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HISTORY, RELIGION, ART – AN INTERDISCIPLINARY PERSPECTIVE ON
TRANSYLVANIAN REALITIES

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Review of Sorina Paula Bolovan (ed.), Ciprian Firea, Nicoleta Marțian, Sorin Marțian, Diana
Covaci, *Călătorie prin patrimoniul ecleziastic transilvănean. Ghid istoric, artistic și pastoral*
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Becoming acquainted with the historical and religious evolution of a region is essential for the comprehension of its past and present, as well as for the building of its future.¹ Exploiting the cultural heritage in the educational process represented a common research interest for authors Sorina Paula Bolovan, Ciprian Firea, Nicoleta Marțian, Sorin Marțian and Diana Covaci, interest which also set the foundation of the volume *Journey through the Transylvanian Ecclesiastic Heritage. Historical, Artistic and Pastoral Guide*. As part of history and religion, their research areas have crossed in order to carry out an interdisciplinary undertaking with didactic purposes, undertaking which aims to facilitate the understanding of traditions and cultural diversity in the Transylvanian region.

The need of applying active and attractive didactic methods to disseminate historical and religious knowledge was also the subject matter of previous volumes edited by Sorina Paula Bolovan, Nicoleta Marțian and Sorin Marțian in the past years.² The collective and interdisciplinary effort to exploit the local history and religion is praiseworthy, being one of Romania's initiatives to align to "the fundamental principles of education found in the European documents which concern pupils' support to develop a sense of social identity, to comprehend that they belong to a certain cultural heritage, to prepare their democratic participation in the political life, to develop their respect and tolerance for diversity, which should manage the relations between individuals with a different ethnic and cultural origin."³

Enjoying the experience of coordinating several collective works, which fall within the theme area of exploiting the historical and religious inheritance, the editor of the pastoral guide entitled *Journey through the Transylvanian Ecclesiastic Heritage*, Sorina Paula Bolovan, dedicated a volume to history didactics⁴ and was also interested in the study of demographic aspects in modern Transylvania⁵, as well as in the situation of the Germans from Romania.⁶

Structured in six chapters, the volume *Journey through the Transylvanian Ecclesiastic Heritage. Historical, Artistic and Pastoral Guide* begins with essential arguments to support the imperative need to "exploit the historical-religious heritage from Transylvania in the teaching process of history and religion"⁷, praising the legislative initiatives that concern curricular changes for the elaboration of didactic text books and materials that expose the historical and cultural evolution of a region and of the minorities in Romania. It is also underlined the usefulness of research projects that follow up the popularization of science concerning the local-regional historical realities among children and adults, on national and international level.

Transylvania is a region that lives under the auspice of unity within diversity, a diversity of traditions and culture that we should take pride in and that must be preserved and consolidated in the future, not only by tolerance but rather by respect, as the authors Sorina Paula Bolovan⁸,

Ciprian Firea and Diana Covaci⁹ highlighted. Education is the first and the safest way to change mentalities, to promote the active cooperation principle between ethnic groups and to ease the access to the cultural, linguistic, religious diversity and identity of minorities in Romania. In this spirit the authors encourage the elaboration of local history guides and other projects which “should be formed as a reference heritage for the knowledge of the past, the present and last but not least the future of the population in this common space that does not belong to the Romanians, but to an equal extent to the Hungarians, Germans, Jews, Armenians, Serbs and other ethnicities that lived/live in Romania.”¹⁰

Identity is the result of a complex of coordinates, like ethnicity, confessional or religious belonging. Our heritage, or in other words our cultural assets, is defined by a rich thesaurus of material and immaterial values like language, customs, monuments etc. Interesting is the statement according to which the term *monument* originates in the Latin *memory* and because memories are not always easy to decode, Sorina Paula Bolovan, Ciprian Firea and Diana Covaci take us through an instructive and attractive process of knowing and understanding these so-called memories.¹¹

The Transylvanian ecclesiastic heritage is a thesaurus marked by ethnic and confessional differences. Thus, the villages in this region have numerous churches, each one pertaining to a certain confession, from the most ancient like the Orthodox, the Greek-Catholic, Catholic etc., to those more recent, for example the neo-protestant. The similarities and the differences between them have changed in time, materialized both in terms of architecture and interior design and also in specific ecclesiastic canons and rituals. Usually, confessions can be correlated with ethnic groups. In Transylvania the Orthodox and the Greek-Catholics are mostly Romanians, the Evangelicals and the Lutherans are Saxons, the Catholics originate from Hungarians, Germans and Szeklers and the Reformed and the Unitarian are mainly Hungarian. Even if the “confessional identity of Churches was not always easily made and the polemics or even the open conflict have marked their becoming, [...] Transylvania was not the scene of some religious bloody wars as in other parts of Europe.”¹²

For the purpose of knowing and understanding the Transylvanian ecclesiastic heritage, Ciprian Firea proceeded to an intrusion into the history of the province, dedicating the second chapter to the historical and religious evolution, especially to the journey of the religious institutions. The description starts from the period of the Transylvanian Voivodeship, 11th-16th centuries, with a review of the most significant political and ethnic realities, “essential premises for the characteristics of the ecclesiastic monuments.”¹³ Up to the present time Transylvania bears the print of medieval urbanism, Sighișoara Citadel being an indicative example in this meaning; the Black Church from Brașov and St. Michael Church from Cluj are some of the monuments completed in this period.

A province of the medieval Hungarian state for 500 years, Transylvania was marked at that time by the colonization of the Saxons and Szeklers, populations which “added up to the initial ethnic mosaic formed of Romanians, Slavs and Hungarian conquerors.”¹⁴ In this context the author Ciprian Firea tells us about the nobleman title, mainly held by the Hungarians and about the colonists, especially the Saxons who played a significant role in the development of medieval Transylvania – among the most developed regions in Europe at that moment. The *city* is defined as “a space of liberties in the medieval period”¹⁵ and the *nations*, forms of political organization of the Hungarian, Saxon and Szekler nobles. The Romanians were not part of the leading class at that time, being disadvantaged by the *subdued* status and moreover by the fact that they served the Orthodox church, which was marginalized in the Middle Ages whereas the medieval Hungarian kingdom was the supporter of Catholic faith.

Multiple revealing aspects are disclosed during the reading about the social and religious life, about the role, structure and disputes between the two churches – the Orthodox (Eastern) and the Catholic (Western) Church, disputes which affected the approach or even unifying attempts of these confessions.

The 16th-17th century was marked by the collapse of the Hungarian kingdom and by Transylvania’s transformation into an independent state, ruled by a prince. Under the given circumstances, the Catholic Church crumbled as a consequence of the reform movements that started as a protest against the general state of the Church, of the ecclesiastic practices and the decayed conduct of the Catholic clergy. The Protestants laid the foundations of new confessions which did not acknowledge the papacy as a Church leader. Among them Ciprian Firea mentions the Lutheranism (Evangelic church), founded by the German Martin Luther, the Calvinism, the Unitarianism etc. Interesting is the fact that “the principedom period, in terms of erecting worship places, nearly does not matter. [...] What really happened noteworthy was the transformation of the old edifices to serve the new cults and the new church service.”¹⁶

The restoration of Catholicism was attempted by all means by the Habsburgs once with Transylvania’s integration into their empire. A part of the Orthodox clergy was persuaded to subordinate to the Pope, so that in the 18th century in the province were laid the foundations of the Romanian Church United, mainly known as the Greek-Catholic Church. Nevertheless Ciprian Firea emphasizes the fact that the difference between the Orthodox and the Greek-Catholic Church is a matter of dogmatic clauses, the unification being accepted especially in order to acknowledge the church as an official one and to facilitate the institutional development. A part of the Romanians founded the Orthodox alliance and refused the unification, being persecuted based on such grounds until religious tolerance was enforced by emperor Joseph II. This

historical moment was followed by the building of churches, employment of priests and teachers, obviously depending on community's resources.

Ciprian Firea pictured the 19th century as one marked by the romantic ideology that did not bring major changes on religious level in Transylvania. This period was characterized by an "ample activity of «restoration» of the ancient medieval edifices."¹⁷

A significant bloom of the Orthodox Church occurred once with the Great Union in 1918. Romania was Orthodox in its majority, so Transylvania started to build worship places, which were mainly Orthodox. At Alba-Iulia, the town where the union took place, the so-called Coronation Cathedral or the Reunification Cathedral was built in 1922, other cathedrals being erected at Cluj and Timișoara in this period.

The communist period was a period of "restriction of religious manifestations, of secularization of the society and even persecution of churches"¹⁸, not only for Transylvania, but for the entire country. Many churches and monasteries were closed, nationalized or demolished; numerous members of the clergy were arrested or deported, more confessions were prohibited, for example in 1948 the Greek-Catholic Church whose parishioners were forced to go back to Orthodoxy. However, C. Firea draws attention upon the fact that the Transylvanian ecclesiastic heritage was less affected than that of other Romanian provinces and that during this period, as a consequence of the significant growth of population, new churches were built, although they do not have a major artistic value.

After 1989 were acknowledged the rights of all worships in Romania even if restoration and freedom of religious expression brought disputes and tension between Churches. In Transylvania, "an area with a special confessional diversity"¹⁹, the period was mainly marked by the retrocession of ecclesiastic heritages, by the building of worship places, both for the well-established confessions and for those more recent. The author Ciprian Firea emphasizes the major efforts made for the ecclesiastic architecture programs under the given circumstances.

The forming role of religion was understood as a very significant one in Romania beginning with the '90s, given the importance gained by this subject in the public educational system, and generally the enhanced influence of the Church in the Romanian society.²⁰ Facilitation of knowledge and understanding of our religious becoming and of the ecclesiastic structure was a central preoccupation in the research of authors Nicoleta Marțian and Sorin Marțian. The involvement in the religious education underlay numerous pedagogical and didactic projects, among which also the elaboration of religion textbooks mainly dedicated to the Greek-Catholic cult.²¹ Teaching religion in schools²², the laic and Christian education in the Roman Empire²³ and also in Romania²⁴ are aspects debated by Nicoleta Marțian in her works. On the other hand, the progress of Christianity and its symbols, the study of the New Testament²⁵,

the analysis of Gospels²⁶ and the history of the ecclesiastic institutions²⁷ are only few of the subjects included in the papers signed by Sorin Marțian.

The ecclesiastic heritage is not easy to decode and is an unknown for most of the laics who do not hold historical-religious knowledge. In this meaning, in the volume *Journey through the Transylvanian Ecclesiastic Heritage* Nicoleta Marțian and Sorin Marțian offer us the interpretation keys necessary for the comprehension of our religious thesaurus; in other words, they teach us how to work out the ecclesiastic message, “a pedagogical art able to educate the people, perpetuating historical, artistic, dogmatic lessons and sanctifying it at the same time through the graceful presence of the Holy Spirit.”²⁸

The ecclesiastic language is often sprinkled with symbols, visual and mental images which play an essential role in the Christian faith. The cross sign, the Holy Scripture, the Apostle Symbol, the sacraments, the *Lord's Prayer* are designated by churchmen as the five fundamental symbols of Christianity.²⁹ Nicoleta Marțian and Sorin Marțian emphasize the fact that Christianity is founded on trust, on the faith in symbols, to which it resorts to send its messages.

Even if the global society confronts with the secularisation phenomenon, with the dialectics of the sacred and the profane³⁰, “people cannot survive without religion. The entire history of religions, but also the mythical, symbolical and ritual behaviors of the contemporary individual, the acts of community celebration or the need to invest sacred meanings in personal elements reflect this need for religiousness.”³¹ People exhibit their religious feelings by verbal and non-verbal language, as well as through worship objects and the matter used in the divine service. Nicoleta Marțian and Sorin Marțian reveal us the meaning of the most important elements of Christian symbolism. Thus, throughout the reading we find out that the holy water is the symbol of the divine grace, the baptisterium with eight corners represents the endless life and the chalice embodies the Christian unity. Interesting is also the origin of the practice of burning frankincense as a liturgical act or the interpretations given to the cross symbol in Christianity. The ring, with its different representations is pictured as a sign of the episcopal power and must be differentiated from the profane type of rings. In this chapter we also find the meaning of the term *orant* – defined as a “male or female figure seen from the front with an *expansis manibus* attitude”³², as well as the rich symbolism of the representation of the four evangelists. In the churches from Transylvania we often encounter these symbols, for example in the parochial church St. Michael from Cluj where we can admire the decorative abundance, reliefs, statues and figurines of the evangels.

The purpose of Nicoleta Marțian and Sorin Marțian was basically “to capture the manner in which the religious heritage can be used in the history and religion classes or in a touristic journey.”³³ Thus, they send us

the message according to which “it is important that the Christian images and symbols should be exploited as didactic material to help everybody join the communion with the Church.”³⁴

Further on the same authors explain to us the need to see the worship places not only as architectural monuments, but also as a part of the local history and religion. Therefore, in chapter four of the volume, Nicoleta Marțian and Sorin Marțian teach us how to decode a church in its entirety, from theological, liturgical, historical or pastoral perspective. The *pastoral-touristic reading* addresses to everybody, from Romanian or foreign tourists to pupils and any type of cultural, educational or religious group. At the same time it is underlined the importance of manifesting creativity, free thinking and the critical sense within this process. All stages must be covered in the touristic-pastoral approach of a monument, from visual perception, to interpretation, contemplation and expression. In this meaning, we are offered the keys to the pastoral reading for a few of the essential elements encountered during an itinerary of the worship places like the *church, the shrine, the pulpit, the confessional* and the *Way of Grief*.³⁵

In the knowledge and semantic decoding of the architectural elements of Transylvanian ecclesiastic edifices introduces us Ciprian Firea in the fifth chapter of the volume. The spatial classification of the monuments, on horizontal and vertical level, is illustrated both in words and in photographs. The emphasis is laid on the evolution of organization and on the significance of elements and ecclesiastic rooms, as well as on the differences between the Orthodox and Catholic worships. According to the author, irrespective of the origin, “the church-edifice (eastern and western at the same time) was the result of the encounter between symbolism and the religious conception upon the space with the constructive techniques themselves.”³⁶

The architecture of Transylvanian churches is presented as being marked by both western and eastern ecclesiastic traditions, sometimes melted in monuments that join elements from both worships. From more ancient periods mainly date the western churches, in romantic and gothic style, and less in eastern style, that were rather the result of the influences from Moldova and Wallachia.

We should not assess the worship places as simple constructions, but we should also discover the decorations, the paintings, the furniture, the objects placed in the service of ecclesiastic rituals, true objects of religious art, recommends author Ciprian Firea. Moreover, we should understand that “the living church is a ritual (method of «performing» the divine service, words, gestures, movements, songs etc.) hosted by the space built and helped by the worship «tools» on one hand, and on the other hand it is public, audience or community taking part to God’s glory.”³⁷

The advice is followed by a virtual journey to the Transylvanian churches, an expedition that offers a genuine radiography of the regional

ecclesiastic landscape. Ciprian Firea's journey includes the itineraries of cathedrals, monasteries, urban gothic parochial churches, fortified churches, princely monasteries, wooden churches and ends with the most important worship places from Cluj-Napoca. The iconography of this last and largest chapter is a very rich one, inviting the reader to a tourist route of the monuments presented. Each itinerary starts with a conceptual frame, the presentation of related monuments, each with its importance, characteristics and history. Remarkable is the interdisciplinary perspective, the attractive manner in which Ciprian Firea succeeds to offer a historical, religious and artistic outlook upon the pictured edifices, giving us a strong motivation not only to read about, but furthermore to visit the Transylvanian ecclesiastic heritage.

The *cathedral* is the absolute worship place both for the Western and for the Eastern Church, its importance being usually reflected in the monumental architecture. Even though, in Transylvania there are parochial churches like the Black Church from Brașov, which, in terms of size, outshine the cathedrals. Thus, the author draws attention upon the fact that the common perception according to which any big church would be a cathedral is wrong.³⁸

Ciprian Firea offers a brief review of the institutional structure of the Catholic medieval cathedral, its role and evolution. The historical key moments which marked the confessional evolution and implicitly the evolution of the churches in Transylvania, both as institutions and as architectonic monuments, are pointed out by the author. Thus, we find out, that once with the Reform the Catholic dioceses were dissolved, being replaced by new confessions. In the Habsburgs period was founded the Greek-Catholic Church and following the Great Union the Orthodox edifices – which, up to that time did not have stable dioceses, were considerably multiplied. Therefore, “along time in Transylvania operated a series of diocese centres or cathedrals. This is due to the mosaic of confessions existent in the province and to the lack of institutional continuity under a stormy history.”³⁹

The description of the most important Transylvanian cathedrals is illustrated with photographs of the monuments, visual images which are eloquent for the mental representation of the architectural style of the worship places. The itinerary starts from the Roman-Catholic cathedral from Alba-Iulia, which dates from the 11th century. Its historical significance was not just religious, but it also played the role of a public notary during the Voievodeship. Even if it underwent some changes throughout history, from architectonic point of view the cathedral is “a basilica with transept, with a big central apse and two side absidioles.”⁴⁰ The most ancient part of the church is built in late Roman style, with Gothic influences. In time the cathedral was restored in Gothic style, also being marked by the Renaissance style.

Due to the sanctification of its founder, king Ladislau, the Roman-Catholic cathedral, built at the end of the 11th century at Oradea, provided sacredness to the town in the late Middle Ages and generated the construction of numerous monasteries and parochial churches around it. Ciprian Firea describes the edifice as the biggest worship place in Baroque style from Romania, next to it being erected by the same architect the most beautiful episcopal palace from Transylvania.⁴¹

The Orthodox Church from Vad, Cluj county played for the Romanians from Transylvania the extremely important role of Eastern Episcopal Church in the late medieval period as it was located on a territory that pertained to Moldova. Even if it was a combination of architectonic styles, the church confirms, like Prislop monastery, the Orthodox architectural influences from the Romanian countries in the intra-Carpathian arch, more precisely those of Moldavian nature. The Great Union was followed by the establishment of an Orthodox diocese at Cluj, which incorporated the name of the church from Vad, being named the Diocese of Vad, Feleac and Cluj.⁴²

Ciprian Firea also describes the first worship place dedicated to the Romanians from Transylvania, the Greek-Catholic cathedral from Blaj, built at the initiative of Inocenție Micu in 1737 in Baroque style. The monastery, the confessional school and the library that operated in association with the cathedral laid the foundations of a real cultural nucleus in the province.⁴³

Guided by the same author, we also find out that the initiative of building a cathedral for the Transylvanian Orthodox pertained to Andrei Șaguna and was materialized in 1902 when the Metropolitan Church from Sibiu was founded, an architectonic edifice of Byzantine inspiration. Ciprina Firea underlines the importance of the monument which acted as “a centre of the Transylvanian Orthodoxy”⁴⁴, around it being shaped significant religious, cultural and educational institutions.

The last of the cathedrals suggested by Ciprian Firea for knowledge and visit is the Orthodox Cathedral from Alba-Iulia, the so-called Church of Coronation or Restoration. Being the first church built after the Great Union, it played various roles: it served as a coronation place for the Romanian sovereign kings, as a substitute of the former mitropoly demolished by the Habsburgs and it was a support for the Orthodoxy, a minority at that time in Transylvania. Built in architectural style specific for Wallachia, the cathedral was designed following the pattern of the royal court from Târgoviște.⁴⁵

After introducing us the Transylvanian cathedrals, Ciprian Firea continues with another essential part of the ecclesiastic heritage of the region, the monasteries. The historical background, the function and evolution of this type of worship place is briefly but eloquently presented by the author in order to emphasize its importance. The conceptual frame is followed by the description of the most important Transylvanian

monasteries. The suggested itinerary starts from the Benedict monastery from Cluj-Mănăstur founded in the 11th century and continues with the Cistercian monastery from Cârța, dating from the 13th century, the only monuments of such worships in the Voivodeship. From the same period, more precisely around 1268, dates the Franciscan monastery from Bistrița, which, in terms of architecture is under transition from the Roman to the Gothic style.⁴⁶ The author also pictures in his itinerary the Dominican monastery from Sighișoara and the Orthodox monasteries from Râmeți and Prislop.

The Transylvanian ecclesiastic heritage is also shaped of parochial churches, the next category of worship places in Ciprian Firea's virtual journey. The biggest monuments of such type built in Gothic style in the region, which the author advice both pupils and adults to visit, are the evangelic parochial churches from Sebeș and Brașov, as well as the evangelic cathedral from Sibiu, which initially served as a Catholic parochial church in the town.⁴⁷

Particular for the end of the Middle Ages, the fortified churches are often encountered in Transylvania. There are over 300 such edifices in the region, according to the author Ciprian Firea,⁴⁸ who presents and illustrates a few of these veritable defence fortresses in his itinerary. "The fortified churches from Biertan, Prejmer, Călnic, Valea Viilor, Saschiz, Viscri and Dârjiu are currently listed in the humanity heritage."⁴⁹

The author does not leave out from his journey the princely churches, mentioning among them the edifices from Strei, Sântămărie Orlea, Densuș, Leșnic etc. Mainly encountered in Hunedoara county, "these small medieval worship places built by Romanian princes or by noblemen originating from them [...] are extremely important as they document the creating activity of the Romanians and the existence of the Orthodox Church in a province in which, as pointed out, both ethnicity and religion were in a state of inferiority and subordination."⁵⁰

The wooden churches are worship places spotted on the entire territory of Romania. In Transylvania, the most indicative edifices of this type are found in Maramureș. Real artwork, these monuments date from the medieval period and were mainly built in rural areas by the Orthodox or Greek-Catholic Romanians. Among the wooden architecture masterpieces presented in words and pictures and recommended by Ciprian Firea for a touristic journey are the Greek-Catholic church "Holy Archangels Michael and Gabriel" from Surdești and the Orthodox church with the same name from Rogoz, both part of the UNESCO heritage.

Ciprian Firea ends his virtual expedition with a genuine radiography of Cluj-Napoca's ecclesiastic landscape, displaying the most significant worship places of the city in an interdisciplinary manner. Illustrated with emblematic photographs of the described monuments, his itinerary is offering the readers "the possibility to travel, both concretely and symbolically among many of the historical, cultural and religious realities

of the entire province.”⁵¹ Thus, who wants to make an image upon the history, religion and urban art of Cluj should have as landmarks, according to the above mentioned author, the catholic parochial church St. Michael, the Dominican church and monastery, the Franciscan church, the Jesuit church, the Unitarian cathedral, the Greek-Catholic parochial church and obviously the Orthodox cathedral.

Suggestively entitled *Journey through the Transylvanian Ecclesiastic Heritage. Historical, Artistic and Pastoral Guide*, the multi-author volume is the result of an interdisciplinary effort to provide an instructive and attractive outlook upon Transylvanian traditions and cultural assets, encouraging not only a virtual but moreover a tourist itinerary of the local worship places. Situated at the border between history, religion and art, and focusing also on the didactic perspective, the volume offers a successful valuation pattern of the historical-religious local heritage, being an example for future similar projects regarding Romanian regions.

Remarkable is the innovating character of the tourist pastoral, a very seldom approached dimension in the Romanian didactic, as the editor Sorina Paula Bolovan emphasizes.⁵² Recommended also through the value of its scientific referees, academician professor Ioan-Aurel Pop⁵³ and professor Călin Felezeu⁵⁴ Ph.D. – significant names in the research of Romanians’ history, the volume represents an essential guide in the discovery of traditions and local cultures, a genuine learning tool which gives us the chance to analyse realities “from the diversity perspective and also from the variety of approaches (historical, religious, artistic and didactic).”⁵⁵

Following the reading, we can see the praiseworthy documentation effort, the rich and diverse bibliography originating mostly from the Romanian, Hungarian and German but also from the American, Italian and French research area of history, religion, art and education, for an equidistant perspective on the realities exposed.

Outstanding is also the rich iconography, the key to an attractive and memorable reading. The suggestive illustrations of photographs Ciprian Firea, Szabó Tamás, Radu Sălcudean, Anamaria Mihăilă and Sanda Salontai are spotted throughout the work, facilitating the comprehension and mental representation of the topics approached. The high layout setting quality assured by Ovidiu Vlad is also worth mentioning, as well as the 3D format DVD signed by Valeriu Gheorghe Teodorescu, which accompanies the volume in order to complete the genuine *Journey through the Transylvanian Ecclesiastic Heritage*, journey destined not only to history and religion teachers, pupils and tourists, but rather to everyone who really wants to know and understand Transylvania.

Notes:

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² The reference is to Sorina Paula Bolovan, Nicoleta Marțian and Sorin Marțian (eds.), *A preda sau a învăța. Dimensiunea interdisciplinară și metode active utilizate în învățarea istoriei și a religiei* (Cluj-Napoca: Presa Universitară Clujeană, 2009); Sorina Paula Bolovan, Nicoleta Marțian and Sorin Marțian (eds.), *Istoria locală și valențele educative ale patrimoniului cultural* (Cluj-Napoca: Presa Universitară Clujeană, 2010).

³ Sorina Paula Bolovan, Ciprian Firea and Diana Covaci, „Aspecte introductive”, in *Călătorie prin patrimoniul ecleziastic transilvănean. Ghid istoric, artistic și pastoral*, ed. Sorina Paula Bolovan (Cluj-Napoca: Mega, 2011), 8.

⁴ Sorina Paula Bolovan, *Didactica istoriei. Noi orizonturi în predarea, învățarea și evaluarea istoriei prin metode active* (Cluj-Napoca: Presa Universitară Clujeană, 2007).

⁵ Sorina Paula Bolovan and Ioan Bolovan, *Transylvania in the Modern Era. Demographic Aspects* (Cluj-Napoca: Centrul de Studii Transilvane, 2003).

⁶ Sorina Paula Bolovan and Ioan Bolovan, *Die Deutschen in Rumänien* (Cluj-Napoca: Centrul de Studii Transilvane, 2002).

⁷ S. P. Bolovan, Firea and Covaci, „Aspecte introductive”, 7.

⁸ More details concerning the ethnic and confessional diversity in Transylvania can be found in Sorina Paula Bolovan, Ioan-Aurel Pop and Ioan Bolovan, eds., *Pursuing Diversity. Demographic Realities and Ethno-Confessional Structures in Transylvania*, Romanian Academy-Center for Transylvanian Studies, Supplement no. 1 of the *Transylvanian Review*, vol. XIX (2010).

⁹ Diana Covaci contributed to the elaboration of two volumes dedicated to the research of Romanian family life. The reference is to Ioan Bolovan, Diana Covaci, Daniela Deteșan, Marius Eppel, Crinela Elena Holom (eds.), *În căutarea fericirii. Viața familială în spațiul românesc în sec. XVIII-XX* (Cluj-Napoca: Presa Universitară Clujeană, 2010); (for a review of this volume see Marian Petcu, “Looking for Happiness”, *Journal for the Study of Religions and Ideologies*, vol. 10, issue 29 (Summer 2011): 211-217); Ioan Bolovan, Diana Covaci, Daniela Deteșan, Marius Eppel, Crinela Elena Holom, texts edition, introductory study and notes, *Legislația ecleziastică și laică privind familia românească din Transilvania în a doua jumătate a secolului al XIX-lea* (Cluj-Napoca: Centrul de Studii Transilvane, 2009).

¹⁰ S. P. Bolovan, Firea and Covaci, „Aspecte introductive”, 13.

¹¹ S. P. Bolovan, Firea and Covaci, „Aspecte introductive”, 13-14.

¹² S. P. Bolovan, Firea and Covaci, „Aspecte introductive”, 15.

¹³ Ciprian Firea, „Scurtă descriere istorică și religioasă a Transilvaniei”, in *Călătorie prin patrimoniul ecleziastic transilvănean. Ghid istoric, artistic și pastoral*, ed. Sorina Paula Bolovan (Cluj-Napoca: Mega, 2011), 23.

¹⁴ Firea, „Scurtă descriere istorică și religioasă a Transilvaniei”, 18.

¹⁵ Firea, „Scurtă descriere istorică și religioasă a Transilvaniei”, 19.

¹⁶ Firea, „Scurtă descriere istorică și religioasă a Transilvaniei”, 37.

¹⁷ Firea, „Scurtă descriere istorică și religioasă a Transilvaniei”, 40.

¹⁸ Firea, „Scurtă descriere istorică și religioasă a Transilvaniei”, 42.

¹⁹ Firea, „Scurtă descriere istorică și religioasă a Transilvaniei”, 43.

²⁰ Sandu Frunză, Mihaela Frunză and Claudiu Herțeliu, „Filosofie, Ideologie, Religie. O încercare de a înțelege ce se întâmplă cu filosofia în sistemul de educație din România/ Philosophy, Ideology, Religion. An Attempt to Understand what is Going on with Philosophy in the Romanian Educational System”, *Journal for the Study of Religions and Ideologies*, vol. 8 issue 22 (Spring 2009): 131.

²¹ The reference is to Sorin Marțian and Nicoleta Marțian, *Religie. Manual pentru clasa a VII-a. Cultul greco-catolic* (Târgu-Lăpuș: Galaxia Gutenberg, 2011); Nicoleta Marțian, Zetea Simona-Ștefana and David Otilia, *Manual de religie pentru cultul greco-catolic, învățământ liceal, școala de arte și meserii, clasa a IX-a* (Cluj-Napoca: Editura Dacia, 2005).

²² Nicoleta Marțian, *Repere actuale în predarea religiei* (Cluj-Napoca: Editura Napoca Star, 2007).

²³ Nicoleta Marțian, *Învățământ laic și învățământ creștin în Imperiul roman în secolele I-III* (Târgu-Lăpuș: Galaxia Gutenberg, 2007).

²⁴ Nicoleta Marțian, *Școala la români* (Cluj-Napoca: Editura Napoca Star, 2002).

²⁵ Sorin Marțian, *Introducere în studiul Noului Testament* (Cluj-Napoca: Napoca Star, 2003).

²⁶ Sorin Marțian, *Evangeliiile. Elemente de exegeză și teologie* (Cluj-Napoca: Napoca Star, 2007).

²⁷ Sorin Marțian, *Biserica pe teritoriile fostelor provincii dacice (Transilvania, Banat, Oltenia) în secolele VII-XI. Aspecte de istorie, organizare bisericească, rit și cult* (Târgu-Lăpuș: Galaxia Gutenberg, 2006).

²⁸ Nicoleta Marțian and Sorin Marțian, „Patrimoniul transilvănean – lectură în cheie istorico-religioasă”, in *Călătorie prin patrimoniul ecleziastic transilvănean. Ghid istoric, artistic și pastoral*, ed. Sorina Paula Bolovan (Cluj-Napoca: Mega, 2011), 45.

²⁹ N. Marțian and S. Marțian, „Patrimoniul transilvănean – lectură în cheie istorico-religioasă”, 46.

³⁰ The topic of secularization and religious transformation of individuals in the context of globalization has been discussed in Sandu Frunză, “Does communication construct reality? A New Perspective on the Crisis of Religion and the Dialectic of the Sacred”, *Revista de Cercetare și Intervenție Socială*, vol. 35 (2011): 180-193. See also Lavinia Elisabeta Popp, “Difficulties and Opportunities of the Spiritual Dimension in Globalization”, *Revista de Cercetare și Intervenție Socială*, Vol. 36 (2012): 197-223.

³¹ Sandu Frunză, “Political Ethics between Biblical Ethics and the Mythology of the Death of God”, *Journal for the Study of Religions and Ideologies*, vol. 11 issue 33 (Winter 2012): 207.

³² N. Marțian and S. Marțian, „Patrimoniul transilvănean – lectură în cheie istorico-religioasă”, 51.

³³ N. Marțian and S. Marțian, „Patrimoniul transilvănean – lectură în cheie istorico-religioasă”, 45.

³⁴ N. Marțian and S. Marțian, „Patrimoniul transilvănean – lectură în cheie istorico-religioasă”, 57.

³⁵ Nicoleta Marțian and Sorin Marțian, „Pastorala turistică”, in *Călătorie prin patrimoniul ecleziastic transilvănean. Ghid istoric, artistic și pastoral*, ed. Sorina Paula Bolovan (Cluj-Napoca: Mega, 2011), 59-66.

³⁶ Ciprian Firea, „Monumentul ecleziastic – lectură în cheie simbolică și artistică”, in *Călătorie prin patrimoniul ecleziastic transilvănean. Ghid istoric, artistic și pastoral*, ed. Sorina Paula Bolovan (Cluj-Napoca: Mega, 2011), 71.

³⁷ Firea, „Monumentul ecleziastic – lectură în cheie simbolică și artistică”, 76.

³⁸ Ciprian Firea, „Călătorii la monumentele ecleziastice ale Transilvaniei”, in *Călătorie prin patrimoniul ecleziastic transilvănean. Ghid istoric, artistic și pastoral*, ed. Sorina Paula Bolovan (Cluj-Napoca: Mega, 2011), 79-80.

³⁹ Firea, „Călătorii la monumentele ecleziastice ale Transilvaniei”, 82.

⁴⁰ Firea, „Călătorii la monumentele ecleziastice ale Transilvaniei”, 82.

⁴¹ Firea, „Călătorii la monumentele ecleziastice ale Transilvaniei”, 84-85.

⁴² Firea, „Călătorii la monumentele ecleziastice ale Transilvaniei”, 86.

⁴³ Firea, „Călătorii la monumentele ecleziastice ale Transilvaniei”, 87.

⁴⁴ Firea, „Călătorii la monumentele ecleziastice ale Transilvaniei”, 89.

⁴⁵ Firea, „Călătorii la monumentele ecleziastice ale Transilvaniei”, 89.

⁴⁶ Firea, „Călătorii la monumentele ecleziastice ale Transilvaniei”, 97.

⁴⁷ Firea, „Călătorii la monumentele ecleziastice ale Transilvaniei”, 107.

⁴⁸ The author dedicated an illustrated volume to the fortress of Câlnic. The reference is to Ciprian Firea and Marius Porumb, *Cetatea Câlnic* (București: Editura Academiei Române, 2007).

⁴⁹ Firea, „Călătorii la monumentele ecleziastice ale Transilvaniei”, 109.

⁵⁰ Firea, „Călătorii la monumentele ecleziastice ale Transilvaniei”, 118.

⁵¹ Firea, „Călătorii la monumentele ecleziastice ale Transilvaniei”, 129.

⁵² Sorina Paula Bolovan, „Călătorie fără sfârșit...”, in *Călătorie prin patrimoniul ecleziastic transilvănean. Ghid istoric, artistic și pastoral*, ed. Sorina Paula Bolovan (Cluj-Napoca: Mega, 2011), 143.

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⁵⁵ S. P. Bolovan, „Călătorie fără sfârșit...”, 143.