

THE “VERSAILLES OF TRANSYLVANIA”

A Brief History of
Bánffy Castle, Bontida



TRANSILVANIA
TRUST

2025





Introduction

The present publication is intended to assist in discovering Bánffy Castle at Bonțida. It does not aim at exhaustiveness, nor does it seek to overwhelm the reader with an excessive volume of information; rather, it invites them to follow an easy-to-navigate route through the architectural ensemble, its purpose being to guide through the spaces, while at the same time recounting stories and offering reference points for interpreting what is seen.

The archival photographs help us form an image of the castle's former splendour, while also confronting us with the destruction caused by the Second World War and by the communist period. Occasional excerpts from the memoirs of Countess Katalin Bánffy, *Song from Life*, evoke everyday life in a personal tone and introduce us to the world of the castle.

Orientation is facilitated by a schematic genealogical tree, all the more useful as several members of the family who played an important role in the castle's history bore the same forenames – Dénes, György and Miklós. In addition, the photograph on pages 6–7 helps the reader to identify the spaces and compare the descriptions with the route taken.

We hope that this publication will prove to be a pleasant and useful companion during your visit and will contribute to bringing readers closer to the history of Bánffy Castle at Bonțida, as well as to the human destinies connected to it.

Transylvania Trust Foundation

Historical Overview



Entrance to the castle, first half of the 20th century, unknown author
National Archives of Romania, Cluj County Service, fond no. 1214: Bánffy Family Fonds, file no. 1745, folio 15

THE BÁNFFY ESTATE AT BONȚIDA has a long history. The village was granted in 1387 to Dénes, son of Tamás, by Hungarian King Sigismund of Luxembourg – later also Holy Roman Emperor. From that moment until its nationalisation in 1948, the property remained in the possession of the Bánffy de Losoncz family. During this period, the ensemble that we know today as Bánffy Castle at Bonțida gradually took shape.

The development of the castle extended over approximately two hundred years, from the 1660s to the 1850s. During this interval, a late Renaissance castle was erected, later expanded in the Baroque style and remodelled, in the spirit of Neoclassicism and Neo-Gothic architecture, by various members of the Bánffy family.

The destruction of the architectural ensemble, however, occurred within only a few decades. In 1944, during the Second World War, German troops stationed here, but forced to retreat, looted the castle and eventually set it on fire, so that the Main Building and the Riding School were destroyed by the blaze. After nationalisation in 1948, the ensemble came under the administration of the Ministry of Agriculture. In the spaces still usable, the Bonțida Agricultural Machinery and Tractor Station was installed,

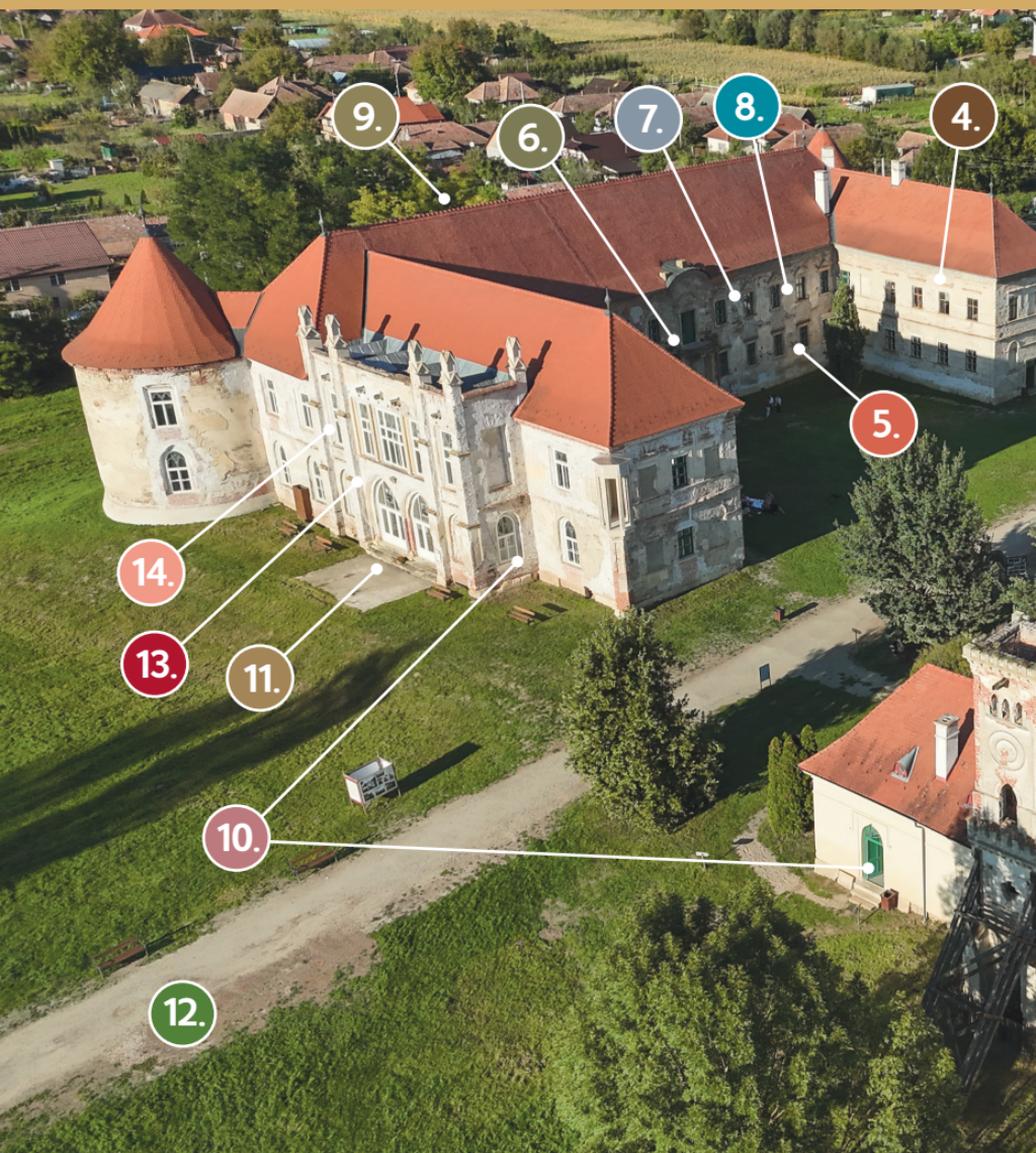


Inner façade of the Gate Building in the 1990s

Photo: Angela Kalló, Archive of the Transylvania Trust Foundation

which soon requested the demolition of the entire castle, considering it an outdated construction – fortunately without success. In the following years, the authorities did not pay the necessary attention to the building's conservation, and the surrounding population continued to plunder it: construction materials were removed, doors and windows dismantled, and numerous decorative elements disappeared. Consequently – despite a brief restoration attempt in the 1960s–1970s – by the 1990s the castle had reached an advanced state of deterioration, becoming largely a ruin.

Had the Transylvania Trust Foundation not initiated here in 2001 its Built Heritage Conservation Training – organised annually ever since – and had it not signed in 2007 a 49-year agreement with Countess Katalin Bánffy (1924–2025) for the restoration and revitalisation of the recently restituted ensemble, today at Bonțida there would most likely remain only ruined walls. In recent years, the support of the Government of Hungary has enabled the foundation to advance at a more accelerated pace in the process of saving and revitalising the architectural ensemble, thus contributing to the preservation and transmission of its values to future generations.



LOCATIONS:

1. Gate Building | 8
2. Court d'Honneur and the Stable | 13
3. Riding School | 18
4. Chapel, "Lost&Found. Lapidarium" | 21
5. Main Building, Courtyard Façade | 24
6. Grand Staircase | 30
7. Dining Hall | 32
8. Blue Drawing Room | 34
9. Main Building, Northern Façade | 38



- 10. Ensemble of the Western Façade and Kitchen Building | 40
- 11. Loggia | 43
- 12. Castle Garden | 46
- 13. Ground Floor of the Western Wing, "Miklós Bánffy's Force Fields" | 48

- 14. Upper Storey of the Western Wing: Maria Theresa Drawing Room and the Bedroom of Aranka Váradi | 50
- 15. Kitchen Building | 52
- 16. Miklós Building | 54
- 17. Mill | 56

Gate Building

1.



Gate Building, 2019

Photo: Angéla Kalló, Archive of the Transylvania Trust Foundation

THE GATE BUILDING PROCLAIMED from afar the identity of the castle's owners: the Bánffy family coat of arms was placed on the attic wall, above the stone frame of the arched entrance. The shield depicted a griffin rising from a crown and holding a sword. Above it, a crown with nine points indicated the rank of count, while on either side, griffins shown in profile supported the shield.

The branch of the family that built the castle received the rank of count at the end of the 17th century (1696), through György Bánffy (1660–1708), the first Governor of Transylvania. His father, Dénes Bánffy (1630–1674), still bore the title of baron; nevertheless, he played a significant role in the political life of the Transylvanian Principality and was the one who initiated the transformation of the family manor into a Renaissance castle. The descendants of György inherited the rank of count, so the coat of arms corresponding to their status occupied a central place when the Baroque Court d'Honneur and Gate Building were constructed.

Above both the exterior and interior façades of the gate there were once three statues representing Titans; among these, the figure of Atlas holding the celestial globe, placed on the exterior façade along the central axis of the entrance, deserves mention.

In representative Baroque architecture, the gate was not merely a simple point of entry, but marked a symbolic boundary: the passage from

Passage from the unregulated outer world into an ordered and hierarchical space.

the unregulated outer world (chaos) into an ordered and hierarchical space (order). The Titans – personifications of the forces of primordial chaos – spectacularly expressed the idea that from this place the world of order begins.

On either side of the gate passage opened rooms intended for servants, necessary for the proper functioning of the estate.

After the nationalisation of the castle, at the end of the 1940s, the coat of arms was smashed with a hammer, and in the following decades the other decorative elements of the façade also disappeared. The bridge in front of the gate was demolished, and the servants' rooms were transformed into dwellings.

Following the castle's restoration, the spaces in this area will welcome visitors with a souvenir shop, as well as with craft and creative workshops.



The castle gate, 1943, photograph by József Marx, reproduction by Lajos Erdélyi

Azopan Photo Archive, Târgu Mures

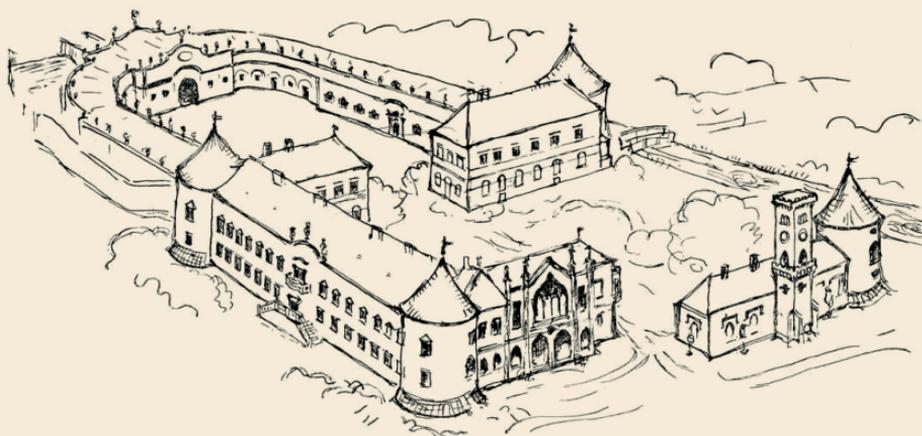


Theoretical reconstruction of the castle based on the 1736 inventory, view from the north-west, author: Gyula Gy. Dávid

WRITTEN SOURCES ALLOW US to place the beginnings of the construction of the late Renaissance castle in the 1660s, in the final decades of the Transylvanian Principality. Until then, according to our best knowledge, a more modest manor house stood here, located approximately on the site of the Main Building's current western wing.

Although we do not know in detail how the works unfolded, we may assume that the owner at the time, Baron Dénes Bánffy (1630–1674), wished to erect, in keeping with the fashion of the age, a castle composed of four wings arranged around a rectangular courtyard, with a tower at each corner – a goal that was only partially achieved. The concept may have been directly inspired by the Castle at Gilău, which at that time was also in his possession. After the baron's tragic death, his son, Count György Bánffy (1660–1708), continued the works begun by his father.

From this early phase, unfortunately, few architectural elements have survived: the round corner towers, portions of walls and several vaults. The castle's lapidarium, however, preserves a few window and door frames decorated with vegetal motifs, on the basis of which we may imagine the richness of the former Renaissance ornamentation.



Drawing of the castle from the north-west, before 1935, author: József Biró

A detailed inventory drawn up in 1736, prior to the Baroque transformations, nevertheless helps us to reconstruct the appearance of the castle at that time. On the basis of this document, Gyula Gy. Dávid produced a reconstruction drawing (previous page), depicting the Renaissance ensemble seen from the north-west. The four corner towers and the gatehouse with its roof crowned by four small turrets – later demolished – can be clearly distinguished. In front of the gate there was a courtyard still enclosed by a palisade – the future Court d’Honneur.

Comparing this drawing with that made by József Biró in the 1930s (above), we may observe that although the volumes of the buildings changed over time, the structure of the Renaissance castle remains recognisable in the ensemble we see today.



View of the castle from the west, 2025

Photo: Brandcare Marketing Agency, Archive of the Transylvania Trust Foundation

Baron Dénes Bánffy, Princely Counsellor (1630–1674)

BARON DÉNES BÁNFFY was one of the great nobles of 17th-century Transylvania, and his figure marks the beginnings of the castle at Bonțida: it was he who transformed the family manor into a castle with four corner towers. As a Transylvanian nobleman, he was a member of the princely council, supreme captain of Cluj and Șimleu, and brother-in-law and confidant of Prince Michael I Apafi. During his career, the Bánffy family experienced a spectacular rise: Dénes acquired numerous estates, including the Castle at Gilău. However, his influence and political ambitions also earned him enemies. His principal rival was Mihály Teleki, chief princely counsellor, under whose pressure Dénes Bánffy was arrested on charges of political conspiracy and ultimately beheaded at Beclean. His tragic fate preoccupied both contemporaries and posterity. His figure also appears in the novel *Erdély aranykora* (in translation *The Golden Age in Transylvania*), published in 1852 by the Hungarian writer Mór Jókai, where he is portrayed as a proud and self-confident nobleman brought to a fatal destiny.



LE CHÂTEAU DE BONȚIDA

en Transylvanie du Côté du Nord

View of the castle from the north, coloured lithograph, 1840–50,
author: H. Engel

Hungarian National Museum, Public Collections Centre, Collection of Prints and Drawings, T.5263

Court d'Honneur and the Stable

2.



Façade of the stable, 2025

Archive of the Transylvania Trust Foundation

Entering through the castle gate, we arrive in the Court H'honneur, which the family called the "horseshoe courtyard". The name refers, on the one hand, to the horseshoe shape of the ensemble and, on the other, to its function: the building erected in the 1750s by Count Dénes Bánffy (1723–1780), Master of the Horse to Empress Maria Theresa, was closely connected to the world of horses. In the two straight wings were the Stable and the Riding School, while in the curved wings functioned, among others, the Carriage House and the blacksmith's workshop.

What made this part of the ensemble special was not only its form and function, but also the fact that its façades were once adorned with the most extensive and richest gallery of sculptures in Transylvania – works by the sculptor Johannes Nachtigall from Cluj.

The Stable was originally built for 32 horses. The Bánffy family stud was renowned; Lipizzaner horses were bred here among others. The decorated portal of the stable included a relief depicting a horse – also a creation of Nachtigall – indicating the function of the building. This relief survived until the early 2000s, when one night unknown individuals entered the still unguarded castle and stole several sculptural elements of the portal, including the representation of the horse. The case reflects the helplessness of the authorities at the time: the police officer who drew up the report did not accept the expert's assessment that the damage was "inestimable", arguing that if an object has no value expressible in money, then from a legal point of view there is neither damage nor crime.

Some of the horses ate from red marble mangers.



Façade of the stable, c. 1890, unknown author
Archive of the Transylvania Trust Foundation

The vaulted hall of the stable, supported by two rows of pillars, was reserved exclusively for the family's favourite horses. They ate from shell-shaped mangers carved from limestone, and some even had red marble mangers. Unfortunately, most of these were destroyed or only partially preserved, as by the 2000s the stable had reached such an advanced



Interior of the stable building, 1913, unknown author
National Archives of Romania, Cluj County Service, fond no. 1214: Bánffy Family Fonds, file no. 1745, folio 16



Façade of the stable in the 1990s

Photo: Angéla Kalló, Archive of the Transylvania Trust Foundation

state of deterioration that much of the vaulting had collapsed. Nevertheless, several surviving elements still bear witness to the care and esteem granted to the horses.

The castle's monographer, József Biró, mentions a spectacular detail: opposite the entrance, in front of three niches, stood a huge stone horse, sculpted in a classicising manner, placed on a pedestal decorated with flames and blowing water through its nostrils into an octagonal basin. Family tradition holds that the model for the sculpture – visible in an archival photograph – was the horse Hannibal of Count Dénes Bánffy, received as a gift from Empress Maria Theresa.

Today, only fragments of the statue survive. After nationalisation, the stable was used as a workers' club (later as a mushroom-growing facility), and the fountain and statue no longer suited the new function. The sculpture was smashed and removed. The only remaining fragment was discovered during restoration works, in the cellar of the Main Building. Thus, the adornment of one of the most sumptuous stables in Transylvania was lost forever.

Today, the restored Stable functions as a venue for weddings and other events.



Interior of the stable building in the 1990s

Photo: Angéla Kalló, Archive of the Transylvania Trust Foundation



Interior of the stable building, 2025

Archive of the Transylvania Trust Foundation



Stable portal before 2000
Archive of the Transylvania Trust Foundation

Riding School

3.



Partially collapsed wall of the riding school in August 1956, pencil, ink and aquarelle sketch by architect Ferdinand Fischer

Archives of the National Heritage Institute, Directorate of Historical Monuments Fonds, Correspondence file, vol. I (1953–1976)

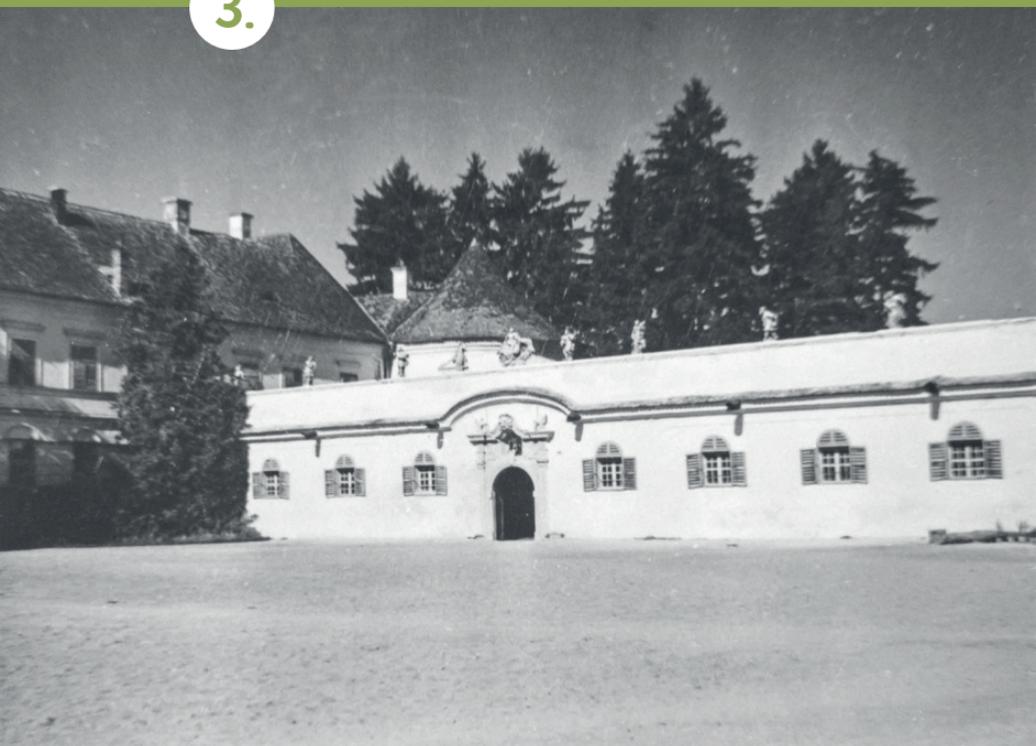
OPPOSITE THE STABLE stood the wing of the Riding School. Its exterior was similar to that of the stable, but here the portal depicted, instead of a horse, a stableboy on horseback, captured mid-jump and represented frontally. The interior was a large, undivided space specially arranged for equestrian use.

The riding school shared the tragic fate of the Main Building: it burned in the autumn of 1944 and remained neglected for a long time. In 1956, on a stormy night, the façade facing the courtyard collapsed, burying two people. In the absence of restoration or conservation works, the building and its sculptural decorations were lost irretrievably.

Riding formed a natural part of the life of the Bánffy family. Both Katalin Bánffy (1924–2025) and her father, Miklós Bánffy (1873–1950), rode regularly. In her memoirs, Katalin recalls that her father's great passion was horses. She writes:



Riding school portal, c. 1943, slide copy, unknown author
Hungarian National Museum, Public Collections Centre, Historical Photo Archive, D590



Façade of the riding school, 1943, photograph by József Marx, reproduction by Lajos Erdélyi
Azopan Photo Archive, Târgu Mureş

"I was eight or nine when I learned to ride. [...] Guzsaly was my father's polo pony and at the same time his favourite horse, clever as a dog, beautiful and proud. It was on her that I first rode outdoors. [...] In front of guests we showed everything Guzsaly could do. For instance, when she was let loose in the horseshoe courtyard, she would follow Father and nudge him with her head, as if to say: 'Well, what are we doing?' Only the two of us knew that she always received sugar at such moments; that was what she was asking for... A year later I was already riding Guzsaly's daughter, who became my favourite: her name was Galiba." (*Song from Life*, p. 53)

Chapel, “Lost&Found. Lapidarium”

4.



Interior of the chapel and statues of the exhibition “Lost & Found. Lapidarium”, 2024

Archive of the Transylvania Trust Foundation

PROCEEDING FROM THE COURT D’HONNEUR towards the Main Building, the first stop is the former Chapel, located on the ground floor of the U-shaped residential building’s eastern wing. The Catholic chapel was created at the beginning of the 19th century, after Count József Bánffy (1770–1858) demolished the structurally damaged old Renaissance gatehouse and opened the Baroque courtyard towards the inner courtyard of the Renaissance castle. The space, covered with late Baroque vaulting, served the Catholic community for almost a century. After the construction of the Neo-Gothic church in the village at the beginning of the 20th century, the chapel lost its original function, was partitioned and transformed into apartments; for example, the castle’s butler lived here. During the communist period, a beer-bottling station operated in this space. Following restoration, the chapel regained its original proportions and today fulfils the role of a community space. In 2024, the permanent exhibition **“LOST&FOUND. LAPIDARIUM”** was inaugurated here.

The exhibition is closely linked to the Baroque heyday of the castle and to **COUNT DÉNES BÁNFFY** (1723–1780), Master of the Horse to Empress Maria Theresa. The major 18th-century transformations are owed to him: the construction of the Court d’Honneur, the remodelling of the Main Building by raising the central wing, and the layout of the first Garden. Dénes spent his youth at the Viennese court, so upon returning to Transylvania in the mid-18th century he shaped his residence according to Viennese Baroque style. His connection to Bonțida is suggestively

Chapel,
“Lost&Found. Lapidarium”

4.

illustrated by his portrait painted around 1750 by Martin van Meytens: at the count’s feet, in the background, the castle appears in an idealised form, with four wings and square towers, as well as a gatehouse crowned with a roof and four small turrets. This is due to the fact that the painter never visited Bonțida, relying exclusively on the count’s descriptions.

The scale of the works initiated by Dénes is best illustrated by the Baroque sculpture gallery commissioned by him. On the attic of the Court d’Honneur’s inner façade stood in alignment 37 mythological figures – works by the sculptor Johannes Nachtigall, who most probably drew inspiration from modern representations of Ovid’s *Metamorphoses*. To these were added three statues of Titans placed on the exterior façade of the Gate Building, 15–20 decorative urns, as well as three mythological figures on the Main Building’s central wing, marking the principal entrances from the courtyard and on the main façade.

During the decades of the communist regime, a large part of the sculptures was destroyed, while other pieces were transferred to Cluj. The exhibition “Lost&Found. Lapidarium”, created by the Transylvania Trust Foundation, evokes this history: here we can see the Baroque sculptures and decorative urns from the 18th century that survived in the castle courtyard or among the ruins in the second half of the 20th century, as well as several works that had previously reached the National Museum of Transylvanian History in Cluj but which, on the basis of an agreement, have returned to Bonțida. The digital exhibition “The Lost Statues of Bánffy Castle at Bonțida” is also found here, which, with the help of a smartphone, presents 3D models of all preserved sculptural fragments. This makes it possible to view virtually, in a single place, the pieces of the Baroque gallery, regardless of whether they are currently in Bonțida or in Cluj.



Interior of the chapel and statues of the exhibition “Lost & Found. Lapidarium”, 2024

Archive of the Transylvania Trust Foundation



Count Dénes Bánffy, Master of the Horse to Empress Maria Theresa, with Bánffy Castle at Bonțida in the background, oil on canvas, c. 1750, by Martin van Meytens (1695–1770)

© Hungarian National Museum, Public Collections Centre, Painting Collection, 54.13

Main Building, Courtyard Façade

5.



View of the Main Building from the south, 2023

Photo: Gábor Kiss, Archive of the Transylvania Trust Foundation

THE MOST IMPORTANT, most sumptuous and most representative spaces of the castle were located in the Main Building, where the members of the family lived. Although the main façade looked outwards towards north, the southern façade opening onto the courtyard had a much more welcoming and charming character. From archival photographs we learn that this courtyard was arranged with well-tended lawns, orderly paths, carefully trimmed shrubs and ancient trees. Beside the building were placed outdoor tables and chairs, where family members and their guests could converse or enjoy tea or coffee in the open air.



Main Building seen from the courtyard, with the Mill Canal in the foreground, c. 1890, unknown author

Archive of the Transylvania Trust Foundation



The decorative entrance facing the courtyard was created in the 1780s, at the initiative of Count György Bánffy (1746–1822), Governor of Transylvania, son of Master of the Horse Count Dénes Bánffy, according to the designs of architect Johann Eberhard Blaumann. An inscription on the lintel of the balcony door located on the upper storey commemorates this moment. With the help of the same architect, the family also built their palace in Cluj (today the Art Museum). The coat of arms once placed above the entrance, like that at the gate, proclaimed the renown and rank of the Bánffy family.

The Main Building was severely affected by the fire of 1944 and, after nationalisation, remained for approximately two decades neglected and without a roof. Over time, the already weakened structures – ceilings and vaults – largely collapsed, and the furnishings and interior decorations disappeared without trace.

In the 1960s–1970s consolidation works were carried out: the masonry was completed in several areas, a reinforced concrete ring beam was poured on the walls, the entire building was covered with a reinforced concrete slab and received a new roof structure with tile covering. Nevertheless, in the absence of constant use and maintenance, by the 2000s the building had once again reached a ruinous state, and its consolidation and restoration have advanced in stages over the last decade. At present, the restoration works of the Main Building are ongoing; ***it is intended to function as a cultural and educational centre, with interactive exhibitions and various workshops.***



Courtyard façade of the Main Building in the 1990s

Photo: Angéla Kalló, Archive of the Transylvania Trust Foundation

Count György Bánffy, Governor of Transylvania (1746–1822)

5.

COUNT GYÖRGY BÁNFFY, imperial and royal treasurer, became Governor of Transylvania in 1787, being the second member of the family to hold this high office. He was known as an ambitious nobleman with a grand style and, together with his wife Jozefa Palm, as a passionate supporter of the arts. The two had a particular interest in music, which they also transmitted to their children. Their son Dénes, together with his wife, supported the young Carl Filtsch from Sebeş, a composer and pianist of exceptional talent, a pupil of Franz Liszt and Frédéric Chopin. Thanks to the support of the Bánffy family, Filtsch's career began promisingly, and his example illustrates the important role the family played in the cultural life of Transylvania at the time.

Miklós Jósika, the father of the Hungarian Romantic historical novel, who personally knew György Bánffy, characterised him as follows: "György Bánffy, without losing his sense of proportion, lived in a princely manner. Every seam of his servants' livery was trimmed with braid, his hussars glittered with gold, he always travelled with six horses, and I can still see the fine old gentleman seated in his comfortable carriage with his secretary, who would read aloud to him as they drove. [...] He was a man of medium height, and even then it was evident that in his youth he must have been very handsome. His attire was most often a long Hungarian mantle, rounded in front in the German fashion, richly adorned with gold or coloured embroidery, usually of dark velvet [...] He wore his hair powdered, and neither the queue nor the side curls were missing. On ceremonial occasions, a very small sword balanced at his side, with which His Excellency could scarcely have cut down anything more formidable than a gingerbread Turk. His conversation was most pleasant and affable, at times seasoned with quick-witted remarks." (*Memoirs*)

In the time of György Bánffy, the castle at Bonțida reflected his refined taste. From his correspondence with his wife, the care with which he shaped the interior spaces becomes apparent. In addition to arranging the ornamental courtyard entrance, during this period white tiled stoves and Baroque crystal chandeliers were introduced, which lent the castle an elegant and solemn atmosphere.



Count György Bánffy, Governor of Transylvania, oil on canvas, 1810–1815, unknown author

© Hungarian National Museum, Public Collections Centre, Painting Collection, 457

Main Building,
Courtyard
Façade

5.



Courtyard entrance of the Main Building, glass negative, photograph by József Fischer

Research Centre for the Humanities MTA–ELTE, Institute of Art History, Archive, Photographs by József Fischer of castles, churches and costumes in Transylvania, MKCS–C-I-121/81



Courtyard entrance of the Main Building, 2023

Photo: Gábor Kiss, Archive of the Transylvania Trust Foundation

Grand Staircase

6.



Grand staircase seen from the ground floor, 2022
Archive of the Transylvania Trust Foundation



Grand staircase in the 1990s
Photo: Angéla Kalló, Archive of the Transylvania Trust Foundation

ENTERING THE MAIN BUILDING, we first arrive in a vestibule. From here, on the left-hand side, opens the grand staircase, which during the communist period was largely destroyed and remained unusable for decades. Following recent restoration and reconstruction works, it has regained its original function: today we may ascend towards the representative spaces on the upper storey along the same route once used by the castle's inhabitants and guests.

Archival photographs show that this space was richly decorated. From the former ensemble only the finely modelled shell-shaped ornament in the upper part of the niche in the landing wall has survived.

Along the walls once stood suits of armour and chess pieces approximately one metre high. On the 18th-century pieces the GBG monogram could be read, indicating Count György Bánffy (1746–1822). According to the recollections of Katalin Bánffy, these pieces were used in the dining hall: the parquet floor served as a chessboard, and the footmen moved the giant pieces according to the players' instructions.



Grand staircase seen from the upper floor, c. 1943, slide copy, unknown author

Hungarian National Museum, Public Collections Centre, Historical Photo Archive, D599

Dining Hall

7.



Dining hall, 2023

Archive of the Transylvania Trust Foundation

THE DINING HALL on the upper storey was the largest room in the castle, ideal for festive dinners or numerous and lively gatherings. Archival photographs show representative furniture along the walls, on which old and valuable objects were displayed. The stuccoed ceiling and the crystal chandelier designed for candles also deserve attention. Katalin Bánffy mentions in her memoirs that: "There was no electricity in the castle. [...] In the evenings we lived by the light of oil lamps. We went to the bedrooms with candles. One of our footmen [...] spent the whole morning cleaning the numerous lamps made of beautiful porcelain. On the long autumn evenings, we had to light them already at four in the afternoon, and in a single day we used ten or twelve. They were easy to light and gave off a dreadful smell. Then Márton Lovász, the butler, would come and, with silent but hurried steps, carry them away and bring others." (*Song from Life*, p. 51)



An idea of what might have taken place here may be formed from a scene described in *The Transylvanian Trilogy* written by Miklós Bánffy (p. 39–53): “In the great hall on the first floor, which stretched right from the façade to the rear of the building, a large table was laid for forty guests.” The invited guests consumed pike, cold Richelieu turkey, ices, monumental cakes and fine liqueurs. After dinner, the gentlemen withdrew towards the library, the matrons to the sitting room, and the young people went out onto the balcony, “so that the servants could dismantle the great table and prepare the hall for dancing.” The celebration lasted until dawn. The young people danced French quadrilles, csardases, waltzes and polkas, while in the sitting room a buffet and champagne awaited them during moments of rest.

After restoration, here and in the following rooms the interactive exhibition “The Bánffy Architecture Laboratory: Anatomy of a Castle” will await visitors.



Dining hall, 1943, slide copy, unknown author
Hungarian National Museum, Public Collections Centre, Historical Photo Archive, D601

Blue Drawing Room

8.



Blue Drawing Room, 2025

Archive of the Transylvania Trust Foundation

In the castles and palaces of the nobility, sitting or drawing rooms were centres of social life: here guests gathered for conversation, coffee or music. They were ideal spaces for more intimate gatherings, furnished with comfortable and refined furniture.

In the Main Building at Bonțida, there were several drawing rooms. From the dining hall opened the so-called Blue Drawing Room, and further on was the Yellow Drawing Room. Their names probably indicate the dominant colour of their decoration.

In the archival photograph of the Blue Drawing Room, besides the rich furniture and elegant draperies, a white tiled stove can also be seen. Such stoves heated the castle and at the same time constituted decorative elements. The photograph also captures the open door of the Blue Drawing Room, through which the striped wallpaper of the Yellow Drawing Room may be seen.

After the 1944 fire that destroyed the Main Building, the upper-storey spaces remained uncovered for two decades, so that almost all decorative elements of these once elegant rooms were lost.

Following restoration, both the Blue and the Yellow Drawing Room may be visited as part of the interactive exhibition "The Bánffy Architecture Laboratory: Anatomy of a Castle".



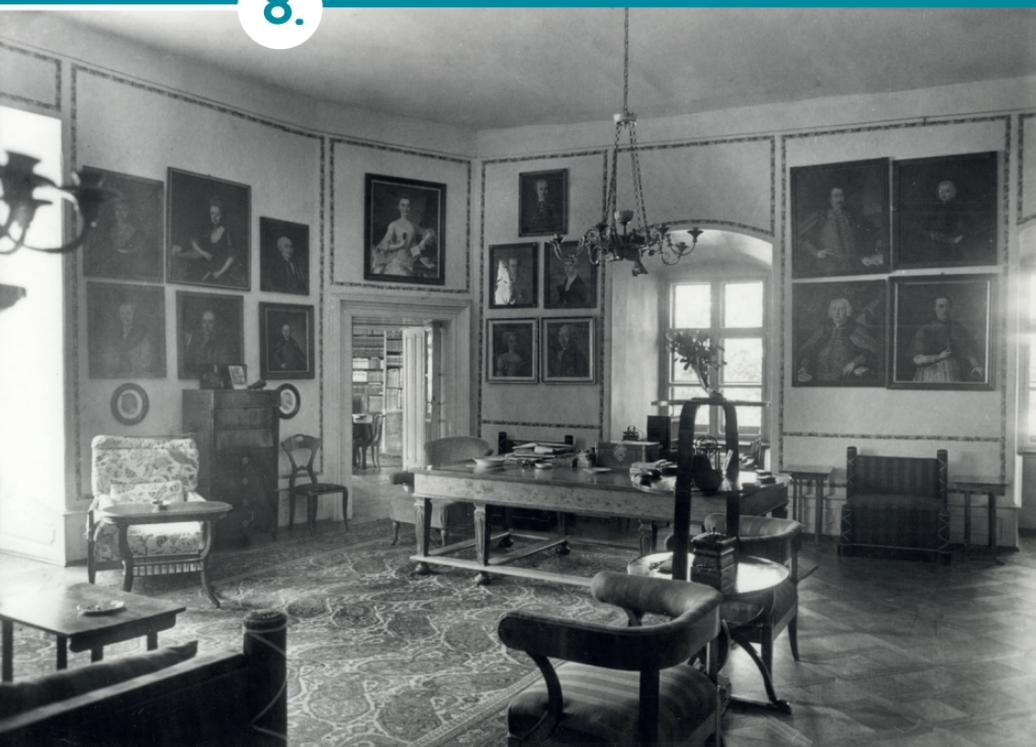
Blue Drawing Room, 1943, slide copy, unknown author
Hungarian National Museum, Public Collections Centre, Historical Photo Archive, D597



Main Building, detail of the central and eastern wings in the 1990s, with the dining hall (centre) and the Blue Drawing Room (towards the corner)
Photo: Angela Kalló, Archive of the Transylvania Trust Foundation

Billiard Room

8.



Billiard room, 1943, slide copy, unknown author

Hungarian National Museum, Public Collections Centre, Historical Photo Archive, D596

FROM THE OTHER END of the dining hall, through a corridor, opened a more sober and official space: the billiard room. Nevertheless, archival photographs do not show a billiard table here, but a desk, small tables, a sofa and armchairs – the space possibly being used as a smoking room or for the gentlemen’s conversations after dinner. Through the open door in the photograph, we can also see the new library located in the north-western tower.

Although portraits of family members were present in other rooms as well, the greatest concentration of such paintings was here. The great collection of sculptures, paintings, graphic works and other works of art decorating the castle halls had both aesthetic and memorial functions: they depicted members of the Bánffy family and emphasised the continuity of the family past.

After restoration, the billiard room and the new library will be arranged as a meeting room, complemented with a library.

New Library

LIBRARIES WERE IMPORTANT SPACES in castles and other noble residences: they were true treasuries of knowledge, culture and memory. At Bonțida once there were two libraries, located in the round towers of the Main Building, on the upper storey. The so-called old library was located in the north-eastern tower, and the new library in the north-western tower.

In the thick walls of the round towers, small niches from an earlier period opened within the window embrasures. These originally served as latrines (according to the description in the 1736 inventory).

Of the old library, Katalin Bánffy recalls: "Mirrored cabinets stood along the walls; inside them the most valuable books, first editions and manuscripts were arranged so that dust would not settle on them. On top of the cabinets stood marble busts of philosophers, and in the centre there was a reading table covered with green baize. In the deep window recesses, in great disorder, notebooks, paperbacks, and old posters lay scattered." (*Song from Life*, p. 69) According to Katalin's recollections, she once came across a 19th-century book of a more piquant nature here, which she read with great enthusiasm as an adolescent girl. However, having forgotten the book on a chair, her father, Miklós Bánffy, found it, called the reading matter "slop", and confiscated it from her.



New library, 1943, slide copy, unknown author

Hungarian National Museum, Public Collections Centre, Historical Photo Archive, D594

Main Building, Northern Façade

9.



Northern façade of the Main Building, 2019

Photo: Angéla Kalló, Archive of the Transylvania Trust Foundation

ALTHOUGH THIS FAÇADE is more sober and less ornamented, its importance emerges from old representations, according to which guests' carriages arrived here. On this side the castle garden once continued, and along the path in front of the building one could easily reach the main entrance, from where a double-flight staircase led into the vestibule.

In accordance with the fashion of the time, in her childhood, Katalin Bánffy learned to play tennis: "At Bonțida my father had a tennis court laid out. It stood in front of the northern wing... The stableboys would step in as ball boys. My father, my mother, and I played almost every afternoon; if we had guests, we played with them as well, while the others who did not practise the sport watched from the small balcony of the northern wing, took their refreshments, and admired the paddocks stretching beyond the court." (*Song from Life*, p. 66)

During the communist years, the heritage values of the castle were not fully appreciated, however, the ensemble was considered suitable for historical film shoots. Notable examples are "*The Forest of the Hanged*" (1965, directed by Liviu Ciulei) and "*'Radio-Romania' Keeps Broadcasting*" (1985, directed by Dinu Tănase). In particular, the filming of the latter caused serious damage, as shots were fired at the walls and explosions were carried out in various buildings, disregarding the heritage values of the ensemble.



Northern façade of the Main Building, 1943, slide copy, unknown author
Hungarian National Museum, Public Collections Centre, Historical Photo Archive, D592



Northern façade and the north-eastern tower in 1964, two decades
after the fire of 1944

Archives of the National Heritage Institute, Directorate of Historical Monuments Fonds, file no. 1144 bis

Ensemble of the Western Façade and Kitchen Building

10.



View of the castle's western façade, 2021

Photo: Ágnes Kiss-Tamás, Archive of the Transylvania Trust Foundation



Western façade of the Main Building and the Kitchen, 1999

Archive of the Transylvania Trust Foundation



Western façade of the Main Building and the Kitchen, seen from the garden, glass negative, photograph by József Fischer

Research Centre for the Humanities MTA–ELTE, Institute of Art History, Archive, Photographs by József Fischer of castles, churches and costumes in Transylvania, MKCS-C-I-121/85

IF WE WALK ALONG the western façade towards the garden and then turn back, one of the most iconic views of the castle reveals itself. This façade acquired its present form in the 1850s, when, in the spirit of Romantic architecture, the former garden façade – simple and lacking character – was replaced by one richly decorated with Neo-Gothic elements, evoking a medieval atmosphere. The transformation was carried out according to the plans of the Cluj architect Anton Kagerbauer, commissioned by Count József Bánffy (1770–1858), son of Governor György Bánffy.

On this occasion, the windows facing the garden were transformed into openings with pointed arches, the two-level Neo-Gothic loggia was built in front of the western wing of the Main Building, as well as the oriel placed at its corner. In the same period the clock tower of the Kitchen Building was also constructed. Due to unfavourable soil conditions (marshy ground and the presence of a former cesspit), the tower began almost immediately to sink and tilt. Today visitors often call it “the leaning tower of Bonțida”.

Count József Bánffy (1770–1858)

THE NEO-GOTHIC TRANSFORMATIONS, as well as other 19th-century architectural modifications – for example the demolition of the Renaissance gatehouse, the construction of the mill or the redesign of the castle garden – are connected to Count József Bánffy. As the son of Governor György Bánffy, he could afford extensive constructions and the adoption of the newest trends of the time, yet he was also the last member of that branch of the family.

In old age, the immense family fortune had diminished considerably – according to rumours, even his servants had taken advantage of his good faith – so that József was forced to sell the estate to his relatives, to a representative of another branch of the Bánffy family of Bonțida: the grandfather of Miklós Bánffy (1873–1950), who also bore the name Miklós. According to the agreement, however, József was allowed to remain in the castle until the end of his life.

Although relatively little is known about him – not even his portrait has survived – contemporaries recalled him with appreciation. Miklós Jósika wrote: “Whoever visited him at beautiful Bonțida could recall the old Hungarian nobles, both through his courtesy and his hospitality.” (*Memoirs*)



View of the castle from the west, coloured lithograph, mid-19th century, unknown author

Hungarian National Museum, Public Collections Centre, Collection of Prints and Drawings, T.5262

Loggia

11.



Western façade of the Main Building, 2024

Photo: Péter Lepedus-Sisko, Archive of the Transylvania Trust Foundation

THE LOGGIA OF THE WESTERN FAÇADE is one of the most distinctive elements of the castle. The architectural solution widespread in Italian Renaissance architecture designates a covered exterior space, bounded by walls on at least two or three sides but open on one, similar to a balcony. In the case of Bánffy Castle, in the 1850s a two-level Neo-Gothic loggia was built, open both on the ground floor and the upper storey (see archival image on p. 44). Comparing this initial state with a later stage (see upper archival image on p. 45), it can be observed that the loggia was subsequently enclosed with glazing, and the Tudor arch decorated with Gothic mouldings on the upper storey was simplified in the 1930s. During this period, members of the family rather called it a veranda. The transformation was carried out at the initiative of Count Miklós Bánffy, probably with the participation of architect Károly Kós, who was a close friend of the count.

In her memoirs, Katalin Bánffy mentions several times that her father was almost constantly preoccupied with the castle. Describing her own room, she wrote: "There was only one thing I detested: my bed. In one corner lurked the aforementioned uncomfortable, squeaky, and narrow brass bed, with its dreadful trough-shaped mattress. I wanted to replace it, since there were countless unused pieces of furniture in the attic – but no! I could not even speak to Father about it, because he would immediately fly into a rage or laugh at me. Everything, even the smallest luxury, was considered a problem, because Bonțida came before all else. *The roof over the eastern wing has to be repaired or the dam on the Someș has broken and must be rebuilt at once, the rest we shall see later...*" (*Song from Life*, p. 51)



Entrance to the loggia on the western façade, 2023

Photo: Gábor Kiss, Archive of the Transylvania Trust Foundation

In front of the loggia there was a terrace, with a wonderful view towards the castle garden, where family members could take breakfast or receive guests. In her recollections, Katalin mentions early morning rides, when she felt closest to her father, followed by breakfast on the terrace: "A rich breakfast, with all kinds of sweet breads, tea, coffee, Westphalian ham, eggs prepared in various ways, freshly churned butter." (*Song from Life*, p. 75) Sometimes, during meals or tea on the terrace, deer could also be spotted when they dared approach close enough to the castle.



Western façade of the Main Building, c. 1890, unknown author

Archive of the Transylvania Trust Foundation



Western façade of the Main Building after its transformation and glazing of the loggia, 1943, photograph by József Marx, reproduction by Lajos Erdélyi

Azopan Photo Archive, Târgu Mureş



Miklós Bánffy, Aranka Váradi and Katalin Bánffy on the terrace in front of the western façade

Bánffy Family Archive



The oriel and detail of the castle garden, first half of the 20th century, unknown author

Bánffy Family Archive

THE CASTLE'S BAROQUE, so-called French garden was created in the mid-18th century, during the time of Count Dénes Bánffy (1723–1780), Master of the Horse at the Viennese court, being the first composition of this kind in Transylvania. It was traversed by three long avenues lined with linden trees, radiating from in front of the castle. During walks in the garden, the landscape was animated by grottos, hunting lodges and an artificial lake. In accordance with the taste of the time, a greenhouse (orangerie) was also built, where rare and delicate plants were cultivated, including orange trees. In the first half of the 19th century, the French garden was transformed by József Bánffy (1770–1858) into a romantic English garden, with winding paths, flower lawns, rose pergolas and groups of trees. It was during this period that the castle acquired the name “Versailles of Transylvania”. At the beginning of the 20th century further attempts were made to renew the garden, but after nationalisation the area began to deteriorate rapidly: most of the trees were cut down and the decorative elements disappeared. Today only fragments remain of the former splendour that for centuries defined the panorama of Bontida.

During walks in the garden, the landscape was animated by grottos, hunting lodges and an artificial lake.



Part of the castle garden seen from the building, 1943, slide copy,
unknown author

Hungarian National Museum, Public Collections Centre, Historical Photo Archive, D593

Numerous childhood memories of Katalin Bánffy are connected to the garden: "I adored the park. The gigantic trees, the Nagyberék [Great Grove], the meadows, its mysterious paths, the wide green lawns, the branch of the Someşul Mic River winding silver-bright among them, its majestic avenues of trees, its little arched bridges, the orchards and its wild, jungle-like corners. An estate of some six hundred acres! The Someş formed its boundaries. Another branch flowed through the park; from it diverged the Mill Canal created by the dam, which then left the park in front of the kitchen building and the vegetable gardens, and drove two or three mills beyond. I swam in it every day; its swift current carried me as far as the kitchens, where I climbed out opposite the kitchen garden, stuffed myself with strawberries, and walked back, accompanied by my fox terriers, to where I had started: a lovely sunlit meadow on the bank of the Someş." (*Song from Life*, p. 52)

The castle garden was not restituted to Katalin Bánffy, so at present it is not accessible to the public and is subject to litigation. The lake located behind the Kitchen Building complements the natural setting of the castle.

Ground Floor of the Western Wing, 13. “Miklós Bánffy’s Force Fields”

COUNT MIKLÓS BÁNFFY (1873–1950) was one of the most versatile personalities of the Bánffy family: writer, graphic artist, stage designer and an important actor in organising Hungarian cultural life in Transylvania, while at the same time playing a significant role in politics, including as Minister of Foreign Affairs. His daughter, Countess Katalin Bánffy (1924–2025), devoted herself to preserving the intellectual and material heritage of her father: through her memories, writings and personal testimonies, she preserved not only her father’s image but also the universe of everyday life in the castle.

The exhibition entitled “Miklós Bánffy’s Force Fields” pays tribute to the count’s activity in four rooms. These rooms were also part of the former family residence, so the exhibition is closely connected, both spatially and thematically, to the castle’s past.

The first room is the secondary staircase in the western part of the residence, now functional again. From here, moving southwards, one formerly reached the governess’s room, which had earlier been the room of Count György Bánffy (1843–1929), father of Miklós – this is today the second room of the exhibition. Next follows the room of the young Katalin Bánffy, the third room of the exhibition, which Katalin describes as follows: “Three windows opened from my room; despite the thick walls it was bright and

welcoming, made cosy by Empire furniture and a large white tiled stove, around which stood Rococo sofas and armchairs upholstered in floral chintz [cotton fabric]. A splendid writing desk had been placed by the window. With a secret drawer! I adored it. The divan covered with Persian silk almost divided the room in two, and a small wallpapered door led to my bathroom.” (*Song from Life*, pp. 50–51) From the middle room one could exit onto the glazed veranda (the exhibition’s fourth room) and then onto the terrace in front of the western wing.



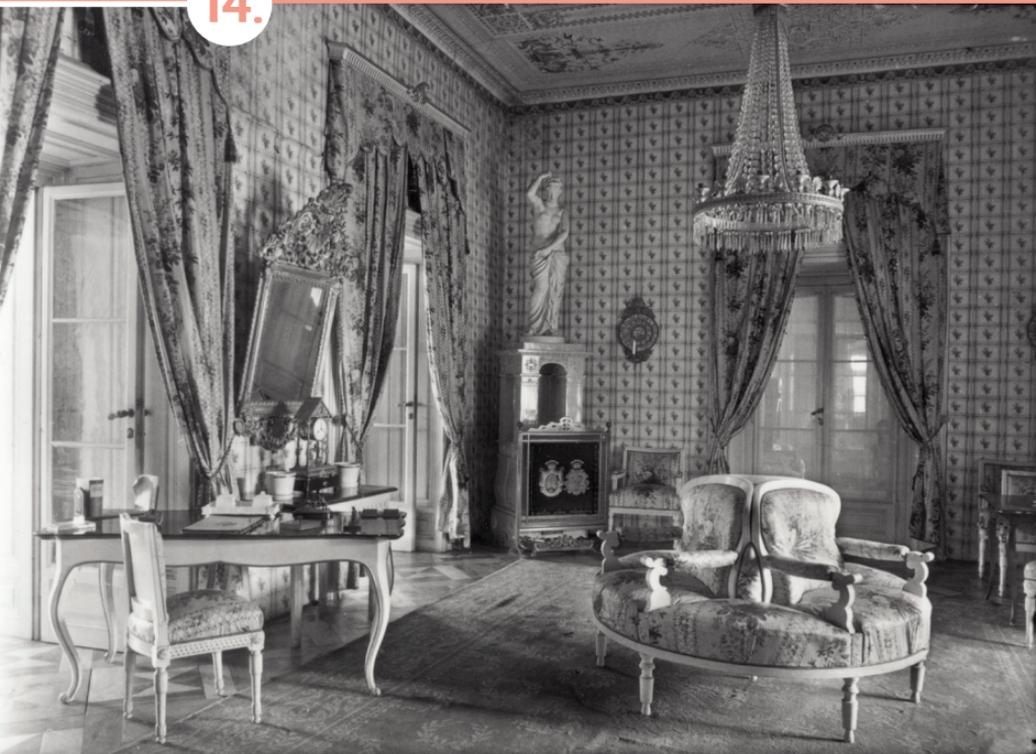
Detail of the exhibition “Miklós Bánffy’s Force Fields”, 2023
viewcatchers (Hunor Bako, Miruna Moldovan)



Count Miklós Bánffy (1873–1950), Minister of Foreign Affairs, in Hungarian ceremonial dress with a Maltese cross, silver gelatin photograph, c. 1920, author: successor of Koller Szenes
Hungarian National Museum, Public Collections Centre, Historical Photo Archive, 1582/1957 fk

Upper Storey of the Western Wing:

14.



Maria Theresa Drawing Room, 1943, slide copy, unknown author
Hungarian National Museum, Public Collections Centre, Historical Photo Archive, D595

ON THE UPPER STOREY of the western wing was the bedroom of Katalin Bánffy's mother, Aranka Váradi, as well as the Maria Theresa Drawing Room. Katalin recalls these spaces as follows:

"My mother's apartment was situated above mine, also beautifully furnished, with a canopy bed and a regal view. Beside it stood the glazed veranda, which my mother used as a music room. Large glazed doors connected it to the Maria Theresa Drawing Room, which, in my opinion, must have been one of the most beautiful sitting rooms at Bonțida. I often went to sleep in her room. Being in the same space with her

Maria Theresa Drawing Room and the Bedroom of Aranka Váradi

made my sleep feel more peaceful; moreover, the divan was more comfortable than my brass bed with its sagging mattress. My father's rooms were in the western bastion. Beautiful, but austere spaces – I would not have liked to live in any of them.”

After restoration, the rooms on the upper storey – which will form the Bánffy apartment – will occasionally open to visitors, reviving the former splendour of the castle.



Bedroom of Aranka Váradi, 1943, slide copy, unknown author
Hungarian National Museum, Public Collections Centre, Historical Photo Archive, D603

Kitchen Building

15.



Kitchen Building, 2019

Photo: Angéla Kalló, Archive of the Transylvania Trust Foundation

THE KITCHEN BUILDING is found south to the Main Building's western wing. It has had its place there since the 17th century, near the south-western round tower. But why was the kitchen built separately? Perhaps because of the risk of fire, but it is also quite certain that neither the noise nor the smells of the kitchen were welcome in the representative spaces, and for this reason, the kitchen occupied a secondary role within the household. It is also noteworthy that the late Renaissance 17th-century kitchen was built to the exterior of the curtain wall linking the two western towers, suggesting that at the time of the castle's



Kitchen Building in the 1990s

Photo: Angéla Kalló, Archive of the Transylvania Trust Foundation



Kitchen Building, 1930s, by Kálmán Szöllősy (3760)

Hungarian Museum of Architecture – Monument Protection Documentation Centre, Photographic Archive, repro. neg. no. 138.625

construction defence was not the principal priority – such a projecting structure would have been quite easy to attack.

According to the recollections of Katalin Bánffy, not only the kitchen functioned here: the staff dining room, the meat pantry and the ironing room were also located in the building, while the tower was used for storage, which is why it was called the “apple tower”.

After nationalisation, a workers’ canteen was created in the Kitchen Building, wood being supplied by cutting trees from the castle garden, causing irreversible damage to the ancient trees. Later, a rabbit farm also operated here. Due to lack of maintenance, by the end of the 1990s almost nothing remained of the building but the walls.

In the conservation process of the castle, this was the first building to be partially restored: ***in 2001, the castle’s cultural café, which functions to this day, was opened on the ground floor of the Renaissance tower.***

Miklós Building

16.



The Miklós Building, 2023

Photo: Gábor Kiss, Archive of the Transylvania Trust Foundation

THE MIKLÓS BUILDING is found south to the Main Building's eastern wing, already existing in the late Renaissance period and once being connected to the Renaissance gatehouse. Initially, the steward and estate administrator lived here, and in the adjacent spaces and the connected south-eastern tower there were storage rooms, stables and granaries. Later, the rooms were transformed into guest apartments, and in the tower an archive and a small library of unbound books were arranged.



The Miklós Building in the 1990s

Photo: Angéla Kalló, Archive of the Transylvania Trust Foundation



Former Neoclassical loggia on the southern side of the Miklós Building, c. 1969, unknown author, reproduction by Miklós László

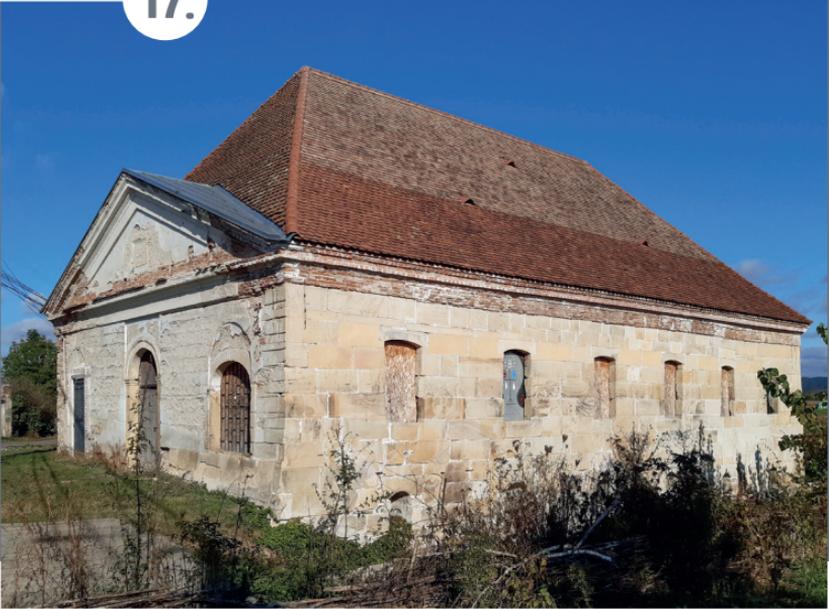
„Castelul Banffy Com. Bonțida. Jud. Cluj. Fotografiale cu situația existentă s-au executat în luna aprilie anul 1969” (Bánffy Castle, Bonțida Commune, Cluj County. The photographs of the current condition were taken in April 1969), album in the possession of József Bálint-Pataki

According to archival photographs, a Classicist loggia was attached to the short façade of the Miklós Building, next to the tower, which had a particular charm within the ensemble. It was still visible in the 1960s, but today has disappeared without trace. Also, according to sources, the building was once decorated with a coloured mosaic coat of arms, again recalling the Bánffy family.

After nationalisation, the offices of the Bonțida Agricultural Machinery and Tractor Station functioned in the building – today this is attested by the inscription “SMT Bonțida” above the northern entrance. Later, the building remained unused for a long period, and its condition gradually deteriorated until, at the beginning of the 2000s, before the start of restoration works, the interior walls and floors collapsed entirely.

At present, it houses the Built Heritage Conservation Training Centre, with a conference hall and offices.

17.



Castle mill, 2019

Photo: Angéla Kalló, Archive of the Transylvania Trust Foundation

OUR WALK AROUND THE CASTLE would not be complete without visiting the six-wheel watermill located near the Gate Building, but outside the walls. The building was erected in 1821 by Count József Bánffy, once attested by a chronostichon (a Latin inscription whose letters may also be read as Roman numerals, the sum of which indicates the year of construction), which has unfortunately since disappeared. According to family tradition, the stones of the demolished late Renaissance gatehouse were reused in its construction.

The mill functioned until 1966, serving the needs of the local community, and the Mill Canal that supplied it passed through the castle garden. For the young Katalin Bánffy, this canal was an ideal playground, as she describes in her memoirs how she swam here every summer.

The mill was not restituted and remains state property; however, according to an agreement concluded in 2003 with the local administration, the foundation assumed responsibility for maintaining the building. In 2010, consolidation and conservation works were carried out on the severely deteriorated structure, thus preventing further degradation.

At present, the mill is not accessible to the public.

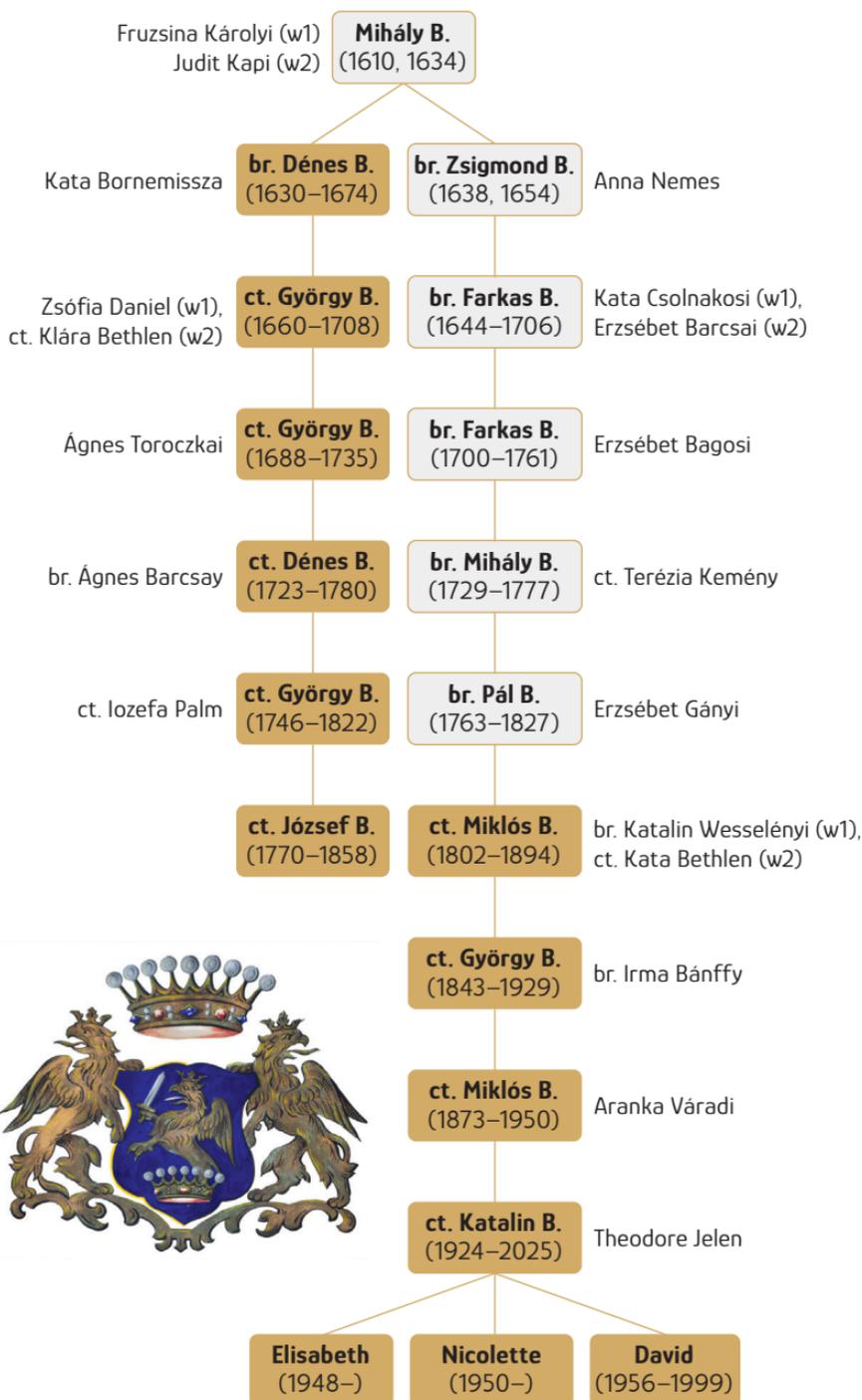


Castle mill, c. 1969, unknown author, reproduction by Miklós László
„Castelul Banffy Com. Bontida. Jud. Cluj. Fotografiiile cu situația existentă s-au executat în luna aprilie anul 1969” (Bánffy Castle, Bontida Commune, Cluj County. The photographs of the current condition were taken in April 1969), album in the possession of József Bálint-Pataki



View of the mill in the mid-2000s
Archive of the Transylvania Trust Foundation

Genealogical Tree of the Bánffy de Losoncz Family





TO HELP IN FOLLOWING of the castle's history, here we present those family members who built or lived in Bánffy Castle, Bonțida. The list begins with Mihály, the father of Baron Dénes Bánffy, the one who initiated the transformation of the early manor house into a Renaissance castle.

Naturally, the history of the Bánffy family is far more complex than what is shown here, but for the sake of clarity we include only the most essential information. Where we do not know the year of birth or death of a family member, we indicate the year of the first and last mention in written sources. It may occur that a male family member had several wives during his lifetime; in such cases we use the notation w1 / w2 to indicate the order of the marriages.

Bibliography

Bánffy, Katalin, *Ének az életből [Song from Life]*, Helikon Publisher, 2015 (in Hungarian).

Bánffy, Miklós, *Erdélyi Történet [Transylvanian Story] I–III*, Helikon Publisher, 2021 (in Hungarian). Translated into English by Patrick Thursfield and Katalin Bánffy-Jelen, *The Transylvania Trilogy*, vol. I–III, Arcadia Books Ltd, 2009–2011.

Biró, József, *A bonczhidai Bánffy-kastély [Bánffy Castle at Bonțida]*, Erdélyi Tudományos Füzetek Series no. 75, Cluj, Erdélyi Múzeum-Egyesület, 1935 (in Hungarian).

Gy. Dávid, Gyula, *A bonchidai Bánffy-kastély [Bánffy Castle at Bonțida]*. Cluj-Napoca, Polis Publisher, 2018 (in Hungarian).

Hegedüs, Csilla, Berki Tímea (ed.), *The Bánffy Castle of Bonțida. Past, Present, Future*, Cluj-Napoca, Fundația Transilvania Trust, 2020.

Jósika, Miklós, *Emlékirat [Memoirs]*, editor János Györi, Magyar Helikon Publisher, 1977 (in Hungarian). Accessible online on Magyar Elektronikus Könyvtár, <https://mek.oszk.hu/04900/04984> (October 2025).

Kovács, András, *Bonchida. Bánffy-kastély. [Bonțida. Castelul Bánffy]*, Erdélyi műemlékek Series no. 10, Cluj-Napoca, Fundația Transilvania Trust – Kriterion Publisher, 2005.



© Transylvania Trust, 2025



TRANSILVANIA
TRUST

Author: art historian Zsuzsanna Eke

Contemporary photographs: Brandcare Marketing Agency, Transylvania Trust Foundation, Angéla Kalló, Gábor Kiss, Ágnes Kiss-Tamás, Péter Lepedus-Sisko, viewcatchers (Hunor Bako, Miruna Moldovan)

Archival images:

Archive of the Transylvania Trust Foundation

Archives of the National Heritage Institute, Bucharest, Romania

Azopan Photo Archive, Târgu Mureș, Romania

Bánffy Family Archive

Hungarian Museum of Architecture – Monument Protection Documentation Centre, Photographic Archive, Budapest, Hungary

Hungarian National Museum, Public Collections Centre, Budapest, Hungary

National Archives of Romania, Cluj County Service, Cluj-Napoca, Romania

Research Centre for the Humanities MTA–ELTE, Institute of Art History, Budapest, Hungary

Graphic concept and cover design:

Elemér Könczey, Botond Fazakas, IDEA PLUS, Cluj

Printing:

IDEA Design & Print, Cluj

Director: Péter Nagy

Publication supported by:

MTA MAGYAR
TUDOMÁNYOS
AKADÉMIA