



SONKÁD

REFORMÁTUS TEMPLOM





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## Sonkádi református templom



A sonkádi református templom a középkori Szatmár vármegye egyik jelentősebb családjának, a Csaholyi családnak kegyúri temploma volt, amely a 15. században, nem sokkal a reformáció elterjedése előtt épült. A Csaholyiak reformált vallásra való áttérésük után változtatták meg a templom belsejét, amely aztán a 18. században esett át jelentős átalakításon.

Ennek legfőbb oka az 1717-es tatár betörés volt. Ekkor ugyanis a tatárok nem csak a lakosságot, hanem magát a falut sem kímélték. A településsel együtt gyújtották fel a templomot is, amelynek ekkor semmisült meg tetőszerkezete és a szentély gótikus boltozata. A templom helyreállítása viszonylag későn, az 1750-es években kezdődött, amelynek egyik fénypontja az 1766-ban festett, kazettás mennyezet és karzat elkészítése volt. A szószerk 1773-ra készült el, a korábbi karzat elemeinek felhasználásával, 1795-ben készítették a ma is meglévő, L alaprajzú karzatot. A nyugati torony építésére a 19. század elején került sor. A déli bejárat előtt fából készült, nyitott előcsarnok védi a mívesen kiképzett, kőkeretes, gótikus kapuzatot.





A 15. században épült sonkádi református templom néhány éve közelebb állt a teljes pusztuláshoz, mint bármikor az évszázadok során. Ekkorra a templom már olyan rossz állapotban volt, hogy istentiszteletek megtartására sem volt alkalmas. Az 1990-es évek közepén induló munkák során kiderült, hogy falak felületei és a lyukas mennyezet valódi kincseket rejtenek. Váratlanul, a nádvakolat alól előkerült, kékre átfestett, az 1766-ból származó töredékes famennyezetnek a restaurálás nyomán felgyógyított gazdag ornamentikája és változatos festése. A töredékes mennyezet néhány kazettáján a festést nem lehetett hitelesen rekonstruálni, ezeken az elemeken csak az alapszín és a keretezés pótlására került sor.



A restaurálás nyomán ma hasonlóan gazdag színekben pompázik a szószék, az életfa motívumokat ábrázoló karzatok és a padok. A falakon is nagyon szép, különböző korból származó falfestések váltak láthatóvá. Az Országos Műemlékvédelmi Hivatal által helyreállított gótikus épület foglatatában megjelenő képzőművészeti alkotások restaurálásának is köszönhetően, a brayúros és rendkívül látványos helyreállításért a sonkádi református templom 1998-ban Europa Nostra-díjban részesült. Azóta virágok templomaként emlegetik a középkori templomot.



A reformátusok templomai egyszerűnek, dísztelennek tűnnek a képekben, szobrokban gazdag katolikus vagy ortodox templomokhoz képest. A reformátusok ugyanis visszatértek Mózes törvényéhez, és elutasították a festett, faragott képek használatát, mert bálványimádásnak tekintették. Ezért következetesen megtisztították templomaikat a régi képektől Kálvin János (1509-1564) tanítása alapján, aki szerint Istent nem lehet képekben megragadni, ugyanis láthatatlan. Ha a szentek képei nem is kaphattak helyet a református templomokban, a gyülekezet házában, a közösségi élet legfontosabb terének felékesítéséről ők sem mondtak le. Szép példája ennek Sonkád temploma, melynek minden szegletét színesen kifestették, és minden berendezését ékezen faragták.





Igen, kívül is festettek voltak a templomok! Erre éppen Sonkád az egyik legjobb példa, ahol valamennyi megmaradt a külső festésből is. Sonkádon a diadalív körüli festés például faragott kváderköveket imitál – jellegzetesen középkori szokás volt ez a díszítésmód. Az ablakfülkéket körülölelő indás-leveles ornamentika formavilága már a Magyarország egészére jellemző „virágos reneszánsz” hatását mutatja. A legszebb ezek közül Csaroda, Lónya, Túriose és Ofehértó vörös-szürke, szívekből kihajtó, egyszerű, de mai ízlésünknek is dekoratív levélornamentikája. Ezek azonban nemcsak önmagukért való dekorációk lehetnek, hanem jelentéssel bíró szimbólumok is! Ilyen az egyik szentély ablakrézsűjében kanyargó szőlő, ami Jézus Krisztus példabeszédeinek gyakori motívuma, de utal az utolsó vacsora borára is.



A falakra festett növényi ornamentika a famennyezeteken folytatódik. Ezek – mint nyelvünk is mutatja – mindig az égboltot jelképezik. Ezért gyakran az égtestek jelennek meg rajtuk, másol bibliai szimbólumokat találunk , de leggyakrabban kizárólag növényi motívumok díszítik a kazettákat. Szimbolikus jelentése van ennek is: a paradicsomkertre emlékeztetve borulnak a gyülekezet fölé. Az igényes festőasztalosok számára követelmény volt, hogy minden kazettát a többitől különböző virágzással fessenek. A köztudatban a festett famennyezeteket a református templomok sajátosságaiként



tartják számon. Ez annyiban igaz, hogy a máig fennmaradt famennyezetek szinte kizárólag református templomokban vannak. Nem jelenti azonban ez azt, hogy nem voltak ilyenek a katolikusoknál is. A törökök kiűzése után a templomok újjáépítései a beomlott boltozatokat általában nem építették vissza, helyettük egyszerűbb famennyezeteket készítettek, amiket viszont festéssel díszítettek – protestánsok és katolikusok egyaránt. A 18. század folyamán aztán a katolikusok templomait rendre újjáépítették, a kicsiny középkori egyházak helyén nagy, barokk templomokat emeltek, boltozatokkal, a boltozatokon freskókkal. Mivel a protestáns gyülekezetek mindig sokkal szegényebbek voltak, megőrizték régi templomaikat. Nem is annyira a szegénységnek, hanem sokkal inkább a régiek iránti tiszteletüknek és a gondosságuknak köszönhetjük, hogy a festett famennyezetek máig fennmaradtak. A festett famennyezetek egyik legszebbike Sonkádön látható.

## Biserica reformată din Sonkád

Biserica reformată din Sonkád, construită în secolul XV, înainte de răspândirea reformei, era ctitoria uneia dintre cele mai importante familii din comitatul Sătmăruului din epoca medievală, a familiei Csaholyi. După convertirea familiei Csaholyi la religia reformată, a urmat transformarea interiorului bisericii, dar în secolul XVIII. A trecut prin transformări și mai ample.

Cauza cea mai importantă a acestor transformări a fost năvălirea tătarilor din 1717, care nu au cruțat nici locuitorii nici clădirile satului. Au incendiat întreaga localitate și nici biserica nu a scăpat, atunci s-a distrus acoperișul original și bolta gotică a corului. Renovarea s-a început relativ târziu, în anii 1750, în cadrul acestor lucrări a fost realizat tavanul casetat și galeria, în 1766. Amvonul a fost terminat în 1773, cu utilizarea fragmentelor unei galerii mai vechi. În 1795 a fost terminată galeria în formă de L, existentă și astăzi. Turnul vestic provine din prima perioadă a secolului XIX, iar în fața intrării din sud a fost adosat un portic de lemn, care ocrotește portalul gotic cu ambrăzură din piatră, bogat ornată.

Acum câțiva ani biserica reformată construită în secolul XV, din Sonkád se afla în pericol mai mare de pierire decât oricând de-a lungul secolelor. Biserica a ajuns într-o stare atât de precară, încât nici slujbele religioase nu s-au putut ține aici. În cursul lucrărilor de conservare de la mijlocul anilor 1990 s-a descoperit, că suprafața pereților și tavanul ciuruit ascund adevărate comori. A fost descoperit în mod neașteptat, sub tencuiala unui tavan fals, tavanul casetat din 1766, revopsit cu albastru. Casetele pe alocuri fragmentare au păstrat strălucita ornamentică și pictarea felurită. Câteva casete ale tavanului fragmentar nu s-au putut reconstitui, pe acestea s-a refăcut doar vopseaua de fundal și liniile de chenar. În urma restaurării astăzi și-au recăpătat splendorile culori amvonul, galeriile ornate cu motivul arborelui vieții și băncile. Și pe pereți au redevenit vizibile frumoasele picturi din diferite perioade. Mulțumit restaurării spectaculoase, minucioasă executate, a obiectelor de artă cuprinse în biserica gotică, renovări conduse de Oficiul Național al Monumentelor, în anul 1998 biserica reformată din Sonkád a primit premiul Europa Nostra. De atunci biserica medievală e des amintită ca biserica cu flori.

Bisericile reformate par a fi simple, neîmpodobite, față de bisericile romano-catolice sau ortodoxe pline cu picturi și statu, fiindcă reformații s-au întors la legea lui Moise și au respins utilizarea imaginilor pictate sau sculptate, considerându-le idolatrie. Bisericile lor au fost sistematic curățate de vechile imagini în urma învățăturii lui Jean Calvin (1509-1564), care susținea că Domnul nu poate fi surprins prin imagini, fiindcă este invizibil. Dacă imaginile sfinților au fost alungate din bisericile reformate, acest lucru nu a însemnat că reformații ar fi renunțat la decorarea interioarelor de lăcașuri, cele mai importante încăperi ale vieții sociale. Un exemplu perfect este în această privință biserica din Sonkád, care diferă de o locuință normală de oameni tocmai prin faptul că toate colțurile i-au fost viu colorate și toate obiecte de interior au fost bogat sculptate.

Da, bisericile au avut pereții pictați și în exterior. Cel mai bun exemplu este tocmai Sonkád, unde s-a păstrat câte ceva și din pictura exterioară. Pictura decorativă des întâlnită pe fațadă a fost foarte expusă vicisitudinilor vremii, dar de multe ori au căzut victimă nu fenomenelor naturii ci distrugerii voite a omului. Proportțiile și nivelul calitativ al picturilor de altădată se pot percepe, între altele, la bisericile din Csaroda și Márokpapi. Pictarea de lângă arcul triumfal din Sonkád imită, de exemplu, pietre profilate – o soluție de ornare tipic medievală. Stilistica pictării cu motive de vrejuri cu frunze din nișele ferestrelor arată deja influențele „renașterii înflorite” tipice pentru întregul teritoriu al Ungariei. Cele mai frumoase exemple le găsim la Csaroda, Lónya, Túrcsög și Ófehértó, o ornamentică decorativă și pentru gusturile contemporane, prin motivele gri-roșiatic de frunze crescute din inimă. Aceste podoabe nu sunt însă numai artă pentru artă, ci pot avea și încărcătură simbolică: De exemplu vița de vie care apare cu vrejuri întortocheate în ambrazura unei ferestre este un simbol des folosit în învățătura lui Isus Hristos, dar amintește și de vinul Cinei de taină. Ornarea pictată, vegetală de pe pereți se continuă și pe tavanele de lemn.

Tavanele întotdeauna simbolizează bolta cerului, motiv pentru care apar pe ele des aștele, în alte părți vedem simboluri biblice, dar cel mai des găsim tavane cu ornare exclusiv vegetală. Mesajul implicit este prezentarea simbolică a Raiului pentru enoriași. Pentru zugrăvii-tâmplari care se respectau era o condiție, ca toate casetele pictate să fie unice prin motivele florale utilizate.

Tavanele pictate sunt în general considerate elemente specifice bisericilor reformate. Acest fapt este parțial adevărat, pentru că tavanele pictate păstrate se află aproape exclusiv în bisericile reformate, ceea ce nu înseamnă că astfel de tavane nu au existat și la romano-catolici. În urma alungării otomanilor din țară, în perioada reconstruirii bisericilor în general nu au fost reconstruite bolțile prăbușite, în locul lor au construit tavane mai simple, din lemn, pe care le-au decorat cu picturi – reformați și romano-catolici deopotrivă. Ulterior, în secolul XVIII, bisericile romano-catolice au fost reconstruite, în locul lăcașelor miciute au fost ridicate biserici mari, de stil baroc, cu bolți și fresce. Parohiile protestante au fost de obicei mai sărace, motiv pentru care și-au păstrat bisericile vechi. Nu neapărat datorită sărăciei, ci mai degrabă mulțumit respectului față de trecut și grijii lor s-au păstrat până astăzi tavanele pictate de lemn.



## Calvinist church in Sonkád

The Reformed church of Sonkád, which was built in the 15th century, not too long prior to the spread of the Reformation, belonged to one of the most significant families in the historical Szatmár county, the Csaholy family. In the 18th century, the church was significantly reconstructed.

Following their break through in 1717, the Tatars showed no mercy to either the people or the village. Together with the village, they burned down the church, whose roof structure together with the Gothic vault of the sanctuary were destroyed then. The reconstruction process began relatively late, in the 1750s, the climax of which was the creation of the painted cassette-style ceiling and the gallery in 1766. The pulpit was completed in 1773 with the reuse of the elements of the former gallery, and in 1795, the present L-based gallery was created. The western tower was constructed in the early 19th century. In front of the southern entrance, a porch protects the finely created stone-framed Gothic gate.

A few years ago, the Reformed church of Sonkád built in the 15th century was closer to total destruction than ever before during the centuries. The condition of the church was so poor that it was not suitable for holding of services. During the reconstruction process launched in the middle of the 1990s, it became clear that the wall surfaces and the hollow ceiling hid real treasures. Unexpectedly, the ornaments and the varied painting of the fragmented blue-painted wooden ceiling originating from 1766 appeared beneath the cane mortar. On some cassettes of the fragmented ceiling, it was impossible to reconstruct the painting authentically, therefore on these elements, only the supplementation of the base color and the frames were implemented. Due to the reconstruction activities, the pulpit, the galleries and the pews featuring tree of life motifs shine in similarly rich colors. On the walls, beautiful wall paintings from different eras have become visible. Due to the restoration of the visual artworks appearing in the framework of the Gothic building restored by the National Office of Cultural Heritage, and due to its exemplary restoration, the Reformed church of Sonkád was awarded the Europa Nostra certificate. Since then, the medieval church has been referred to as the "Church of Flowers".

The churches of the Reformed appear to be simple and ornamentless, compared to the Catholic or Orthodox churches, which are rich in pictures and sculptures. The Reformed returned to the Law of Moses and rejected the use of painted and carved pictures, as they were considered idolatry. As a result, they cleared their churches from the old pictures according to the teachings of John Calvin, who said that God was impossible to be depicted, as He was invisible. Although the pictures of the saints had no place in Reformed churches, they did not resign the ornamentation of the congregation houses, as the most important places of community life. A beautiful example of this is the church of Sonkád, which differed, and differs today, from the houses of the common people in that each of its sections is color painted, and each item of its furnishings is finely carved.

Yes, the exteriors of the churches were also painted! One of the best examples of this is Sonkád, where some of the exterior paintings have been preserved. Of course, due to weather conditions, the decorative paintings frequently appearing on the facades were very vulnerable, but in many cases, they became victims of intentional destruction. The character and the quality of these old paintings can also be observed in the churches of Csaroda and Márokpapi. For instance, in Sonkád, the painting around the triumphal arch imitates carved ashlar, which is a typical medieval decorative form. The motif of wandering plants and leaves around the bay windows indicates the influence of the "floral renaissance", which was widespread all over Hungary. The most beautiful examples of this are the ornaments of red and gray leaves opening from the hearts, which can be observed in Csaroda, Lónya, Türcse and Ófehértó. These can not only be decorations, but also symbols conveying messages! As an illustration, the scarp of the window in one of the sanctuaries features wandering vines, which is a frequently used motif in the parables of Jesus Christ, and which also has a reference to the wine of the Last Supper.

The floral motifs painted on the walls continue on the wooden ceilings by which the sky is represented. As a result, celestial bodies frequently appear on them in addition to biblical symbols. However, in most cases, the cassettes only feature floral motifs, which also has a symbolic meaning: they remind the congregation of the Garden of Eden. The painter joiners were expected to create motifs that differ from one another on each of the cassettes.

The painted wooden ceilings are considered to be the characteristic features of the Reformed churches. It is partly true since wooden ceilings have only been preserved in Reformed churches, but it does not mean that the Catholic churches did not feature them. Following the expulsion of the Turks, the collapsed vaults were not restored during the reconstruction processes, instead, simple wooden ceilings were created, which were decorated with paintings by both the Reformed and the Catholic. During the 18th century, the churches of the Catholics were reconstructed. On the site of the small medieval churches, large, baroque churches were erected, which featured vaults, and frescos on the vaults. Even though the Protestant denominations were always much poorer, they managed to preserve their old churches. However, the fact that the wooden ceilings can be adored today is not only due to poverty, but rather to the respect that they have shown to their ancestors in addition to their care and thoughtfulness.

A középkori templomok útja címen született meg az a tematikus útvonal, amely a Kárpát-medencében egyedülálló vallási és kulturális örökséggel szeretné mélyrehatóan megismertetni az érdeklődőket. Ez a tematikus útvonal hivatott bemutatni a valaha egy történeti régiót alkotó, Északkelet- Magyarország, Kárpátalja, valamint a Partium északi részének középkori egyházi örökségét. Az útvonal területileg a magyarországi Szabolcs-Szatmár-Bereg, a romániai Szatmár és az ukrajnai Kárpátalja megyén halad keresztül, amelyet behálózják közös történelmi gyökerek. Kárpátalja középkori templomai jelentik a nyugati kereszténység keleti határvonalát, itt ér véget a gótika és veszi kezdetét a fa templomok földje és az ortodoxia. A viharos történelmű Kárpátalján viharos múltja volt a templomoknak is. Sokuk elpusztult a tatárjárás után, a reformáció előretörésével sorra a protestánsokhoz kerültek, számos leégett a kora újkor szabadság küzdelmeiben, a szovjet időkben, több esetben Isten házából ateista múzeum lett. Mára az idő, a történelem megnyugodott és az egyházi örökség turista látványossággá vált. Szabolcs-Szatmár-Bereg megye, középkori templomokban Magyarország egyik leggazdagabb vidéke, a középkori templomoknak itt olyan sűrű hálózatauk maradhatott fent, amely egyedülálló. Szatmár és Bereg középkori egyházi örökségének egyedi hangulatát idézik a kisméretű templomok, a melléjük épített fa harangtoronyok, a gazdagon fennmaradt középkori freskók, a festett karzatok, a díszes kazettás mennyezetek, faragott szőszékek. Az Alföld középkori templomainak nagy része a török dúlások áldozatává vált. Ez a vizek által körbezárt vidék azonban távol tartotta magától a hódító hadakat, az idegen kultúrákat. Így maradhattak fent páratlan gazdagságukban és szépségükben ezek a kis középkori templomok, amelyek ékszerdobozai ennek a vidéknek.



Biserica medievală a fost modul de a aborda drumul tematic, care vrea să familiarizează în profunzime pe cei interesați, unicul patrimoniu cultural și religios în Bazinul Carpatic. Acest drum tematic este destinat să prezinte patrimoniul ecleziastic medieval în Nord-Vestul Ungariei, Transcarpatia și Nordul Partiumului, care odată era să formeze o întreagă regiune istorică. Drumul care posedă comune rădăcini istorice, din punct de vedere geografic, trece prin județul Szabolcs-Szatmár-Bereg din Ungaria, județul Satu Mare din România, și Transcarpatia din Ucraina. Bisericiile medievale din Transcarpatia, formează granița Estică pentru creștinismul Occidental. Aici se termină gotică, și începe țara bisericilor din lemn și a Bisericii Ortodoxe. Istoria turbulentă a Transcarpatiei era și istoria zăbucimată a bisericilor. Multe dintre ele au fost distruse după invazia mongolă, și după apariția Reformei au fost luate de Protestanți. Multe dintre ele au fost arse în lupta de libertate a epoci, în perioada sovietică, în multe cazuri casele lui Dumnezeu au fost transformate în muzee ateiste. Pentru astăzi timpul și istoria s-a relaxat, și patrimoniul bisericesc a devenit o atracție turistică.



The Route of Medieval Churches is the name of the thematic route designed with the intention of thoroughly familiarising interested tourists with a unique religious and cultural heritage in the Carpathian Basin. This thematic route was created with the purpose of presenting the medieval ecclesiastical heritage of three geographical units, which formed a historical region in the past: Northeast Hungary, Kárpátalja (Subcarpathia) and the northern area of the region called Partium. The route crosses Szabolcs-Szatmár-Bereg county on Hungarian territory, Szatmár/Satu Mare county in Romania and Transcarpathia (Zakarpatska oblast) in Ukraine. A web of common historical roots ties together these three administrative units. The medieval churches in Kárpátalja (Subcarpathia) represent the eastern frontier of Western Christianity, this is the region where Gothic architecture meets the wooden churches characteristic to the Greek Orthodox denomination. The region itself had a tumultuous history and the past of its churches constitutes no exception with regard to this observation. Many of them had been destroyed during the Mongol Invasion of Europe, the remaining ones were seized one after another by the Calvinists as the Reformation gained ground, a large number burned down during the freedom fights of Early modern history and, in Soviet times, churches were often transformed into museums for atheists. We live now in peaceful times, in a calm period of history - hence, churches became tourists' attractions. Szabolcs-Szatmár-Bereg county is one of the richest areas in Hungary in what concerns medieval churches. A unique network of medieval churches has been preserved here. The small churches, the wooden bellfries standing next to them, the medieval frescoes which still exist in so many places, the painted galleries, the richly decorated coffered ceilings and the carved pulpits evoke the unique atmosphere characteristic to the ecclesiastical heritage of the historical Szatmár and Bereg counties. Unfortunately, the major part of the medieval churches on the Great Hungarian Plain (Alföld) have been devastated by the Ottoman Turks. Nonetheless, the waterways and lakes surrounding this region kept conquering armies and foreign cultures away. In this manner, these tiny medieval churches, real jewels of this area, could have been preserved together with their unparalleled richness and beauty.



Tratatul de la  
Eszékakerület



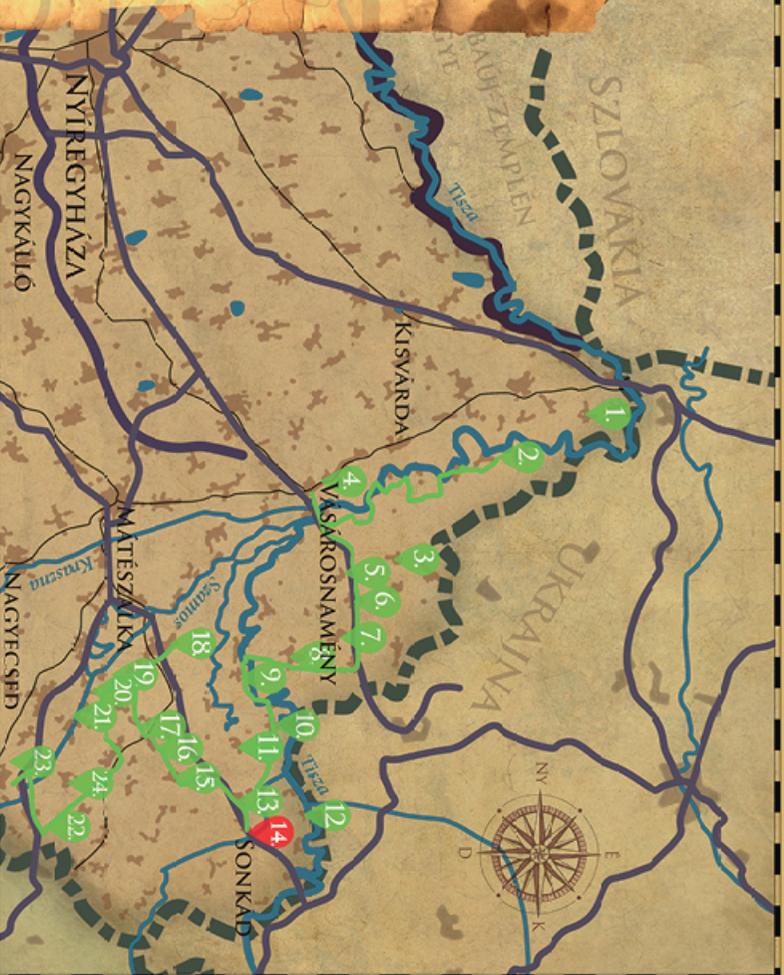
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## KÖZÉPKORI TEMPLOMOK ÚTJA

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- 7 MAROKPÁPI - REFORMÁTUS TEMPLOM
- 8 TÁRNA - REFORMÁTUS TEMPLOM
- 9 NAGYAR - ILLIRY KASTÉLY
- 10 SZATMÁRCSÉKE - KOPIAFEJES TEMPTŐ
- 11 TÜRISTVÁNDI - HÍRES VÍZIMÁMLA
- 12 TISZACÉSE - MÓRICZ EMLEKHÁZ
- 13 KÖTCE - REFORMÁTUS TEMPLOM
- 14 SONKÁD - REFORMÁTUS TEMPLOM
- 15 VÁMOSOROSZI - REFORMÁTUS TEMPLOM
- 16 KISSZÉKERES - REFORMÁTUS TEMPLOM
- 17 NAGYSZÉKERES - REFORMÁTUS TEMPLOM
- 18 FEHÉRGYÁRKÁMT - REFORMÁTUS TEMPLOM
- 19 CÉGÉNYDÁNYVÁD - KÖTCEY-KENDE KURIA
- 20 GYÜGYE - REFORMÁTUS TEMPLOM
- 21 SZAMOSÚJLAK - REFORMÁTUS TEMPLOM
- 22 CSINGERSIMA - REFORMÁTUS TEMPLOM
- 23 CSENGER - REFORMÁTUS TEMPLOM
- 24 SZAMOSVÁKÁRFALVA - REFORMÁTUS TEMPLOM



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**Tündérmező**  
Szabolcs-Szatmár-Bereg

Két ország, egy cél, közös siker!  
Două țări, un scop, succes comun!



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