

In my dissertation I have been preoccupied with the history and structural alterations of cleft closures, such as gates, doors and windows. Through the meticulous examination of 17<sup>th</sup> and 18<sup>th</sup> century Transylvanian inventories, I have investigated the description of more than two thousand objects. By this I have created a database, which structures the information batch related to the cleft closures of profane edifices.

The doors and windows extant from the epochs of these abovementioned two centuries stem from a sacral as opposed to a profane sphere. Therefore, I have attempted to compare the description of profane cleft closures with sacral ones. Since the doors and windows are the artworks of the same craftsmen as those of castles, manors and churches, the descriptions of cleft closures, present such doors, which nowadays may still be seen on churches. The sameness or variation of the concepts featuring in the inventories, provide ample grounds for sundry conclusions. Thus the majority of those terms, which at present are classified as unknown ones, have become intelligible.

The iron components, which furnished stability, mobility, lockability and openability for gates, doors and windows, were compiled because of their financial value. Moreover, we often read about their structural composition as well. The analysis of cleft closures in this manner has yielded several morals for the understanding of the structure of indoor arrangements and furnishings.

One of the aims of my dissertation is to present, from the perspective of the manufacturing technique, the architecture of the castles and manor houses of the epoch in question and also the craftsmen, craftsmen guilds and country artisans, who were the manufacturers of these cleft closures.

In the 17<sup>th</sup> and 18<sup>th</sup> centuries in the planning and building of various edifices conscious attention was paid to the fact that doors and windows should organically mould into the entirety of the edifice complex. The architecture of this period was characterized by a space creating endeavour, which followed a unitary concept. This fact had an influence on the forming process of the doors and windows of different premises. In the inventories we read not only about doors merely listed one after the other but also about

so-called space partitions, which have been fashioned with the same structural solution or with the same decorative elements.

I have grouped the cleft closures that feature in the written sources according to several standpoints.

The primary variations in the structural solutions related to gates and doors stem from the fact that gates have fulfilled a defence role as well. They signal permeability between private and public spheres but they also represent borders for undesired and uninvited visitors. For this reason, they had often been manufactured out of oak wood, with a tonic structural composition, amply adorned with iron fittings. These latter elements, apart from adjoining the different structural elements, also secured the gate's lockability and movability. We encounter multifarious structural solutions in the case of doors and cleft closures that functioned as partitions of indoor areas. In this case the decoration of the surface played a prominent role. We frequently read about doors painted green, which thus got to be in harmony with the furnishing of the premise.

Doors can also be grouped on the basis of the sort of spacial function that they fulfil. In this issue, the inventories are very diverse. We encounter painted doors in the representative areas, as well as in the servant quarters and in the adjacent farming and agricultural buildings. It can also be noticed that the quality of the cleft closures depended on the financial and social status of the customer.

The aristocrats serving in the princely court had different opportunities in comparison to the aristocrats of the echelon of the gentry. This sort of difference may be also remarked in the kind of manor houses that the aristocrats from these two classes had built. We can see from the extant correspondences, contracts and inventories that the hiring and commissioning of a guild craftsman was the privilege of such people who had a certain amount of wealth and political standing. The standard of quality of country craftsmen had been entirely different. Their work was affordable for more people. Nevertheless, they had often been hired and commissioned in order to perform different works in aristocratic building projects.

The doors extant from the sacral sphere, on the basis of their structural composition, may be grouped in several categories. Out of these the first type is the door timbered and hewed out of wooden planks and joined together with bars and iron bands. According to the account of the inventories, this latter aspect, in the case of the profane spheres, may be encountered predominantly in gate structures. However, this type of one course door, even in the case of inside ones, can be found in the indoor areas of castles and manor houses.

The term “*féliszár*,” which often occurs in the inventory, may be rendered in English with “*half-course*.” In the view of one interpretation, the word in question may allude to a door that has only a “*single-course*.” So-called “*half-course*” doors had been manufactured out of plied and unplied wood alike. We read about the doors of different areas of the relevant premise and/or building that they were “*half-coursed*.” The term may define not only something that is “*half-course*” but it may also allude to a half-winged door.

The compilation of the elements that join together the parts of cleft closures and which help securing their movability is rich. Moreover, this latter aspect pertains to the compilation of the locking structures too. The iron-fittings on the cleft closures had received the most detailed description. These iron structures are the workmanship of guild craftsmen and simple local ironmongers. Recently, the Historical Museum from Brassó has published a written account, through which we can gain insight into the Transylvanian historical relic material. This account mentions the lists and photos of 17<sup>th</sup> and 18<sup>th</sup> century locks, bolts, pad-locks and iron-bands. The research performed in this area and the inventories betray significant hiatuses. Nevertheless, it is by all means important that such an epitome exists at all. The following step would be the examination of the iron-kinds featuring in written sources and that of the extant relic material. In the inventories various lock-structures, starting from the palace doors to stable doors, were compiled, which fulfilled different roles. The simplest form of locking was the bolt, which may be encountered on the doors of representative areas. The locks retain flapping, sliding and Viennese structures. Some of them had been allotted with keys, handles as well. These might have occurred irrespective of the door-structure and premise.

In the inventories, the compiler, had never specified in what sense he/she had employed the key-term “*half-course*.” If we suppose that compilers might have used a concept with consistency, then in the inventories of Uzdiszentpéter and Görgény the word “*half-course*” means “*single-course*,” whereas in the other instances it may point to both meanings. In the group of “*single-course*” doors, padded or boarded doors can also be included, which we find only in servant quarter and adjacent buildings. From a certain standpoint, the doors wrought with iron and nails also belong to the group of “*single-course*” doors, although this remark refers only to the fact that one course of plank-door is overlaid with iron. In the sacral sphere, such solutions have survived in great numbers between the doors of sacristries.

Another group entails the false-frame-boarded door, which is often mentioned amongst church cleft-closures. This means that one course of plank is joined together with

a bar and on its other side a structure had been nailed up, which imitates a frame. In the texts of our inventories, these doors had been compiled under the terms “*doubled*,” “*doufled*”<sup>272</sup> or overlaid. The inventories offer exiguous information as to how had they manufactured these double-coursed doors. In opposition to this, on the extant material relics from the sacral sphere, the technical and structural solutions can both be seen.

Windows were displayed separately. In the inventories, we read about brick or wooden-framed solutions. The lantern that is the stomach lining of cattle, the oily paper but most frequently glass-types were utilized as translucent materials. The windows of this period are openable. We often read about windows with four or even six holes. Here too, just as in the case of doors, we encounter the meticulous description of iron-structures. Generally, these are windows, which turn on iron-hinges and bands. In this instance the band fulfilled a tonic and convergent role. Furthermore, these have guaranteed the movability too.

The various lock-structures and tagging-knobs had been manufactured from iron. The latter ones played a role in the opening and locking of the window-panes. A few compilers mentioned the wooden-boards and the iron-lattices. We also know about three such kitchen-windows, in which instance only wooden-boards were utilized. We have exiguous material about the iron-lattices of windows. Only four inventories had made notes of these but there are no additional allusions as to their structure or ornamentation. We can gain information from the extant iron-works of the sacral sphere about the relevant period’s cast-iron art. These probably retain a much higher standard of design when compared with the window-lattices of profane edifices.

The research, besides the data compilation and elucidation, is vital in respect to its practical bearing as well. This data provides indispensable information for the already begun restoration work of historical/listed buildings in Transylvania and elsewhere, not only in terms of the cleft closures but also in respect to the cognizance of all the minute details of the former indoor furnishings and also in relation to their probably entire and authentic renovation.

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<sup>272</sup> This latter case might be because in Hungarian the word “*double*” is written and pronounced as “*dupla*,” thus instead of the English mid-positioned “*b*,” Hungarian has “*p*.” Finally, as a simple lexical rule, “*p*” and “*f*” are interchangeable labials, thus the resulting Hungarian words “*dupla*” and “*dufla*.”