



TÚRRISE

REFORMÁTUS TEMPLOM



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Túricsei református templom

A középkorban két részből álló falu valószínűleg a 13. század közepén már létezett. Templomáról az egyetlen középkori említés 1500-ból való, torony nélküli, temetővel rendelkező épületként említik. Túricse református templomát a 15. század elején építették, gótikus stílusban.

A falu templomának első említése 1500-ból való. Az évszám azt mutatja, hogy valószínűleg a mai templomról szól az írás, amely ma is a középkori formáját mutatja. A falu a 15. század második felében, de még a 16. század közepén is a Váradi püspök, illetve káptalan és a Várdai család tulajdonában volt.



Miután a fent említett 1500-as birtokbecsű az elhunyt Várdai Laszlo leánya, Judit részére készült, a templom közvetlenül ezt megelőző építését leginkább ennek a családnak lehet tulajdonítani. A templom téglalap alaprajzú hajójához fél-fél falszélességnyivel keskenyebb, a nyolcszög három oldalával záródó szentély csatlakozik. A szentélyt és a hajót azonos gerincmagasságú, gótikus zsindelyborítású tető fedi. A szentély északi falához egykor sekrestye épült. A templomon ma is körbefut a középkori, téglából készült lábazat. A templomnak sem a hajóját, sem a szentélyét nem erősítettek kívül támppillérekkel, csupán a hajó nyugati sarkain jelenik meg egy-egy átlós elhelyezkedésű, a lábazatnál alig magasabb tömb.

A hajó nyugati homlokzatán gyönyörű, szamárhártíves kőkeretes kapu található, amelynek a párja a szentélyből az egykori sekrestyébe nyílt. A kő változatos színeserezete azonnal magára vonja a látogató figyelmét.



A szentély északi falán előkerült a sekrestye dongaboltozatának vállrészé és az említett szentélybe vezető ajtó is. A 17. században bontották el diadalívét és csúcsíves boltozatát, és kapott a református templomokra jellemző deszkamenyezetet.

A bejárat körül tulipános „hímzést” érdemes megnézni, ehhez hasonlóval Sonkádon, Csarodán és Óférhértón találkozhatunk. Hasonló díszítés övezzi az ablakkereteket is. Mindössze két színt, vöröset és feketét használtak a szíveleles tulipánok festéséhez. Ebben az időszakban teljesen természetes volt, hogy a templomot kívül-belül festették. Túrricsén a festések különlegessége viszont az, hogy a még nedves, puha vakolatba belevájták a minták körvonalaikat, és csak a vakolat kiszáradása után meszték, színezték őket.

Ha a szentek képei nem is kaphattak helyet a református templomokban, a gyülékezet házábanak, a községi élet legfontosabb terének felékesítéséről ők sem mondtak le. Szép példája ennek Túrricse temploma, mely az egyszerű ember lakóházától éppen abban különbözőt (és különbözik ma is), hogy minden szegletet színesen kifestették, és minden berendezést ékesen faragták. A reformáció tehát a művészetet nem szorította ki a templomból, csupán másképp engedte kibontakozni, és új szabályaival inkább az ornamentikának kedvezett. A reformáció előtti, régi hagyomány folytatása a belső és külső falak festett díszítése, ami ugyan nem figurális, mint a középkori freskók, de felfogásában nem különbözik a középkori megoldásuktól. Az ablakfülkéket körülölelő indás-leveles ornamentika formavilága már a Magyarország egészére jellemző „virágos reneszánsz” hatását mutatja. A legszebb ezek közül Csaroda és Óférhérő vagy Túrricse vörös-szürke, szívekből kihajtó, egyszerű, de mai ízlésünknek is dekoratív levélornamentikája. Ezek azonban nemcsak önmagukért való dekorációk lehetnek, hanem jelentéssel bíró szimbólumok is!





A Felső-Tisza-vidéki festett templomok berendezései a legritkább esetben képzültek el egyszerre. Így volt ez Túracsén is. Jellemző, hogy évről évre készítettek új liturgikus bútorokat, ahogy a szükség hozta. A 18. században a források szerint 1746-ban, majd 1790-1792 között nagyszabású átalakítást végeztek a templomon: lebontották a szentély gótikus boltozatát és hozzállattak a mai berendezés kialakításához. A festett kazettás deszkamennyezet közepén látható virágdíszes táblán az 1792-es évszám jelzi az építkezés befejezét. 1792-ben, a templom épületének felújítását a famennyezet készítésével fejezték be, ahogyan azt a mennyezet koporsóján olvasható felirat hirdeti: „Ezenn Ritsei Re[formátus] Sz[ent] ek[jézsia] Isten ditsőssége ré a maga tulajdon költségével ez Urnak készítetett házat építette 1792.” A hosszanti táblákat tartalmazó mennyezet karakteres megjelenését az erőteljes, a sarokpontoknál plasztikus forgóval díszített kazettaosztó rendszer adja.



1792 után készült el a templom nyugati karzata, a szószékkoronát pedig hat évvel később rendelték meg. Arányai, szerkezete nagyon hasonlít az ekkor már biztosan köz kedvelt Ódor-féle szószékkoronára, de feltűnő, hogy ez nem fűrészelt, hanem faragott elemekből készült. Ezért érzzük az indákat, leveleket, virágokat plasztikusnak. A reformáció szembe helyezkedett a katolicizmusra jellemző liturgikus elemek túlzott használatával és helyette a gyülekezeti élet tartópillérévé az istentiszteletet emelte, melynek középpontjába a nemzeti nyelvű igehirdetést helyezte. Ennek megfelelően a református templomok legfontosabb és legdíszesebb berendezési tárgyai a szószékek lettek. Általában a kosárhoz mellyéddel takart, lépcsős feljáró vezet, amit gyakran egybeépítettek a papi székkel, mint például Túracsén. A szószék fölött található a hangvető, aminek akusztikai szerepe mellett legalább olyan fontos díszítő funkciója is van. A helyi szóhasználat találón koronának nevezi ezeket, a templomok toronyaikai-ra emlékeztető, egészen magas, áttört díszeket.

Az 1882-es Mózes-pad festése vörös márványt imitál, akárcsak az ugyanekkor készült keleti karzaté. Egységes festésük alapján ekkor készültek a templom padjai is. Egyikük, kopott háttámláján látszik, hogy régi, talán a korábbi karzatból származó mennyezet deszka felhasználásával készült.



Ismerve a Felső-Tisza-vidék harangtornyait, egészen szokatlannak hat a túrccsei, mintha a magas kőtoronyra ném fából készült, galériás sisakot helyeztek volna, hanem egy kisebb, kétszintes haranglábat. És valóban így is történt. 1956-ban a gyülekezet elhatározta, hogy a 172 éves haranglábat, mely „összes eresztékében recsegett-ro-pogott, s a szétesés veszélyével fenyegetett”, újjaépíti. Mivel azonban a harangtorony építése óta jelentőségen megnőtt falu távolabbi lakóihoz a harang szava nem jutott el, magasabb tornyot kívántak. Így jött létre ez a furcsának tetsző megoldás: falazott torony tetején építették újjá a barokk haranglábat. A templom helyreállítását és a menynezet restaurálását 2003-ban fejezte be a Tiszántúli Református Egyházkerület.



Biserica reformată din Túrccse

Localitatea, alcătuită din două părți (Bel- și Kúlricse), pare că exista deja la mijlocul veacului al XIII-lea. Singură referire medievală la biserică sa este cuprinsă într-un act emis în anul 1500, în care figurează drept o clădire de zid, fără turn, înconjurată de un cimitir. Biserică reformată din Túrccse a fost construită în secolul XV, în stil gotic.

Prima atestare a existenței bisericii este din anul 1500, ceea ce arată că probabil este vorba despre biserică de azi, cu înfățișare vizibil medievală. Nava cu plan dreptunghiular a bisericii se continuă spre est cu un cor mai îngust cu jumătate de lățime a peretelui, pe ambele părți și care se încheie cu trei laturi ale octogonului. Corul și nava sunt acoperite de un acoperiș de șindrilă de înălțime identică. Peretelui nordic al corului cândva era adosată o sacristie. S-a păstrat soclul original de cărămidă al bisericii, care înconjoară baza clădirii.

Pe fațada vestică a navei găsim o poartă deosebită, cu ancadramente de piatră și închidere în acoladă, care avuse o pereche între cor și sacristie. Tesutul colorat, variat al pietrei atrage din prima privirea vizitatorilor. Pe fațada nordică a corului a ieșit la iveaua porningea boltă semicilindrică a sacristiei, precum și ușa acesteia spre cor. Arcul triumfal și bolta ogivală au fost demolate în secolul XVII, și biserică a fost acoperită cu un tavan de lemn, tipic bisericilor reformate, în secolul XVIII, au avut loc transformări ample. Sursele amintesc anul 1746 și ulterior perioada 1790-92. A fost demolată boltă gotică a corului și s-a început realizarea mobilierului de astăzi. Pe tavanul casetat, pictat, caseta din mijloc cu ornamente florale, arată anul 1792, anul terminării lucrărilor.

„Broderia” cu lalele din jurul înfrățirii merită putină atenție – ornamente asemănătoare putem vedea la Sonkád, Csaroda și Öföhertő. Ornamentul se repetă și în jurul ancadrimentelor de ferestre. La pictarea laleller cu frunze în formă de ișimiță au fost folosite doar două culori: roșie și neagră. În această perioadă pictarea interioară și exterioră a bisericilor era obișnuită. Specificul picturii de la Túrccse este conturul motivelor, ce a fost zgâriat în tencuială închisă umedă, plastică, iar culoarea a fost dată numai după uscarea, întărirea acesteia.

Continuarea tradiției vechi de dinaintea reformei a fost împodobirea prin pictarea pereților interiori și exteriori. Nu cu frace figurale, ca în Evul Mediu, dar în concepție nu diferă de soluțiile medievale (Da, bisericiile au avut pereți pictați și în exterior). Cel mai bun exemplu este tocmai Túrccse, unde s-a păstrat căte ceva și din pictura exterioră! Pictarea de lângă arcul triumfal 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 „renasterei înalte” tipice pentru întregul teritoriu al Ungariei. Cele mai frumoase exemple le găsim la Csaroda și la Öföhertő, cu ornamentele decorative și pentru gusturile contemporane, prin motivele gri-roșiatice de frunze creaute din inimi. Aceste podobe nu sunt însă numai artă pentru artă, ci pot avea și înțărătură simbolică.

Obiectele de mobilier din interiorul bisericilor pictate ale zonei Tisei superioare erau foarte rare să fie realizate în paralel. De la an la an au mai completat interiorul bisericii cu obiecte liturgice noi, în funcție de necesități. Așa s-a întâmplat și la Túrccse. În 1792 renovarea bisericii a fost finalizată prin realizarea tavanului de lemn, așa cum se poate citi și pe inscripția de pe „coșciugul” tavanului: „Ezen Ritsei Református Sz[en]t[ek]l[ézsia] Isten dicsősségére a maga tulajdon koltségével ez Urnak készítetett házat építette 1792.” (adică: Această sfântă ecclzie reformată a construit casa Domnului pe propria cheltuială pentru a-L slăvi pe Dumnezeu 1792). Tavanul din casețe longitudinale are o înfățișare caracteristică datând grilei de împărțire pe casețe, marcată pe colțuri cu forme de moriști colorate.

După 1792 a fost realizată galeria din partea de vest a bisericii, iar coroana amvonului a fost comandată cu șase ani mai târziu. Prin proporții și structură seamănă mult cu coroanele de amvon, pe atunci deja vestite provenite din atelierul lui Ödör, dar aceasta nu are ornamente trătorăci și sculptată, motiv pentru care vrejurile și frunzele par mai plastice. Protestantismul s-a opus utilizării dese a elementelor liturgice proprii catolicismului, și în locul acestora a promovat drept pilon al vietii congregaționale slujba divină centrată în jurul predicii în limba maternă. În consecință, cele mai importante și mai ornate obiecte din interiorul bisericilor au devenit amvoane. De obicei panerul se realizează cu o urcă cu trepte și parapet, care desedor se leagă de bâncile speciale amenajate pentru preoți (de exemplu la Túrccse). Deasupra panerului se găsește coroana, care are rol ornamental și totodată acustic. Deseori preiau formele coifurilor turnurilor.

Vopsirea bâncii lui Moise, datată din 1882 imită textura marmurei roșii, la fel ca cea a galeriei estice, realizată în aceeași perioadă. Pictarea identică de pe bânci le plasează în aceeași perioadă. Pe spătarul frecat ai unei bânci se vede că a fost utilizată o scândură de tavan probabil dintr-o galerie mai veche.

Cunosând clopotnițele zonei Tisei superioare, cea din Túrccse pare neobișnuită. Parcă pe turnul înalt de piatră nu ar fi amplasat un coif din lemn cu foisor, ci o clopotniță întreagă, cu două nivele. Si așa s-a și întâmplat. În 1956 enoriașii au hotărât ca vechea clopotniță de 172 ani, care „scârțâise prin toate îmbinările și stătea să se dărâme” o reconstruiesc. Dar fiindcă satul a devenit mult mai mare de la construirea primei clopotnițe, și astfel glasul clopotului nu a mai ajuns la toți locuitorii, au hotărât să realizeze una mai înaltă. Așa s-a ajuns la această soluție apparent ciudată: clopotnița barocă a fost reconstruită pe turnul zidit. Renovarea bisericii și restaurarea tavanului au fost finalizate în 2003 de către Eparhia Reformată de dincolo de Tisa.





Calvinist church in Túricse

The medieval village was a two part settlement that probably existed in the 13th century. The only mention of the medieval church dates from 1500 and notes a building surrounded by a cemetery but without a tower. The Reformed church of Túricse was built in the early 15th century, in Gothic style.

The first written mention of the church of the village dates back to 1500. According to this date, it is probable that the writing refers to the present church, which preserves its medieval form still today. To the rectangular-based nave of the church, the sanctuary is attached, which is narrower in width by half of the existing wall thickness, and closes in three sides of an octagon. The sanctuary and the nave feature Gothic shingled roofs of equal ridge height. In the past, to the northern wall of the sanctuary, the vestry was attached. The medieval brick footings running around the perimeter of the building can still be observed today. On the western facade of the nave, a beautiful stone-framed arched gate having the form of a donkey's back can be observed. Its pair opened from the sanctuary to the vestry in the past. The varied and colorful texture of the stone immediately draws the visitor's attention. On the western wall of the sanctuary, the shoulder piece of the wagon vault of the vestry, and also, the door leading into the previously mentioned sanctuary have been found. Its triumphal arch and Gothic vault were demolished in the 17th century, and a wooden ceiling, which is a typical characteristic feature of Reformed churches, was installed. In the 18th century, according to the sources, in 1746, and later, between 1790 and 1792, the church was significantly altered: the Gothic vault of the sanctuary was demolished, and the creation of the furnishings that can be seen today began. The end date of the construction work (1792) is indicated on a cassette featuring a floral motif in the middle of the painted cassette-style wooden ceiling. The tulip "embroidery" around the entrance is worth admiring. A similar motif can be found in Sonkád, Csároda and Örhejtő, and it can also be observed around the frames of the windows. Only two colors, red and black were used for the painting of the heart-shaped leaves of the tulips. In this period, it was natural that both the exteriors and the interiors of the churches were painted. In Túricse, a unique painting technique was applied: the contours of the motifs were carved into the still wet and soft mortar, and they were lime washed and colored only following the drying of the mortar. 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 Túricse, 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. In conclusion, the Reformation did not exclude art from the churches. Rather, it let art unfold in a different way, the way of ornamentalism. The continuation of the old tradition prior to the Reformation is the painted ornamentation of the interior and exterior walls, which does not feature figures like the medieval frescos, but in its approach, it is not different from the medieval solutions. 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 Csároda, Örhejtő and Túricse. These can not only be decorations, but also symbols conveying messages. The creation of the furnishings of painted churches in the Upper Tisza region was rarely completed at the same time. If it was necessary, new liturgical items of furniture were created every year. The same happened in Túricse. In 1792, the restoration of the church building was completed with the creation of the wooden ceiling, as the writing says on the coffin of the ceiling: "The Reformed Saint Ecclesia of Ritse for the glory of God built this house for the Lord at their own expense. 1792" The distinctive character of the ceiling comprising of rectangular boards is lent by the cassette partitioning system featuring plastic ornaments in its corner points. The western gallery of the church was completed after 1792, and the "crown" of the pulpit was ordered six years later. According to its dimensions and structure, it is similar to the "Odor-crowns", which were already popular at that time, but it is clear that it was created of carved elements, not of sawn ones. That is the reason why we feel that the wandering vines, the leaves and the flowers are plastic. The Reformation opposed the excessive use of the liturgical elements of Catholicism, and instead, the service was placed in the center of congregational life with a focus on native language evangelization. Accordingly, the pulpits became the most relevant and the most ornamental furnishings of the churches. In general, a stairway covered with a breast-shield led to the basket, which was frequently built in one with the sedilia, as in Túricse. Above the pulpit is the sound reflector, which has a relevant ornamental role in addition to its acoustic function. According to the local language use, it is called a "crown", as these tall ornaments remind us of the spires of the churches. The painting of the Chair of Moses created in 1882 imitates red marble, similarly to that of the eastern gallery, which was created at the same time. According to their painting, the pews of the church were also created in those days. The worn backrest of one of the pews indicates that it is an old structure, and was possibly created with the reuse of the ceiling boards of the former gallery. Having knowledge of the bell towers in the Upper Tisza region, that of Túricse seems quite unusual, as if the tall stone tower did not feature a wooden spire with a gallery but a smaller two-storey belfry. And indeed it does. In 1956, the congregation decided to reconstruct the 172-year-old belfry, as "all of its joints cracked and was threatened with disintegration". As the village became significantly bigger in size since the construction of the bell tower, and the voice of the bell did not reach the inhabitants living further away, a bigger tower was required. As a result, this seemingly unusual construction was created: the baroque belfry was reconstructed on the top of the brick tower. The reconstruction of the church and the restoration of the ceiling were completed in 2003 by the Tiszántúl Reformed Church District.



A középkori templomok útja címen született meg az a tematikus útvonal, amely a Kárpát-medencében egyedülálló valási és kulturális örökséggel szeretné mélyrehatónan 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 ukrainai Kárpátalja megyén halad keresztül, amelyet behálózzák közös történelmi gyökerek. Kárpátalja középkori templomai jelentik a nyugati keresztsénség keleti határonálát, itt ér véget 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 műzeum 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 maradhatott fent, amely egyedülálló. Szatmár és Bereg középkori egyházi örökségének egyedi hangulatát idézik a kisméretű templomok, a mellékük épített fa harangtornyok, a gazdagon fennmaradt középkori freskók, a festett karzatok, a diszes kazettás mennyezetek, faragott szószékek. Az Alföld középkori templomainak nagy része a török dílusok 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 vidéknél.

Biserica medievală a fost modul de a aborda drumul tematic, care vrea să familiarizează în profunzime pe cei interesati, unicul patrimoniu cultural și religios în Bazinul Carpathic. Acest drum tematic este destinat să prezinte patrimoniul eclesiastic medieval în Nord-Vestul Ungariei, Transcarpatia și Nordul Partiumului, care odată era să formeze o întreagă regiune istorică. Drumul care posedă comună rădăcini istorice, din punct de vedere geografic, trece prin județul Szabolcs-Szatmár-Bereg din Ungaria, județul Satu Mare din România, și Transcarpatia din Ucraina. Biserică medievală din Transcarpatia, formează granita 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 zburătoare a bisericii. 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 Duminezeu au fost transformate în muzeu 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.



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KÖZÉPKORI TEMPLOMOK ÚTJA

PARTIUMI ÖRÖKSÉGTÚRA

1. ÜSENGER - REFORMÁTUS TEMPLOM
2. CSENGERSÁMA - ÁRPÁD-KORI TEMPLOMA
3. NAGYGYÉ - A MEGMARADÁS TEMPLOMA
4. TURICSÉ - REFORMÁTUS TEMPLOM
5. GACSÁLY - REFORMÁTUS TEMPLOM
6. SZATMÁRNÉMETI (SATU MARE) - TÖRTÉNETI VAROSKÖZPONT
7. ERDŐD (ARDUD) - ERDŐI VÁR
8. AKOS (ACAS) - REFORMÁTUS TEMPLOM
9. TASNAÐ (TAŞNAH) - REFORMÁTUS TEMPLOM
10. ERMINIOSZENT/ADYFAHALVA - ADY ENDRE SZÜLŐHÁZA
11. SZÖDEMÉTER (SAUCA) - KÖLCSEY FERENC SZÜLŐHÁZA
12. NAGYKÁROLY (CĂRED) - KÁROLYI KASTÉLY
13. KAPLONY (CĂPLENI) - RÓMÁNI KATOLIKUS TEMPLOM
14. BERE (BEREA) - REFORMÁTUS TEMPLOM
15. CSOMAKOZ (CLUMESTI) - REFORMÁTUS TEMPLOM
16. ARANYOSMEGGYES - LÖNYAY-KASTÉLY
17. SÁRKÖZÚJLAJ - REFORMÁTUS TEMPLOM
18. KRAJSZNAČ/ÉGÉNY - REFORMÁTUS TEMPLOM
19. VETÉSI REFORMATUS TEMPLOM
20. EGRI REFORMATUS TEMPLOM



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