



TÚRISTVÁNDI  
REFORMÁTUS TEMPLOM



## Túristvándi református templom

Túristvándi temploma az 1470-80-as évek második felében épült. A falu fő birtokosai, így valószínű templomának építői és kegyurai Kőlcsey és a Kende családok voltak. A 16 századtól kisebb nagyobb részbirtokait találjuk itt két főúri családnak: a Perényieknek és a Báthoryaknak. A Kőlcseyek és Kende minden bizonnyal még közösen építették fel Kőlcse templomát a 14. század első felében, amely a család egyik legjelentősebb kegyúri temploma volt.

A mai Tiszaköröd, Túristvándi, Nagyszekeres birtoklásában is ott találjuk a Kőlcsey családot, így valószínűsíthető, hogy ezeknek a templomoknak az építkezésében is szerepet játszhattak. Túristvándi temploma évszázadokon keresztül volt a Kőlcsey és Kende család temetkezési helye. A Kende a Kőlcseyektől a 14. század végén kezdtek megkülönböztetni magukat és szakadtak el külön családként, majd 1515-ben a Kende család is kettévált a kőlcsei, illetve a cégényi Kende ágakra. A Kende hűségesek voltak elveikhez és a 16. században felvett református vallásukhoz, olyannyira, hogy több templom kegyuraként is megtaláljuk őket. A nemzetség tagjai között sok költő és író, politikus, tudós szolgált a nemzet felemelkedését, tették azt szabadelvű, konzervatív politikusként papként, tanárként, katonaként, gazdálkodóként és hivatalnokként. A Kende nemzetség egyik legimpozánsabb emléke a Kőlcsey-Kende kúria, amelyet a Szamos folyó partján báró Kende Zsigmond építtetett 1833-ban.



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Túristvándi temploma gótikus stílusban épült. A templom téglalap alaprajzú hajójához szabálytalan nyolcszög szentély kapcsolódik keletről. A szentély északi oldalán egykor négyszög alaprajzú sekrestye állt, amelyet a reformáció előretörésekor elbontottak. Az északi szentélyfal külsején előkerült a sekrestye dongaboltozatának válla, fedélszékének gerendafészkei, egy kisméretű, négyzetes falifülke és a sekrestyét a szentéllyel összekötő gótikus ajtó nyílása is.



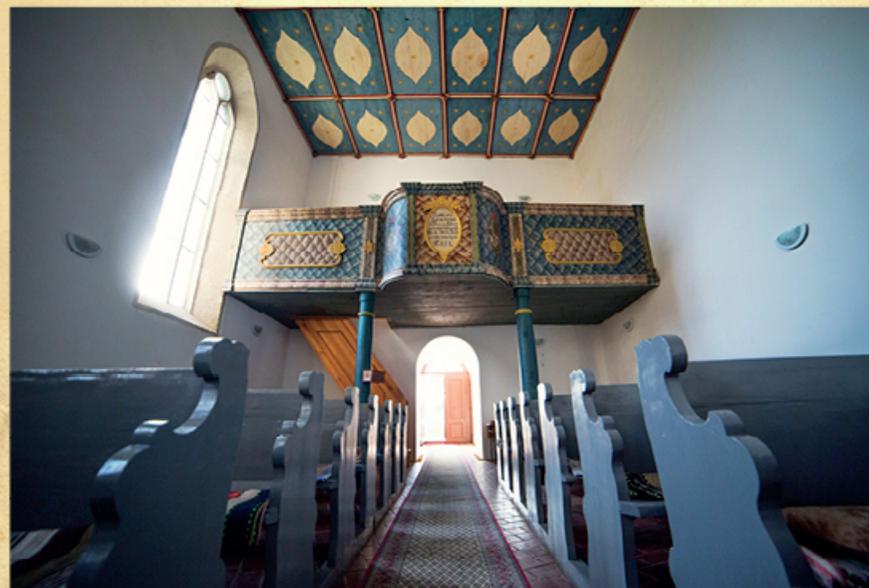
A gótikus építészet legjellemzőbb formája a csúcsív. Gyakran alkalmazták nyílások esetében, Túristvándiban például a torony kapujánál, a szentély és a hajó ablakainál, és a két térrészt elválasztó diadalívnél is. Széles körű európai elterjedésének szimbolikus összetevői is lehettek, a templomépítészetben talán a felfelé, azaz a mennyek felé irányuló alapformája. A csúcsívnek azonban voltak olyan hátrányai is, melyeket az építőknek ellensúlyozni kellett, elsősorban a boltozatok esetében. A csúcsívvel épített szerkezetek tömege és így nyomása is nagyobb volt, ezért a boltozatokat oldalról majdnem mindig támpillérekkel igyekeztek megtámasztani. Ebből következően a támpillér a gótikus építészet másik olyan alapvető elemévé vált, melynek esztétikai értelemben is meghatározó lett a szerepe – nem véletlen, hogy a csúcsíven kívül ez az a szerkezet, amit a köztudat máig azonosít a stílussal.



Ahogy az a középkori templomok esetében szinte kötelező volt, a túristvándi templom két fő terét, szentélyét és hajóját is egy ív, az ún. diadalív választja el egymástól. Ez vizuálisan is kijelöli a misét végző papság számára fenntartott rész, azaz a szentély, és a hívők által használható tér, a hajó közti határvonalat. E két rész találkozásánál, az ív belseje felé eső oldalon egy-egy négyzetes, faragott lyuk látható. A lyukak kevésbé az ív építésével voltak kapcsolatban, ahogyan azt sokszor feltételezni szokták. Az ilyen gerendák a templom berendezésével álltak összefüggésben. Rájuk elsősorban fából készült szobrot, vagy szobrokat helyeztek el. Ábrázolásuk a középkorban végig kötött volt, minden esetben a keresztrefeszítést mutatták be. A műfaj eredeti latin elnevezése – crux triumphalis, azaz diadalkereszt – Krisztusnak a kereszten kivívott győzelmére utal. A magyar nyelvben elhelyezésük alapján alakult ki a nevük: diadalívkereszt.



1770-ben a templomot pusztító tűzvész rongálta meg. A majdnem teljesen leégett templomot nyolc év alatt sikerült újjáépíteni. Ekkor alakították át például kazettásra a templom mennyezetét is.



A templom mellett egykor harangláb állt. Ezt 1858-ban eladták a nemesborzovaiaknak, amely onnan a szentendrei falumúzeumba került. A ma meglévő kötornyöt 1858-1876-ig építették fel igen viszontagságosan, sok anyagi áldozat és emberi munka által. Istvándi a Túr folyónak és az azon lévő, a faluhoz tartozó vízimalmoknak köszönhetette viszonylagos jólétét. A falu a folyamatos gabonaárlelések miatt a környékbeliek állandó célpontja volt, így a település a terület kis „központjává” vált. Viszonylagos jólétüket szájhagyományaikban is megőrizték. Úgy tartották a régi öregek, hogy a templomtornyban egy 1595-ből származó ezüst harang ütötte el mindig a déli harangszót és hívott istentiszteletre. A hagyomány szerint ezt a harangot 1787-ben, a templom teljes felújításakor eladták, hogy az építés költségeit fedezzék. Egy másik hagyomány szerint ugyanakkor az ezüstharangot a Rákóczi-szabadásharc idejében ásták el a templom közelében. A jelenlegi meglévő két harang közül az egyik, a nagyobbik 1869, a kisebbik 1923-ból való.



#### Biserica reformată din Türistvándi

Biserica din Türistvándi a fost construită în anii 1470-80. Cei mai importanți moșieri ai satului, astfel probabil și ctitorii bisericii au fost familiile Kőlcsey și Kende, dar începând din secolul XVI. găsim aici mai multe domenii mai mici aparținătoare familiilor Perényi și Báthory. Familiile Kőlcsey și Kende au construit probabil încă împreună biserica din Kőlcse, în prima jumătate a secolului XIV, una dintre cele mai importante biserici patronate de aceste familii. Familia Kőlcsey apare cu domenii și pe teritoriul actual al localităților Tiszaköröd, Türistvándi și Nagyszekeres, astfel putem presupune că au contribuit la ridicarea bisericilor și din aceste localități.

Biserica din Türistvándi a fost folosită pentru secole întregi ca loc de înmormântare pentru familiile Kőlcsey și Kende. Membrii familiei Kende au început să se deosebească de familia Kőlcsey începând de la sfârșitul secolului XIV. și au devenit familie separată. Ulterior, în 1515 și familia Kende s-a împărțit în două ramuri, cea de Kőlcse și cea de Cégény. Membrii familiei Kende au fost statornici în urmărirea ritului reformat la care s-au convertit în secolul XVI, astfel găsim membrii acestei familii ca patroni ai mai multor biserici. Mai mulți descendenți ai acestui neam au devenit poeți, scriitori, oameni politici sau savanți. Au contribuit la ridicarea națiunii fie ca politicieni conservatori sau liberali, ca preoți, profesori, militari, oameni gospodari sau funcționari. Una dintre cele mai impunătoare piese de patrimoniu, lăsată moștenire de neamul Kende este conacul Kőlcsey-Kende, ridicată de către Zsigmond Kenéde pe malul râului Someș în 1833. Biserica din Türistvándi a fost construită în stil gotic. Planimetria ei se compune dintr-o navă dreptunghiulară și spre est un cor ce se închide cu trei laturi ale octogonului. Peretelui nordic al corului era adosată o sacristie cu plan pătrat, demolată în urma pătrunderii reformei protestante. Pe perețele nordic al corului au fost identificate pornirile bolții cilindrice ale fostei sacristii, locașurile grinzelor din lemnăria acoperișului acesteia, o nișă mică, pătrată și ușa gotică dintre sacristie și cor.

Arcul frânt este forma cea mai tipică pentru stilul gotic, a fost foarte des utilizată la închiderile de ferestre și uși. La Türistvándi, de exemplu, apare la poarta turnului, la ferestrele din cor și din nava bisericii, dar și la arcul triumfal ce a despărțit cele două părți ale spațiului interior. Răspândirea largă la nivel european poate avea la bază și motive de înălcătură simbolică. În arhitectura ecleziastică simbolizează direcționalitatea în sus, către ceruri. Din punct de vedere practic ogivele au avut însă și dezavantaje, pe care constructorii trebuiau să le elimine în primul rând în cazul bolților. Structurile ogivale au însemnat greutate și presiuni mai mari, care au necesitat întăriri laterale, realizate de obicei cu contraforturi. Astfel și contraforturile au devenit elemente de bază ale goticului, cu rol hotărâtor și în estetica construcțiilor – nu e întâmplător că lângă arcul frânt această formă este asociată până astăzi cu stilul gotic. La fel ca în majoritatea bisericilor medievale, și în cea din Türistvándi sunt despărțite cele două spații majore – corul și nava – cu un arc triumfal. Acest element despărțitor marchează vizibil limita dintre spațiul dedicat celebrării slujbei de către preoți – corul, și partea accesibilă pentru enoriași – nava bisericii. La pornirea celor două părți ale arcului, spre interiorul acestuia se remarcă două orificii profilate, de formă pătrată. Aceste orificii au legătura mai degrabă cu decorarea bisericii, decât cu construcția arcului, așa cum se credea mai demult. Acestea sunt lăcașuri ale unei grinzi ce purta cândva una sau mai multe statui de lemn. În Evul Mediu aceste reprezentări au avut un program strict, fiind obligatorie reprezentarea Răstignirii. Denumirea originală, latină a acestui tip – crux triumphalis, deci crucea triumfală – face trimitere la triumful dobândit de Hristos pe cruce. În limba maghiară denumirea lor indică locul obișnuit de amplasare: „diadalvkereszt”, deci crucea arcului triumfal. În 1770 biserica a fost grav avariată de un incendiu, a ars aproape total și numai peste opt ani au reușit localnicii să o renoveze. În această fază a fost înlocuită bolta veche cu tavanul casetat. Lângă biserica a existat și o clopotniță, dar satul a vândut clopotnița celor din Nemesborzova în 1858, iar de acolo a ajuns în muzeul satului din Szentendre. Turnul de astăzi a fost construit între anii 1858-1876, din zidărie, cu eforturi umane și financiare deosebite.

Relativa bogăție a satului Istvándi s-a datorat prezenței râului Tur și a morilor de apă de pe râu. Oamenii din satele înconjurătoare au ajuns aici foarte des aducându-și cerealele la măcinat, astfel localitatea a devenit treptat un fel de centru local. Această bogăție s-a păstrat și în tradiția orală. Era o vorbă din bătrâni că în turnul bisericii, de amiază și chemând la lumea la biserică era bătut un clopot de argint, făcut în 1595. Tradiția spune că acest clopot a fost vândut în 1787 la restaurarea din temelii a bisericii, pentru a acoperi cheltuielile de renovare. O altă versiune susține că în timpul războiului de independență condus de Rákóczi clopotul de argint ar fi fost îngropat în apropierea bisericii. Din cele două clopote existente astăzi cel mai mare provine din anul 1869 iar cel mic din 1923.



## Calvinist church in Türistvándi

The church of Türistvándi was built in the second half of the 1470s. As the village belonged to the Kőlcsey and Kende families, it is probable that its church was built by them. However, smaller or bigger parts of estates belonging to the Perényis and the Báthorys could also be found here from the 16th century. It is probable that the church of Kőlcse was built together by the Kőlcseys and the Kendes in the first half of 14th century, which was the most significant church of the Kőlcsey family. The Kőlcseys could also be found in the possession of the present Tiszaköröd, Türistvándi and Nagyszekeres, in conclusion, it is probable that they played a role in the building of the churches located there.

The church of Türistvándi was the burial place of the Kőlcsey and the Kende families for centuries. The members of the Kende and the Kőlcsey families started to distinguish the two families at the end of the 14th century, and in 1515 the Kende family also distinguished into two branches, the Kende family of Kőlcse and Cégény. The Kende families were loyal to their principles and to their Calvinist religion, which they picked up in the 16th century, so they could be found as patrons of several churches. Between the members of the generation many poets, writers, politicians and scientist served the raising of the nation as liberal, conservative politicians, priests, teachers, soldiers, farmers and as clerks. One of their most impressive relics is the Kőlcsey-Kende mansion, which was built on the bank of the river Szamos, in 1833 by Zsigmond Kende baron. The church of Türistvándi was built in Gothic style. To the square-based nave of the church, an irregular octagon-based sanctuary is attached from the east. In the past, the church featured a square-based vestry on the northern side of the sanctuary, which was demolished when the Reformation forged ahead. On the northern wall of the sanctuary, the shoulder of the wagon vault of the vestry and the beam nests of its capriata, a small-sized square-based almyer, and the opening of the Gothic door linking the vestry with the sanctuary have also been found. The most typical characteristic feature of Gothic architecture is pointed arches. They were frequently used for openings, as in Türistvándi, for instance, for the gate of the tower, for the windows of the sanctuary and the nave, and also for the triumphal arch dividing the two sections of the space. The widespread use of pointed arches in Europe may have had symbolic factors: in church architecture, perhaps, their fundamental forms directing upwards - that is, to heaven. However, the pointed arches also had some disadvantages that the constructors needed to compensate, especially in the case of vaults. Due to the fact that the structures featuring pointed arches had an increased volume, and accordingly, the pressure was larger, it was almost always necessary for them to be buttressed. As a result, the buttresses became fundamental elements of Gothic architecture, and their aesthetic role also became significant. It is not by accident that the style is still identified by this structure in addition to the pointed arches.

As it was almost compulsory in the case of medieval churches, the two sections of the space in the church of Türistvándi, the sanctuary and the nave, are divided by a so-called triumphal arch. Visually, it also indicates the borderline between the place reserved for the clergy performing the service - that is, the sanctuary, and the place for the believers to be used - that is, the nave. At the meeting points of these two sections, on the inner side of the arch, a square-based carved hole can be found. The holes do not really have a connection with the construction of the arch, as it is thought to be many times. These beams had a connection with the furnishings of the church. Primarily, a wooden sculpture or wood sculptures were placed on them. In Medieval times, their forms of depiction were prescribed, in each of the cases, the Crucifixion was illustrated. The original Latin name of the genre is "crux triumphalis" - that is, "triumphal-cross", which refers to Christ's victory on the cross. According to their placement, they are called "triumphal arch crosses" in the Hungarian language. In 1770, the church was damaged by a devastating fire. Eight years were required to restore the church, which was almost completely burned down. The ceiling of the church was converted to cassette-style at that period of time. In the past, the church featured a belfry. In 1858, it was sold to the people of Nemesborzova, and later, it was taken to the Village Museum of Szentendre. The present stone tower was built from 1858 to 1876 with great financial and human effort.

The relative wealth of Istvándi was due to the river Túr and the water mill on it belonging to the village. Due to the continuous graining, the village became the target of the people living in the surroundings, and became the small "center" of the area. Their relative wealth was also preserved in their oral traditions. It was believed by the elderly that the silver bell in the bell tower, which rang at noon, and which invited people to the service, originated from 1595. According to tradition, this bell was sold in 1787 in order to cover the expenses of the restoration being implemented at that time. According to another tradition, the silver bell was buried in the surroundings of the church at the time of the Rákóczi's War of Independence. The bigger one of the two existing bells is from 1869, the smaller one from 1923.

A középkori templomok útja címen született meg az a tematikus útvonal, amely a Kárpát-medencében egyedülálló vallási és kulturális örökséggel szerető mélyrehatóan megismertetni az érdeklődőket. Ez a tematikus útvonal hivatott bemutatni a valaha egy történelmi 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 ukrainai Kárpátalja megyén halad keresztül, amelyet behálózzák 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 történelmi 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 látványosságává vált. Szabolcs-Szatmár-Bereg megye, középkori templomokban Magyarország egyik leggazdagabb vidéke, a középkori templomoknak itt olyan sűrű hálózatuk maradt 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. Bisericile medievale din Transcarpatia, formează granița Estică pentru creștinismul Occidental. Aici se termină gotica, și începe țara bisericilor din lemn și a Bisericii Ortodoxe. Istoria turbulentă a Transcarpatiei era și istoria zăbuciumată 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 epocii, 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 belfries 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.





## KÖZÉPKORI TEMPLOMOK ÚTJA

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**Tündérmező**  
Szabolcs-Szatmár-Bereg

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Două țări, un scop, succes comun!



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