

routes and public roads has been looked into based on archival data alone (due to their occurrence in late medieval charters and travel accounts or reports) almost no enquiry has been conducted with the aim of retrieving accurate details about the material aspects of the presumed routes. This paper is aiming at outlining the sources available for the study of the actual road tracks, by highlighting the importance of written, archaeological and cartographic evidence when it comes to identifying and rendering these particular landscape features. Despite the general impression of neglecting the development of engineered roads, late medieval local communities, individuals and even official authorities have sometimes addressed traffic problems by developing road segments, or by commanding maintenance work for already existing ones, including some special features found along the route ways, such as bridges. Apart from general archival information on the maintenance of bridges, ferries, fords and other facilities near toll-collection points, there are also examples as concerns the construction of new road segments, the reopening of dilapidated or blocked ones, as well as dugout road lanes, engineered access roads and paved roads. However, not all of these data can be obtained from written sources, thus, compelling one to have a look at the evidence found on the field and retrieved by archaeological and cartographic research.

**Keywords:** communication network, law, medieval landscape, bridges, hollow ways, paved roads, Roman roads.

MIHAELA SANDA SALONTAI, **The castle church of Târgu Mureş as revealed in eighteenth century visual documents**

**Abstract:** The study aims to draw attention on a visual document from the eighteenth century held by the Austrian State Archives in Vienna, which reveals information about the former Franciscan church of Târgu Mureş, prior to its Baroque transformation (1790-1791). In question is a plan record of the town castle, drawn up in 1772 by Paul Schmidt, a local master mason originating from Bavaria, which renders the former Franciscan convent in Târgu Mureş. Of particular interest is the church ground plan, which contains a row of four pillars in the middle of the nave revealing a structure with two vessels, so far unknown. After the Franciscan friars were expelled in 1556, the church sustained serious damage during the 1601 siege of General Basta and the 1658 fights of George II Rákóczi for the princely throne of Transylvania, then again in 1704, when the city was burned down during the kuruc war (1702-1711). In 1693 the church suffered a renovation with the support of Michael Teleki, the nave being covered with a timber ceiling of which only two panels have survived and are exposed today on the north wall of the choir. The existence of a double-nave hall church is proved by written sources as well, such as the account of local pastor Gábor Nemes, who testified that originally the nave's ceiling had been sustained by pillars that were torn down during the 1790-91 renovation carried out by Paul Schmidt's disciple, Anton Türk. The premise of a medieval hall type structure was supported in the 1920's by conservator László Debreczeni, who has estimated the construction of the church in the fourteenth and fifteenth centuries and assumed that the ship was originally covered with ribbed vaults. The main argument in favor of a vaulted Gothic nave would be the presence of pier buttresses along the side walls.

Churches with two vessels of equal width divided by a row of pillars aligned in the axis of the choir represent an uncommon type of medieval religious buildings in

Transylvania, at least in the light of current knowledge. The only building of this kind was the parish church in Baia Mare, now vanished, which is known from visual documents of the nineteenth century and recently confirmed by archaeological excavations. The Transylvanian heritage also counts three examples of churches with two asymmetrical vessels i.e. Bonțida Reformed Church (Cluj county), the Lutheran Church of Lechința (Bistrița-Năsăud county) and the Franciscan Church of Sibiu (vanished). Regions relatively close to Transylvania, where the double-nave plan spread in the fourteenth century, include southern Poland (Wiślica, Stopnica, St. Stephen Krakow), Bohemia (Třeboň, Bavarov, Soběslav, Selčan), the former Upper Hungary (Lubica, Velká, Spišská Belá) and Austria (Imbach, Dürnstein, Pöllauberg, Enns Wallsee Chapel). The Franciscan churches with double-nave plan from these regions (Levoča, Košice, Vienna, and Enns) may have influenced the introduction of this type of building at Târgu Mureș Franciscan church. Nevertheless, in this latter case the question of building chronology, i.e. if the central pillars were dating back to the Gothic phase or were introduced later, during the 1693 renovation, is still waiting an answer. The final answer may be provided only by archeological investigation, however, the information from written accounts and the 1772 plan record point to a Hall church with two naves as a building phase to be considered in the history of the monument.

**Keywords:** ground plan, Franciscans, Gothic, Hall church, two vessels.

ERIKA NEMES FEKETICS, ILEANA BURNICHIOIU, **Analysis of the fresco fragments discovered at Bizere between 2001 and 2009 (I)**

**Abstract:** The high fragmentation of the fresco remains retrieved during several archaeological campaigns raised multiple questions ranging from its positioning inside the Bizere monastic complex, artistic complexity and dating to the technical knowledge employed for its production. Thus, two sets of fresco fragments were put up for analysis: one taken from an area dominated by the main architectural components associated with the cloister and the other gathered from archaeological trenches situated westwards from this central perimeter. The analysis using stereomicroscopy and polarised light was meant to retrieve some relevant information about an otherwise highly cryptic material. A clear distinction could be made regarding the stratigraphy of the pieces found inside and outside the cloister, as the first set was obviously showing the existence of successive mortar layers separated by colour, therefore indicating two chronological phases of the respective fresco decoration. The pigments used for the first set of samples could be identified as: yellow ochre, red ochre and vegetal charcoal. One intriguing aspect is the identification of ultramarine blue, an expensive pigment mostly used for small details or the attire of the Holy Virgin, employed by the European painting from the twelfth century onwards. On the other hand, the less complex exterior decoration showed, so far, a single mortar layer and the use of only one pigment (red ochre).

**Keywords:** medieval painting, stereomicroscopy, polarised light, pigments, ultramarine blue.