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. Bonţida Reformed Church (Cluj county), the Lutheran Church of Lechinţa (Bistriţa-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 Mureş 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.