

*Barna Bodó\**

## **BETWEEN YESTERDAY AND TOMORROW - WHAT HAPPENED TO THE MEMORIALS IN BANAT AFTER 1918**

### **1 Motivation**

Living in a minority group inevitably means that the minority members must face the perverse situation that they may express their important views only to themselves, to their own public. It comes from the fact that the majority fails to pay heed to it, the texts written by minority members are not published – they ignore what we want to say. The Hungarian people living in Transylvania have a lot to say in connection with 1918, however, it is not clear what message can be successfully conveyed. In light of it, it can be regarded as a positive action that the Association for Serbians living in Romaina staged a conference in Timisoara to mark the centenary of the Alba Iulia grand assembly that had first proclaimed the wish for the Romanian unification and they invited not only Serbian lecturers, but also Romanian, German and Hungarian presenters, too. It provided a perfect opportunity to choose a topic that is not a Hungarian opinion or evaluation of the situation, but factology. It must be important for every community to show the facts and analyse the emerging picture. The topic is apt for the forum: it is not an exclusively Hungarian, but a common interest for Germans/Swabish, Romanians and Serbians to see how the Roman authorities approached the memorials in Banat, rather, how many statues, plaques and monuments fell into prey to the intolerance of the changing times in Banat since 1918 and how it happened. In this particular case, I was filled with confidence for two reasons: I was finally listened to, furthermore, the press might provide wide audience. This latter did

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not come up to my expectations, though, my presentation triggered an interesting debate on the spot.

## **2 Fate of the memorials**

To different extent, but every participant can be regarded as the loser of the Central-European border changes taking place after Trianon. The countries that lost territories are clearly losers, however, in the long run, the territory-winning countries became losers, too. Losers, as they were faced with cultural, legal, social and economic problems attached to the accepted (?) people living in the acquired land that would have emerged even if they had not drawn the long bow to mask the real ethnic situation in these lands in the Palace of Trianon and other lobby places in order to gain even more land. What could these Romanian politicians be thinking of as they fought a battle in Paris and other places? Did they really suppose that the original ethnic peoples of the acquired land would simply vanish into thin air or – would they simply be swept away from their homeland? What practices they chose is not the subject matter of this essay, however, the fact that the Central-European situation was adversely affected and became much worse than before from ethnicity aspect after Trianon reorganisation is well-documented via the political history of this territory. Victory poses a problem for most countries (later dissolved or still unified) in this territory as these countries seem to be unable or reluctant to provide conditions required for ensuring normality and ethnical peace.

The fate of the public memorials, statues, plaques and monuments serves as a testimony to support the above statement, along with policies, impatient measures, ruthless declarations and representations totally ignoring the other party. This issue had continually to be addressed, even where the local people (the original local community) did not need any intervention, in addition, they definitely insisted on their existing memorials. Our villages and cities have changed, as the new political system, the new power interferes (interfered) into the ever-forming

picture of the settlements. The new order replaced, vanished public art, pulled down monuments, divided the structure of the squares so that they could demolish the relationship between the square and its environment that represented a kind of identity (although unfamiliar for them). It tells a lot that they destroyed not only Hungarian historic memorials, but they also devastated monuments with religious or significant literary reference. In their letter written in 1921, the Hungarian Academy of Sciences called more academies of sciences worldwide to give assistance in establishing some – international-protection for artistic works threatened to be attacked. The Hungarian heritage protection authority asked the great powers to send an expert commission to register the cases of cultural vandalism.

Following changing imperium, several works of great importance were written about the memorials destroyed and vanished in Transylvania.<sup>1</sup> The first may have been prepared by Ferenc Olay<sup>2</sup> who stated:

„The successor states bear a grudge against statues depicting the Hungarian Revolution and War of Independence of 1848-49, monuments of Kossuth and the millennium and they ruthlessly demolish them. Brutalities committed by the Romanians and the Serbs are dwarfed by the Czechs<sup>3</sup> that (although culturally more developed than the former ones) caused much more damage and by heading the line of vandals, they pulled down far the most memorials in Upper Hungary.”

Nonetheless, Olay registers the destruction and mutilation of 15 statues and monuments in the territory of the current counties that constitute Banat – and what is the subject of this analysis.

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<sup>1</sup> Under the term Transylvania, I do not mean the historical Transylvania but the territories annexed to Romania after Trianon which used to be parts of Hungary: Partium and Banat, too.

<sup>2</sup> Olay Ferenc: A magyar emlékművek sorsa az elszakított területeken. In: *Budapesti Szemle* 1930/626–628, 348–385.

<sup>3</sup> Now it is reasonable to add: Czech and Slovakian people.

It is worth paying special attention to the work of Jenő Murádin entitled “The wounded statue”,<sup>4</sup> which has been the most complete collection of public artifacts destroyed in Transylvania ever since. He documents the violation or disappearance of 19 memorials in the Banat counties (Arad, Caras-Severin and Timis). Other works showing even losses are the followings: Károly Balázs collected the postcard depiction of memorials destroyed in the successor states.<sup>5</sup> Important sources are the book of János Ujj entitled Memorials and monuments in Arad county,<sup>6</sup> and the memorial certificate collection of Péter Puskel.<sup>7</sup> This topic is addressed in the book written by Gyula Dávid and Zoltán Veress on the memorials outside Hungary.<sup>8</sup> The book entitled Memorials in Temesköz (2008) written by Károly Vicze from Timisoara,<sup>9</sup> whereas the monography written by János Szekernyés does the same for the historic Banat, that is, not only in the Romanian part, but also in Serbia and Hungary.<sup>10</sup> In his new book<sup>11</sup> János Ujj presents the WWI memorials in Arad and Arad county.<sup>12</sup> Zoltán Csallóközi makes a compilation for the memorial-vandalism raged by nationalistic anger and beyond-the-border communist dictatorships.<sup>13</sup> It is inevitable to

<sup>4</sup> Murádin Jenő: *A megsebzett szobor*. Kolozsvár: Kriterion Könyvkiadó. 2008.

<sup>5</sup> Balázs Károly (összeáll.): *Elpusztított emlékműveink: az utódállamokban elpusztított vagy megrongált emlékműveink és szobraink képeslapokon*. Budapest: Notesz+ Kft. 1997.

<sup>6</sup> Ujj János: *Emlékhelyek és emlékművek Arad megyében*. Arad: Alma Mater Alapítvány. 2003.

<sup>7</sup> Puskel Péter: *Emléklapok a régi Aradról (1885–1945)*. Arad: 2005.

<sup>8</sup> Dávid Gyula – Veress Zoltán (szerk.): *Jelképes jelenléteink. Emlékhelyek – extra Hungariam. Határtalan Hazában 5*. Budapest-Kolozsvár–Stockholm: Erdélyi Könyv Egylet. 2007.

<sup>9</sup> Vicze Károly (összeáll.): *Temesközi emlékhelyek*. Temesvár: Szórvány Alapítvány – Marineasa Kiadó. 2008.

<sup>10</sup> Szekernyés János: *A magyarság emlékjelei a Bánságban – Semne evocatoare ale maghiarimii în Banat – Evidence of Hungarian Presence in the Banat*. Temesvár: HangArt könyvek. 2013.

<sup>11</sup> Ujj János: *Első világháborús emlékművek Aradon és Arad megyében*. Arad: Szabadság-szobor Egyesület. 2014.

<sup>12</sup> There are other works written about public statues (eg. Oláh Ilona: *Emlékek és szobrok*. Szatmárnémeti: Profundis. 2006.), but I refer to them only if they were subject to vandalism.

<sup>13</sup> Csallóközi Zoltán: *Koszorú*. Lakitelek: Antológia Kiadó. 2020.

mention the extraordinary analysis elaborated by Albert Zsolt Jakab about the memorials in Cluj-Napoca<sup>14</sup> as he significantly contributed to the theoretical approach of this issue, even if he did not concern Banat.

It would be important to be aware of the opinion of the other, dominant party in connection with the intolerance of the memorials, however, we could only refer to newspaper articles and it does not constitute the part of this essay. Regarding this topic, I can cite a single Romanian author, Virgiliu Z. Teodorescu museologist from Bucharest, who concerned the possible replacement of Roman memorials on public places of Transylvanian cities (Targu Mures, Alba Iulia) and its public integration. He devoted a lecture held on a Bucharest conference in 2006 to the question of public statues and memorials. Later on, this lecture was published and the title awarded to it<sup>15</sup> is also suggestive: *The public memorial as the symbol of a nation's identity (Monumentul de for public, carte de vizita a identitatii unui popor)*. He refers to the official standpoint: a decision was made in 1918 (presumably by the government) to remove all the symbols from the public places that fail to comply with the Romanian history and emotional makeup.<sup>16</sup> The question arises whether it is merely a misspelling, or the Bucharest decision had been made well before the Trianon verdict. All that we can say for sure is that the decision opened up a way for a process aiming at restructuring public places in Transylvanian cities. This was the time when the memorials of the Romanian history and culture appeared – taking the place of the former (Hungarian) memorials in many cases, and sometimes, resulting in their mutilation.<sup>17</sup> According to Teodorescu,

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<sup>14</sup> Jakab Albert Zsolt: *Emlékállítás és emlékezési gyakorlat. A kulturális emlékezet reprezentációi Kolozsváron*. Kolozsvár: Kriza János Néprajzi Társaság – Nemzeti Kisebbségkutató Intézet. 2012.

<sup>15</sup> Teodorescu, Virgiliu Z. *Monumentul de for public, carte de vizită a identității unui popor*. In: Șerbu, Milana – Gheorghe, Constantin (eds.): *Globalizare și identitate națională*. București: Editura MAI, 2006.

<sup>16</sup> Teodorescu 2006, *i.m.* 182.

<sup>17</sup> It clearly shows the prejudice of the author, hogy Sissi is consequently named as the Hungarian queen – instead of empress. He describes that it was soon after the erection of the Elisabeth statue in Caransabes (1917) that the local Romanian

the Romanian government offered the demolished monuments to the neighbouring countries in letter. The most concerned state was Hungary,<sup>18</sup> and in the author's opinion, the Hungarian government declined to react and suggest negotiations. Teodorescu alleges in his work that following the Vienna decision came the Hungarian „road-roller” in North-Transylvania and destroyed the Romanian memorials erected in recent times one by one. He cites two cases: the memorials to commemorate the WW victims in Targu Lapus and Seini. He suggests in his writing that the Hungarian power kept destroying Romanian memorials, whereas the Romanian government allowed for the take-over of memorials incompatible with the then existing leadership.

### 3 Memory, politics, message

Memory is a widely-researched field of our age, besides psychology, even anthropology, political sciences, sociology and historical sciences deal with it. At first sight, memory seems to be an expressly inner and individual process, as if it had nothing to do with common social and cultural memory. A person always remembers in the (given) social framework. In contrast, the question that arises concerning memory and collective memory is absolutely community-related: what shall a community not forget? What would happen in a society if it did not remember anything and had to live without memories? According

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population protested against it, so, it had to be uninstalled. Here, it is important to note that the statue at issue was unveiled in 1901. Press releases from the time prove the contrary of the Teodorescu statement, Sissi often visited South-Banat, Bath of Hercules and Bath of Marilla, next to Oravita to be treated towards the end of her life. She liked this countryside and she was popular with the local citizens. This may be the underlying reason why presumably most Elisabeth statues were installed here, in this county, after her death.

<sup>18</sup> According to Teodorescu, Poland applied for the Bem statue uninstalled in Targu Mures and it was taken away. In the book of Jenő Murádin (Murádin 2008, *i.m.*) we can read that on the 27th March, 1919, the statue was pulled down by unknown persons, then it was damaged at the instruction of mayor Dandea in 1928, its pieces were delivered to Poland by train. However, the statue never reached its destination and the Polish state protested against its mutilation in a diplomatic way.

to Assmann,<sup>19</sup> memory can be considered as an umbrella term and entails all the conscious actions relating to the past. Communicative memory is a living thing, it is tied to adaptability to a community and ritual forms, that is, it is an oral recollection practise. On the other hand, cultural memory is a mode to bear in mind the past in an overadmired and/or overacademised way, manifested in writing or in other tangible form such as visual representation or establishment of institutions (museums and archives).

Collective memory refers to past events that a person could not experience directly as their actual timing goes back prior to his birth. It is the society that turns events into memory that were not directly experienced by a person, Halbwachs says.<sup>20</sup> Forming a memory commences in the family as memories are transmitted from one generation to another. Some of them need to be reconstructed as we are not able to turn them animated based on the stories about them. Here comes social framework acting as supervisory, operational asset of memory and it provides a particular social consensus by regulating memory event. A person who grows up as a member of different social groups tends to memorize only the events that had significance for the group or for him/her. A person, however, is the depositor of memory simultaneously stemming from more social groups, more collective entities. It is obvious that common memory (even if not identical) may establish social groups by creating the impression that they adhere to one another. It highlights the fact that common experience may be able to result in group organisation, and the experience of togetherness is provided by common past experience.<sup>21</sup> The expression of memory community defined by Jan Assmann applies to those who share experience, but the collective experience forming itself in the community does not mean identical, homogenous experiences.

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<sup>19</sup> Assmann, Jan: *A kulturális emlékezet. Írás, emlékezés és politikai identitás a korai magas kultúrákban*. Budapest: Atlantisz Kiadó. 1999.

<sup>20</sup> Halbwachs, Maurice: *A kollektív emlékezet*. In: Felkai Gábor – Némédi Dénes – Somlai Péter (szerk.): *Szociológiai irányzatok a XX. század elejéig*. Budapest: Új Mandátum Kiadó. 2002, 303–433.

<sup>21</sup> Jakab 2012 *i.m.*

In fact, the subjects of memory are connected to a given time and place, a particular group, and the third condition is reconstructivity, which means that memory keeps only those parts of the past to which the given society attaches high value and, in a form, defined by the person and the society. This process has an impact on the future, too: it is not only the past that memory is able to reconstruct, but future also.

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Émile Durkheim regarded social bonds as having mental-moral nature and stated that collective knowledge is stored in symbols of material importance from the point of view of the continuity of social memory.<sup>23</sup> The tenet of Maurice Halbwachs declares that events, persons or places must take a concrete, tangible form in order that „truth could become solid” and it could consolidate in the memory of a certain group. (cites Jakab 2012).<sup>24</sup>

Assmann thinks that the guarantee of remaining unchanged lies in the fact that our knowledge about the past strives to become visible and physical. Memory needs locations and tends to localise the events.<sup>25</sup>

Our approach to space underwent a significant change at the end of the last century. This change was partly triggered by Henri Lefebvre who induced a sort of program with his book <sup>26</sup> (*La production de l'espace* – The production of space) in 1974. He contends that space is far from being a bowl that can be filled with anything and an external capability, rather, it is a social construction, a second nature created by people. Moreover, if space is a social construction based on social production

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<sup>22</sup> Halbwachs 2002, *i.m.*

<sup>23</sup> Durkheim, Émile: *A társadalmi tények magyarázatához*. Budapest: Közgazdasági és Jogi Könyvkiadó. 1978.

<sup>24</sup> Jakab 2012, *i.m.* 26.

<sup>25</sup> Assmann 1999, *i.m.*

<sup>26</sup> Lefebvre, Henri: *The Production of Space*. Oxford: Basil Blackwell, 1991 [francia eredeti 1974].

of values and meanings, then not only does it influence usage of space and space perception but space also contains social relations in this sense, it is their result, furthermore, it forms, maintains and monitors space. Foucault added power to this theory: heterogenous, local power technics determine the particular justice regimes and it results in the fact that spaces must be interpreted in the context of power and knowledge.<sup>27</sup> In view of it, space is inherently complex and controversial as space is modified by social relations on the one hand, and, on the other hand, space itself is also capable of creating social relations. As a result, space is a forum for (re)structuring social life.

Gábor Gyáni defines collective memory as past events embodied in traditions and for many centuries it meant the dominant if not sole method of recollecting the past.<sup>28</sup> Prior to the XIX. century, there was no general, coherent knowledge widely accepted as legitimate about the past, it can be treated as current national historic knowledge. The new mode of collective memory is mass culture and is associated with political discourse.

Until the second half of the XIX. century, history used to be predominantly a political activity, in the widest possible sense. According to Nora, history concerned the question of origin by means of myths, it made declarations about foundings and power legitimacy, it contoured graceful genealogies, yielded lifestyle models and provided code of conduct for the powerful.<sup>29</sup> It is true that history of the faded past can be directly beneficial for the present, in the last 100 years the political elite exploited the part of the past which could be made actual, in addition, non-state-related institutions (church, civil social movements) also played the role of those who can reveal the real past. Nowadays, however, people begin to create a more active relationship with the common past that they regard as their own. Gábor Gyáni contends that this political instrumentalisation of history can mostly

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<sup>27</sup> Foucault, Michel: A hatalom mikrofizikája. In uő: *Nyelv a végtelenhez. Tanulmányok, előadások, beszélgetések*. Debrecen: Latin Betűk Alapítvány Kiadó. 2000 [1976], 307–330.

<sup>28</sup> Gyáni Gábor: *A történelem, mint emlék(mű)*. Budapest: Kalligram Kiadó. 2016.

<sup>29</sup> Nora, Pierre: *Emlékezet és történelem között. Válogatott tanulmányok*. Budapest: Napvilág Kiadó. 2009.

be named as historical policy and it also means that a state's identity policy becomes more and more integrated into the historians' way of thinking. Academic writings pay special attention to the issue of memory policy.

Memory policy is a real definition and practise: it exists as basic attribute of states having a nation-building past even if it plays a passive role, that is, it reproduces memory based on existing patterns. It is obvious that memory policy is not a state policy, but it is able to influence collective knowledge in wide history horizon with the help of policy conceptions and measures and the consent of school books. It does have a strong impact on our picture of the neighbouring peoples (in the particular case, on the collective Romanian's view of the Hungarians).

State memory policy badly needs the historicized self-imagination of a national community, which results in the resurrection of national way of speech, a sort of second blossoming. History education at schools is an important tool for state history politics, history as a subject completely serves the ambitions of state memory policy.<sup>30</sup> We can experience in more and more countries that the state has declared its authority to judge historical events and hereby it can regulate what historical events and in which explanation can make their way into spheres under their auspices (school, public media, public political issues, identity policy), that is, states tend to approach history by deciding on their (political) benefit.

At a first glance, institutional memory policy may cover education- and schoolbook policy. Communicative memory policy is determined by state- and/or local government activity which ultimately communicates with the target group and hereby is in a position to affect public memory. It is not only the onetime political acts interpreted in a wide sense that belongs to this circle, but also the names of public places (street names, names of public institutes, statues), the national holidays, anniversaries, memorial days, whose content must be communicated to the public time after time. As a result, their content,

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<sup>30</sup> Gyáni 2016, *i.m.*

the message attached to them may subsequently change, moreover, they may cease to play a part in creating memory due to the passive behaviour of the public.

In their revolutionary work, Hobsbawm and Rander assert: political memory is an artificial construction resulting in the fact that it is the captive, the descendant and also the victim of the interests of the existing political class.<sup>31</sup> Discovery of traditions coincides with the destruction and weakening of social patterns caused by fast transformation of a society that served as a basis for former traditions. In fact, they are formalization and ritualization processes characterized by reference to the past. Political usage of history is usually supported by political propaganda in its often especially active and changeable form. It is made even more interesting by a controversial gap found between the ever-changing modern world and the intention of keeping some part of the social life unchanged and intact.

The rituals of a national holiday represent the exploitation of history for political purposes. Other important elements are erecting memorials, school education, a museum as public history pedagogy, rhetorics of naming public places, and several forms of historical symbol creation.

Canon is a form of tradition that has the highest obligatory power as for its content, and the highest rigidity as for its form. It is forbidden to add or deduct or modify something about it, Assmann says.<sup>32</sup> Other meanings of canon are: standard, line, criterion, pattern, model, rule or norm. A determining representation of canonized memory is the public memorial, it is basically an attempt from the existing power to organize memory. A memorial is both a tool for the state to appropriate memory and a communicational space, too. The aim is to address as many people as possible. Public memorials convey the message that their subjects or models represent a common value for everyone – this is social canon. Memorials are erected to continuously remind us; thus, they are capable of expressing other affiliated matters, among them,

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<sup>31</sup> Hobsbawm, Eric J. – Ranger, Terence (eds.): *The Invention of Tradition*. Cambridge: Cambridge University Press. 1983.

<sup>32</sup> Assmann 1999, *i.m.* 103.

hero cult. Their place is where public ceremonies, marches, assemblies and historic speeches may be staged – forum for hero cult.<sup>33</sup>

János Potó researched the „places of memory” from the point of view of collaboration between political power and public thinking, in connection with memorials erected and destroyed after 1945. The principal question of his work<sup>34</sup> is as follows: In which way is our approach to history impacted by public memorials? According to him, the basic feature of public sculptures is that they are public as they stand on streets, squares, always to the fore. This publicity is inseparable from the fact that the memorials that apparently represent only historical, but both historical and political values in reality are closely connected to the existing political power. It is a basic need for a political power to control everything that gain social publicity. Every memorial symbolises the political situation prevailing at the time of its placement. Their function is not only to factually represent the displayed historical event, but – in a symbolic form – to convey a more complex, universal message. This generalising symbolism is what makes memorials suitable for serving as propaganda tools by ensuring that the symbolic content matches the then prevailing political ideology. Therefore, memorials only pretend to be subjects of historic cult, however, in reality, they are political symbols.

János Potó distinguishes two types of memorials: some of them aim to preserve memories, whereas some others are political memorials. The former ones, namely those which want to preserve memories, aim at commemorating persons, events or notions that have coherent values in the national memory. Their primary function is to preserve traditions and form a forum for remembering them. The latter ones, the political memorials, normally refer to an event, a person or an idea that has emerged recently, something or someone that can strengthen

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<sup>33</sup> Homár Zoltán: *Első világháborús emlékművek Szabolcs és Szatmár vármegyékben a két világháború között (1918–1938)*. Doctoral dissertation. Debrecen: 2019, 34.

<sup>34</sup> Potó János: *Emlékművek, politika, közgondolkodás: Budapest köztéri emlékművei, 1945–1949. Így épült a Sztálin-szobor, 1949–1953*. Budapest: MTA Történettudományi Intézet. 1989.

and legitimize the existing political power or represent its purposes. They are places to refresh memories.<sup>35</sup>

Changing a system and/or a power also means that the new power strives to regulate their newly-acquired space according to their own ideology. As more changes of this kind took place in the XX. century in Central-Europe, the historians and anthropologists analyse the way how the new power conquers the space in different ages. As for Hungarians, Gábor Gyáni analysed it in the age of dualism, Vilmos Voigt dealt with the history of 1st of May, Csilla Markója researched the setting of the council republic, Boldizsár Vörös studied the way how Miklós Horthy symbolically conquered space, whereas Gergely Bödök revealed the power demonstrations of the dictatorship of the proletariat. Albert Zsolt Jakab elaborated the representation of cultural memory of Kolozsvár in his outstanding work<sup>36</sup> and contoured how a new power can restructure space inside and outside in case of changing imperium.<sup>37</sup>

#### **4 Formerly existing memorials and monuments in Banat**

The only common feature of memorials taken into consideration from this point of view is territoriality, i.e. they all were erected in this territory at central or local initiation. Most of the vanished memorials are statues, but some of them are monuments, memorial tablets, or other kinds of memorials, e.g. the bench of Ferenc Deák in Bath of Buzias. This analysis is not exhaustive as it does not cover the memorials of inside spaces (with some reasoned exception), that is, gate entrances, inner yards, ceremonial halls, and the mutilated, destroyed memorials in the territory's graveyards.<sup>38</sup> Memorials found in the churches and churchyards are worth mentioning as in Banat the

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<sup>35</sup> Potó János: *Az emlékeztetés helyei – Emlékművek és politika*. Budapest: Osiris Kiadó. 2003, 18.

<sup>36</sup> Jakab 2012, *i.m.*

<sup>37</sup> I tried to find Romanian analyses in the topic on the web but I did not find any.

<sup>38</sup> More notable works address this topic, here I refer to János Ujj and his book of 2014.

Catholic church donated more churches to Greek Catholic and other churches. Memorials commemorating WWI victims should also be catalogued in this territory, similarly to the activity of János Ujj relating to Arad county.<sup>39</sup>

I have to separate three stages of gathering data. I am mostly interested in the history of Temesköz,<sup>40</sup> I have been routinely collecting information on it from the press, books that are significant from the point of view of local history. The next stage is studying essays, books, monographies on this topic – most of them are listed in the appendix. Finally, I have managed to meet and discuss with the most well-known local historians, such as János Szekernyés, Ilona Miklószik, János Ujj – Hungarians in Banat, Walter Konschitzky, Erwin Joseg Tigla – German, Ioan Hategan, Victor Neumann – Romanian and Stevan Bugarski, Miodrag Milin – Serbian, who provided me with valuable information and references. There are more databases devoted to this issue, the most useful ones are [www.kozterkep.hu](http://www.kozterkep.hu) and <https://erzsebitszobor.eoldal.hu>, and locally <http://www.dusanbaiski.eu>.

I am going to show the situation categorised in counties.

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<sup>39</sup> See Ujj 2014, *i.m.*

<sup>40</sup> I edited and published several local publications, I was (co-)writer in more cases: *Local Identity and Regionalism. /Helyi identitás és regionalizmus/* (szerk., szerző), Temesvár: Szórvány Alapítvány – Helicon. 1998; *Monument 2000, Patrimoniul cultural și responsabilitate civică. /Kulturális örökség és civil felelősség/* (szerk.), Temesvár: Marineasa Kiadó. 2000; *Hagyományőrzés Temes megyében.* (szerk., szerző), Temesvár: Helyzet – Jel – Kép Könyvek, Szórvány Alapítvány – Marineasa Kiadó. 2002; *Delesega Gyula: Temesvári kalauz.* (szerk., kiadó), Temesvár: Helyzet – Kép – Jel Könyvek, Szórvány Alapítvány – Marineasa Kiadó. 2003, 2005, 2018; *Honismereti stratégia.* (szerk., szerző), Temesvár: Szórvány Alapítvány – Marineasa Kiadó 2006; *Ghid cronologic pt. orașe bănățene. /Bánsági városok kronológiája. I. kötet/* (szerk., szerző), Temesvár: Szórvány Alapítvány – Marineasa Kiadó. 2007; *Cronologia orașelor bănățene. /Bánsági városok kronológiája. II. kötet/* (szerk., szerző), Temesvár: Szórvány Alapítvány – Marineasa Kiadó. 2009; *Bánsági Magyar Panteon – Panteon Maghiar Bănățean – Hungarian Pantheon from Banat.* (szerk., szerző), I/II/III. Temesvár: Marineasa Kiadó. 2009–2011–2014.

## 4.1 Arad county

I am going to quote from the book of János Ujj:

„Béla Barabás, the last Hungarian sheriff of Arad, the city’s representative in the Hungarian parliament, and then in the Romanian parliament, wrote in his autobiographical memoir entitled *My Memoirs* in 1929: ‘The mayor of the city had a record prepared about all the Hungarian-related statues, memorial tablets at the end of December, 1922. Altogether, they collected 18 of them, among them the statues of the martyrs and Kossuth. The engineering department was instructed to remove most of them to the Cultural Palace.’ Subsequently, upon instruction from Robu Ioan mayor, 16 public memorials were removed within a short period of time, then in the upcoming decade, each and every of them, with the exception of the Holy Trinity statue, the Munkácsy memorial tablet and the statue of St. John of Nepomuk.”<sup>41</sup>

The Hungarian community living in Arad has lost more memorials than that. I am going to list them, first the ones used to be found in Arad city, then those from the whole county. I am not going to mention the existing memorials stemming from the age of monarchy (irrespective of their present condition) and those which were unveiled after 1990.<sup>42</sup>

### *1-2-3. Arad. Memorial plaques of the battle of Arad of 1849 (3)*

*Historical background:* More memorials commemorated the more remarkable scenes of the February battle of Arad of 1849. One of them was found in the entrance gate of Domány-house built on the site of the former City Hall on Liberty square, the second was placed on the street -side wall and on the wall in the garden, in addition, on its

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<sup>41</sup> Ujj 2003, *i.m.* 9.

<sup>42</sup> I do not mention the statues that have been stolen recently, the crime of which is categorised as noble metal theft.

wall in Pesti street (later renamed Kossuth and then Mărășești).<sup>43</sup> The militiamen and the private soldiers led by major Sándor Asztalos and Dániel Boczkó government commissioner pushed back the common attack of the Austrian troops that broke out from the castle and the invading Serbian troops.<sup>44</sup>

*Place of inauguration:* on Liberty square (now Avram Iancu), at the beginning of Asztalos Sándor square (now Tribunalul Dobra street), on the wall of the school in Kossuth (now Mărășești) street.

*Condition:* they ceased to exist.

#### *4. Arad. Memorial tablet of the revolutionary parliamentary assembly of 1849 of Arad*

*Historical background:* The Hungarian revolutionary parliament held its last session presided by Kossuth in the City Hall on 11th August, 1849. It happened here that the news of the defeat in Timisoara was broken to the participating members. After the session, the dissolved assembly and most of the government members fled abroad, and, in the meantime, Artúr Görgey, who was granted absolute power, began talks about surrender with the commandership of the Russian troops.

*Description:* Memorial tablet – exact texting is unknown.

*Place of inauguration:* on the wall of Domány-house build on the site of the former City Hall.

*Present condition, Afterlife:* it does not exist anymore.

#### *5. Arad. Baross-fountain*

*Historical background:* Nationalisation of most railroads is associated with Gábor Baross, along with the establishment of the railroad network system, remodelling of the Iron Gate and reformation of the Hungarian news release.

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<sup>43</sup> Ujj 2003, *i.m.*

<sup>44</sup> I give the source where it is important.

*Description:* the wrought-iron memorial fountain placed on a pink marble pedestral marked the spot where Gábor Baross minister had held a rousing opening speech at the opening of the national exhibition in 1890.

*Condition:* it ceased to exist.

### **6. Arad. Grieving Arad.**

*Historical background:* it is a spatial sculpture originally planned as a sepulchre and evokes the memory of heroes killed in street fights in Arad in 1849.

*Description:* the artifact made of white marble from Carrara displays a female figure kneeling, wearing the turrigera of the city and she places a wreath in memory of the town's saviours of 1849.

*Place and time of inauguration:* 8th of February, 1873, (11th of January, according to Murádin), at the end of the former parade.

*Afterlife, condition:* first, it was replaced to the old cemetery, then, after its cessation, it was moved to the storeroom of the county museum.

### **7. Arad. Béni Boros statue**

*Historical background:* Béni Boros was a remarkable railroad builder owning to which a square was named after him in his native town, i.e. in Arad (now the junction at Regele Ferdinand and Republicii streets). Miklós Krenner, the outstanding publicist, refers to the fact in his work entitled *Townscapes from Transylvania* that even a bust was placed in his memory in Arad.

*Afterlife:* the fate of the bust has been unknown so far.<sup>45</sup>

### **8. Arad. Statue of Áron Chorin**

*Historical background:* in the first half of the XIX. century, the tension between the reformers and the conservatives stretched to the breaking

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<sup>45</sup> Ujj 2003, *i.m.*

point in the Jewish communities. In the former centuries, they had distanced themselves from the outside world, however, the new age overturned their traditional living. Modernisation of the Jewish tradition emerged first in Germany as more and more people believed that the religious orders needed to be updated. It was not much later that the Hungarian Jewish communities were also faced with the question: should they yield to the new waves or insist on their traditions? One of the reformists' leading figures was Áron Chorin (1766-1844), a rabbi in Arad, who became the Chief Rabbi of the religious community in Arad at the age of 23. He was one of the most accomplished rabbies of his time, author of several religious books, who – openly expressing his objection to the orders of his supervisors – initiated more novelties both in religious and in public life (organ in the synagogue, permission to travel on Saturdays, promotion of handcrafts, termination of religious rituals related to superstitions, etc.).

*Description:* portrait sculpture, it used to be the only Hungarian Jewish portrait sculpture.

*Sculptor:* Jakab Guttmann (1815-1858), sculptor.

*Time and place of inauguration:* 1851, in the Jewish mausoleum on Mosóczy quarter.

*Afterlife:* it stood there until 1997, when it was stolen by an unknown person.

### **9. Arad. Statue of Gergely Csiky**

*Historical background:* Gergely Csíksomlyói Csiky (1842-1891) was a dramatist, literary translator, the vice-secretary of Kisfaludy Association, correspondent of the Hungarian Academy of Sciences. He accomplished his secondary studies in the secondary grammar school in Arad, then continued his studies in the Catholic seminary in Timisoara and 2 years later he was referred to the central seminary in Pest. As a novice, literature started to play an even more significant role in his life and he started to write dramas besides his theological studies. From 1870, he contributed to the religious journal Csanád.

Later, he became a teacher at the acting school and a lead dramatist at the National Theatre. He was awarded the title of honorary citizen of Arad in 1881.

*Description:* bust on high pedestal.

*Sculptor:* István Philipp (1870-1935), sculptor from Székesfehérvár.

*Time and place of inauguration:* 1912, in Kossuth park (now bd. Revolutiei 61) opposite the Evangelist church, right next to the statue of Gábor Fábián.

*Condition:* on 25th of October, 1934, unknown persons pulled it down. The damaged statue was kept in the storeroom of the museum in Arad. Some proposed to reinstall it in the Secondary School named after Gergely Csiky, however, finally a new sculpture by Rudolf Kocsis was unveiled in the school's corridor.

#### **10. Arad. Bust of János Darányi**

*Historical background:* János Darányi (1819-1889) served his country as a ward head physician during the Hungarian Revolution and War of Independence, then he worked as a doctor in Arad. In 1858 he landed the position of head physician of the town, then he ran a private hospital for nearly 20 years. He had outstanding results in gynaecology and face surgery. He provided the newly-graduated physicians with excellent practical conditions in his hospital (Ujj 2003). His statue was ordered by the town.

*Description:* Bust on high pedestal.

*Sculptor:* András Tóth (father of Árpád Tóth poet, 1858-1929), sculptor from Debrecen.

*Time and place of intallation:* 1901, Baross park (now Eminescu park).

*Condition:* it was destroyed in the 1930's, it was moved to the storeroom of the county museum.

### **11. Arad. Statue and memorial of Queen Elisabeth**

*Historical background:*<sup>46</sup> the queen can be regarded as one of the most captivating female figures of the XIX. century. Elisabeth Wittelsbach was a modern woman not suitable for any categorisation, yet a persuading and credible person for many. She became empress of Austria at a young age due to her marriage with emperor and king Franz Joseph I., then some years later she became the Queen of Hungary, too. Her tragic death on 10th September, 1898, shook the population of the Monarchy. The Hungarian parliament passed a law that commemorates her, and several memorials were placed to honour the glorified queen all over the country, which promoted the creation of a cult around her figure.

*Description:* a 110 cm high bust on marble pedestal, which displays the queen in the robe that she wore at the coronation ceremony. The subtly elaborated face gives an insight into the wide range of emotions of the queen.

*Sculptors:* statue: György Zala (born Mayer, 1858-1937) sculptor from Budapest, memorial: Miklós Seidner.

*Time and place of inauguration:* 1st of September, 1901, in the garden of the County Hall, in the former park on the site of Hotel Astoria and its parking place.

*Condition:* after the Peace Treaty of Trianon, the new Romanian power did not lay claim to it, it was destroyed in 1926, subsequently it was moved to the archives of Csanád county. It gathered dust for nearly 50 years in the storeroom of József Attila Museum from 1953. The statue was reinstalled in the museum garden on 31st of October, 1991, in the presence of Otto Habsburg.

### **12. Arad. Statue of Gábor Fábíán**

*Historical background:* Gábor Fábíán (1795-1877) was a renowned literary translator, representative, member of the Hungarian Academy of

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<sup>46</sup> In case of persons mentioned more times, I provide general information only for the first time, then I provide additional information.

Sciences and the Kisfaludy Association. He earned legal qualification, moved to Arad county and worked as the lawyer of the Bohus family. He was the chairman of the press court set up in Arad in 1848, a member of the ad hoc committee, then the judge at the central regional court. He was forced to flee after Világos. The installation of the bust was initiated by the Kölcsey Association.

*Description:* bust on high pedestal.

*Sculptor:* István Philipp (1870-1935), sculptor from Székesfehérvár.

*Time and place of inauguration:* 1912, in Kossuth park in front of the Evangelist church (now bd. Revolutiei 61).

*Condition:* it was destroyed by „unknown persons” on 4th of September, 1934. The mayor’s office ordered the damaged statue to be taken to the riding stable next to the Kossuth statue – from where it disappeared.

The bust of Gábor Fábián was unveiled in front of the Reformist church in Arad on 26th of May, 2008, which was created by Rudolf Kocsis sculptor from Arad. The pedestal was prepared by András Dóczi stonemason from Csíkszereda.

### **13. Arad.** *Memorial tablet for Gábor Fábián*

*Historical background:* see at Fábián statue.

*Artist:* planned by György Zala (born Mayer, 1858-1937) from Budapest.

*Time and place of inauguration:* 1885, on the house of Fábián in Kazinczy (now M. Georgescu) street.

*Afterlife, Condition:* The tablet disappeared without leaving any hint (like tablets of 1848-49 and Vásárhelyi tablet. The Fábián-cult could revive after 1990, but the town council refused to allow the Kölcsey Association to mark the building with a new tablet to commemorate the 100th anniversary of Fábián’s birth. Dénes Ficzy named this house „the most literary” building. However, a new memorial tablet was placed in the entrance hall of the Reformist church on his 200th birth anniversary.

**14. Arad. Franz Joseph statue**

*Historical background:* it was erected in memory of the emperor and king to commemorate the 60th anniversary.

*Description:* bust on high pedestal.

*Time and place of inauguration:* 2nd of December, 1908, in the yard of the Arad castle.

*Afterlife, Condition:* Only few visitors could see the statue in the castle regarded as a military object at that time, and it vanished right after the imperium change in 1918. There is no more data about this statue. The marble pedestal stood on its place even in the 1960s.

**15. Arad. Statue of a soldier**

*Historical background:* Similar statues displaying a soldier wearing a uniform were unveiled in other places, too, for example in Timisoara. The reason for their installation was to collect donation for the victims of the war. Two physically handicapped soldiers on crutches can be seen next to the statue in the picture taken in Timisoara.

*Description:* an infantryman with a weapon placed at his feet.

*Time and place of inauguration:* there is no written document on the delivery and placement of the statue, Péter Puskel, the local historian has knowledge about a single postcard (Puskel 2005). Allegedly, it stood in the churchyard, and later it was moved to the garden of a house in Weitzer János street (now Lucian Blaga).

*Present condition:* there is no information about it.

**16. Arad. Culture House of the Artisans – memorial tablet**

*Historical background:* the memorial tablet unveiled in the foyer of the Culture House of the Artisans in Arad (now National Puppet Theatre), the foundation of which was covered from public donations in 1928, lists the names of the leadership and other artisans living in Arad who contributed to the construction of the imposing building either

financially or with their work. The statue of Gyula Reinhardt, chairman of the Artisan Society, was placed in front of the tablet, which was created by Géza Rubleczky. The statue is now owned by the heirs.<sup>47</sup>

*Description:* a memorial tablet covering the whole wall, with Hungarian and Romanian text.

*Time and place of inauguration:* Culture House of Artisans (now Puppet Theatre), 1928.

*Artists:* Rózsa-brothers.

*Condition:* it was removed when the house was remodelled (after 1945).

### **17. Arad. Kossuth-statue**

*Historical background:* Kossuth stayed in Arad in August, 1849. It was as early as the end of the XIX. century that Béla Barabás initiated money collection to enable the erection of a Kossuth-statue. The renowned politician and public figure of Arad was a member of the committee that observed the Paris Universal Exhibition in 1889 and visited the old statesman in Turin. Barabás delivered him a letter written by his father who erected the first memorial funded and initiated by himself, in Veszthely. He also took some earth to Kossuth in an envelope which he had taken from the scene where the martyrs had been executed. Kossuth thanked his thoughtfulness in his response letter and wrote this memorable sentence: „I bend from my window in the direction of Arad, and upon kissing the dear specks of dust, I beg for blessing upon Hungary.”<sup>48</sup>

*Description:* bronze statue representing Kossuth in full figure, with subordinate persons. As for its size, it may be the most imposing Kossuth-statue.

*Artists:* Ede Margó (born Morgenstern, 1872-1946), sculptor from Budapest, and Szigfrid Pongrácz (born Popper, 1872-1929), sculptor from Budapest.

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<sup>47</sup> Ujj 2003, *i.m.*

<sup>48</sup> Puskel 2005, *i.m.*

*Time and place of inauguration:* 19 September, 1909, in the middle of the former main street (Andrássy street), next to the City Hall. The unveiling ceremony was attended by Ferenc Kossuth, the son of Lajos Kossuth, and. bishop Ioan I, with his full company.

*Afterlife:* the Romanian authorities initiated its removal in 1919, however, the protest of the civilians persuaded them not to pursue their aim. The subordinate figures of the memorial were slashed by unknown persons with the help of an artillery carriage drawn by 6 horses on the night to 9th March, 1921, as a result,<sup>49</sup> the authorities planked the statue. Its removal started on 27th July, 1925. Its pieces were first taken to a riding stable, then to an empty plot near the sport field. Subsequently, the Independence-statue was taken to the dungeon of the Arad castle. Much later some fragments of it were seen scattered near a car garage on UTA square before the square was restructured. Moreover, some stones of them were recognized upon laying the way behind the art room at the bank of the lake in city park. Then, they were lost sight.<sup>50</sup>

### **18. Arad. Gábor Kövér memorial**

*Historical background:* Gábor Kövér (1836-1888) was a real polymath. He played the flute very well and was a member of the Vienna Philharmonic. After arriving home, he designed a lathe, built clocks on more builings in Arad and in the county, he sublimated fruit trees and even composed music. He was elected as a representative of Lippa for a short time. He was the person who planned the city and Baross park on the site of the formerly swampy, deep-lying area. The column was erected to honour his active contribution to restructure the town.<sup>51</sup>

*Description:* column in secession style.

*Artist:* Gyula Jankó, teacher in Arad.

*Place of inauguration:* Baross park (now Eminescu).

*Afterlife:* it disappeared.

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<sup>49</sup> Olay 1930, *i.m.*

<sup>50</sup> Ujj 2003, *i.m.*

<sup>51</sup> Uo.

**19. Arad.** *Columns and a memorial at the entrance of the cemetery in Mikelaka*

*Historical background:* the stone columns at the two sides of the military cemetery's entrance and the memorial were exploded in the 1980s when the cemetery in Micalaca was dissolved. It was the cemetery where Austrian general officer Anton Howiger was also buried, who was the commander of the castle in 1849, at the time of the ad hoc court and the executions.

*Description:* the turul on the top was to ensure the peace of the heroes.<sup>52</sup>

*Present condition, Afterlife:* there are no remains of it.

**20. Arad.** *Memorial tablet for József Nagy-Sándor*

*Historical background:* the Arad headquarters of József Nagy-Sándor, the martyr general officer, was marked with a tablet.

*Description:* the tablet read: „This house was the last headquarters of József Nagy Sándor private soldier between 9 and 12 August, 1849.”

*Place of inauguration:* the former Óváros Halász, then Thököly Imre (now Cuza Voda) street 3.

*Present condition, Afterlife:* the tablet was removed by the authorities from the outside facade in 1922, however, the owner of the house preserved it along with a cannon ball taken from the wall of the house. His heir sold the property consisting of more flats to different persons in 1989. The building which stood on street front and was marked with the memorial tablet collapsed due to gas explosion in 1996. One of the owners used the broken memorial as a cover of the cesspit.<sup>53</sup>

**21. Arad.** *Statue of St. John of Nepomuk*

*Historical background:* St. John of Nepomuk is a Czech martyr, patron of the Czech Republic, the guardian angel of bridges, sailors, the seal

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<sup>52</sup> Turul is a mythical Hungarian hawk.

<sup>53</sup> Uo.

of confession and the dying. The priest of the Dome of Prague, then general vicar of the archbishop of Prague. He had some conflicts with Wenceslas IV (1378-1419), the Czech king. In line with the traditions, he was the confessor of Queen Sophie. As he kept abiding by the seal of confession, he was captured, tortured and thrown into Moldova river. He was respected in Hungary, too, as he was believed to primarily grant requests concerning rivers and streams.

*Description:* The St. John statues were mostly carved from simple limestone in a roughly way, repainted several times. Visitors can see only paint stains on the statue in Arad.

*Place and time of inauguration:* The statue anointed in 1729 originally stood around the place of the current City Hall. It was moved to its present place in 1870 when they started the construction of the current City Hall, at the junction of Batthyány and Révai streets (now Bishopric and Desseanu).

*Present condition, Afterlife:* an allegedly mentally handicapped person caused damage to it in 1995, then an unknown person broke its head in 1999. The town consented to its renovation and the statue was moved to the entrance hall of the central Roman Catholic church, on the place of the piscina. The sculptor Mihály Takács prepared a new statue made of limestone, it is an outstanding work and replaces the former one in the little park.

## 22. *Arad. Statue of Liberty*

*Historical background:* it commemorates the martyrs executed in Arad, the heroes of the revolution. Arad established a statue committee in 1867. Both individuals and associations contributed to the installation of the statue. As for the Hungarian sheriff, a single one, József Man from Maramures donated some money, who was the grandfather of dr. Gyula Maniu, the Romanian prime minister.<sup>54</sup> A tender was open for the prospective memorial in 1877, which was won by the plan of Adolf Huszár. The town entered into a contract with him in 1883 and

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<sup>54</sup> Olay 1930, *i.m.*

the statue was supposed to be finished by 1888. The plan failed due to the death of the artist. Later, on the advice of the National Hungarian Fine Arts Association, Arad concluded a contract with György Zala sculptor.

*Description:* the portraits of the 13 martyrs were planned to be placed on the pedestal by Huszár. The central figure of the statue would have been the allegory of Homeland, hemmed by Freedom, Sacrifice, Power and the end catastrophe of the Struggle. However, Zala did not follow the original plan and created an own artistic work. First, the figure of the Rising freedom was prepared in spring 1886, then Ready to fight and Sacrifice in summer 1887, followed by the Dying fighter and the main figure of the group, Hungary. The relief of the 13 martyrs was placed on the pedestal.

*Artist:* György Zala (born Mayer, 1858-1937), sculptor from Budapest. The pedestal was planned by Albert Schickedanz (1846-1915), architect from Budapest.

*Place and time of inauguration:* center of Arad, Liberty square (now Avram Iancu), 6th of October, 1890.

*Afterlife, Present condition:* the idea of removing the statue emerged immediately after Arad had been annexed to Romania. To prevent destruction, the monument was planked in 1923. It was removed finally in 1925, at the order of I. C. Brătianu's government, then it was stored in different places, lastly in the castle ditch. After the agreement between Hungary and Romania, the statue was taken to the yard of the Minorite monastery on 6th of October, 1999. Then started the process of restauration. In 2004, the Romanian government (despite protests from more members of the parliament) consented to the fact that the statue could be reinstalled in the memory park devoted to the Romanian-Hungarian reconciliation. The second inauguration took place in the new place on 25th April, 2004, in the presence of Romanian and Hungarian officials. The Reconciliation Park was established in a new place, on Firemen square, where they placed a 9-meter-high triumphal arch opposite the statue, with Avram Iancu and other rebels

under it. The triumphal arch is the work of Ioan Bobloleanu sculptor from Bucharest.

On 13th April, 2011, the diadem, the dagger and a sword were stolen from the statue. The suspected culprit was apprehended and 4 CCTVs were placed. On 14th February, 2015, the statue became damaged again: 6 of the 13 reliefs displaying the martyrs were paint-sprayed red, yellow and blue – the colours of the Romanian national flag – on the southern and eastern side, furthermore, a Hungarian-cursing text was paint-sprayed on the pedestal.

### *23. Arad. Holy Trinity memorial*

*Historical background:* The first Holy Trinity memorial was inaugurated in 1751, then it was renewed in 1853. The memorial made of limestone in baroque style had turned into a bad condition by the early XX. century, therefore the members of the municipality committee established a special committee to address the problem. After discussion, the town's general assembly opened a tender to plan and create the new statue.

*Description:* a Votive-state in memory of the Bubonic plague in the XVIII. century. It replaced the former votive statue.

*Artist:* József Róna (born Rozner, 1861-1939), sculptor from Budapest.

*Place and time of inauguration:* Arad, the square in front of the theatre, 1901, on Holy Trinity day.

*Present condition, Afterlife:* it was demolished after the change of system in 1962 and was sheltered in the nearby Minorite church until 2007. The original tablet was not re-installed on the obelisk, as it was taken to a village near Arad to save it and converted into an altar table where it stands even now. The renovation was carried out by Rudolf Kocsis sculptor. The memorial was placed back to its former place, in front of the theatre, in 2007.

**24. Arad.** *Statue of Kálmán Szerdahelyi*

*Historical background:* Szerdahelyi was a remarkable actor in the XIX. century, he stood out in his roles as dramatic heroes, significant characters and *bon vivants*, too.

*Description:* bust.

*Artist:* Zsigmond Aradi (born Landshut, 1839-1899), sculptor in Arad.

*Place and time of inauguration:* foyer of the theatre.

*Present condition, Afterlife:* it was removed within some years following the imperium change.

**25. Arad.** *Actors' memorial tablet*

*Historical background:* renowned Romanian, Hungarian, German actors (Déryné Széppataki Róza, Trauman, Pascaly és Matei Millo) who played in Arad.

*Description:* marble memorial tablet in Romanian language.

*Place and time of inauguration:* on the wall of the former theatre, in communist times.

*Present condition, Afterlife:* it was removed when the building was renovated in the 1980s.

**26. Arad.** *Memorial tablet of László Vásárhelyi*

*Historical background:* László Vásárhelyi was the parliamentary representative of Arad for a short period of time. He was a member of the Kölcsey Association's monography-committee representing Arad, and he was among the first people who donated money for the Statue of Liberty. From the beginning, he was a member of the board of Arad-Kőrösvalley Railroad, which was built 1875-1877. He belonged to the family that offered their valuable library to the lyceum in Arad without any reservation of title, and later, it served as the basis for the Kölcsey Library.<sup>55</sup>

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<sup>55</sup> Ujj 2003, *i.m.*

*Time of inauguration:* 1904.

*Present condition, Afterlife:* it ceased to exist.

### **27. Arad.** *The martyrs' obelisk*

*Historical background:* 4 general officers were executed by a firing squad at the dawn of 6th October, 1849, near gate No.6. of the Arad castle, whereas 9 of them were hanged outside the fortification. The Austrian commander did not consent to the Christian burial of the executed officers, saying that „a soldier should rest in peace where he was killed”. In 1974, the remains of 11 officers were buried in the crypt placed in the pedestal of the obelisk to mark the 125th anniversary of their execution. It was the time when the remains were delivered to Arad, those of Károly Leiningen Westerburg from Borosjenő, János Damjanich and György Lahner from Mácsa. At the request of their families, Ernő Kiss had been buried in Elemér and Arisztid Dessewffy in Margonya a few decades earlier. The bones of the others and the pieces of the gallows were excavated in the 1930s.

The Private Soldiers' Association of Arad erected a rumbly column on the site of the execution in 1871, which was heightened with a cone-shaped post in 1874 and changed for an obelisk in 1881, financed by public donations. The first reading can be found on the foot, opposite the stairs, written in Hungarian language and created in 1881. The date is above: 6th October, 1881. The memorial tablet of the martyrs written in both Hungarian and Romanian was unveiled on 6th October, 1974, to commemorate the 125th anniversary of the executions.

*Description:* The memorial is an obelisk standing on the top of an artificial hill. On one side, the date of 6 October, 1849 is engraved, on the other sides, the names of the 13 martyrs, in the order of their execution. The memorial is near the castle, on the Martyrs' square (Piata 13 Martiri). Strikingly, sport fields have been built around it, and the memorial's stairs are sometimes used as a spectators' terrace.

*Place of inauguration:* on the place which is now known as 13 Martyrs' square. 50 years after its installation, the spot where the execution really

took place had to be reconsidered. During excavations in 1932, some remains of high-ranking officers were found who had been buried at the foot of the gallows. In view of this information, it can be stated that the exact place of the executions was about 250 metres from one of the Maros bridges, some hundred metres closer than the obelisk.

*Present condition, Afterlife:* the obelisk has been changed several times.

### **28. Sebis. Millenium memorial**

*Historical background:* a serial of ceremonies was held to commemorate the millennium of Hungary, in the framework of which several memorials were intalled.

*Place and time of inauguration:* Sebis, Wenckheim square, 1896.

*Present condition:* this phenomenon disturbed the Romanian authorities and they addressed the issue by removing the memorial erected to mark the Hungarian millennium from its original place, then it was converted into a memorial for the victims of WWI, with Romanian engraving.

### **29. Moneasa. Memorial of Gyula Czárán**

*Historical background:* Gyula Czárán was considered to be the apostle of touring. He was born in Sepreus, Arad county, in 1847 and attended the grammar school in Arad and Bratislava. He studied law in Budapest and Vienna, but due to illness, he moved home. He started to hike in Codru Moma mountain in the 1880s, subsequently, he moved to Moneasa. It was Gyula Czárán who determined the footpath in the wildest parts of the Western Ore Mountains, moreover, in a way that the caves, cliffs, valleys, dolinas, waterfalls, lost rivers and water-blasts can be seen from the best angle. He became the member of the Transylvanian Carpathian Association in 1895.<sup>56</sup>

*Description:* it is a memorial carved from a single, vast stone, with the engraved name of Gyula Czárán on the plaque of the memorial.

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<sup>56</sup> Uo.

*Time and place of inauguration:* Moneasa, 19th August, 1906.

*Present condition:* it is still standing; however, the plaque has been removed from the pedestal.

### **30. Pecica. Statue of St. John of Nepomuk**

*Historical background:* the artifact dated 1773 was originally meant to be a public statue.

*Description:* painted limestone sculpture.

*Time and place of inauguration:* 1773, on the square in front of the Casino in Pecica.

*Present condition:* the authorities removed it from the square to its present place, next to the Catholic church in 1949.

### **31. Radna. Memorial for Joseph II.**

*Historical background:* Joseph II. arrived in Radna on 25th April, 1768, and admired the scenery from the hill of the monastery for 45 minutes, enjoying the sight of Zarand mountain range and Banat hill, along with the Maros valley.

*Time and place of inauguration:* the obelisk was erected on the so-called Emperor-hill on 30th July, 1776, a poem was also written to mark the event by Bernát Schleichart monk from Randa.

*Afterlife:* it was destroyed after the imperium change; its pieces are still scattered in the wilderness of the hill.

### **32. Radna. Kossuth-memorial**

*Historical background:* In Arad, Lajos Kossuth transferred the civil and military power on to Artúr Görgey after the military turningpoint triggered by the Russian intervention on 11th of August, 1848. After saying farewell to his family in Radna, Arad county, he fled to Turkey with his companion. The farewell ritual took place in the building of

the pharmacy, and it was marked by a memorial plaque placed on the wall of the building.

*Description:* the reading on it says: „LAJOS KOSSUTH said farewell to his family in this house in August, 1849.”

*Place and time of inauguration:* Radna, 1902.

*Present condition:* no one was disturbed by the plaque for 100 years, however, the present owner of the house covered it with a Romanian flag in February, 2019, which was later removed.

### 33. *Radna. Memorial of Franz Ferdinand*

*Historical background:* Franz Ferdinand was an Austrian grand duke and became the successor to the throne of the Austrian-Hungarian Monarchy after the death of Lajos Károly grand duke. Later, he became the military deputy of Franz Joseph. His idea was to restructure the Dual Monarchy, restrict Hungarian autonomy and extend the rights of the nationalities. He wished to address the South Slav issue in the framework of the Monarchy. He and his wife, Sophie Chotek were assassinated in Sarajevo on 28th June, 1914.

*Description:* it is a metal relief displaying Franz Ferdinand and his wife, Sophie Chotek, with a marble plaque: „FRANZ FERDINAND and his wife spent the night of 6th September, 1903, in this house.”

*Afterlife:* the marble plaque was originally placed on the front side of the house, the owner of the house removed it to the wall opening to the garden in the 1990s.

### 34. *Savarsin. Memorial of Queen Elisabeth*

*Historical background:* see the Queen Elisabeth statue in Arad.

*Description:* the memorial monument of Queen Elisabeth is a 3-meter-high marble obelisk, with the painting of her by Nelli R. Hirsch in the centre.

*Place and time of inauguration:* in the centre of Savarsin, on Elisabeth-day in 1899. The ceremony began with a divine service, then Romanian

and Hungarian speeches were held, emphasizing the importance of the memory of Queen Elisabeth and the ceremony.

*Present condition:* now it is replaced by an obelisk for the Romanian heroes.

## **4.2. Crasso-Severin county**

Today's Crasso-Severin county does not contain Cazane gorge of the Danube and Orsova, either. As they used to belong to the historical Banat, and there used to be numerous important memorials in this area, it is worth mentioning them.

### **1. Bocsa. Statue of a private soldier**

*Historical background:* the town's leadership decided in 1907 to place a statue in memory of the local heroes who had sacrificed their lives for freedom.

*Description:* it is a two-figure statue carved from 3 stones, on a 2,5-meter-high pedestal and the date on it: 1848-1849.

*Artist:* Richárd Füredi (born Führer, 1873-1947), sculptor from Budapest.

*Place and time of inauguration:* on the main square, 13th November, 1910.

*Afterlife:* in the 1920s, the authorities instructed Tibor Bottlik (1884-1974), a sculptor from Bocsa, to convert the statue into a Romanian soldier memorial. He was reluctant to do so, the statue was removed from the pedestal, then finally, Tibor Bottlik carved the requested memorial in the late 1930s. A piece of the vanished statue was found in the workshop of a stone-mason in 1999, since then it has been kept in the Catholic churchyard.

### **2. Bocsa. Rebels' obelisk**

*Historical background:* As the revolutionary government instructed the iron plants in South Banat to put their production at the service of

the revolution, the imperial powers attacked Resica, Bocsa and Sasca Montana, however, the rebels managed to repeal these assaults. Bocsa paid their tribute to the killed heroes by erecting a monument.

*Place and time of inauguration:* the first memorial was placed in 1875, the obelisk was moved to the main square leading to Resica in 1910 to give its place to the new statue of the private soldier.

*Afterlife:* in 1923, the statue was moved to the corner of the cemetery at the request of the authorities. In 1995, the obelisk was put in a central place of the cemetery, it was reconstructed (by DAHR)<sup>57</sup> and an additional plaque was attached to it with 4 dates (1848, 1918, 1945, 1989) and one word: PAX.

### 3. *Bocsa. Statue of I.G.Duca*

*Historical background:* Ion. Gh. Duca (1879-1933) was a Romanian liberal politician, more times minister after 1922, and he was appointed prime minister of Romania in 1933. He stood against the Iron Guard, an extremely nationalist (against Jews and Hungarians) movement set up in 1927, as a result, he was assassinated in Sinaia upon the instruction of the movement on 20th December, 1933. More statues were placed in his memory in the whole country. The statue in Bocsa is mentioned in the abovementioned work of Teodorescu – I have not found any other reference to it.

*Description:* a 2,2m high statue, with the text on its pedestal: „Acest bust s-a ridicat de către administrația plasei Bocșa Montană în amintirea marelui român I. G. DUCA.” English translation: „This bust has been placed by the administration of Bocsa circuit in memory of I.G.DUCA, the great Romanian statesman.”

*Time of inauguration:* 1934.

*Afterlife:* in 1940, after the appointment of the fascist Ion Antonescu as a prime minister, every Duca statue had to be destroyed.

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<sup>57</sup> DAHR: Democratic Alliance of Hungarians in Romania, the main political party representing the Hungarian community of Romania.

#### **4. Bath of Hercules. Statue of Queen Elisabeth**

*Historical background:* general, see Arad 18. Queen Elisabeth often visited the town, it was her favourite place. Even a villa coined its name from her, or rather, the Tatártzy villa was renamed as Elisabeth villa. This building was converted into a culture house after 1948, and it housed the library, too.

*Description:* it is a full-figure marble statue displaying the queen in a simple garment instead of a ceremonial one. The only text on the pedestal is: ELISABETH.

*Artist:* János Horvay (born Hoppl, 1874-1944), sculptor from Budapest.

*Place of inauguration:* central place of Bath of Hercules, in front of the Tatártzy (Elisabeth) villa.

*Present condition, Afterlife:* in 1921 it still existed but disappeared between the two WWs.

#### **5. Bath of Hercules. Memorial tablet for the meeting of kings**

*Historical background:* the waterway created by regulating Cazane gorge was inaugurated on 27th September, 1896, in the presence of Franz Joseph I. Austrian emperor and Hungarian king, Charles I. Romanian king and Alexander I. Serbian king. Following the inauguration ceremony, the kings travelled to Bath of Hercules to have a banquet there. This diplomatic and economic historical event was marked with a memorial.

*Description:* the next text is engraved on the granite tablet with neoclassicistic frame: „Franz Joseph I. / our glorified ruling king / for him and his wife and his noble guests / Charles I of Romania / Alexander I of Serbia / during the ceremony staged to celebrate Hungary's millennium / to mark the opening of the Danube Iron Gates Channel / in the month of September, of the year 1896 / and on the day of 27th in memory of his visit of Bath of Hercules.

*Place of inauguration:* right side of Cserna valley, on a cliff.

*Present condition, Afterlife:* it weathered the storms of history for a long time. In 1993, unknown persons vanished it. Some say the heavy tablet was removed with the help of a crane.<sup>58</sup> (It is a well-known fact that unknown persons are usually equipped with a crane should they be in the mood to steal a granite tablet.)

### 6. *Caransebes. Statue of Queen Elisabeth*

*Historical background:* general aspects – see Arad 9. The queen visited Bath of Hercules and Marilla to receive therapies there. Many people could meet her, she was popular.

*Description:* white marble must of full figure, showing the queen in a unique garment, not in the „usual” one. The writing on it says: ELISABETH.

*Artist:* János Horvay (born Hoppl, 1874-1944), sculptor from Budapest.

*Place and time of inauguration:* Drăgălina square 2., 1901.

*Present condition, Afterlife:* the statue was first taken to a new place, but the destruction and mutilation took place during the march of the Russian troops in 1944-45 when the fractures of the statue were buried in an unknown place.<sup>59</sup> However, due to a coincidence, they turned up in 2000, a teacher discovered them during an excavation near the wooden church. The museum aspires to remodel the statue.<sup>60</sup>

### 7. *Caransebes. Memorial of Franz Joseph*

*Historical background:* there were more and more memorials in the early 1900s that represented the general acceptance of the ruler.

*Description:* imposing statue of full figure in front of a column decorated by the Hungarian coat-of-arms between two lying lions.

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<sup>58</sup> Szekernyés 2013, *i.m.*

<sup>59</sup> Note: the already mentioned Teodorescu contends in his work that the statue had to be uninstalled due to the rejection of the local Romanians. He should have gained information and he should have stated in his work written in 2006 that some parts of the statue were found and the local museum was planning to reinstall it.

<sup>60</sup> Source: <https://www.kozterkep.hu/13404/erzsebet-kiralyne>, accessed: 2020.10.05.

Artists: planned by János Fadrusz (1858-1903) sculptor from Budapest, created by Rezső Rollinger Gaál sculptor.

*Place and time of inauguration:* Caransebes, in the present Racovița street, on 7th October, 1906.

*Afterlife:* after the imperium change, the statue was removed, the local Romanian intelligentsia protested against it. More parts of the memorial were preserved. The 2,75m high bronze statue was discovered in the storeroom of one of the voluntary firemen in the course of a military control. The army wanted it to be taken to Bucharest and melted there, and later to erect the statue of Ferdinand I. made of this bronze on the same pedestal. The town's leadership managed to sabotage it in more different ways. Their aim was to gain time, and in 1930 the ad hoc committee stated that the town was reluctant to get rid of the statue, as it is of high artistic value due to the fact that it had been planned by Fadrusz and created by Rollinger. The statue was still in the same storeroom. Since 1943, the statue of general officer Ion Drăgălina has been standing on its pedestal.

### *8. Oravita. Memorial of Queen Elisabeth*

*Historical background:* in the 1880s, Queen Elisabeth visited Bath of Hercules several times to be treated there. She travelled fromt here several times and unofficially to Bath of Marilla, always followed by her close companion and her maid of honour, Irma Sztáray, whose uncle, Móric Hoffenreich, worked as a doctor there and checked the health of the queen in the area famous for its fresh air.

*Description:* we can find a cliff on the way leading from Oravita to Anina, not far away from Marilla, next to the Lup hunting box, hidden in the dense pinewood, on the left side of the road if we go from Marilla. On the cliff there is a date: 1899, and the empty place of a stone plaque. A memorial was placed in the depth of the forest, with the following words: In grateful memory of QUEEN ELISABETH / with deferential inistence / was it planted by the forestry of the Patented Austrian-Hungarian National Association / 1899. The word 'planted' referred to

the pinewood around the cliff, some trees can still be seen there. The marble tablet was removed after 1918 and now, there is only a cliff there, abandoned and forgotten.<sup>61</sup>

*Artist:* Alexander Liuba (1875-1906), local sculptor.

*Time of inauguration:* 1899.

*Afterlife:* all the engraved plaques were destroyed in the 1920s. The praefectus of Crassno-Severin county initiated the renovation of this tablet, thus, the cliff was taken to Oravita and placed in front of the Catholic church in 2004, and a new plaque was attached to the cliff, written in Romanian and German language.

### 9. Oravita, *Ponyászkatelep*. Memorial of Ormós Zsigmond

*Historical background:* he founded a lot of cultural institutions, and, at the same time, he was a politician, public servant, writer of non-fiction books, collector of artifacts and art historian, academic, who lived between 1813 and 1894. He was a determining person in Banat who often spent his holiday in Ponyászkas, Oravita.

*Description:* there is no picture of him. Gyula Gálfy: next to Oravita, „Ponyászka is located in a picturesque valley not far away from the road to Stájerlak-Bozovics. It consisted of some nice summer houses, hunting boxes and restaurants at the end of the last century, surrounded by a well-kept park. The spring area leading to Ponyászka was developed and it coined the name Ormós, decorated with a 40x40 cm bronze relief by Zsigmond Ormós, on which an engraved plaque.”. Perhaps the Southland Carpathian-Association placed it, maybe to mark the visit of the sheriff.<sup>62</sup>

*Artist:* Ferenc Kugler Pál (1836-1875), sculptor from Budapest.

*Time of inauguration:* after 1880.

*Afterlife:* it was pulled down between the world wars. The relief was taken to a forester engineer called Révai, his family preserved it and his son donated it to Gyula Gálfy. Gálfy, in his retirement, moved to

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<sup>61</sup> Gálfy Gyula: Magyar vonatkozású emlékek Oravicabányán és vidékén. *Művelődés* 1998/2., 19.

<sup>62</sup> *Uo.*

Timisoara and handed it over to the leader of the Zsigmond Ormós Association in Timisoara, Dr. György Matekovits, who also handed it over to the museum of Timisoara, and this is the point where it disappeared. There is no news about it and it has not been exhibited.

#### **10. Orsova. Rákóczi-memorial**

*Historical background:* The ashes of the leader of the Rákóczi-revolt and those of his companion who fled to Turkey and died there were transferred from Tekirdag to Kosice in 1906. Orsova, along the Sub-Danube, was the place where the convoy delivering the ashes stepped first on Hungarian soil. The memorial was placed to mark this event by the leaders and Hungarian youth of the town.<sup>63</sup>

*Description:* engraved obelisk made of granite

*Artist:* Béla Gerenday (1863-1936), sculptor from Budapest.

*Time of inauguration:* 1907.

*Afterlife:* the circumstances of its disappearance are unknown, presumably it happened before the old town of Orsova was overflowed due to the construction of Iron Gates I in 1971.

#### **11. Orsova. Chapel of the Hungarian crown**

*Historical background:* Lajos Kossuth left Hungary with some revolutionists on 17th August, 1849. A member of his companion, Bertalan Szemere, earthed the Hungarian crown and the regalia at the foot of Allion-mountain at the mouth of Cerna river, between the Habsburg and Ottoman Empire, on no man's land. Following a search lasting more years, they were found in a box on 8th September, 1853, in it the coronation sword under the royal gown of King Stephan I. The saint crown was in the right corner of the box in a scabbard fallen into pieces due to humidity. Not taking account of some broken stones, the crown was solid, however, its lining was rotten, and the condition of the other regalia was also rather poor. The coronation jewellery was

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<sup>63</sup> Murádin 2008, *i.m.*

transported to Buda, then to Vienna, in the framework of a ceremony. Finally, they were taken to Buda to preserve them. To show his gratitude, the king had a chapel built on the site of their discovery.

*Time of inauguration:* 1901.

*Present condition, Afterlife:* the construction of the Iron Gates resulted in the overflow of the old town of Orsova, the chapel was simply exploded.

### **12. Rusca Montana. Memorial of Francisca Maderspach**

*Historical background:* Károly Maderspach metallurgical engineer, the brother of Ferenc Maderspach lieutenant-colonel, along with his wife Francisca Buchwald was an enthusiastic supporter of the Hungarian Revolution and War and provided the Hungarian troops with armoury and canons. They were occasionally visited by József Bem, György Kmety and Richárd Guyon, which had to be retaliated by the Austrians. When they invaded the town on 22nd August, 1849, they flogged her half-naked on the main square, then took her to prison. Ashamed, the husband committed suicide, the wife died in 1880.

*Description:* their two sons erected a memorial in memory of her on the Mortar mountain in Rusca Montana, on the spot where allegedly the husband committed suicide. The memorial „hemmed by Greek columns in baldachin form” reads the following engraving: „Wanderer, stop here for a moment and take off your hat. This is the Golgotha of Mrs. Maderspach.”

*Artist:* the full- figure bust of the memorial was made based on the gypsum statue of István Ferency (1792-1856), which was allegedly created around 1840 to pay the artist’s faithfulness for their help in finding the high-quality Rusca marble and hereby, he could later make fascinating statues.

*Date of inauguration:* 10th October, 1909.

*Afterlife:* the memorial was damaged in the 1920s, the bust and the engraving were removed. The remaining part of the memorial was reinstalled in the centre of the town, in front of the Roman Catholic

churh, where a marble plaque listing the names of the victims of WWI was fixed to it in 1933. Later, the names of the victims of WWII were added, too.

### **13. Rusca Montana. Maderspach-obelisk**

*Historical background:* this obelisk was erected from donations on the spot where Francisca Maderspach was flogged.

*Description:* obelisk made of rubbly.

*Place and time of inauguration:* on the field named Liberty grove, 10th October, 1909.

*Afterlife:* not much after the change of imperium, the obelisk was pulled down, then it was replaced by a neutral obelisk.

### **14. Iron Gates. Memorial of István Széchenyi**

*Historical background:* Cazan gorge consists of more stretches, it encompasses 134 km and part of a canyon valley. The shipping conditions were critical in this rough part of the Sub-Danube as numerous cliffs and reefs formed obstacles in the depth of the water. The idea of regulating the Sub-Danube was cropped up by István Széchenyi who travelled along this stretch of the river with experts in 1830. The rather complex construction started in 1834, based on the plans of Pál Vásárhelyi. The issue of regulating the river came up again in the 1870s following some diplomatic debate, as the building of the waterway was mostly supported by the Austrian-Hungarian Monarcy, whereas Romania and Serbia did not find it important even if they were geographically concerned. The waterway was officially opened in 1896 and it extended the original 152-day shipping season to 290 days. The first memorial of István Széchenyi was erected in 1885, but it was overflown at the time of the Iron Gates regulation.

*Description:* The Hungarian Association of Engineers and Architects had a part of the cliff in the Great-Kazan gorge polished and engraved

the next: „In memory of SZÉCHENYI / the Hungarian Association of Engineers and Architects / MDCCCLXXXV.”.

Designer: Ignác Alpár (born Schöckl, 1855-1928), architect from Budapest.

*Time of inauguration:* 1885.

*Afterlife:* the engraving on the cliff was overflowed at the construction of Iron Gates I resulting in the rising of water level by 30m. The same happened to the Traianus tablet on the Serbian side of the Danube, however, it was saved by the Serbian builders who fixed it 40m higher.

Over recent years, some enthusiastic sailors from Budapest have placed some new tablets with the original text (last time in 2005, the Earl Ödön Széchenyi Shipping and Yacht Association), however, the tablets kept vanishing. The newest and still visible tablet was unveiled on 26th May, 2018, in the presence of religious persons, officers from Romania, Hungary and Banat and other patrons. The founding came for the Hungarian Shipping Association.

### **15. Iron Gates. Hunyadi memorial**

*Historical background:* János Hunyadi had a landslide victory over the much stronger Turkish troops at the Transylvanian Iron Gates, east of Tara Hategului, this memorial next to Zajkany village was erected to commemorate this event at the time of the millennium festivals.

*Description:* it is a mace made of a 4m high cast-iron. On it the Hunyadi coat-of-arms and the writing: „János Hunyadi, with his troop of 15,000, defeated beylerbey Sehabeddin’s troop of 80,000 invading Transylvania in this gorge on 6th September, 1442. This memorial was placed by Hunyad county to mark this glorified event in the 1000th year of the Hungarian Settlement.”.

*Artist:* designed by Ferenc Márkusz (Markup), the main engineer of the iron works in Hunedoara.

*Place and time of inauguration:* Sarmizegetusa, 6th September, 1896.

*Present condition, Afterlife:* 5 similar memorials were placed in the South-Carpat this time, however, all of them were destroyed after the change

of imperium. The last one, located in the col above Volcano village, was pulled down in the middle of the 1960s.

On 22nd June, 1992, „unknown persons” pulled down the Hunyadi memorial with the help of heavy machines and its mace disappeared. However, a year later it was hauled in the Ostro lake and taken to Sarmizegetusa museum. Sadly, the mace vanished from here in November 1994, followed by the fallen pieces of the memorial in 2003 located still on the spot. The pedestal was also pulled down.<sup>64</sup>

### **4.3. Timis county**

This compilation consists of the villages of today's Timis county in spite of the fact that this area used to be called Timis and Torontal county, too. The details bear no significance from this point of view.

#### **1. Bazias. Memorial tablet of Kossuth**

*Description:* It can be proven with a photo that the employees of the Hungarian Royal Railroads unveiled a memorial tablet of Kossuth in the small village of Bazias, the first settlement on the Romanian side of the Danube. No other relating document has been found.

*Time of inauguration:* 1912.

*Present condition:* it does not exist anymore, there is no information on how it was removed.

#### **2. Bath of Buzias. Relaxing place of Ferenc Deák**

*Historical background:* bottling of Buzias mineral water started in 1840, and in the following decade hotels, bath houses were built and hydrotherapeutic treatments became available. Several significant politicians of that era visited the bath, including Ferenc Deák, whose

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<sup>64</sup> Source: <https://hu.wikipedia.org/wiki/Vaskapu-h%C3%A1g%C3%B3>, accessed: 2020.10.05.

illness turned more serious after the reconciliation. He spent 6 months here in 1868, then returned in 1869. A stone bench was built to commemorate his visits.

*Description:* a limestone bench in the shape of a half-circle. The tablet says: „Relaxing place of FERENCZ DEÁK MDCCCLXIX.”.

*Artist:* designed by Ferenc Kolbenheyer (1841-1881), prepared by Béla Seenger (?-1905), sculptor and stone-mason from Budapest.

*Present condition, Afterlife:* the Romanian dictator and his wife visited the spa town in 1988. The wife's attention was drawn to the bench and the sight of the Hungarian tablet upset her: Remove it – she claimed. It was done with immediate effect. There was no news about its whereabouts for a long time, then some pieces of it turned up in the dump of the town in 2000. This was a time when the (oversized) copy of the bench was being made and it was inaugurated on 29th October, 2003, in the Reformist churchyard where the saved parts of the original bench were also placed. Nowadays, it is also referred to as the bench of Nicolae Iorga (notable Romanian historian, politician).<sup>65</sup>

### 3. *Bath of Buzias. Statue of Ágoston Trefort*

*Historical background:* Ágoston Trefort, acting as a minister first for economic affairs, later religious matters and public education, remarkably contributed to the development of the bath and the village. The statue was erected from the donations of the local people, still in his lifetime.

*Description:* bronze bust on a high pedestal.

*Artist:* Adolf Huszár (1843-1885), sculptor from Budapest.

*Place and time of inauguration:* in the park of the spa town, in front of the relaxing bench of Ferenc Deák, in the summer of 1883.

*Afterlife:* it was pulled down in the summer of 1919. At civil initiation, a new statue was unveiled (sculptor Péter Jecza) on the road of the bath,

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<sup>65</sup> Liana Păun: Istoria stațiunii Buziaș și a primului ștrand cu apă minerală din Europa. *PressAlert.ro*, source: <https://www.pressalert.ro/2014/06/istoria-unei-comori-uitate/>, accessed: 2020.10.05.

in front of the Reformist church. The place of Trefort's original statue is now occupied by a Mihai Eminescu statue.

#### **4. Cakova. Statue of Queen Elisabeth**

*Historical background:* a Queen Elisabeth statue was unveiled in the grove established in memory of Queen Elisabeth in 1899 by Cakova. The Town Hall is on one end, the Elisabeth-grove is on the other end of the main square (Budapest Quarter 2006, Summer, Issue No. 52.)

*Present condition:* no information about it.

#### **5. Cakova. Millenium-obelisk**

*Historical background:* it was erected as part of the millenary festivals (Murádin 2008).

*Inauguration:* May 1896.

*Afterlife:* it was destroyed after 1919, no more information about it.

#### **6. Deta. Statue of Antal Kratzer**

*Historical background:* Antal Kratzer (1824-1899), a local judge (and slaughterman) established a local park and donated it to the village. In his memory, a statue was erected.

*Description:* a 3m high obelisk, limestone pedestal with a bust on it.

*Artist:* Keresztély Trampist, sculptor from Versec.

*Place and time of inauguration:* in the local park, 25th September, 1904.

*Present condition, Afterlife:* it was destroyed and thrown into the stream in the park, some say it happened at the time of the invasion of the Soviet troops in 1945, according to others during anti-Tito times in the 1950s. The pedestal was left intact and a statue of a fishing boy (girl: Diana?) was put on it (Szekernyés 2013).

The mayor office of Deta unveiled a new Kratzer-statue in the park in 2017 (by Aurel Gh. Ardeleanu), in front of the King Ferdinand statue erected almost at the same time.

### 7. *Deta. Millenium-obelisk*

*Historical background:* the local community erected a millenium obelisk at the entrance of the Kratzer-park.

*Description:* a high obelisk with a turul on the top.

*Artist:* Keresztély Trampist, sculptor from Versec.

*Time of inauguration:* 1903.

*Present condition, Afterlife:* the Hungarian text was removed in 1923, and instead, they listed the names of the victims of WWI of Deta on it. Some time later, even the turul disappeared from the top. After the changes of the 1990s, a stone cross was placed on the original place of the turul.<sup>66</sup>

### 8. *Memorial for Elisabeth*

*Historical background:* there used to be a station between Barsaz and Sacalaz, along the Timisoara – Szeged railroad in the Banat at the beginning of the last century whose name was Memorial for Elisabeth, or, Elisabeta in Romanian. It is obvious that a memorial for Elisabeth must have been standing there.<sup>67</sup> Neither the station nor the settlement can be found today, no more information is available about it.

### 9. *Carpinis. Cross of 1848*

*Historical background:* at the initiation and with the support of Ignác Pető, the main shareholder of the brick factory in Carpinis, an obelisk was erected ending in a cross to mark the place of a battle dating 3rd November, 1848, where 19 Hungarian soldiers were killed.

*Place and time of inauguration:* at the borderside of the village, 1897.

*Afterlife:* due to erosion, the memorial went into ruins. With the collaboration of the local community, it was remodelled (at the initiation of Árpád Ordódi) and unveiled again on 3rd November, 2002.

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<sup>66</sup> Szekernyés 2013, *i.m.*

<sup>67</sup> Forrás: <http://erzsebetsisikiralyno.blogspot.com/p/emlekei.html>, letöltés ideje: 2020.10.08.

**10. Ostern. Elisabeth memorial stone**

*Historical background:* the local community placed it in memory of Queen Elisabeth in 1901.<sup>68</sup>

*Afterlife:* No more information about it.

**11. Lugoj. Statue of I.G. Duca**

*Historical background:* general – see Caras-Severin county, 3.

*Description:* a bust on a high pedestal, 4,8m.

*Artist:* Radu Moga Mânzat (1906–1950), teacher and sculptor.

*Place and time of inauguration:* Center, 1936.

*Afterlife, Present condition:* it has been pulled down. According to an article written these days,<sup>69</sup> it was hidden by the communists, which is contradicted by the fact that other Duca-statues vanished in the early 1940s for political reasons. The Memorial of the Soviet Soldier has been erected on its place.

**12. Lugoj. Statue of St. John of Nepomuk**

*Historical background:* general – see Arad 18. „Next to the bridge, on the square of the former secondary school which used to be empty that time, a statue was placed to commemorate St. John of Nepomuk in 1776, at the bank of the Timis: a stone statue with a fence. János Patrubby had a new statue placed on the same place which was benedicated on 10th May. (This statue is said to have been taken to Darova).”

*Place and time of inauguration:* „In 1866, József Höcher, a Buzgo citizen, had a new statue of St. John of Nepomuk placed on the upper bank of Timis, which was benedicated on 21st May by Miksa Hain.<sup>70</sup>

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<sup>68</sup> Borovszky Samu (szerk.): *Torontál vármegye. Magyarország Vármegyéi sorozat.* Budapest: Országos Monográfiai Társaság, 1912.

<sup>69</sup> Păun, Liana: Clădiri și statui care povestesc istoria orașului Lugoj. *Prof. Dr. Radu Moga Manzat honlapja.* 2016. máj. 23, letöltés helye: [www.radumogamanzat.ro](http://www.radumogamanzat.ro), letöltés ideje: 2020.11.18.

<sup>70</sup> Both citations: Iványi István: *Lugos rendezett tanácsú város története.* Szabadka:

*Present condition, Afterlife:* the authorities wanted to destroy it in the 1970s, at the time when the construction of the new culture house began. It was saved by being moved to the Roman Catholic cemetery.

**13. Tomnatic. Statue of Franz Touttenuit**

*Historical background:* Franz Touttenuit (1844-1904) was a well-known veterinary in the whole Banat. The local (Swabish) community erected this statue to honour his work after his death.

*Description:* a bust.

*Present condition, Afterlife:* allegedly, it was damaged and hidden during WWI, however, others say (notably W. Konschitzky) that a significant number of Romanians settled down in the village in the mid-1940s who were disturbed by it and they destroyed it.

**14. Sannicolau Mare. Column of Queen Elisabeth**

*Historical background:* general – see Arad 18. A pompous public garden was established on the bank of Aranca with the support of earl Sándor Nákó. The column of Queen Elisabeth was stood on a pile in the middle of this park.

*Description:* the unique shape of the column can be seen on a postcard, however, covered with ivy, so the engraving cannot be made out.

*Present condition:* it was broken in the 1950s, 1960s, the remains were thrown into Aranca.<sup>71</sup>

**15. Sannicolau Mare. Obelisk of Miklós Révai**

*Historical background:* Miklós Révai (1750-1807) was the greatest linguist of his age, a university professor who was born in Sannicolau Mare. His obelisk was erected by the Hungarian Public Education Association of

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Szerző kiadása. 1907.

<sup>71</sup> Szekernyés 2013, *i.m.*

Torontal county and South-Hungarian Teacher Association from the donations of generous grantors.

*Description:* the obelisk is made of grey granite with a nice bronze relief on the front side showing the profile of the scientist, with floral decoration. Engraved name, date and citation on the sides. On one side there are Révai's own words: „If the renewed homeland will ever pay respect for the martyrs who suffered to sustain their language, I feel solace that I will be one of them.”

*Artist:* the Révai relief was made by Barnabás Holló (1865-1917), sculptor from Budapest.

*Place and time of inauguration:* on the main street (now Republicii) in the middle of the former market place, on 25th August, 1893.

*Afterlife:* it was reconstructed in 1925 whereby the relief was removed (it is not known, where), the statue of Mihai Eminescu was placed on the eliminated column. (Its inauguration was attended by Octavian Goga, a former minister, on behalf of the Romanian Academy.)

In 2007, a tablet was placed in his memory in the entrance hall of the Catholic church. In 2015, the town's authority placed a statue in his memory (made by Aurel Gh. Ardeleanu). The text on the pedestal was written in three languages (Romanian, German and English), but not in Hungarian.

### **16. Sandra. Liberty obelisk**

*Historical background:* the Swabish community of the town established the 15th March Association and decided to place a memorial to evoke the Hungarian Revolution and War of Independence of 1848-49.

*Description:* liberty was represented by a saker falcon with open wings on the top of the 3m high marble column.

*Place and time of inauguration:* in the grove next to the cemetery, 17th April, 1911.

*Afterlife:* it was destroyed after 1944 at the instruction of the Romanian authorities.

**17. Timisoara. Statue of I.G. Duca**

*Historical background:* general – see Caras-Severin county 3.

*Description:* bust on high pedestal (4m). Text on it: „*Omagiu memoriei marelui președinte al Consiliului de Miniștri, căzut în slujba țării. Răpus de o mână criminală în 29 dec. MCMXXXIII, la Sinaia. Cetățenii urbei Timișoara.*” In English: “Respect to the great president of the Ministerial Council who sacrificed his life for the country. His life was robbed by a murderer’s hand on 29th December, MCMXXXIII, in Sinaia. Citizens of Timisoara.”<sup>72</sup>

*Artist:* designed by Cornal Liuba (1880-1953) architect, the sculptor was Aurel Pop (1879-1960) from Satu Mare, the pedestal by Károly Kendloffer stone-mason from Timisoara.

*Place and time of inauguration:* on I.G. Duca road, on the square in front of the Piarist School, on 20th December, 1936.

*Present condition, Afterlife:* it was pulled down at political instruction after 1940 when the Iron Guard came into power.

**18. Timisoara. Visit of Franz Joseph**

*Historical background:* the marble relief was prepared to mark the visit of the Emperor between 4-10 May, 1872, and it was placed on the wall of the City Hall’s entrance room at the initiation of Timis county’s legislative body.

*Description:* a marble relief in big size, 58x158. The central figure is Franz Joseph I wearing a typical ceremonial court dress, with Zsigmond Ormós sheriff on his right and Sándor Bonnáz Catholic priest bishop on his left.

*Artist:* Ferenc Kugler Pál (1836-1875), sculptor from Budapest.

*Afterlife:* it was on its original place until 1920, then it was removed and taken to the storage of the Fine Arts Museum of Timisoara.

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<sup>72</sup> Teodorescu 2006, *i.m.*

**19. Timisoara. Statue of Franz Joseph**

*Historical background:* „On the nameday of the king, a pompous military parade took place in Timisoara: the new building of the common army was ceremonially handed over and the statue of the king was inaugurated in the garden.” (Sunday News, 1902. Issue No.41.)

*Description:* the statue of Franz Joseph stood on a pile in the garden of the cadet school. The 3,5m pedestal was made of grey marble, the bronze statue was 2,5m high displaying the ruler wearing a cavalry general officer uniform.

*Artist:* Edmund Hoffman von Aspernburg (1847-1930), sculptor from Vienna.

*Place and time of inauguration:* in the Centre, in the garden of the cadet school, 4th October, 1902.

*Present condition, Afterlife:* the same as other public statues of the monarchy: it vanished between the WWs.

**20. Timisoara. Soldier-obelisk**

*Historical background:* The Timisoara-Factory Quarter Circle proposed the erection of a memorial to pay tribute to the soldiers killed in the Hungarian Revolution and War of Independence, it was financed from public donations.

*Description:* a 4m high obelisk with engravings.

*Place and time of inauguration:* Timisoara Factory Quarter, Girodai street No.12, on 1st November, 1894.

*Afterlife:* it was renovated in 1948, a new marble tablet was made which was broken in 1990, the Democratic Alliance of Hungarians in Romania replaced it with a new one, the obelisk was remodelled in 1996. Its anointment took place on 14th March, 1997.

**21. Timisoara. Statue of a soldier**

*Historical background:* the statue had a different name, too: the statue of military sacrifice. The war was going on for a time, more and more

soldiers came home from the battlefields with several, serious injuries. The statue of military sacrifice was erected in several places – the aim is highlighted even by the way it was taken a photo of. Two physically handicapped soldiers can be seen in the picture, both of them on crutches.<sup>73</sup> It is likely that it happened on a regular basis that physically handicapped soldiers stood at the sides of the statue, to emphasize sacrifice and facilitate donations. It was a Hungarian initiation to collect money for this statue, whereas the Germans urged donations for the iron soldiers serving the same function.

*Description:* the statue in Timisoara shows a soldier leaning on his weapon and was made of artificial stone. Behind the statue, there is a turul with open wings on a column with a coat-of-arms. The statue was protected with a baldachin.

*Artist:* János Istók (1873-1972), sculptor from Budapest, his work was carved from marble by András Sipos, local sculptor.

*Place and time of inauguration:* next to the theatre, at the beginning of Rezső (now Alba Iulia) street, spring of 1916.

*Afterlife:* it was taken to the museum in 1917, then vanished after the WW.<sup>74</sup>

## 22. *Timisoara. Memorial tablet for József Képešy*

*Historical background:* József Képešy (1818-1876) was a hydraulic engineer who carried out significant regulations of waterways in the area as a director after the reconciliation. His work is extremely highly-appreciated in the originally swampy Banat.

*Description:* Romanian and Hungarian text engraved on two tablets on the former headquarters of the Timis-Bega River Training Association (now it also belongs to water management, 1989. December 16. street No.2): „In honour of JÓZSEF KÉPEŠY / the curator of the Bega-regulation / to mark the 120th anniversary of his death.” Then those

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<sup>73</sup> Ilișiu, Nicolae: *Timișoara, monografie istorică*. Timișoara: Ed. Planetarium. 2003, 324.

<sup>74</sup> Miklóšik Ilona: XIX. századi temesvári szobrok – és ami belőlük megmaradt. In: Kiss Ferenc: *Mindenki Kalendáriuma*. Temesvár: Reflex Kft. 2004.

who ordered it: Mayor Office of Timisoara, Hungarian Hydrologic Association, Timisoara branch of Meliorationist Trust.

*Time of inauguration:* 25th October, 1996.

*Present condition:* the water management palace was renovated in the 2000s. Although this work was finished long time ago, the tablets have not been replaced yet.

### **23. Timisoara. Statues of Madonna Pharmacy**

*Historical background:* the Madonna Pharmacy was opened in the former Rezső (now Alba Iulia) street in 1922. There was an oval wreath above the entrance where statues were placed.

*Description:* Virgin Mary and baby Jesus in the middle, under a drainpipe for protection. Esculapus and Hygenia, the ancient Greek Gods on the two sides.

*Artist:* Nándor Gallas sculptor.

*Time of inauguration:* 1922.

*Present condition, Afterlife:* the statues were removed and given to the museum at the nationalization of the pharmacy. The Madonna statue could be seen in the garden of the Hunyadi castle (museum). However, it has not been there for a long time and there is no information about the other two statues, either.<sup>75</sup>

### **24. Timisoara. Virgin Mary memorial**

*Historical background:* More memorials were devoted to Virgin Mary in the town (1835: Virgin Mary wooden column, 1854: stone statue), then in 1877 this memorial was brought to life at the initiation of Our Lady Poor School Nurses from public funds.

György Dózsa attacked the town with his troop in 1513 – of no avail. Dózsa got seriously injured in the battle. The winners failed to practise clemency, the members of his troop were gutted, their leader was ordered to be executed by sitting on a flaming throne, a sparkling

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<sup>75</sup> Szekernyés 2013, *i.m.*

iron crown was placed on his head and he had to grip a spectre on fire in his hand. There is uncertainty about the exact scene of his execution. When the chapel with the Virgin Mary statue was built, the engraving on the chapel stated that it had been built on the scene of this execution. (The historians see it in a different way nowadays.)

*Description:* it is a chapel radiating the atmosphere of the Middle Ages, built in neoroman style, open in 3 sides. The 1,5m high Virgin Mary statue inside. A tablet on the back with the next text: „The town and the citizens of Timisoara / offer this memorial / for merciful atonement / of God’s Mother, the Guardian Woman of ... / on the scene of György Dózsa’s ruthless death (†1514) / that has been remembered for centuries / 1906.” The world eradicated by a chisel is: the Hungarians’.

*Artist:* designed by László Székely architect, Virgin Mary statue: György Kiss sculptor, Budapest.

*Place and time of inauguration:* Virgin Mary square, right next to the central Reformist church, 1906.

*Present condition:* the writing on the back tablet was not visible for a long time, then in 1990 it was uncovered and could be read – even in this injured form. The statue was damaged in 2012.

## 25. *Timisoara. Statue of Alexandru Mocioni (Mocsonyi)*

*Historical background:* Alexandru Mocioni or Mocsonyi (1841-1919), used in both forms even in Romanian texts, was a Hungarian-Romanian politician, composer, writer, protector. He represented first the Tormac constituency, then the Radna constituency in the Hungarian Parliament, and he was the member of the Romanian National Party. He resigned from his parliamentary representative position in 1874, but he mostly spent his remaining life in Budapest. His wife was Ilona Somogyi.

*Description:* a bust, artist is unknown.

*Place and time of inauguration:* on the place of the current orthodox cathedral, from where it was taken to the Scudier park at the time of the construction of the church. 14th September, 1936.

*Afterlife:* the communist authorities ordered it to be removed in 1949. A new Mocioni statue was unveiled on the Figures' Avenue in Timisoara, which is the work of Aurel Gh. Ardeleanu.

## 26. *Timisoara. Austrian memorial of Rukavina*

*Historical background:* the memorial was a gift from Franz Joseph to express his gratitude to Timisoara as the town's defender could withhold the attack of the Hungarian revolutionaries for 107 days in 1849. The commander of the imperial troops defending the castle of Timisoara was Georg Rukavina, General of Artillery.

*Description:* the memorial is 18m high and made of limestone. On the 4 sides with 4 allegoric figures: the Honour, the Obedience, the Vigilance and the Sacrifice- the main creeds of an Austrian soldier. A figure of a young woman symbolising Faithfulness can be seen in the building of the gothic-style column, with the keys of the castle. Opinions: the young woman represents either Austria or the young Mary Theresa. Monsters try to grasp here stretching from the pedestal in reference to the Hungarian soldiers.

*Artists:* Joseph C. Max (1804-1855) sculptor from Prague and Josef Andreas Kranner (1810-1871) architect and stone-mason from Prague.

*Place and time of inauguration:* on one of the central squares of Timisoara, notably the Jenő Prince (now Liberty) square, opposite the former City Hall, 17th January, 1853.

*Afterlife:* the Hungarian citizens of the town damaged the so-called „Shame statue” several times, as a result, the monsters were eradicated in 1885. After the change of imperium in 1918, the central figure symbolising Faithfulness was beheaded, the other 4 allegoric figures were eradicated. The memorial was taken from Liberty square to the cemetery in Lippai street for political reasons upon the instruction of the mayor of the town in 1936. The mutilated main figure was taken to Banat Museum where it is still in the garden. In 2013, the mayor wished to take the memorial to the renovated Lahovari (now Bălcescu) square, to the main square of Elisabeth-town part of the town, after its

renovation. The negotiation of the Hungarian lobby and the Hungarian civil associations proved to be successful: the controversial memorial was left standing in the cemetery.

### *27. Timisoara. Statue of Andton v. Scudier*

*Historical background:* Anton Scudier (1818-1900) arrived in Timisoara in 1869, he was first the commander of the town, then the military commander of the whole Banat. He significantly contributed to the development of the town. Still in his lifetime, a statue was placed to honour him in the park bearing his name. This park was also established by him at a place where formerly the central cemetery could be found. The press of his time said that he himself financially contributed to the erection of the statue, and his widow partly financed the maintenance of the park and the statue after his death.

*Description:* bronze statue of a full figure on high pedestal. On it, a tablet with the following words: „Dem Andenken des Feldzugmeisters Freiherren ANTON SCUDIEN, gewesenen Militärkommandanten von Temesvár/, Dem begeisterten Förderer der Verkehrs und Verschönerungs Interessen dieser Stadt/, /Dem Initiator dieser Anlage/, Als Zeichen dankbarer Anerkennung errichtet von der Bürgerschaft der kön. Freistadt Temesvár im Jahre 1881/. In English: In memory of baron ANTON SCUDIEN / the former military commander of Timisoara /the enthusiastic supporter of the town's traffic and scenery / to pay our grateful respect /to the initiator of this institution / placed by the community of Timisoara in 1881. The peers were not enthusiastic about the statue and regarded it as one having „little artistic value “.

*Artist:* Richard Kauffungen (1854-1942), sculptor from Vienna.

*Place and time of inauguration:* City centre, Scudier park, 1881.

*Afterlife:* the statue was pulled down as a symbol of the Habsburg pressure on 26th October, 1918. A big clock was placed on the empty pedestal in the early 1920s, then came the Soviet Liberty memorial in

1962, the text of which was modified after 1990: now it is the memorial of the Romanian heroes.

**28. Timisoara.** *Piarist secondary school and the statues of the church*

*Historical background:* A school, a monastery and a church for the Piarists were planned by László Székely from Timisoara. They were built in 1908-1909. The building is one of the most remarkable artistic creations of the Hungarian secession. The gable of the secondary school's building was decorated with the Hungarian crown, whereas the monastery's coat-of-arms could be found on the building of the monastery. Statues were placed on the main building (St. Stephan, St. Emeric of Hungary), and on the church (St. Elisabeth, Ladislaus I of Hungary).

*Description:* big, 3m high statues carved from limestone of Sósokút.

*Artist:* György Kiss (1852-1919), sculptor from Budapest.

*Present condition, Afterlife:* the pedimented decoration of the monastery was removed on 20th October, 1920, the Hungarian crown on 22nd March, 1921. The statues remained intact at that time. Then intervened Onisifor Ghibu, a Romanian politician, theologian, university professor (it was also him that seized the Hungarian theatre in Cluj Napolca in a dictatorial manner), he was the one who brought about the animosity against the statue. His name is associated with „nation-saviour”, anti-Hungarian trials and aggressive actions between the WWs. He filed a claim against the Piarist secondary school in Timisoara. He visited the town in 1934 and was mad by the fact that the statues of the Hungarian saints were still in their places. He stirred up the Romanian elite, and the removal of the statues was ordered. It was a rather complicated task to remove the giant statues from 15m, as a result, all the statues were cut into pieces with the single exemption of the statue of St. Stephan, which resulted in the fact that the expert organizing the removal (Károly Götz, building master from Timisoara) was later charged with artifact mutilation. Augustin Pacha county bishop protested against

the profanation of the statues at the nuntius in Bucharest. There is no information about the later fate of the statues.<sup>76</sup>

### *29. Timisoara. Iron soldier statue*

*Historical background:* they served as a facilitator to encourage money collection through a „Benevolent committee) for a military relief fund. Their common feature is that they were made of wood, and the donators could hit iron needles into that statue to prove their charity, or they could fix tiny metal plaques – their size showed the size of their donation. Thus, as time went by, the statues turned into iron soldiers. The Hungarian statue was erected following the pattern from Vienna. The first was erected in Vienna in 1915 (*Wehrmann in Eisen*), and in Hungary in Bratislava in 1915. There were more statues of this kind in Transylvania (Sibiu, Cluj Napolca, Timisoara, Odorheiu), but it could be found in Southland, in Versec as well.

*Description:* the bust of the Timisoara iron soldier bears resemblance to the one unveiled in Vienna, although that shows a full figure. It feels as if we saw the same soldier in armour, the only difference lies in the way how they grab their swords. The erection of the Timisoara statue was mainly promoted by the German-speaking citizens, for them the Vienna artifact was regarded as an idol.

*Artist:* unknown.

*Place and time of inauguration:* presumably, it was erected next to the theatre – there is a picture of it but difficult to make it out. As it contains hardly any needles, there is the chance that it was placed on the public square towards the end of the war, in 1917 or 1918. It may be the reason why the statue is not listed in the register of the iron soldiers' (Munzel-Everling)<sup>77</sup> register.

*Afterlife:* the statue stood on its place only for a short time – it could not be found there towards the end of the war. First, it was taken to the infantry regiment No.61 in Timisoara, then the Banat museum took

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<sup>76</sup> Uo.

<sup>77</sup> Munzel-Everling, Dietlinde: *Kriegsnagelungen, Wehrmann in Eisen, Nagel-Roland, Eisernes Kreuz*. Wiesbaden: 2008.

it over along with other military artifacts where it is still kept. The statue was exhibited in 2015 on a military history exhibition in the Banat museum.

### *30. Timisoara - Free village. Petőfi memorial*

*Historical background:* the headquarters of József Bem marshal could be found in Free village next to Timisoara on 1st May, 1849, it happened here that he advanced Petőfi to the rank of major. Traditionally, this is also the place for the Hungarian community living in Timisoara to commemorate the Hungarian Revolution and War of Independence of 1848. The designation of the place was initiated by the Timisoara Soldiers' Association, the National Alliance and the Timisoara Soldier Statue Committee. A marble plaque was replaced to the side of a heightened earth pile with the words: „This is the place where in 1849 / the headquarters of /BEM JÓZSEF / marshal / could be found / where on 3rd May, 1849, / PETŐFI SÁNDOR / the acclaimed poet of our country / was advanced to the rank of major / In memory of these historical facts / to celebrate the half-century anniversary / of the Hungarian War of Independence / this memorial tablet / was placed /from public donations / on 30th July, 1899.” They started to create a more elevated memorial in 1912, and the current one was placed.

*Description:* the Petőfi-relief is in the central, heightened part of the memorial with the memorial tablet beneath, two bulging sidewalls protect the middle part, hereby creating a private place for the relief. The memorial is surrounded by an iron fence. Here is the text on the new tablet: „This is the place where in 1849 / the headquarters of / BEM JÓZSEF / marshal / could be found / where on 3rd May, 1849, / PETŐFI SÁNDOR /the acclaimed poet of our country / was advanced to the rank of major / In memory of these historical facts this memorial tablet / was placed /from public donations / on 10th November, 1912.” The old tablet was built into its backwall.

*Artists:* designed by László Székely (1877-1934) architect from Timisoara, the Petőfi portrait was created by András Sipos, vocational school

teacher for metal works, the engraving was made in the workshop of Kornél Tunner.

*Afterlife:* the memorial was damaged several times between the WWs. On 31st June, 1949, to mark the centenary of Petőfi' death, the Hungarian Peoples' Alliance placed a tablet on the memorial. It was brutally attacked several times, it was dishonoured. Szórvány Foundation renewed the memorial in 1999, then it was remodelled and ceremonially inaugurated again in 2016 due to the efforts of the Democratic Alliance of Hungarians in Romania

### **31. Dumbravita. Bem memorial**

*Historical background:* Simultaneously with the unveiling of the Independence War memorial, a memorial tablet was placed to honour József Bem marshal.

*Description:* a marble memorial tablet.

*Place and time of inauguration:* on the wall of the Town Hall, 29th July, 1900.

*Afterlife:* unknown persons removed it from the wall, broke it into pieces and threw them into a well on 27th January, 1937.<sup>78</sup>

### **32. Dumbravita. Independence war and Petőfi memorial**

*Historical background:* the citizens of the village established by the treasury placed a memorial financed from public donations to commemorate the event that Bem marshal inspected his troops in this place in May, 1849. One of the officers was Sándor Petőfi.

*Place and time of inauguration:* village centre, on the square in front of the church, 29th July, 1900.

*Afterlife:* it vanished after the change of imperium. The local community placed a new memorial on the site of the former one on 29th July, 1945.

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<sup>78</sup> Murádin 2008, *i.m.*

**33. Varias. Memorial for Károly Huber**

*Historical background:* Károly Huber (Hubay from 1879, 1828-1885) was a conductor, composer, violinist, music pedagogist, the father of Jenő Hubay, the world-wide well-known violinist. He was a violin teacher between 1852 and 1885 in the National Music School and the Music Academy. He got married again in 1880. The local community placed a memorial tablet on the house of his birth in 1889.

*Description:* the text of the first memorial tablet written in German and Hungarian languages is unknown, it disappeared.

*Place and time of inauguration:* house of birth in Varias, 1889.

*Afterlife, Present condition:* the former tablet was replaced with a new one in the 1920s, written in Romanian and German. The Hungarian translation says: „This is the house where Károly Huber composer was born on 1st July, 1827. He died on 20th December, 1885. His worshippers.”

**34. Zsadany. Elisabeth column**

*Historical background:* general – see Arad 18.

*Description:* a grey marble column with the portrait of Elisabeth and the text: „In memory of Her Majesty, Queen Elisabeth. 1898.”

*Time of inauguration:* 1898.

*Afterlife:* no information.

**35. Jimbolia. Statue of József Csekonics**

*Historical background:* József Csekonics (1757-1824) general officer, a great figure of the history of the Hungarian horse breeding, founder of the Hungarian national studs (Mezőhegyes, Bábolna). He bought the Jimbolia manor in Torontál county in the 1790s where he established a stud. His grandson, Endre Csekonics, built a palace in Csito, part of Zsombolya, designed by Miklós Ybl. The bust of József Csekonics was placed in the garden of this palace.

Both the sculptor and the time of its unveiling are unknown, moreover, it disappeared without any hint. The palace was ruined in 1937.<sup>79</sup>

### 36. *Jimbolia. Kossuth statue*

*Historical background:* Kossuth became a legendary person, his cult was created still during the decades following his emigration after the tragedy of Világos, then after the reconciliation he was particularly admired for his anti-Habsburg stance in Transylvania. In the early 1990s, the citizens (mostly German and Swabish peoples) of Jimbolia erected a statue for Kossuth in the early 1900s.

*Description:* a bust on a high pedestal. The text cannot be spelt in the picture of it.

*Artist:* Ede Kallós (Klein) (1866-1950), sculptor from Budapest.

*Place and time of inauguration:* it stood in the park next to the station, 29th June, 1905. The unveiling ceremony was attended by Ferenc Kossuth, too.

*Afterlife:* it was bombarded after the Serbian invasion. (Jimbolia became part of the Serbian- Croatian-Slovenian Kingdom after Trianon, and it was annexed to Romania only in 1924, following a change of settlements.

## 5 Memorials and the local community

My collection consists of 85 ruined-destroyed-replaced or vanished<sup>80</sup> historical memorials. Is it a high or a low number? Compared to what? I have no knowledge of any collection of data concerning the Romanian part of the historical Banat, but it may be suggestive that I had been able to list 23 of them by my first lecture held in December, 2018, its written version<sup>81</sup> contained 32 vanished/remodelled memorials, and I

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<sup>79</sup> Borovszky 1912, *i.m.* 138.

<sup>80</sup> The expression „recycling” keeps cropping up, but as it refers to outdated things, I avoid using it. If I need to find a single word for this phenomenon, I prefer using the adjective „vanished”.

<sup>81</sup> The published text: Istoría istoriei. Cum și de ce dispar monumente? /A történelem

have been able to reach this number since then. What I am sure about is that it is not the final number. In my opinion, it is not the cities (Arad, Timisoara), but the small villages where the still unlisted memorials will mostly appear, places where the local (Hungarian, German, Serbian) elite has not collected information about them. It is a well-known fact that the former press did not notify of the „countryside” (countryside compared to the regional centres and cities) events on a regular basis.

The question arises: is it possible to make generalisation based on this number of cases? How many cases are needed? When can something be designated as a „phenomenon”? As the historical region is not unified, what do the social-economic differences mean in this respect? Can we speak about common signs relating to the erection and hiding of memorials? Every case is different, however, we must assume some convergence of the causes. Even if there was vandalism committed not presumably but visibly.<sup>82</sup> We are going to get a picture of the present situation, which must have some common features.

The first question of the researcher is: who hid and what kind of memorials in the years following WWI? Irrespective of the concrete person(s) in charge (besides the settling Romanian power, the Serbians also ruined memorials at their invasion in 1918, and in more cases the locals blame the Soviet military invasion for the destructions), the main question still exists: what may be the reason for intolerance regarding memorials stemming from a different era and community? The judgement is different depending on whether it happens during a military attack or a peaceful period after a war when pursuing a certain political line. It became clear for me after starting my collection work that some other questions should also be addressed, for example:

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története. Hogyan és miért tűnnek el emlékművek?/ In: Bugarski, Stevan (ed.): *Темлишварски зборник (Temišvarski Zbornik) vol. 11*. Novi Sad: Matica Srpska. 2019, 209–242.

<sup>82</sup> When constructing the Iron Gates, nobody anticipated that the Széchenyi tablet or the Crown chapel in Orsova would be endangered, thus, they should have decided how to save them during work, however, no decision was made. Note: non-decision is also a decision from the point of view of public policy.

who erected the memorials, what sort of situation or reasons could trigger the public erection of the memorials.

Additional dilemma: can a research of this kind be finished? Is it necessary to deal with the topic in the future, is there anything else to find out? Yes. On the one hand, there are still unknown memorial-stories,<sup>83</sup> there are questions to answer in connection with statues,<sup>84</sup> but even data collection may raise questions.<sup>85</sup> Research should be conducted to reveal what the local people preserved in their memory in connection with the ruthless interventions, how they were affected by losing their former, beloved environment and circumstances. There may be some written documents relating to this topic, but there is no information on their structured research. It would also be worth examining: what has been left? Taken into account the memorials, what did the new power tolerate and what not? I do not know about any research having this topic.

The first group of questions refer to the circumstances of the memorials' erection. The crucial question – the reason why the given memorial was placed and why exactly there – cannot be clearly

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<sup>83</sup> One of the many examples: the Rákóczi-tablet near Orsova disappeared in a strange way, and it is suggested that it had happened before the finishing the construction of the Iron Gates. Who did it, when, why?

<sup>84</sup> The memorial plaque was unfixed from the backside of the Virgin Mary (or Dózsa) memorial in Timisoara, it was hammered down and the word „Hungarians” was removed from its engraving. As the plaque was covered for a long time, it was not visible, the removed word was realised only when it went under general renovation last time. The question arises: who and when could remove this part of the engraving?

<sup>85</sup> For example, the issue of the Iron Guards. There is a postcard of Arad with the signature „Iron Guard”, and the scientists accepted the fact that it shows an iron guard. However, if we compare this sculpture to the Wehrmann in Eisen statues in Germany and Austria, it becomes immediately obvious that the Arad statue cannot be an iron guard, taken into consideration that iron guards were made of wood and promoted donations to the military fund, small plaquettes were hammered into the wooden statue which covered that whole artifact over time – hence the name – and the size of the plaque implied the amount of the donation. The Arad iron guard is not made of wood, it has no needles and bears no resemblance to the genuine iron guard „discovered” in the museum storeroom in Timisoara. At the same time, it copies another Timisoara statue, with an engraving on its pedestal – based on a photo -: Statue of a soldier.

answered without having written instruments of that time. The ambition of the analysis below is to prepare the answer by trying to find answers to important, however, only additional questions with their analysis. These questions are as follows:

- a) what type(s) of memorial(s) did they place?
- b) where and when were they placed?
- c) who placed them?
- d) the „language“ of the memorials, their ethnical type.

Typology of the examined memorials:

**Table 1.:** Types of memorials

County /Type	Statue	Memorial tablet	Monument <sup>86</sup>	Other (eg. fountain)	Altogether
Arad	10	11	12	1	34
Caras-Severin	4	5	5	1	15
Timis	16 (+5) <sup>87</sup>	4	13 <sup>88</sup>	3 <sup>89</sup>	36 (+5)
Altogether	30 (+5)	18	30	5	85 (+5)

(Own compilaton - and every other table, too)

### 5.1 How erected memorials?

The strength of the local community may be inferred from the number of memorials referring to national persons / events and to local persons / events. It is also important to note the size of the population (regional centre, town, village) where the memorial was stood and the exact place of it.

<sup>86</sup> I listed as memorials every memorial consisting of more figures, even when the background of the statue comprises an integral part of an artistic work, in addition, obelisks, too.

<sup>87</sup> Here it is not only about 16 statues, as 3 of them were uninstalled from Madonna Pharmacy, and 4 from the Piarist School. That is altogether 21 statues. The statistics shows the number of cases, rather than the actual number of statues.

<sup>88</sup> I listed a memory stone, too.

<sup>89</sup> As for Elisabeth memory, there is no information on what kind of memorial it could be. I also listed here a big relief which used to be installed in the entrance room of the Timisoara County House.

**Table 2.:** Memorials in Arad county based on the size of the population of the settlement where they were erected and the character of the memorial

Arad county	City (Arad)	Town	Village	Altogether
Nation-related	9 <sup>90</sup>	5	1	15
Local-related	18 <sup>91</sup>		1	19
Altogether	25	5	2	34

**Table 3.:** Memorials in Caras-Severin county based on the size of the population of the settlement where they were erected and the character of the memorial

Caras-Severin county	City (no)	Town	Village	Altogether
Nation-related		10 <sup>92</sup>	2 <sup>93</sup>	12
Local-related		1	2	3
Altogether		11	4	15

**Table 4.:** Memorials in Timis county based on the size of the population of the settlement where they were erected and the character of the memorial

Timis county	City (Timisoara)	Town	Village	Altogether
Nation-related	11	9	8	28
Local-related	3	3 <sup>94</sup>	2	8
Altogether	14	12	10	36

Tables 2-3-4. show a significant difference regarding the erection of memorials based on the size of the populations: in Arad and Caras-Severin a clear dominance can be experienced in favour of the cities, whereas in Timis county the situation is completely different, it is balanced. In this latter case, the local communities seem to be more active, although the local-related memorials dominate over the nation-related ones in Arad. What we can see appears to support the

<sup>90</sup> I regard the religious statues as having national importance. (Holy Trinity, St John of Nepomuk).

<sup>91</sup> If the nationwide acclaimed writer eg. Gergely Csiky was born and attended school in the county, I consider him as a local person.

<sup>92</sup> I count the spa towns as cities – now they are administratively cities.

<sup>93</sup> The Iron Gates and Zajkany are listed as villages, although they have no houses.

<sup>94</sup> I handle Révait and Huber/Hubay as locals, though both of them have national significance. Nevertheless, the memorial was placed by the locals.

hypothesis that the more developed, middle-class countryside is more active in representing their local values. It is reasonable to suppose that less ideological objections are raised against the memorials of these communities.

The time factor of the erection of the memorials plays an instrumental role. Although dividing time into eras may often be subjunctive, the below division can be justified as the memorials dating back to 1880 or earlier can be grouped in one. The last period (after 1990) is needed as a tablet placed after this date has been removed.

**Table 5.:** Time division of the erection of the memorials

County/Time period	Before 1880	1880-1900	1900-1918	1920-1940	1945-1990	After 1990	Altogether
Arad	10	6	16	1	1		34
Caras-Severin	1	5	8	1			15
Timis	4	10	17	4		1	36
Altogether	15	21	41	6	1	1	85

There is a relation between the mood to erect a memorial and the general social situation: it does not exist in crisis. In view of this, it comes as no surprise that the most active period of memorial erection was between 1890 and 1914, the prime time of the Hungarian economic and cultural life. The low number between the WWs highlight that only few memorials were placed in that period, and, on the other hand, that they were not threatened by a change of power – even if the existence of the communist dictatorship was not without victims, either.

The ethnical categorisation of the memorials may help to decide who the memorial belongs to, who wished to place it. We would have a clearer picture if it was shown in every case who initiated its erection and we would have access to it – but it is not the case. The modernisation process was quite untypical in Banat as the communities did not distance themselves from each other but they competed with one another and it does not make it easier to find the correct ethnical categorisation. It is quite common in this area that a person is a

member of two or even three ethnical communities.<sup>95</sup> I categorised it as Hungarian (or German, Romanian, etc) if the invoked person or event was Hungarian, but in case of an association comprising non-Hungarian members, too, the categorisation was based on the language of the engraving. The data in table 6 are insensitive to the overlapping and transitions. Dual category (Romanian and Hungarian) means bilingual engravings, and Hungarian-German refers to a mayor (from Deta) with relations to both.

**Table 6.:** Ethnical categorisation of the memorials

County/ Category <sup>96</sup>	Hung.	Germ.	Rom.	Rom.- Hung.	Hung.- Germ	Ruler	Religious	Altogether
Arad	24 <sup>97</sup>			2		5	3	34
Caras -Severin	10		1			4		15
Timis	19 <sup>98</sup>	3	3		1 <sup>99</sup>	8 <sup>100</sup>	2 <sup>101</sup>	36
	53	3	4	2	1	17	5	85

*The ideological background, the message a memorial conveys may have significant importance for its opponents. Take a look at what topic and with*

<sup>95</sup> The German Franz Herzog became an acclaimed Hungarian writer under the name Ferenc Hercog. The Hungarian feelings of György Klapka born in a German family are beyond any dispute. Hans Mokka was a Hungarian writer, too. The names Róbert Reiter (Hungarian writer) and Franz Liebhard (German writer) belonged to the same person.

<sup>96</sup> There was no Serbian memorial, this view is shared by Serbian historians, too, thus this category is not shown.

<sup>97</sup> I listed the statue of the rabbi in Hungarian, too.

<sup>98</sup> I regard the memorial tablet of Károly Huber as a Hungarian memorial, as he changed his name to Hubay 4 years before his death and his son became a worldwide popular violinist as Jenő Hubay.

<sup>99</sup> Kratzer Antal/Anton biztosan kétnyelvű volt, de Dettán az ő idejében jelentős volt a német többség, és a neve is német. Ugyanakkor a feljegyzések szerint a szobrán a neve magyarul szerepelt.

<sup>100</sup> The Rukavina memorial was prepared as a grant from the ruler, thus I categorised it with the monarchy.

<sup>101</sup> One of the 3 statues vanished from Madonna Pharmacy was a religious one, the other 2 depicted ancient gods.

*what content these memorials represent.*<sup>102</sup> Table 7 shows some elements from earlier tables, but it also contains important information.

**Table 7:** Thematical categorisation of the memorials

County/Topic	Monarchy	Hung. public life	Rom. public life	Relig.	Milit.	Person of local import.	Altogether
Arad	5	12		3	2	12	34
Caras- -Severin	4	8 <sup>103</sup>	1			2	15
Timis	8 <sup>104</sup>	13	3	2	2	8	36
Altogether	17	33	4	5	4	22	85

The comparison of table 6 and 7 shows what category was the most popular in the communities when choosing the topic of a memorial. With regard to the Hungarian public life, the memorials depict 20 persons of local importance, whereas this number is one for Romania and 3 for the Germans. It is surprising if we take into account that the towns erect Hungarian memorials,<sup>105</sup> that is, they merge into the national process, however, it is untypical of them to think of the representation of local values.

The researched cases also show that there used to be a memorial-cult. Queen Elisabeth was wildly mourned and regarded with deep sympathy after her death, and we can talk about Kossuth-cult, too. 10 out of the 17 monarchical memorials were devoted to Elisabeth, and 4 memorials were erected to commemorate Kossuth in the area.<sup>106</sup>

<sup>102</sup> An example of why this issue is problematic: In the area in question, there were two significant monuments erected as a commemoration of the revolution of 1848-1849: the Freedom statue of Arad, and the Rukinava statute of Temesvár. One commemorates the martyrs of the revolution, the other, glorifies the Austrian soldiers that pushed back the revolutionary army.

<sup>103</sup> The memorial tablet to commemorate the royal meeting held in Bath of Hercules is counted as Hungarian due to its Hungarian engraving.

<sup>104</sup> I counted the Rukavina statue here, the present to Timisoara from the emperor.

<sup>105</sup> Deta, Sacalaz and Cakova having at that time German-majority population stood a millennial obelisk, Carpinis with German majority erected a revolutionary cross and Bocsa with Roman-majority at that time also installed a revolutionary cross.

<sup>106</sup> The most „astonishing” one is the Kossuth-statue in Jimbolia as it was erected in a village 80% populated with Germans. The explanation may be adjustment to national

Taken into consideration that I cited the demographical weight of a local community as an aspect which can manifest from political point of view, too, it is worth studying the counties' ethnical situation, the presence of the local ethnicities respectively and their relationship with each other. I am going to show the data registered in 1900 and treat them as characteristic of the examined time period (from 1867 until WWI).

**Table 8.:** Ethnical division of the counties' population in 1900

County	Romanians (person,%)	Hungarians (person,%)	Germans (person,%)	Other (person)
Arad	277 420 (57,8%)	116 981 (24,4%)	62 983 (13,1%)	22 778
Caras-Severin	247 203 (74,9%)	8 318 (2,5%)	41 787 (12,7%)	32 441
Timis	211 748 (42,1%)	45 998 (9,1%)	195 588 (38,9%)	49 248
Arad city	13 810 (19,9%)	40 413 (58,3%)	12 843 (18,5%)	2 241
Timisoara	6 312 (10,4%)	19 162 (31,6%)	30 892 (51%)	4 185

Data source: data base based on the estimation of Árpád Varga E.<sup>107</sup>

In spite of the fact that the local Romanian community dominated the population in Caras-Severin county and was in majority in Arad and relative majority in Timis, they failed to erect memorials before WWI, similarly to the local Serbians. Considering that the local Germans who enjoyed political dominance before the revolution and the reconciliation erected much fewer memorials, then it can be seen as a phenomenon. It is obvious in light of the foregoing that the majority (80%) of the memorials was erected after 1880.

This is one of the most successful periods in the Hungarian history as this is the time of the Millennium, the events of the revolution could be freely evoked, its scenes could be designated. Hungary and the Hungarian society had a golden era and the minorities did not want to be left out of it. A serious, nation-building policy was in place in the

cult.

<sup>107</sup> Source: <http://www.kia.hu/konyvtar/erdely/erd2002/csetn02.pdf> /, accessed: 2020.10.10.

years following the reconciliation which showed the same direction for the local community, it served as a unified pattern.<sup>108</sup> It can be the underlying reason for the fact that Swabish communities placed Hungarian memorials but not German ones, even if they could have found good historical reasons to do so.<sup>109</sup>

Even in villages where the population was predominantly German (Sandra, Carpinis) or Romanian (Bocsa), more and more memorials with Hungarian relevance were erected. It clearly shows that it does not matter whether a local community is strong or not, it will not initiate the erection of monuments if they do not feel to be centrally supported. It may explain the fact that it was only after WWI that the Romanians placed their first memorials (Duca statues, Mocioni statues). Moreover, the Duca statues' emergence was triggered by a national urge following the assassination of the Romanian prime minister, which action was committed by a supporter of the Iron Guards. So far, only a single Romanian memorial has been erected out of public initiation. It tells a lot if we compare it to the 22 memorials of the (demographically much smaller) Hungarian community.

As a consequence, it can be said that the organisation of erecting a memorial rarely comes from the local community, the followed pattern is the central, national policy, the effect of the national programs and priorities are also determining, adjusting to it is automatic in places where the national processes are regarded important. Initiative is needed to publicise local values; the exception is where a city is big enough to ensure that the local elite and the financial source are capable of producing a different practise. It was the situation in Arad, and partly in Timisoara.

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<sup>108</sup> We may ask the question: did they use any force in these cases? The answer is a firm „no“, as administration worked in a different way then.

<sup>109</sup> For example, colonisation of Swabish people in Banat. The second big wave of immigration (1744-1762), but mostly the third (1763-1772) would have provided a good reason to commemorate the 150th and 100th anniversary after the Compromise. It was completely left out.

## 5.2 *Who could hide memorials?*

Every state has sovereignty to decide on development of memory policy, however, there are expectations and unwritten rules. If you object to something, it can be expressed both in a respectful or an arrogant way. If you follow the story of the Banat memorials, it seems that the Romanian party failed to set, keep or abide by any rules after changing power.

After the change of power in 1918, Banat – the formerly Hungarian part – went under Romanian authority,<sup>110</sup> which inherently involved the necessity to become part of the Romanian history. The new power demanded new approach to history, and, inevitably, a different memory. The Romanian power vanished the majority of the public symbols referring to the former system. The new power had to justify its legitimacy, it had to build up its own publicity.

The main reason for eliminating these memorials is the change in interpreting past after the change of system. The new power strived to restructure social space whereby it wished to regain the lost space<sup>111</sup> and gain space to be able to restructure memory. They justified their actions by invoking former violation of some historical truth, as the „foreign“ authority excluded it from the local community-building processes. In other words, the new power only rectifies some wrong directions and situations. This universal process has more elements (changing street names, restructuring the social role of the church, replacing the former elite), our topic is removing former symbols.

Crucial questions for the opponents of the memorials:<sup>112</sup>

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<sup>110</sup> Hard though it tried, Romania did not manage to acquire the whole Banat. About 30% of it was awarded to Serbia and nearly 5% stayed with Hungary.

<sup>111</sup> Formerly, Banat did not belong to it, but the public discourse was built up in a way to imply it.

<sup>112</sup> There must be important questions if it wants to maintain the normal, bilateral relationship.

- a, Did the memorials threaten the new power?
- b, Did the memorials represent any community, ideology or person that highlighted the discrepancy between the ideology of the memorial and the aim of the Romanian power?
- c, To which extent was it necessary to hide the memorial from the aspect of symbolically gaining space?
- d, When did the removal of the memorial take place?
- e, Has there been any attempt later to rectify or historically retribute what has happened, and if yes, how was it realised?

The questions above have their relevance, though the answer to them can sometimes be very short. No listed memorial was able to pose threat to the new power as none of the vanished 85 memorials conveyed a message that would attack a community or a particular person. Reading between the lines the next statement can be made: community-building of a minority is not to be supported by the existing power resulting in the fact that the Romanian power wants to prevent the Hungarian community from building itself. As for the concrete method of selecting the memorials – as I have already stated – a parallel survey could contour it: it should be examined what has been left. Béla Barabás wrote that the first mayor of Arad after 1918 (Ioan Robu) methodically began the process.<sup>113</sup> First, he required a register of every Hungarian-related statue, memorial and memorial tablet, then the next decade experienced their removal, with the single exception of a Munkácsy memorial tablet.<sup>114</sup>

Now, let us take a look at the ideologies and messages of the vanished memorials. Let us examine what topic, idea or person the Hungarian memorials in the first column of table 6 represented.

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<sup>113</sup> Cited by Ujj 2003, *i.m.*

<sup>114</sup> Cynical question: how much tolerable is an acclaimed Hungarian painter than an outstanding writer? Why could they not leave the statue of Gergely Csiky Gergely on its original place? Maybe because it was in a central place, whereas the tablet was not positioned like that.

**Table 9.:** Technical categorisation of the vanished Hungarian memorials

County/ topic	1849-49	Millen- nium	Hung. hist.	Milit.	Writer, artist	Polit. nat. level	Person of local import.	Altogether
Arad	10	1		2	5 <sup>115</sup>	1	7	26
Caras- Severin	2		4		1	1	2	10
Timis	8	2	2 <sup>116</sup>	1	3	2	3 <sup>117</sup>	21
	20	3	6	3	9	4	12	57 <sup>118</sup>

If we want to understand the attitude of the new power, it can be said that the elimination of the memorials connected to the revolution of 1848-49, the Hungarian history and the Millennium are comprehensible – which method they used is out of the scope of this essay. Hence, it can be accepted in case of 29 memorials that they disturbed the new power. It is further encouraged by the revolution and the animosity between Romanians and Hungarians despite the fact that a revolution is regarded as a positive development in every country. The rejection of military memorials can also be understandable, but there is no explanation for the others. Why is a national politician not accepted who gave a helping hand to a local community and is honoured with a statue or other memorial?<sup>119</sup> Artists (writers, musicians, scientists) deserve acknowledgement – all the memorials erected for them should have been preserved in their original condition like the Munkácsy memorial tablet in Arad.

The issue of symbolic occupation of space. Erection of a public statue and social publicity are considered as processes to practise standard Romanian-Hungarian rivalry, symbolic use and occupation of space. Due to the fact that the Romanian elite was afraid that the spaces

<sup>115</sup> I list here the writer, the musician, the linguist even if the statue was erected at their birthplace.

<sup>116</sup> The Virgin Mary memorial is known as Dózsa-memorial, too. Thus, I listed it here.

<sup>117</sup> I list here Antal Kratzer with double origin (Hungarian, German).

<sup>118</sup> Table 6 contains 53 Hungarian memorials, here there are 57. The cause of the difference is the different categorisation (Kratzer, Dózsa-memorial, the memorial tablets in Hungarian-Romanian are categorised here).

<sup>119</sup> In most cases the gratefulness and acknowledgement of the local community was expressed.

primarily important for its aim to build a nation could be occupied, it simply seized the places formerly designated by the Hungarians. As part of the battle to win past, the dominant elite struggled to symbolically weaken the places that the other ethnic group had formerly designated or regarded as own. The Romanian space occupation consisted of 3 methods: 1. intensive space occupation (to occupy a central point), 2. extensive space occupation (to occupy the whole space in the town), 3. rival or competitive space occupation (to force Romanian memory in Hungarian spaces).<sup>120</sup> These strategies were mostly based on one another, e.g. when the Hungarian memorial located in the centre was removed by the Romanian power and replaced with a Romanian memorial.

Then comes the next question: where were the vanished memorials placed originally?

**Table 10.:** Location of the memorials

County/ Location	Central	Park, grove	Former location	Settlement boundary, other	Altogether
Arad	10	3	15	6	34
Caras-Severin	7	1	7		15
Timis	15	9	9	3	36
Altogether	32	13	31	9	85

Table 10 clearly shows that centrally located memorials are mostly endangered at the change of power, most vanished memorials stood in the middle of a village or a town. There are also examples of simply removing the memorial and erect it in a different, less central area<sup>121</sup> as the aim is merely to get the central space. It is astonishing to see the high number of Hungarian memorials<sup>122</sup> originally erected on the scene of an event and later vanished, although in Arad county more former scenes are connected to the revolution of 1848-49 and

<sup>120</sup> Halbwachs, *i.m.* 203.

<sup>121</sup> Bocsa, revolutionary obelisk, more religious statues.

<sup>122</sup> Due to the low number of cases, the relevant statement can be made here about the German memorials.

in Caras-Severin county with the escape of 1849 discussed above. In one case, they were hidden due to stormy historical decades, whereas in the other case, water flushed away the onetime artistic treasures. The most endangered memorials were the ones related to 1848-49, these centrally-placed memorials were all damaged to some extent. However, the memorials erected in parks and groves have a higher chance of survival.

The date of the memorials' destruction may suggest how the Romanian memory policy have changed over time.

**Table 11.:** Time periods when the memorials became hidden

County/Period	1918-1920	1920-1940	1940-1945	1945-1990	After 1990	Not known	Removal to another place	Altogether
Arad	1	10		5	4	12 <sup>123</sup>	2	34
Caras-Severin	1	7	2 <sup>124</sup>	3 <sup>125</sup>	2			15
Timis	6	11	2 <sup>126</sup>	8	3	5	1 <sup>127</sup>	36
Altogether	8	28	4	16	9	17	3	85

This categorisation is based on historical periods. It can be seen that most memorials were damaged in the period between the two WWs, however, I expected more vandalism in the turbulent years around 1918-1920. It also comes as a surprise that no Hungarian memorial became the victim of the authorities' intolerance in the taut situation after the Vienna decision (August, 1940). The most story-telling work of this era is entitled *Fate and symbol* by József Méliusz. With regard to the unknown cases, most of them concern the Elisabeth memorials.

<sup>123</sup> I listed more 1848-1849 memorials here: presumably most of them vanished between 1918 and 1920.

<sup>124</sup> One of them is the Duca-statue, the other is the destruction of the Elisabeth-statue associated with the Soviet army.

<sup>125</sup> All 3 disappeared due to the construction of the water plant.

<sup>126</sup> Both are Duca-statues.

<sup>127</sup> The cross of 1848 in Carpinis was left eroded. Question: how consciously was it careless.

What I was absolutely shocked by is the high number of memorial destructions during the years of normality after 1990. Data support that a change in the Romanian memory policy took place in this period. It was characterised by the fact that the authorities did not have direct, explicit attack, but, on the other hand, it condones at atrocities aiming at damaging memorials. Examples of it can be the plaque in Bath of Hercules to mark the meeting of kings (it was unfixed and hidden by unknown persons, those who remember it mentioned that the plaque had been taken away by a crance, thus, the culprits could not be „simple” thieves, it must have been coordinated technical operation), the Hunyadi mace in Zajkany (in 1992, on the summit of Zajkany at the height of 669m, „unknown persons” used heavy machines to pull down the Hunyadi memorial, the mace disappeared and was hauled from Ostro lake in 1993, it was taken to the museum in Sarmizegetusa and finally it disappeared from there. In April 2003, even the last pieces of the memorial vanished, the pedestal was demolished.) The statue of Áron Chorin, rabbi in Arad, was stolen in 1997, nobody inspected the case. The statue of St. John of Nepomuk was beheaded in 1999 by an unknown person. It happened earlier, still in 1921, that the additional figures of the Kossuth statue in Arad were stashed with a carriage drawn by 6 horses – unknown persons of course. The question is whether there were any efforts to find these unknown persons. The number of these cases imply that the authorities collaborated with them, either directly or indirectly.

Another question can be posed: where could the removed memorials be stored, temporarily or permanently? Budapest offered a civilised solution with the Memento Park exhibiting all the uninstalled statues which were doomed to be unacceptable due to their relation to the socialist past. Romania, however, is ignorant to this issue. It must be noted that these statues were sometimes taken to museums (Grieving Arad, the statues of Gergely Csiky and János Darányi in Arad, the relief about the visit of Franz Joseph in Timisoara along with the statues of the Madonna Pharmacy, the central figure of Rukavina memorial, the Iron Soldier, the relief of Zsigmond Ormós), and there was a single

example of displaying the statue later again: the Iron Soldier was shown at a military history exhibition in 2015. It is sad to say that several statues subject to the increment weather are crumbling in the museum garden.

In view of these, it comes as no surprise that the Gábor Fábíán statue (Arad) taken to the horse stud later vanished, or that the pieces of the Kossuth memorial taken to the dungeon of the castle were subsequently discovered on building sites. All these examples underline the fact that these memorials are handled in a deeply irresponsible way. Another sorrowful example can be the memorial of Joseph II in Radna (from 1775, presumably the oldest from the county), which has been lying uninstalled in the dense grass at the foot of the hill, without being paid any attention. It is also an irresponsible action when a statue „disappears” during renovation (statue of Kálmán Szerdahelyi from the foyer of the Arad theater), or the same happens to a memorial (from the Artisans’ Culture House).

On the other hand, the responsibility of the citizens can also be felt: the owner of the house where general officer József Nagy-Sándor stayed in Arad preserved the memorial between 1922-1989 even if the new owner threw it out, or, the owner replaced the Franz Ferdinand memorial plaque from the front wall to the garden to save it. It is also suggestive that the Széchenyi memorial was left overflowed on the Romanian side, but the Traianus memorial was saved on the Serbian side by replacing it 40m higher during the construction work of the Danube water plant.

Notwithstandingly, the most ruthless attack against these memorials is not their complete destruction, but inbuilding some parts of them into new, Romanian memorials. Augustin Pacha, the Catholic bishop in Timisoara, protested against the cutting, vandalism, profanism of the statues of the Piarist School at the nunciatus in Bucharest. The destruction and „recycling” of the memorials are ethical sins that cannot be qualified as these actions include vandalism, theft, misappropriation, conversion when the pieces are simply built into own works. We can mention more cases like this: the Révai (now Eminescu) obelisk

in Sannicolau Mare, the statue of a soldier in Bocsa (now military memorial). The Hungarian engraving on the millennial monument in Deta was deleted in 1923 and replaced by the list of names of local victims of the war, then in the 1990s the turul on the top was replaced by an orthodox stone cross. The statue of general officer Scudier in Timisoara was pulled down in 1918, but a huge clock was placed on its pedestal in the early 1920s, then a Soviet Liberty monument came in 1962, the engraving of which was rewritten after 1990: now it is a monument to commemorate the Romanian heroes.

And now let us see the two most violent cases.

The first is the Francisca Maderspach memorial which was stood by the sons to mark the place where their father had committed suicide due to the public flogging of the wife. The memorial was subject to vandalism in the 1920s, the bust and the engraving were removed. The rest was taken and installed in the centre of the village where a marble memorial plaque was fixed to it with the names of WWI heroes. The list was extended to contain the names of WWII heroes. Is it possible to talk about a memorial erected with piety when it was brought to life with the destruction of the sons's clemency, in an impious way?

The second case is connected to Caransebes where the statue from the Franz Joseph memorial was removed after the change of imperium which triggered protest from the local Romanian intelligentsia. The rest of the memorial was preserved. The 2,75 m high bronze statue was discovered in the storeroom of voluntary firemen in Caransebes in 1924. The military officers wanted it to be taken to Bucharest to melt it and they wanted to replace it with the bronze statue of Ferdinand I on the same pedestal. The town's leadership managed to postpone it until 1930 when the decision was made that the town did want to keep the statue as it represents invaluable artistic value having been prepared by Fadrusz and Rollinger. The statue was still in the storeroom of the local fireman in 1931. Its pedestal is standing there, holding the statue of general officer Ion Drăgălina since 1943. Two important facts must be mentioned here: on the one hand, the local policy was reluctant to abide by the central policy in an issue related to the Austrian monarchy.

On the other hand, the central policy prevails, the statue is removed and the local Romanian elite accepts to dishonour the memorial by replacing Franz Joseph with the Romanian general officer Drăgălina.

Another, almost incredible case is the relaxing bench of Ferenc Deák in Bath of Buzias, which was stood in the central park. The article of a Romanian journalist, L. Păun, contends that it used to be the relaxing place of Nicolae Iorga, a Romanian historian and politician. This statement amounts to misappropriation of the past.

The language of the engravings on the memorials plays an instrumental role in more cases. The plaque of Károly Huber erected in Varias was uninstalled in the 1920s and replaced by a new one written in Romanian and German languages. Hereby, they could also change the date of it as common-sense dictates that a plaque installed during the dual monarchy should have been written in Hungarian, too. The tablet of Queen Elisabeth fixed in Marilla was also replaced by a new one, also written in Romanian and German languages, and was reinstalled in the town.

Fortunately, in some cases they wish to reinstall the former statue: some marble pieces of the damaged Elisabeth statue were accidentally unearthed in 2000. A curator of the local museum said that they wished to renovate the memorial. It is good but far from being enough. There are more examples of changing the engraving, however, the reinstalled memorial should contain a reference to the person who placed the original one.

It is worth mentioning that numerous memorials, mostly the statues and plaques of culturally important figures, were replaced by the local Hungarian community after 1990 – often financially supported by Hungary. There are only few memorials reinstalled on their original places as these places have been permanently restructured. We should not be surprised by it as strengthening national identity with the help of memory construction is still a political program.

## 6 For epitome

I devoted this essay to research the memorials of a bigger (historical) region that were removed due to some turning points in the history. I did not look at all of them, only at those which had been installed in public places (except few cases). I did not pay attention to the memorials placed in churches or churchyards, cemeteries, public institutions. The Romanian territory of the historical Banat does not completely correspond to current county boundaries (only New Arad is part of Banat, but Arad not, Cazan gorge and Orsova used to belong here but not anymore). Owing to historical convergencies between the current Arad county and Temesköz, it is sensible to accept the area divisions applied here, and it must also be noted that nowadays the local elites (including Romanians) have a tolerant and open approach to the historical Banat.

53 of the concerned cases are related to Hungarians, but if we count the tablets with double relations, this number is 55 (almost 65%), there are 4 Romanians, 3 Germans and there is no Serbian case. The majority of the memorials was inaugurated (about 80%) after 1880. This period is one of the most successful ones in the Hungarian history, the time of millennium, and the war of independence could be freely recalled. Hungary and the Hungarian society was so successful that the minorities wanted to be part of it, however, at the same time, they failed to represent the values and historical events of their own communities. The analysis clearly shows: it is rarely the local community than the central, national policy that initiates the erection of a memorial, and maybe it is not part of the political platform but abiding by the national programs and priorities is an existing phenomenon. A triggering event is needed to have the urge to publicise a local value via memorials. The exception to it is a city that is big enough to form a new practise with the help of the local elite and substantial budget like in Arad and partly in Timisoara.

After the change of the political elite in 1918, Banat was forced to become embedded in a new region (being under Romanian authority)

and the Romanian history. The elite required a new approach to history and, inherently, a new and different historical memory. The Romanian authorities vanished most of the public representations related to the former system as they had to legitimise themselves and build up new public representations. The new power strived to remake social space by acquiring public places and refurbishing them to support their own aims. This attack against the former memorials poses the question: what message did the vanished memorials convey? The answer is unambiguous, none of them threatened the new power due to the fact that none of the 85 vanished memorials represented any message against a community or a person. In some cases, the reason could be the new power's struggle to restructure social space, however, in many cases no explanation can be offered.

The most violent treatment of these memorials is not their annihilation, rather, the use of their parts in new (Romanian) memorials, exemplified by the Maderspach memorial, Franz Joseph memorial in Caransebes, Révai memorial in Sannicolau Mare. The question arises in connection with the „remake” memorials (fallen heroes in Rusca Montana, statue of general officer Drăgălina in Caransebes: Is it possible to talk about a memorial erected with piety when it was brought to life with the destruction of the son's clemency, in an impious way?

In more cases, pulling down a memorial required serious logistics; thus, I have to ask: what role did the authorities play in vanishing them?

It is also a crucial question where to store the vanished memorials, either temporarily or permanently. Romania failed to make the slightest effort to solve it. Although some artifacts were taken to museums, but their storage is not resolved, they are not displayed with the exception of a single one, to the best of my knowledge.

Notwithstanding, a historical apology would be needed for the vanished memorials, the events after 1990 show a tendency that the dominant Romanian memory reconstruction is in place, there is still room for ruining these memorials, no one is willing to admit any mistake. There is no sign of restitution.

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