



**Babeş-Bolyai University of Cluj-Napoca
Faculty of History and Philosophy
«History, civilization, culture» Doctoral School**

HISTORICAL GARDENS IN TRANSYLVANIA

abstract of the doctor's thesis



Doctor's program supervisor: **Professor Nicolae Sabău PhD**

Doctoral student: **Andreea Paraschiva Milea**

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KEY WORDS:

garden – park – history – Transylvania – palace – castle – mansion – Renaissance – baroque – romanticism

FOREWORD

The first reason for studying the historical Transylvanian gardens was their ephemeral character; even if they are declared historical moments or not, many of them are just a memory. The second reason, as present as the first one, is the extremely low reference the Romanian historiography makes to the former landscape layouts corresponding to the residential or public environment, layouts which suffered in the last decades, sometimes due to intended damages, sometimes due to ignorance, indifference or lack of means in maintaining them. Thus, the present paper emerges on a relatively free ground, trying to fill a gap in the historiography of the subject.

Historical garden

"The landscape art monument includes two different ranges: *the historical gardens*, those keeping physically or/and documentary stylistic values and/or memories, as well as those belonging to some monuments, assemblies or historical sites; and *natural historical sites*, not built territories or few, where important historical events occurred and which preserve physically the resemblance of the historical age of reference or it is attested by documents".¹ This paper focuses over the first of the two ranges, intentionally encompassing landscape formations, created, not natural landscapes (even if they have or not historical meaning). Nevertheless, the landscape development receives always conditions or influences from the natural one where it is placed; consequently, at some point references to the natural landscape are inevitable.

The first article of Chart of Historical Gardens (1981) defines the concept of "historical garden" as a "an architectural and vegetal composition which from the arts history point of view has a public interest and considered a monument as such." The monument feature of some landscape improvements dealt with in this paper is confirmed by their registration in the Historic Monuments List (2004, 2010 respectively). The others are selected and presented due their period composition pattern, yet recognizable due the environment qualities relating to the architecture object which framework is and due some valuable vegetation samples which survived the time.

¹ Gheorghe CURINSCHI VORONA: *Arhitectură Urbanism Restaurare* [Architecture, Urbanism, Restoration] (Editura Tehnică, Bucureşti, 1996), p. 374.

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Fig. 1. The studied area including the current counties: Alba, Arad, Bihor, Bistrița Năsăud, Brașov, Cluj, Covasna, Harghita, Hunedoara, Maramureș, Mureș, Sălaj, Satu Mare, Sibiu and Timiș.

As study period, the end of 15th century and the end of the second decade of the 19th century were selected, the area considered representative for this study covers the territories between the Oriental Carpathians, Meridian Carpathians and Occidental Carpathians, adding to it Banat, Crișana, Sătmar and Maramureș, territories under western influence most of the time. The current counties included in this territory – and also in the study are: Alba, Arad, Bihor, Bistrița Năsăud, Brașov, Cluj, Covasna, Harghita, Hunedoara, Maramureș, Mureș, Sălaj, Satu Mare, Sibiu and Timiș (fig. 1).

The study focuses on leisure residential garden type, part of a residence where the pair house – garden constitutes a unitary composition. The study intends to draft the historical conditions of these landscapes development, to decipher their composition and also to document the actual state. Taking into consideration the lack of some synthesis papers on this subject, without claiming the research is exhaustive, it is desirable as a useful instrument for subsequent awareness about the subject, rendering both an inventory as a result of on field exploration during the last 5 years in over 110 settlements of interest and a method of approaching it.

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I.

ARGUMENT

I.a.

Gardens meaning and place within the culture history

The gardens have a special place in one culture history. They reveal that once obtained the conditions of a shelter against the natural environment and the representativeness according to its shape, the man has the time and means to return to the nature, offering it a new, controlled outline. This mark proves this time that the natural environment belongs to the man and it is subordinated to him, and at the same time the place of relaxation and pleasure which cannot be found in a comparable way in the same form within a building, dominated by its functional program. The construction, the equivalent of a constraining, limiting state shall always be opposite to the nature, the equivalent of freedom state, sometime escape. The relaxation the leisure gardens allow is not always perceived as obviously necessary, the "escape" may take place also in an undeveloped natural landscape, the garden often being regarded as a luxury which the owner afforded and as such seen as redundant, but representative and pleasant.

Among the various gardens "acknowledging the historic character points out the garden belonging to the past within the general context of parks and contemporary garden", it offers also the designation of cultural patrimony good.²

At first utilitarian, then gradually included in residential leisure and afterwards in public leisure, the gardens fully belong to the history of culture and of mentalities, as evidences of a past private and urban life standard and way, sometimes very different of the present one. Together with evidences (architectural objects, sculptural objects etc.), they document the cultural particularity and point out the influences. In the same time, their study may constitute the starting point for an approach of restoring the image of some historical gardens.

I.b.

The historical gardens nowadays

In western historiography and practice, the subject of the historical gardens was, and still is treated naturally as preservation, maintenance, publicity and touristic exploitation of these

² Gheorghe CURINSCHI VORONA: *Arhitectură Urbanism Restaurare* [Architecture, Urbanism, Restoration] (Editura Tehnică, Bucureşti, 1996), p. 375.

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sites is. On the other hand, in the Romanian historiography, the references to the historical gardens are scarce and with few exceptions as utmost secondary in the conversation about the noble residences or in monographic presentations of some settlement.

Various gardens and historical parks are integrated nowadays in the urban mesh but in greatest number are found to the countryside, with minimal changes of their initial relationship they developed with the landscape. Out of the historical gardens under public attention, if the first ones – in the urban context – partaking to the daily life of the city, the other – to the countryside -, depending on their importance and the method of benefiting from them have mostly a seasonal interest; and the others, poorer or unbefited form, as well as those in property and exclusive private use, stay hidden.

I.c.

Historical gardens on Transylvania territory³

Along gardens evolution in Transylvania, there are two moments when their state records an increase, meaning a marking transformation, fact leaving marks over their structure and aspect. The first of these moments concerns the emerging and developing of the noble castle or palace, regarded particularly as an alternative residence outside the city, moment including the Renaissance and baroque styles. The second moment refers to the creation of the first parks for the city inhabitants, or else the moment when the garden layouts surpass the residential (private) framework emerging in the urban (public) one, moment belonging mostly to the 19th century.

In Transylvania, no historical period has parks the size of those from many countries in Europe, the parks reflecting, as the architecture, a certain society level of development which on our territory preserved up latest the feudal character; in horticulture this character translates through utilitarian gardens, with small surfaces, developed especially within monasteries premises and around the urban dwellings of the dominant class. In Renaissance and baroque had developed geometric parks of French influence, due to the connections with the West through Hungary and Austria examples, the lifestyle of the aristocracy in these

³ See also Andreea MILEA: *Introducere în tematica parcurilor istorice din Transilvania, din Renaștere până în secolul XIX* [Introduction to the Subject of Historical Parks in Transylvania, since Renaissance and till the XIXth Century]. In *Logia* (Faculty of Architecture and Urbanism, UTCN magazine) no. 9/2006 (U.T.Press, Cluj-Napoca, 2009), pp. 78-86. Andreea MILEA: *Parcuri istorice din Transilvania din Renaștere până în secolul XIX* [Historical Parks in Transylvania since Renaissance till the XIXth Century]. In *Anuarul școlii doctorale «Istorie Civilizație Cultură»* [Doctoral School Yearbook «History Civilisation Culture»], No. II. Babes-Bolyai University. Faculty of History and Philosophy (Presa Universitară Clujeană, 2006), pp. 151-175.

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areas influencing to a greatest extent the life style of Transylvanian nobles. Later on, due to the same connections, the English influence parks emerge with all characteristics of the 18th century romanticism.

With the end of the 15th century, the first elements of Renaissance emerge in Transylvania. During the next century occurs a process with big influences over the horticulture and landscaping art, namely difference between noble castle program and fortress program. About the end of 16th century we see that with castles resides the lifestyle criteria – defense is necessary against peasants' uprisings and the military criteria dominate only with fortresses. At the same time, old noble fortresses give up the military character, converting in time in castles.⁴

Within this process the gardens are a subject of great interest. Properties' inventories and the correspondence generally provide that period gardens has a mix character, also finding in them vegetables and fruit trees, herbs and ornamental plants. We see rare cases when the flowers garden is separated of the other parts of the house. In the ornamental garden we may observe a more sophisticated method of planting, as well as the placement of ornamental elements and buildings for resting: the so said *summer houses* made of wood, wood galleries on pillars and as yard borderline loggia, fountains, terraces leaning upon small *Italian* walls, stairs and stone benches alleys.

The examples for this period are: Bethlen-Haller castle of Cetatea de Baltă (AB), Bethlen castle of Sânmiclăuș (AB), fortress of Făgăraș (BV), Bánffy castle of Bonțida (CJ), Kornis castle of Mănăstirea (CJ), Magna Curia of Deva (HD), Kemény fortress of Brâncovenesci (MS), Bethlen castle of Criș (MS). The prince palace, more vast and luxurious, built in Alba Iulia is in the same line with these buildings.⁵

The gardens and parks were frequently for noble castles. The diet of 1552 settled punishments for gardens and fruit gardens vandals. We don't know if this legislation was meant to defend the gardens outside the its walls, the noble ones near the castles or both of them.⁶

We have data concerning the gardens developed in the 16th century at Alba Iulia palace where the flowers were brought from Sibiu. During Gabriel Bethlen an extended park with apricot trees, grapes and flower garden was developed. Gheorghe Rákóczi I (1593-1648)

⁴ Gh. SEBESTYÉN, V. SEBESTYÉN: *Arhitectura Renașterii în Transilvania* [Renaissance Architecture in Transylvania]. (Editura Academiei Republicii Populare Române, București, 1963), pp. 36-38.

⁵ Ibidem p. 40.

⁶ Ibidem p. 41.

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took charge of these gardens and ordered to be planted a linden park and a flowers park. He is who order serious rules for fruit trees and vegetable gardens protection and developed gardens at Gurghiu (MS). A gardener named Haji Péter appears from Mihai Apafi (1632-1690) court accounts, who worked especially in Dumbrăveni (SB) and Făgăraș (BV). In these places the fruits garden is separated of the park, the latter included the shade places. The roses are the favorite flowers. The alleys have linden trees. The parks are crossed by little streams of water with flowered shores.⁷ At the same time the architectural idea for these constructions is the connection with the outdoor through tunnels, loggia opened to the exterior or galleries opening into the yard.

The 17th century records the city gardens. In Sibiu, the citizen Albert Huet legacy is a garden with a gazebo, the latter one allowing the supposition of a quite extended decorative garden.

At the end of the 17th and in the 18th century around mansions and castles emerged important parks, from surface and plastic solutions point of view, in their development the French baroque style imposed. The period has two more important examples: the park of Brukenthal castle of Avrig (SB) - still remarkable nowadays due the vegetation vestiges planted then - and Bánffy castle park of Bonțida (CJ) – damaged with the time.

French baroque style park is a closed one, bordered often by a wall or another type of fencing – as masonry pillars with cut vegetation between them. The trees are geometrically cut, the linden trees and hornbeams are species that fit well to this pattern. The flower beds with cut vegetation lines are frequently. The composition is dominated by an axle - usually the palace axle - and developed symmetrically considering it. The water channel, rigorously traced, finds its place in the settlement reminding of the architectural solution of the great parks channels in the 17th – 18th century, France. *Specialized* alleys appear, planted along them with single species trees, counting with a unitary aspect when creating scenery: linden trees alleys, chestnut trees, spruces, thuja, pine trees etc. The linear alleys continue into the landscape, surpassing the fencing, reminding the hunters' routes, accustomed in the great time parks. The gardens perspectives are speculated from the heights, usually along the axle from a balcony, terrace or loggia in a upper level or merely from the representative rooms of the top floor.

Teleki castle park of Gornești (MS), made at the end of 18th century has also elements in French baroque style, converted then in English landscape park. Other castles having important parks from this period were: Bethlen-Haller castle of Cetatea de Baltă (AB),

⁷ Ibidem pp. 41-42.

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Bethlen castle of Beclean (BN), Teleki castle of Dubrăvioara (MS), Beldi of Jibou (SJ), Wesselényi of Jibou (SJ), Jósika of Surduc (SJ) etc.

The Neoclassic period adopts mostly the style of English parks landscaping; in this period are noticeable the castles Kövér-Appel of Fântânele (AR), Solymosy of Mocrea (AR), Konopi of Odvoş (AR), Kornis of Mănăstirea (CJ), Wesselényi-Bethlen of Dragu (SJ), Lipthay of Lovrin (TM).

The English park landscaping receives sinuous alleys. The vegetation is not geometrical by cutting and it is not settled in lines. The trees and plants are placed apparently freely. The park is enriched with exotic species; a series of settlements are serious species collections promoting the *arboretum* type of *park*. The park is populated with caves, ruins, hunting pavilions in rustic style, graves. The groups of plants composed with delicacy improve the picturesque corners of the castle. Large lawns of grass and flowers create a romantic picture. A gradual passing is followed from the built volume to the landscape. Pine trees and pyramidal oaks – with the quality of a non deformable silhouette and without requesting cuts to obtain the followed effect - are grouped in clusters or isolated creating accents of vegetation. Groups of procumbent juniper make connection between trees silhouettes and the lawn. If the park is crossed by a water stream, its shores are populated with trees, scrubs and grassy loving water plants. Small constructions and rustic furniture emerge. The wild vine covering the lower part of the castle is often used.

With the gardens and parks development around countryside mansions in the cities too was a sustained preoccupation for planting around the house. Due to craftsmen welfare and economic growth the cities expand, the premises surrounded by gardens and the gardens become greater.⁸

In the cities emerge since 18th century some public character settlements as – in Sibiu – converting in public garden of a private one near Heltau gate.⁹ In these gardens usually were placed some pavilions for entertainment: bowling, coffee shops, and music kiosks.

In the 19th century due production method changing, the cities population grows, the city walls become scanty; around them emerge factories and whole insalubrious neighborhoods. These are still separated by the old city through ditches and ramparts. The old city inhabitants see themselves increasingly separated of the nature through the presence of the factories and miserable houses. The cities' management proceeds to convert the defense

⁸ Rică MARCUS, *op. cit.*, p. 30.

⁹ Friedrich TEUTSCH: *Geschichte der Siebenbürger Sachsen*, vol. II (Hermannstadt, 1907), pp. 437-438.

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unuseful areas, due to military technology development, in parks and gardens with public character. In this way two types of plantations serving the city population emerge: some of them big enough replacing the old walls or ditches and smaller inside the cities, the so called *promenades*.¹⁰

In 1791 at Sibiu is decided the creation of a promenade *between the infantry regiment and the theater*.¹¹ In 1856-1857 are decided and started the works for *Sub Arini* park, park enriched and improved each year. These promenades seek to create some shade areas and the placement of little pavilions for entertainment. As considering the parks compositions or plantations selection for landscaping is not the case yet. The plantations were built from simple trees alignment among which teams, passengers may walk at oaks and chestnut trees shade. City improvement continues through the making of a garden towards Soldisch bastion, path planting to *Sub Arini* and *Dumbravă* and a little square developing right in front of former Heltau gate.¹² The City Park – afterward named Astra park after the palace "Asociațunea transilvană pentru literatura română și cultura poporului roman" [Transylvanian Union for Romanian literature and Romania people's culture] (abbreviated "ASTRA"), built on its side – was launched in 1879 on Soldisch land from the initiative of the so-called "Asociația pentru înfrumusețarea orașului".¹³

Sibiu is not an isolated case. At Sighișoara too existed in the 19th century a park named Melchior which had not functioned a lot because the entertainments put at visitors' disposal were exceeding the accepted limit by the period ethics, and its closing was required.¹⁴

At Cluj, in 1838, on the place of Dumbrava Furnicilor planted in 1827 the promenade – park is developed. We find out about a *park society* from 1865 with the object to improve the city with parks. The park-promenade, placed along Someș River is crossed by a chestnut tree planted alley at approximately 8 m one from the other, following a dense shade on the walking path. Passengers and carriages traffic is separated.¹⁵

¹⁰ Rică MARCUS, *op. cit.*, p. 33.

¹¹ Emil SIGERUS: *Zur Geschichte des Erlenparkes*. In *Festschrift zur Feier des fünfzigjährigen Bestandes des Vereins zur Verschönerung des Stadt Hermannstadt* (Hermannstadt, 1929), p. 31-40.

¹² Rică MARCUS, *op. cit.*, p. 33.

¹³ Iuliana FABRITIU-DANCU: *Plimbare prin Sibiu Vechi* [Promenade in the Old Sibiu] (Transilvania magazine, Sibiu, 1983), 46. ASTRA park and palace.

¹⁴ Rică MARCUS, *op. cit.*, p. 33.

¹⁵ Mihaela Ioana Maria AGACHI: *Clujul modern. Aspecte urbanistice* [Modern Cluj. Town-Planning Aspects] (U.T.Pres, Cluj-Napoca, 2004), pp. 122-126.

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In the same epoch, in the former ditches at East of the city a square is formed, where later on the Orthodox Cathedral is built.¹⁶ At the same time are put the basis of the first botanical garden of the city *in the Museum's garden* or *Mikó garden*, made in different phases.

In Brașov fortress, converting a medieval city in a modern city required extension to the North-East and South-West through city fortresses demolishing which started in 1857 with gate's demolition Portii Street and the corresponding fortresses. The former defense ditches, ponds and puddles were filled and transformed in plain lands capable for constructions. The second half of the 19th century characterizes through large activities with urban character, connected to the tendency of extending the built areas and growing the city's importance as trade and tourism center. The plan of parcels making from the East, drawn up in 1881, suggested on the land resulted following the laying up of the former defense ditch to be made 24 lots and a 15 m width street named Rudolf Ring. The urban modernization of the area put accent on large areas improvement resulted after fortresses demolition by public building and mansions building, parks and promenades development, according to the values of the epoch as representativeness, comfort and leisure. Among the descriptions of the developing plan from 1912 existed also Rudolf Park following a continuity of the green area opened towards Livada Poștei. Taking into account the natural position of the city, surrounded by the hills and forests, during the Austro-Hungarian regime the accent was on leisure, so, after the pattern of Vienna Ring it is developed Promenada de Jos along Rudolf Boulevard, which pointed out through the new constructions it included the strong bourgeois character of the city under modernization.

The preoccupations appear also in other cities from Transylvania. At the end of the 18th century and beginning of the 19th at Timișoara is conceived and made successively a chain of parks along Bega channel: Regina Maria Park (the first park of the city), Scudier Park, Promenada towards the National Theater.¹⁷

The end of the 19th century brings along with the industry development, capitalist society strengthening and cities growing, the great agrarian properties downfall. The first savings the landlord needs are detrimental for the parks; their maintenance is poor and soon they are divided or sold, slowly disappearing.¹⁸ Even if the village where these residences existed the whole community life was developing around the noble court, but after the last Agrarian reform from March 1949, at new Communist authorities' encouragement part of the peasants contributed to the old owners' expulsion from their homes and then followed devastation. In

¹⁶ Rică MARCUS, *op. cit.*, p. 35.

¹⁷ Rică MARCUS, *op. cit.*, p. 35. Ana Felicia ILIESCU: *Arhitectură peisageră* [Landscape Architecture] (Editura Ceres, București, 2003), p. 75.

¹⁸ Rică MARCUS, *op. cit.*, p. 36.

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the mansions or castles were organized - in the happiest cases – C.A.P's headquarters, I.A.S's, hospitals, showrooms or schools.¹⁹ Without maintenance, the most parks got wild and deteriorated. The most interesting preoccupations in the gardens field involve the cities and their surroundings.²⁰

I.d.

Research project

The study focuses on the leisure gardens of the countryside dwellings, for the period – from the 15th century to the beginning of the 20th century – starting with the conversion of the medieval fortresses in Renaissance castles and finishing with the projects of the last castles and gardens around the First World War and the inter-war period.

Although historical gardens are to be found also in urban context, associated to more pretentious residencies, these are submitted to some constraints and pressures that individualize the aspects concerning their developing.

Urban residential gardens may be presented in a dense built network, in developed courtyards with relatively small sizes; in this case, courtyard – house structuring has a strong architectural character, submitted to some compositions rules of building volume, and the relatively small sizes of the space – intended not just for leisure but often for passing and accesses - involve minor vegetation elements usage, with accent on ornamental pieces, distinctive and more expressive in their quality of small pieces: fountains, basins, sculptures, vases, benches etc. These arrangements are often changing because of the small spaces – fact that involves a relatively easiness to rearrange – and on the other side due to the possible functional changes of the buildings that configure these courtyards.

The urban residential gardens may be presented also in a thin network as settlements with isolated houses within them; in time, properties of this kind are submitted to investment pressures and accordingly to changes, building, possible subdivisions so most of the times they are not found in their original form not even as surface, less as an arrangement.

So, I considered that the urban residential gardens are a special group with few marks left on site, which research involves an own methodology, different of the countryside residencies gardens.

¹⁹ Narcis Dorin ION: *Castele, palate și conace din România* [Castles, Palaces and Mansions in Romania] (Editura Fundației Culturale Române, București 2002) pp. 11-12.

²⁰ Rică MARCUS, *op. cit.*, p. 36.

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Other special group, this time due to its public character, is the promenades and urban parks. The compulsory connections it must have with the city in order to encompass harmoniously in its functioning, functional specialty and at the same time the alleged diversity to serve the public, the specific supply as well as the "rougher" character of the arrangements – due to their exposure to high masses, with the risk in extremis of vandalizing - and not last, their configuration started only in 18th century, give to this group particularities which assign it as a self-contained study subject, with its issues.

By contrast with the urban gardens – even residential or public – the countryside residence garden is to a little extend submitted to constraints and pressures. It is part of a interdependent system made of landscape, external arrangement, architecture object and it is also of great sizes, including utilitarian arrangement, ornamental arrangements – usually next to the residency – and free arrangements in a normal and continuous relationship with the surrounding environment. Their structure reflects the preferences of a small group, often limited to the landlord and the resourceful gardener. Excepting the area of contact with the residence, these gardens are less tributary to the architecture as to the topographical conditions and the trend style. The architecture doesn't determine them, but a piece the garden co-operates with in a coherent assembly at a larger scale. The accesses and the circulation occupy a little part of this garden, the dominant part being the planted surfaces. Radical changes in these gardens development need extensive works, with interventions upon the land and vegetation, fact which diminishes significantly the frequency of these transformations – are found more accompanying major style changes, as the arrangements in French geometrically style and adopting the English landscaping. At the same time the investments pressures are lower in the countryside comparing with the urban environment, the properties often keeping their configuration and arrangement – or these are not significantly influenced due to their extent by some possible changes.

As considering the aforementioned period of time, including the Renaissance and baroque gardens together with the gardens landscaping of Enlightenment and classic and romantic periods, choosing it reflects the fact that this period represented the golden age of the gardens art. Besides the interwar period, on one side the classification of *historical garden* becomes arguable and on the other side is hard to settle the style to which belongs the garden. The periods offered by arts history are no longer adequate and other conceptual procedures are fit to a limited number of cases.²¹ As considering the medieval period gardens, although many may be said not many may be showed. Similarly, the Renaissance and baroque gardens are no longer preserved in their original state but a acceptable idea

²¹ Ehrenfried KLUCKERT: *European Garden Design from classical antiquity to the present day* (Könemann – Tandem Verlag GmbH, 2005), p. 6.

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about these gardens may be obtained from old drawings, the elements which survived on site and in some case from trials to recreate the garden architecture.

The historical gardens discovered and approached in this study have different extends, as such, in the end the term "garden" which it is confirmed by the paper's title is generic, the extended surface and the complexity of some settlements may justify very well involving the term "park". The title of this paper preserves the term "garden" because it is associated normally with the residential development – type treated in the study – comparing with "park" which means public arrangements.

Besides introduction into the historiography of the Transylvanian historical gardens and the strictly reference to the European context, generally and to the Central-European especially – presentations which after the first part of study argumentation made the second and the third part of the paper – the study has as main objective drawing up some topography of the potential interesting settlements from Transylvanian historical gardens' theme.

This topography is structured in two different categories. The first category deals with settlements which value is already signaled through their comprehension as such – historical gardens / parks corresponding to the noble countryside historical residences - in Historical Monuments List 2004.²² The second category designates a number of settlements, arrangements - belonging to the same type – which present interest through a still legible composition or by the present of some surviving element from the vegetation or "furniture". If the presentation of the settlements in the second category is short, designating the site and the elements of interest, presentation of the settlements in the first category is an analysis after a number of criteria of each settlement, suggesting a structure on which the data may further rely on. Besides the historical circumstances which lead to the construction, re-shaping or selected castles downfall, this analysis is based on the architecture and the exterior arrangements. Consequently, the analysis includes for each monuments classified as historic:

- . **general data** on the owners, construction phases, architectural style, builders
- . **description** naming aspects concerning:
 - the general landscape (the main relief, watercourses, the presence of some dominant elements)
 - placement (location within the settlement, the general shape of the site, the character of the limits)
 - local relief and major elements positioning (the topography of the place, mapping the major elements on site: access area, residency, the park and other natural or built elements)

²² I kept the references from this variant of the Historical Monuments Register, that corresponds to the beginning of my concern about the subject, even if the Historical Monuments Register was updated in 2006 and 2010.

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- access and access arrangements (accesses finding – on the property and residency – and the corresponding arrangements description)
- the residence and its relation with the external arrangements (describing the main volumes of the residence and the connection means with the exterior)
- landscaping (composition, vegetation arrangement, pavement, ornamental objects, ornamental constructions)

The bibliographical sources for the studied site are indicated at the end of the analysis.

Following the observations on the field I distinguished at the same time three criteria of judging the value of the studied gardens: the first refers to the existence of structural qualities the created arrangement has; the second refers to the existence of some valuable species – dendrological parks where great part of the land surface is occupied by a plantation of valuable species arbors and scrubs, the ornamental intents focusing usually in the ornamental garden on a relatively small surface right near the building or buildings complex; the third refers to a particular relationship with the landscape and land, relation which offers at its turn a particular character for the development.

The perishable character of the vegetation – which if not maintained runs into riot, deteriorates or disappears - makes in a number of places the traces of the form developments very fragile, occurring the risk of extinction. Due to the wide range of the approached sites and the structure of their analysis, this paper wants to be the basis of a continuous and throughout study of Transylvanian landscape improvements, an instrument of laborious work of maintenance, restoration and benefit from these sites.

At the same time the paper wants to demonstrate the highly tourism potential of the studied area, not included yet in a coherent circuit but which is on risk in exchange, in some cases to damage completely.

During the last five years, the most gardens presented were object of visitation and photographic documentation for study. Although a number of settlements of potential interest were not visited and consequently are not included in the study, although the ambition to present an enough comprehensive range - geographically speaking - of Transylvanian historical gardens was accomplished to a great extent.

Among the presented settlements, due to their state, few are of historic general interest and artistic or comparable with the residences from another areas of the Central Europe. Maybe their general degradation brings them into attention as a compact group and the study tries to note which now is still kept, before the complete extinction. Although from this point or moment the road splits, providing for some the inevitable end and the others

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rehabilitation, the number which may take part to the last category cannot be a great or a major one: the advanced state of degradation of many of them cannot allow physically such a recovery – except, maybe, through reconstruction.

Concentrating on a small segment of Transylvanian historical gardens – the leisure gardens of the countryside residences - the project leaves open for a further research themes like: medieval gardens; urban residences gardens; promenades and urban public parks created at the end of the 18th century up the interwar period; botanical gardens. At the same time, the topography presented allows a number of additions and a further substantial detailing with stress on the historical stages of the developments in question formation.

II.

INTRODUCTION IN TRANSYLVANIAN HISTORICAL GARDENS HISTORIOGRAPHY²³

Although in small number, the studies referring to the gardens and parks with historical value of Transylvania may be classified in few categories suggesting at the same time the preponderant interest showed in a period concerning the landscape architecture in general and its historical aspects in particular.

As such, before the 17th century, *the inventories of the noble lands* and different *economic documents* referring to these are those speaking about the possible landscape improvements corresponding to the residences. *The botanical and horticulture literature* makes its presence felt during the 17th century, *the travel notes* characterize the 18th century and the *travel guides* appear and spread in the 19th. These studies are completed with researches about *Ardeal castles* as well as with *some settlements monographs*, the interest for this type of papers being felt in the last three decades of the 19th century. The *literature in landscape arrangements and architecture* (presenting designing principles or historical synthesis) forms in the 20th century. At the same time there are works of interest about *gardens restoring*, including historical gardens and restoration books.

The sources and documents about the historical gardens are in small number and often defective and inconclusive. As a rule, they settle the position and certify the fact that existed a garden; sometimes create an image more or less complex about that garden's progress. These documents may be cartographic, iconographic, literature etc.²⁴

In cartographic and iconographic documents category are included maps and epoch plans, drawings, engravings etc.²⁵ The Transylvanian landscape arrangements has a smaller number of maps or epoch plans for the 18th century but a greater one starting with the 19th century, especially the second half. They show public interest arrangements: the first urban promenades, the first public parks. The residential arrangements took the back seat: they were too small or their arrangement didn't need a plan or the drafts and plans drawn up were not kept in the family archives. Brief, unidentified drafts are found into the archives or plan to a high scale representing the lands limits, forests distribution, the access roads etc. The plans of the residential gardens are found starting with the 19th century, under reconstruction or as projects. The paintings, engravings, drawings, illustrations are also

²³ See also Andreea MILEA: *Scurtă istoriografie a parcilor istorice transilvăneni* [Short historiography of the Transylvanian Historical Parks]. In *Logia* (Faculty of Architecture and Urbanism, UCN magazine) nr. 10/2007-2008 (U.T.Press, Cluj-Napoca, 2008), pp. 94-100.

²⁴ Gheorghe CURINSCHI VORONA: *Arhitectură Urbanism Restaurare* [Architecture, Urbanism Restoration] (Editura Tehnică, Bucureşti, 1996) p. 376.

²⁵ Idem.

sources of information rendering the aspect of the arrangement at the time of its presentation.

The most important sources are represented by the noble fields' inventory²⁶ where sometimes appear descriptions of the gardens corresponding to the residences, the stress being on the material value on not on the esthetic one. So, besides the descriptive aspect, the information has a pragmatic character: goods inventorying or transaction. Economic documents, sale and purchase documents, properties transfers to the State, chancellery notes etc., offer data about the lands sizes, their use, name the succeeding owners and the prices of some transactions or works.²⁷

Among the literary documents, the fiction may have a great subjective load in its message, which advises for circumspection when benefiting from data acquired as such. These documents are more interesting when paint the evolution of a garden in time by the existence of more references to the same subject, according to different authors, in different time stages.²⁸

The botanical and horticulture literature of the 17th century Transylvania. Among the titles circulating at that time, the most spread one was that of Melius Juhász Péter: *Herbarium. Az fáknak, füveknek nevekről, természetekről és hasznairól* [Herbarium. Denominations and characteristics of the trees and herbs and their use]. Published in Cluj in 1578 in Heltai Gáspár widow printing workshop, it was the first treaty of natural sciences in Hungarian language and from its issuing during the whole 17th century, the main botanical work in Hungarian language. Its publishing determined an evolution of the popular tradition of plants awareness towards the written document and a fresh interest for books in the European spirit of that time. The real title of the book, the subtitle *Despre denumirile și caracteristicile copacilor și ierburilor și despre utilizarea lor*, reveals us the author's intention and the contents of the book: trees and herbs, denominations, author's thoughts about the theory and practice.

In the second half of the 17th century were published the first two works of horticulture in Hungarian language. The one written by Lippay János, *Posoni kert* [Bratislava Garden], was published in three volumes: the first one, entitled *Virágos-kert* [Flowers Garden], was

²⁶ Archive sources: Direcția Arhivelor Naționale Județul Cluj; B. Nagy Margit: *Várak, kastélyok, udvarházak, ahogy a régiek látták. XVII–XVIII. századi erdélyi összeírások és leltárak* (Editura Kriterion, București, 1973); Kovács András: "Magna Curia din Deva. Contribuții la istoria construcțiilor" [Magna Curia from Deva. Contributions to buildings history] in *Ars Transsilvaniae* 3/1993 pp.153-174.

²⁷ Gheorghe CURINSCHI VORONA, *op. cit.*, p. 376.

²⁸ Ibidem pp. 376-377.

published at Nagyszombat in 1664; the second one, *Veteményes kert* [Vegetables Garden], at Vienna in 1664; the third one, *Gyümölczös kert* [Fruits garden], at Vienna too but this time posthumously in 1667 under the author's nephew surveillance, Lippay György jr. The other work, *Kerti dolgoknak le-írása* [Horticulture works description], published by Nadányi János at Cluj in 1669 is in fact the translation of the French Antoine Mizaldus's work, published first in 1576 where he joined the essential of his knowledge about horticulture, especially about the culture and maintenance of the fruit trees; the accent here is on the garden works and the aesthetic expectations are not even secondary.

Other works were circulating with influence over the nobility expectations, among which the most famous botanical illustration album of the epoch: *Hortus Eystettensis...*, Basilius Besler work, published in 1613.

The travel notes offer more a subjective description than a systematic presentation of the places, the ideas in such works are to a great extent the author's moment personal opinions, submitted to its knowledge as well as to the arbitrary of the circumstances that place was felt. Appreciation of these notes must be a selective, critical one, comparing with the milestones of the specialty epoch literature.²⁹

In 1792 at Bratislava this work was issued: *Reise von Pressburg nach Siebenbürgen* [Travel from Bratislava in Transylvania], written by the theater chairman of Sibiu, Christoph Ludwig Seipp, who put the efforts in his book of Sibiu which parks bewitched him in a particular way.³⁰

Însemnare a călătoriei mele Constanin Radovici din Golești făcută în anul 1824, 1825, 1826, [My travel notes Constantin radovici from Golesti, made in 1824, 1825, 1826] published at Buda in 1826, the most important work of the Romanian Boyer and bookman Constantin (Dinicu) Golescu, includes his travel notes with critical references to the social and cultural state of Tara Românească.

The travel guides, representative with the 19th century have a double aim: on one hand to bring as many tourists possible through a nice presentation of the places and on the other hand to offer some extremely practical solutions concerning the possible journeys. Among the attractive elements are described also some aspects of the landscape or the landscaping

²⁹ See Maria HOLBAN, Maria Matilda ALEXANDRESCU-DERSCA BULGARU, Paul CERNOVODEANU, Ion TOTOIU, Mustafa Ali MEHMET: *Călători străini despre țările române* [Foreigner Travelers About Romanian Countries], 9 volumes (Editura Științifică și Enciclopedică, Editura Academiei Române, București, 1968-).

³⁰ Emil SIGERUS: *Vom alten Hermannstadt. Mit 20 Bildern in Lichtdruck* (Druck und Verlag von Jos. Drotleff, Hermannstadt, 1922), p. 202.

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– especially the public one – in a relatively concise way. The guides of this type from the 19th century remind of the first attempts of organizing the public promenades, developed subsequently in promenade-parks. At the same time, through the natural landscape description, drafts suggestively the geographical context where different settlements of the landscape arrangements are found, allowing determining some relations between spontaneous natural and arranged natural. This works category, from its issuance had a constant presence completing with new titles and having a permanently updated inventory.

Among the first works of this kind is the work of E. A. Bielz, *Siebenbürgen. Ein Handbuch für Reisende* [Transylvania. Travel guide], published for the first time on 1881, reached at the third edition in 1903, improved by Emil Sigerus accompanied by illustrations, city plans and a map of Transylvania. One of this edition chapters, *Die grösseren Heilbäder und Kurorte Siebenbürgens* [Greatest balneary and treatment resorts of Transylvania], made by Emil Sigerus, issues as a separate work in 1903 under the title *Almanach der grösseren siebenbürgischen Heilbäder und Kurorte* [The almanac of the greatest balneary and treatment resorts of Transylvania]. In 1905 by the same Emil Sigerus is written the work *Erdélyen keresztül. Turistautózás 58 képben*, later republished in 1923 and 1925 in German translation [Durch Siebenbürgen. Eine Wanderung in 58 Bildern] and Romanian language [Prin Ardeal. O excursiune. 58 vederi] [Aroud Ardeal. A trip. 58 illustrations].

After 1970 within the collection *Ghiduri turistice județene și municipale* [Department and local tourists guides] published by Sport-Turism Publishing House started appear – only for a few years – data about the palaces, castles and mansions of Romania, sometimes reminding about their gardens, but with a briefly description made by the authors, many time without the name of the owners. In these works occur data about the urban parks.

After 1990, *Enciclopedia geografică a României* [Romania Geographic Encyclopaedia] by Dan Ghinea tried an inventory of the palaces, castles, mansions but only transcribed from the *Lista Monumentelor Istorice* [Historic Monuments List] brief data it offers about the boyar, noble and royal residences of Romania in an off details itemization.

Studies regarding the Transylvanian castles and monographs of some settlements. The study of Bíró József, *Erdélyi Kastélyok* [Transylvanian Castles], was published in Budapest in 1943. A different type of study, where the gardens and parks are on a secondary place, or rather subordinated to the more complex problem of the Transylvanian castles.³¹ Still, the part dedicated to the gardens is not without importance, it offers data

³¹ In the same category we can mention: RADOS Jenő, *Magyar kastélyok* [Hungarian Castles] (Királyi Magyar Egyetemi nyomda, Budapest, 1931); B. NAGY Margit, *Stílusok, művek, mesterek. Művészettörténeti tanulmányok* [Styles, creations, artisans. Studies on the history of art] (Editura

about castles landscape, about the French gardens, the English gardens and about a more recent style, about their designer and their properties. In this study we can find also other interesting aspects concerning the presence of the parks and gardens, namely concerning arts (sculptures and sculptors) lifestyles adopted at the castles (the routine or daily activities), parties (dances, pastoral plays, theater representations), hunting (with hunting dogs and birds), horses (with all the stables, riding-houses and sports they imply), carriage riding and those concerning the major events of birth, marriage or death. Each one, in a certain measure, is carried on in an environment offered by the landscape arrangement.

A recent study of the same type is that of Narcis Dorin Ion, *Castele, palate și conace din România* [Castles, palaces and mansions in Romania], edited by the Romanian Cultural Foundation in Bucharest, 2002. In this complex description of an important number of noble residences on the entire territory of Romania, interesting for this study being Bran castle, one can find the description of the royal Castle from Săvărşin (AR) and the Mocioni family castles from Banat.

Towns' chronicles and monographs, without making a special subject from the landscaping, are also a source of information for this work. We can mention the chronicle of Emil Sigerus, *Chronik der Stadt Hermannstadt: 1100-1929* [Sibiu Town Chronicle: 1100-1929], published in Sibiu, 1930 and republished in Romanian – for the first time in 1997 [Cronica orașului Sibiu: 1100-1929] -, and also in Hungarian – for the first time in 2006 [Nagyszeben város krónikája: 1100-1929]. The same Emil Sigerus publishes at Sibiu, in 1922, the monograph *Vom alten Hermannstadt* [From the Old Sibiu], retyped in 1928.

Other interesting monographs for our subject are, without exhausting them: Orbán Balázs, *A székely föld leírása* [Description of the Szeckler County], published at Pesta in 1888; Borovszky Samu, *Bihar vármegye és Nagyvárad* [Bihor and Oradea Shires], published in Budapest, 1901, *Csanád vármegye története* [History of the Cenad Shire], published in Budapest, 1896-1897, *Szatmár vármegye, Szatmár-Németi* [Satu Mare Shire, Satu Mare], published in Budapest, 1910, *Temes vármegye* [Timiș Shire], published in Budapest, 1911, *Torontál vármegye* [Torontal Shire], published in Budapest, 1911; Szongott Kristóf, *Szamosújvár, a magyar-örmény metropolisz írásban és képekbén* [Gherla, Hungarian-Armenian Metropolis in Words and Images], published in Gherla, 1893, and *Szamosújvár szabad király város monográfiája 1700-1900* [Monograph of the Free Royal Town of Gherla 1700-1900], published in Gherla, 1901 (the

Kriterion, Bucarest, 1977); HORVÁTH Hilda, *Régvolt magyar kastélyok* [Hungarian Castles in Olden Times] (Gemini, Budapest, 1998); SISA József, *Kastélyépítészet a historizmusban* [The Castle Architecture in the historicism period], in ZÁDOR Anna (editor), *A historizmus művészete Magyarországon* [Art of historicism in Hungaria] (MTA Műv. Tört. Kutatóintézet, Budapest, 1993), pp. 65-78.

first three volumes) respectively 1903 (the fourth volume); Tagányi Károly, Réthy László, Pokoly József, *Szolnok-Doboka vármegye monográphiája. A vármegye általános leírása, múltja és megalakulásának ismertetése* [The Monograph of Solnoc-Dăbâca Shire. General Description, Presentation of Its Past and Setting Up], vol. 1, published in Dej, 1901; Tagányi Károly, Réthy László, Kádár József, *Szolnok-Doboka vármegye monográphiája. A vármegye községeinek részletes története* [The Monograph of Solnoc-Dăbâca Shire. The Detailed History of the Shire's Parishes], vol. 2-7, published in Dej, between 1900-1905; Jakab Elek, Szádeczky Lajos, *Udvarhely vármegye története a legrégebb időtől 1849-ig* [History of Odorhei Shire, from the oldest times till 1849], published in Budapest, 1901; Petri Mór, *Szilág vármegye monographiája* [Monograph of Sălaj Shire], published in Budapest, 1901; Vofkori György, *Székelyudvarhely – várostörténet képekbén* [Odorheiu Secuiesc – the Town's History in Images], published in Cluj, 1995 and 1998; Virgil Pop, *Armenopolis, oraș baroc* [Armenopolis, baroque town] published in Cluj, 2002; Herepei János, *Kolozsvár Történeti Helyrajza* [Historical Topography of Cluj], published in Cluj, 2004; Gheorghe Fleșer, *Cetatea Alba Iulia – edificii istorice și amenajări urbanistice* [Alba Iulia Fortress – Historical Edifices and Urban Arrangements] published in Alba Iulia, 2006.

Landscaping or landscape architecture literature. The first two complex studies concerning our subject are from the fifth and sixth decades of the XXst century: one pertaining to Raymund Rapaics, *Magyar Kertek. A kertművészeti Magyarországon* [Hungarian Gardens. Art of Landscape in Hungaria], published for the first time in Budapest, 1940 and retyped in 1993, and the study of Rică Marcus, *Parcuri și grădini în România* [Parks and Gardens in Romania] published in Bucharest, 1958. Both studies pass over the mere description of plant types or that of tourist interest and they try a presentation rather from the chronological perspective of these gardens or parks setting up following also the framing in the main currents of landscaping. The interest for the arrangements style, route setup, vegetation layout and structure classify these studies in a domain different from the botanical or horticultural literature or from a travel guidebook and they classify them in the *literature of landscaping or landscape architecture*.

In the general studies of landscape architecture that mention the Transylvanian arrangements is included the study of Ana-Felicia Iliescu, *Arhitectură Peisageră* [Landscape Architecture], published in Bucharest, 2003, a more complex approach for which the work of Marcus Rică, *Parcuri și grădini în România* [Parks and Gardens in Romania], already mentioned, served as main bibliographical source for the chapter concerning the gardens in Romania. More extended but less detailed, *Landscape Architecture*, besides the native creations of landscape architecture, approaches also: the evolution of concepts in gardens' architecture; matters of preserving and creating landscapes as an integral part of the environment protection; layout, dimensioning, profile and organization of greens; general principles of

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landscapes projects; basic notions and principles of composition in gardens architecture, elements of landscaping and their treatment; methodology of landscape design.

With an increasing interest for the landscape in general, no matter if it is about the unaltered or that which has been arranged, and especially for the historical gardens and parks, considered as an important component for cultural history, a number of recent studies can be specified: Székely György Sebestyén, *Az ebesfalvi virágos bécsei kert. Adalékok a XVII. századi erdélyi kertkultúra történetéhez* [The Viennese Flower Garden from Dumbrăveni. Contributions to the gardening in the XVIIth century Transylvania] typed in Cluj, 2001, but unpublished; Fekete Albert, *Kolozsvári Kertek. A régi Kolozsvár zöldterületei* [Gardens from Cluj. Greens of the Olden Times Cluj] appeared in Cluj, 2004; Fekete Albert, *Az erdélyi kertművészet. Maros menti kastélykertek* [Transylvanian Landscape Art. Gardens of Valea Muresului Castles] published in Cluj, 2007; Cornelia Feyer și Dunja Richter, *Historische Parkanlage. Sommerresidenz Samuel von Brukenthal. Die Geschichte des Parks* [Historical Parks. Samuel von Brukenthal summer residence. History of the Park] published in *Bibliotheca Brvkenthal VI* 2007, etc.³²

Among the **works concerning the historical gardens restoration**, two of them were of interest for this study: The Charter of the Historical Garden elaborated at Florence in 1981 and adopted by ICOMOS in 1982 as an annex to the International Charter for the Conservation and Restoration of Monuments and Sites (Venice, 1964-65), which covers the specific domain of interest; and the work of Gheorghe Curinschi Vorona, *Arhitectură Urbanism Restaurare* [Architecture, Town-planning, Restoration], published in Bucharest, 1996 – the last by the outline of some aspects concerning the quality of *culture monument* of the historical garden, the specific character of the historical garden (properties of vegetable material), methods of investigation appropriate to landscapes (analogy, analysis of the existent plantation, pedological investigation), landscape layout and landscape's longevity.

The information gathered after the analysis of the mentioned studies covers in a certain extent the problem of the Transylvanian historical gardens ensemble; thus, this study comes on a virgin field, trying to bring a completion in the affair's historiography.

³² See also Georg Adolf SCHULLER: *Samuel von Brukenthal* (R. Oldenbourg Verlag, München, 1969).

III.

STYLISTIC REFERENCE TO THE CONTEXT

Belonging to a larger "contact zone" of two distinct cultures, the eastern one and the western one, due to some diplomatic, economic and cultural relationship developed with the Occident, the Transylvanian territory is – in the studied period – mainly under its influence. Transylvanian nobles' lifestyle is mainly influenced by the Central-European Aristocracy lifestyle, which at its turn, follows the West-European model, the one that produces and imposes the new trends of the age. Like other aspects, the Central-European and Transylvanian gardens arrangement impose their selves to the general currents of the Western Europe trying – sometimes in comparative with other ones, sometimes more modestly – to reiterate the brightness of the nobles residences.

III.a.

Historical gardens in Europe: defining styles

Renaissance and mannerism

The Italian Renaissance transformed the nature in the central element of a new attitude towards life, and its ideal frame is represented by the villa and the garden at countryside, seen as a refuge.³³ In 1485, Leon Battista Alberti was the first who suggested a relation between architecture, garden and arts to which belonged the garden sculptures. The garden had to be organized after the architectural model with central pivot and running points in perspective.³⁴ At the beginning of the XVIst century, Bramante – by the Belvedere garden renewal from Vatican – and then Raffael – by projecting the gardens of Madama villa near Rome – initiated architectural principles of gardens arrangement, subsequently followed and developed by many other architects.³⁵ The principles of antique gardens arrangements – symmetry, architectural organization of space, the connection between the building and the garden through constructed ornamental elements, the presence of sculptures, the use of cut vegetation – were adopted and recreated in an original style which characterizes the Italian Renaissance gardens. In these gardens, not so extended, limited by walls and arcades, the main building (the palace, the villa) participate to the general order of the composition. The terraced renewal is subordinated to a principal pivot of perspective descending the inclination. Secondary pivots of perspective are directed along the rectilinear alleys, towards

³³ Wilfried ROGASCH: *Castles & Gardens in Bohemia and Moravia* (H.F. Ullmann – Tandem Verlag, 2007), p. 38.

³⁴ Idem.

³⁵ Ana-Felicia ILIESCU: *Arhitectură peisageră* [Landscape architecture] (Ceres Editure, Bucharest, 2003), p. 44.

elements that catch the interest, bringing variety for the background: statues and fountains mostly representing allegories of some antique myths. Kiosks and houses of pleasure are disposed usually in the middle or on the borders of the garden.³⁶ Natural sources of water were essential for garden arrangements: it was not about irrigation but about fascinating water games, and during the mannerism were appreciated the fountains with jokes, which splashed the passersby with water if they stepped on a certain slab in the pavement. Another characteristic element of the Italian Renaissance garden was the cave, an isolated and mysterious place, symbolizing the passing in the other world.³⁷ The vegetation is treated architecturally being subordinated to the geometrical composition: aligned trees, green walls, cut fences and kerbs, geometrically shaped bushes.³⁸

Baroque and rococo

Without major stylistic interruptions, the Italian baroque garden evaluated from the Renascent one, representing a more powerful influence than the French accomplishments in the same period. The compositions with architectural characteristics, governed by equilibrium and symmetry, has been preserved but we can see the softening of the rigid sketchiness, orthogonal, characteristic for the XVIst century by introducing ample, curved lines. The gardens' dimensions have increased, tending to be transformed in parks. Still, the Italian baroque gardens have not reached the great dimensions of the gardens from Versailles which were dominating the environment. Their symmetry towards the pivot did not concentrate so much upon a central building and their structure was pettier and more various. The French gardens were to extend towards the horizon, opening perspectives long way besides the park limits and meanwhile in Italy the inclined field was often used for terraced gardens, with pivots, rarely extended beside the closed area of the garden. Due to the climate, the ground floors lawn shaped were rare, but instead of them the planted trees dominated, usually at a regular distance, creating alleys or shrubbery.³⁹

The *French* baroque garden is indispensable connected to the arrangement of the Versailles gardens, projected by André le Nôtre for the King Louis the XIVth. The space route, reason and clarity formed the main criterion of the project and the monument of the arrangement issues from the architectural treatment of the composition, developed on spread areas. The palace represents the gardens core, disposed on the central symmetry pivot, as a residence of the supreme ruler to whom the whole nature is subordinated. All the pivot systems start from this core, following strict regular routes. The entire unity is given by the geometrical

³⁶ Ibidem pp. 44, 46. Wilfried ROGASCH, *op. cit.*, p. 258.

³⁷ Ana-Felicia ILIESCU, *op. cit.*, p. 44. Wilfried ROGASCH, *op. cit.*, pp. 38-39.

³⁸ Ana-Felicia ILIESCU, *op. cit.*, pp. 46, 47.

³⁹ Wilfried ROGASCH, *op. cit.*, p. 39.

order of the components to a central main pivot which sustains the main perspective starting regularly from the palace and developing on a long distance in depth of the created landscape; the secondary perspectives, perpendicular on the main one, become subordinate composition pivots. The field is shaped in large terraces, with small dishevelment, with specific constructed elements – reliance walls, ramps, stairs, handgrabs – connected by straight surfaces - horizontal and inclined – on which there are geometrical compositions. The well led and framed perspectives follow the main directions of shaping the relief, finding in the horizontal areas large mirrors of water, pools and ditches. In the general organization, the symmetry towards the pivots is made by the perfect identity of the elements that form a certain scenery – for instance, the great ground floors – and also by balancing different arrangements when they are not in the same visual field – for instance the park's bushes – giving more variety to the ensemble.⁴⁰

Romanticism, classicism and historicism

About 1720, in England there was a strong revolt against the French garden, initially at a theoretical and literary level and following politic and esthetic objects; the practical implementation of the demands was made gradually. Thus, the critics saw in the *geometrical garden* a symbol of the absolute monarchy that they detested and a nature aggression – they made associations between the guided trees growth by cutting them and the political oppression.⁴¹

The ideal arrangement of a *natural garden* was represented by a diversified, slightly waving landscape, where the straight lines and right angles were missing. The alleys were to twist and turn in the park following sinuous lines, considered the most beautiful. The lawns were to alternate with bunches of trees naturally grown and with occasional ornamental structures, so that the changing sight could provoke different emotions. Winding rivers and lakes with unequal forms and free shapes took the place of the fountains and cascades with controlled shapes. The gardens with *embroidery ground floor* were replaced by homogenous lawns extended to the house. To avoid the interruption of perspective to the surrounding area, the park wall was buried in a large ditch known as ha-ha. Its purpose was to create a nature in its *refined clothes*, fact influenced also by landscape painting.⁴²

Jean-Jacques Rousseau had an important hand in the spread of this new type of garden. In 1761 was published for the first time his epistolary novel *La Nouvelle Héloïse, ou lettres de deux amans, habitans d'une petite ville au pied des Alpes*, where he designed a new life

⁴⁰ Ana-Felicia ILIESCU, *op. cit.*, pp. 50-52. Wilfried ROGASCH, *op. cit.*, p. 202.

⁴¹ Wilfried ROGASCH, *op. cit.*, p. 220.

⁴² Idem.

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philosophy based on the contact with nature, with the garden where man could find the way back to his own identity origins, to his own nature. This is why there is no place in the garden for symmetry or order. Because "nature does not plant anything in right order", the natural growing of vegetation and the natural property of landscape were to be encouraged.⁴³

In the English landscape park the house loses its dominant position and the buildings in the park, more and more numerous, gain their independence; as elements that capture the view, they contribute to the park's visual enrichment and as symbolic bearers of senses, they point out a world viewpoint belonging to the illuminist person that built them. While in England they were called self ironically "follies", Germans gave them the name of "friendship temples" or "philosophy houses". The pluralism of styles in the XVIIIth century made possible the layout of Egyptian pyramids and obelisks alongside the Greek and Roman temples, Chinese tea-houses and pagodas, Turkish mosques and baths. One pursued by them the expression of respect towards the idealized cultures of the past and far away places. The Gothic castles and ruins had to prove the tradition's conscience and to refer to the historical culture of that time. Imitations of farms, mills and dairies were expressions of a new search of simple country life. The family classic or neo-gothic mausoleum is usual for park architecture of the XIXth century.⁴⁴

III.b.

Historical gardens in Central Europe: particularities⁴⁵

Renaissance and mannerism

In **Germany**, the Italian Renaissance garden established the form and the principles of arrangement, because there were no local traditions about this fact. The form of monastic medieval garden did not correspond any more to the demands of the nobles' ceremony. Thanks to the close political and economical contacts between Italy and the South of Germany, the knowledge of theoretical treatises and practical ways of projecting the Italian Renaissance gardens, easily advanced to North, being spread not only in the great capitals but also in provinces.⁴⁶

⁴³ Ehrenfried KLICKERT, *European Garden Design from classical antiquity to the present day* (Könemann – Tandem Verlag GmbH, 2005), p. 401.

⁴⁴ Wilfried ROGASCH, *op. cit.*, p. 258.

⁴⁵ See also Andreea MILEA: Grădini istorice în Europa Centrală [Historical Gardens in Central Europe]. In *Logia* (Faculty of Architecture and Urbanism, UTCN magazine) no. 11/2008-2009 (U.T.Press, Cluj-Napoca, 2009), pp. 45-56.

⁴⁶ Ehrenfried KLICKERT, *op. cit.*, p. 128.

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By the remarkable gardens of this time we can mention: the garden of Ambras Castle near Innsbruck, the garden of Heiligenberg castle from Neufra (near Riedlingen on the Danube), the urban pleasure garden from Hechingen, the princely pleasure garden from Stuttgart, the orange orchard from Leonberg, *Hortus Palatinus* from Heidelberg, the garden of Braunschweig-Wolfenbüttel castle at North of Halberstadt, the garden of Neugebäude palace (in olden times out of Vienna).

The transition from the late Gothic to Renaissance had happened a few decades earlier in **Moravia** than in **Bohemia**, the main reason being that Moravia belonged to the Kingdom of Matia Corvin of Hungary, representative of classic education at the end of the XVth century. His royal yard from Buda was the first Renaissance yard out of Italy and his influence determined the local dabs to develop the ornamental shapes of the new style, without adopting the structure principles that remained those of the late Gothic even after some decades. For the Bohemian aristocracy the ideal Renaissance castle was a symmetrical structure with four wings surrounding a central eyebrow yard. This ideal was not often totally accomplished, usually the yard was framed only on two or three of its sides. By their treaties, the Italian art theoreticians represented the dominant influence, for the constructors and also for the aristocrat owners from which many of them traveled in Italy in diplomatic mission or for their education.⁴⁷

By the remarkable gardens of this time we can mention: the gardens of Telč castle, the garden of Jindřichův Hradec castle, the garden of Bučovice castle, the garden of Kratochvíle *villa*. A beautiful garden of the transition period from Renaissance to baroque, with a few mannerist elements, is the flower garden from Kroměříž.

On the territory of **Hungary** of that time, we can mention the gardens of Esterházy family castles in Kismarton, Galánta, Lakompak, Keresztur, Fehéregyház and also the Episcopal garden in Bratislava.⁴⁸

Baroque and rococo

Joseph Furtenbach, the master constructor in Ulm who, by his theoretical treatises, directioned the baroque garden evolution in the South of Germany, published in *Architectura Recreationis – The Fourth Pleasure Noble Garden* (1640), models of Italian inspiration for plant beds used by Heinrich Schickhardt to arrange the orange orchard in Leonberg. The planting systems that he suggested were adopted in almost every new garden in the South of Germany and what Furtenbach wrote remained useful for the reconstruction of the early baroque gardens' plantations. During the XVIIIth century, the ground floor project and

⁴⁷ Patrick BOWE: *Gardens in Central Europe* (New York, 1991); M. PRATT: *Great Houses of Central Europe* (London, 1990); Wilfried ROGASCH, *op. cit.*, pp. 22-23, p. 39.

⁴⁸ RAYMUND Rapaics: *Magyar Kertek. A kertművészeti Magyarországon* (Királyi Magyar Egyetemi Nyomda, Budapest, 1940), pp. 55-96.

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plantation changed, emphasizing the great ornamentation in buxus, the labyrinths and bushes integration, the installation of pools, ditches and fountains.⁴⁹

By the remarkable gardens of this time we can mention: the gardens of Schönborn castle in Gaibach, the gardens of Schönborn castles in Weißenstein-Pommersfelden, the garden of Schönborn palace in Vienna, the garden of Schleißheim castle in Oberschleißheim, the gardem of grădina Nymphenburg castle (near München), the garde of Augustusburg castle, near Brühl, the gardens of Clemenswerth castle (near Sögel), the Great Garden Herrenhausen in Hanovra, the gardens of Zwinger in Dresden, the gardens of the Japanese Palace in Dresden Neustadt, the Great Garden of Dresden, the gardens of Pillnitz castle in Dresden, Großsedlitz Garden (South-East from Dresden), Karlsberg gardens in Kassel-Wilhelmshöhe, the garden of Weikersheim castle, the terraced site of the garden of Sanssouci castle in Potsdam, the terraced site of the garden in Kamp Lintfort, the rock garden Sanspareil near Bayreuth, the garden of Benrath castle, Veitshöchheim garden near Würzburg, the garden of Schwetzigen castle, the garden of Schönbrunn palace in Vienna, the garden of Liechtenstein summer palace in Vienna, the garden of Belvedere castle in Vienna, the botanical baroque garden of Mirabell castle in Salzburg.

The baroque style spread a little late in **Bohemia** and **Moravia**, just like the renascent style, and remained as a definitive influence since 1620 till the last third of the XVIIIth century. The Catholic Habsburgs victory brought the Counter Reform in Bohemia and the great Clerks started to ask for appropriate buildings for the aristocratic state: Jesuit monasteries and colleges, altars and churches for pilgrimage. Often, the connections between the aristocracy and clerks are expressed by neighbored castles and monasteries. Concerning the landscape arrangements in Bohemia and Moravia, until the XVIIIth century, the Italian style represented the main influence. Even if in his treaty from 1675 [Architecture Work], prince Karl Eusebius von Liechtenstein recognized the French landscapes arrangements superiority, almost all his gardeners on his domain in Lednice were Italians. Suchlike, other baroque gardens in Bohemia and Moravia, by the end of the XVIIIth century, were projected by the castle's architects, usually Italians, and the castle and its gardens were regarded as a whole. The French gardening imposed its influence starting with the second half of the XVIIIth century.⁵⁰

By the remarkable gardems of this time we can mention: the gardens of Český Krumlov, the gardens of the Archiepiscopal Palace in Valtice (combined with the Lednice one), the garden of Troja castle, the forest of Kuks spa, the castle in Jaroměřice, the castle's garden in Dobříš, the park of Veltrusy palace.

On the **Hungarian** territory of that time, we can mention the Archiepiscopal garden in Bratislava, the garden of Féltorony castle, the garden and the park in Kismarton, the garden of Zichy Miklós castle in

⁴⁹ Ehrenfried KLUCKERT, *op. cit.*, p. 276.

⁵⁰ Patrick BOWE: *op. cit.*; M. PRATT: *op. cit.*; Wilfried ROGASCH: *op. cit.*, pp. 102-105.

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Óbuda, the monastery's garden in Jászó, the garden of Bánffy castle in Bonchida (Bonțida), the garden of Teleki castle in Gernyeszeg (Gornești).⁵¹

Romanticism, classicism and historicism

The concept of landscape garden, starting from the philosophy of Jean-Jacques Rousseau, spread quickly in **Germany**. Works of English gardens theoreticians were available by the 70's in German translations and they were carefully studied when new gardens were projected. To these works there had been added the theories of Christian Cay Lorenz Hirschfeld, a philosophy and esthetics teacher at the University of Kiel. Even if he did not have the chance to watch closer an English landscape garden, Hirschfeld made research for this type and he typed a list of characteristic elements and properties. In *Theorie der Gartenkunst* [Theory of the Gardening Art], published in 1779, he upholds the gardens' different perception, depending on the moment and season. At the same time, he made a distinction between the different arrangements, depending on the disposition felt during the visit. Thus, he talked about gardens melancholic, happy, sentimental or solemn, conditions that could be induced by the view of certain plants. In Hirschfeld's work, the gardens typology was extended for the first time, adding also the public gardens to the gardens of cemeteries, monasteries, hospitals, public baths, universities and castles. Hirschfeld considered that gardens structure should bear in mind the English landscape garden popular at that moment, but also the French baroque garden, to create a specific German garden. Hirschfeld refused the "artificiality" of the French rococo garden, but he saw elements to avoid in the English garden too, for instance the Chinese pavilions for tea or other ornamental buildings. Hirschfeld's theory was soon recognized as a reference work for German gardens projects.⁵²

Among the remarkable gardens of this period we can mention: Wörlitz garden, Wilhelmsbad park (close to Hanau, near Frankfurt am Main), Wilhelmshöhe garden (in Kassel), the English Garden in München, the New Garden in Potsdam, Sanssouci park in Potsdam, Klein-Glienicke garden in Potsdam, Peacock Island in Berlin-Wannsee, the ex-castle's park in Hohenheim, prince Pückler from Muskau garden, prince Pückler from Branitz garden.

The short classic period 1780-1840 had few important projects in the castles of **Bohemia** and **Moravia**. With few exceptions, the aristocracy had no reason to start new expensive buildings and they had the necessary capital neither. In classical style, there appeared many little architectural objects, meaning park buildings and extravagant structures placed in the English gardens arranged in that time.

⁵¹ RAYMUND Rapaics: *op. cit.*, pp. 97-144.

⁵² Ehrenfried KLUCKERT: *op. cit.*, p. 406.

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In return, starting from 1840, during the historicism, many important castles were built in Bohemia and Moravia. For the last time, the aristocrat families competed to create the most impressive residences. The revolution of 1848 abolished the feudal system but it didn't stop these constructions. On the contrary, the liberty ransom, paid by the peasants to their ex-masters, was invested in the castles renewing. At the beginning, the strongest influence came from the English neo-gothic, by the admiration for the English aristocracy's political and economic success. After 1860, the neo-gothic was replaced by the stylistic pluralism, so that the castles interiors could be furnished in any historic style, from neo-gothic to neo-rococo. Historical tradition in castles architecture and landscaping was continued by the representatives of the aristocracy till the First World War.

Since the beginning of the XIXth century, the English gardens appeared on almost all the castles' domains, and their baroque predecessors were mostly destroyed. The enthusiasm for the botanic came to a climax in the second half of the XIXth century. Instead of the old orangeries, where the subtropical potted plants were kept only during the winter, there appeared big English glass houses, where the tropical plants, especially palm trees were cultivated during the whole year.

Among the remarkable gardens of this period we can mention: the garden of Kynžvart castle, the park of Lednice castle (combined with Valtice castle), the garden of Hluboká castle, the gardens of Sychrov castle, the park of Průhonice castle.

On the **Hungarian** territory of that time, we can remember the Tóváros garden, the garden of Hédervár castle, the garden of Buda royal fortress, the garden of Bánffy castle in Bonchida (Bonțida), the garden of Teleki castle in Gernyeszeg (Gornești), the park of Kismarton castle.⁵³

⁵³ Rapaics RAYMUND: *op. cit.*, pp. 145-236.

IV.

TOPOGRAPHY OF THE TRANSYLVANIAN HISTORICAL GARDENS

IV.a.

Comparing the study to the sites of the Historical Monuments Register

In order to elaborate this study concerning the Transylvanian historic gardens belonging to the noble residences in the country, the first places envisaged were those already classified as historic monuments, being registered in the National Register of Historic Monuments in 2004 and then in 2010 (see fig. 2).⁵⁴ Most of these places were the object of field research in order to see the actual condition of landscaping and of its residences. On the route, searching also for other noble residences of that period, we remarked a number of other sites where we considered the landscaping or its tracks as having a potential interest, even if, as a garden or a park, they aren't classified as historic monuments (the classification refers only to the built residence: palace, castle or mansion) (see fig. 21).

⁵⁴ Among these, the few information discovered during the research about: the park of Purgly castle in Șofronea (AR), the park of Beczasy mansion in Dalnic (CV), the park of Klobosiski mansion in Gurasada (HD), the park of Nopcsa castle in Zam (HD) and the park of Teleki family in Șomcuta Mare (MM), did not make possible their analysis in this study.

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IV.b.

Transylvanian historical gardens classified as historical monuments

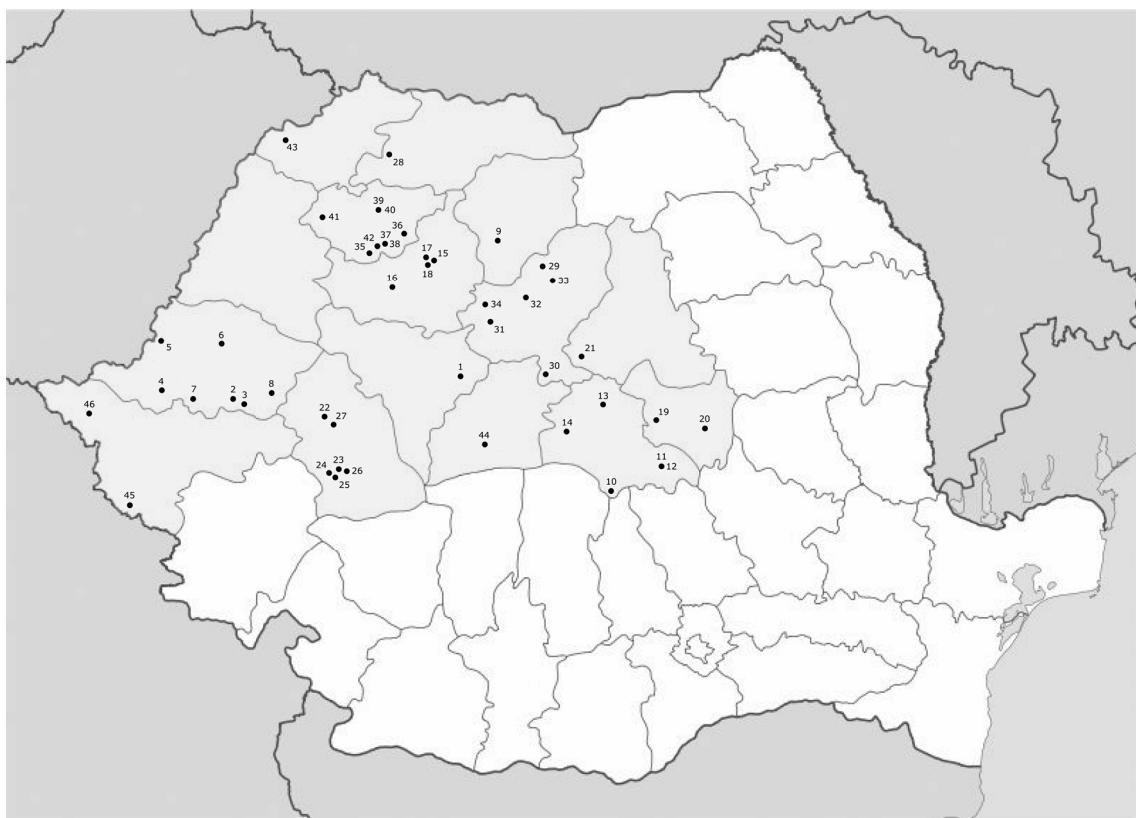


Fig. 2. Transylvanian historical gardens classified as historical monuments: **1** Sânmiclăuș (AB) park of the Bethlen castle **2** Bulci (AR) park of the Mocioni castle **3** Căpâlnaș (AR) park of the Teleki castle **4** Fântânele (AR) park of the Kövér-Appel castle **5** Macea (AR) park of the Cernovici-Macea castle **6** Moacre (AR) park of the Solymosy castle **7** Odvoş (AR) park of the Konopi castle **8** Petriş (AR) park of the Salbek castle **9** Arcalia (BN) park of the Bethlen castle **10** Bran (BV) park of the Bran castle **11** Budila (BV) park of the Beldy Ladislau castle **12** Budila (BV) parks of the Beldy Pál, Mikes and Nemes castles **13** Hoghiz (BV) park of the Haller castle **14** Sâmbăta de Jos (BV) park of the Brukenthal castle **15** Bonțida (CJ) park of the Bánffy castle **16** Gilău (CJ) park of the Wass-Bánffy castle **17** Luna de Jos (CJ) park of the Teleki castle **18** Răscruci (CJ) park of the Bánffy castle **19** Arcuș (CV) park of the Szentkereszty castle **20** Zăbala (CV) park of the Mikes castle **21** Cristuru Secuiesc (HR) park of the Gyárfás mansion **22** Mintia (HD) park of the Gyulay Ferencz castle **23** Nălațvad (HD) park of the Nalatzi-Fay castle **24** Păclișa (HD) park of the Pogany castle **25** Săcel (HD) park of the Nopcsa castle **26** Sântămăria-Orlea (HD) park of the Kendeffy castle **27** Simeria (HD) park of the Béla Fáy castle **28** Satulung (MM) park of the Teleki castle **29** Brâncovenești (MS) park of the Kendy-Kemény castle **30** Criș (MS) park of the Bethlen castle **31** Cuci (MS) park of the Dégentfeld castle **32** Gornești (MS) park of the Teleki castle **33** Gurghiu (MS) park of the Bornemisza castle **34** Zau de Câmpie (MS) park of the Ugron castle **35** Almașu (SJ) park of the Csaki castle **36** Dragu (SJ) park of the Bethlen castle **37** Hida (SJ) park of the Hatfaludy mansion **38** Hida (SJ) park of the Morca family mansion **39** Jibou (SJ) park of the Beldi castle **40** Jibou (SJ) park of the Wesselényi castle **41** Nușfalău (SJ) park of the Bánffy castle **42** Zimbor (SJ) park of the Zsombory mansion **43** Carei (SM) park of the Károlyi castle **44** Avrig (SB) park of the Brukenthal castle **45** Banloc (TM) park of the Banloc mansion **46** Lovrin (TM) park of the Lipthay mansion

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IV.

THE TOPOGRAPHY OF TRANSYLVANIAN HISTORICAL GARDENS

IV.b.

Transylvanian historical gardens classified as historical monuments

IV.b.1.

ALBA County. SÂNMICLĂUŞ. Park of the Bethlen castle⁵⁵

ALBA County. SÂNMICLĂUŞ⁵⁶ / Sînmiclăuş (ro.) Betlenszentmiklós / Szászszentmiklós / Oláhszentmiklós / Szentmiklós (magh.). Bethlen castle ensemble (AB-II-a-A-00323) sec. XVII-XIX: Bethlen castle (AB-II-m-A-00323.01) 1668-1673, 1682-1683; granary (AB-II-m-A-00323.02) sec. XIX; park (AB-II-m-A-00323.03) sec. XIX⁵⁷

GENERAL DATA [owners, construction phases, architectural style, constructors]

Representative for the late Renaissance in Transylvania, the castle was built between 1668-1673 and 1682-1683, replacing an older mansion, after the plans of Bethlen Miklós,⁵⁸ who studied architecture in Holland, at la Utrecht and Leyda. Between 1692 and 1699 an inside was arranged, with a defend wall having five bastions and a water ditch. The park building, separated from the castle by the river Târnava Mică, started in 1700. In 1856, the Brukenthal family gets the castle, they repair it and they set up an agricultural school there. After 1944, the castle gets into the property of I.A.S. Jidvei, becoming the residence of engineers and workers families in Sânmiclăuş. During the following fifty years, various functions found their place in the castle and in its annexes: kindergarten, jail, canteen, meet processing house, Champaign processing section (1984), movie set (1984: "Horea"). At the present day it is unused, in private property.

DESCRIPTION

General landscape. Târnava Mica hills, with the river Târnava Mică on South.

⁵⁵ See also Andreea MILEA: *Bethlen Castle in Sânmiclăuş – relation between castle and landscaping*. In *Logia* (Faculty of Architecture and Urbanism, UTCN magazine) no. 13/2010 (U.T.Press, Cluj-Napoca, 2008), pp. 28-31.

⁵⁶ Place visited in 2006. I've considered relevant the consemnatation of the year of the visit, because the personal descriptions are based on the observations on the spot. Any subsequent changes are not in this study.

⁵⁷ Historical Monuments Register 2004; SZABÓ M. Attila: *Dictionary of places in Transylvania*, <http://dictionar.referinte.transindex.ro>

⁵⁸ Bethlen Miklós (1642-1716), architect and writer, the only child of Transylvania counselor, Bethlen János, having on his turn this function between 1691-1704, after having been the commander of Chioaru fortress and Maramureş county.

Placement. In the settlement's esthetic area, at South of the principal road that crosses the village (in East-West direction). Târnava Mică river crosses the place and cuts the castle area to the park itself, going towards South.

Local relief and main elements layout. Starting from the village road to South and to Târnava Mică river, the access area is on a plate area. Close to the river, the field is getting down. The castle is placed on the field still plate before the backsloper's edge, which gives a large scenery, from the castle to the river and to the park on the opposite shore, to South.

Access and access arrangements. The access alley, starting from the village road and perpendicular on it, there is a straight route which corresponds to the castles symmetry pivot. In the close neighbor of the building, this alley, with coniferous trees aligned on both sides, ends with a round space which allows cars to turn around and to stop at the entrance. This round space is populated also by coniferous trees masking the main entrance when we get closer, on the access alley. From the main alley, on the North entrance side, there are ground alleys to the South side and to Târnava Mică river. On the opposite shore is the park.

The castle and its relation with the landscaping. The castle has a ground floor and a first floor, but also an underground. The castle's general shape is a quadrangle with two square towers, prominent, on the North-East and North-West corners and with the whole Southern side also prominent from the South-Eastern to the South-Western corners. The main access in the Northern pivot, is edified by large steps and is marked by a stone frame rich relief. Still on the Northern side at the ground floor of each tower, there is a less important access which make the main one symmetric. There is an access to the castle's underground on the West side of the building. The Southern side, without having any exterior access, is wide open to the landscape - Târnava Mică valley and park – through two floors (ground and first floor) extended to almost the whole side length. Another dialog element for the landscaping is a little balcony on the first floor, in the central area of the Eastern side, where one can see Târnava Mică valley and closer a planted lawn near to the castle.

Landscaping [composition, vegetation layout, vegetation elements, pavement, ornamental objects, ornamental buildings]. The composition is dominated by the symmetry pivot, where there are succeeded: the access alley, the main entrance and the ample perspective in the castle to the park extended towards the Southern shore of Târnava Mică river. Concerning the layout and the vegetation elements, the access alley has aligned on both sides coniferous trees; there is a round space with high coniferous at the end of the alley, in front of the main entrance; on the Eastern lawn there are deciduous trees, some of them secular ones, of large dimensions; on the Northern shore (towards the castle) of Târnava Mică river there are

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some willows and on the Southern shore of the river is the park, now having the shape of a thick forest. The access alley is actually the only one paved, with a modern pavement, in big concrete slabs. The alley towards the Southern side of the castle and towards Târnava Mică valley are, one of them in battered ground (west) and the other one with grass (east). There are no ornamental objects outside. In the olden times there was a glass house with flowers, but no traces remained.

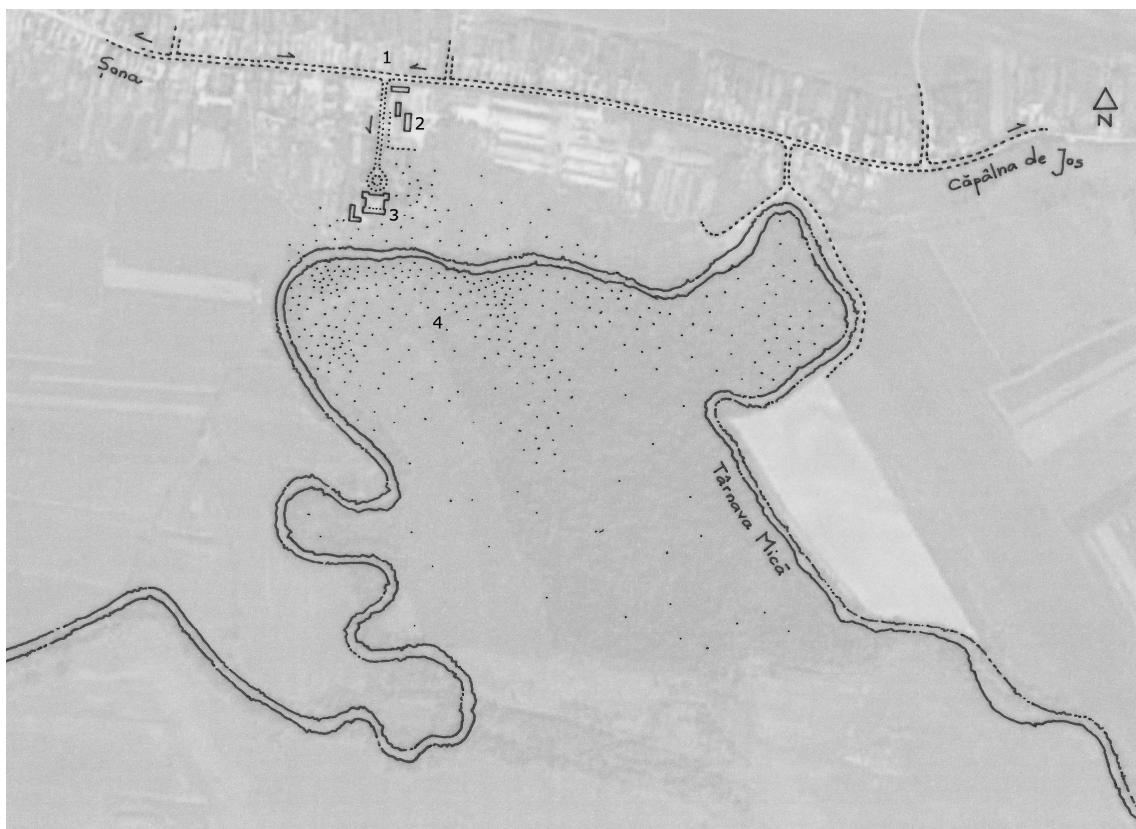


Fig. 3. Sânmiclăuș. Bethlen castle. Site plan: 1 access 2 granary 3 castle 4 park.

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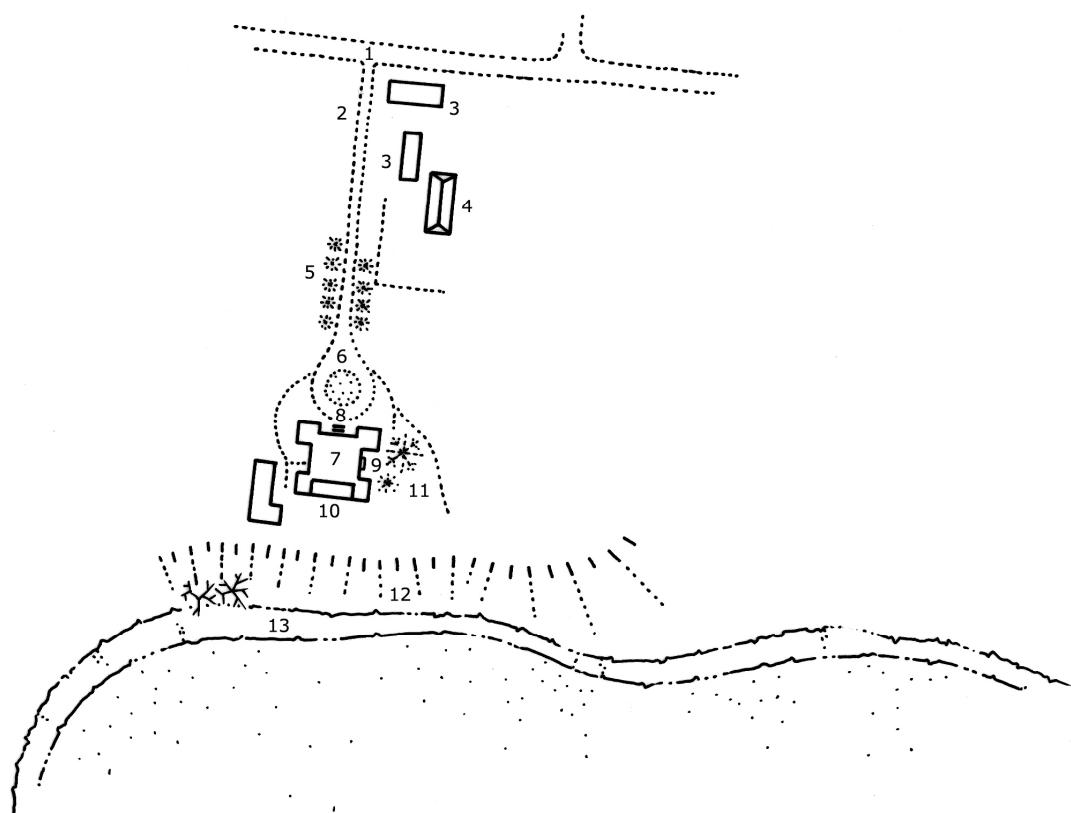


Fig. 4. Sânmiclăuș. Bethlen castle. Site plan organization: **1** access **2** access alley **3** modern buildings **4** granary **5** coniferous alignement on both sides of the access alley **6** round space with coniferous **7** castle **8** main entrance in the castle **9** balcony **10** superposed loggias **11** lawn **12** backsloper **13** Târnava Mică river.

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Fig. 5. Sânmiclăuș. Bethlen castle. Plan on the Josephine Map (1769-73). The castle and its defending interior are visible and also the plantations and the forests in East and South.

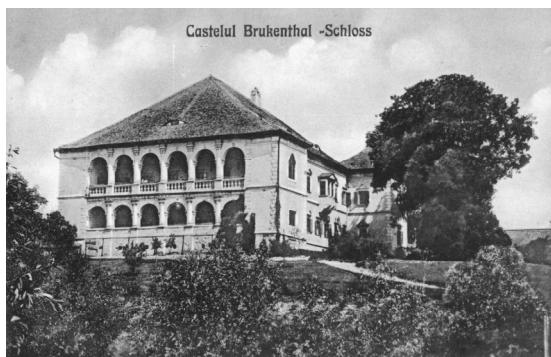


Fig. 6. Bethlen Castle. The Southern side , oriented through the two superposed loggias towards Târnava Mică river. One can see to the fore the shore vegetation and also an alley that climbs diagonally the backsloper to the lawn in East of the castle (right). On the lawn there are planted ornamental trees. (postal card)



Fig. 7. Sânmiclăuș. Bethlen Castle. The access alley and its arrangements in 1940's. One can see the fence geometrically cut on a low level, letting the entrance to be seen with its symmetric composition. The chattels – stone benches – are disposed symmetrically on both sides of the alley. The high vegetation, drawn to the corner towers, frames, as in a picture, the façade image. (photo: moNUmenteUITATE – Forgotten Monuments)



Fig. 8. Sânmiclăuș. Bethlen Castle. The castle's integration in the hills landscape. South-Western view from the access road. (photo 2006)

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Fig. 9. Sânmiclăuș. Bethlen Castle. The access alley actually paved with concrete slabs. To the left, coniferous group of the round space that end the access alley. To the right, the Northern façade for the main access and the North-Eastern tower. (photo 2006)



Fig. 10. Sânmiclăuș. The main entrance in the castle, edified by a splayed step pack. The short step parapets end by a pedestal. (photo: www.monumenteromania.ro)



Fig. 11. Sânmiclăuș. Bethlen Castle. The Southern façade with superposed loggias, seen from Târnava Mică side. (photo: 2006)



Fig. 12. Sânmiclăuș. Bethlen Castle. View from the superior logy towards Târnava Mică and the park. (photo: www.monumenteromania.ro)



Fig. 13. Sânmiclăuș. Bethlen Castle. View from the superior loggia; one can see the lobe at the end, on the short side, with a pedestal. (photo: www.monumenteromania.ro)



Fig. 14. Sânmiclăuș. Bethlen Castle. View to Târnava Mică and the park on the Southern shore. (photo: 2006)



Fig. 15. Sânmiclăuș. Bethlen Castle. View to Târnava Mică and the park on the Southern shore. One can see the contrast between the free castle lawn and the thick trees in the park, emphasizing the non arranged river.



Fig. 16. Sânmiclăuș. Bethlen castle. Perspective from Târnava Mică to the castle (Southern façade of the superposed loggias). To the right, one can see the Eastern lawn, populated by scattered trees. The alley between the lawn and the water disappeared and the vegetation – continuous – has lost its ornamental properties. (photo: 2006)



Fig. 17. Sânmiclăuș. Bethlen castle. Tree (locust tree) on the Eastern lawn. (photo: 2006)



Fig. 18. Sânmiclăuș. Bethlen Castle. The Eastern lawn, populated by scattered trees and in background, the Eastern façade with the North-Eastern tower to the right. (photo: 2006)



Fig. 19. Sânmiclăuș. Bethlen Castle. The Eastern balcony, oriented towards the planted lawn. (photo: 2006)



Fig. 20. Sânmiclăuș. Bethlen Castle. The coniferous round space and the access alley, towards the exit. (photo: 2006)

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IV.c.

Transylvanian historic gardens unclassified as historic monuments

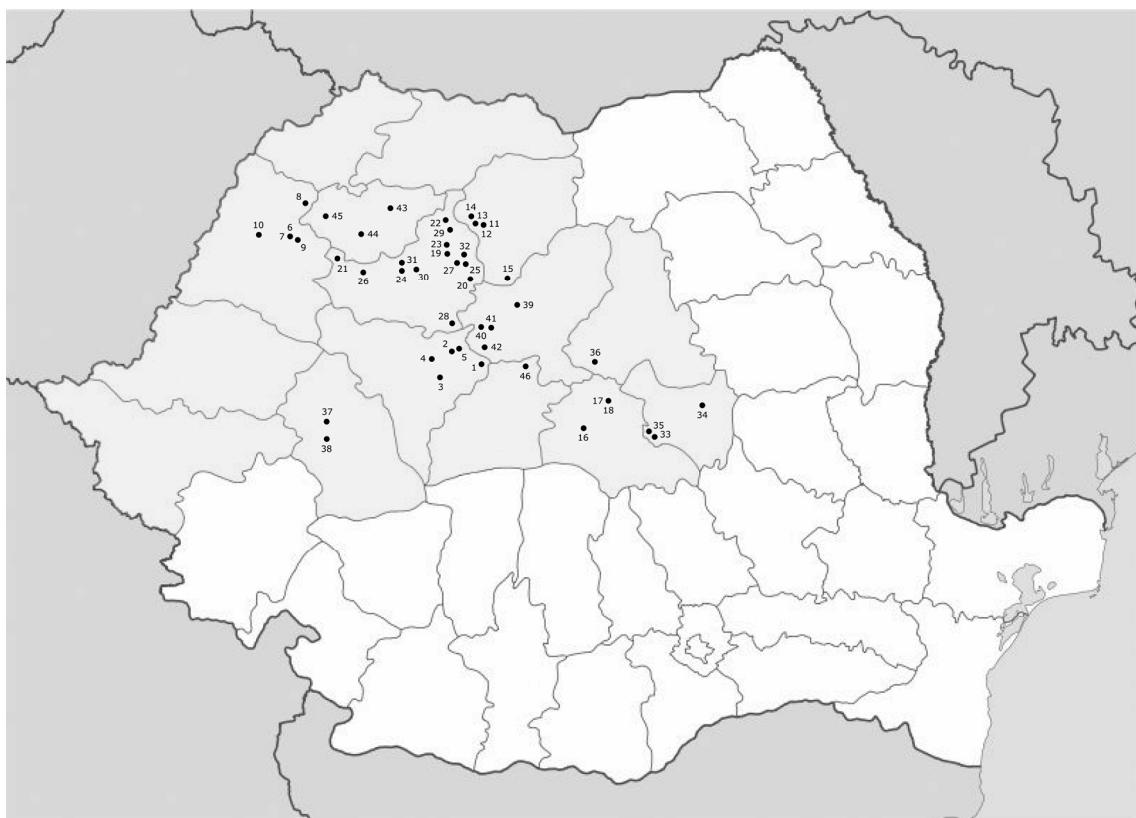


Fig. 21. Transylvanian historic gardens unclassified as historic monuments: **1** Cetatea de Baltă (AB) Bethlen-Haller castle **2** Cisteiu de Mureş (AB) Mikes castle **3** Obreja (AB) Wesellényi castle **4** Sâncrai (AB) Kemeny castle **5** Uioara de Sus (AB) Teleki castle **6** Aleşd (BH) hunting castle **7** Aleşd (BH) Batthyány castle **8** Balc (BH) Dégenfeld-Schomburg castle **9** Gheghie (BH) Zichy hunting castle **10** Tileagd (BH) Thelegdy castle **11** Beclean (BN) Bethlen castle **12** Beclean (BN) Bethlen castle **13** Cristeștii Ciceului (BN) Toma castle **14** Ilia (BN) Hye castle **15** Urmeniș (BN) Bánffy castle **16** Făgăraş (BV) Făgăraş fortress **17** Hoghiz (BV) Kalnoky castle **18** Hoghiz (BV) Guthman-Valenta castle **19** Borşa (CJ) Bánffy castle **20** Cămăraşu (CJ) Kemény mansion **21** Ciucea (CJ) Octavian Goga mansion **22** Coplean (CJ) Haller castle **23** Dăbâca (CJ) Rhédey mansion **24** Gârbău (CJ) Laszay mansion **25** Geaca (CJ) Beldi castle **26** Huedin (CJ) Barcsay mansion **27** Jucu de Sus (CJ) castle **28** Luncani (CJ) Kemény castle **29** Mănăstirea (CJ) Kornis castle **30** Nădășelu (CJ) Leszay-Filip mansion **31** Turea (CJ) Bánffy mansion **32** Jaga (CJ) Wass castle **33** Araci (CV) Domokos mansion **34** Cătălina (CV) Sinkovits mansion **35** Hăghig (CV) Nemes castle **36** Cristuru Secuiesc (HR) Ugron mansion **37** Deva (HD) Magna Curia **38** Hunedoara (HD) Corvin castle **39** Dumbrăvioara (MS) Teleki castle **40** Gheja (MS) Bánffy mansion **41** Iernut (MS) Kornis-Rákóczi-Bethlen castle **42** Ozd (MS) Pekri castle **43** Surduc (SJ) Jósika castle **44** Treznea (SJ) Bay castle **45** Zăuan (SJ) mansion **46** Dumbrăveni (SB) Apafi castle

IV.c.1.

ALBA County. CETATEA DE BALTĂ.

Bethlen-Haller Castle

ALBA county. CETATEA DE BALTĂ (ro.)
 Küküllővár (magh.) Kokelburg / Kukelburg /
 Kuchelburg / Kümelburg (germ.). Bethlen-Haller
 castle ensemble (AB-II-a-A-00201) sec. XVII-
 XVIII: Bethlen-Haller castle (AB-II-m-A-
 00201.01) 1615-1624, ref. 1769-1773; annexes
 (AB-II-m-A-00201.02) sec. XVIII⁵⁹ [place visited
 in 2006]



Fig. 22. Cetatea de Baltă. The Bethlen-Haller castle ensemble. The main access South- Western façade. In the foreground, the ornamental lawns with scattered thuja and ornamental bushes. To the right, in the background, the access door and the thick plantation on the Western lawn. (photo: 2006)

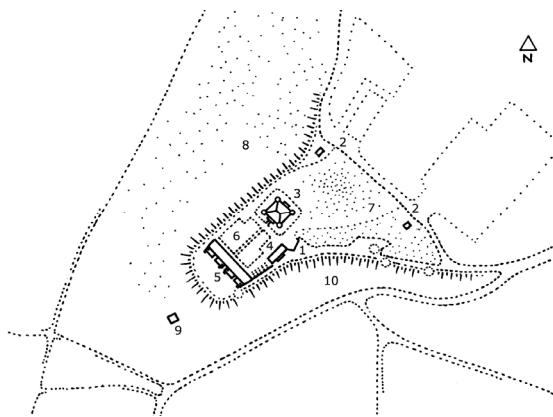


Fig. 23. Cetatea de Baltă. The Bethlen-Haller castle ensemble. The ensemble plan: 1 the main access 2 secondary accesses 3 the castle surrounded by a (drained) ditch; the main façade is the South-Western one, crossing a bridge and a closed porch – at the second floor level – oriented towards the ornamental lawns; the North-Eastern façade oriented towards the freely planted lawn, opens through a little balcony 4 annex (actual restaurant with an open terrace) 5 annex (actually accommodation rooms) recently modified by adding on the South-Western side some structures for the arranged apartment terraces and their access 6 ornamental lawns on the main side of the castle (flowers, ornamental bushes, thuja) 7 planted lawn full of trees 8 forest slope 9 church 10 backsloper along the access road.

⁵⁹ Historical Monuments Register 2004; SZABÓ M.
 Attila: *Dictionar de localități din Transilvania*,
<http://dictionar.referinte.transindex.ro>

V.

CONCLUSIONS

The amplitude of the subject about the Transylvanian historic gardens is because of the long time since they are in being and because of their various forms: from the utility gardens and medieval ones; ornamental parks and gardens of the noble Renaissance, Baroque and Romanticist residences; dendrology parks, botanical gardens; till the first public urban promenades of the XVIIIth century and then the public urban parks of the XIXth and XXth century.

Focusing on the ornamental gardens and on the nobles residence parks at the countryside, this study delineates a topography of the Transylvanian sites of a certain interest, selected among the already classified as historic monuments and the unclassified ones, but considered valuable due to the traces of landscaping and/or to their relation with the built residence. The following circumstances were considered valuable for the presented landscaping: the intentions and compositional qualities of landscaping; there are some valuable species or collections in the gardens' or parks' plantations; and not lastly, a special relation with the landscape or the local relief.

Even if framed more modestly in the general currents of the time, the studied places are seriously analyzed, following aspects as: general data concerning the owners, construction phases, architectural style and constructors; followed by a description of the landscape, the place, the local relief and the main arrangement elements, the access and its arrangement, the residence and its relation with the landscaping and the landscaping itself.

Given the very few studies on the Transylvanian historic gardens, this study comes on a free land bringing a completion in the subject's historiography, but leaving for later research subjects as: medieval gardens, urban residences' gardens, botanical gardens, promenades and urban public parks.

GLOSSARY

- belt alley • alpines • amphitheatre • arboretum • Arcadia • topiary art • belvedere • bower
- flower ledge • bush • bulingrin • cabinet • square • casino • Chinese • secluded • compartment • ornamental structures/constructions • hermitage • ornamental farm • folly / folie (fr) • *giardino segreto* • gloriette • botanic garden • geometric garden • monastery garden • landscape garden • cavern / grotto • ha-ha • fountain • *hortus conclusus* • (ornamental) dairy • *locus amoenus* • menagerie • monopterus • orangery • loop back ornament • ovate • bunch • parterre • embroidery parterre • English / à l'anglaise parterre • lawn parterre • orangery parterre • pedologist – pedologic – pedology • pleasure lawn • peristyle • observation point • quincunx • rosarium • romantic ruins • *sala terrena* • salon • (ornamental) village • rocks • *stibadium* • treillage • trivium • tumulus • arbour

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