINIG Arthur földszinti tervrajza. © Nagykárolyi Városi Múzeum
 ■ **Figure 7.** Arthur MEINIG's ground floor design. © Carei Town Museum

leti szárnyak kéttraktusosak voltak. A főhomlokzati szárnyon egyértelműen látszanak a korábban egymásba nyíló szobák, amelyekbe az udvarról lehetett belépni. Az átalakítások során MEINIG részben vagy egészen meghagyta a félköríves záradékú kályhafülkéket, és sok esetben felhasználta az eredeti füstelvezető rendszert. A márvány főlépcső az északnyugati szárny nyugati felében helyezkedett el, amelyet ugyancsak az udvarról lehetett megközelíteni. Később itt alakította ki MEINIG az ebédlőt.

Ami a BITTHEUSER által készített és fennmaradt tervrajzokat illeti, véleményem szerint ezek nem a később lebontott délnyugati,¹³ hanem a mai napig fennálló északnyugati szárnyat ábrázolják. A későbbi tervvel megegyező térosztás is erről tanúskodik, valamint a főlépcső elhelyezésének megnevezése a barokk tervrajzon. Ugyanitt, az északi sarokszobában a barokk terv egy lépcsőt jelöl, amely a pincébe vezetett; a restaurálás során a lépcső feletti boltozat lenyomatát le lehetett olvasni a falon. Ezért a rajzok minden kétséget kizáróan az északnyugati szárnyat ábrázolják. Ami a szárny „kert felőli” megnevezését illeti, a korai felméréseken egyértelműen látszik, hogy a kert ezen az oldalon helyezkedett el, hiszen a délnyugati szárny mellett a konyhaépület és az istállók voltak.

E rövid bemutatásból kitűnik, hogy a mai épület három egymást követő nagy építkezési fázisa ésszerű kontinuitásról tanúskodik, annak ellenére, hogy a belső terek gyökeresen megváltoztak az újabb és újabb igények szerint. E nehezen követhető változások részletes vizsgálata pontosabb képet adott a barokk kastély tereinek beosztásáról.

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- SZIRMAI SZIRMAY Antal: *Szatmár vármegye fekvése, történetei és polgári esmérete*. II. kötet. Buda, 1810, 8.

system can still be found today in the walls. The north-eastern and south-western wings of the Baroque manor house contained one row of rooms, while the north-western and south-eastern ones had two such rows. In the case of the wing pertaining to the main elevation, the former rooms in enfilade, which could be accessed from the courtyard, are clearly visible. During the reconstruction, MEINIG preserved, entirely or in part, the semi-circular stove niches, and in many cases he used the original flue system. The main marble staircase was situated in the western part of the north-western wing, which was also accessible from the yard. Later, MEINIG transformed it into the dining room.

Concerning the preserved designs prepared by BITTHEUSER, in my opinion, they represent the north-western wing, which stands even today, and not the south-western one, which was later demolished.¹⁴ The space division, which is in accordance with later designs, also proves this, namely the designation of the main staircase position on the Baroque drawing. The Baroque design in the northern corner room of the wing indicates a staircase that led to the basement; during the conservation, the imprint of the vault above the staircase could be read on the wall clearly. Therefore, the drawings undoubtedly illustrate the north-western wing. Concerning the appellation (on the design) of the wing as “the garden side”, the early surveys clearly indicate that the garden was located on this side of the building, as the south-western side was occupied by the kitchen building and the stables.

This brief presentation hopefully clarifies that the three consecutive major construction phases of the present building demonstrate reasonable continuity, despite the fact that the interior has altered dramatically, according to the ever-changing needs. The detailed analysis of these hard to trace modifications gives a more accurate view of the internal division of the Baroque manor house.

¹³ ERDEI: *Adatok a nagykárolyi Károlyi-kastély 18. századi építéstörténetéhez*, 17.

¹⁴ ERDEI, *Adatok a nagykárolyi Károlyi-kastély 18. századi építéstörténetéhez*, 17.

■ Ioana RUS-CACOVEAN¹

The Conservation of the Alba Iulia Fortress in the 20th Century

AN IMAGE PROBLEM FOR THE ROMANIAN COMMUNIST PARTY

■ **Abstract:** *During the Communist regime in Romania, architecture was subordinated to the way of thinking of the totalitarian system, representing a powerful means of propaganda, serving the official discourse that praised the modernization of cities, with the intention of erasing any memory of the history prior to the system. The case of the Alba Iulia Fortress illustrates this policy, by being a protected ensemble when serving in 1968 as a scenery for the festivities that celebrated 50 years since the union of Transylvania with Romania, but strongly aggressed during the 70s and 80s by the systematization policy, when an unprecedented destruction of the historic centres of cities was recorded, onto which the megalomaniac whims of the dictator projected.*

■ **Keywords:** Alba Iulia, fortress, conservation, historic buildings, 1968, The Romanian Communist Party

■ During the Communist regime in Romania, architecture was subordinated to the way of thinking of the totalitarian system, representing a powerful means of propaganda, serving the official discourse that praised the modernization of cities, with the intention of erasing any memory of the history and historic buildings prior to the system. Historiography has identified three major temporal divisions, each with its own way of addressing the architectural discourse (from the grasping of power in 1947 to the late 1960s, during the middle of the 1970s and during the final era in the 1980s), which all reflected in the treatment of Alba Iulia Fortress as well.

Politically, the early years are the range under which the freshly established regime tried to impose its control over all decision-making areas of the state. The period is characterized by the erection of workers' districts on the outskirts of the cities, which generated a total lack of interest towards their central areas, left in the more or less

Restaurarea cetății din Alba Iulia în secolul XX

O PROBLEMĂ DE IMAGINE A PARTIDULUI COMUNIST ROMÂN

■ **Rezumat:** *Arhitectura în perioada regimului comunist în România a fost subordonată modului de gândire al sistemului totalitar, reprezentând un mijloc puternic de propagandă, servind discursului oficial ce elogia modernizarea orașelor, cu intenția de a șterge memoria istoriei anterioare regimului. Cazul cetății din Alba Iulia este unul ilustrativ în acest sens, fiind un monument protejat atunci când a servit drept cadru festivităților de sărbătorire a semicentenarului unirii în 1968, însă puternic agresat de politica de sistematizare a anilor 70-80, atunci când se constată o distrugere fără precedent a centrelor istorice ale orașelor, asupra cărora se proiectau capriciile megalomane ale dictatorului.*

■ **Cuvinte cheie:** Alba Iulia, cetate, restaurare, monumente, 1968, Partidul Comunist Român (PCR)

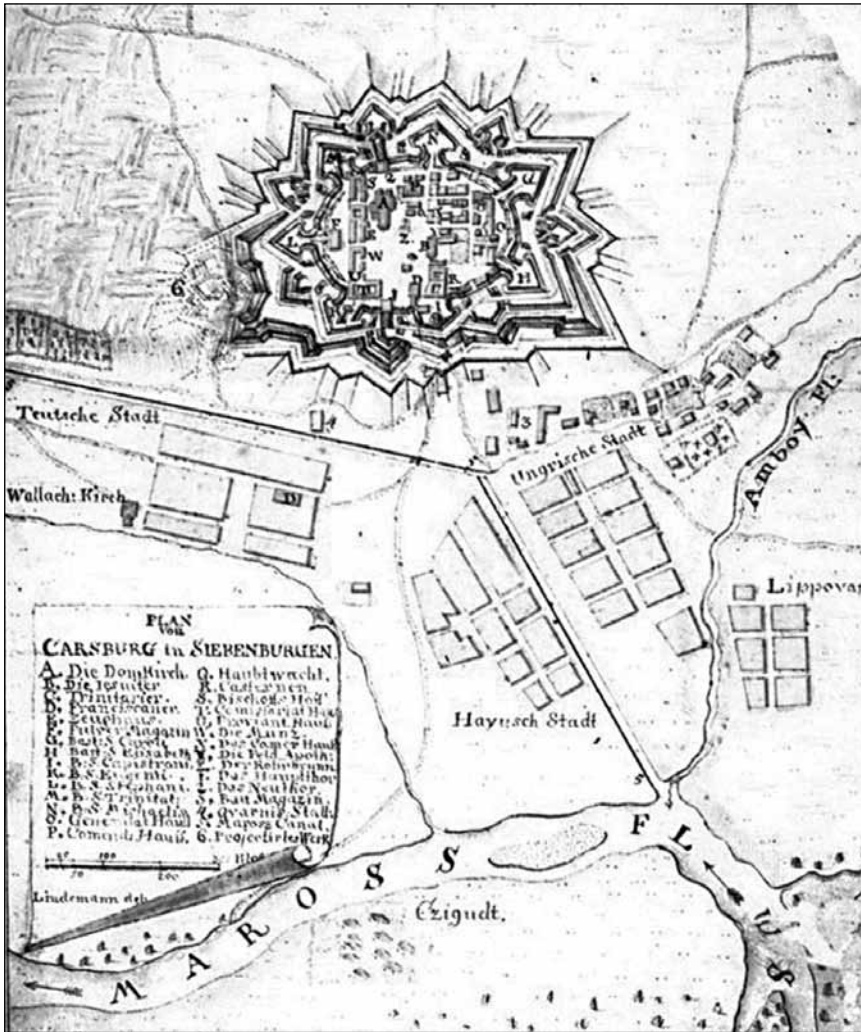
■ Arhitectura, similar tuturor celorlalte domenii științifice sau culturale, pe durata întregii existențe a comunismului în România, a fost subordonată modului de gândire al sistemului totalitar, reprezentând un mijloc puternic de propagandă, servind discursului oficial ce elogia modernizarea orașelor, cu intenția de a șterge memoria istoriei și a monumentelor anterioare regimului. Istoriografia a identificat trei diviziuni temporale majore, fiecare cu modalitățile sale de a aborda discursul arhitectural (de la preluarea puterii în 1947 până spre sfârșitul anilor 1960, perioada de mijloc a anilor 1970 și perioada terminală din anii 1980), care s-au reflectat și în modul de tratare a cetății din Alba Iulia.

În plan politic, perioada de început reprezintă intervalul în care regimul, proaspăt instituit, încerca să-și impună controlul asupra tuturor domeniilor de decizie din stat. Perioada este caracterizată de ridicarea cartierelor pentru muncitori la periferiile orașelor, ceea ce a generat o lipsă totală de interes față de zonele centrale, lăsate în grija mai mult sau mai puțin atentă a diferitelor instituții care ocupau monumentele istorice.

La Alba Iulia, cetatea se afla într-o stare de conservare atât de precară, încât la 18 iunie 1955, Comisia științifică a Muzeelor și Monumentelor Istorice și de Artă adresa către Direcția Monumentelor Istorice (DMI) o scrisoare, prin care sesiza pierderi majore ale substanței istorice, încă de dinainte de 1952 prăbușindu-se porțiuni de zid pe latura de nord și fragmente ale porților monumentale cu sculpturi baroce, din cauza lipsei de întreținere și a circulației vehiculelor de mare tonaj. Din ziduri era extrasă

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■ Fig. 1. Harta cetății Alba Carolina din anul 1737
 ■ Figure 1. Map of the Alba Carolina Fortress from 1737

în mod constant cărămida pentru reutilizarea materialului de construcție, iar fântânile surpate duceau la pătrunderea apei în ziduri, afectându-le stabilitatea. O parte a șanțului cetății de lângă poarta I devenise un loc mlăștinos, prin deversarea aici a apelor uzate ale unui spital învecinat, iar poarta IV era parazitată de anexele insalubre ale Gostatului. Lipsa pazei în cetate permitea prezența animalelor care pășunau pe bastioane, în șanțuri și mai ales în Parcul Custozza.²

Solicitățile repetate venite în special din partea Muzeului Regional Alba Iulia de a se lua măsuri au rămas fără rezultat, situație motivată prin lipsa de fonduri, dar și prin situația juridică a cetății aflate în proprietatea sau utilizarea diferitor instituții, precizată la 15 februarie 1961. Astfel, poarta III și Sala Unirii se aflau în administrarea Muzeului Regional, poarta IV era utilizată de Ministerul Apărării Interne, la parter fiind amplasate Arhivele Statului Alba Iulia, iar la etaj locuințe ale personalului Ministerului Forțelor Armate (MFA). Apoi, unitatea militară din Alba Iulia ocupa grotele și șanțurile din apropierea porții II, unde se realizau periodic săpături pentru exercițiile garnizoanei, ce cauzau acumularea de ape pluviale provocând degradări ale zidurilor. Întreprinderea Vin-Alcool avea în administrare 13 grote din șanțul cetății, cu 74 de încăperi pentru depozitarea

attentive care of the various institutions that were set in the historic buildings.

In Alba Iulia, the fortress was in such a poor state of conservation, that on June 18, 1955, the Scientific Committee of Museums, Historical Monuments and Monuments of Art² sent a letter to the Department of Historical Monuments (DMI)³, mentioning major loss of historic material, parts of the north wall collapsing as early as 1952, along with fragments of the Baroque sculptures of the monumental gates, due to lack of maintenance and heavy traffic. Brick was constantly extracted from the walls to be reused as building material, while the collapsed wells led to water infiltration affecting the stability of the walls. A part of the fortress moat near gate I had become marshy, as the nearby hospital was discharging here its wastewater, while gate IV was parasitically surrounded by the unsanitary annexes of the State agricultural unit. The lack of guard in the fortress allowed the presence of grazing animals on the bastions, in the moats and especially in the Custozza Park.⁴

Several requests for measures to be taken were unsuccessfully made mainly by the Alba Iulia Regional Museum, due to either the lack of funds, or to the legal status of the fortress, which, as stated on February 15, 1961, was owned or used by different institutions. Gate III and the Union Hall were administrated by the Regional Museum, gate IV was used by the Ministry of Internal Defence, with Alba Iulia State Archives being located at its ground floor, while the upstairs housed the personnel of the Ministry of Armed Forces. Then the military unit in Alba Iulia occupied the caves and moats near gate II, where excavations were constantly made for the garrison exercises, causing the accumulation of rainwater that led to wall decay. The "Vin-Alcool" enterprise was the administrator of 13 caves in the fortress moat, with 74 storage rooms for old wines, while a part of the moats were used for gardening by the staff of the Ministry of Armed Forces.⁵

Only in 1961 the situation took a turn, when the museum announced a few works of dismantling the outbuildings around gate IV, the recovering of some materials fallen into the moat in front of the gate, as well as the beginning of the actual conservation work under DMI in the spring of 1962. The main issue raised by this historic building was stone preservation. Carved elements, corner stones, cornices and coverings were all in an advanced state of decay, corroded by weathering of the weak, sandy type of rock, the sandstone of Ighiu.⁶

2 Arhiva Institutului Național al Patrimoniului (INP), București, DMI, Dosar nr. 240, referitor la Alba Iulia, Cetate, proiect reparații zid, porțile, piese scrise, piese desenate, 1954-1966, vol. I.

2 The official name: Comisia științifică a Muzeelor și Monumentelor Istorice și de Artă [ed. note].

3 The official name: Direcția Monumentelor Istorice (DMI) [ed. note].

4 The National Institute of Heritage (INP) Archives, Bucharest, Fund of the Department of Historic Monuments (DMI), File no 240, regarding Alba Iulia, Cetate, proiect reparații zid, porțile, piese scrise, piese desenate, 1954-1966, vol. I.

5 Ibidem.

6 Ibidem.

Thus, the project implemented by DMI included a number of important works. On gate III, the dismantling and reinstalling of the damaged waterproof insulation was proposed, while regarding the sculptures, already too degraded for a proper conservation, only preservation measures were suggested, as well as the protection of the carved panels above the side entrances with crystal canopies. Moreover, the replacement of the damaged stone profiles of the equestrian statue base was requested, though any cleaning with the chisel or wire brush was prohibited. For gate IV, the reconstruction of the columns that support the two Atlantes was conducted.⁷

Some of the works mentioned were in fact implemented in the next period of time. However, a letter from DMI to Hunedoara Region Public Council, under whose jurisdiction the fortress was at that time, stated on June 5, 1963 that part of its south-eastern wall was destroyed on a length of 20 metres in the area occupied by the military units, and that a group of soldiers took advantage of the scaffolding still in place and damaged the statues of gate III: a prisoner statue found at the legs of the horse was dislodged and discarded in the moat, while one of the four statues on the western façade was decapitated.⁸

Then, on December 16, 1965, the "șantierul Ardeal"⁹ announced DMI that degradations were recorded at gate III once again, whose conservation had just been finished. Thus, a portion of the metal canopy had been intentionally cut and alienated within one month from the reception of the conservation works, while some of the decorative elements of the eastern façade had fallen. The situation was due to the total lack of guard of the fortress, as the City Hall had a passive attitude towards this case, and the thieves caught while removing bricks from the fortress wall remained unpunished.¹⁰

Things might have continued at the same pace, towards a constant and maybe an irretrievable deterioration of the fortress, if the historic building had not caught the attention of the political class.

In part, this is due to the changes that occurred in politics, the years 1960-1975 being those when the Communist regime managed a total subordination of the state administration and economy, entering the era of its power consolidation. Regarding the architecture, these were the most prolific times for the construction of blocks of flats, supported by the *Law regarding the planning of areas, urban and rural settlements*, passed on October 29, 1974, which moved the attention from the suburbs to the central areas of the cities, leading to the destruction of traditional urban buildings and their replacement with dwelling blocks.

7 *Ibidem.*

8 *Ibidem.*

9 During the Communist regime it was one of the state institutions which were responsible with the Transylvanian constructions, which dealt with the historic building entrepreneurship.

10 *Ibidem.*



■ Foto 1. Vedere aeriană a cetății în prezent, cu zona de vest sistematizată în secolul al XX-lea
 ■ Photo 1. Bird's eye view of the fortress at present, with the western area transformed in the 20th century

de vinuri vechi, iar o parte din șanțurile cetății erau folosite de cadrele MFA ca loturi pentru grădini.³

Abia începând cu 1961 situația începe să se schimbe, muzeul anunțând realizarea de mici lucrări de degajare a porții IV, recuperând o parte din materialele căzute în șanțul din fața porții, pentru ca în primăvara anului 1962 să înceapă lucrările propriu-zise de restaurare sub egida DMI. Principala problemă ridicată de acest monument era conservarea pietrei. Elementele sculptate, piatra de talie, cornișele și învelitorile se aflau într-o stare de degradare avansată, corodate de acțiunea intemperiilor asupra unei roci slabe, nisipoase, cum este gresia de Ighiu.⁴

Astfel, proiectul realizat de DMI prevedea o serie de lucrări importante. La poarta III se propune desfacerea izolației hidrofuge degradate și refacerea sa, iar în ceea ce privește sculpturile deja prea degradate pentru a putea fi posibilă restaurarea lor, se propune luarea unor măsuri de conservare, respectiv protejarea panourilor sculptate deasupra intrărilor laterale cu copertine de cristal. La soclul statuii ecvestre s-a prevăzut înlocuirea profilelor de piatră degradate, interzicându-se curățirea cu dalta sau cu peria de sârmă a pieselor. Pentru poarta IV, s-a propus refacerea bazelor și fusurilor coloanelor care susțin cei doi atlanti.⁵

O parte din lucrările menționate se și realizează în intervalul următor, însă, o scrisoare din partea DMI către Sfatul Popular al Regiunii Hunedoara, de care aparținea cetatea la acea vreme, menționează la 5 iunie 1963 faptul că o parte din zidul de sud-est al cetății a fost distrus pe o porțiune de 20 m, în zona aflată în folosința unităților militare, iar un grup de militari au profitat de existența schelelor și au deteriorat statuile porții III: distrugerea statuii unui prizonier aflat la picioarele calului care a fost dislocată și aruncată în șanț, decapitarea uneia din cele 4 statui de pe fațada de vest.⁶

Apoi, la 16 decembrie 1965, șantierul Ardeal aducea la cunoștința DMI că din nou se constată degradări la poarta III, la care restaurarea tocmai se

3 *Ibidem.*

4 *Ibidem.*

5 *Ibidem.*

6 *Ibidem.*

încheiase. Astfel, o porțiune de copertină din tabla de aramă fusese tăiată în mod intenționat și înstrăinată, într-un interval de o lună de la recepționarea lucrării, iar o parte din elementele decorative ale fațadei de est au căzut. Faptul se datorează lipsei totale de pază a complexului cetății, Sfatul Popular al orașului având o atitudine pasivă față de această situație, infractorii surprinși în momentul extragerii cărămizilor din zidul cetății rămânând nepedepsiți.⁷

Probabil lucrurile ar fi continuat în același ritm, înspre o degradare constantă și poate iremediabilă a cetății, dacă monumentul nu ar fi intrat în atenția clasei politice.

În parte, aceasta se datorează modificărilor survenite în planul politic, perioada anilor 1960-1975 fiind aceea în care regimul comunist a reușit o totală subordonare a administrației și economiei statului, intrând în zona de consolidare a puterii sale. În plan arhitectural, aceasta este perioada cea mai prolifică în ceea ce privește construcția de blocuri de locuit, susținută de *Legea privind sistematizarea teritoriilor și localităților urbane și rurale* adoptată la 29 octombrie 1974, care a orientat atenția din zona periferiilor către zona centrală a orașelor, ducând la distrugerea construcțiilor urbane tradiționale și înlocuirea lor cu blocuri de apartamente.

Orașul Alba Iulia a devenit un subiect de discuție al clasei politice după 1965, când se ia decizia ca, în 1968, să se sărbătorească aici semicentenarul unirii Transilvaniei cu România, ocazie cu care cetatea trebuia pregătită pentru a găzdui festivitățile la care urma să participe și Nicolae CEAUȘESCU.

Prin urmare, în intervalul de timp rămas, restaurarea monumentului și lucrările privind amenajarea muzeistică a principalelor obiective aflate în incintă devine o problemă prioritară a Partidului Comunist. În aprilie 1968 a fost înființat Comandamentul pentru coordonarea tuturor acțiunilor privind amenajările necesare festivităților semicentenarului Unirii.⁸

Astfel, într-un ritm foarte alert, s-au desfășurat lucrările de restaurare, amenajare și punere în valoare a cetății, până la 1 decembrie 1968: amenajarea Sălii Unirii ca muzeu al Unirii, evacuarea chiriașilor din clădirea Babilon și amenajarea acesteia ca arhivă, muzeu provizoriu, bibliotecă, începerea restaurării celor două catedrale, montarea instalațiilor electrice de iluminat public și realizarea unei rețele de canalizare.⁹

Însă, alături de lucrările de restaurare a patrimoniului istoric, treptat apar și o serie de propuneri pentru ridicarea de construcții noi, în interiorul cetății sau în perimetrul său de protecție, care, rămas aproape neatins până la acel moment, începe să fie atacat de dorințele de remodelare urbană.

Prima propunere se referă la transformarea, în anul 1961, a palatului principilor în depozit de alimente pentru cazarma militară, solicitându-se deschiderea unei noi porți de acces prin spatele catedralei catolice. Din fericire, DMI reușește stoparea acestei intervenții, sugerând găsirea unei alte destinații pentru palat, de preferință socio-culturală: muzeu, casă de cultură, școală, hotel.

O altă reușită a DMI se înregistrează în 1965, când proiectul de modernizare a străzilor din interiorul cetății și amenajarea legăturii cu Platoul Romanilor este modificat, acesta sugerând inițial dărâmarea unei porțiuni din zidul de incintă și prelungirea străzii până în dreptul porții IV, pentru a conduce traficul autoturismelor spre aceasta. Se reușește transformarea acestei prelungiri în trotuar pietonal și mutarea străzii în dreapta catedralei ortodoxe.

În schimb, după anul 1967, grupa de sistematizare revine în mod constant cu diferite propuneri pentru realizarea unor blocuri de locuit în cetate sau în apropierea acesteia, începând de la spațiul liber dintre palatul principilor și manutanța și până la zona de nord a șanțurilor cetății. Primul amplasament reușește, prin eforturi susținute din partea DMI, să

⁷ *Ibidem.*

⁸ Arhiva INP, Fond DMI, Dosar nr. 240, referitor la Alba Iulia, Cetate, vol. II, 1967-1968, Ansamblul.

⁹ *Ibidem.*



■ Foto 2. Poarta III la începutul secolului XX, cu statuia ecvestră în stare bună de conservare

■ Photo 2. Gate III at the beginning of the 20th century, with the preserved equestrian statue

Alba Iulia became a topic of discussion for the political class after 1965, when the decision to celebrate here, in 1968, the Semi-centenary since the union of Transylvania with Romania was taken, on which occasion the fortress had to be prepared to host the festivities, to which Nicolae CEAUȘESCU would attend.

Therefore, in the remaining time, the conservation of the ensemble and the main historic buildings *in situ* became a priority of the Communist Party. In April 1968, the Command for the Coordination of all Actions Regarding the Necessary Arrangements for the Union Semi-Centenary Festivities was established.¹¹

¹¹ INP Archives, Bucharest, DMI Fund, File no 240, regarding Alba Iulia, Cetate, vol. II, 1967-1968, Ansamblul.



■ Foto 3. Poarta III în secolul al XX-lea, cu statuia ecvestră puternic degradată

■ Photo 3. Gate III in the 20th century, with the severely degraded equestrian statue



■ **Foto 4.** Poarta I – Vizita oficială a Partidului Comunist în anii 1960
 ■ **Photo 4.** Gate I – The Communist Party's official visit in the 1960s



■ **Foto 5.** Poarta I – Vizita oficială a Partidului Comunist în anii 1960
 ■ **Photo 5.** Gate I – The Communist Party's official visit in the 1960s

Thus, at a very fast pace, the conservation works, arrangements and enhancement of the fortress took place, until December 1, 1968: the transformation of Union Hall into a Union Museum, the eviction of tenants from the Babylon building and its reconversion into archives, temporary museum and library, the beginning of the conservation of the two cathedrals, public electric lighting and a sewer network.¹²

However, along with the conservation of the historic heritage, there gradually appeared a series of proposals to build new edifices within the fortress or in its protection area, which had remained almost untouched until that time, when it began to be attacked by the intentions of urban re-modelling.

The first proposal regarded the transformation in 1961 of the Princely Palace into a food warehouse for the military barracks, which required the opening of a new gateway behind the Catholic Cathedral. Fortunately, DMI managed to stop this intervention, suggesting another destination for the palace, preferably a socio-cultural one: a museum, cultural house, school or hotel.

Another success of the DMI was recorded in 1965, when the project of street modernization within the fortress and its link to Romans' Square was modified. This initially suggested the partial dismantling of the precinct wall and the extension of the street up to gate IV, in order to guide the traffic towards it. The transformation of this extension into a pedestrian alley was achieved, moving the street right from the Orthodox Cathedral.

However, after 1967, the systematization team constantly sent different proposals for the development of residential blocks of flats inside the fortress or in its vicinity, beginning with the area between the Princely Palace and the former Storehouse or to the north of the fortress moats. Due to DMI efforts, the first site managed to remain unoccupied, while in 1976, the leadership of the party intervened for that

rămână neocupat, pe când, în 1976, conducerea superioară a partidului intervine pentru avizarea construirii cartierului Alba Carolina la nord de cetate,¹⁰ care încălca zona de protecție a acesteia, ajungând cu amenajări și umpleri ale șanțului la cca. 4 m de vârful ravelinului Sf. Elisabeta.¹¹

Perioada anilor de după 1975 este considerată perioada de sfârșit a regimului comunist din România, care a adus în plan politic noua ideologie a național-comunismului, impusă de N. CEAUȘESCU pentru a camufla realitatea economică, apelând la un discurs naționalist-extremist. În ceea ce privește discursul arhitectural, acesta este marcat de capriciile sale megalomane și distrugerea fără precedent a centrelor istorice ale orașelor, asupra cărora se proiecta în toate aspectele vieții cultul personal al dictatorului.

Acest aspect este exemplificat cu succes de cazul cetății din Alba Iulia, unde sunt abandonate aproape complet lucrările de restaurare, depunându-se eforturi constante pentru „umbrirea” monumentelor, asupra cărora este adesea proiectată imaginea conducătorului. Glorificarea cultului personal este ilustrată poate cel mai bine de fotografia ce surprinde familia CEAUȘESCU în timpul vizitei din 23 mai 1975 la Alba Iulia, în fața porții III, când statuia ecvestră a împăratului Carol VI este cu grijă acoperită de portretul dictatorului.

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10 Arhiva INP, Fond DMI, *Dosar nr. 251, Alba Iulia, cetate, 1976, piese scrise, desenate, vol. V.*

11 Arhiva INP, Fond DMI, *Dosar nr. 254, Alba Iulia, cetate, 1981-1982, corespondență.*

12 *Ibidem.*



■ **Foto 6.** Poarta II – Vizita oficială a Partidului Comunist în anii 1960
 ■ **Photo 6.** Gate II - he Communist Party's official visit in the 1960s



■ **Foto 7.** Evenimentul din 1975: poarta III cu statuia ecvestră acoperită de portretul dictatorului
 ■ **Photo 7.** The event in 1975: gate III with the equestrian statue covered by the dictator's portrait

- *** Arhiva INP, Fond DMI, *Dosar nr. 248, Alba Iulia, Sistematizare zona dintre cetate și Platoul Romanilor, 1970.* [INP Archives, Bucharest, DMI Fund, *File no 248, Alba Iulia, Sistematizare zona dintre cetate și Platoul Romanilor, 1970*]
- *** Arhiva INP, Fond DMI, *Dosar nr. 250, Cetatea, 1973-75, piese scrise, piese desenate, vol. IV.* [INP Archives, Bucharest, DMI Fund, *File no 250, Cetatea, 1973-75, piese scrise, piese desenate, vol. IV.*]
- *** Arhiva INP, Fond DMI, *Dosar nr. 251, Alba Iulia, cetate, 1976, piese scrise, piese desenate, vol. V.* [INP Archives, Bucharest, DMI Fund, *File no 251, regarding Alba Iulia, cetate, 1976, piese scrise, desenate, vol. V.*]
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the building of the Alba Carolina district north from the fortress to be approved,¹³ which violated its protection area, reaching with the layout and the moat filling at approximately 4 metres from the corner of St. Elizabeth ravelin¹⁴.

The years after 1975 are considered the final period of the Communist regime in Romania, which brought the new political ideology of national-communism imposed by CEAUȘESCU in order to hide the economic reality, appealing to a nationalist-extremist speech. Regarding the architectural discourse, it is marked by his megalomaniac whims and by an unprecedented destruction of the historic centres of cities, to which was projected in all aspects of life the personal cult of the dictator.

This situation is also successfully exemplified in the case of Alba Iulia Fortress, where the conservation works were abandoned almost completely, and constant efforts were made to cast a shadow over historic buildings, on which the image of the dictator was often projected. The glorification of the personal cult is perhaps best illustrated by a photo that captures the CEAUȘESCU family during their visit on May 23, 1975 in Alba Iulia, in front of gate III, when the equestrian statue of Emperor Charles VI was carefully covered with the dictator's portrait.

¹³ INP Archives, Bucharest, DMI Fund, *File no 251, regarding Alba Iulia, cetate, 1976, piese scrise, desenate, vol. V.*

¹⁴ INP Archives, Bucharest, DMI Fund, *File no 254, Alba Iulia, cetate, 1981-1982, corespondență.*

■ Mara POPESCU¹

Two Hundred Years from the Birth of Architect Miklós YBL

ON TWO OF YBL'S WORKS:
ONE DESTROYED AND ONE ATTRIBUTED

■ **Abstract:** Built heritage represents the cultural proof of every people. The works of the Hungarian architect Miklós YBL represented for Hungarian architecture the reference of the 19th century. This year marks the 200th anniversary of his birth and therefore he is also celebrated by UNESCO. A great number of representative buildings bear his mark and the style promoted by him, the neo-Renaissance style. It is important to discover and to get to know his works, especially those in Transylvania. Some of them have been modified in the meantime (Károlyi Manor House), while others, built in his style, were tied with the architect's name without having any proof in this sense (Teleki Manor House).

■ **Keywords:** Miklós YBL, Károlyi Manor House, Teleki Manor House, neo-Renaissance style

Introduction

■ Built heritage is the cultural proof of everyone. It is a reference subject for its identity and existence. A building is made of building material and the work of people, and work is culture. Work is filtered by the builder's identity, by his beliefs and by his place in the ethnic community. Education and family create the premises for the development of the individual's personality and this personality is reflected in his work. There is nothing more relevant for reading an individual's personality and cultural background than his built creation. The epoch's influence and the ethnic culture create a unique object, which characterizes the creation and may represent, at some point, an example and an architectural style.

Miklós YBL is an emblematic example of Hungarian architecture. Born in Hungary, in Székesfehérvár, in 1814, he represented for Hungarian architecture the reference of the 19th century. In his honour, the Faculty

Două sute de ani de la nașterea arhitectului Miklós YBL

DESPRE DOUĂ LUCRĂRI ALE LUI YBL:
UNA DISPĂRUTĂ ȘI UNA ATRIBUITĂ

■ **Rezumat:** Patrimoniul construit este dovada culturală a fiecărui popor. Miklós YBL, arhitect maghiar, a fost modelul de referință pentru construcțiile secolului al XIX-lea din Ungaria. Se împlinesc 200 de ani de la nașterea sa și, cu această ocazie, este aniversat de UNESCO. Numeroase clădiri importante poartă amprenta creației sale și a stilului promovat, neo-renascentist. Este important ca operele sale să fie descoperite și cunoscute, mai ales cele ce se găsesc în Transilvania. Unele din lucrări fie au fost modificate în timp (castelul Károlyi) fie altele, construite în stilul său, i-au fost atribuite, fără existența unei dovezi în acest sens (castelul Teleki).

■ **Cuvinte cheie:** Miklós YBL, castelul Károlyi, castelul Teleki, stil neo-renascentist

Introducere

■ Patrimoniul construit este dovada culturală a fiecărui popor. Este tema de referință pentru identitate și existență. O clădire este compusă din material de construcții și munca oamenilor, iar munca este cultură. Munca este filtrată de identitatea constructorului, de crezul său și de apartenența la comunitatea etnică. Educația și familia creează premisele încheșării personalității individului și această personalitate se răsfrânge în munca sa. Nimic mai elocvent în a citi personalitatea și apartenența culturală a unui individ decât creația sa zidită. Influența epocii și cultura etnică creează un unicat ce caracterizează creația și poate reprezenta, la un moment dat, un exemplu și un curent al creației arhitecturale.

Miklós YBL este un exemplu emblematic pentru arhitectura maghiară. Născut în Ungaria la Székesfehérvár în 1814, a reprezentat pentru arhitectura maghiară modelul de referință al secolului al XIX-lea. În cinstea sa, Facultatea de Arhitectură și Inginerie Civilă din Budapesta îi poartă numele. Anul acesta se împlinesc 200 de ani de la nașterea sa și, cu această ocazie, a fost inclus de către UNESCO pe lista personalităților culturale aniversate.²

A făcut școala la Institutul Tehnic din Viena, unde studiile sale au fost finalizate cu rezultate excelente, și apoi la Academia Regală de Arte din München. Operele sale sunt răspândite pe întregul teritoriu al Ungariei și

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Ardealului, explicabil prin faptul că, fiind foarte apreciat, era arhitectul personal al multor aristocrați maghiari.³

Inițial, arhitectul Miklós YBL a proiectat clădirile sale în stilul clasicist, ca mai apoi să adopte stilul Romantic și, în final, după multiplele sale călătorii de studiu în Italia, să-și simplifice modul de proiectare și să aducă asemănări cu formele stilului Renascentist. Elemente ale stilului său se regăsesc la: stilul toscan Quattrocento la Băile de pe Insula Margareta, stil matur de Palazzo Renascentist la Universitatea Corvinus sau Opera Maghiară de Stat din Budapesta, bogat ornamentată cu elemente ale stilului Cinquecento, și care iese în evidență prin opulență și grandoare, dar și prin planul clădirii și compoziția în masă, jucând un rol important în dezvoltarea arhitecturii din Ungaria de secol al XIX-lea.⁴

Ardealul este locul unde valorile se împletesc și mustesc de multiculturalitate, dar, cel mai adesea, sunt ignorate și lăsate în ruină. Numeroase castele sunt abandonate timpului.

În două situații, numele marelui arhitect este legat de realizări arhitecturale ce nu s-au mai păstrat din cauza transformărilor de la începutul secolului al XIX-lea sau care au născut controverse, și anume Castelul Károlyi din Carei (județul Satu Mare) și Castelul Teleki din Pribilești (județul Maramureș).⁵

Castelul Károlyi din Carei

■ Castelul Károlyi din Carei (județul Satu Mare) (foto 1), are o istorie interesantă. A fost construit la sfârșitul secolului al XV-lea și a constituit o piesă de rezistență a fortificațiilor ridicate împotriva invaziei turcești.

3 GERLE János, MARÓTYZ Kata, *Ybl Miklós*, Budapest, Holnap Kiadó Kft, 2002; YBL Ervin, *Ybl Miklós*, Budapest, Képzőművészeti Alap Kiadóvállalat, 1956; Magyar Katolikus Lexikon, accesat ultima dată în februarie 2014, la URL: <http://lexikon.katolikus.hu/Y/Ybl.html>.

4 „Ybl, Miklós”, accesat ultima dată în februarie 2014, la URL: http://www.omikk.bme.hu/archivum/angol/hm/ybl_m.htm.

5 GERLE János, MARÓTYZ Kata, *op.cit.*; Monumente Uitate, Carei – Károlyi, accesat ultima dată în februarie 2014, la URL: <http://www.monumenteuitate.org/ro/monument/211/Carei-Karolyi#.VED7X1eTBfu>.; Monumente Uitate, Pribilești – Teleki, accesat ultima dată în februarie 2014, la URL: <http://www.monumenteuitate.org/ro/monument/257/pribilesti-Teleki#.VED7MFeTBfs>.



■ Foto 1. Castelul Károlyi din Carei. © romaniaoriginal.info

■ Photo 1. Károlyi Manor House in Carei. © romaniaoriginal.info

of Architecture and Civil Engineering in Budapest bears his name.

This year marks the 200th anniversary of his birth and, with this occasion, he was included by UNESCO on the list of celebrated cultural personalities.²

He attended the Technical Institute in Vienna, where his studies were finalised with excellent results, and then the Royal Academy of Arts in Munich. His works are spread throughout the entire territory of Hungary and Transylvania, due to the fact that, being highly appreciated, he was the personal architect of many Hungarian aristocrats.³

Initially, Miklós YBL designed his buildings in a Classical style, adopting later the Romantic style, and finally, after repeated study trips to Italy, he simplified his design style and introduced resemblances of the shapes of the Renaissance. Elements of this style are found in: Quattrocento Tuscan style at the Baths on Margaret Island, mature Renaissance Palazzo style at the Corvinus University or The Hungarian State Opera in Budapest, richly ornamented with Cinquecento style ornaments, which stands out through opulence and grandeur, but also through the building's layout and composition, playing an important role in the development of architecture in 19th century Hungary.⁴

Transylvania is the place where values are entwined and suffused with multiculturalism but, most often, ignored and left in ruins. Many manor houses are abandoned to time.

In two cases, the name of the great architect is tied to architectural achievements that have not been preserved due to the transformations in the beginning of the 19th century or that have created controversy, namely Károlyi Manor House in Carei (Satu Mare County) and Teleki Manor House in Pribilești (Maramureș County).⁵

Károlyi Manor House in Carei

■ Károlyi Manor House in Carei (Satu Mare Co.) (Photo 1), has an interesting history. It was built at the end of the 15th century and has been a piece of resistance of the fortifications built against the Turkish invasion.

In 1708 it was visited by Ferenc RÁKÓCZI II, because the owner, Sándor KÁROLYI, was his ally against the invading German troops.

The Peace of Satu Mare was written and signed at the castle, in 1711.

Over time, it was rebuilt and transformed, in order to answer either defence requirements, or to become the residence of the family who owned it, KÁROLYI, after

2 www.unesco.hu.

3 GERLE János, MARÓTYZ Kata, *Ybl Miklós* (Budapest: Holnap Kiadó Kft, 2002); YBL Ervin, *Ybl Miklós* (Budapest: Képzőművészeti Alap Kiadóvállalat, 1956); <http://lexikon.katolikus.hu/Y/Ybl.html>.

4 http://www.omikk.bme.hu/archivum/angol/hm/ybl_m.htm.

5 GERLE János, MARÓTYZ Kata, *op.cit.*; <http://www.monumenteuitate.org/ro/monument/211/Carei-Karolyi#.VED7X1eTBfu>; <http://www.monumenteuitate.org/ro/monument/257/pribilesti-Teleki#.VED7MFeTBfs>.



■ Foto 2. Castelul Károlyi din Carei. © romaniaoriginal.info

■ Photo 2. Károlyi Manor House in Carei. © romaniaoriginal.info

the armed conflicts ceased. The residential transformation begins in 1792, under the supervision of Antal KÁROLYI, following the design of architect Josef BITTHAUSER. The manor house was built in a Baroque style.

In this period, the manor house is visited by Joseph Anton Johann, Archduke of Austria in 1797, and in 1884 by Prince Rudolf of HABSBURG.

The current aspect dates from 1894-1896, through the works conducted by architect Arthur MEINIG. The works are initiated by István KÁROLYI, and the manor house is renovated in an Eclectic style, with historic elements of a mediaeval castle. (Photo 2)

The visit of King Ferdinand I of Romania and Queen Maria in 1919 is another memorable event in the manor house's history.⁶

In 1847, architect Miklós YBL will be called to modify the manor house's interior, namely to convert the ballroom. In order to understand the importance of this commission, we must know that the ballroom of an aristocratic residence represented the central element of the cultural life, both for the castellan and for the entire Hungarian aristocracy. In the ballroom was a meeting point for the most important political and cultural personalities of the entire Europe.⁷ (Photo 3)

Unfortunately, Miklós YBL's achievement could not be preserved over time, the manor house being rebuilt on the inside many times. It represents a valuable achievement, which we cannot enjoy anymore but which has been captured both in the period's documents and by the architect's biogra-

În 1708 este vizitat de Ferenc RÁKÓCZI II, deoarece proprietarul, Sándor KÁROLYI, îi era aliat împotriva trupelor germane atacatoare.

Tot la castel este redactată și semnată Pacea de la Satu Mare din 1711.

De-a lungul timpului a fost refăcut și transformat pentru a răspunde fie cerințelor de apărare, fie de a deveni rezidența familiei proprietare KÁROLYI, după încetarea conflictelor armate. Transformarea rezidențială începe din 1792, sub supravegherea lui Antal KÁROLYI, după planurile arhitectului Josef BITTHAUSER. Aspectul castelului este în stil baroc.

În această perioadă castelul este vizitat în 1797 de prințul Joseph Anton al Austriei, iar în 1884 de prințul Rudolf de HABSBURG.

Aspectul actual îl capătă în 1894-1896 prin lucrările efectuate sub conducerea arhitectului Arthur MEINIG. Lucrările sunt inițiate de István KÁROLYI, iar castelul capătă un stil eclectic, cu elemente istorice, de castel cavaleresc medieval. (foto 2)

Vizita din 1919 a regelui Ferdinand I al României și a reginei Maria este un alt eveniment memorabil din istoria castelului.⁶

În 1847 arhitectul Miklós YBL va fi chemat să modifice interiorul în vederea convertirii sălii de bal. Pentru a înțelege importanța acestui angajament trebuie să știm că sala de bal a unei reședinte nobiliare reprezenta elementul central al vieții culturale, atât pentru castelan, dar și pentru întreaga aristocrație maghiară. În sălile de bal se întâlneau cele mai importante personalități ale vieții politice și culturale, ambasadori și miniștri, aristocrația din întreaga Europă.⁷ (foto 3)

Din păcate, realizarea arhitectului YBL nu s-a putut păstra în timp, interiorul castelului fiind reamenajat de mai multe ori. Este o realizare valoroasă de care nu ne putem bucura, dar care a fost surprinsă atât în documentele vremii, cât și de biografia arhitectului.⁸ În acest sens Ervin YBL, fiul marelui arhitect, consemna în cartea biografică *Ybl Miklós*, în 1956: „Castelul din Carei a fost construit între anii 1793-1794. Clădirea este cu etaj, în stil clasicist, având la bază fundația unei vechi fortărețe, de forma

6 ÉBLE Gábor, *A Károlyi grófok nagykárolyi kastélya és pesti palotája* (Budapest: 1897); <http://lexikon.adatbank.ro/mobil/muemlek.php?id=262> Erdei Ibolya: Károlyi-kastély, Nagykároly.

7 ÉBLE Gábor, *A Károlyi grófok nagykárolyi kastélya és pesti palotája* (Budapest: Hornyánszky Viktor Könyvnyomdája, 1897); ÉBLE Gábor, *Károlyi Ferenc gróf és kora* (Budapest: Hornyánszky Viktor Könyvnyomdája, 1893); GERLE János, MARÓTYZ Kata, *op. cit.*

6 ÉBLE Gábor, *A Károlyi grófok nagykárolyi kastélya és pesti palotája*, Budapest, 1897; <http://lexikon.adatbank.ro/mobil/muemlek.php?id=262> Erdei Ibolya: Károlyi-kastély, Nagykároly.

7 ÉBLE Gábor, *A Károlyi grófok nagykárolyi kastélya és pesti palotája*, Budapest, Hornyánszky Viktor Könyvnyomdája, 1897; ÉBLE Gábor, *Károlyi Ferenc gróf és kora*. Budapest, Hornyánszky Viktor Könyvnyomdája, 1893; GERLE János, MARÓTYZ Kata, *op. cit.*

8 GERLE János, MARÓTYZ Kata, *op. cit.*



■ Foto 3. Castelul Károlyi – Sala de bal. © www.tripadvisor.com
 ■ Photo 3. Károlyi Manor House – ballroom. © www.tripadvisor.com



■ Foto 4. Castelul Károlyi – Sala cavalerilor. © www.tripadvisor.com
 ■ Photo 4. Károlyi Manor House – knights' room. © www.tripadvisor.com

dreptunghiulară. Între anii 1894-1896, se renovează pe baza planurilor lui Arthur Meinig, planuri influențate arhitectural de stilul castelelor franceze din secolul al XV-lea, construindu-se la colțuri turnuri cu acoperiș conic. Cu această ocazie, probabil, s-a refăcut și sala de bal, pe care o modificase arhitectul Miklós Ybl în anul 1847. Curtea interioară delimitată cu arcade devine atriumul castelului, „sala cavalerilor”. (Ca și în cazul altor castele, de mai multe ori reconstruite, și aici lipsesc sursele dateate, pe baza cărora am putea stabili perioadele de construcție, ca, de exemplu, prezența lui Ybl în acest proces).⁹

Un alt document foarte important este recomandarea contelui György KÁROLYI scrisă arhitectului, pentru lucrarea efectuată, în 23 septembrie 1849.¹⁰ Scrisoarea se găsește actualmente la Galeria Națională Maghiară: „Posesorul acestui certificat este domnul arhitect Miklós YBL, care a fost desemnat de mine, începând cu anul 1843, să execute, sub conducerea și supravegherea lui, în conformitate cu cerințele mele, în Căpleni biserica și cripta familiei și în Carei sala de bal. În urma acestor lucrări, îl recomand pe domnul arhitect ca fiind priceput, sârguincios, talentat. Scriu acest certificat prin care adevăresc că, pe lângă îndemânarea de care a dat dovadă, este și un om de înaltă moralitate. Budapesta, 1849 noiembrie 23. Conte György KÁROLYI”.¹¹

Factori locali au dat atenție acestui remarcabil monument plin de istorie și frumusețe și au depus eforturi pentru a fi păstrat în cele mai bune condiții.

Fotografiile sălii de bal, așa cum arată astăzi, creionează măreția acestui spațiu și a importanței sale în viața conșilor KÁROLYI.

9 Traducere liberă după textul original: „A nagykárolyi kastély 1793-tól 1794-ig épült, emeletes, klasszicizáló épület volt, alapja régi, vár formájú, négyszög erőd. 1894-1896-ig azonban Meinig Artúr tervei szerint a XV. századi francia kastélyok mintájára megújul, sarkain hegyes kúppal fedett tornyok épültek. Ekkor az Ybl által 1847-ben végzett átalakítások, a táncterem is valószínűleg megváltoztak. A kosárvés, árkádokkal körülvevett emeletes udvar lett a kastély átriuma, »udvarló palotája«. (Mint több más, többször átépített kastély esetében, itt is hiányoznak a források, melyek alapján pontosan elkülöníthetők volnának az egyes építési szakaszok, így például Ybl tevékenységének eredménye.)”. YBL, Ervin, *Ybl Miklós*, Budapest, Képzőművészeti Alap Kiadóvállalat, 1956.

10 GERLE János, MARÓTYZ Kata, *op. cit.*

11 Traducere liberă după textul original: „Ezen igazolvány felmutatója, Ybl Miklós építész úr, aki általam 1843 óta többrendű építkezésekkel megbízott, amelyek, nevezetesen Kaplonyban a templom és családi kriptá, valamit N[agy]károlyban a táncterem az ő vezetése és felügyelete alatt teljes megelégedésemre kivitelezettek és fejeztettek be; amiért én fent nevezett urat, mint hozzáértő, szorgalmas és rátermett építész, minden helyen csak ajánlani tudom, és bizonyított ügyessége mellett nem tétovázom a legjobb bizonyítványt ezennel kiállítani erkölcsi magatartásáról is. Pesten, 1849. november 23-án Gr. Károlyi György”. Galeria Națională Maghiară.

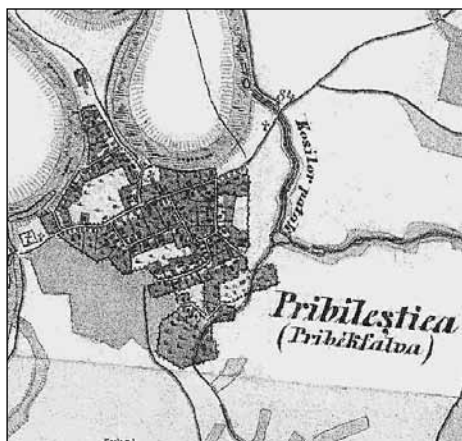
phers.⁸ In this respect Ervin YBL, the great architect's son, wrote in the biographical book entitled *Ybl Miklós* in 1956: “The manor house in Carei was built between 1793 and 1794. The building has two floors, is in a Classical style, having as base the foundation of an old fortress, of rectangular shape. Between 1894 and 1896, it is renovated based on the design of Arthur Meinig, influenced by the style of 15th century French manor houses, building corners towers with a conical roof. With this occasion, probably, the ballroom, which was modified by architect Miklós Ybl in 1847, was also rebuilt. The inner courtyard delimited by arcades becomes the manor house's atrium, ‘the knights' room’. (As with other manor houses, rebuilt several times, the dated sources, based on which we could establish construction periods, such as for example Ybl's presence in this process, are missing).⁹

Another very important document is Count György KÁROLYI's recommendation, written to the architect for the implemented work, on September 23, 1849.¹⁰ The letter can be currently found at the Hungarian National Gallery: “The holder of this certificate is Mr. Miklós YBL, architect, who was appointed by me, beginning with 1843, to manage and supervise, in accordance with my requirements, the construction of the family church and crypt in Căpleni and of the ballroom in Carei. Following these works, I recommend Mr. Miklós YBL as skilful, diligent, talented. I write this certificate through which I testify that, besides the skill that he proved, he is a

8 GERLE János, MARÓTYZ Kata, *op. cit.*

9 Free translation, the original text: “A nagykárolyi kastély 1793-tól 1794-ig épült, emeletes, klasszicizáló épület volt, alapja régi, vár formájú, négyszög erőd. 1894-1896-ig azonban Meinig Artúr tervei szerint a XV. századi francia kastélyok mintájára megújul, sarkain hegyes kúppal fedett tornyok épültek. Ekkor az Ybl által 1847-ben végzett átalakítások, a táncterem is valószínűleg megváltoztak. A kosárvés, árkádokkal körülvevett emeletes udvar lett a kastély átriuma, »udvarló palotája«. (Mint több más, többször átépített kastély esetében, itt is hiányoznak a források, melyek alapján pontosan elkülöníthetők volnának az egyes építési szakaszok, így például Ybl tevékenységének eredménye.)”. YBL, Ervin, *Ybl Miklós* (Budapest: Képzőművészeti Alap Kiadóvállalat, 1956).

10 GERLE János, MARÓTYZ Kata, *op. cit.*



■ Fig. 1. Hartă sat Pribilești. © monumenteuitate.org
 ■ Figure 1. Map of Pribilești. © monumenteuitate.org

man of high morality. Budapest, November 23, 1849, Count György KÁROLYI".¹¹

Local factors have given their attention to this remarkable building, full of history and beauty and have made efforts to preserve it in the best conditions.

The photos of the ballroom, as it is preserved today, sketch the greatness of this space and of its importance in the life of the Counts KÁROLYI.

Teleki Manor House in Pribilești

■ Another example where Miklós YBL's name is associated with a building is the Teleki Manor House in Pribilești, Maramureș County (Photos 5-7). A short brief of Teleki Manor House, as it is found in the historic building's documentation from 1962 preserved at the National Institute of Heritage is enlightening.

The TELEKI family Manor House was built at the end of the 17th century, being used as a residence of the aristocratic family. The manor house was surrounded by an approximately 16-17 hectares park, with rare flowers and trees. Kálmán PALMER (1846) describes the beautiful park of the residence and the Teleki library consisting of books written by the family members.¹²

The building was used as a summer residence by Géza TELEKI. In 1897 another storey was built and the manor house was modernised in an Eclectic style. Until the end of the World War II it was administered by Count Pál TELEKI (1879-1941) and his successors.

In the Teleki Manor House files at the National Institute of Heritage is written the

11 Free translation, the original text: "Ezen igazolvány felmutatója, Ybl Miklós építész úr, aki általam 1843 óta többrendű építkezésekkel megbízott, amelyek, nevezetesen Kaplonyban a templom és családi kriptá, valamint N[agy]károlyban a táncterem az ő vezetése és felügyelete alatt teljes megalégedésemre kivitelezettek és fejeztettek be; amiért én fent nevezett urat, mint hozzáértő, szorgalmas és rátermett építész, minden helyen csak ajánlani tudom, és bizonyított ügyessége mellett nem tétovázom a legjobb bizonyítványt ezennel kiállítani erkölcsi magatartásáról is. Pesten, 1849. november 23-án Gr. Károlyi György". Hungarian National Gallery.

12 PALMER, Kálmán, *Nagybánya és környéke* (Nagybánya: Molnár Nyomda, 1894).

Castelul Teleki din Pribilești

■ Un alt exemplu în care numele arhitectului Miklós YBL este asociat unei construcții este Castelul Teleki din Pribilești, județul Maramureș (foto 5-7). O scurtă istorie a Castelului Teleki, așa cum se găsește în dosarul de monument din 1962, păstrat la Institutul Național al Patrimoniului, este edificatoare.

Conacul familiei TELEKI a fost construit la sfârșitul secolului al XVIII-lea, fiind utilizat ca reședință a familiei nobiliare. Conacul avea împrejur un parc de 16-17 hectare cu flori și arbori rari. Kálmán PALMER (1846) descrie frumosul parc al reședinței și biblioteca Teleki, alcătuită din cărțile scrise de membrii familiei.¹²

Imobilul a fost folosit ca reședință de vară de către nobilul Géza TELEKI. În anul 1897 castelul a fost supraetajat și modernizat în stil eclectic, iar până la finele celui de al II-lea Război Mondial, a rămas în administrarea contelui Pál TELEKI (1879-1941) și a urmașilor acestuia.

În dosarul Castelului Teleki de la Institutul Național al Patrimoniului stă scris următoarele: „În acest conac s-au păstrat operele scrise ale membrilor familiei, actele familiei și o bibliotecă renumită. Toate acestea, în timpul celui de al II-lea Război Mondial au fost distruse.”¹³

Contele Pál TELEKI, om politic, a fost prim-ministru al Ungariei în perioadele 1920-1921 și 1939-1941. Om de știință, a fost geograf și membru al Academiei Maghiare de Științe. A continuat activitatea științifică a familiei; tatăl său, Géza TELEKI (1843-1913) a fost scriitor și om politic maghiar, ajuns pentru o perioadă scurtă ministru de interne. Mama contelui, Irén MURATI (1852-1941), a fost fiica unui negustor grec.

În 1962 s-a efectuat clasarea monumentului, ocazie cu care a fost făcută descrierea castelului: „Castelul este amplasat lângă drum, cu retragere de 20 de metri. Lângă el mai este o casă cu parter. Parcul castelului a fost distrus, fiind folosit drept teren agricol. Clădirea are 3 nivele. Subsolul este numai pe o parte și sub turn. Este din piatră brută cu boltiri. Parterul are două intrări pe laturile opuse. Mai este o intrare în turn. Deasupra intrării principale este un balcon și o copertină de sticlă este pe latura de vest. Intrarea secundară, dinspre est, este formată din trei arcade, cu pridvor deschis, de unde se intră pe trei direcții. La intrarea principală se află un hol mare unde este scara, iar etajul are un balcon de jur împrejur.

12 PALMER, Kálmán, *Nagybánya és környéke*, Nagybánya, Molnár Nyomda, 1894.

13 Institutul Național al Patrimoniului – Arhiva Pribilești, Castelul Teleki.



■ Foto 5. Castelul Teleki din Pribilești. © monumenteuitate.org

■ Photo 5. Teleki Manor House in Pribilești. © monumenteuitate.org



■ Foto 6. Castelul Teleki din Pribilești. © monumenteuitate.org

■ Photo 6. Teleki Manor House in Pribilești. © monumenteuitate.org

La etaj, din balcon, se intră într-o cameră mare în care tavanul este susținut de o grindă de ciment și doi stâlpi metalici. Celelalte camere au uși la parter și etaj. Ferestrele de deasupra intrării au în partea superioară un semicerc, celelalte sunt drepte. Sunt două turnuri, unul cu plan pătrat, celălalt circular, ambele având intrări separate, din exterior. Turnul cu plan pătrat are o scară metalică, care urcă pentru patru nivele. Pe latura de est, la ultimul etaj, are balcon. Turnul are coif piramidal cu turnulețe la colțuri. Turnul cu plan circular comunică cu o scară secundară. Are coif conic. Cele două intrări la subsol sunt pe lângă turnuri. La etaj, pe colțul de S-E, este un banwindow. Deasupra intrării secundare la nivelul șarpantei este un fronton.”¹⁴

În legatură cu materialele de construcție folosite, din aceeași sursă, aflăm: „Fundatie și subsol din zid și bolți de piatră brută. Zidul portant din cărămidă de mână, planșeu între parter și etaj din grinzi metalice cu bolțișoare din cărămidă, deasupra etajului din grinzi de lemn cu scândură tencuită. Pardoseala în hol din plăci de mozaic, în camere parchet de stejar. Șarpanta de brad, învelită cu șindrilă. Turnul cu plan pătrat învelit cu țiglă solzi, celălalt turn și banwindow-ul acoperit cu tinichea. Copertina deasupra intrării principale metal și sticlă.”¹⁵ (foto 8-10)

În documentele studiate, în arhive sau din biografia oficială a arhitectului Miklós YBL nu s-a putut face o asociere directă între castel și arhi-

following: “In this manor house were preserved the written works of the family members, the family papers and a renowned library. All these were destroyed during World War II.”¹³

Count Pál TELEKI, politician, was the Prime Minister of Hungary between 1920-1921 and 1939-1941. A scientist, he was a geographer and a member of the Hungarian Academy of Sciences. He continued the family's scientific activity; his father Géza TELEKI (1843-1913) was a writer and politician, becoming Minister of the Interior for a short period. The Count's mother Irén MURATI (1852-1941) was the daughter of a Greek merchant.

The historic building was listed in 1962, when the description of the manor house was made: “The manor house is placed next to the road, with a 20 metre withdrawal. Next to it there is another ground floor building. The manor house's park has been destroyed, being used as agricultural terrain. The building has three levels. It is built of ashlar, with vaults. The ground floor has two entrances on opposite sides. The basement exists only under one wing and under the tower. There is another entrance to the tower. Over the main

¹⁴ Institutul Național al Patrimoniului – Arhiva Pribilești, Castelul Teleki.

¹⁵ Institutul Național al Patrimoniului – Arhiva Pribilești, Castelul Teleki.

¹³ National Institute of Heritage – Pribilești Archive, Teleki Manor House.

entrance there is a balcony and a glass canopy on the west side. The secondary entrance, from the east, is formed of three arcades, with an open porch, with entrances from three directions. At the main entrance there is a large hall where the stairs are found and the first floor is surrounded by a balcony. At the first floor, from the balcony one can enter a large room, with the ceiling supported by a concrete beam and two metallic posts. The other rooms have doors on the ground floor and on the first floor. The windows over the entrance have at the upper side a semicircle, the others are straight. There are two towers, one with a rectangular layout, the other circular, both having separate entrances, from the outside. The rectangular tower has metallic stairs, which climb for four levels. It has a balcony, at the last floor, on the eastern side. The tower has a pyramidal spire, with small corner towers. The circular tower communicates with a secondary stairway. It has a conical spire. The two entrances to the basement are next to the towers. At the first floor, on the southeast corner, there is a bay-window. A gable at roof structure level is placed over the secondary entrance.”¹⁴

As for the construction materials used, we know from the same source: “Foundation and basement of ashlar walls and vaults. The load-bearing wall made of bricks, slab between the ground floor and first floor made of metallic beams with small brick vaults, over the first floor of wooden beams with plastered planks. The hallway floor of mosaic tiles, in the rooms oak floor. The roof structure of fir, covered with shingles. The square tower covered with scale tiles, the other tower and the bay-window covered with tin. The canopy over the main entrance metal and glass.”¹⁵ (Photos 8-10)

No direct association between the manor house and the architect could be made through the studied documents or Miklós YBL’s official biography. The manor house’s renewal in 1897 was carried out six years after his death (1891), the only possible explanation for the architectural style being that it was influenced by the neo-Romantic style promoted by him in Hungarian architecture.¹⁶ Moreover, the manor house’s building cannot be connected to the architect’s activity at the end of the 18th century. We believe that a relationship is far-fetched, based on

14 National Institute of Heritage – Pribilești Archive, Teleki Manor House.

15 National Institute of Heritage – Pribilești Archive, Teleki Manor House.

16 Lately, many speciality or general information sites have tied Miklós YBL’s name to the manor house’s construction or remodelling (<http://www.monumenteuitate.org/ro/monument/257/pribilesti-Teleki#.VED7MFeTBfs>). All these associations have been influenced by information found on hu.wikipedia.org, incorrectly translated, in which the style of the reconstruction in 1897 is compared with the style promoted by Miklós YBL and not implemented by him. The original text: „Gróf Teleki Géza itt szép kastélyt is építettett itt, hatalmas park is tartozott a kastélyhoz. A neo-rennaissance - Ybl Miklós szintű - kastély földemét már renoválták, ablakai hiányoznak, vakolata alig van meg. Vakolat-kő ablakkeretei, tornyai viszont állnak. Teljesen rekonstruálható. Gróf Teleki Pál miniszterelnök használta utoljára, vadászatokra is.” hu.wikipedia.org/wiki/Pribékfalva.

tect. Refacerea și supraînălțarea castelului din 1897 s-a efectuat la șase ani după moartea arhitectului (1891), singura posibilă explicație a stilului arhitectural este că s-a realizat sub influența curentului neoromantic promovat de Miklós YBL în arhitectura maghiară.¹⁶ De asemenea, nici construcția castelului, la sfârșitul secolului al XVIII-lea, nu poate fi legată de activitatea arhitectului. Considerăm că s-a forțat o apropiere datorată stilului neoromantic al castelului, caracteristic modelului promovat de arhitect. Neplăcut este că o informație neverificată, introdusă pe un site de specialitate, a provocat o reacție în cascadă, fiind preluată și de alți autori, ca o informație oficială.¹⁷

Din păcate, castelul cu valoare istorică deosebită nu și-a găsit încă proprietarul interesat în restaurare și conservare. Actualul proprietar, o rudă îndepărtată a familiei TELEKI, nu a avansat nicio acțiune de conservare sau restaurare cu toate că se impun cu maximă urgență.

Miklós YBL, personalitate marcantă a secolului al XIX-lea și arhitect prestigios al Ungariei, medaliat cu Crucea Cavalerilor Ordinului Franz Josef și cu Crucea Cavalerilor Ordinului Leopold, membru al Consiliului de Lucrări Publice din Budapesta și al Asociației Arhitecților și Inginerilor, a lăsat în urma sa lucrări remarcabile, de o mare complexitate, valori ale patrimoniului național și european, adevărate exemple de urmat.

16 În ultimul timp, mai multe pagini de internet de specialitate sau de informații generale au legat numele arhitectului Miklós YBL de construcția sau reamenajarea castelului. (accesat ultima dată în februarie 2014, la URL: <http://www.monumenteuitate.org/ro/monument/257/pribilesti-Teleki#.VED7MFeTBfs>). Toate aceste asocieri au fost influențate de o informație aflată pe hu.wikipedia.org, tradusă neinspirat, în care stilul refacerii din 1897 este comparat cu stilul promovat de arhitectul Miklós YBL dar nefiind executată de arhitect. Textul original: „Gróf Teleki Géza itt szép kastélyt is építettett itt, hatalmas park is tartozott a kastélyhoz. A neo-rennaissance - Ybl Miklós szintű - kastély földemét már renoválták, ablakai hiányoznak, vakolata alig van meg. Vakolat-kő ablakkeretei, tornyai viszont állnak. Teljesen rekonstruálható. Gróf Teleki Pál miniszterelnök használta utoljára, vadászatokra is.” hu.wikipedia.org/wiki/Pribékfalva.

17 GERLE János, MARÓTYZ Kata. *op.cit.*; YBL, Ervin, *op.cit.*; Magyar Katolikus Lexikon, accesat ultima dată în februarie 2014, la URL: <http://lexikon.katolikus.hu/Y/Ybl.html>; www.ybl2014.hu.



■ Foto 7. Castelul Teleki din Pribilești – detaliu.
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■ Photo 7. Teleki Manor House in Pribilești – detail. © monumenteuitate.org



■ Foto 8. Castelul Teleki din Pribilești – interior.
© monumenteuitate.org

■ Photo 8. Teleki Manor House in Pribilești – interior. © monumenteuitate.org

Acest an, 2014, în care se sărbătorește bicentenarul nașterii lui Miklós YBL, marchează atât personalitatea, cât și meseria de arhitect, prin care a îmbogățit patrimoniul cultural mondial.

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■ Foto 9. Castelul Teleki din Pribilești – detaliu.
© monumenteuitate.org

■ Photo 9. Teleki Manor House in Pribilești – detail.
© monumenteuitate.org

the neo-Romantic style of the manor house, characteristic to the model promoted by the architect. It is unpleasant that unverified information, placed on a specialised site, has caused a cascade reaction and was taken by other authors as official information.¹⁷

Unfortunately, the manor house with a great historical value has not yet found an owner interested in conservation and preservation. The current owner, a distant relative of the TELEKI family, has not started any preservation or conservation works, although they are urgently required.

Miklós YBL, remarkable personality of the 19th century and prestigious Hungarian architect, awarded with the medals of the Knights Cross of the Order of Franz Joseph and the Knights Cross of the Order of Leopold, member of the Board of Public Works in Budapest and the Association of Architects and Engineers, has left behind outstanding works of great complexity, national and European heritage values, real examples. This year, 2014, celebrates the bicentennial of his birth and marks both his personality and his activity as architect, through which he enriched world cultural heritage.

Acknowledgment

■ I would like to thank the Balassi Institute – The Hungarian Institute in Bucharest, Mr. András László KÓSA and Mrs. Magdolna CSEGEDI for their support.

¹⁷ GERLE János, MARÓTYZ Kata. *op.cit.*; YBL, Ervin, *op.cit.*; <http://lexikon.katolikus.hu/Y/Ybl.html>; www.ybl2014.hu.

■ FEJÉRDY Tamás¹

The Timeliness of the 50 Years Old Venice Charter

■ **Abstract:** *The starting point of the present article² is not that meeting in 1964 in Venice,³ at which of course I couldn't be present, but that conference 10 years ago, organised by the ICOMOS National Committee of Hungary in Budapest-Pécs, in order to celebrate the 40th anniversary of the adoption of the Venice Charter. The organisers published the proceedings both in printed and CD-format,⁴ thus recording our views ten years ago about the Charter. Although the last ten years didn't bring much change in this respect, this semi-centenary is an important, festive occasion, thus it is worthy to re-examine the timeliness of the Charter, namely whether it could preserve its guiding role regarding the preservation and conservation of historic buildings, in spite of changes occurred since its adoption, or even in the last ten years. Obviously the changes did not affect the Charter itself, but the context and environment we live in, and in which it is worthy and necessary to examine the timeliness and validity of this important basic document.*

■ **Keywords:** historic building, Venice Charter, conservation, reconstruction, preservation, common heritage, contemporary stamps

■ Having this in mind, one has to face right off one of the main changes occurred in the field of the protection of built heritage values. We have to clearly point

Az 50 éves Velencei Charta időszerűsége

■ **Kivonat:** *Jelen dolgozat² kiindulópontja nem az a bizonyos 1964-es velencei ülés³, amelyen értelemszerűen jómagam még nem vehettem részt, hanem az a 10 évvel ezelőtti tanácskozás, amelyet az ICOMOS Magyar Nemzeti Bizottság Budapest-Pécs helyszínnel rendezett, mint nemzetközi megemlékező konferenciát a Velencei Charta elfogadásának 40. évfordulójára. Az akkor és ott elhangzott előadásokat kiadványban és CD-n is közreadták⁴ a szervezők, rögzítve, hogy tíz éve miként is vélekedtek, vélekedtünk a chartáról. Bár lényeges eltérést ebben az azóta eltelt tíz év talán nem hozott, a mostani félévszázados jubileum mégis fontos, ünnepi alkalom, érdemes tehát újra megvizsgálni a charta időszerűségét, illetve hogy az elfogadása óta, vagy éppen az utóbbi tíz év alatt mégis bekövetkezett változások ellenére is meg tudta-e tartani iránymutató, eligazító szerepét a műemlékek megőrzése és restaurálása terén. A változások értelemszerűen nem a chartát érintették, hanem azt a kontextust, környezetet, amelyben élünk, és amelyben ennek a fontos alapküldetésnek az érvényességét, időszerűségét vizsgálunk érdemes és szükséges.*

■ **Kulcsszavak:** műemlék, Velencei Charta, 50 év, restaurálás, rekonstrukció, megőrzés, közös örökség, kortárs jegyek

■ Erre gondolva máris szembesülnünk kell az egyik legfontosabb változással, ami az épített örökség értékeinek

1 Architect, PhD, general secretary of the ICOMOS Hungarian National Committee, Budapest, Hungary.

2 The essay is roughly identical with the lecture presented by the author at *The 50 Years of the Venice Charter 1964-2014* pre-conference, in the Fortress Museum in Esztergom of the National Museum of Hungary, on June 19, 2014.

3 The Venice Charter formulated at the Second Congress of Architects and Specialists of Historic Buildings held on the San Giorgio Maggiore Island of Venice (May 25-31, 1964) was adopted in 1965 by the Congress of ICOMOS – launched in 1965, in Warsaw – as an official document on the basis of the second decision.

4 See: *The Venice Charter 1964-2004-2044? International Scientific Conference* – Budapest-Pécs, May 22-28, 2004. The proceedings were published by the 2004 special edition of the *Műemlékvédelem* journal (vol. XLVIII).

1 Építész, doktor, az ICOMOS Magyar Nemzeti Bizottság főtákará, Budapest, Magyarország.

2 Az írás nagymértékben azonos a 2014. június 19-én a Magyar Nemzeti Múzeum Esztergomi Vármúzeumában *A Velencei Charta 50 éve 1964-2014* című kiskonferencián a szerző által megtartott előadással.

3 A velencei San Giorgio Maggiore szigetén 1964. május. 25-31. között megtartott *A történeti épületek építészeinek és szakértőinek második nemzetközi kongresszusa (The Second Congress of Architects and Specialists of Historic Buildings)* által megfogalmazott Velencei Chartát a kongresszus másik határozata alapján az 1965-ben, Varsóban megalapított ICOMOS fogadta el hivatalos dokumentumként, 1965-ben.

4 vö.: *Velencei Karta 1964-2004-2044? Nemzetközi Tudományos Konferencia* – Budapest-Pécs, 2004. május 22-28. Az előadások szövegét a *Műemlékvédelem* folyóirat 2004-es (XLVIII. évfolyam) különszáma közli.

a védelme terén bekövetkezett. Szükséges tisztázni, egyértelművé tenni azt, hogy a charta a kezdetektől fogva változatlanul a „műemlékekre és műemlékhelyszínekre” vonatkozik, márpedig ez a fogalmi kategória napjainkra mintegy feloldódni látszik egy tágabb épített környezeti – épített örökségi halmazban, mégpedig az örökség, pontosabban a kulturális örökség fogalom mostanára már csaknem mindent elárasztó, magába olvasztó tengerében.

Tehát rögzítsük: a Velencei Charta a műemlékek konzerválásának (ma használatosabb szóval: megőrzésének) és restaurálásának a chartája, sem több, sem kevesebb. Ki kell tehát emelni, hogy a dokumentum *nem* a műemlékvédelem chartája – és *még kevésbé* a kulturális örökségvédelem chartája.

A charta ugyan nem mulasztja el, hogy rá ne mutasson a műemlékek védelmének alapvetően fontos másik nagy területére, a folyamatos gondozás, karbantartás mint értékmegőrző tevékenység elsődleges fontosságára, ugyanakkor a szövegének legnagyobb terjedelmében nem ezzel, hanem a különböző okokból szükségessé váló konzerválási/restaurálási/helyreállítási beavatkozásokra vonatkozó elvekkel foglalkozik, egybehangzóan a teljes címében foglaltakkal: *Nemzetközi charta a műemlékek és műemléki együttesek⁵ konzerválására és restaurálására (Velencei Charta 1964)*.

Ha a charta időszerűségét szeretnénk vizsgálni létrejöttének jubileumi évfordulója alkalmából, az érdemi elemzés megkezdése előtt – éppen a fentiek alapján – fontosnak tartom megjegyezni, hogy nagy szükség lenne a chartának egy új magyar fordítására⁶.

Továbbá ez alkalommal rögzíteném azt a tapasztalatomat, mégha kissé ironikus megfogalmazású véleményként hat is, amely szerint: a chartát idézni és még inkább kritizálni szokták, olvasni és értelmesen alkalmazni már sokkal kevésbé. Ezért fordulhatnak elő olyan kijelentések, hogy „ideje lenne deregulálni a chartát” – ami persze nonszensz, mert nem jogi érvényességű szövegről lévén szó, azt természetesen nem lehet deregulálni. Ez a nemolvasás,

5 Ma már ugyan inkább a „műemlékhelyszínt” tartjuk pontosabbnak a *site* magyar nyelvű megfelelőjeként (hiszen a korábban használt „együttes” megfelelője angolul az „ensemble” volna), de ez a lényegesen semmit sem változtat.

6 Tisztelettel adózva az elődeink által szinte az eredetivel egyidőben elkészített fordítás munkájáért, mégis meg kell állapítanunk, hogy több ponton jobban is visszaadható lett volna az eredeti szöveg üzenete. Példaként hoznám fel a korábban már említett rövid szakaszt, amely a folyamatos karbantartás fontosságát, jelentőségét hangsúlyozza. Az eddig alkalmazott és a Karták Könyve (*Karták Könyve*; ICOMOS Magyar Nemzeti bizottság Egyesület, Budapest 2002, második, bővített kiadás 2011.) mindkét kiadásában is közreadott fordításban ez így olvasható: „4. A műemlékek konzerválása elsősorban állandó karbantartásukat teszi szükségessé”. Ehhez képest, visszanyúlva az „eredeti” angol szöveghez, amely a következő: „Article 4. *It is essential to the conservation of monuments that they be maintained on a permanent basis*”, meg kell állapítanunk, hogy mindez pontosabb fordításban inkább így hangzana: „4. cikkely: A műemlékek megőrzésében létfontosságú azok folyamatos karbantartása, gondozása.” Természetesen nincs ellentétben a korábbi fordítás sem az eredeti szöveggel, mégsem közvetíti annak erőteljes üzenetét, felhívását.

out that from the very beginning, the Charter refers to “monuments and sites”, yet by today this term seems to dissolve in a larger aggregation of environmental and built heritage, namely in the all-embracing term of heritage, more precisely cultural heritage, which seems to embrace almost everything.

So first we must make clear: the Venice Charter is a charter for the conservation (as it is used today: preservation) and restoration of monuments, neither more nor less than that. We have to highlight that it is *not* the charter for monument protection – and it is *even less* the charter for cultural heritage protection.

Although the Charter does not miss the opportunity to stress upon the importance of the other field of historic building protection, the continuous caring, maintenance, as value preservation activities, the greatest part of the text is not about this, but discusses the principles regarding conservation and restoration, which becomes necessary from various reasons, just as its title puts it: *International Charter for the Conservation and Restoration of Monuments and Sites (The Venice Charter 1964)*.

Should we intend to examine the timeliness of the Charter with the occasion of the anniversary of its creation, before the start of such investigation, precisely on the basis of the above, we consider important to note that a new Hungarian translation of the Charter would be highly desirable.

Concerning timeliness, perhaps it is excusable if this time I reveal an experience of mine, as an opinion put in an ironic wording: the Charter is usually cited, rather criticized, but much less read and applied in an intelligent manner. That is why such statements are often pronounced: “it is time for the Charter to be overruled”, which is nonsense, of course, since it is not a document with legal validity, therefore it cannot be overruled. This non-reading, this superficial formulation of views is even more interesting and hard to understand, since it is a very short text, consisting of 16 articles of one or two sentences, of two and a half pages with preamble, in the B5 format of the Karták Könyve⁵.

After these introductory remarks, let’s examine to what purpose this famous document was formulated 50 years ago, moreover, whether these targets are still valid today. It is a well-known fact that the Venice Charter had its preliminaries, since it relies greatly on and substitutes the Athens Charter⁶ laid down in

5 *Karták Könyve* [Book of Charters], ed. ROMÁN. András (Budapest: ICOMOS Hungarian National Committee Association, 2002, 2nd edition 2011).

6 This Athens Charter (The Athens Charter for the Restoration of Historic Monuments – Adopted at the First International Congress of Architects and Technicians of Historic Monuments, Athens 1931) should not be confused with the Athens Charter of 1933, formulated by the CIAM (Congrès Internationaux d’Architecture Modern) on the basis of LE CORBUSIER’s ideas, targeting not in the least the preservation of existing values.

1931. It did have preliminaries, however it was new in many respects; it encompasses novelties precisely to the extent in which it searches for answers also for the new challenges perceptible in that period, namely around 1964. Its approach is a new one also because it brings about general issues, and it aims at the formulation of general guidance. It is quite obvious that the Charter intends rather to shape attitudes than to search for particular answers to particular issues, and it avoids by all means revealing recipe-like solutions.

Its preamble clearly defines the intention of the document:

- the universal responsibility regarding common heritage,
- the duty to safeguard and hand on monuments in the full richness of their authenticity,
- it also mentions the new knowledge occurred and acquired since the adoption of the Athens Charter, the increasing awareness of more and more complex and varied problems, which require that the principles be reconsidered and enlarged.

In what follows we would not discuss separately each article of the Charter – although it could be interesting –, instead we would highlight a few important issues related to timeliness, approached from the present and from today's challenges.

This approach of course enhances among others the risk that perhaps even a more restraint circle of specialists could hardly agree on the listing and ranking of present challenges; however, we assume the subjectivity of our approach.

If we consider our present aims and considerations related to (built) cultural heritage, it is very likely that we would have to ascertain that no substantial objection can be raised against the Charter's statements, although today the phrasing would be probably more nuanced and detailed. Presumably one would mention sustainability, integrated approach and heritage management. One should see that all these can be discerned in the Charter, if not literally, from its spirit anyway. For instance we accept, today perhaps even more than 50 years ago, the idea declared by the Charter of "common heritage" and "common responsibility", and the fact that jointly elaborated and widely accepted principles are needed, along which we can agree and cooperate. The principle that each country should be responsible for applying the Charter's common principles within the framework of its own cultural traditions seems again an extremely up-to-date idea.⁷

If we take the challenge of paradigm shift regarding monuments/cultural heritage, at first the Charter

⁷ One of the main statements included in the *Nara Document on Authenticity* (in 2014 celebrating its 20th anniversary) highlights precisely the rightfulness and importance of regional approach. See *Karták Könyve* [Book of Charters], 2nd edition (Budapest: ICOMOS Hungarian National Committee Association, 2011), 41-43.

felületes véleményformálás annál is érthetlenebb, mert valójában nagyon rövid, összesen 16, egyenként csupán egy-két mondatos cikkelyt magába foglaló, a *Karták Könyve*⁷ B5 formátumában, preambulummal együtt is csak két és fél oldalt kitevő szövegről van szó.

A továbbiakban vizsgáljuk meg, hogy milyen céllal is fogalmazódott meg ez az elhíresült dokumentum 50 évvel ezelőtt, és még inkább azt, hogy ezek a célok ma is érvényesek-e még. Közismert, hogy a Velencei Charta nem előzmények nélküli, hiszen eléggé nagymértékben támaszkodik az 1931-es Athéni Chartára⁸, amelyet felváltott. Nem előzmények nélküli, de mégis sok tekintetben új, pontosan annyiban hoz újat, amennyiben az adott korszak, tehát az 1964 környékén látható/érzékelhető új kihívásokra keresi a választ. Abban is újít a megközelítése, hogy általánosnak tekintett kérdéseket vet fel, és általános iránymutatás megfogalmazására törekszik. Eléggé egyértelműen megmutatkozik, hogy inkább szemléletformálás a szándéka, mint konkrét kérdésekre konkrét választ adni, és semmiképpen sem akar receptszerű megoldásokat felmutatni.

Preambulumában világosan szól az alapvető indításról, ami miatt létrehozták:

- a közös örökséggel kapcsolatos egyetemes felelősségről,
- a hitelességük teljes gazdagságában való továbbadás kötelezettségéről és garantálásáról,
- időközben, az Athéni Charta elfogadása óta felmerült, illetve megismert újabb ismeretekről és a mind mélyebbre ható, árnyaltabb módon jelentkező problémafeltárásról, amelyek miatt az elvek felülvizsgálatát, elmélyítését és kibővítését tűzték ki célul.

A továbbiakban nem venném sorra a charta minden egyes cikkelyét – bár az is érdekes lehetne –, hanem inkább a mából, a mai kihívások felől nézve emelnék ki egy-két fontosabb, az időszerűséggel összekapcsolható kérdést. Ebben a megközelítésben természetesen egyebek mellett azzal a kockázattal is jár, hogy alighanem már a mai kihívások számbavételében és rangsorolásában sem biztos, hogy a szakemberek akár egy szűkebb köre is gyorsan egyetértésre tudna jutni; mindamelllett vállalom a megközelítés szubjektivitását.

Ha a mai célkitűzéseinket, illetve az (épített) kulturális örökséggel kapcsolatos megfontolásainkat vesszük figyelembe, alighanem azt kell megállapítanunk, hogy valójában nem lehet alapvető kifogásunk a chartában megfogalmazottakkal szemben – jóllehet a mai szóhasználatunk bizonyára árnyaltabb, illetve részletesebb lenne. Említést tennénk például fenntarthatóságról, integ-

⁷ *Karták Könyve*. szerk. ROMÁN András, Budapest, 2002, ICOMOS Magyar Nemzeti Bizottság Egyesület, második, bővített kiadás 2011.

⁸ Ez az Athéni Charta (The Athens Charter for the Restoration of Historic Monuments – Adopted at the First International Congress of Architects and Technicians of Historic Monuments, Athens 1931) nem tévesztendő össze a vele csaknem egyidős, 1933-as, Athéni Chartával (Athens Charter), amelyet a CIAM (Congrès Internationaux d'Architecture Modern) nagymértékben LE CORBUSIER inspirációi alapján fogalmazott meg és fogadott el, távolról sem a meglévő értékek megővését célozva meg.

rált szemléletről és örökséggazdálkodásról. Vegyük észre, hogy ezek mind kiolvashatók a chartából, ha a szövegéből nem is, de a sorok közül feltétlenül. Elfogadjuk például, ma talán még inkább, mint 50 éve, az akkor és ott deklarált „közös örökség” és a „közös felelősség” gondolatát, és azt is, hogy szükség van olyan közösen kidolgozott és széles körben elfogadott alapelvekre, amelyek mentén lehetséges egyetérteni és együttműködni. Az is jelenkori megfogalmazásnak tűnik, hogy az egységes elvek érvényre juttatása történjék mindenkinek a saját kulturális hagyományai szerint, annak a keretében.⁹

A műemlék/kulturális örökség paradigmaváltás kihívását nézve elsőre kétségtelenül deficiteseznek mutatkozik a charta, hiszen mit sem szól a kulturális örökségről. Mégis, e tekintetben is érdemes felfigyelni a chartában szereplő műemlék fogalom meghatározás második mondatára, amely az általános értékszempontok leírásával mintegy kaput nyit az örökségi szemlélet befogadása felé is. Azzal, hogy a „kulturális jelentőséget” már elegendő indoknak tartja a műemlékként való elismerés (és megőrzés) alapjául, ráadásul nyitva hagyja azt a kérdést is, hogy ki jogosult ennek a jelentőségnek a megállapítására,¹⁰ továbbmutat a korábban általánosnak tekintett, kizárólagosan csak az egyediségében fontos, úgynevezett nagy történeti és/vagy művészeti jelentőségű alkotásokat műemléknek elfogadó XIX. századi, kezdeti felfogásban gyökerező koncepción.

A másik jelentős kortárs kihívás a műemlékek társadalmi hasznossága, hasznosítása. Mit tudott erről mondani a charta mintegy 40 évvel az Európa Tanács által megalkotott Faro Egyezmény¹¹ előtt? Nem is kell nagyon kutatni a charta szövegében ahhoz, hogy megállapíthassuk: foglalkozik vele, igaz, egyértelműen az érték-megőrzés felől közelítve meg ezt a kérdést is. Pozitív az elemzésünk eredménye ebben a vonatkozásban is: az 5. cikkely nem kevesebbet mond, mint azt, hogy „a műemlékek konzerválását a társadalom számára való hasznos felhasználásuk mindig elősegíti: az ilyen felhasználás tehát kívánatos”.¹²

Nem kerülhetjük el az igazán időszerű és kényes kérdéseket sem: azoknak az ajánlásoknak a vizsgálatát, amelyek a változ(t)ások, átalakítások, hozzáadások lehetőségének mértékével, megoldási lehetőségeivel és

9 A megalkotásának 2014-ben a 20. évfordulóját ünneplő 1994-es *Narai dokumentum a hitelességről* egyik fontos megállapításaként éppen ennek a regionális megközelítésnek az indokoltságát és fontosságát teszi még hangsúlyosabbá. Lásd *Karták Könyve*, 2. kiadás, Budapest, 2011, ICOMOS Magyar Nemzeti Bizottság Egyesület, 41–43.

10 Az örökségi értékek megállapításának „szubjektivitásáról” lásd ROMÁN András: *487 bekezdés és 617 kép a műemlékvédelemről*. Budapest, 2004, Terc Kiadó, 35–37.

11 *Faro Egyezmény – Az Európa Tanácsnak a kulturális örökség társadalmi értékéről szóló keretegyezménye*, Council of Europe Treaty Series (CETS), 199. sz.

12 Itt nem készült el az eredeti szöveg új magyar fordítása, így állítható, hogy ez a rész is erőteljesebb az eredeti angol/francia nyelvű szövegben, annak ellenére, hogy sokak véleménye szerint az ICOMOS-nak a két munkanyelvén (angol, francia) megfogalmazott „eredeti” szöveg sem teljesen azonos egymással.

undoubtedly appears to be deficient, since it does not touch upon cultural heritage. However: in this respect as well it is worthy to observe the second sentence in the definition of historic buildings, which describes general aspects, thus leaves an open way for the reception of heritage approach. By considering that “cultural significance” is a sufficient ground for recognising (and preserving) something as a monument, moreover, by leaving open the issue of who is eligible to ascertain this significance,⁸ it offers an extended view compared to the initial concept rooted in the 19th century, which was previously general, and which acknowledged as monuments exclusively those works of art which were important in their genuineness, and had great historic and/or artistic significance.

A further important contemporary challenge refers to the social utility and use of monuments. What was the Charter’s attitude in this respect some 40 years before the Faro Convention was created by the Council of Europe?⁹ Not much research needs to be done in the text of the Charter to see: it does deal with this issue, true though that approaching it from the perspective of value preservation. Thus the result of our examination is a positive one again: Article 5 states no less that “The conservation of monuments is always facilitated by making use of them for some socially useful purpose. Such use is therefore desirable”.

The truly delicate issues cannot be avoided either, of course: the examination of those recommendations, which concern the extent, possible solution and limits of alterations, transformations, additions. All these are extremely timely issues; to put it in other words, this is one of the main fields of truly contemporary challenges. In search for an answer, we can continue with citing the Charter where it was interrupted at the previous issue: “modifications demanded by a change of function should be envisaged and may be permitted”, setting though the limits of such actions, which “must not change the lay-out or decoration of the building.” It is an erroneous interpretation to attribute to the Charter that, alike the scholars creating it, it would “contemplate the world from an ivory tower”, that it has in sight only the preservation of the existing condition of a certain value, thus it would estrange the monument from prevailing circumstances and demands. Should this interpretation have any grounds, it certainly did not ensue from the text and spirit of the Charter, but it was circulated on the basis of doctrinarian applications carried out with reference to the Charter.

Evidently, by today the most important issue, which cannot and should not be avoided, is entirely merged

8 On the “subjectivity” in defining heritage values see ROMÁN András, *487 bekezdés és 617 kép a műemlékvédelemről* (Budapest: Terc Kiadó, 2004), 35-37.

9 *Faro Convention, 2005 – Council of Europe Framework Convention on the Value of Cultural Heritage for Society*, Council of Europe Treaty Series (CETS) no. 199.

with the Charter, respectively with its critique formulated far and wide. Precluding almost everything from the rich content of this document, those details are most frequently highlighted and cited, which refer to these issues: namely the set of issues concerning reconstruction. It is not a fortunate matter, because pondering the timeliness and durability of the Charter only from this perspective cannot be a truly relevant approach. However, that being the case, and the challenge of reconstructions being on the agenda not only in Hungary, but in all Europe and worldwide, it has to be examined what the Charter contains in this respect. If one reads more carefully, certainly could get a more nuanced view than the widely asserted and generally acknowledged belief: since the ban of reconstruction was formulated first and above all concerning the reconstruction possibilities of archaeological artefacts and revealed ruins.

If we were to find or highlight a single contemporary case to illustrate the validity of the principles and guidance laid down in the Charter with reference to reconstruction, the most suitable would be the restoration of the Neues Museum in Berlin by the David Chipperfield Architects.¹⁰

This intervention is an outstanding example of possibilities, of what reconstruction targets, how it should and could be carried out, and when the article of the Charter, which says that “any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp” enters into force. CHIPPERFIELD, as he wrote down himself, applied deliberately (let’s add: in a masterly manner) the principles of the Charter – the result speaks for itself.

It is expedient to show that “contemporary stamps” are *not* features of modernism prevailing at the time when the Charter was created, but the marks of *all-time* contemporary architecture, that is today the 2014 marks. It is important to note this, because, at least in Hungary, the Charter lost much of its trustworthiness also due to the fact that for quite a long time this sentence was misinterpreted, while the “modern” labelled omnipotent and the pursuit by any means of marking the differences did a lot of harm, although the Charter did not expect or prescribe this in such form. About accepting and allowing contemporary additions is reflected in a resilient, more precisely perspective manner, therefore it can be stated that the Charter contains a timely guidance in this respect as well.

Concerning reconstruction again, although the Charter’s guidelines in this respect are not the only important message, the issue requires further consid-

korlátaival foglalkoznak. Ezek a kérdések jelentik igazán a jelenkori kihívások egyik legfontosabb területét. Keresve a választ, ott folytathatjuk a chartában, ahol az előző kérdésnél abbahagytuk: „a szokások és rendelkezések fejlődése által megkövetelt új kialakításokat” elképzelhetőnek és megengedhetőnek tartja, a korlátot is megadva: „de az nem változtathatja meg az épületek eredeti elrendezését és díszítését”. Téves értelmezés tehát a chartának tulajdonítani, hogy tudós megfogalmazóihoz hasonlóan, mintegy „elefántcsonttoronyból szemléli a világot”, csak a meglévő értékállapot fenntartását tartja szem előtt, és ezáltal elidegeníti a műemlékeket a mindenkori kortárs körülményektől, elvárásoktól. Amennyiben volt vagy lehetett valami alapja ennek a megítélésnek, az egészen biztosan nem a charta szövegéből és szelleméből következett, hanem a chartára hivatkozva megvalósított doktriner szemléletű alkalmazások nyomán merülhetett fel.

Az igazi nagy kérdés, amit nem lehet, és nem is célszerű megkerülni, mára teljesen összeforrott a chartával, illetve annak kritikájával. Szinte minden mást kizárva e dokumentum gazdag tartalmából az erre a kérdéskörre vonatkozó részeket emelik ki, idézik belőle a leggyakrabban: ez pedig a rekonstrukció kérdésköre. Ez nem lehet igazán mértékadó, ha csak ezzel akarjuk megmérni a charta időszerűségét, időtállóságát. Mivel azonban nem csak Magyarországon, de Európa-, sőt világszerte napirenden van a rekonstrukciók kihívása, meg kell vizsgálni, hogy erre vonatkozóan, milyen összefüggésben, mi a tartalma a chartának. Ha figyelmesen olvassuk, a kép az általánosan hangoztatott, közismertnek tartott hiedelemnél bizonyosan árnyaltabb lesz: a rekonstrukciós tiltás ugyanis elsősorban a régészeti emlékek, illetve a feltárt maradványok rekonstrukciós lehetőségével kapcsolatosan fogalmazódott meg.

Ha egyetlen kortárs példát kellene találni vagy kiemelni illusztrációként a rekonstrukcióval kapcsolatosan a chartában lefektetett elvek és iránymutatás érvényességének bemutatására, arra leginkább a David Chipperfield Architects-féle berlini Neues Museum helyreállítását érdemes felhozni.¹³ Ez a beavatkozás kiemelkedő módon mutatja be a lehetőségeket; kiváló példatára annak, hogy mit és hogyan kell és lehet rekonstruálni, és mikor, melyik ponton lép érvénybe a chartának az a cikkelye, amely szerint a kiegészítés „építészeti alkotásnak minősül, s mint ilyen, korának jegyeit kell magán viselnie”. CHIPPERFIELD, amint azt ő maga le is írja, tudatosan (tegyük hozzá: mesterien) alkalmazta a charta elveit – s az eredmény pedig magáért beszél.

Érdemes rámutatni, hogy a „kortárs jegyek” *nem* a charta megfogalmazásakor uralkodó modernizmus, hanem a *mindenkori* kortárs építészet jegyei, azaz ma éppen a 2014-es kortárs jegyekre utal. Ezt azért is fontos kiemelni, mert a charta egyfajta elhiteltelenedéséhez

¹⁰ <http://www.archdaily.com/127936/neues-museum-david-chipperfield-architects-in-collaboration-with-julian-harrap/>, accessed November 2014.

¹³ Forrás: <http://www.archdaily.com/127936/neues-museum-david-chipperfield-architects-in-collaboration-with-julian-harrap/>, letöltve 2014. október.

nagyban hozzájárult – legalábbis Magyarországon –, hogy ezt a kijelentést elég sokáig félreértelmezték; míg a mindenhatónak kikiáltott „modern” és a mindenáron megkülönböztetni akarás sokat ártott, addig a charta ezt nem várta el, és nem írta elő. A kortárs hozzávételek elfogadásáról, megengedéséről valójában rugalmasan, pontosabban távlatos szemlélettel fogalmaz, és ezért mondható, hogy ebben a tekintetben a charta ma is időszerű iránymutatást tartalmaz.

A rekonstrukciós törekvések előretörése, amennyiben tiszteletben tartják a meglévő értékeket (nemcsak fizikai mivoltukban, hanem látványukban, léptékük és környezetük megőrzésében, szóval a nem anyagi dimenziókat is tekintetbe véve), és ugyanolyan minőségű értéket hoznak létre, hitelesen, ízléssel és mértéktartással, akkor a charta szellemének valójában nem mondanak ellent. Az ilyen beavatkozás, akár egyfajta rekonstruktív jellegű kiegészítés – megfelelő szakmai színvonalon megvalósítva – szintizálhatja a történeti tudást, az ismeretelmélyítést, és a társadalmi hasznossága is megjelenhet.

Az ilyen beavatkozás feltételei akár tételszerűen is megfogalmazhatóak: tudásalapú, tiszteletteljes és tárgyilagos megközelítés esetén van esély és lehetőség arra, hogy valamely rekonstrukció úgy jelenhessen meg, mint kortárs hozzávétel, azaz kortárs építészeti alkotás, amelynek a mai, úgynevezett „kortárs jegyei” közé tartozhat a történeti forma alkalmazása is. Tudni kell azonban, hogy ez nem műemlék-restaurálás, hanem kortárs alkotás, amely elfogadott és elfogadható, azonban nem uralkodhat a meglévő értékeken, és semmiképpen sem léphet azok helyére, illetve nem állítható be olyan módon, mintha azokkal – a történetiség és dokumentatív vonatkozásokat hordozó hitelesség szempontjából – azonos értékű lenne.

A Velencei Charta időszerűségét a rekonstrukció kérdésén keresztül vizsgálva, azt is tekintetbe kell vennünk, hogy ez a dokumentum ugyan megkérdőjelezhetetlenül a műemlék-restaurálás történeti alapidokumentuma maradt, de már régóta nincs egyedül. Minden további, egyes részterületekkel foglalkozó charta belőle nőtt ki, nagylombú fává terebélyesítve az épített és egyéb környezeti örökségi értékekkel, azok megőrzésével, használatával és bemutatásával foglalkozó charták családját. Kicsit erőltetett hasonlattal mondhatjuk talán, hogy ennek a „charta-fának” a gyökere az Athéni Charta, a törzse pedig a Velencei Charta, szerteágazva történeti kertek, történeti városok, hagyományos helyi építészeti, falkép-restaurálás számtalan tematikus chartájává, megemlítve a rekonstrukciós tematikát árnyaltabban kibontó Krakói Kartát¹⁴ és a Rigai Kartát¹⁵ is.

Végezetül, de egyáltalán nem utolsósorban azt is meg kell említeni ennek a rövid évfordulós megemlékezésnek a keretében, hogy a Velencei Charta elvei a restaurálás

erations. The advancement of reconstruction endeavours, whenever it respects the existing values (not only in their physicality, but in what concerns their aspect, the safeguarding of their scale and environment, that is to say non-material dimensions as well), and creates values of the same quality, genuinely, tastefully and with temperance, than such procedure does not contradict the spirit of the Charter. Such intervention, even a reconstruction-like addition, carried out in an adequate professional quality, can synthesize historic knowledge, the deepening of this knowledge, and it could also amount to social utility.

The requirements related to such interventions can be formulated even as theses. Namely, in case of a knowledge-based, respectful and objective approach, there is a chance and possibility that a certain reconstruction assumes the aspect of a contemporary addition, that is to say of a contemporary architectural work, which can have among its contemporary features the application of the historic form as well. It has to be acknowledged though that this would not mean monument restoration, but a contemporary work, which is accepted and can be accepted, but cannot prevail over the existing values, and cannot substitute them, furthermore, no allusion can be made as if the new work would have the same value from the point of view of history, or authenticity.

By examining the timeliness of the Venice Charter through the issue of reconstruction, one has to take into consideration that although this document unquestionably remains the basic historic document of monument restoration, but it is not the only one for a long time. Each charter treating special fields has this charter as a starting point, growing into a mature tree with huge leafage, the family of charters on built and other environmental heritage values, on the safeguarding, use and presentation of such values. It might be a slightly laboured comparison to say that the root of this “charter tree” is the Athens Charter, the trunk is the Venice Charter, while the different branches are documents about historic gardens, historic towns, traditional local architecture, mural painting restoration and so on, a high number of thematic charters, and the Krakow Charter¹¹, which details more delicately the issue of reconstruction and the Riga Charter¹².

Finally, with the occasion of this short anniversary examination, it has to be mentioned that over time the principles of the Venice Charter became prevailing in the field of restoration, and not only with regard to buildings. For example the ethics of restoration in fine arts (e.g. textile) relies to a great extent on

14 *Karták Könyve*, 2. kiadás, Budapest, 2011, ICOMOS Magyar Nemzeti Bizottság Egyesület, 78–83.

15 Az UNESCO Világörökség Működési Irányelvek mellékleteként megtalálható angolul itt: <http://whc.unesco.org/en/guidelines/>, magyarul itt: *Karták Könyve*, 2. kiadás, Budapest, 2011, ICOMOS Magyar Nemzeti Bizottság Egyesület, 260–262.

11 www.e-epites.hu/1229, accessed November 2014.

12 http://www.altes-rathaus-halle.de/dokumente_17.asp; it can be found as Operational Guidelines annex of UNESCO at: <http://whc.unesco.org/en/guidelines/>, accessed November 2014. 260–262.

those principles, highlighting the ethic dimension of the Charter. Although it was criticised by many and repeatedly – considering its guidance either much too general, either much too concrete – the timeliness of the Charter did not fade due to the fact that it formulated comprehensive, reasoned and adjustable, though clearly orientating guidelines.

It could be considered though an urgent regional task when reviewing the acknowledgement of the Charter to up-to-date the interpretation of the Charter. This could be realised by reviewing the existing translations in a joint effort and by creating a document, which would work up the message of the Charter alike the Australian Burra Charta¹³. Such documents would act like the Operational Guidelines elaborated repeatedly, which contribute to the efficient application of the unaltered basic document of the World Heritage Convention of the UNESCO created in 1972.

¹³ http://australia.icomos.org/wp-content/uploads/BURRA_CHARTER.pdf, accessed November 2014. 115-120.

területén időközben uralkodóvá váltak, és nemcsak az épületek vonatkozásában. Egyebek között a képzőművészeti (pl. textil) restaurálásetika is igen nagymértékben erre épül, rámutatva a charta szellemiségét meghatározó etikai dimenzióra is. Bár sokszor és sokan kritizálták – hol túl általánosnak, hol túl konkrétnek tartva a benne megfogalmazott iránymutatást – a charta időszerűsége továbbra sem halványult el, annak köszönhetően, hogy átfogó, meggondolt és rugalmasan adaptálható, mégis egyértelműen eligazító elveket fogalmazott meg.

A Velencei Charta elfogadottságát vizsgálva sürgető regionális feladatnak tartjuk a charta olvasatának a korszerűsítését, amit nem ártana például a már említett (esetleg más nyelvek esetében is meggondolandó) új fordítás alapján közös munkával mielőbb elvégezni, olyan dokumentum létrehozásával, amely az ausztrál Burra Charta¹⁶ mintájára dolgozná fel a charta üzenetét. Az ilyen dokumentum hasonlóan működne, mint az időről időre megújuló, frissített Működési Irányelvek (Operational Guidelines), amelyek az UNESCO 1972-es Világörökség Egyezmény, változatlanul hagyott szövegének, hatékony érvényesítését segítik elő.

¹⁶ *Karták Könyve*, 2. kiadás, Budapest, 2011, ICOMOS Magyar Nemzeti Bizottság Egyesület, 115–120.

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■ SÓLYOM István¹

The Transylvanian Historic Roof Structures Database Baza de date ale șarpantelor istorice din Transilvania Erdélyi történeti fedélszerkezeteket dokumentáló adatbázis

■ **Abstract:** *By the spread of the internet use, numerous civil initiatives appeared, with the aim of registering and documenting on the internet the historic buildings from Romania. The benefits of these initiatives are that practically anyone who is interested in historic buildings can visit them virtually, and even more, there is also the possibility to complete the database with descriptions and photos made by them. The following article presents the database edited by the Transsylvania Nostra Foundation, created for the record of the historic roof structures from Transylvania.*

■ **Keywords:** internet, Transylvanian historic roof structure, object, database, heritage value, popularization

■ In the first years after the regime change, during the transition period, the specialists of the built heritage protection and the newly founded non-governmental cultural organizations made huge efforts. In the years of the communism, except the first period, the conservation of historic buildings became less important. The half-century long regime was dramatically perceptible in the case of the expropriated real estates, castles, manor houses, which were some-time property of the Transylva-

■ **Rezumat:** *Cu răspândirea tot mai largă a internetului au apărut numeroase inițiative civile având scopul de a înregistra și documenta pe internet clădirile istorice și monumentele din România. Posibilitatea oferită de aceste portaluri, prin care practic oricine care arată interes față de clădirile istorice poate să facă o vizită virtuală, chiar mai mult, să contribuie la completarea bazelor de date prin descrieri sau fotografii proprii, este un mare avantaj. Articolul care urmează prezintă baza de date a Fundației Transsylvania Nostra, care s-a înființat cu scopul de a documenta șarpantele istorice din Transilvania.*

■ **Cuvinte cheie:** internet, șarpante istorice transilvănene, obiect, bază de date, valoare de patrimoniu, popularizare

■ În primii ani a perioadei de tranziție, specialiștii domeniului protejării patrimoniului construit și organizațiile neguvernamentale culturale nou-înființate de către ei au avut parte de o activitate monumentală. Pe parcursul deceniilor de comunism, cu excepția vremurilor timpurii, protejarea monumentelor istorice a ajuns tot mai mult pe planul al doilea. Regimul de jumătate de veac a fost resimțit mai ales de imobilele, castelele și conacurile naționalizate ale aristocrației transilvănene dar și de clădirile bisericesti secularizate care și-au pierdut

■ **Kivonat:** *Az internet széleskörű elterjedésével több civil kezdeményezés is született a romániai történeti épületek és műemlékek internetes regisztrálása és dokumentálása céljából. Ezek nagy előnye, hogy a világháló nyújtotta lehetőségek kihasználása révén gyakorlatilag bárki, aki a történeti épületek iránt érdeklődést mutat, a virtuális épületlátogatást tehet, de bővíteni is tudja saját leírásával és fotóival az adatbázist. Az alábbi cikk a Transsylvania Nostra Alapítvány által működtetett, az erdélyi történeti fedélszerkezetek dokumentálása céljából létrehozott adatbázist mutatja be.*

■ **Kulcsszavak:** internet, erdélyi történeti fedélszerkezet, objektum, adatbázis, örökségérték, népszerűsítés

■ A rendszerváltást követő időszak első éveiben monumentális munka várt az építettörökség-védelem területén tevékenykedő szakemberekre és az általuk újonnan alapított kulturális célú civil szervezetekre. A kommunizmus évtizedeiben ugyanis a műemlékvédelem a kezdeti időket leszámítva egyre inkább háttérbe szorult. A fél évszázados rezsimet kiváltképp az egykori erdélyi arisztokrácia tulajdonában lévő, majd államosított ingatlanok, kastélyok, udvarházak és kúriák, valamint az egyházi tulajdonban

¹ Editor, Utilitas Publisher, Cluj-Napoca, Romania.

¹ Redactor, Editura Utilitas, Cluj-Napoca, România.

¹ Szerkesztő, Utilitas Kiadó, Kolozsvár, Románia.

nian aristocracy, and in the case of the secularized ecclesiastical buildings as well, which lost their primary role and function. After 1989 some of the buildings were returned to their owners, but most of them were in such a bad condition that the conservation of them would have cost a lot. This is the reason why the deterioration of several historic building means an unstoppable process even after 25 years. The precession is obstructed by the claiming procedure's difficulty, by the opposition of different institutions and by the long-drawn legal procedure as well.

Fortunately, there were and there still are people, who are devoted to the protection of built heritage, and with a tenacious and efficient work they are making progresses in the process of heritage protection. The results of the cooperation between the specialized institutions of the state and civil organizations are more and more visible the number of qualified specialists is increasing, like the number of the NGO-s and business companies of this field. At the beginning of the 90s one of the biggest problems was the documentation, inventorying and modern evaluation of the old buildings, as well as the lack of an updated list of historic buildings. This incompleteness was recovered in the following years. In 2004 and 2010 a new list of historic buildings was published. Beside the official list there are a few civil initiatives² as well, which register and document the Romanian historic buildings on the web.

The benefits of these initiatives are that practically anyone who is interested in historic buildings can visit them virtually, and there is also the possibility to complete the database with descriptions and photos made by them. The webpage www.transylvanianostra.eu/roofs, created and edited by the Transsylvania Nostra Foundation,



■ **Photo 1.** Homepage
 ■ **Foto 1.** Pagina principală
 ■ **1. kép:** Nyitólap

destinația și funcția originală. O parte dintre aceste clădiri au fost restituite proprietarilor după schimbarea regimului, dar starea lor a fost atât de degradată, încât reabilitarea lor ar fi costat o avere. Prin urmare, în cazul multor clădiri istorice și cu caracter istoric procesul de degradare pare de neoprit și după 1989. Progresul nu este ajutat de procedurile de revendicare greoaie, de rezistența diferitelor instituțiilor și nici de procesele juridice îndelungate.

În această situație, din fericire au existat și există persoane care au consacrat și consacră o atenție deosebită protejării patrimoniului construit și cu o activitate insistentă și statornică doresc facilitarea proceselor de protejare a patrimoniului construit. Rezultatele cooperării între instituțiile specializate ale statului și ale organizațiilor guvernamentale sunt din ce în ce mai vizibile, iar numărul specialiștilor calificați, precum numărul ONG-urilor și asocieri de afaceri sunt în creștere. La începutul anilor nouăzeci una dintre cele mai mari probleme a însemnat documentarea, inventarierea și evaluarea modernă a clădirilor istorice, cât și lipsa unei liste actualizate a monumentelor istorice. Această deficiență a fost suplinită în 2004 și 2010, cu ocazia actualizării listelor monumentelor istorice. Lângă lista oficială au avut loc mai multe inițiative civile având ca

lăvă epulete sînylették meg, mivel elvesztették eredeti rendeltetésüket és funkciójukat. Az épületek egy részét ugyan visszaszolgáltatták tulajdonosaiknak a rendszerváltás után, olyan leromlott állapotban voltak, hogy a felújításukra vagyonokat kellett volna költeni. Ezért számos műemlék és műemlékjellegű épület állagromlása az 1989 óta eltelt negyedszázadban is megállíthatatlan folyamatnak tűnik. Az előrehaladást nem segíti a visszaigénylési procedúrák nehézkes volta, a hivatalok ellenállása és a hosszú pereskedések.

Ebben a helyzetben szerencsére akadtak és akadnak olyan személyek, akik szívügyüknek tekintik az épített örökség védelmét, és szívsós, hathatós munkával próbálják előremozdítani az örökségvédelmi folyamatokat. Az erre a célra szakosodott állami és civil intézményrendszer közötti összefogás eredményei szemmel láthatók, egyre több a képzett szakember, valamint az építészörökség-védelem területén tevékenykedő civil szervezet és gazdasági társulás. A 90-es évek elején az egyik legnagyobb problémát a romániai műemléképületek/műemlékállomány korszerű feltérképezése, felmérése és dokumentálása, valamint egy aktualizált műemlékjegyzék hiánya jelentette. Ezt a hiányosságot a kétezres években

2 For example: www.hereditatum.ro, www.monumenteromania.ro, www.monumentuitate.ro.



■ **Photo 2.** Search interface
 ■ **Foto 2.** Interfață de căutare
 ■ **2. kép:** A keresőfelület



■ **Photo 3.** The way we can add a new objectiv
 ■ **Foto 3.** Modul în care putem adăuga un nou obiectiv
 ■ **3. kép:** Így tölthetünk fel egy új leírás

is based on the same principle as above, except that this page is documenting the roof structures only from Transylvania. Beside the decorative and artistic components of a historic building, the roof represents an indispensable element, often built from timber elaborated in details. The studies of historic roof structures are less present in the professional literature, although they are very important structural elements. These joined beams inhere a big amount of technical, historical, technological, material and aesthetic information related to the building, and offers details about the constructor, the technical progress' level from the moment of building, as well as about the choice of the building's place. The roof structures' survey is also important because we can gather much information on the form, the way of process, the structure's concept, the building typologies, the technological aspects, the completion and the story of the whole building.

The webpage is available in 3 languages: Romanian, Hungarian and English. Due to the interface which is easy to use, anyone can upload – with just a few clicks – descriptions and photos of places with historic buildings, unrepresented previously on the site. Remarks can be also added to the roof structures already existing in the database. To add a new object it is necessary to fill 5 rubrics: the

scop registrarea și documentarea pe internet a monumentelor și clădirilor istorice.²

Marile beneficii ale inițiativelor sunt că practic oricine care arată interes față de clădiri istorice poate să facă o vizită virtuală în interiorul acestora, și există totodată posibilitatea de completare a bazelor de date cu descrierile și fotografiile proprii. Principiul paginii de internet al Fundației Transsylvania Nostra, www.transylvanianostra.eu/roofs este asemănător, cu excepția faptului că pagina web are scopul de a documenta exclusiv șarpantele istorice din Transilvania. Pe lângă componentele decorative și artistice ale unui monument, acoperișul reprezintă un element indispensabil, această structură portantă fiind deseori construită din lemn prelucrat minuțios. Studiul șarpantelor istorice este prezentă în măsură prea mică în literatura de specialitate, deși este vorba de un element structural foarte important. Concepția de alcătuire a unor subansambluri înmagazinează o cantitate enormă de informații tehnice, istorice, estetice, tehnologice și materiale despre construcția în sine, constructorul ei, evoluția tehnicii la data construirii și amplasament. Prin relevarea șarpantelor se colectează o cantitate considerabilă de informații despre formă, mod de alcătuire, concepție structurală, tipologii constructive, considerente tehnologice până la completarea și istoria întregii clădiri.

2 Putem să menționăm aici: www.hereditatum.ro, www.monumenteromania.ro, www.monumenteuitate.ro

pótolták, 2004-ben, majd 2010-ben is kiadták az aktualizált műemlékjegyzéket. A hivatalos jegyzék mellett több civil kezdeményezés² is született a romániai történeti épületek és műemlékek internetes regisztrálása és dokumentálása céljából. Ezek nagy előnye, hogy az internet nyújtotta lehetőségek kihasználása által gyakorlatilag bárki, aki a történeti épületek iránt érdeklődést mutat, az virtuális épületlátogatást tehet, de bővíteni is tudja saját leírásával és fotóival az adatbázist. A Transsylvania Nostra Alapítvány által működtetett, www.transylvanianostra.eu/roofs honlap is hasonló elven működik, mint a már említettek, azzal a kivétellel, hogy kizárólag erdélyi történeti fedélszerkezetek dokumentálása céljából jött létre.

Egy történeti épület elengedhetetlen részét képezi a díszítő – képzőművészeti tartozékok mellett a felső védelmet biztosító lefedés is, a héjazatot hordó, gyakran igen mives fából ácsolt szerkezet. A történeti fedélszerkezet mostohagyereknek számít az építészet keretében, pedig hihetetlenül fontos strukturális elemről van szó. Hisz ezek az egymáshoz illesztett farudak óriási mennyiségű technikai, történelmi, esztétikai, technológiai és anyagi információt rejtenek magukban az épületről, annak építójéről, az építés időpontjának műszaki fejlettségi szintjéről, valamint a helyszínvá-

2 Példaként említhető: www.hereditatum.ro, www.monumenteromania.ro, www.monumenteuitate.ro

Șarpante istorice din Transilvania

Bun venit, autentificare | ro | hu | en |



2011-2012
Proiect finanțat de
Administrația Fondului
Cultural Național.

Caută în baza de date

Vezi pe hartă

Toate județele

Alba (Fehér)

Arad (Arad)

Bihar (Bihar)

Bistrița-Năsăud (Beszterce-
Naszód)

Brașov (Brassó)

Ciuj (Kolozs)

Covasna (Kovászna)

Harghita (Hargita)

Hunedoara (Hunyad)



■ **Photo 4.** Search based on the map

■ **Foto 4.** Căutare pe baza hărții

■ **4. kép:** Keresés a térkép alapján

locality's name, the address, the county, the object's name and the unit/sub-unit. At the last menu the type of the roof structure can be chosen from the following possibilities: roof structure of the nave, roof structure of the chancel, roof

Pagina este disponibilă în trei limbi: română, maghiară și engleză. Datorită interfeței simple și ușor utilizabilă, după câteva clickuri putem încărca descrierile și fotografiile noastre în legătură cu localitățile clădirilor istorice care încă nu figurează pe site, și putem adăuga observații la șarpantele deja existente. Pentru adăugarea unui

lasztásról. A történeti fedélszerkezetek felmérése azért is fontos, mert többletinformációt szerezhethetünk a formáról, a kialakítási módról, a szerkezeti koncepcióról, az építési tipológiákról, a technológiai vonatkozásokról, az épület befejezéséről és történetéről.

Az oldal 3 nyelven, románul, magyarul és angolul érhető el. Egyszerű és felhasználóbarát felületének köszönhetően pár kattintással feltölthetjük saját leírásunkat és fényképeinket az oldalon még nem szereplő települések történeti épületeinek fedélszerkezetéről, ugyanakkor további megjegyzéseket fűzhetünk a már meglévőkhöz. Ahhoz, hogy új objektumot adhassunk hozzá az adatbázishoz, 5 információt szükséges megadni: a település nevét, a postacímét, a megyét, az objektumot és az egységet/alegységet. Ez utóbbi legördülő menü, ami a következő választási lehetőségeket kínálja fel: hajó tetőszerkezte, szentély feletti tetőszerkezet, épület tetőszerkezte és tetőszerkezet. Az



■ **Photo 5.** Examples of the added objects

■ **Foto 5.** Exemple de obiective adăugate

■ **5. kép:** Példák a feltöltött objektumokra

structure above the nave and chancel, roof structure of the building or simply just roof structure. There also exists the possibility to search after the following options: keywords or through the Google Maps application.

In conclusion, the webpage has a double purpose. Primarily, it tries to disseminate the term of roof structures and to emphasize the importance of cultural and architectural heritage values of this structural element, and it also remarks the necessity of protecting them. On the other hand it encourages people – laymen or specialists – who are interested in roof structures, to contribute with their volunteer work to the creation of a complete database of Transylvanian historic roof structures.

obiect nou trebuie să avem la dispoziție cinci informații: numele localității, adresa poștală, județul, obiectivul și ansamblul/subansamblul. Ultimul meniu ne oferă următoarele opțiuni: șarpanta navei, șarpanta corului, șarpantă peste navă și cor, șarpanta clădirii și șarpantă. În baza de date putem să căutăm în două feluri: pe de o parte cu metoda clasică bazată pe cuvintele cheie, și pe de altă parte prin aplicația Google Maps.

Prin urmare pagina de web are un scop dublu. În primul rând dorește diseminarea șarpantelor istorice și scoaterea în evidență a importanței valorilor de patrimoniu și de arhitectură al acestui element structural, și să atragă atenția opiniei publice asupra protejării acestora. Pe de altă parte dorește să-i încurajeze pe cei care arată interes față de șarpantele istorice – laic sau specialist – să contribuie cu o activitate de voluntariat la crearea unei baze de date de șarpante istorice cât mai completă.

obiectumhoz kapcsolódó megjegyzéseket is írhatunk, valamint tíz fényképet is feltölthetünk, a fényképekhez pedig leírást is adhatunk. Az adatbázisban kétféle módon is kereshetünk. Egyrészt a klasszikus kulcsszavas módszerrel, másrészt pedig a Google Maps térképszolgáltatása révén.

A honlap tehát kettős célt szolgál. Egyrészt széles körben népszerűsíteni szeretné a történeti fedélszerkezeteket, és hangsúlyozni e strukturális elem építészeti és kulturális örökségértékének fontosságát, valamint felhívni a figyelmet ezek védelmére. Másrészt, a történeti fedélszerkezetek iránt érdeklődőket, akár szakmabelieket, akár laikusokat, arra biztatja, hogy önkéntes munkájuk segítségével hozzájáruljanak egy minél teljesebb erdélyi történeti fedélszerkezeti adatbázis létrehozásához.



■ **Photo 6.** Description of the object appear when the cursor is above the object
 ■ **Foto 6.** Descrierea obiectului apare la punerea cursorului deasupra obiectului
 ■ **6. kép:** Az objektum fölé helyezve a kurzort, a felugró ablakban megjelenik az objektum leírása

■ Andreea MILEA¹

The Park of the Béldi Manor House in Jibou, Sălaj County

HISTORICAL AND CONTEMPORARY DATA²

■ **Abstract:** The article presents several landmarks in the history of the buildings and landscape design of the Béldi Manor House's park in Jibou (Sălaj County), which was designed along with the manor house's construction, at the beginning of the 20th century, by interventions on a pre-existing oak forest. The park is listed on 2004s and 2010s List of Historic Buildings. The current image of the park, especially of the area close to the manor house's building is largely due to several relatively recent interventions, carried out after 1990. On the other hand, the pre-existing forest, although altered in order to make room for the manor house and its associated facilities, still contributes much to the image of the place. This article describes the main built and designed elements of the park, the relationships between them and their relationships with the settlement and the environment, as they were observed by the author in the summers of 2007 and 2014, in an essay to sketch a brief inventory of the park's current layout.

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2 Following the methodological structure described in the 1st article of the *Historical Gardens* column, the presentation of the park at Béldi Manor House in Jibou approaches the following aspects, relevant for a systematic analysis of Transylvanian historical residential gardens: general data on "owners, building stages, architectural style, builders"; landscape ("main landforms, watercourses, the presence of dominating elements"); site ("location within the settlement, general shape of the site, limit characteristics"); local relief and the placement of major elements ("site topography, location of the main elements on site: access area, the residence, the park, other natural or built elements"); access and the elements related to it ("access placement – to the property and to the residence – and the descriptions of the related elements"); the manor house and its relationship with the exterior design elements ("description of the residence's main volumes and the devices for the connection with the exterior"); as well as the actual landscape design ("composition, placement of the vegetation, vegetation elements, pavement, ornamental objects, ornamental constructions"). For a detailed description of the methodology, see Andreea MILEA, "Historical Gardens in Transylvania: First Steps for a Systematic Research," *Transsylvania Nostra* 4 (2012): 48-60.

Parcul castelului Béldi din Jibou, județul Sălaj

DATE ISTORICE ȘI CONTEMPORANE²

■ **Rezumat:** Articolul prezintă câteva repere din istoria construcțiilor și amenajărilor parcului castelului Béldi din Jibou (județul Sălaj), parc amenajat odată cu construirea castelului, la începutul secolului al XX-lea, prin intervenții asupra unei păduri preexistente de stejari. Parcul este clasat drept monument istoric în Lista Monumentelor Istorice 2004, respectiv 2010. Imaginea actuală a parcului, în special în apropierea clădirii castelului, se datorează în mare parte unor intervenții relativ recente, ulterioare anului 1990. Pe de altă parte, pădurea preexistentă, deși alterată pentru a face loc castelului și amenajărilor aferente, contribuie în continuare mult la aspectul locului. Articolul descrie principalele elemente construite și amenajate ale ansamblului, relațiile dintre ele și relațiile lor cu așezarea și peisajul înconjurător, așa cum au fost ele observate de către autoare în verile anilor 2007 și 2014, în încercarea de a schița un inventar sumar al situației actuale a amenajării.

■ **Cuvinte cheie:** grădină istorică, reședință rurală, amenajare în stil mixt, secolul al XX-lea

Introducere

■ „Frumosul castel Béldi din Jibou, construit în zilele noastre în stil empire”,³ după cum îl amintește József BIRÓ în lucrarea sa din 1944, *Erdélyi kastélyok*, se află ascuns în desimea unei vechi păduri de stejari,

1 Arhitect, doctor, Universitatea Tehnică din Cluj-Napoca, România.

2 Urmând structura metodologică descrisă în articolul de debut al rubricii *Grădini Istorice*, prezentarea parcului castelului Béldi din Jibou abordează următoarele aspecte, relevante pentru o analiză sistematică a grădinilor istorice rezidențiale transilvănene: date generale despre „proprietari, etape de construcție, stil arhitectural, constructori”; peisaj („formațiuni principale de relief, cursuri de apă, prezența unor elemente dominante”); amplasament („localizare în cadrul așezării, forma generală a sitului, caracterul limitelor”); relief local și dispunerea elementelor majore („topografia sitului, localizarea elementelor majore pe sit: zona de acces, reședința, parcul, alte elemente naturale sau construite”); amenajările de acces („localizarea acceselor – pe proprietate și în reședință – și descrierea amenajărilor aferente”); castelul și relația lui cu amenajările exterioare („descrierea volumelor principale” ale castelului și a „dispozitivelor de legătură cu exteriorul”); respectiv, amenajarea exterioară propriu-zisă („compoziție, dispunerea vegetației, elemente de vegetație, paviment, obiecte ornamentale, construcții ornamentale”). Pentru descrierea detaliată a metodologiei, a se vedea Andreea MILEA, *Grădini istorice din Transilvania: primi pași pentru o cercetare sistematică*, în „Transsylvania Nostra”, nr. 4/2012, p. 48-60.

3 „a napjainkban épült s empire modorban tartott szép zsisóbi Béldi-kastély” în BIRÓ József, *Erdélyi kastélyok*, Budapest, Új Idők Irodalmi Intézet – Singer és Wolfner – Kiadása, 1944, p. 83.

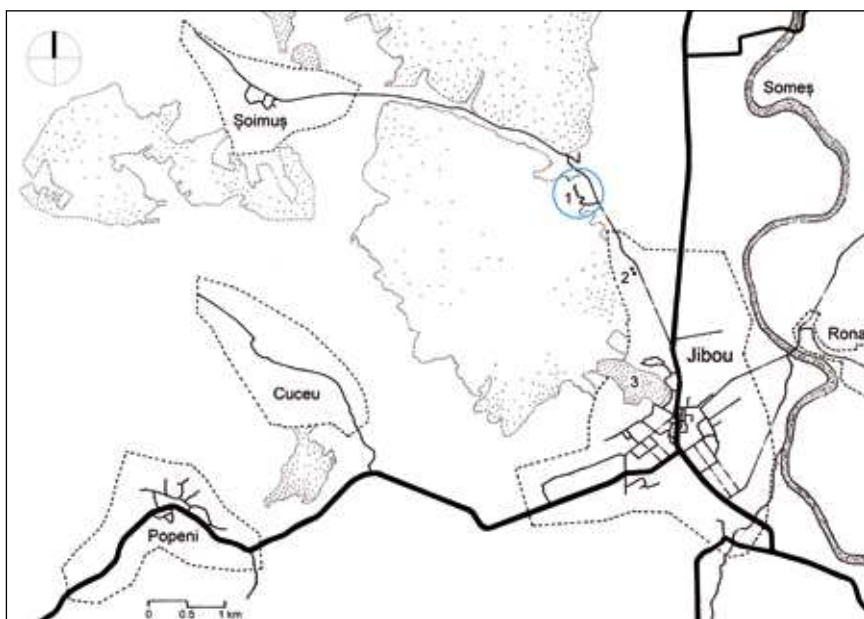


■ **Foto 1.** Ortophotografia oraşului Jibou (2010). Conturul galben reprezintă amplasamentul ansamblului castelului Béldi. © 2014 DigitalGlobe, GoogleEarth

■ **Photo 1.** The orthophotograph of Jibou (2010). The yellow contour represents the site of the Béldi Manor House ensemble. © 2014 DigitalGlobe, GoogleEarth

la jumătatea drumului din Jibou și Șoimuș. Construit în primii ani ai secolului al XX-lea, castelul își păstrează funcțiunea rezidențială până la naționalizare, când devine sediu al Spitalului Raional Jibou (1948-1971), al Căminului de bătrâni Jibou, al Căminului-spital de neuropsihici Jibou, denumit ulterior Centrul de Integrare prin Terapie Ocupațională, iar la ora actuală Centrul de Recuperare și Reabilitare Neuropsihică.⁴ În anul 2009, castelul și parcul cu o suprafață de circa 5 ha sunt retrocedate

4 Date culese de autoare cu ocazia vizitării castelului Béldi din Jibou, respectiv a Centrului de Recuperare și Reabilitare Neuropsihică Jibou.



■ **Fig. 1.** Plan de încadrare: 1 – drumul de acces spre ansamblul castelului Béldi, 2 – noile construcții ale Centrului de Recuperare și Reabilitare Neuropsihică, pe strada Stejarului, 3 – Grădina Botanică „Vasile Fati” din Jibou. Conturul albastru reprezintă amplasamentul ansamblului castelului Béldi (reconstituirea autoarei; scala grafică reprezentată este estimativă). © Andreea MILEA

■ **Figure 1.** Site map: 1 – driveway to the Béldi Manor House ensemble, 2 – new buildings of the Neuropsychological Recovery and Rehabilitation Centre, on Stejarului Street, 3 – “Vasile Fati” Botanical Garden in Jibou. The blue contour represents the Béldi Manor House site. (author’s reconstruction; the represented graphic scale is estimative) © Andreea MILEA

■ **Keywords:** historic garden, rural residence, mixed landscape design, 20th century

Introduction

■ “The beautiful Béldi Manor House in Jibou, built in our day in the Empire style”³, as mentioned by József BIRÓ in his work in 1944, *Erdélyi kastélyok*, is hidden within an old oak forest, halfway between Jibou and Șoimuș. Built in the first years of the 20th century, the manor house keeps its residential function until the nationalisation, when it becomes the headquarters of the Jibou District Hospital (1948-1971), of the Jibou Retirement Home, of the Neuropsychology Hospital and Hospice, subsequently named the Centre for Integration through Occupational Therapy, currently the Centre for Neuropsychological Recovery and Rehabilitation.⁴ In 2009, the manor house and park with an approximately 5 ha are returned to the heirs of the BÉLDI family. Thus, even since then, solutions were sought for the possible relocation of the 56 institutionalised patients in, then, the Centre for Integration through Occupational Therapy.⁵ For this purpose, two new buildings were built on Stejarului Street,⁶ about 1 kilometres closer to the centre of Jibou than the manor house. However, after the retrocession the Centre for Integration through Occupational Therapy has continued to use the manor house’s premises and the park, paying rent to the owners. The availability of the owner to sell the manor house and the park has led to their acquisition by the Sălaj County Council.⁷ Currently most patients are housed in the new buildings on Stejarului Street, while the manor house’s building will enter a rehabilitation process.⁸

Landscape

■ Jibou is located in the north-eastern part of Țara Silvaniei,⁹ on the left bank of the Someș River, at its confluence with the Agrij. The Someș, present to the east of the settlement, changes here its flowing direction from N-S to E-W and subsequently to S-N, bypassing Piscuiul Ronei, also known as Țugluiu Turbuțai/Dealul lui Rákóczi

3 „a napjainkban épült s empire modorban tartott szép zsidói Béldi-kastély” in BIRÓ József, *Erdélyi kastélyok* (Budapest: Új Idők Irodalmi Intézet – Singer és Wolfner – Kiadása, 1944), 83.

4 Information assembled by the author while visiting Béldi Manor House in Jibou, respectively the Jibou Centre for Neuropsychological Recovery and Rehabilitation.

5 “Consiliul Județean vrea să cumpere un castel”, accessed September 2014, <http://www.ziare.com/gaz-metan/zalau/consiliul-judetean-vrea-sa-cumpere-un-castel-815785>.

6 The part inside Jibou of the road connecting Jibou with Șoimuș.

7 “Consiliul Județean vrea să cumpere un castel”, accessed September 2014, <http://www.ziare.com/gaz-metan/zalau/consiliul-judetean-vrea-sa-cumpere-un-castel-815785>.

8 Information uncovered by the author while visiting Béldi Manor House in Jibou, respectively the Jibou Centre for Neuropsychological Recovery and Rehabilitation.

9 The area of the Silvaniei Hills.

(Rákóczi-hegy).¹⁰ The Someș Plateau lies to the southeast and Boiului Plateau to the northeast of Jibou.

Placement

■ The Béldi Manor House ensemble¹¹ is found north of Jibou, approximately 3.5 kilometres from its centre, around the middle of the road between Jibou and Șoimuș Village (Photo 1). The manor house is far retreated from this road (approx. 150 m), sensation enhanced by the windings of the access road, which prolong the course (Figure 1). An oak forest, pre-dating the creation of the Béldi Manor House ensemble – visible in the representations of the Josephine Survey Map of 1769-1773¹² (Figure 2) – surrounds the manor house. The site, included entirely in the above-mentioned forest, has an irregular shape.¹³ Apart from the irregular layout, relatively close reference elements are found to the east – the road connecting Jibou and Șoimuș – and to the north – a local road, beyond which extend fields and farmlands; to the west and south, the forest stretches uninterrupted over large areas.

Local relief and the placement of major elements

■ From the road connecting Jibou and Șoimuș,¹⁴ delimiting the forest to the east, the terrain climbs slowly to the N-W, to the access platform to the Centre for Neuropsychological Recovery and Rehabilitation, from where it gently descends to the

moștenitorilor familiei BÉLDI. Astfel, încă de atunci se căutau soluții pentru eventuala mutare a celor 56 de bolnavi instituționalizați în, pe atunci, Centrul de Integrare prin Terapie Ocupațională.⁵ În acest scop au fost construite două clădiri noi pe strada Stejarului,⁶ la circa 1 km mai aproape de centrul Jiboului decât castelul. Totuși, după retrocedare, Centrul de Integrare prin Terapie Ocupațională a continuat să folosească spațiile castelului și parcul, plătind proprietarilor chirie. Disponibilitatea noului proprietar de a vinde castelul și parcul a condus la achiziționarea acestora de către Consiliul Județean Sălaj.⁷ În prezent, majoritatea pacienților este găzduită în noile construcții de pe strada Stejarului, clădirea castelului urmând să intre într-un proces de reabilitare.⁸

Peisaj

■ Orașul Jibou este situat în nord-estul Țării Silvaniei,⁹ pe malul stâng al râului Someș, la confluența acestuia cu Agrijul. Râul Someș, prezent la est de așezare, își schimbă aici direcția de curgere de la N-S la E-V și, în continuare, la S-N, ocolind *Piscuiul Ronei*, cunoscut și sub numele de Țugluiul

5 „Consiliul Județean vrea să cumpere un castel”, *ziare.com*, accesat ultima dată în septembrie 2014, la URL: <http://www.ziare.com/gaz-metan/zalau/consiliul-județean-vrea-sa-cumpere-un-castel-815785>.

6 Porțiunea din intravilanul Jiboului a drumului ce leagă Jiboul de Șoimuș.

7 „Consiliul Județean vrea să cumpere un castel”, *ziare.com*, accesat ultima dată în septembrie 2014, la URL: <http://www.ziare.com/gaz-metan/zalau/consiliul-județean-vrea-sa-cumpere-un-castel-815785>.

8 Date culese de autoare cu ocazia vizitării castelului Béldi din Jibou, respectiv a Centrului de Recuperare și Reabilitare Neuropsihică Jibou.

9 Zona Dealurilor Silvaniei.

10 Called Rákóczi's Hill (Rákóczi-hegy) in the memory of the armed conflict that happened in Jibou, on November 11, 1705, between Ferenc RÁKÓCZI II, Prince of Transylvania and the imperial armies, for the independence from Austria. See: Ion IVĂNESCU, *Jibou la 800 de ani* (Zalău: Editura Silvania, 2005), 14. A surface of 0.5 ha of this massif is listed under the name of “Calcarele de Rona” as natural heritage due to the presence of fossils, especially from tertiary marine sediments, but also due to older remains such as dinosaur ribs and teeth from the end of the Cretaceous. See Law no. 5 of March 6, 2000, regarding the approval of the Plan for the development of the national territory – Section III – Protected areas / I. Protected natural areas of national interest and natural monuments. No. 2.685, accessed September 2014, http://www.cdep.ro/pls/legis/legis_pck.htm_act_text?id=22636.

11 Béldi Manor House ensemble (SJ-II-a-B-05076) beginning of the 20th century; Béldi Manor House (SJ-II-m-B-05076.01) beginning of the 20th century; the park of the manor house (SJ-II-s-B-05076.02) beginning of the 20th century; according to the Lists of Historic Buildings from 2004 and 2010, (Ministry of Culture and National Heritage, National Institute of Heritage), Jibou / Zsibó / Siben; according to SZABÓ M. Attila, “Dicționar de localități din Transilvania”, accessed June 2014, <http://dictionar.referinte.transindex.ro/index.php?action=betu&betu=j&co=roman>.

12 The Josephine Survey Map of the Principality of Transylvania (Theil Des Comitats Szolnok Mediocris, und Doboka, Sectio 28, 1769-1773).

13 We do not know for the moment if the current limits of the premises of the Centre for Neuropsychological Recovery and Rehabilitation coincide with the limits of the original premises of the park of the manor house.

14 Stejarului Street, within Jibou.



■ Fig. 1. Reprezentarea așezării Sibó (Jibou) în Harta Iosefină (1769-1773). Amplasamentul actualului castel Béldi – a cărui poziție aproximativă este, în această imagine, marcată cu alb – era pe atunci lipsit de amenajări, acoperit fiind de păduri

■ Figure 1. Representation of Sibó (Jibou) in the Josephine Survey Map (1769-1773). The Béldi Manor House site – the approximate position of which is, in this image, highlighted in white – was then covered by forests

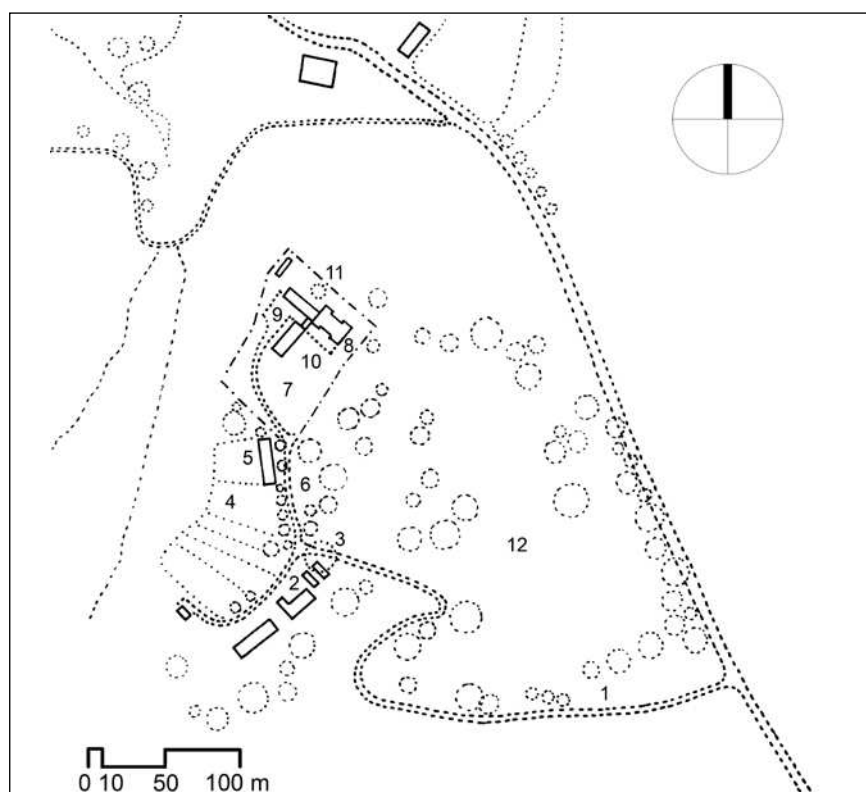
Turbuțai/Dealul lui Rákóczi (Rákóczi-hegy).¹⁰ Podișul Someșan se întinde spre sud-est, iar Podișul Boiului spre nord-est de Jibou.

Amplasament

■ Ansamblul castelului Béldi¹¹ se află la nord de Jibou, la circa 3,5 km de centrul acestuia, pe la jumătatea drumului dintre Jibou și satul Șoimuș (foto 1). Castelul este retras mult de la acest drum (circa 150 m), senzație

¹⁰ Denumit Dealul lui Rákóczi (Rákóczi-hegy) în amintirea confruntării militare desfășurată la Jibou, pe 11 noiembrie 1705, între Ferenc RÁKÓCZI II, principele Ardealului și armatele imperiale, pentru independența față de Austria. A se vedea: Ion IVĂNESCU, *Jiboul la 800 de ani*, Zalău, Editura Silvania, 2005, p. 14. O suprafață de 0,5 ha din acest masiv este clasată, sub denumirea de „Calcarele de Rona” drept monument al naturii datorită prezenței fosilelor provenite în special din sedimente marine terțiare, dar și datorită rămășițelor mai vechi precum coaste și dinți de dinozauri de la sfârșitul Cretacicului. A se vedea Legea nr. 5 din 6 martie 2000 privind aprobarea Planului de amenajare a teritoriului național – Secțiunea a III-a – zone protejate / I. Zone naturale protejate de interes național și monumente ale naturii / 2. Rezervații și monumente ale naturii. Nr. crt. 2.685, accesată ultima dată în septembrie 2014, la URL: http://www.cdep.ro/pls/legis/legis_pck.htm_act_text?dt=22636.

¹¹ Ansamblul castelului Béldi (SJ-II-a-B-05076) începutul secolului al XX-lea: castelul Béldi (SJ-II-m-B-05076.01) începutul secolului al XX-lea; parcul castelului (SJ-II-s-B-05076.02) începutul secolului al XX-lea; conform Listei Monumentelor Istorice 2004, respectiv 2010 (Ministerul Culturii și Patrimoniului Național, Institutul Național al Patrimoniului). Jibou/Zsibó/Siben, conform SZABÓ M. Attila, *Dicționar de localități din Transilvania*, dicționar.referinte.transindex.ro, accesat ultima dată în iunie 2014, la URL: <http://dicționar.referinte.transindex.ro/index.php?action=betu&betu=j&co=roman>.



■ **Fig. 3.** Disponerea elementelor majore ale ansamblului castelului Béldi: 1 – drumul de acces, 2 – clădiri anexe la intrarea în incinta actuală a ansamblului, 3 – stejar monumental la intrarea în incinta actuală a ansamblului, 4 – câmpuri cultivabile, 5 – structură deschisă de protecție a culturilor, 6 – plantație de pomi fructiferi, 7 – grădina ornamentală, 8 – castelul, 9 – curtea de acces și a anexelor castelului, 10 – peron de acces la castel, 11 – bazin cu apă în vederea stingerii incendiilor (în prezent dezafectat), 12 – pădure (reconstituirea autoarei; scala grafică reprezentată este estimativă). © Andreea MILEA

■ **Figure 3.** Placement of the major elements of the Béldi Manor House ensemble: 1 – driveway, 2 – annex buildings at the entrance of the park's current premises, 3 – monumental oak at the entrance of the park's current premises, 4 – cultivable fields, 5 – open structure for the protection of the fields, 6 – fruit-bearing tree plantation, 7 – ornamental garden, 8 – manor house, 9 – courtyard of access and of the manor house's annexes, 10 – manor house access platform, 11 – water basin for fire extinction (currently decommissioned), 12 – forest (author's reconstruction; the represented graphic scale is estimative). © Andreea MILEA

N-E (Figure 3).¹⁵ The forest, through which winds the access road (Photo 2), stretches between the above-mentioned road and the premises of the Centre for Neuropsychological Recovery and Rehabilitation. The manor house, the annex buildings and the facilities belonging to them are found on a relatively flat surface.

At the entrance to the Centre for Neuropsychological Recovery and Rehabilitation – in the site's southern area – are lined the gatekeeper's house and several annexes¹⁶ related to agricultural activities, including barns. The road continues to the site's northern area, to the manor house, being lined by cultivated fields and fruit trees, passes the ornamental garden in front of the manor house and stops in the courtyard of the manor house's annex buildings (Photo 3).

Access elements

■ The access road to the manor house (Figure 3, Photo 2) unfolds through the woods, with a winding course tailored to the sloping land. It is narrow – allowing the passage of a single vehicle – it is gravelled and nothing in its composition suggests modifications that have been implemented following the ensemble's re-functionalisation, after the nationalisation. The access road is still private, residential, and intimate. Once we enter the ensemble's current premises, the access road widens and also splits: one thread serves the more recent annex buildings, while another leads to the manor house. The driveway is indirectly routed close to the main, south-western elevation of the manor house. Thus, as the T-shaped placement of the three buildings creates two “alveoli” of external design – one comprising of the ornamental garden (Photo 8) and answering directly to the manor house's main elevation, the other one of a service courtyard –, the driveway passes first along the south-western side of the ornamental garden to reach the service courtyard from where, through a gate-like construction (Photo 4), which both separates and connects the three buildings, but also the service courtyard to the ornamental garden, it permits, if necessary, the continuation of the driveway to the manor house's main elevation. The outdoor planning sustains this operating scheme, preserving a large free area, resembling a platform, along the entire south-western elevation of the manor house, which it separates thus from the ornamental garden. The generous width (approx. 8 m) of this platform allows vehicles to be turned with ease. The pedestrian access to the manor house is accommodated

¹⁵ On a distance of approximately 300 m from the intersection of the road connecting Jibou and Șoimuș with the access route to the manor house, until the platform of access to the former hospice, the terrain climbs for approximately 30 m. On a distance of approximately 150 m from the platform of access to the former hospice until the manor house, the terrain descends for approx. 10 m. We may appreciate a slope of the terrain between the areas of approximately 6-10%.

¹⁶ Subsequent to the nationalisation.

by the ornamental garden. The lack of the original plan for the design of the ornamental garden prevents us from appreciating if there was once a wider access alley included in its surface. The current layout of the ornamental garden, dating from 1992, indicates broadly the layout of the lawns in the state immediately preceding the current design: the platform in front of the manor house existed, but much larger and with an irregular shape and the annex building which limits the ornamental garden was also lined by a wide alley.

The manor house and its relationship with the landscape design

■ The manor house's building has a basement, a ground floor and an upper floor, having a rectangular layout. The two long elevations – south-western and north-eastern – have wide risalits at the extremities. The central area of the south-western elevation has a portico at ground floor level (Photo 5), which houses a terrace, slightly raised from the terrain, and sustains a 2nd terrace at upper floor level. The latter appears in the images from the beginning of the 20th century as an open terrace, but at present it is covered by a structure composed of a plastic canopy supported by metal beams and pillars fixed on the original parapet. The ground floor terrace mediates the access to the manor house, while the portico ensures an intermediary space, shaded, oriented towards the ornamental garden. The upper floor terrace, through its raised position and by being also oriented towards the ornamental garden, permits the reading of the layouts' geometry. The manor house's north-eastern elevation has also a ground floor terrace (Photo 6), placed between the lateral risalits and oriented towards the forest. It is a large uncovered terrace, communicating, within the manor house, with the parlour. The level difference from the terrain – considerably higher than the one next to the south-western elevation – is taken by two sets of stairs, located at the sides of the terrace. The wall supporting the long side of the terrace houses the access to the basement. The manor house's annexes have only one level (ground floor).

Landscape design¹⁷

■ When the Josephine Survey Map (Figure 2) was drawn, the site of the manor house and park seems to have been covered by forests. Currently, there still are large wooded areas, but there are also areas cleared of trees

17 Considering the specifics of landscape design and the elements with which it works, we consider the following to be important in the study of historic park landscape design: the style of the park's landscape design; the delimitation of areas with different characteristics; the compositional principles used in the design; the placement of circulation routes, their hierarchy and the treatment of the stepping surfaces; the placement of vegetation, the height of the specimens and the used species; the presence of ornamental constructions, objects and of park furniture.



■ Foto 2. Drumul de acces la castelul Béldi. © Andreea MILEA, 2014

■ Photo 2. Béldi Manor House access road. © Andreea MILEA, 2014

amplificată de sinuozițiile drumului de acces, care prelungesc, astfel, parcursul (fig. 1). O pădure de stejar preexistentă creării ansamblului castelului Béldi – vizibilă în reprezentarea Hărții Iosefine din anii 1769-1773¹² (fig. 2) – înconjoară castelul. Situl, inclus cu totul în pădurea de stejar deja amintită, are formă neregulată.¹³ Dincolo de incinta neregulată, elemente de reper relativ apropiate se găsesc la est – drumul de legătură dintre Jibou și Șoimuș – și la nord – un drum local dincolo de care se întind câmpuri și terenuri agricole –, iar spre vest și sud pădurea se întinde neîntreruptă pe suprafețe mari.

Relief local și dispunerea elementelor majore

■ De la drumul de legătură Jibou-Șoimuș,¹⁴ care delimitează pădurea la est, terenul urcă lin spre N-V, până pe platforma de acces în incinta centrului de recuperare și reabilitare neuropsihică, de unde coboră lin spre N-E (fig. 3).¹⁵ Între drumul amintit și incinta centrului de recuperare și reabilitare neuropsihică se desfășoară pădurea, prin care șerpuiește drumul de acces (foto 2). Castelul, construcțiile anexe și amenajările aferente tuturor acestora se află pe o suprafață de teren relativ plată.

La intrarea în incinta centrului de recuperare și reabilitare neuropsihică – în partea sudică a sitului – se află înșiruite casa portarului și câteva construcții anexe¹⁶ muncilor agricole desfășurate pe sit, inclusiv hambare. Drumul continuă spre partea nordică a sitului, spre castel, mărginit fiind de câmpuri cultivate și pomi fructiferi, trece pe lângă grădina ornamentală amenajată în fața castelului și se oprește în curtea clădirilor anexe ale castelului (foto 3).

12 Harta Iosefină a Marelui Principat al Transilvaniei (Theil Des Comitats Szolnok Mediocris, und Doboka, Sectio 28, 1769-1773).

13 Nu cunoaștem pentru moment dacă actuala delimitare a incintei Centrului de Recuperare și Reabilitare Neuropsihică ar coincide cu delimitarea incintei originale a parcului castelului.

14 Strada Stejarului, atâta timp cât se află în intravilanul Jiboului.

15 Pe o distanță de aproximativ 300 m de la intersecția drumului de legătură Jibou-Șoimuș cu traseul de acces la castel și până pe platforma de acces în incinta fostului sanatoriu terenul urcă aproximativ 30 m. Pe o distanță de aproximativ 150 m de la platforma de acces în incinta fostului sanatoriu și până la castel, terenul coboară aproximativ 10 m. Putem aprecia, prin urmare, o pantă a terenului între zonele amenajate de aproximativ 6-10%.

16 Ulterioare naționalizării



■ **Foto 3.** Curtea de acces delimitată de clădirile anexe castelului.
© Andreea MILEA, 2014

■ **Photo 3.** Access courtyard, limited by the manor house's annexes.
© Andreea MILEA, 2014



■ **Foto 4.** Gangul de legătură dintre curtea de acces și peronul prevăzut între fațada sud-vestică a castelului și grădina ornamentală. © Andreea MILEA, 2014

■ **Photo 4.** The gangway connecting the access courtyard and the platform between the south-western elevation and the ornamental garden.
© Andreea MILEA, 2014

Amenajările de acces

■ Drumul de acces la castel (fig. 3, foto 2) este condus prin pădure, după un traseu sinuos, adaptat terenului în pantă. Are o lățime mică – permițând trecerea unui singur vehicul –, este prunduit și nimic din alcătuirea sa nu indică modificări care să fi fost operate asupra lui în urma refuncționalizării ansamblului, după naționalizare. Drumul de acces are și în prezent un caracter privat, rezidențial, intim. Odată pătrunși în actuala incintă a ansamblului, drumul de acces se lărgeste și, totodată, se bifurcă: unul din fire deservește construcțiile anexe mai recente, în timp ce un altul conduce spre castel. Accesul carosabil este dirijat indirect până în apropierea fațadei principale, sud-vestice, a castelului. Astfel, cum dispunerea în T a celor trei corpuri de clădire crează două „alveole” ale amenajării exterioare – una cuprinzând grădina ornamentală (foto 8) și răspunzând direct fațadei principale a castelului, alta cuprinzând o curte de serviciu –



■ **Foto 5.** Zona centrală a fațadei sud-vestice a castelului. Se observă terasa și porticul de la nivelul parterului, terasa etajului, precum și actuala structură parazitată de acoperire a acesteia din urmă.
© Andreea MILEA, 2014

■ **Photo 5.** The central area of the manor house's south-western elevation. The ground floor terrace and portico, the upper floor terrace and the current structure which covers the terrace can be noticed. © Andreea MILEA, 2014

(Figure 3): the first, surrounding the annex buildings related to the entrance to the current area of the ensemble; a second one, to the west of the road leading to the manor house, created for agricultural purposes; a third to the south-west of the manor house, allowing the creation of the ornamental garden and freeing the courtyard of the manor house's annex buildings. All three surfaces have relatively large areas, of approx. 4000 sqm, 5000 sqm, respectively 2500 sqm.

We can distinguish three different states in the park's existence: the park of the manor house in the period when it had a residential function, the park between 1948 and 1992, and the park after 1992.

We know little of the park's design in its residential period. A photo published by József BIRÓ in 1944 (Photo 7), from the archive of Count József TOLDALAGHI's wife, presents partially the design next to the south-western elevation. Without being able to distinguish an alley system, we can notice the presence of a decorative flowerbed placed in the elevation's axis, populated with herbaceous plants, of a small and medium height, some of which seem to be exotic species, based on their appearance. Moreover, the image presents the upper floor terrace as uncovered, with decorative flower vases placed on the small pilasters of the parapet. At present, these vases no longer exist, the small pilasters of the parapet supporting the metal pillars, part of the canopy's support structure. The monumental oak, present in the foreground of the image published by BIRÓ is gone.

Between 1948 and 1992, the park certainly suffers alterations. The ones we know about, based on accounts from those who worked in the – at the time – Neuropsychology Hospital and Hospice, are:

– imprinting an agricultural character to the area, from the entrance to the ensemble's premises to the manor house's

ornamental garden, by creating cultivable fields and planting fruit trees;

- simplifying of the ornamental garden's design (for the maintenance of which there was probably neither time, nor personnel), thus at the beginning of the 1990s it had the aspect of a simple lawn with widespread trees. The contour of these lawns is represented, as current state, in the plans for the design of the ornamental gardens, in 1992 (Figure 5);
- the introduction of facilities related to the hospice, such as the basin buried into the ground, for the water reserves in necessary case of fire, next to the north-eastern elevation.

In 1992, a plan for the redesign of the ornamental garden (Figures 4-5, Photo 8) is developed and implemented. The garden receives an alley system following a

drumul carosabil de acces trece mai întâi de-a lungul laturii sud-vestice a grădinii ornamentale pentru a ajunge în curtea de servicii, de unde, printr-o construcție de tip poartă (foto 4), care separă și leagă totodată cele trei corpuri de clădire, dar și curtea de servicii de grădina ornamentală, permite, la nevoie, continuarea traseului carosabil până în dreptul fațadei principale a castelului. Amenajarea susține această schemă de funcționare, păstrând o amplă zonă liberă, de tip peron, de-a lungul întregii fațade sud-vestice a castelului, pe care, astfel, îl separă de grădina ornamentală. Lățimea generoasă (circa 8 m) a acestui peron permite întoarcerea cu ușurință a vehiculelor. Accesul pietonal la castel este acomodat de grădina ornamentală. Lipsa planului amenajării originale a grădinii ornamentale ne împiedică să apreciem dacă nu va fi existat cândva, inclusă în suprafața sa, o alee mai amplă de acces spre castel. Planul de amenajare a actualei grădini ornamentale, datând din 1992, indică schematic contururile peluzelor în starea imediat premergătoare actualei amenajări: peronul din fața castelului exista, dar mult mai larg și de o formă neregulată, iar clădirea anexă care delimitează grădina ornamentală era, și ea, mărginită de o alee largă.

Castelul și relația lui cu amenajările exterioare

■ Clădirea castelului se dezvoltă pe subsol, parter și etaj, având un plan dreptunghiular. Cele două fațade lungi ale clădirii castelului – sud-vestică și nord-estică – prezintă rezalite largi la extremități. Porțiunea centrală a fațadei sud-vestice prezintă un portic la nivelul parterului (foto 5), care adăpostește o terasă ușor înălțată față de teren și susține o a doua terasă la nivelul etajului. Aceasta din urmă apare în imaginile de la începutul secolului al XX-lea drept o terasă descoperită, dar în prezent ea dispune de o structură de acoperire sub forma unei copertine din material plastic susținută de grinzi și stâlpi metalici fixați pe parapetul original. Terasa de la nivelul parterului mediază accesul în castel, în timp ce porticul asigură un spațiu intermediar, umbrit, orientat spre grădina ornamentală. Terasa de la nivelul etajului, prin poziția sa înălțată și orientată fiind de asemenea spre grădina ornamentală, permite citirea geometriei dispunerilor acesteia. Fațada nord-estică a castelului dispune și ea de o terasă la nivelul parterului (foto 6), desfășurată între rezalitele laterale și orientată spre pădure. Este o largă terasă descoperită, comunicând, în interiorul castelului, cu salonul. Diferența de nivel față de teren – considerabil mai mare decât cea din dreptul fațadei sud-vestice – este preluată prin două pachete de trepte dispuse în lateralele terasei. Peretele susținând latura lungă a terasei adăpostește accesul în subsol. Clădirile anexe castelului se dezvoltă pe un singur nivel (parter).

Amenajarea exterioară¹⁷

■ La vremea redactării Hărții Iosefine (fig. 2), amplasamentul castelului și parcului său pare să fi fost ocupat de păduri. În prezent există, de asemenea, ample suprafețe împădurite, dar sunt prezente și suprafețe eliberate de arbori (fig. 3): prima, înconjurând construcțiile anexe asociate intrării în incinta actuală a ansamblului; o a doua, la vest de drumul care conduce spre castel, creată în scopuri agricole; și o a treia la sud-vest de castel, permițând amenajarea grădinii ornamentale și degajând curtea clădirilor anexe castelului. Toate cele trei suprafețe au arii relativ mari, de circa 4000 mp, circa 5000 mp, respectiv circa 2500 mp.

17 Luând în considerare specificul arhitecturii peisagere și a elementelor cu care ea lucrează, pentru studiul amenajărilor parcurilor istorice considerăm că sunt de interes următoarele aspecte: stilul amenajării parcului; delimitarea zonelor cu caracter diferit; principiile compoziționale la care s-a recurs în amenajare; dispunerea traseelor de circulație, ierarchia acestora și tratarea suprafeței de călcare; dispunerea vegetației, înălțimea exemplarelor vegetale și speciile întrebunțate; prezența construcțiilor ornamentale, a obiectelor ornamentale și a mobilierului de parc.



■ Foto 6. Terasa descoperită de la nivelul parterului, pe fațada nord-estică a castelului. © Andreea MILEA, 2014

■ Photo 6. The open terrace at ground floor level, on the manor house's north-eastern elevation. © Andreea MILEA, 2014



■ Foto 7. Fațada sud-vestică a castelului și o porțiune din amenajarea grădinii ornamentale în fotografia publicată de József Biró în Erdélyi kastélyok (1944); fotografia provine din arhiva soției contelui József Toldalaghi. © Új Idők Irodalmi Intézet – Singer és Wolfner – Kiadása, Budapest

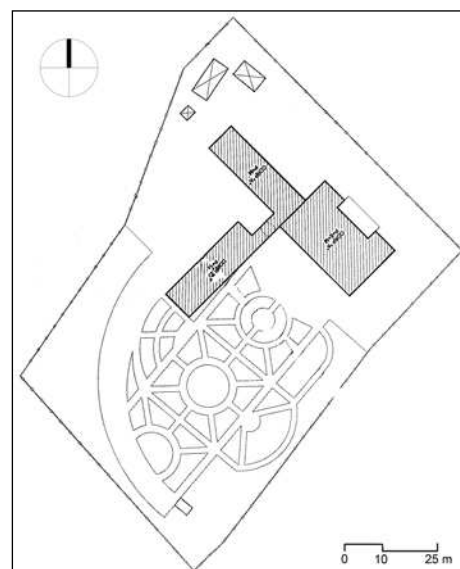
■ Photo 7. The south-western elevation and part of the ornamental garden, in the photo published by József Biró in Erdélyi kastélyok (1944); the photo comes from the archives of Count József Toldalaghi's wife. © Új Idők Irodalmi Intézet – Singer és Wolfner – Kiadása, Budapest

Trei stări distincte din existența parcului putem distinge: parcul castelului în perioada funcțiunii sale rezidențiale, parcul între anii 1948-1992 și parcul de după anul 1992.

Despre amenajarea parcului castelului în perioada funcțiunii sale rezidențiale știm puțin. O fotografie publicată de József BIRÓ în 1944 (foto 7), provenind din arhiva soției contelui József TOLDALAGHI, prezintă parțial amenajarea din dreptul fațadei sud-vestice. Fără a putea distinge vreun sistem de alei, putem totuși constata prezența unui strat decorativ dispus în axul fațadei, strat populat abundent cu plante erbacee de înălțime mică și medie, dintre care unele, după port, par să fie specii exotice. Totodată, imaginea prezintă terasa de la nivelul etajului ca fiind descoperită și având pe pilaștrii scunzi ai parapetului vase decorative pentru flori. În prezent, aceste vase nu mai există, pe pilaștrii scunzi ai parapetului sprijinindu-se stâlpii metalici, care fac parte din structura de susținere a copertinei. Stejarul monumental, vizibil în prim-planul imaginii publicate de BIRÓ nu mai există în prezent.

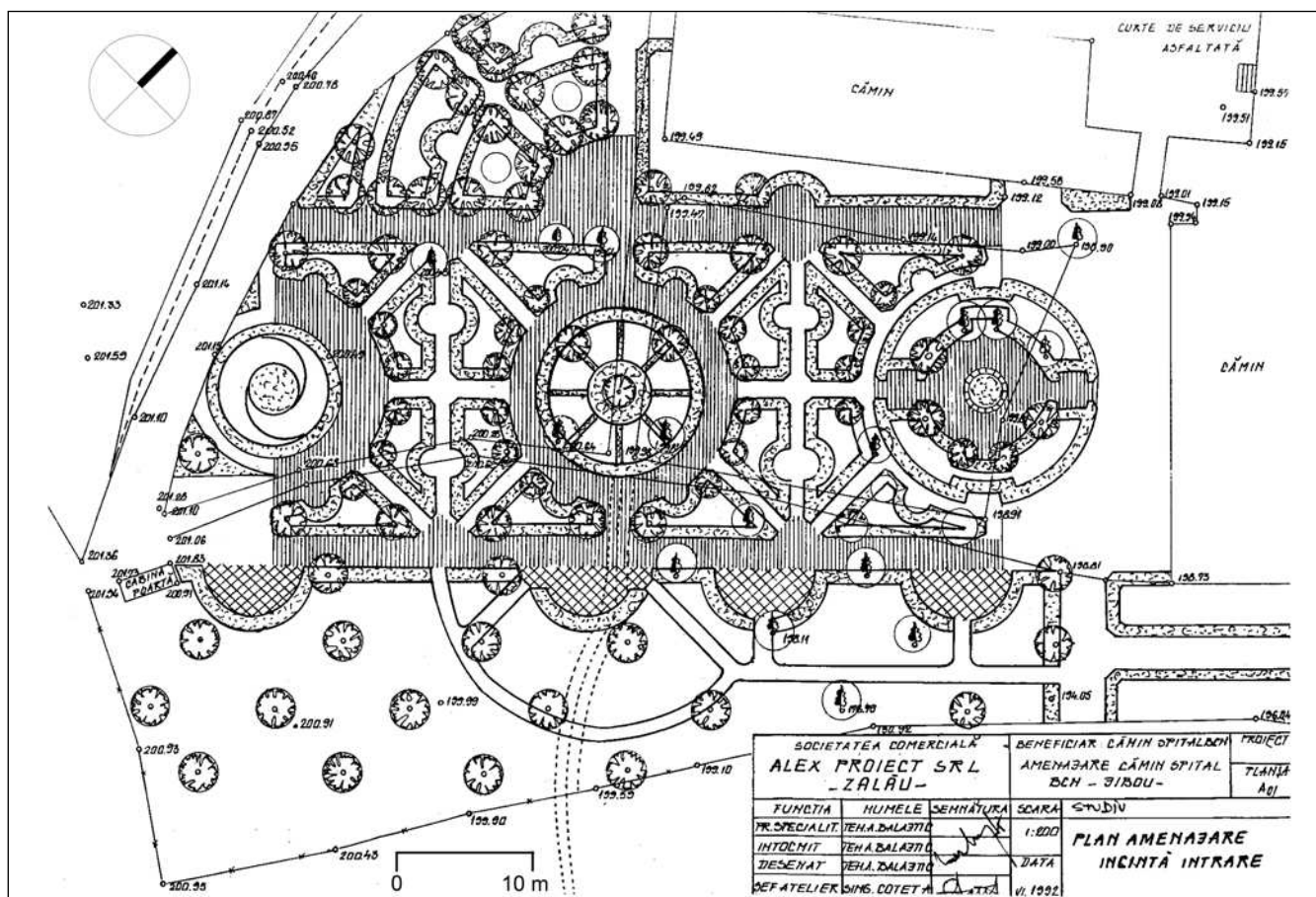
Între anii 1948-1992, parcul suferă în mod cert modificări. Cele despre care avem cunoștință, din relatări ale celor care au lucrat în cadrul – pe atunci al – Căminului-spital de neuropsihici Jibou sunt:

- imprimarea unui caracter agricol zonei de la intrarea în incinta ansamblului și până la grădina ornamentală a castelului, prin crearea câmpurilor cultivabile și prin plantarea de pomi fructiferi;
- simplificarea amenajării grădinii ornamentale (pentru întreținerea căreia nu mai exista probabil nici timp, nici personal) așa încât la începutul anilor 1990 aceasta avea aspectul de simple peluze cu arbori răsfirați. Conturul acestor peluze este reprezentat, ca situație existentă, în planul de amenajare a grădinii ornamentale creat în anul 1992 (fig. 5);



■ Fig. 4. Schiță a amenajării grădinii ornamentale în proiectul propus în 1992; extras din planșele proiectului (scala grafică reprezentată este adăugată de autoare și este estimativă). © Consiliul Județean Sălaj

■ Figure 4. Sketch of the ornamental garden design in the project proposed in 1992; excerpt from the plans of the project (the scale represented is added by the author and is estimative). © Sălaj County Council



■ Fig. 5. Plan de amenajare a grădinii ornamentale în proiectul propus în 1992; extras din planșele proiectului (scala grafică reprezentată este adăugată de autoare și este estimativă). © Consiliul Județean Sălaj

■ Figure 5. Landscape design plan for the ornamental garden in the project proposed in 1992; excerpt from the plans of the project (the scale represented is added by the author and is estimative). © Sălaj County Council



■ **Foto 8.** Actuala grădină ornamentală, privită de pe terasa etajului. © Andreea MILEA, 2014
 ■ **Photo 8.** The current ornamental garden, from the upper floor terrace. © Andreea MILEA, 2014



■ **Foto 9.** Stejarul monumental la intrarea în actuala incintă a ansamblului. © Andreea MILEA, 2014
 ■ **Photo 9.** Monumental oak at the entrance to the current premises of the park. © Andreea MILEA, 2014

geometric layout shaped as a grid, with diagonal and circular connections, and flares. The design has a central area symmetric with the axis of the south-western elevation of the manor house and two asymmetric lateral areas, for the connection with the existing elements of the site. The main routes of the design, supported by a greater width of the alleys, are the

– introducerea unor amenajări anexe căminului-spital, cum este, în dreptul fațadei nord-estice a castelului, bazinul îngropat în teren pentru rezerva de apă necesară în caz de incendiu.

În anul 1992 este elaborat și pus în practică un proiect de reamenajare a grădinii ornamentale (fig. 4-5, foto 8). Aceasta dobândește un sistem de alei dispuse după un desen geometric cu trasee în grilă, legături diagonale, circulare și evazări. Amenajarea dispune de o zonă centrală configurată simetric față de axul fațadei sud-vestice a castelului și de două zone laterale asimetrice, de racordare la elementele existente pe sit. Traseele principale ale amenajării, susținute și printr-o lățime mai mare a aleilor, sunt cel axial și cele două laterale paralele cu acesta, conducând spre fațada sud-vestică a castelului. Dale de ciment, în două culori, dispuse după modele geometrice constituie pavimentul acestor alei. Toate straturile create prin sistemul de alei sunt delimitate prin gard viu scund din lemn câinesc, tuns geometric. Suprafețele rămase în interiorul straturilor sunt populate cu specii erbacee decorative. Sunt prezente, de asemenea, arbuști decorativi, pomi fructiferi și conifere, într-o dispunere neregulată. Nu toți arbuștii și arborii schițați în planul de amenajare se regăsesc în realitate. O mică fântână decorativă este dispusă într-o evazare circulară a traseului axial, în apropierea fațadei sud-vestice a castelului. Alte obiecte ornamentale sau mobilier de grădină nu se găsesc la ora actuală în parc. Nu putem aprecia că amenajarea elaborată în anul 1992 s-ar fi inspirat din amenajarea originală, desenul acesteia din urmă nemaifiind cunoscut nici pe atunci. Compoziția dezvoltată în jurul unui ax de simetrie coincidând cu cel al fațadei principale a castelului dovedește totuși căutarea unei legături vizuale între castel și grădină. Dimensiunile aleilor și straturilor creează pe alocuri înghesuială, iar dimensiunile alcătuirilor volumetrice create prin gardul viu tuns geometric, raportate la spațiile libere rămase par ușor lipsite de rafinament, judecată pe care o putem atribui de asemenea robusteții fântânii decorative. Parcul păstrează, în schimb, câteva exemplare monumentale de stejar din pădurea preexistentă oricăror amenajări (foto 9-10); exemplarul cel mai impresionant este cel care străjuiește intrarea în actuala incintă a ansamblului, al cărui diametru de trunchi măsoară mai bine de 1,5 m.



■ **Foto 10.** Stejarul monumental pe marginea drumului de acces spre castel. © Andreea MILEA, 2014
 ■ **Photo 10.** Monumental oak on the side of the road of access to the manor house. © Andreea MILEA, 2014

Concluzie

■ Fără să cunoaştem în detaliu caracterul amenajărilor originale ale parcului castelului Béldi din Jibou, putem afirma, pe baza ponderii mari de amenajări recente, că mai nimic din fostele amenajări nu s-a păstrat. Caracterul izolat al locului, în mijlocul pădurii de stejar, și importanța oarecum moderată a reședinței însăși, face plauzibilă ipoteza unor amenajări originale ale căror suprafețe să nu fi diferit substanțial de suprafețele amenajate în prezent ale ansamblului. Putem de asemenea afirma că în amenajarea originală exista o grădină ornamentală pe amplasamentul actualei grădini ornamentale. Elemente arhitecturale de relaționare cu grădina au fost alterate (parazitarea terasei etajului cu o copertină protectoare), iar obiecte ornamentale contribuind la imaginea ansamblului s-au pierdut (vasele ornamentale pentru flori de pe pilaștrii scunzi ai parapetului terasei etajului). Elemente păstrate, care contribuie hotărâtor la atmosfera locului, sunt pădurea de stejar înconjurătoare, drumul de acces spre castel și exemplarele monumentale de stejar.

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axial one and the two lateral ones, parallel with it, leading to the south-western elevation of the manor house. Cement tiles, in two colours, placed according to geometric designs, form the pavement of these alleys. All the beds created by the alley system are lined by small privet hedges, geometrically trimmed. The remaining surfaces are ornamented with decorative herbaceous species. There are also decorative shrubs, fruit trees and conifers, in an irregular arrangement. Not all shrubs and trees in the design plans are found in reality. A small decorative fountain is placed in a circular flaring of the axial alley, near the manor house's south-western elevation. Currently, there are no other ornamental objects or garden furniture in the parks. We cannot tell if the landscape design of 1992 was inspired from the original one, the latter's layout being already unknown at the time. The composition developed around a symmetry axis coinciding with that of the manor house's main elevation proves however the search of a visual relationship between the manor house and the garden. The dimensions of the alleys and beds sometimes create a sensation of crowding, and the dimensions of the volumes created by the geometrically trimmed hedges, relative to the remaining spaces seem to be lacking in refinement, judgment which can be made also for the robustness of the decorative fountain. The park preserves, however, several monumental specimens of oak from the pre-existing forest (Photos 9-10); the most impressive specimen being the one that guards the entrance to the current site, whose trunk diameter measures over 1.5 metres.

Conclusion

■ Without knowing in detail the character of the original design of the Béldi Manor House's park in Jibou, we can state, based on the large proportion of recent elements, that almost nothing of the former design has been preserved. The isolation of the site, in the middle of an oak forest, and the somewhat moderate importance of the residence itself make plausible the hypothesis of an original design with surfaces that were not substantially different from the current landscaped surfaces of the ensemble. We can also state that, in the original design, there was an ornamental garden on the site of the current ornamental garden. Architectural elements for the connection with the garden were altered (the protective canopy parasitizing the upper floor terrace) and the ornamental objects contributing to the overall image were lost (the ornamental vases on the short pilasters of the upper floor terrace parapets). The preserved elements, which contribute decidedly to the site's atmosphere, are the surrounding oak forest, the access road and the monumental oak specimens.

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Noble Mentality and the Landscape in 17th-19th Century in Transylvania

Nemesi szellemiség és tájkultúra a XVII–XIX. századi Erdélyben

■ Abstract: Although a garden should not be compared to the landscape in every case, its significance from the viewpoint of landscape is much greater than it first may appear: according to a philosophical approach, the garden, as the earthly copy of the Garden of Eden, is “one of humanity’s best inventions and the means of making oneself feel at home in this world.”² Therefore, this explains the constant striving to conquer untamed nature, the foreign territories lying beyond the bounds of the garden cosmos. If “landscape design is none other than the extension of garden design, or indeed, urban planning”³, then the significance of landscaping initiated with gardening methods becomes even more obvious. The landscape garden, despite its strongly composed nature, drew inspiration from the surrounding landscape elements that themselves owed their appearance to the decades and centuries of traditional use of landscape.⁴ The manorial centre, where the only significant garden in the area could take shape, has always possessed symbolic significance: it represented the cultural, economic and social centre of the region. The increase in the number of similar cultural focal points led to the increasingly vigorous shaping of the environment. In his work, *Tour through Great Britain*, Daniel DEFOE relates the experiences of his journey around England between 1724 and 1726, emphasizing that he incessantly encountered during his travels county estates of varying sizes, which he saw as the propagators of culture. At the same time, the manorial centres were the popularisers of intellectual currents and the achievements of modern gardening in various areas of the country. Almost 100 years later these very same thoughts also permeate Ferenc KAZINCZY’s *Transylva-*

■ Kivonat: Bár a kertet (még ha tájkert is) a tájjal azonos súllyal említeni nem minden esetben ildomos, jelentősége a tájkép szempontjából jóval nagyobb mint első hallásra tűnhet: a kert – filozofikus megközelítésben, – az édenkert földi másaként, „az emberiség egyik legjobb találmánya és eszköze, hogy otthon érezhesse magát ebben a világban”². Érthető tehát az a folyamatos törekvés is, amelynek célja a vad természet, a kerti kozmosz határain kívül eső idegen területek meghódítása. Ha „a tájtervezés nem egyéb, mint a parkosítás, sőt a várostervezés kiterjesztése”³, akkor még nyilvánvalóbbá válik a kertépítészeti módszerekkel elindított tájalakítás jelentősége. A tájkert erőteljes komponáltsága ellenére is a környező tájelemekből inspirálódott, melyek a maguk idejében a több évtizedes, évszázados hagyományos tájhasználatnak köszönhetik megjelenésüket.⁴ Az uradalmi központ, ahol a vidék egyetlen jelentősebb kertje kialakulhatott, mindig szimbolikus jelentőséggel bírt: a térség kulturális, gazdasági és társadalmi központját jelentette. A hasonló kulturális gócpontok számának növekedése a környezet egyre erőteljesebb alakításához vezetett. Daniel DEFOE *Tour through Great Britain* című művében 1724–1726 közötti angliai körutazásának élményeit közli, kihangsúlyozva, hogy útja során minduntalan kisebb-nagyobb birtokokba (county estates) ütközött, melyeket a kultúra terjesztőinek nevezett. Az uradalmi központok ugyanakkor az eszmei áramlatok, a modern kertészeti vívmányok népszerűsítői az ország különböző vidékein. Ugyanezek a gondolatok hatják át KAZINCZY Ferenc majd 100 évvel későbbi (1816–1819) erdélyi leveleit is. A nemzeti identitás és tájkultúra összefonódásának tudható be az a tény is, hogy az erdélyi barokk kastély és kert, bár közvetlenül Béccsel állott kapcsolatban, épp e szerencsétlen politikai függőség következtében megtagadott mindent, ami bécsi barokk, és a francia barokk elemeit vonultatta fel, a helyi visszafogott, a szó jó értelmében vett „vidéki” stílusjegyekkel ellátva.

A tanulmány három, Erdély múltjában történelmi, kulturális és gazdasági szempontból egyaránt jelentős szereppel bíró család birtokában lévő helyszín, tájépítészeti szempontból is érdekes példájával mutatja be a táj tudatos alakítását a XVII. századtól kezdődően.

■ Kulcsszavak: kerttörténet, tájtörténet, tájhasználat, kulturális örökség, kastélykert

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2 HANKISS Elemér, *Az emberi kaland* (Budapest: Helikon, 1997), 32.

3 Geoffrey JELLICOE, Susan JELLICOE, *Die Geschichte der Landschaft* (Frankfurt: Campus Verlag GmbH, 1988), 207.

4 Adrian VON BUTTLAR, *Der englische Landsitz, 1715-1760: Symbol eines liberalen Weltentwurfs* (1982, Mittenwald: Mäander), 53.

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Bonchida és a Bánffy család

■ A helyi tájjelleg kialakulása, megőrzése erdélyi szinten is családokhoz, személyekhez, személyiségekhez kötődik. Példaként említhetők a jelen tanulmányban nem részletezett, de az erdélyi kert- és tájfejlődés szempontjából rendkívül jelentősnek becsült XVII. századi fejedelmi kertek mellett az erdélyi kora újkori rezidenciakertek és nemesi birtokok.

A birtokos családok ismerete azért is fontos, mert ezek sok esetben a hely szelleméhez, identitásának kialakulásához és a rezidenciakertek létrehozásához szükséges szellemiség, kulturális töltet hordozói. Számos helyszínen a tulajdonosok saját elképzeléseik szerint alakították a kertet, vagy közvetlenül befolyásolták ezek kialakítását. A nemesi rezidenciák és kertek tulajdonosai tehát bizonyos értelemben a műemlékek alkotóiként is számon tarthatók. Bár ebben a tekintetben számos erdélyi példa említhető, jelen tanulmány terjedelme néhány jelentősebb, példaértékű alkotásra szorítkozik.

Az európai mérce szerint is színvonalas bonchidai kastélypark kialakítása például (gr. II.) BÁNFFY Dénesnek köszönhető, aki 1748–1752 között, bécsi hatásra, reprezentatív barokk rezidenciává építette ki a család bonc-

nian Letters (1816-1819). The fact that the Transylvanian Baroque castle and garden, though in direct contact with Vienna, precisely because of this unfortunate political dependence rejected everything that was Viennese Baroque and displayed instead elements of the French Baroque, furnished with local, subdued, "rural" (in the positive sense of the word) stylistic marks, can be ascribed to the intertwining of national identity and landscape culture. The study presents the conscious modelling of the landscape starting from the 17th century, introducing three examples of properties belonging to families that had important cultural and economic roles in the history of Transylvania.

■ **Keywords:** garden history, landscape history, land use, cultural heritage, manor house gardens

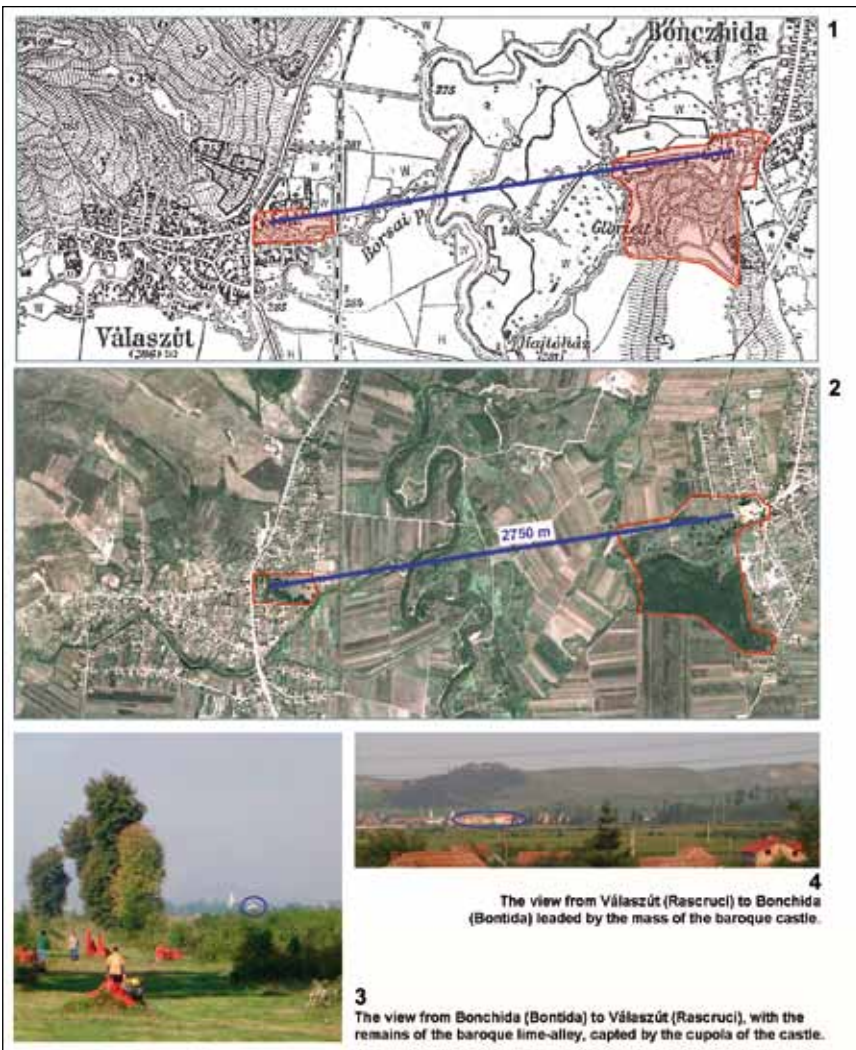
Bonțida and the BÁNFFY Family

■ The formation and preservation of local regional features at the Transylvanian level, too, are linked with families, individuals and personalities. Along with the 17th century princely gardens (not detailed here but extraordinarily important from the viewpoint of Transylvanian garden and landscape development), the residential gardens and noble estates of the early modern era in Transylvania offer further examples.

Knowledge of the landowning families is also important because in many cases they were the bearers of the mentality and cultural impetus necessary for the spirit of the locality, the formation of its identity and the establishment of residential gardens. In numerous locales, the owners shaped the gardens or directly influenced their design according to their own notions. The owners of noble residences and gardens, therefore can also be considered the creators of the monuments in a certain sense. Although examples from Transylvania abound, the present study will confine itself to a few of the more significant, paradigmatic works.

For example, the design of the manor house park at Bonțida (Cluj County, Romania), representing a high standard even by European measure, is the work of Count Dénes BÁNFFY, who between 1748 and 1752, under Viennese influence, expanded the family's dwelling in Bonțida into a representative Baroque residence. As a result of the transformation of the earlier Renaissance fortified manor house, visitors were welcomed in a monumental *cour d'honneur*, in other words a formal courtyard, beyond the access bridge, bounded by the stable and the manège. In connection with the rebuilding of the manor house, on the territory reaching towards the Someșul Mic River an ornamental garden and game preserve of some 400 cadastral yokes was established, the designs were drafted by Johann Christian ERRAS in the early 1750s, a gardener from Marchegg.

The fact that József BÍRÓ called Bonțida the "Versailles of Transylvania" shows that a park conforming to contemporary



■ **1. ábra:** Ma is létező látványkapcsolat a bonchidai és válaszúti Bánffy-kastélyok között. Távolság légvonalban: 2750 m. Térkép © Hadtörténeti Múzeum Térképtára, Budapest. III. Katonai Felmérés térképszelvénye, 1882–1884; légifotó © Google Earth; fényképek © FEKETE Albert, 2011. augusztus

■ **Figure 1.** The still existing visual connexions between the Bánffy Manor House Gardens from Bonțida (Cluj Co.) and Răscruți (Cluj Co.). The two manor house buildings are located at 2750 m distance each other. Map © Military History Museum Budapest, Map Achieve, Budapest. Map sheets of the 3rd Military Survey, 1882-1884, Aerial photo © Google Earth, Photos © Albert FEKETE, August 2011

taste and requiring a truly large-scale landscaping intervention was designed for the manor house. The spine of the structure of the Baroque park is provided by three radial alleys of lime trees, each approximately 1,000 meters long. These alleys, which determined the composition of the Baroque-like ground plan and the monumental lines of sight, started from the western façade of the building and cut across the landscape in the direction of the Someşu Mic River and even beyond it to the neighbouring Râscruci (Cluj Co.), making the latter part of the view from the garden. (Figure 1)

The landscape vista has Renaissance roots, but the virtual extension of the boundaries of the garden or park in Transylvania is characteristic mainly to the 18th century Baroque (and later the landscape) gardens. As a consequence of these solutions, landscape compositions arose that organised neighbouring noble residences and estates into a unit. An entire array of these examples can be cited across Transylvania as regards the larger noble residences of the 17th and 18th centuries. Looking east from the garden of the Horváth-Zichy Manor House in Voivodeni (Mureş Co.) even today one can make out the roof and garden of the Teleki Manor House in Gorneşti (Mureş Co.) in the distance. In clear weather the manor house gardens of Dumbrăvioara (Mureş Co.) and Apalina (Mureş Co.) can also be seen from here, which buttresses the supposition that a consciously designed visual relationship existed between the several manor house gardens of the Marostere. These landscape scale lines of sight are on the one hand due to the possibilities inherent in the features of the terrain; on the other hand, the relative “density” of large manor house parks also contributed to their formation. Nor can one rule out the possibility of conscious planning following European examples of the time or recognizing the landscape’s potential, the visual experience.⁵

Returning to ERRAS’s park design for Bonţida, beyond the ornamental garden sections, indications of lands to be used for agriculture also appear, which likewise hints at the interdependence of the manor house park, noble estate and land used for agriculture.

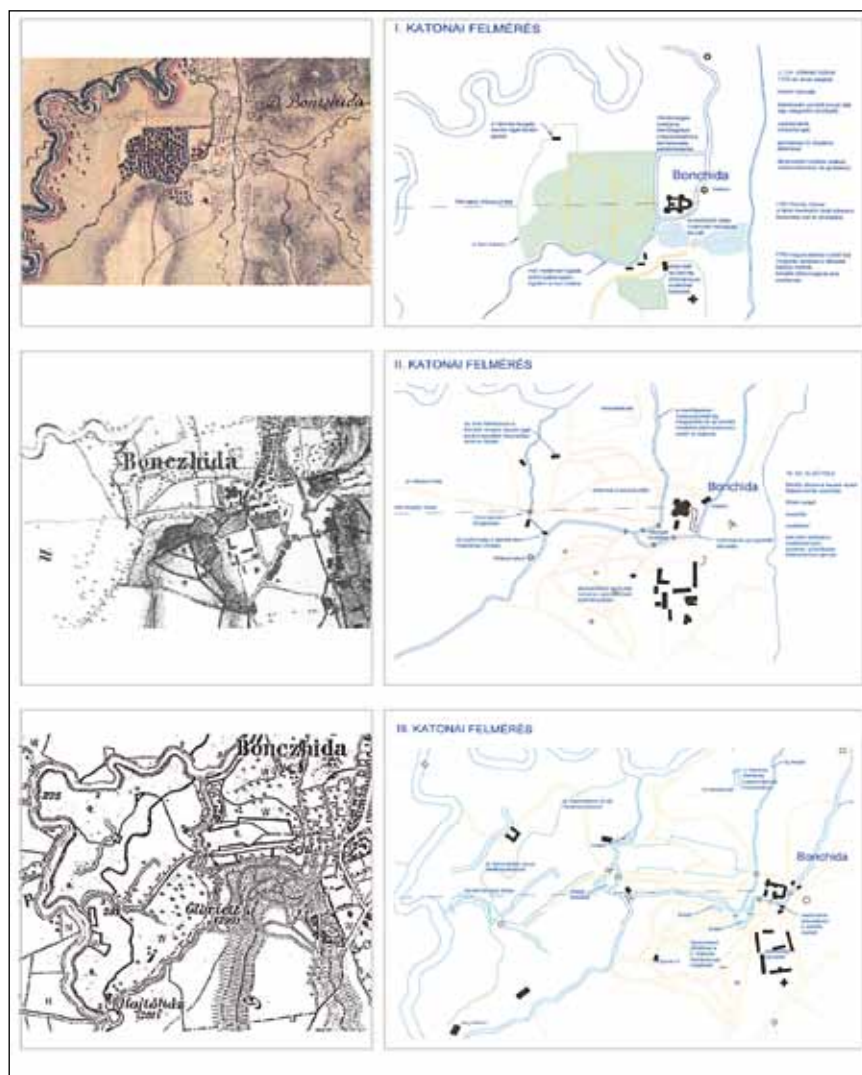
According to the descriptions, a hunting lodge, artificial caves, a gloriette, statues, urns, obelisks, fountains and so on were housed in the Baroque garden at Bonţida. The earlier fish pond was converted into an ornamental pond, while to the west of the building a pheasant garden was established with a hunting lodge and a grotto.

In the garden a substantial water system was also developed (Figure 2). According to data from 1767 Dénes BÁNFFY had an “engineer captain” (*Inschiner Kapitán*) brought from Vienna, whom he “had dig a trench through the village to redirect the two lakes at Bonţida ...” as well as a “pheasant hunter” (*Fáczásnos Jáger*) for the

hidai lakhelyét. A korábbi reneszánsz várkastély átalakításának eredményeként a bevezető hídon túl az istálló és lovarda határolta, nagyszabású *cour d’honneur*, azaz díszudvar fogadta a betérőt. A kastély átépítéséhez kapcsolódóan a Kis-Szamos felé elnyúló területen mintegy 400 holdnyi dísz- és vadaskert létesült, amelynek terveit az 1750-es évek elején Johann Christian ERRAS marcheggi kertész készítette.

Az a tény, hogy BÍRÓ József Bonchidát Erdély „Verszáliájá”-nak nevezte, jól érzékelteti, hogy a kastélyhoz valóban nagyszabású tájépítészeti beavatkozással a korízlésnek megfelelő parkot is kialakítottak. A barokk park szerkezetének gerincét három sugárirányú, egyenként hozzávetőlegesen 1000 méter hosszú hársallé adta. Ez a barokkos alaprajzi kompozíciót és nagyszabású látványtengelyeket meghatározó „lúdláb-sétány” a kastély nyugati homlokzatától indult, átszelve a tájat a Kis-Szamos irányába, sőt azon túl is a szomszédos Választútig, bekapcsolva azt a kert perspektívába. (1. ábra)

A tájfigyelés reneszánsz gyökerekkel bír, de a kert, a park határainak virtuális kiterjesztése Erdélyben főként a XVIII. századi barokk (majd később a tájképi) kertekre jellemző. Ezeknek a megoldásoknak köszönhetően születhettek olyan tájképi kompozíciók, amelyek szomszédos nemesi rezidenciákat, birtokokat szerveztek egységbe. Szemléletes példák egész sora hozható fel erre Erdély-szerte a XVII–XVIII. század nagyobb nemesi



■ **2. ábra:** A Bánffy-birtok vízrendszerének ábrázolása a katonai térképek alapján. Grafikai feldolgozás © FEKETE Albert és SZABADICS Anita
 ■ **Figure 2.** Graphic interpretation of Bánffy estates water system based on the Maps of Military Surveys. © Albert FEKETE and Anita SZABADICS

5 FEKETE Albert, *Az erdélyi kertművészet – Maros menti kastélykertek* (Kolozsvár: Művelődés, 2007), 38.



■ **1. kép:** A hársakkal szegélyezett bonchidai barokk kert 2003-ban. Fotó © FEKETE Albert, 2003. augusztus

■ **Photo 1.** The main lime tree alley from Bonțida in 2003, originally from the middle of the 18th century. © Albert FEKETE, August 2003

rezidenciáit tekintve. A vajdaszentiványi Horváth–Zichy-kastély kertjéből kelet felé tekintve a távolban ma is sejteni lehet a geryeszegi Teleki-kastély tetőzetét és kertjét. Tiszta időben feltehetőleg a sáromberki és az abafáji kastélykertek is beazonosíthatók innen, ami alátámasztja azt a feltételezést, hogy a Marostere több kastélykertje között tudatosan kialakított vizuális kapcsolat állt fenn. Ezek a táji léptékű látványtengelyek egyrészt a domborzati adottságokban rejlő lehetőségeknek köszönhetőek, másrészt a kastélykertek viszonylag nagy „sűrűsége” is hozzájárult a kialakulásukhoz. Nem zárható ki a tudatos tervezés lehetősége, a korabeli európai példák, illetve a tájképi potenciál, a látványélmény felismerése nyomán sem.⁵

Visszatérve ERRAS bonchidai parktervére, azon a díszkerti részeknél túl mezőgazdasági hasznosítású birtoktestek jelzései is megjelennek, ami ugyancsak a kastélypark és a nemesi birtok, a mezőgazdasági hasznosítású táj összetartozására utal.

A leírások szerint a bonchidai barokk kertben vadászlakok, műbarlangok, gloriett, szobrok, urnák, obeliszkok, szökőkutak stb. kaptak helyet. A korábbi gazdasági tavat díszítővá alakították, míg a kastélytól nyugatra fácskoskertet hoztak létre vadászlakkal, grottával.

A kertben jelentős vízrendszert is kiépítettek (2. ábra). BÁNFFY Dénes egy 1767-es adat szerint Bécsből hozatott *Inschiner Kapitánt*, akivel „a falun keresztül egy sáncot ásatott a bonchidai két [...] Tónak el vételére”, valamint *Fáczásos Jágert*, a reneszánszban is divatos vadaspark megfelelő fenntartására. A kastély mellett 1776–1783 között egy nagyobb *orangerie* és több kisebb virágház épült.

Az I. katonai felmérés térképszelvénye (1769–1773) már egy megvalósult, területileg is beazonosítható barokk kertet ábrázol. A kert gazdag volt egzotikumokban: egy 1777-es összeírás a virágházakban és a kertben 163 gyümölcsöző citromfát, narancs- és gránátalmafákat, ciprusokat s többek között 200 rozmaringtövet említ. A barokk állapot emlékét ma már csak a válaszüti kastélyra vezető fasor még álló, idős, sajnos mára végsőkig roncolt, 250 éves hársai őrzik. (1. kép)

A bonchidai barokk kert, és annak viszonya a környező tájjal a XIX. század első felében – a kor szellemi ideológiáinak következtében – tájképi kertté alakult LÁSZLÓ János és HERMANN Sámuel 1831-es tervei alapján.

proper maintenance of the game preserve, which was fashionable during the Renaissance as well. Beside the manor house, between 1776 and 1783 a larger orangery and several smaller hothouses were built.

The map section of the first military survey (1769–1773) now depicts an accomplished, locatable Baroque garden. The garden was rich in exotic species: an inventory from 1777 mentions 163 fruit-bearing lemon, orange and pomegranate trees, cypresses and, among other things, 200 rosemary stems in the hothouses and the garden. Today the memory of the Baroque state is preserved only by the 250 year-old lime trees of the alley leading to the manor house at Răscruți, today in a lamentable state of disrepair. (Photo 1) The Baroque garden and its relation with the surroundings in Bonțida became at the beginning of the 19th century a landscape garden – due to the ideology of the period – realized according to the design elaborated by János LÁSZLÓ and Sámuel HERMANN in 1831.

Gornești, Dumbrăvioara and the TELEKI Family

■ The TELEKI Family boasts some of the most outstanding figures in Hungarian history. The TELEKI clan has provided Transylvanian chancellor, Hungarian prime minister, agricultural minister, veteran of 1848, playwright, geographer, historian, several founders of libraries, painter, composer, geographical explorer, model farmer, countless county heads, prefects, deputies, and later gardener. The family split into several different branches, Calvinist and Catholic, as well as Gornești, Gyömrő (Hungary), Újvár (Hungary) and Somkút (Hungary) branches.⁶ Their fortresses and manor houses in the eastern part of Transylvania on the banks of the Mureș River were frontier manor houses in the noblest sense of the word. They are not merely strongholds defending the conditions of physical existence, but also strongholds protecting intellectual and national identity, cultural heritage and humanity alike.

The TELEKIs were considered wealthy by Transylvanian standards, and they attempted to increase their income through rational farming and by multiplying their estates. They also sought to promote a better quality of life and a more modern lifestyle, one that appropriately represented the family's prestige and in which the arts were also allotted a significant role. At the same time, they clung to their Protestant-Puritan family traditions, too, in shaping the external frame of their lives. The spirit of the family, therefore, was characterised by balance: they held on to traditions, but they attempted to become acquainted with the trends of the age, and even accepted many new customs.⁷

⁶ MAROSI Ildikó, *Örökre hagyott beszélgetés Gróf Teleki Mihállyal* (Budapest: Argumentum Kiadó, 1999), 5.

⁷ F. CSANAK Dóra, „Teleki József és a művészetek,” in *Művészet és felvilágosodás. Művészettörténeti tanulmányok*, ed. ZÁDOR Anna,

⁵ FEKETE Albert: *Az erdélyi kertművészet – Maros menti kastélykertek*. Kolozsvár, 2007, Művelődés, 38.

Gernyeszeg, Sáromberke és a TELEKI család

Historiography records Count József TELEKI II as an important member of the family, one who, following the construction of the new, Baroque manor house at Gornești, considerably shaped the garden around the building as well. During his travels in Western Europe, the young count visited the famous gardens of his age, in which he displayed a remarkable interest throughout his life, much as he showed strong interest in all works of fine art. At the age of 15 he spent a considerable amount of time in Vienna, then between 1759 and 1761, during his first study trip in Western Europe, he travelled around Austria, Bavaria, Switzerland, the principalities on the Rhein, and Netherlands, even venturing as far as France. In his travel journal he gives a description of the park at Versailles, the manor houses and parks of Saint-Cloud, Meudon and Chantilly, the Tuilleries and Montmorency gardens in Paris, as well as the park of Marly Manor House, with its statuary. Travelling on German land, he visited the gardens of Rastatt, Karlsruhe, Mannheim and Augustusburg in Brühl, and among others, the manor house and park of Huis ten Bosch in Netherlands. In 1769 he made a four-week journey to Northern Italy; on this occasion, however, he did not prepare a record of his experiences. In addition to works dealing with the practical issues of gardening, the count kept numerous up-to-date volumes on horticulture in his library in Budapest. Thus, to put it mildly, in the area of gardening he possessed a considerable expertise.

Because of additional work to be carried out on the new building, as well as tasks related to the renewing of the old, crumbling outbuildings, Count József TELEKI could hardly have dealt with the layout of the garden until the end of the 1780s. József BÍRÓ claims, on the basis of a receipt dated February 3, 1783 according to which the gardener at Gornești, Nicolas Philip HANEK, received 75 forints for the previous two years that the development of the new garden at Gornești had begun as early as 1781. However, the sum of 75 forints would be meagre payment for two years' work as an ornamental gardener; thus, it seems likely that the receipt cited by BÍRÓ is only a randomly surviving document of the customary pay of the vegetable gardener at Gornești, though according to a document from April 1782 the first steps towards designing the new garden around the manor house were actually taken: "The beautifully elaborated plan for the labyrinth has been finished, and its foundations have even been dug, the gardener has planted the area around the manor house and has placed willow sheaves at the bottom of the trench."

Based on a letter of Count József TELEKI, written in Gornești on September 16, 1789, to his son residing in Sibiu⁸ (Sibiu

■ A TELEKI család a magyar történelem kiemelkedő alakjaival büszkélkedhet. Adott a TELEKI nemzetség erdélyi kancellárt, magyar miniszterelnököt, földművelésügyi minisztert, 1848-as harcost, Petőfi-barátot, drámaíró, geográfust, történészt, könyvtáralapítót többet is, festőt, zeneszerzőt, földrajzi felfedező, mintagazdát, megszámlálhatatlan főispánt, alispánt, képviselőt, utóbb kertészt is. A család sokféle ágra szakadt, van köztük református és katolikus, gernyeszegi, gyömrői, újvári vagy somkúti ág.⁶ Erdély keleti részében, a Maros partján felépített váraik, kastélyaik a szó legnemesebb értelmében vett végvárok voltak. Nem pusztán a fizikai lét feltételeit védő erősségek, hanem szellemi, nemzeti identitást, kulturális örökséget, emberséget egyaránt oltalmazó erődök is.

A TELEKIEk erdélyi viszonylatban gazdagnak számítottak, s igyekeztek is ésszerű gazdálkodással és birtokaik gyarapításaival növelni jövedelmüket. Ezzel együtt megvolt bennük a hajlandóság a család tekintélyét megfelelően reprezentáló igényesebb, ha úgy tetszik, modernebb életstílus kialakítására, amelyben a művészetek is jelentős szerephez jutottak; ugyanakkor protestáns-puritán családi tradíciókhoz is ragaszkodtak életük külső kereteinek megformálásában. A család szellemét tehát egyensúly jellemezte: ragaszkodtak a hagyományokhoz, de igyekeztek megismerni a kor áramlatait, és sok mindent el is fogadtak az új szokásokból.⁷

A család jelentős tagjaként tartja számon a történetírás (II.) TELEKI József grófot, aki a gernyeszegi új, barokk kastély felépítését követően az épület körüli kertet is jelentős mértékben alakította. A fiatal gróf nyugat-európai utazásai során meglátogatta korának híres kertjeit is, amelyek iránt – hasonlóan valamennyi képzőművészeti alkotáshoz – egész életében kimagasló érdeklődést mutatott. 15 évesen hosszabb időt töltött Bécsben, majd 1759–1761 között, első nyugat-európai tanulmányútja során bejárta Ausztriát, Bajorországot, Svájcot, a Rajna menti fejedelemségeket, Hollandiát, és eljutott Franciaországba is. Útinaplójában leírást ad a versailles-i parkról, Saint-Cloud, Meudon és Chantilly kastélyáról és parkjáról, a párizsi Tuilleries- és Montmorency-kertről, valamint a marly-i kastély szobordíszes parkjáról. Német földön járva meglátogatta Rastatt, Karlsruhe, Mannheim kertjeit és a brühli Augustusburgot, Hollandiában pedig többek között Huis ten Bosch kastélyát és parkját. 1769-ben négyhetes utazást tett Észak-Itáliába, ezúttal azonban nem készített feljegyzéseket élményeiről. A gróf a kertészkedés gyakorlati kérdéseivel foglalkozó munkákon kívül számos friss kiadású, kertművészeti tárgyú kötetet őrzött budapesti könyvtárában. Kertészeti téren tehát szerényen szólva is meglehetősen jártassággal rendelkezett.

Az új épületen végzendő utómunkálatok, valamint a romladozó, régi melléképületek helyreállításával kapcsolatos teendők miatt TELEKI József gróf egészen az 1780-as évek végéig alig foglalkozhatott a kert elrendezésével. BÍRÓ József egy 1783. február 3-án kelt nyugta alapján, amely szerint a gernyeszegi kertész, Nicolas Philip HANEK 75 forintot vett fel ekkor az előző két évre, azt állítja, hogy az új gernyeszegi kert kialakítása már 1781-ben elkezdődött. A 75 forintos összeg azonban igen csekély fizetség lenne egy díszkertész kétévi munkájáért; valószínűnek tűnik tehát, hogy a BÍRÓ által hivatkozott nyugta csak a gernyeszegi haszonkertész szokásos kifizetésének véletlenszerűen fennmaradt dokumentuma,

6 MAROSI Ildikó: *Örökbe hagyott beszélgetés Gróf Teleki Mihállyal*, Budapest, 1999, Argumentum Kiadó, 5.

7 F. CSANAK Dóra: Teleki József és a művészetek. In ZÁDOR Anna – SZABOLCSI Hedvig szerk.: *Művészet és felvilágosodás. Művészettörténeti tanulmányok*. Budapest, 1978, Akadémiai Kiadó, 553.

SZABOLCSI Hedvig (Budapest: Akadémiai Kiadó, 1978), 553.

8 The summer residence in Avrig, near Sibiu, belonging to count Samuel VON BRUCKENTHAL was already finished at that time. The garden of



■ **2. kép:** A sáromberki Teleki-kastély déli homlokzata az 1930-as években, a kastély mögött elterülő kert fenyőivel. © Kulturális Örökségvédelmi Hivatal fotótára, Budapest

■ **Photo 2.** The southern façade of the Teleki Castle from Dumbrăvioara in the 1930s, with deciduous species in the park located behind. © Photo archive of the National Office for Cultural Heritage, Budapest

bár egy 1782 áprilisából származó irat szerint valóban megtették az első lépéseket a kastély körüli új kert kialakításához: „Elkészült a labirintus szépen kicirkalmazott terve, sőt alapjait is kiásták, a kastély környékét a kertész beültette, a sánc fenekére fűzfakévéket tett.”

TELEKI József gróf fiához, a Nagyszebenben⁸ tartózkodó TELEKI Lászlóhoz (1764–1821) írt, Gernyeszegen 1789. szeptember 16-án kelt levele alapján feltehetően csak ekkortájt vetődött fel a kert nagyszabású felújításának ötlete: a gróf utasítja fiát a kertész szerződtetésére, akinek „kötelessége leszen egy ujj kertet a kastély körül elrendelni és felállítani”. Következő, október 7-én kelt levelében pedig felhatalmazza László gróft az egyezség megkötésére a kertésszel, akinek majd „az általa készíttendő és általam helybenhagyandó delineatio szerint” kell kialakítania a gernyeszegi kertet, és „mind arra mind a régi kertre vigyázni, veteménnyel, gyümölcscsel híven, igazán és az én hasznomra takarékosan bánni”.

A kertterv, amelyet az ismeretlen abafáji kertész valószínűleg 1792 januárja előtt kevéssel készített TELEKI József számára, sajátos kialakítású, a nyugat-magyarországi barokk kertektől is nagyban különböző alaprajzot mutat. Az egyenetlen kiterjedésű, a kastély épületének sarkainál szabálytalanul kiszélesedő vizesárkok megmaradtak. A sáncok felső részén, ezek koronavonala és a kastély kőfala között hímzéses mintában ültetett virágágyak (hímzéses parterrek) láthatók, amelyek formai kialakításukat tekintve a magyar népi díszítőművészet motívumaiból ihletődtek. (3. ábra)

A fent ismertetett kerttervvel kapcsolatosan TELEKI József fiához írt, 1792. február 17-én kelt levelében nemtetszésének ad hangot: „A gernyeszegi kert delineatioja nem tzelom szerint valo, nem lévén benne se sziget, se az ugy nevezett tos kert, se az árokbeli forrás, folyamok és tók. Tsináltass vagy ha rá érkezel tsinály tréfából egy olyan, ha szinte durva delineatiot is, mellyben mindezek benne legyenek”.

⁸ Akkoriban már készen áll Samuel VON BRUCKENTHAL gróf nyári rezidenciája a Nagyszeben melletti Feleken, melynek kertjét a bonchidai kert után Erdély második jelentősebb barokk kertépítészeti alkotásaként tartjuk számon. Az arisztokrata családok közti kapcsolatok alapján feltételezhető, hogy a feleki kastélykert is előkép lehetett a gernyeszegi kert kialakításában.

Co.), László TELEKI (1764–1821), presumably it was only around this time that the idea of a large-scale refurbishment of the garden was raised: the count instructs his son to hire the gardener, whose “obligation will be to lay out and create a new garden around the manor house”. And in his next letter, dated October 7, he authorized Count László to enter into the agreement with the gardener, who would have to design the garden at Gornești “according to the delineation to be prepared by him and approved by me”, and “to care for both it and the old garden, and to cultivate vegetables and fruits faithfully, honestly and to my profit”.

The garden design, probably drafted for József TELEKI shortly before January 1792 by the unknown gardener from Apalina (Mureș Co.), displays a unique ground-plan, which differs greatly from the Baroque gardens of Western Hungary. The unevenly sized moats, which widened irregularly at the corners of the manor house building, remained. On the upper part of the ramparts, between their ridge-line and the stone wall of the building flowerbeds planted in embroidery pattern (*parterres de broderie*) can be seen, which in terms of design were inspired by the motifs of Hungarian decorative folk art. (Figure 3)

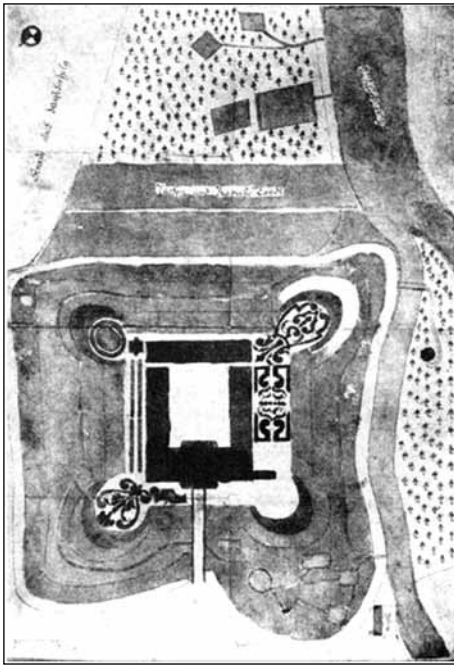
In connection with the garden design described above, József TELEKI voices his displeasure in a letter to his son dated February 17, 1792: “The delineation of the Gornești garden does not suit my purpose, there being in it neither an island nor a spring, river or ponds in the ditch. Have one made, or if you have time, make one yourself for fun, even if a rough delineation, which includes all of these.”

According to Dóra CSANAK, in his letter the count finds the characteristic elements of a landscape garden lacking, which attests to József TELEKI’s “modern” tastes and his changed attitude, under the influence of the works of ROUSSEAU, towards nature. The count met ROUSSEAU personally, and read his works up to the end of his life. In 1792 he visited an “English garden” (*anglus kert*) in Munich. On March 8, 1793 he wrote the following to his son: “My beloved island in Gornești, and that I have a lovely view from my room, and can see my fish swimming about, I do not know what I would trade it for [...]”⁹

A Teleki estate centre was likewise located in Dumbrăvioara (Mureș Co.), situated in the southern vicinity of Gornești, where Sámuel TELEKI was the owner. In October 1782 he hired the Prague-born Andreas KOPPMANN to establish an ornamental garden (*einen Ziergarten anzulegen*) for 100 Hungarian forints and benefits in kind. In October of the following year Ferenc LEERCH, who until then had been a gardener in Gurghiu, was contracted “to

the manor house represents Transylvania’s second most significant baroque garden architecture work after the one from Bonțida. According to the relation between the noble families, it is possible that the manor house garden from Avrig served as a model for the one at Gornești.

⁹ FEKETE Albert, *Az erdélyi kertművészet – Marosmenti kastélykertek*, 27.



■ **3. ábra:** A gerneszegi hímezett barokk parterrek terve 1792-ből. © Erdélyi Múzeum Egyesület, Gróf Teleki László levéltára, Kolozsvár

■ **Figure 3.** The layout of the Baroque garden from Gornești (Mureș Co.) from 1792, with the flowerbeds planted in an embroidery pattern. © Transylvanian Museum Society, Archive of Count László TELEKI, Cluj-Napoca, Romania

create an orchid garden from its foundations following the tastes of His Excellency and according to the delineation to be drafted by him without delay". His salary, like that of his predecessor, was set at 100 Hungarian forints and crops. Archives contain additional information about Ferenc LEERCH: the German gardener, who hailed from the city of Brno (Czech Republic), entered the service of Ádám TELEKI on February 5, 1764 in Luna de Sus (Cluj Co.), and because in addition to gardening he was also skilled in stone masonry, he was contracted to practice this as well. In September 1784 yet another gardener at the court at Dumbrăvioara appeared in the person of Frantz JARSCHHEL, who before then had served László BETHLEN in Mădăraș (Mureș Co.). His salary, in addition to the customary crops, was 84 Hungarian forints, and his task remained the "construction of the Zier garden from its foundation"¹⁰.

In addition, his responsibilities, like those of his predecessors, also included the cultivation of the vegetable garden and the orchard, but he also committed himself to carpentry work and care of the bees as well. According to the account books, this gardener worked for a longer time in Dumbrăvioara, until August 1787.

With the gardeners constantly changing and hired for various jobs, the building of the ornamental garden was constantly post-

10 B. NAGY Margit: *Reneszánsz és barokk Erdélyben. Művészettörténeti tanulmányok* (Bukarest: Kriterion Könyvkiadó, 1970), 15-59.

CSANAK Dóra szerint a gróf egy tájképi kert jellemző elemeit hiányolja levelében, ami TELEKI József „modern” ízlésére, ROUSSEAU műveinek hatására megváltozott természetszemléletére vall. A gróf ROUSSEAU-val személyesen is találkozott, munkáit élete végéig figyelemmel kísérte. 1792-es évben meglátogatott egy „anglus kertet” Münchenben. 1793. március 8-án ezt írja fiának: „Én Gerneszezen, az én kedves szigetemet és ott azt, hogy a szobából szép kinézésem van, és a halaimat úszkálni látom, nem tudom miért nem adnám [...]”⁹

Ugyancsak Teleki-birtokközpont helyezkedett el a Gerneszeg déli szomszédságában fekvő Sáromberkén is, ahol TELEKI Sámuel volt a gazda. 1782 októberében fogadta fel a prágai születésű Andreas KOPPMANNT egy díszkert létesítésére (*einen Ziergarten anzulegen*), 100 magyar forintért és természetbeni juttatásokért. Következő év októberében már az addig Görgényben kertészkedő LEERCH Ferencet szerződtették „a Lust vagy Czirad kertet a Méltóságos Uraság tetszése szerint maga által készítenő delineatio szerint Fundamentumából halogatás nélkül készíteni”. Fizetséget elődjéhez hasonlóan 100 magyar forintban és terményekben határozták meg. LEERCH Ferencről más adatokat is őriznek levéltáraink: a Brünn városából származó német kertész 1764. február 5-én Kendilónán TELEKI Ádám szolgálatába lépett, és mivel a kertészkedés mellett a kőművességhez is értett, ennek gyakorlására is szerződtették. 1784 szeptemberében az azelőtt Mezőmadarason, BETHLEN Lászlónál szolgáló Frantz JARSCHHEL személyében tűnt fel újabb kertész a sáromberki udvarban. Fizetsége a szokásos termények mellett 84 magyar forint, feladata pedig még mindig a „Czier kert fundamentumából való felépítése” volt.¹⁰

Emellett, akárcsak elődeinek, a konyhakert és a gyümölcsös művelése is munkakörébe tartozott, de asztalosmunkákra és a méhek gondozására is kötelezte magát. A kifizetési záradékok szerint ez a kertész már hosszabb ideig, 1787 augusztusáig dolgozott Sáromberkén.

Az egymást sűrűn váltogató és többféle munkára alkalmazott kertészek mellett a díszkert kialakítása valahogy állandóan elmaradt. Nem meglepő TELEKI türelmetlensége 1784-ben: „A kertnek pláneozásán s már valaha helyre állításában a delineatio szerint dolgoztatni kell ezen az őszön, télen és a jövő tavaszon szorgalmatosan; hogy a kertésznek hijában ne fizessenek.”

A kert azonban következő év tavaszán sem volt kész, a nemrégiben kinevezett császári kerületi biztos újabb utasításokkal ostromolta intézőit: „A Kertnek helyre állítása iránt egyéb planumot nem adhatok, hanem a millyent a situs hoz magával, és amillyent az o economiának hátra maradása nélkül lehet követni. A kertész a planumot maga ahoz képest alkalmaztathatta. Spaller, Berceau, Zwegel fák, puszpáng, piramisok, egyéb gyümölcsfák, szép virág és vetemény ágyak, utak, Escarpok ékesittik a Kertet; mindeniknek helyét a kertész meg határozhattya a Situshoz, és a földnek tulajdonságához képest.”¹¹

1786 szeptemberében még mindig a kert befejezetlensége miatt bosszankodott a távol lévő megrendelő: „[...] kertészt ha fizetek, már a kertet valaha vegye rendben, csinálja ki a planírozott szakaszokat, escarpokat, táblákat, és ültessen spallérokat a situs szerént, és a táblák körül apró Zwergel fákat mint a szebeni kertemben, hogy mikor az Isten bé viszen, kertet talállyak. Külömben most csupán csak az udvar szükségére kellő kevés veteményért nem szükség olyan drága kertészt tartani”; majd türelme fogytán, 1787-ben a tétlen kertész (Frantz JARSCHHEL) elbocsátásáról intézkedett.

9 FEKETE Albert: i. m. 27.

10 B. NAGY Margit: *Reneszánsz és barokk Erdélyben. Művészettörténeti tanulmányok*. Bukarest, 1970, Kriterion Könyvkiadó, 15-59.

11 LÉSZAI Ferencz-Bendegúz: *A sáromberki Teleki-kert*. Babeș-Bolyai Tudományegyetem, Épített örökség felújítására szakosító képzés, *Történeti kertek és tájak védelme és felújítása* c. szemináriumi dolgozat. Kézirat. 2010.

Tíz éves szünet után, 1797-ben a kert sáncainak kitisztításáról és az azok mellé ültetett fűzfák, kőkenybokrok hiányainak pótlásáról esik szó, ebből a kert viszonylagos elkészültére következtethetünk. A kert körüli tevékenység további akadozását jelzi viszont, hogy 1801-ben ismét az elégedetlenkedő sáromberki kertész tétlenségére panaszkodtak a birtok intézői.

A kert jellegéről és méreteiről sokat nem árulnak el az idézett források, így nehezen határozható be, hogy a sáromberki kert hová helyezhető az erdélyi kerttörténetben. Nem valószínű, hogy folytatta volna a XVIII. századi Erdélyben még zavartalanul divatozó vegyes jellegű kertek XVII. századi hagyományát, a szóhasználat (Lust és Zier kert), a tervrajzok megléte és folyamatos hangsúlyozása, a költséges német kertészek felfogadása mind az egységes koncepció alapján beültetett, igényesebb díszkert létesítésére irányuló szándékot igazolják. A „spallérok”, „escarpok”, táblák barokk jelleget hangsúlyoznak. Forrásaink némiképp a kert növényzetéről is informálnak: tuják, *Zwergeleek*, *Buxbaum* (puszpáng) és szőlőtövek, a kilencvenes évek végén pedig *Pappelbaum* (jegenye) ültetéséről esik szó. (2. kép)

Zsibó és a WESSELÉNYI család

■ A bonchidai Bánffy-rezidencia ihlette WESSELÉNYI Miklós zsibói kastélyát és kertjét. WESSELÉNYI Miklósné CSEREI Helénának háromkötetes költségnaplója (1785–1831), valamint a családi levelezések alapján rekonstruálni lehet a kastély és a kert építéstörténetét. Megállapítható, hogy 1786 és 1800 között még javában folytak a kastélyépület külső befejezési munkálatai, illetve a belső terek kialakítása és díszítése, amelyek WRABETZ, BITTHAUSER és még sok más építőmester nevéhez köthetők. A külső környezet és kert kialakítása az 1800-as évektől kezdődött el: a barokkos modorú kertben a szökőkutat KOVÁTS Sámuel kolozsvári „vízi mester”, „hidraulikus” szerelte (akárcsak Cegén); a fennmaradt dokumentumok szerint külön gondot okozott, és levélváltás tárgyát képezte, hogy a kerti kínai filagória harangjait mekkorára öntsék. 1801-ben télikertet építettek, és WESSELÉNYI KÁROLYI József nagykárolyi kertjéből 120 darab citromfára alkudott. Ugyanakkor lázas levelezés folyt egy bécsi kertész alkalmazása érdekében, aki a költségnapló tanúsága szerint meg is érkezett Zsibóra. Később, ahogy már WRABETZCEL is történt, az is ott akarta hagyni gazdáját, s BETHLEN Ferenc szolgálatába, Kerlésre óhajtott szegődni vagy szökni. Legalábbis

poned for one reason or another. TELEKI's impatience in 1784 is unsurprising: "The planning and eventually renewal of the garden must be worked on diligently according to the plan this fall, winter and next spring; so that the gardener not is paid in vain."

However, the garden was not ready in the spring of the following year either, and the recently appointed imperial district commissioner besieged his managers with further instructions: "For the renewal of the garden I can provide no plan other than that which the site allows, and which can be followed without detriment to its economy. The gardener himself may apply the plan accordingly. Espaliers, berceaux, dwarf trees, boxwoods, hanging jasmines, other fruit trees, beautiful flower and vegetable beds, pathways, scarps all adorn the garden; the gardener may decide the place for everything according to the site and attributes of the land."¹¹

In September 1786 the absent client was still vexed by the unfinished garden: "[...] if I pay a gardener, he should eventually put the garden in order, carry out the planned sections, scarps, compartments, and plant espaliers according to the site, and tiny dwarf trees around the compartments, as in my garden at Sibiu, so that when God takes me in, I may find a garden. Otherwise it is not necessary to retain such an expensive gardener merely for the few crops sufficient for the needs of the court." In 1787, his patience at an end, he dismissed the idle gardener (Frantz JARSCHTEL).

After a pause of ten years, in 1797 there is mention of clearing out the garden trenches and replacing the willow trees and blackthorn trees planted alongside it – from this we can deduce the relative readiness of the garden. However, in 1801 the man-

¹¹ LÉSZAI Ferencz-Bendegúz, *A sáromberki Teleki-kert*. Postgraduate Studies on Historic Building Conservation. Submitted paper for the seminar "Protection and Renovation of Historic Gardens and Landscapes" (Babeş-Bolyai University: Kolozsvár, 2010), manuscript.



■ **3. kép:** A zsibói kőoroszlánok 2004-ben és 2014-ben. Előterükben a szocializmus évtizedeinek berakásokkal díszített műkő burkolata, amelyet napjainkra sem sikerült a környezethez méltó anyaggal helyettesíteni. © FEKETE Albert, 2004, 2014

■ **Photo 3.** Lion sculptures from Jibou in 2004 respectively in 2014. In front of them, the inlaid coating of artificial stone originating from the decades of socialism, which failed to be replaced even today with a proper material. © Albert FEKETE, 2004, 2014

agers of the estate once again complained about the idleness of the discontented Dumbrăvioara gardener, suggesting that the work of the garden again had stalled.

The sources cited do not reveal much about the nature and dimensions of the garden, thus it is difficult to pinpoint where to place the garden at Dumbrăvioara in the garden history of Transylvania. It is unlikely that it would have continued the 17th century tradition of mixed-type gardens (still fashionable in 18th century Transylvania). The terminology (*Lustgarten* and *Ziergarten*), the existence of and constant emphasis on plans, and the hiring of expensive German gardeners all substantiate the intent to establish a higher-quality ornamental garden laid out on the basis of a unitary conception. The espaliers, scarps and compartments emphasize a baroque character. Sources offer some information concerning the garden's vegetation as well: there is mention of planting thujas, dwarf trees (*Zwergelék*), boxwoods (*Buxbaum*) and grape vines, and in the late 1790s poplars (*Pappelbaum*). (Photo 2)

Jibou and the WESSELÉNYI Family

■ The Bánffy residence at Bonțida inspired Miklós WESSELÉNYI's manor house and garden in Jibou (Sălaj Co.). On the basis of the three-volume expense book (1785-1831) of WESSELÉNYI's wife, Heléna CSEREI, as well as the family correspondence, it is possible to put together the history of the construction of the manor house and garden. Between 1786 and 1800 the finishing work on the exterior of the building was still in full swing, as was the design and ornamentation of the interior spaces, which may be linked to the names of WRABETZ, BITTHAUSER and many other master builders. The design of the exterior environment and garden commenced in the 1800s: in the Baroque-style garden the fountain was installed (just as in Ţaga) by the hydraulic engineer from Cluj, Sámuel KOVÁTS; according to the surviving documents, the size of the bells of the Chinese pavilion in the garden caused a particular problem and formed the subject of correspondence. In 1801 a winter garden was built, and WESSELÉNYI bargained for 120 lemon trees from József KÁROLYI's garden in Carei (Satu Mare Co.). At the same time a feverish correspondence was conducted to employ a Viennese gardener who, according to the evidence of the expense book, indeed arrived in Jibou. Later, as had happened to WRABETZ, he also wanted to abandon his master, and he wished to enter the service of Ferenc BETHLEN in Chiraleş (Bistriţa Násáud Co.) or flee. At least this is what an excerpt from Count BETHLEN's letter to Miklós WESSELÉNYI reveals, which also sheds light on the circumstances of the landscaping at Jibou: "[...] if I wanted to make a beautiful garden, I could have a gardener brought over for that not from Jibou (where a beautiful and large garden began to be built, but amidst many tears and groans), but rather from somewhere else, and certainly would not have to have him guarded

erre vall BETHLEN gróf WESSELÉNYI Miklóshoz írott levelének egy részlete, amely a zsidói kertépítés körülményeire is rávilágít: „[...] ha szép kertet akarnék tsinálni tudnék én arra nem Sibóról (az hol ugyan szép és nagy kert kezdődött sok köny hullatások és jajgatások között épülni), hanem más honnat is Kertészt hozatni, s bizonyoson hajdukkal nem kénék őriztetnem, hogy szolgálatomból el ne szökjék, mig kertemet helyre állittya [...]”¹²

Zsidó kert- és tájtörténeti jelentősége csupán részben tulajdonítható híres kastély-kert együttesének. Legalább ugyanolyan fontossággal bír a zsidói Wesselényi-birtok mezőgazdaság-története, amelynek modernizálásával ifj. WESSELÉNYI példát akart mutatni birtokostársainak, előmozdítva Erdély számára az „egyedül lehető ipart: a földművelés iparát”¹³. A nagy váltást a főleg holland és angol példára meghonosított váltógazdaság képezte, amelynek lényege a gabonafélék mellett a takarmánynövények beiktatása a talaj termőképességének növelése érdekében. Az új mezőgazdasági kultúra tájformáló hatása leginkább a szőlő- és gyümölcsstermesztésben érvényesült. WESSELÉNYI valóságos kertvidékké akarta átalakítani zsidói birtokát. Sikeréhez hozzáértő, hűséges jószágigazgatója, KELEMEN Benjámín nagymértékben hozzájárult.¹⁴

Összegzés

■ Összefoglalásként elmondható, hogy a XVII–XVIII. századi erdélyi kert- és tájművelés meghatározó volt az erdélyi táj mai arculatának kialakulásában. A fő tájalakító erők – a fejedelmi és főúri családok mezőgazdasági, ipari és kultúraterjesztő tevékenysége, és a hagyományokon alapuló székelly paraszti, valamint a szász polgári tájhasználat – tudatos tevékenysége folytán a gazdag, változatos természetföldrajzi környezet fokozatosan formálódott kultúrtájává.

Több mint 200, romjaikban ma is meglévő erdélyi dendrológiai kertünk nemcsak egy-egy kastély vagy udvarház reprezentatív környezete vagy kistáj képeinek markáns eleme (volt), de tájökölógiai szempontból egész országreszek vegetációját és ezáltal képét befolyásolta.

A történeti kert (jelen esetben a főúri kastélykert vagy kúriakert) nem egyszerűen díszkert vagy haszonkert volt, hanem kiszakíthatatlan részét képezte egy összetett, kulturális-történeti, ökológiai és nem utolsósorban gazdasági (birtok)rendszernek, és éppen ezáltal volt/lehetett működőképes és fenntartható. Jelentős történelmi és művészeti töltettel bíró ökológiai-műszaki rendszereket tanulmányozunk tehát, amelyeket csak egységükben tárgyalva – azaz a környező településsel és tájjal együtt – kell és lehet értelmezni, csak így válik világossá hajdani jelentőségük és jelenlegi értékük.

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14 CSETRI Elek – EGYED Ákos – KERÉKES Jenő – SOMAI József: i. m. 66.

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by heyducks to prevent him from fleeing my service while he renews my garden [...]”¹²

The significance of Jibou in garden and landscape history may be attributed only in part to the famous manor house-garden ensemble. The agricultural history of the Wesselényi estate in Jibou has at least as much importance. By modernizing the estate, the younger WESSELÉNYI wanted to offer an example to his fellow landowners, promoting for Transylvania the “sole possible industry: the industry of farming”¹³. The great shift was formed by crop rotation, introduced mainly on the Dutch and English models, the essence of which was the inclusion of fodder-plants alongside cereals for the sake of increasing the fertility of the soil. The landscape-shaping effect of the new agrarian culture was felt mostly in viticulture and in pomology. WESSELÉNYI wanted to transform his estate in Jibou into a veritable garden district. Contributing to his success in large measure was his expert, faithful estate manager, Benjámín KELEMEN.¹⁴

Conclusion

■ In summary it may be stated that gardening and landscaping in 17th and 18th century Transylvania was decisive in the formation of the present-day physiognomy of the Transylvanian landscape. The main forces shaping the landscape – the agricultural, industrial and cultural activity of the princely and aristocratic families, and the Szekler peasant and Saxon burgher use of landscape based on traditions – deliberately and consciously transformed the varied natural – geographical environment into a cultural landscape.

The more than 200 Transylvanian landscape gardens (today in ruins) are (were) not merely the representative environment of a given manor house, nor were they simply prominent elements in the appearance of a micro-region, but from the point of view of landscape ecology, they influenced the vegetation and thereby the image of entire districts.

The historical garden (in the present case the aristocratic castle garden or manor house garden) was not simply an ornamental or vegetable garden, but rather formed an integral part of a complex, cultural, historical, ecological and economic (estate) system. It was precisely through this that it was/could be functional and sustainable. Thus, we are studying ecological-technical systems with significant historical and artistic content, which must and can only be interpreted when treated as a unit – that is, together with the neighbouring settlement and landscape. Only thus does their former significance and present value become clear.

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14 CSETRI Elek et al., *Az erdélyi magyar gazdasági gondolkodás*, 66.