

Historic Gardens' Mosaic in Carpathian Basin. A Transylvanian case study

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Abstract: This is an overview of a study of 100 castle gardens in Transylvania. The research has been undertaken by a substantial number of students, teachers and professionals in the Faculty of Landscape Architecture and Urbanism Budapest, Szent István University. The object was to explore and document the surviving parts of the gardens and estates of the chosen locations while evidence still exists, to complete a missing chapter in European garden history. All the available historic material was assembled, site surveys completed and a full record compiled. The result is a comprehensive overview of 400 years of garden history in the region, relating them to wider historical trends in the area and human use of the wider landscape. Also it acts as an inventory of the current state of the gardens, enabling renewal and maintenance plans to be put in place. The research won the Europa Nostra Prize in 2014.

Keywords: castle garden, garden art, garden history, historic landscape, land use

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I. INTRODUCTION

The assessment of castle gardens in Transylvania is still a missing element in the European garden and art history research. A survey of the Transylvanian castle gardens was initiated by the Department of Garden Art within the Faculty of Landscape Architecture and Urbanism Budapest at the Szent István University, in order to collect all historic material on Transylvanian castle gardens, survey and document current conditions, prepare a register, to assure a professional database for their preservation or reconstruction preparation. It is an unfortunate fact to be noted that the condition of Transylvanian historic gardens is devastating. There is very little tradition of garden preservation and reconstruction in Transylvania. The dendrological and botanical consequences are evident due to a lack of consistent condition surveys, landscape- and garden history research and analysis supporting the protection of the rich and unique gardens of Transylvania. Most of the once valuable trees of these gardens are perishing, reducing the number of historic gardens day by day. The reasons for this decay can primarily be the general view according to which the garden is, historically speaking, an inferior stepchild to the castle. Theoretically the garden is a consciously designed part of the perpetual castle-garden complex, serving as a frame to and to be comprehended concurrently with the building or group of buildings. In the majority of cases, the process of assessing built heritage only involves the survey and conservation of the castle or manor house, leaving the garden out as a "secondary composition". It is considered to be sufficient if the once cultivated garden is merely referred to at the end of the building description, even though its former social, economic, ecological and landscape worth are obvious.

Following World War I., due to their mostly Hungarian implications, Transylvanian historic gardens merely lost their economic significance, however World War II. with its devastations, the robbing of local residents and later the conscious national politics of the Romanian communist regime caused the total eradication of these gardens, often together with the castle buildings.

Accordingly to the infamous Romanian land decree of 1921 in Transylvania the size of the land allowed for an individual was limited to 200 arpents in the plains and 100 arpents in the mountains. The land reforms (nationalization) of 1946 and 1949 worsened the situation by the complete eradication of private property, terminally determining the fate of castle-garden complexes and several other historic assets in Romania [1]. Even in those cases where the castle received some

sort of a new function and – though under agony – survived for some more decades, the size of the gardens significantly decreased and their condition declined.

The fact that today there is no general overview of the castle gardens comprising an important part of Transylvanian cultural heritage is extremely discouraging and questions the possibility of any potential historic preservation initiative.

II. METHODOLOGY

The following theoretical work plan was established for the methodical exploration of the castles' garden art remains: preparation of the list of all possible sites, identification of research site's location, conducting the historic exploration, condition survey and assessment of the sites, and compilation of their assessment documentation.

2.1. Preparation of the list of all possible sites

We have done a thorough bibliography research to compile the possible sites. All significant architectural and art historical works, essays and travelogues of the 17-20th century Transylvania have been studied (Fig 1). This is how the 100-strong site list has been put together.

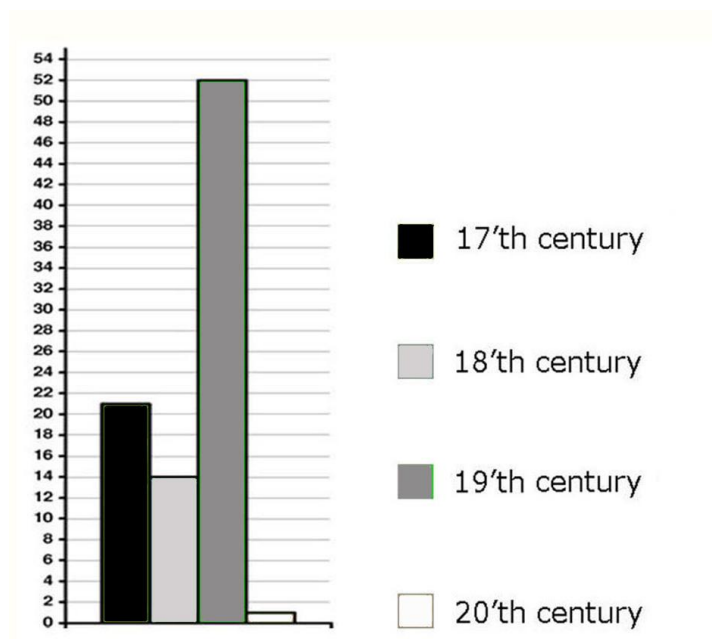


Fig 1. Transylvanian castle garden distribution by right of their age

2.2. Identification of research site location

One of the aim of the research was to identify and find the most sites possible where castle gardens ever existed [2]. In order to simplify the visits and surveys - and to keep costs low - we grouped the sites-to-be according to geographical regions. With regards to their geographic location, these castle garden complexes may be grouped as follows: along the Maros (Mures) river 34 pieces, along the Szamos (Somes) river 25 pieces, in Szeklerland (south-eastern Transylvania) 15 pieces and other 26 pieces dispersed overall in Transylvania.

2.3. The historical exploration/survey

Historical exploration was the first step in the case of each site, this establishing the inspection and survey on site, which revealed the earlier garden-, landscape- and art historical values.

The most important historical sources of the research were the national archives and records from Hungary, Romania and Austria (for example The National Archives of Hungary, Archives of the Military History Museum Budapest, The National Archives of Romania, The Austrian State Archives), the most important libraries from Hungary and Transylvania, over 30 personal collections, family archives, museums, map and photo archives, etc.

2.4. Condition survey and assessment of the sites

In all cases records the current conditions as well as the securable values found, so that it could serve as a condition report and comparative basis for any possible future reconstructions.

The landscape architectural value and condition assessment is prepared with the help of geodesic base maps (cadastre maps, manuals etc.) It was an important step to determine and organize those assessment aspects, which are important characteristics and could become searchbases in the garden historic database. To begin, we took the basic historic monument assessment approaches used in Hungary, but some supplements and changes were necessary to accommodate local specifics. Important data about a given area were recorded on the assessment sheets from a historic, landscape, settlement structural and dendrologic point of view. The prime task was to determine the botanical, architectural and all unique landscape features [3].

To determine the gardens' historic-heritage value, we took into consideration the recommendations of the Research and Registration Department at the National Office of Cultural Heritage in Hungary as well as the viewpoints of the English Heritage Historic Parks and Gardens Advisory Panel. According to these, we have primarily investigated the following:

- The historic value of the garden, which is measured once in terms of it being a surrounding site for a historic building, and secondly as a site with an immaterial conceptual reference (for instance tied to an important historic event or family.)
- The age of the garden, or the first date which demonstrably refers to an existing part of the complex.
- The inventiveness of the garden with reference to the garden's special artistic value (for instance it is a significant work of either the designer or the epoch.)
- The typical characteristics of the garden, to what extent it forms a basis for typology (or if the garden is the first of its type in the period.)
- The geographic context of the garden into which it is laid.

2.5. Compilation of the assessment documentation

The data of the local surveys were in each case recorded on a purpose-made survey sheet. Using the surveys, we defined the historical value, type, condition of the garden in each case, and documented this with archive as well as survey data and photos. In each case we prepared a photo-documentation as well as a hand made map about the garden, showing its present condition, the objects, main characteristics and landscape connections.

III. GENERAL CONSIDERATIONS RELATED TO THE RESEARCH METHODOLOGY

Considering the overall approach, a comparison of dynamic processes and static features of the investigated gardens as experimental settings was done [4]. It is important to note that the objective was not merely to conduct a historic exploration and survey of the various gardens. The historic garden (in our case castle garden) was not a simple ornamental garden, but rather an intrinsic part of the complex, cultural-historic, ecologic and perhaps most importantly economic (estate) system. It is exactly due to this that the garden was operable and sustainable. Thus we are studying an ecological-technical system with significant historic and artistic content, which can only be interpreted in its entirety.

The recognition of the current conditions, often despite the lack of knowledge about its future use, calls for a complete historic restoration, even in those cases where the project would have to be completed in phases due to financial or other considerations [5]. The authors of the gardens attempted to create an ideological picture of the world. As given in the Florence Charter definition, historic gardens stand "as the expression of the direct affinity between civilisation and nature". The baronial castle-park complexes can be viewed as model situations, where along the line of palace-castle-mansion-civilian house-peasant house the botanical and scientific elements of the model are democratically dispersed.

The remains must and can only be interpreted together with the surrounding settlement and site for the full comprehension of their former significance and current value [6]. According to this, the historic overview compiled based on archival and literary resources tries to give an accurate

picture about the formation and development of the researched gardens. It deals with the garden's determining role in the creation of site character and settlement structure and investigates all those site-scale relationships which were considered as particularities during the creation of the castle garden, and which largely influenced the image of the small region that made up the castle's greater environment [7], [8], [9]. Evidently, the research pays close attention to family historic data, as in many cases they can directly be tied to the formation or remaking of the park, garden parts or elements.

The presentation of the proprietor families is also important as they carry that conceptual and cultural background, which is essential for the formation of the *genius loci* and the identity of the site, as well as for the creation of the residence gardens. In several cases the proprietors shaped or directly influenced the formation of the gardens according to their own ideas. The owners of noble residences and gardens can be considered as „landscape architects”, as on several occasions they constructed and cultivated their own gardens, or even if they employed a gardener or an estate manager, they provided the ideas for development.

Transylvanian aristocracy did not only use their countryside castles for hunting or resting, but in most cases they lived there all year round, and the family members used the estate intensively [10]. The result of this personal presence in the case of Transylvanian castle-garden complexes is a more intimate relationship on the one hand between the proprietor and the garden or the estate, and on the other hand between the landowner and his "dependents". The first relationship topped by a diversified topographic scenery lead to a more attractive, original, sometimes dramatic, even intimate landscape-castle connection, which aspects were lacking for example in the extensive Hungarian landscape gardens in the plains.

Furthermore, it is important to mention the historic architectural details, as well as certain settlement structure characteristics, since the castle-garden complex aside from being a unified whole, also organically fits into a given settlement structure and environment.

IV. ARGUMENTATION AND FINDINGS

Although some expressive descriptions and exposés on Transylvanian castle gardens had been written in the past, their scientific value is questionable. The writings of Ferenc Kazincy [11], Balázs Orbán [12], Mór Jókai [13] and other notable literary authors are impregnated with enthusiasm bewitched by the novelty of the experience or with the romantic passion of the time. As such, their work can be of great help in today's garden art research, however they can not at all be considered reliable in their objectivity. Carl Haberle [14], one of our botanists originating from Erfurt, lists several of his early Hungarian gardens, but fails to mention some very significant ones in Transylvania. Among the gardens found in his referenced work, his most extensive description (five sentences) is about the Nagykárolyi garden of the Károlyi family, which being in the county of Szatmár does not even belong to historic Transylvania. His accounts lack any comment or criticism. In the works of László Kőváry and Lajos Kelemen, description of gardens, playing a secondary role, can only be found on occasion in short narratives. Raymund Rapaics's [15] professionalism, and József Biró's [16] knowledge of local history and familiarity with art history are indubitable. Unfortunately Rapaics barely touches Transylvanian castle gardens, mentioning specifics only in the case of two innovative Transylvanian places which he considers important (Bonchida and Gernyeszeg), and as such his report cannot in the least be considered a comprehensive historic overview. It is the merit of József Biró, whose work fills the gaps even today, that although he investigates primarily from the standpoint of architectural history, he presents the relationship between the noble families residing the castles in discussion and the subservient people living on their land properties, as well as that between the high lords and the gentry, and the town citizens. Through these he often depicts the gardens – and indirectly the latifundium representing noble grandeur – as an important anchor between the various social tiers. A thematic and thorough garden historic overview is, nonetheless, not offered by him, either.

A report on Romanian parks prepared in the 1950's by Marcus Rica [17] contains interesting elements, but is especially inadequate in the Transylvanian parts, and in most cases the data presented relies on Rapaics. János Stirling [18] draws a detailed picture of 16-17th C. Transylvanian gardens in his discussion on Renaissance gardens, but he presents an era whose remains are by now almost entirely vanished. The same can be told about the relevant works of Margit B. Nagy [19], [20] which

are also significant as valuable resources. The works of Kinga Tüdös S. [21] - similar to Stirling and Margit B. Nagy - describe the lifestyle and residences of late Renaissance nobility, concentrating on a small region: Székelyföld (Szeklerland), primarily on Háromszék, referring to several period descriptions on residences, gardens and their broader area.

Dispersed data on the formation and appearance of Transylvanian historic gardens can be found in the writings of Ágnes R. Várkonyi, Éva S. Lauter, Géza Galavics, and others. These works however merely flash some details and lack a methodical garden historic overview of the entire area of Transylvania or even just a given region.

Gyula Keresztes [1] also investigates the architecture historic aspect, his valuable work concentrates on a smaller region, today's Maros county.

An important resource with respect to the survey and register of Transylvanian historic castles is the 1994 survey conducted by Utilitas Ltd. of Kolozsvár and the Building Group in the Technical Department of the Transylvanian Museum Association, which registers 150 castles from 15 Transylvanian counties. This material can be used for the preparation of garden cadastres and garden historic research, since although it does not contain a detailed garden historic exploration or description, in most cases it refers to the existence, partial or complete destruction of a certain garden: "Although we found remains or traces of the original garden in 55% of the cases, only in the event of nine castles can we speak of a garden maintained in satisfactor condition. The devastation of the surrounding historic site is very common, the former castle garden is either divided up and used for agricultural purposes or new buildings had been constructed in the immediate vicinity of the castle." [22]. The work of Hilda Horváth [10] published in 1998 presents "the most beautiful castles from the time of the Millennium" in pictures and in words including short accounts of not less than 34 Transylvanian castle complexes. The recent experiment of Attila T. Szabó [23] is also worthy of attention. His research involves 86 mansions and castles from Transylvania. One particularity of the research is that it extends beyond the borders of Transylvania and investigates 18 out of the 27 in Oltenia (the region to which a large portion of the Krassó-Szörény county in historic Hungary belongs), 23 out of the 27 in Moldova, and 8 out of the 9 in Muntenia. Indeed this work considers – as confessed by the author himself – "merely botanic and ecological aspects", and does not deal with art or garden historical questions. Nonetheless, the comparison of LHGD values (a Landscape-specific Historical Garden Density represent a numerical data, referring to the number of historic gardens within a given region. If this value is converted to GD (Garden Density) value, in Transylvanian average it is 5.00, in the case of Oltenia it is 0.83, in Moldova it is 0.59), stated in its conclusion is relevant and suggestive of the layout of historic gardens not only with reference to Transylvania but also to Romania, allowing for the establishment of a comparative basis between the garden culture of Transylvania and other parts and regions within Romania.

V. RESULTS. CONTRIBUTION OF THE STUDY TO THE CONSERVATION AND ENHANCEMENT OF CULTURAL HERITAGE

The research provides a significant contribution to the history of Transylvanian castle gardens and the management of their conservation. Some interesting details are highlighted here below which show the values of the research sites concerned.

- 14 of the castle gardens are in an adequate condition to be treated as a historic garden, with existing landscape and garden compositional elements and features. In 16 sites the castle buildings are in ruined condition (or totally destroyed or demolished), with no castle gardens yet. (Fig 2).
- Most of the existing castle gardens serve as important landscape ecological and garden historical sites, because of their still alive, very old trees which are representative of the leading European garden styles of the 19th century.
- In the case of several sites, we have found descriptions, old plans, other illustrations, as well as references, which prove evidently the contribution of some famous landscape designers in the design or rehabilitation of Transylvanian castle parks. Here we can mention the Teleki Castle Garden from Gernyeszeg (Gornesti, MS), the Forray-Nádasdy Castle Garden from Soborsin (Savarsin, AR), the Kendeffy Castle Garden from Óraljaboldogfalva (Santamaria Orlea, HD), the Bánffy Castle Garden from Bonchida (Bontida, CJ), the Mikes castle garden from Zabola (Zabala,

CV), the Károlyi Castle Garden from Nagykaroly (Carei, SM), the Teleki Castle garden from Sáromberke (Dumrăvioara, MS), the Rédey Castle Garden from Erdőszentgyörgy (Sangeorgiu de Mureș, MS), the Toldalagi Castle Garden from Koronka (Corunca, MS) etc.

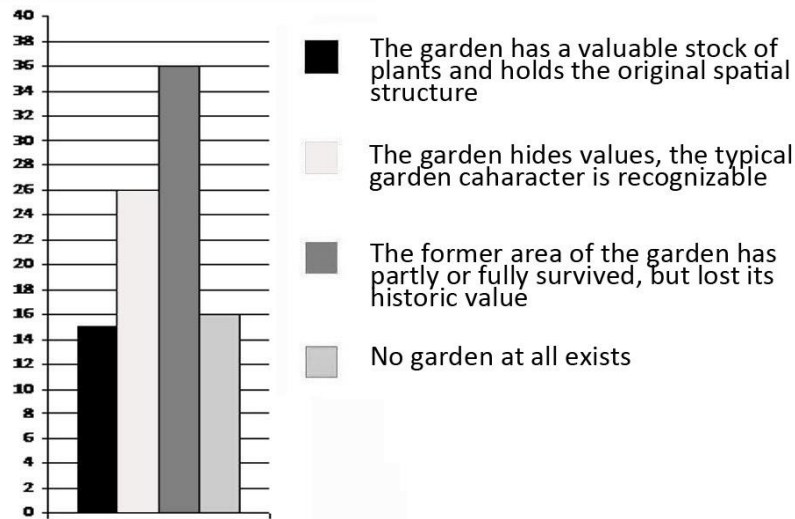


Fig 2. Transylvanian castle garden distribution in virtue of their actual condition

- A high number of garden features with artistic values are present still now (in spite of their neglected conditions) in 15 of investigated castle gardens (Fig 3).

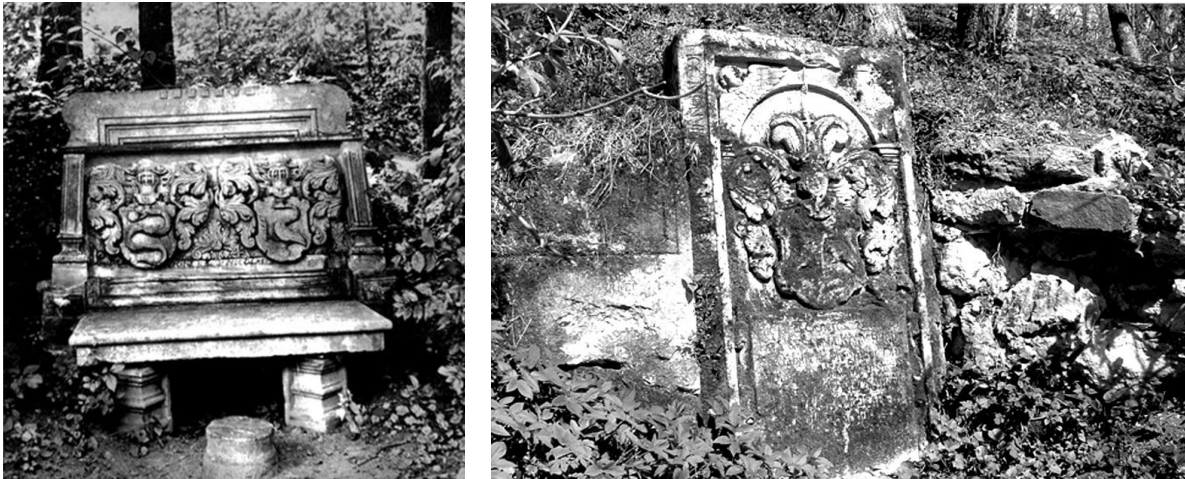


Fig 3. Disappeared stonework (stone bench) from renaissance time and a still existing carved tomb in the Bethlen castle garden, Keresd (Cris, MS - Photo: Cultural Heritage Institute Budapest, 1935. and Fekete A., 2016.)

- There is a huge quantity of descriptions, archive photos, paintings and other sources, which demonstrate the good or excellent condition of the Transylvanian castle gardens before the II. World War.
- The research justifies the hypothesis of castle garden complexes, which are /were in an organic visual or/and physical interaction. This existing visual links were possible only in the case of a relatively high garden density in some areas and regions in Transylvania.
- Visual connections on a landscape scale are decisive in the case of historic landscapes, gardens and parks, and among these in the case of manor gardens, manor houses and demesnes as well. The relationship between a castle garden and the surrounding landscape is the result of a conscious shaping of the environment. The landscapes which determine forcefully the historicity of the landscape are the results of enduring cultural influences. Although only just a very few of these

former landscape connections persist, their preservation represents a public interest. Several international agreements were concluded during the past decades regard to the historicity of the landscape, to the definition of cultural landscape and historic landscape and to their protection.

As the signatory of the European Landscape Convention, Romania has undertaken to promote a landscape policy as well, which objective are the landscape's protection, management and development. According to Article 5 each party to the Convention recognises in law that landscapes are essential components of human environment, are the expression of the diversity of their shared cultural and natural heritage, and a foundation of their identity.

The results of our research confirm among others the fact that visual connections, as deliberate means of landscape design were applied in Transylvanian landscape gardens as well in numerous places, and through their application a certain landscape fragment was determined for several decades or even centuries.

The discovery of the visual values of the landscape has its roots in the Renaissance, and the acknowledgement of the aesthetic value of the landscape can be detected in the Renaissance descriptions of Transylvanian gardens as well. The virtual extension of a park's borderlines, the introduction of the surrounding landscape's sight into the overall display of the garden later became a deliberately applied tool in landscape design for baroque castle gardens as well throughout Europe. Though rarely, this endeavour is present in the few Transylvanian Baroque castle gardens as well with a more moderated style: for example the main Baroque allée of the Bánffy Castle Garden in Bonchida (Bontida, CJ) allows the village Válaszút (Rascruci, CJ) – built subsequently – situated on the opposite bank of the Szamos (Somes) river to become part of the garden's overall view; while the northern lime tree allée leads to the 35 m high hunter tower (it is still standing belonging to the old castle of Kendilóna (Luna de Jos, CJ) built in 1698 by Pál Teleki, and to the surrounding castle park. Despite these early examples, in Transylvania the intended use of visual connections is characteristic mainly to 19th century landscape gardens, which also represents the golden age of Transylvanian castle parks.

It is necessary to highlight that during garden history research as well as during field research special emphasis was led on the definition and evaluation of visual impacts and connections. The analysis of the visual connections consisted in the examination of 'eye-catchers' and of 'the prospects'.

The identification of different characteristic eye-catchers suitable for closing visual axes, and the definition of the visual connections determined by these.

The definition of the picturesque landscape detail, as 'prospect', resulted from the composition of the landscape garden, delimited by the relief or the built horizon, flora and waters of the surrounding area.

In some places both eye-catchers and prospects enrich the view of the garden, even several types of these are present simultaneously. One can find eye-catchers, alike prospects, both within the boundaries of the garden and outside them. Very often the same landscape composition allows for the definition of several representative visual axes and several connections. Concerning Transylvanian castle gardens, we tried to determine those eyecatchers, visual axes and prospects, which play an essential role in the garden composition or landscape.

The visual connections identified in the surveyed castle gardens can be summed up as follows.

5.1. The 'eye-catcher'

As outstanding landscape elements, the eye catchers determine the structure of landscape gardens. The sentimental, then romantic trends prevailing in the 19th century in many cases expected that outstanding buildings also become important parts of the gardens. Among 100 surveyed locations we identified 58 eye-catchers. Some of these are situated within the castle gardens, while the rest can be found outside the gardens, in the surrounding landscape.

- Among the eye-catchers situated within the castle gardens we can mention for example the grotto in the Szentkereszthy Castle Garden in Árkos (Arcuş, CV), the ruined boathouse of the Huszár Castle Garden in Abafája (Apalina, MS), the obelisk in the Teleki Castle Garden in Gernyeszeg (Gorneşti, MS), respectively the well house of the Haller-Jósika Castle Garden in Csákigorbó (Garbou, SJ).

Most part of the eye-catchers situated nowadays outside the castle gardens once belonged to the property. However, since most of the Transylvanian garden landscapes lying on extended properties were partitioned during the 20th century – following the two acts on land properties – part of the eye-catchers fell outside the properties' boundaries. Even if the new owners did not deteriorate the piety or artistic value of the eye-catcher, in most cases they abolished the organic unity and impregnation into the landscape created through earlier visual connections and landscape usage. Thus the artistic value of the garden diminished as well. Despite the possible nature conservation and monument protection regarding to the diminished garden area, the original compositions and the visual connections assisting them, were abolished. Moreover, the eye-catchers left outside the properties' borderlines in most cases were not protected as they should have been, thus they suffered rapid decay. is a huge quantity of descriptions, archive photos, paintings and other sources, which demonstrate the good or excellent condition of the Transylvanian castle gardens before the II. World War. In this category fall for example neighboring castles or manor houses which are connected visually. A good example to this are the ensembles laying in the floodplain of the Mureş River, the Teleki Castle-Garden ensembles in Sárpatak (Glodeni, MS), Gernyeszeg (Gorneşti, MS) and Sáromberke (Dumbrăvioara, MS), respectively the Zichy Castle Garden in Vajdaszentivány (Voivodeni, MS) and the Bálintitt Castle Garden in Nagyernye (Ernei, MS). As a significant part of the eye-catchers left outside the examined gardens are memorial edifices (chapels, crypts, family tombs). A few relevant illustrations can be seen on illustration (Fig): the crypt of the Kemény Family in Csombord (Ciumbrod, AB) shaped like a pyramid, and the tempietto of the Jósika Family in Szurduc (Surduc, SJ).



Fig 4. Family crypts as eye-catchers, located outside of the garden area.
(Photo: Fekete, A., 2014. resp 2016.)

- The eye-catchers left outside the castle gardens are in many cases ruins of castles or of other buildings, which are symbols of transiency (vanitas) and carriers of historic associations. Since due to centuries of wars the Transylvanian landscape was rich in ruins (ruins of churches, manor

houses etc.), these could be used to enhance the garden's artistic value. Good examples are from this aspect the old tower of the Almási Castle seen from the Csáky Manor House Garden in Váralmás (Almaşu, SJ), the ruins of the Thoroczkay Castle visible from the Thoroczkay-Rudnyánszky Mansion Garden in Torockószentgyörgy (Colleşti, AB) or the ruins of the Rákóczi Castle once unfolding from the Rákóczi-Bornemisza Castle Garden Görgényszentimre (Gurghiu, MS) (by today forest hide this view, thus the ruins cannot be identified undoubtedly from afar, and they do not really have the role of an eye-catcher nowadays).

- Each of these could have become part of the conscious space structuring as picturesque visual elements: the most impact of ruins on contributing to the overall impression is when they are viewed as part of the landscape. Deficient wallings are very impressive tools of architecture, as they show a slice of the edifice, yet they do not impede us in entering it and experiencing its detaching from the exterior. Due to breaks, viewed from outside, the horizontal and vertical division of the building becomes visible. Thus creativity and imagination awaken, and the viewer connects what is detached, re-builds what once may have stood in the place of the ruin.

5.2. The 'prospect'

On one hand the 'prospect' can be defined as the virtual extension of a garden's boundaries, the inclusion of the surrounding landscape into the view offered by a garden. The discovery of the natural world, the perception and acknowledgement of the landscape's beauties is one of the main features of the Renaissance. Thanks to its spreading, representation oversteps the plane surface through perspective. It was also the Renaissance which conveyed an essential role to the visual elements of the landscape – prominent hills and mountains, rivers flowing in the valleys – in the conscious shaping of the environment and the conception of gardens.

The garden composition unveiling from a given perspective, within the boundaries of a garden can also be considered a prospect; which reveals a valuable part of the garden, and enhances its aesthetic value.

Among the 100 examined spots, in 73 cases we identified prospects acting as valuable sights. In most cases the prospect was offered by a distant landscape detail situated outside the garden, and in a few cases the favourable prospect emerged inside the garden. The latter cases were identified in 12 spots, mostly in those gardens which lie on relatively large areas, and the condition of which can be considered satisfying even today. In several places we identified details of gardens or landscape having visual value and we found 24 places, where both in the garden and in the surrounding landscape valued prospects were unveiling.

VI. CONCLUSIONS. SPECIFICATION OF THE STUDY'S TANGIBLE EFFECTS IN THE FIELD OF CULTURAL HERITAGE.

What a garden once looked like, when it was built and who designed it are not the sole interests of the landscape historian. It is much more exciting to find out what the creator expected of his garden, what drove him to conceive it and how such an enormous material and mental investment was evaluated by his successors. Therefore, the why is much more exciting than the how or when. What kind of implications and hidden meanings may a garden and its designers carry, what do the current conditions translate for us?

The situation of Transylvanian historic gardens, and within that, that of the castle gardens, is devastating. Compared with their former quantity and European standards, only fragments of them remain extant, and those that survived are on the brink of demise. These castle-garden complexes stand as eloquent testimony of our presence in the Carpathian Basin and Transylvania; their roles in the formation of the landscape are obvious [8], [24]. To inertly watch their decay would demonstrate our lack of a sense of responsibility.

Everyone shall fight for their survival according to his or her resources. Without these gardens, the highly-esteemed castle buildings are incomprehensible, compositionless parts of a once-existing unified whole. The current devastating situation is also caused by a lack of landscape approach and vision on our part.

Landscape architecture education has no tradition in Transylvania, and thus it has no present or future either. There are, however, such garden design, forestry, architectural, landscape agricultural

and ethnographic traditions from which we can and should benefit. Transylvanian landscape architecture education should develop from these. Only this can become the guarantee for the longterm preservation of the Transylvanian site, our historic landscapes and cultural historic remains, and the pledge of the prosperity of Transylvanian environmental culture.

Only once we have taken this single path could we say with a clear conscience that the Transylvanian landscape is on the right track, directed towards the preservation of its individuality, unique character and friendly image, towards the maintenance of the spirit of the place sanctified by the people living in it.

The research clearly shows that Transylvania has a substantial gardening and landscaping history [25]. The art of gardening and the landscape culture has continuously been practiced from the late Renaissance to the present primarily in and around the castle gardens. Although the design, components and size of these gardens do not match those of their luxurious counterparts from the economically developed Western Europe, the "historical garden" is a reality also in Transylvania (Romania), and is an important part of the national and European cultural heritage [26], [27]. Accordingly, the historical research and the site surveys of Transylvanian castle gardens has to be continued, and the database compiled as a result of this research has to be continuously expanded and updated. The gardens which have been surveyed and are of historical value must get protection and adequate treatment in accordance with the Monuments Act. The research has proved that the garden artistic monument protection deserves a similar attention to that of other areas of monument protection. The garden history, the issues of protection and renewal of historical gardens and landscapes must be included in the higher vocational education (architecture, landscape architecture, art history), and the problems of historic garden renewal, "the castle-garden and the landscape form a unified whole" approach must be included in the curricula of all educational and cultural institutes and in all environmental education programmes.

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