



Universitatea Babeş- Bolyai, Cluj- Napoca
Facultatea de Istorie și Filozofie
Școala doctorală "Istorie, civilizație, cultură"



Sapienza, Università di Roma
Dottorato di Ricerca In Storia Dell'Arte
(Scuola dottorale in Scienze dell'interpretazione e della produzione culturale)

**ELEMENTS OF EUROPEAN ARCHITECTURE IN
TRANSYLVANIA (1200-1900): INFLUENCES, SOCIAL
REPRESENTATION, HERITAGE**

Outline

Coordinators:

Prof. univ. Dr. Ioan-Aurel POP

**Prof.ssa Maria Novella BARBOLANI DI
MONTAUTO**

PhD student:

Ioana FILIPESCU.



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Introduction:

Argument, context of the problem

The goal of the present research is to document the European influences over the architecture of the ruined palaces or those very degraded.

The geographical area that includes the buildings that are going to be studied is divided in the following subsections: Transylvania with the counties: Alba, Bistrița Năsăud, Brașov, Cluj, Covasna, Harghita, Hunedoara, Mureș, Sălaj, Sibiu; Banat with the counties: Arad, Caraș Severin, Timiș; Crișana with the county Bihor; Maramureș with the counties Maramureș and Satu Mare. The main focus shall be on the evolution of the castles as from the XV century to the XX century.

The transformations that overcome in time are due to some core reasons with their variations: protection reasons and representation requirements. Because of the variety of construction stages it shall be used a reading method of the buildings that starts from the structure of the cellar to that of the roof.

An important number of buildings still preserve the square fortress structure with towers disposed in the angles that were constructed under Italian and French influences and modified in the first half of the XVIIIth century when an important number of nobles begin a series of study trips in the most important courts of Europe and play a major role in the local tastes.

Problem of the research

The actual bibliography about the ruined castles needs a new revision and structure.

In 1965 was initiated a restoration project by the Institute of the Historical Monuments that was abandoned in 1977. The research undertaken is still present in the National Archive in Bucarest.

Bibliography about the castles written until now does not include an interpretation from the perspective of the stamps and architectural treatise used by the architects and aristocrats when the dealt with the modifications of the facades or structure.

The main bibliographical references describe online an episode from the history of castles when Italian or Austrian architects were employed. It is one of the goals of this research to take into account the contribution of the French, German and Greek architects. The analysis shall step before the construction of the castles when on the territory were active monastic communities.

In the first half of the XIIIth century the friar or architect Villard de Honnecourt undertakes a journey in Europe and arrives even in Hungary. Fortunately his diary still survives and one of its pages preserve the image of a floor mosaic that was attributed by Virgil Vătășianu and Grigore Ionescu to the Cathedral of Alba Iulia. The same geometric patterns of a circle divided by 4 allipses and a geometrical structure were found in a monastery nearby: the Bizere Benedictine Monastery from Frumușeni in Arad County.

Is it an isolated phenomenon or there existed a workshop of stoncarvers active at the end

of the XIth century- beginning of the XIIth in the area of Alba Iulia and Arad?

Which are the patterns used by the stonemasons and is there an archetype for the two mosaics?

Which were the methods taught to the architects in the Middleages? Were there books with models and how can one explain the diary of Villard de Honnecourt?

Iconographical attribution of the mosaics

After the archeological survey undertaken by Adrian Rusu and Ileana Burnichioiu it seems that Bizere Monastery from the beginning of the XIIIth century was under the patronage of the Benedictine friars, but there are still some aspects unclarified. In order to determine the provenance of the mosaic one needs to take a look at the architectural structure of the Benedictine center of the times: the Abbey of Desiderius in Montecassino from the late XIth century. The historian Leo di Ostia describes the presence of a workshop of byzantine masters that adorned the pavement of the basilica with a mosaic. The monastery of Desiderius no longer survives, but the image of the mosaic is still preserved in an engraving from 1713 by Erasmo Gattola where one can see the byzantine geometrical shapes. The archetype of the 3 basilicas: the one in Montecassino, that in Alba Iulia e Bizere can be found in a Greek model that was used since the Vth century d.Ch. It is most probable that the stonemasons were sent from Byzantium in the favorable political context in the XI-XII centuries when Duke Geza (1044 ca.- 1077) marries a byzantine princess and later on Irene, daughter of King Ladislau, marries the heir to the Byzantine throne, John the IInd Comnen (1087-1143).

In the second half of the XIth century the Abbot Desiderius gives way to major alterations in the monastic structure of Montecassino when a new church is built with the help of stonemasons from Lombardia, Amalfi and Byzantium.

Technical aspects

The mosaic in Bizere includes geometrical forms in Opus sectile and Opus tessellatum and animal forms in Opus vermiculatum in two spaces that seem to have been the main nave and the southern apse. Adrian Rusu and Ileana Burnichioiu, the two archeologists that surveyed the area stated that the building was a Romanic basilica with 3 naves, rectangular choir and 2 semicircular apses.

The geometrical patterns look similar to those in the diary of Villard de Honnecourt and those in the pavement in Montecassino were found unorganized on the surface of the basilica from Frumuşeni.

Archeological surveys haven't clarified if the mosaic from Bizere was made in the Middleages or it was robbed from a villa from the Antiquity. If the basilica was erected in the XIth century it is most probable that the mosaic dates from the same century and was made by byzantine masons with the technique of the ancient Greek pavements.

Besides the technical aspects about the mosaics, one needs an illustration of the architectural aspects as well.

Itinerant Lombard masters and the Montecassino Abbey in the Golden Age of Desiderio

During the so-called “Golden Age” of Abbot Desiderio between 1058 and 1087 a new church has been built with the help of stonemasons sent from Byzantium, Lombardy and Amalfi. Most probable a great deal of Benedictine churches from the Christian world were organized according to the model of the one in Montecassino including the one at Bizere.

Labor was organized by the abbot as appointed by the Rule of Saint Benedict through which any form of personal affirmation was avoided. The example of Montecassino was most probable followed in the two local cases of Bizere and Alba Iulia from the second half of the XIth century and the first half of XIIth.

The image of Desiderio’s monastery is preserved in two contemporary sources: the one description made by his friend the poet Alphanus, Archbishop of Salerno (1058-1085), in the poem "De situ, constructione ac renovatione Casinensis coenobii: Migne, PL CLXLVII, pp.1234-1238", and the second one the preserved in the chronicle of Leo di Ostia. Unfortunately the monastery from the time of Desiderio vanishes during the earthquake from 1349, but the ground plans still survive in the drawings of Renaissance architects Antonio and Battista da Sangallo and the graphic reconstruction of the floor mosaic from 1713 of Erasmo Gattola. Willard, Henry M. e Conant, Kenneth J., two scholars that used those resources in 1935 to graphically reconstruct the monastery from the time of Desiderio in which one can admire a paleo Christian basilica inspired by the one of Saint Peter in Rome. It contained a central nave and two secondary, a semicircular apse and two secondary ones on either sides. The monastic complex included besides the basilica a shelter for the friars, a refectory and an atrium. General aspect was of a medieval fortress.

Because of the complex construction project of Abbot Desiderio in which he used stonemasons from distant geographical areas, one needs a few words about movement of the masons in those times. Procopio, a byzantine historian from the VIth century a.D. proposed two methods in which one can build: direct contact with the image (eye witness) and listening to the description (ekfrasis). The journey was an essential part of the education of medieval constructors. Several themes and architectural examples repeat themselves in distant places and it was attributed to this community of itinerant architects. Unfortunately details about organizational aspects inside the corporations and the status of its members are still unknown. There are only several testimonies that in the first half of the XIth century masons from Lombardy worked in Provence, Catalonia and northern France.

Because of the mobility of the medieval masons in the corporations and monastic space, one can conclude that at the monastery from Bizere were employed masons from one of these categories and the abbey was probably very similar to its model from Montecassino.

Villard de Honnecourt

The diary of Villard de Honnecourt preserved in the National Library of France is considered by the historians a medieval architectural treatise. Drawings from the manuscript were attributed to more than one hand and includes, besides the architectural ones, images of animals and people and recipes of a medical potion and a depilation paste. It is well known that that medieval architects didn’t read treatise and most probable Villard of Honnecourt is not an architect

because of the complexity of the drawings and the lack of copies after the original manuscript. Mario Carpo stated that Villard was an itinerant friar that had a passion for architecture.

Page 30 from the manuscript includes 3 drawings: pavement of a Hungarian church, pillar of the Reims cathedral and the rose-window of Notre-Dame cathedral from Chartres.

My hypothesis is that Villard is an architect friar that came from Picardy and underwent a journey at the beginning of the XIIIth century in the most important Benedictine and Cistercian communities, his journal being the graphical recording of the places he had seen as an eye-witness.

Because of the activity of Byzantine and French masons on Transylvania's territory around the year 1000, one can conclude that architectural landscape before the arrival of Italian masons in the Quattrocento, was slightly different from what it was stated before. Alterations from the monastic space must have played a major role in private one as well because it is well known that aristocracy of that time was illiterate and had no means for architectural production.

Motives and objectives

One of the goals of the research is connecting the work of building engineers (that include the crafts, the building site and the construction materials) and that of architects (that include treatises, blueprints and theory).

Architecture in the Middle Ages has been a space for the initiated and the building information were memorized and transmitted only in the space of the monasteries and that of the mason's corporations.

Antiquity's heritage (Vitruvius' work mainly) was transmitted in the monasteries as for example Selestat Codex from Xth century preserved in the Central Library in Selestat (Ms 17). Geometry in the XIIth century finds new meanings when Latin translations of the Arab treatises arrive in Europe, as for example Adelard of Bath's translation of Euclid (1142). Because of the fragile material of the parchment and a slightly small scale of transmission, medieval manuscripts didn't influence the changes of architecture.

How is it possible the repetition of the same architectural patterns in different European spaces and which are the means of transmission?

One of the methods known since Antiquity is the oral transmission through mnemonic ways that simplified the retentiveness of data. The text were copied in the scriptoria of the monasteries by more than one hand, but architectural drawings required more skill than the simple reproduction of words, it required talent and exercise. When Vitruvius wrote his treatise *De Architectura*, he was well aware of the limits of his followers that shall modify his data, and by all means he omitted the graphic patterns. Vitruvian text refers only to 9 or 10 diagrams that explain the building criteria. By choosing ekfrasis as the means for the transmission of information, Vitruvius elevates architecture at the state of "ars liberalis" through a set of rules similar to that of the rhetoric.

The Vitruvian text was known in the Middle Ages, Poggio Bracciolini recognized it in 1414 in the library from the Monastery of Montecassino.

Because of the limited number of the manuscripts in the Middle Ages available to the

constructors, it was within the stonemasons corporations that the secrets of constructing was transmitted. Rules were memorized and repeated in order that the architect didn't need the written text. All aspects were transmitted only through words. The context in which circulated those ideas was very similar to contemporary corporations, but the set of moral values familiar to the masons were the liberal arts and the mechanical ones inherited from the Antiquity.

An example of construction secret is the diagram of Roriczer, chief architect of Regensburg Cathedral, published in 1486 by his son Mathew, that transmits the method through which Gothic pinnacles were constructed. What today seems a simple engineering exercise, in the Middle Ages it was a secret hidden in the very structure of the wall, the proportions and design of the gothic buildings were not visible on the outside. Because of the lack of graphic materials, the medieval architect was impelled to memorize abstract geometrical forms without using drawing materials.

In the Middle Ages drawing was used only in the perimeter of the building site, the technique in its modern sense being used only from the Renaissance. In consequence, the drawing for the medieval mason is a secondary method because of the optical distortions that overcome once they are copied.

Oral transmission of the construction principles extends until the Renaissance when Leon Battista Alberti with his Vitruvian inspired treatise "De re ædificatoria" published an antique source under the influence of medieval orality. Like his predecessor Alberti mistrusted the precision of the future reproductions and preferred words to drawings.

The printing revolution changes the status of architectural drawing when treatises begin to appear like the one of Sebastiano Serlio "I Sette libri dell'architettura" from the XVIth century. Once the volumes were available for the public, anyone who wanted to construct could afford a sort of manual that explained from zero the art of construction.

The Renaissance architectural principles are valid until the XVIIIth century.

At the dawn of the XVIIth century begins a new stage for architecture when members of the royal families and young aristocrats from England, Austria and Germany start visiting Italy and the most important courts of Europe, a phenomenon known under the name of Grand Tour. Architecture is majorly influenced by this movement when a great deal of architects undergo their studies in Italy and when a large number of Italian architects are employed by foreign masters in Europe. This is the context when the printings of De Rossi family start to appear.

Objective of the research and questions

The main goal of the present study is to catalogue the castles and palaces that are ruined or in a very advanced state of degradation that should contain information about the owners and evolution of the building itself. The time frame taken into account starts from the XVth century and concludes in the XXth century. The geographical space includes the counties of Alba, Arad, Bihor, Bistrița Nășăud, Brașov, Cluj, Covasna, Harghita, Hunedoara, Maramureș, Mureș, Sălaj, Satu Mare, Sibiu and Timiș.

A secondary objective is the proposition of the restauration of the castles according to the principles of the Restauration Charta of Venice from 1964.

The main research questions are:

1. Which are the central causes that determine the modifications of architecture?
2. Are there a set of architectural elements that determine stylistic changes of the palaces?
3. Starting from the history of each building are there some general considerations that can be made about Romanian architecture in the context of the European one?

Bibliography used in the text

The analysis of each case study was made through 2 resources: studies and local monographies and more ample researches about the European context. Another important bibliographical group are the treatises that were employed to trigger the main characteristics that influenced the layout of the castles.

Bibliography used in the text is divided in 3 categories:

Bibliography about the history of castles in Transylvania

Includes a number of publications and articles belonging to Hungarian and Romanian researchers that studied the castles and palaces on the territory of Transylvania.

General bibliography related to villas and castles in Europe

For an analysis of the castles and palaces in Transylvania there were used articles and general studies about the subject in order to determine the cultural spaces that played a major role in the development of local architecture.

Architectural treatises and the irradiation of architectural printings

It was taken into account treatise from the XVIth, XVIIth, XVIIIth and XIXth centuries and the literature about the subject.

Structure

The thesis is divided in six main parts:

1. Introduction with 6 units:
 - Argument, context of the argument discussed
 - Research problem
 - Motives and objectives
 - Research goal
 - Outline of the bibliography
 - Structure of the thesis.
2. Literature review with 3 parts:

- Discussions related to the evolution of the castles
 - Questions and hypothesis
 - Bibliographical gap.
3. Theory with 4 subsections:
- Methods
 - Procedures
 - Analysis of bibliography, archive material and photography
 - Collateral data.
4. Results with 16 sections:
- ALBA county with the following castles: Mikes (Cisteiu de Mureș), Wesselényi (Obreja), Bánffy-Kemeny (Sâncrai), Bethlen (Sînmiclăuș), Esterhazy (Șard), Teleki (Uioara de Sus), Martinuzzi (Vințu de Jos), Kendeffy-Horvath (Vințu de Jos);
 - ARAD county with the following castles: Mocioni (Bulci), Konopi (Odvoș);
 - BIHOR county with the following castles: Zichy (Gheghie), Komarony (Otomani), Stubenberg (Săcueni);
 - BISTRITA NĂSĂUD county with the following castles: Wesselényi (Chiochiș), Teleki (Comlod), Bethlen (Cristur-Șieu), Teleki (Posmuș), Lázár Imre (Sărata), Banffy (Urmeniș);
 - BRAȘOV county with the following castles: Mikes e Nemeș (Budila), Béldi Pál (Budila), Guthman-Valenta (Hoghiz), Sükösd-Bethlen (Racoș), Brukenthal (Sâmbăta de Jos);
 - CARAȘ SEVERIN county with the following castles: Athanasievich (Valeapai), Baich (Vărădia), Jakabffy- Juhász (Zăgujeni);
 - CLUJ county with the following castles: Bocskay (Aghireșu), Bánffy (Bonțida), Kemény (Cămărașu), Dujardin (Coasta), Haller (Coplean), Rhédey (Dăbâca), Laszay (Gârbău), Béldy (Geaca), Wass-Bánffy (Gilău), Teleki (Jucu de Sus), Kemény (Luncani), Kornis (Mănăstirea), Padiglione Neoclassico del Castello Kornis (Mănăstirea), Residenza di campagna (Satu Lung), Wass (Țaga), Bánffy (Turea);
 - COVASNA county with the following castles: Domokos (Araci), Ferenczy-Boda (Filia), Thury-Bányai (Tamașfalău), Apor (Turia);
 - HARGHITA county with the following castles: Ugron (Cristuru Secuiesc), Biró-Ugron (Mărtiniș), Henter (Sântimbru);
 - HUNEDOARA county with the following castles: Nopcsa (Densuș), Gyulay Ferencz (Mintia), Nalatzi-Fay (Nălățvad), Curia (Ostrov), Daniel (Rapoltu Mare), Kendeffy (Râu de Mori), Nopcsa (Săcel);

- MARAMUREȘ county with the following castles: Geza Teleki (Pribilești);
 - MUREȘ county with the following castles: Apor (Abuș), Bethlen (Bahnea), Huszár (Apalina), Bethlen (Boiu), Somssich (Chendu), Orbók (Cornești), Tolddlagy (Corunca), Bethlen (Criș), Ioan Bethlen (Criș), Degenfeld-Schomburg (Cuci), Teleki (Dumbrăvioara), Teleki (Gornești), Bethlen (Iernut), Pekry- Radák (Ozd), Máriaffi (Sângeorgiu de Mureș), Haller (Sânpaul);
 - SATU MARE county with the following castles: Drágffy (Ardud), Vécsey (Livada), Lónyay (Medieșul Aurit), Boros József (Medieșul Aurit);
 - SĂLAJ county with the following castles: Csáky (Almașu), Bethlen (Dragu), Haller (Gârbou), Wesselényi (Jibou), Bánffy (Nușfalău), Jósika (Surduc), Bay (Treznea);
 - SIBIU county with the following castles: Tobias (Boarta), Bolyai (Buia), Apafi (Dumbrăveni), Brukenthal (Micăsasa), Brukenthal (Nocrich);
 - TIMIȘ county with the following castles: (Banloc), Mercy (Carani), Petala (Clopodia), Gudenus (Gad), Nikolici (Rudna).
5. Conclusions with 3 parts:
 - Analysis of the results
 - Limits of the research
 - Future research agenda.
 6. Bibliography.
 7. Image documentation.
 8. Annex.

I. Historiography

I.a. Debates about the evolution of the castles and hypothesis

The most important research about the studied castles belong to Kovács András, Nicolae Sabău, Jolan Balogh, Beata Bordas, Ionuț Julean and Biro Jozsef that underwent a series of theories and analysis of a specific stage from the life of the buildings, without including the transformations that overcome through the centuries. My hypothesis is that the layout of the castles is directly connected to the journeys of the young aristocrats in the most important European courts and universities, and to the activity of itinerant architects that spread architectural information like treatise, sketches and projects that remodeled the architectural landscape in Transylvania. It is my goal to give an amount of consideration to details like doors and window framings, porticoes, pavement decoration, gates and garden decorations that according to my opinion play a fairly important part in determining the style and the main influence.

One of the most important study about the sculpture in Transylvania belongs to professor

Nicolae Sabău analysis only the pieces on a big scale and not the little details like decorations of windows and doors from the perspective of the most important printings like those belonging to Sebastiano Serlio, Andrea Palladio, Domenico de Rossi, Vignola.

Researches made by Kovács András refer mainly to constructions belonging to the Bethlens, but there are several references about Renaissance buildings in Transylvania. Unfortunately most of his publications are written in Hungarian, my research took into account only publications in Romanian or international languages.

An ample research about the historical gardens in Transylvania is due to the architect Andreea Milea that refers to technical aspects of the gardens and their relationship with the adjoining buildings.

My paper continues and adds new findings to the history of castles in order to obtain a more complete architectural landscape.

1.b. Questions and hypothesis

Social dynamics determined major changes in the architectural layout starting with the Middle Ages until the present day. Each period had its priorities reflected in the very structure of the buildings like the reasons of defense in the Middle Ages, the representation ones in the Renaissance and Baroque or the leisure and commodity in the XIXth century. To a better understanding of the modifications in structure and external layout I entangled my research with a set of questions:

1. Which is the connection between private architecture and political evolution?
2. How is architecture incorporated in the development of mentalities, of society and does it have any influence upon everyday life?
3. Which are the criteria that determined the ruling class to build such a big number of castles and palaces?
4. To what degree European architecture influenced the local one?
5. Which are the major causes that changed the layout of private architecture?
6. How do philosophical ideas and literature entangle with the evolution of society and architecture?
7. Why private architecture is strictly connected to the most important political events?
8. What are the causes that generated the appearance of the same forms of castles and palaces in several European centers? Is it possible to determine the initial projects and the ways in which architects and engineers were employed?
9. Printings and architectural treatise were part of the personal collections of the landlords and architects? Is it possible to determine a set of books dependent on the frequency of used architectural patterns?

I strongly suggest that the major changes in private architecture are due to 2 social phenomenon: the mobility of aristocracy that began at the end of XVIIth century and

lasted until the XIXth, and the activity of itinerant architects that were employed in projects of a smaller scale. Another important aspect that needs to be taken into account is the activity of religious orders like that of Saint Benedict and the Cistercian order active in the areas of Arad, Alba Iulia, Cluj and Sibiu.

I.c. Bibliographical gap

Bibliographical material until this day includes only isolated stages from the life of the castles and it lacks a complete evolution from the very moment they were built until nowadays.

For example the studies underwent by professor Kovács András refer most to the Renaissance, that of Nicolae Sabău at the alterations from the Baroque and at last, that of Beátei Bordás to the XIXth century.

II. Theory

II.a. Personal concept no.1

Patterns used by the employed architects in the construction of Transylvanian castles originate from a variety of European centers where they received an education through the means of workshop material and architectural treatises. Active architects in Transylvania are of a minor importance in their home countries, but thanks to their activity local architecture knows a variety of structural and layout improvements. Those changes are due to the circulation of architectural treatise.

Iconographical attribution of Transylvanian architecture is still a problem that arise a variety of opinions, but the analysis of treatise and model books and their European diffusion brings forth a new vision on the interpretation of the castles.

Evolution of architecture on the territory of Transylvania is strictly connected to the European one and there 3 major periods in that of private buildings:

1. Byzantine;
2. French;
3. Italian.

II.b. Personal concept no.2

The proposal of a new definition of basic terminology used in the theory of private architecture.

This chapter refers to explaining the Latin terminology and the analysis of the most important words in Italian, English, French and German. The goal is to reassign a new meaning to the terminology that is most suitable for each building. Dictionarie and encyclopedias were used to determine the most exact meanings.

III. Methodology

III.a. Instruments

For the analysis of each castle a set of instruments were used:

1. Revision of bibliography;
2. Analysis of archival documents;
3. Analysis of each building;
4. Collection of photographical material;
5. Iconographical attribution.

III.b. Analysis of bibliographical, archival and potographic material

The analysis of bibliographica, archival and photographical material was analyzed according of a set of criteria:

- Historical features of the area;
- Documents that bear witness to the construction of the castles;
- Contemporary status;
- European influences;
- The Grand Tour of Transylvanian aristocrats in Europe;
- Collections and collectors;

Each studied castle includes 5 subdivisions:

- The history of the building;
- Description of the castle;
- Iconographical attribution;
- Contemporary status;
- Bibliography.

IV. Results

This chapter includes the analysis of each castle from the following counties:

- ALBA county with the following castles: Mikes (Cisteiu de Mureș), Wesselényi (Obreja), Bánffy-Kemeny (Sâncrai), Bethlen (Sînmiclăuș), Esterhazy (Șard), Teleki (Uioara de Sus), Martinuzzi (Vințu de Jos), Kendeffy-Horvath (Vințu de Jos);
- ARAD county with the following castles: Mocioni (Bulci), Konopi (Odvoș);
- BIHOR county with the following castles: Zichy (Gheghie), Komarony (Otomani), Stubenberg (Săcueni);
- BISTRITA NĂSĂUD county with the following castles: Wesselényi (Chiochiș), Teleki (Comlod), Bethlen (Cristur-Șieu), Teleki (Posmuș), Lázár Imre (Sărata), Banffy (Urmeniș);
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- COVASNA county with the following castles: Domokos (Araci), Ferenczy-Boda (Filia), Thury-Bányai (Tamașfalău), Apor (Turia);
- HARGHITA county with the following castles: Ugron (Cristuru Secuiesc), Biró-Ugron (Mărtiniș), Henter (Sântimbru);
- HUNEDOARA county with the following castles: Nopcsa (Densuș), Gyulay Ferencz (Mintia), Nalatz-Fay (Nălățvad), Curia (Ostrov), Daniel (Rapoltu Mare), Kendeffy (Râu de Mori), Nopcsa (Săcel);
- MARAMUREȘ county with the following castles: Geza Teleki (Pribilești);
- MUREȘ county with the following castles: Apor (Abuș), Bethlen (Bahnea), Huszár (Apalina), Bethlen (Boiu), Somssich (Chendu), Orbók (Cornești), Tolddlagy (Corunca), Bethlen (Criș), Ioan Bethlen (Criș), Degenfeld-Schomburg (Cuci), Teleki (Dumbrăvioara), Teleki (Gornești), Bethlen (Iernut), Pekry- Radák (Ozd), Máriaffi (Sângeorgiu de Mureș), Haller (Sânpaul);
- SATU MARE county with the following castles: Drágffy (Ardud), Vécsey (Livada), Lónyay (Medieșul Aurit), Boros József (Medieșul Aurit);

- SĂLAJ county with the following castles: Csáky (Almaşu), Bethlen (Dragu), Haller (Gârbou), Wesselényi (Jibou), Bánffy (Nuşfalău), Jósika (Surduc), Bay (Treznea);
- SIBIU county with the following castles: Tobias (Boarta), Bolyai (Buia), Apafi (Dumbrăveni), Brukenthal (Micăsasa), Brukenthal (Nocrich);
- TIMIŞ county with the following castles: (Banloc), Mercy (Carani), Petala (Clopodia), Gudenus (Gad), Nikolici (Rudna).

Conclusions

Results

At the beginning of the research 70 castles were taken into account, but in the last two years 25 were added because of their need of an urgent restauration. It is our strongest hope that this paper shall raise acknowledgement to the importance of Transylvania's architectural heritage.

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