

LATE MEDIEVAL DECORATIVE ARTS IN A BOURGEOIS MILIEU. ORNAMENTED STOVE TILES WITH ITALIAN GARLANDS FROM CLUJ-NAPOCA*

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Abstract: The article deals with a group of late medieval decorative stove tiles discovered in Cluj-Napoca. A considerable part of the revealed materials at the site at the Unitarian Episcopal House bears a rich Renaissance floral ornament, an Italian garland, which surrounds a rosette of varied forms. These ornamental fragments were categorized into six different types, and dated to the second half – the end of the 16th century. Related to the material, the alike motives on stove tiles are discussed from Transylvania and Hungary with some examples from western Europe too.

Keywords: late medieval stove tiles, renaissance ornaments, Italian garland, rosette

During the researches that accompanied the rehabilitation works of the Unitarian Episcopal House of Cluj-Napoca (Boulevard 21 December 1989, number 14.), a considerable amount of stove tiles was discovered in the fillings of the vaults of the house, dating from various periods ranging from the 15th to the 19th century. The findings, mostly of good quality, belong to many types, considering the Renaissance ornament, there are three major types, one representing a scene from *The Book of Judith*: the moment when Judith puts Holofernes's head in a sack, another is a rich floral ornamental type (the topic of this discussion), and the third one is an intriguing ornamental crest tile.

In the medieval context, the house is situated inside the city walls, once on the Street of the Hungarians, today the 1989 December 21 Boulevard, and the building is one of the few dwelling houses of the city of Cluj, which preserved its medieval parts in relative great proportions. Written sources mention the existence of the street starting 1370. In the 15th century, basically there were two different houses, which were united around 1500 by constructing a vaulted gateway between the two building, above which they formed rooms for living. Unfortunately, we know the owners of the house just started it in 1590, when the sources mention different artisans. The house was transformed more significantly during the 18th century, when the Wesselényi family owned it, then again at the end of the 19th century¹.

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As it was mentioned before, the tiles were found in the fillings of the vaults, a secondary context, and therefore it is not possible for us to perform a stratigraphic analysis of any sort. Thus, when it comes to their dating, we can only set out from the stages of construction, assuming that with every major transformation, the stoves in the house were replaced as well. Since the tiles were discovered in a secondary context and the material exhibits surprising variety in terms of types, we cannot know for certain whether all the findings come from the old stoves of the house, or not. However, it is fairly evident that a portion of the tiles at the very least must have belonged to them, even if we cannot reconstruct much of what these stoves could have possibly looked like.

The fragments discussed in what follows were discovered in rooms E03 and E04 of the Episcopal House. Within the category of stove tiles decorated with Italian garlands and rosettes, six clearly distinguishable types can be identified. Subtypes and variants also exist (since there are, of course, minor discrepancies even between the features of fragments which otherwise typologically belong together); however, none of the six types can be described as having subtypes and variants which differ from each other vastly enough to necessitate the introduction of additional, separate types. In a number of cases, the small size of the fragment made proper classification impossible. These examples shall be listed under their respective types without further specification. The dimensions of each fragment will appear in the following order: length, width, height.²

Before the types themselves would be enumerated, it is important to note that it is unclear whether all stove tiles from the Episcopal House classified here as belonging to the distinct category of tiles adorned with Italian garlands and rosettes had a rosette surrounded by an Italian garland on its central medallion, or not. Still, since among the fragments discovered in the episcopal house there are no tiles with a similar design, but a different central element (such as a profile, for instance, an element which frequently appears on stove tiles and especially stove tiles dated to this period coming from German regions and which – albeit in a highly stylized form – can also be found on Transylvanian tiles), and as far as their form and the set of motifs on them are concerned, these fragments are highly similar, this approach seems to be justified.

Type I consists of green, and yellowish-green, largely rectangular stove tile fragments, made of a mid-quality paste with brownish grey and red (oxidant and redundant), unevenly burnt interfaces. On the verso of the

¹ Kovács, Zsolt–Lupescu Radu, *Cluj-Napoca, B-dul 21 decembrie 1989 nr. 14. Studiu de istoria artei și raport asupra cercetărilor de parament*, Cluj-Napoca, 2015. (Manuscript.) 11–12.

² The dimensions of the tiles can only be established if at least one of its sides survived integrally or if it is possible to reconstruct its length.

pieces, traces of the smoothing and the pressing textile's print are both observable. The outer border is of simple design, but it is paired with an additional frame composed of small oblong elements. The centre is dominated by a double Italian garland with a rosette composed of eleven petals, all in high relief. The inner and the outer garland are similar to each other, both of them being composed of a series of acanthus leaves joined together in a lace-like manner, and small, fine pearls. In the case of the inner garland, the pearls are present at the base of each leaf, while in the case of the outer garland, they come in clusters dividing the garland into sections at even intervals. Between the two garlands there is a string of palmettes and lance-shaped leaves. The latter appear in the corners of the pieces as well with some added palmette-style ornaments. In total 12 fragments belong to type I, 7 of which cannot be fitted into any of the subcategories discussed below. Also, it is not possible to determine the tile's original size, as no tile with at least one side still intact was discovered. (Plate 1/1-6; Plate 5/1).

Subtype I.a. is almost identical to type I, as far as its form and the technique of its production are concerned. The difference amounts to a string of pearls that accompany the leaves in the corners. Two such fragments were identified; they belonged to two different tiles (Plate 2/2-3).

Subtype I.b. is almost identical to type I, as far as its form and the technique of its production are concerned, the difference from I.a. can be seen next to the frame – it is so close to the garland, that no extra decoration between the two could be placed. Two such fragments were identified; they belonged to two different tiles (Plate 2/1, 4).

The closest analogies for the group described above come from Cluj-Napoca. An almost identical, green glazed piece (21 x 21 cm)³ with a twelve petal central rosette has been found by János Herepei during the excavations carried out before the construction works of the Apáczai Csere János Theoretical Lyceum began – the drawing depicting the fragment was published by Kós Károly (the younger)⁴. It is important to mention that Herepei assumes there was a connection between the site and a pottery workshop. In the three clay pits, approximately 30 different types of stove tiles were discovered (according to Herepei these were cast-off pieces produced by the workshop). Based on the inscription 1631 one of the tiles from the upper layer bears, Herepei managed to establish a *terminus ante quem* for the creation of the pits⁵. Unfortunately, he presents only a few fragments in detail, therefore we have no information regarding the lower

³Kós, Károly (Jr.), "Népi kandallók és kályhacsempék az erdélyi magyarság körében", in the edition by Kós, Károly (Jr.), *Eszköz, munka, néphagyomány*, Kriterion Press, Bukarest, 1972, 188.

⁴ Ibid., 183 (picture no. 189.).

⁵ Herepei, János, "A kolozsvári ref. leánygimnázium és papilak alapozásakor előkerült neolitikori és XVI–XVII. századbéli leletek", in "Erdélyi Irodalmi Szemle", vol. IV/2, 1927, 217–218.

layers, the point when the filling up of the pit commenced, or regarding the context of the rosette tiles. Type I from The Unitarian Episcopal house can also be related to type 13 from the 134 Magyar Street (21st December 1989 Boulevard) material presented by Elek Benkő, which is an unglazed tile (22,4–23,6 x 19,2–20 cm)⁶ decorated with an eleven petal rosette. To identify the main difference between the two types, one has to take a look at their respective frames: the Magyar Street frame has stars on it instead of type I's oblongs⁷. From the material found at the excavations at Victor Deleu Street („Sala de box”), Daniela Marcu Istrate presents fragments with an identical, starry-framed design⁸. A likewise identical fragment was discovered during the excavations at Ep. Ioan Bob (/Prahovei) Street⁹. All these examples are dated to the 16th century, even though Benkő narrows this down to the end of the 16th century in the case of the aforementioned type 13¹⁰. The more we look at the mature Renaissance ornaments of the tiles, the more reasonable this estimation will sound. We may, nonetheless, add that due to their unclear context, the tiles found by Herepei might even have been produced later, sometime around the beginning of the 17th century. As the analogies of the tiles, most parts nearly identical with the pieces discussed here were found without an exception in Cluj-Napoca, it is highly probable that they are products of a local workshop.

Type II. consists of green, engobed, largely rectangular stove tile fragments, made of a mid-quality paste with grey and red (oxidant and redundant), unevenly burnt interfaces. On the verso of the pieces, traces of the pressing textile's print are observable; occasionally, this side may be partly glazed as well. The outer border is narrow and simple. The indented centre is dominated by a rosette composed of twelve petals and surrounded by a rich Italian garland, divided into even sections by double rings and pearls in groups of three. The rosette is very distinctive with its alternating fine, flat and cambered petals (technically in high relief). In the corners of the piece, there are two grape leaves flanking a stylized flower resembling a tulip, joined together by a ring of pearls. Next to the garland's ring elements, there are two lance-shaped leaves turning to each other. Type II embraces 21 fragments; out of these, we can partially reassemble two tiles, which enables us to reconstruct the size of the original pieces (approx. 23,5–26,5 x 23,5–26,5 x 4,5–4,7 cm). The variation of size may be indicative of one of the reconstructed pieces being a copy of a stove tile not dissimilar in size with the other (Plate 3/1-6; Plate 4; Plate 5/3).

⁶ Benkő, Elek, *Kolozsvár magyar külvárosa a középkorban. A Kolozsvárba olvadt Szentpéter falu emlékei*, Transylvanian Museum Society, Cluj-Napoca, 2004, 60, 109–110.

⁷ Ibid. 191 (22).

⁸ Marcu Istrate, Daniela, *Cahle din Transilvania și din Banat de la începuturi până la 1700*, Editura Accent, Cluj-Napoca, 2004, 192 (8), Pl. 24/8.

⁹ Ibid.

¹⁰ Benkő, *op. cit.*, 60.

Subtype II.a. is almost identical with type II, as far as its form and the technique of its production are concerned. The difference can be seen in the framing of the pieces, which is doubled by a row of rectangular elements in relief and by a row of small pearls. Two fragments like this were identified (Plate 5/2).

The closest analogy of these fragments comes from Vințu de Jos. The eight petals of the Vințu rosette are fashioned in the same manner, with alternating convex and concave petals. In addition to the number of petals, the trefoil groups of oak leaves used as corner decorations also constitute a difference between the two designs. The fragments were dated to the 16th century. Adrian Andrei Rusu draws our attention to the fact that, despite the type itself being popular in the 15–17th centuries, the decoration of this particular example is unique¹¹. In fact, type 55 and its variations from Vințu de Jos seem to be closer analogies as far as their ornamentation is concerned¹². Apart from these, the form of type II pieces also has further, relatively close parallels. A part of these is, however, more like type V (discussed below) in terms of design with all the petals of their rosettes in high relief, and bearing more stylized floral elements. Daniela Marcu Istrate also presents other fragments resembling those from Cluj-Napoca¹³, an unglazed piece from Lopadea Nouă¹⁴ and one from Făgăraș¹⁵. The latter, however, is slightly less of a close analogy than the others with its split petals and different framing. The piece from Lopadea has tendrilly, interlacing vegetal ornaments all over the edges. The garland here is a more stylized one compared to those on other tiles. Marcu Istrate dated the piece to the second half of the 16th century¹⁶. Another fragment from Aiud has a similar corner decoration, bearing a trifurcated vine, with a stylized tulip in the middle: a design which is almost identical with that of the pieces discussed here¹⁷. A somewhat less stylized version of the same arrangement (stylistically situated between the design of our type II and that of our type IV) appears on a polychrome glazed fragment from Cluj-Napoca where an unfolded grape leaf replaces the tulip¹⁸.

Type III. consists of yellowish green, engobed stove tile fragments, made of mid-quality paste with yellowish-red (oxidant), evenly burnt interfaces. The tile's surface shows intense abrasion. On the verso of the

¹¹ Rusu, Adrian Andrei, *Gotic și renaștere la Vințu de Jos*, Editura Muzeului Sătmărean, Cluj-Napoca and Satu Mare, 1998, 51 (105).

¹² Marcu Istrate, *Cahle...*, 285 (55, 55A, 55B), Pl. 154/55, 55A, 55B.

¹³ Ibid., 198 (39, 40), Pl. 21/D/2; Pl. 34/39, 34/40.

¹⁴ Ibid. 241, Pl. 93/B/1.; Marcu Istrate, Daniela – Scrobotă, Paul, "Cahle medievale din Transilvania în colecția muzeului din Aiud", in "Patrimonium Apulense", 148, 156.

¹⁵ Marcu Istrate, *Cahle...*, Pl. 54/15.

¹⁶ Marcu Istrate – Scrobotă, 148.

¹⁷ Marcu Istrate, *Cahle...*, 176 (3), Pl. 2/B3.

¹⁸ Ibid., 198 (39), Pl. 34/39.

pieces traces of the pressing textile's fine print are observable. The corner's floral decorative elements have a peculiar, barbed outline. The central motif is reminiscent of that on the type IV tile. The garland surrounding the rosette is relatively flat, and it is comprised of lance-shaped leaves joined together in groups of three. The rosette itself is lost. Only one fragment was identified (5,2 x 5,2 cm). (Plate 5/4).

Due to the fragment's small size and the fact that the rosette is not extant, no analogies could be identified. Based on the surviving details, it is apparently related to and probably a lower quality variant of type IV. It was most likely made in the second half of the 16th century.

Type IV. consists of polychrome (green, white, blue, and brown) glazed, engobed, of a largely rectangular stove tile's fragments, made of a mid-quality paste with an even yellowish-brown burnt interface. The indented centre is framed by a rich Italian garland divided into even sections by clusters of berries. The centre itself is occupied by a rosette with twelve (?) cambered petals. The corners of the tile are decorated with trefoil vegetal ornaments made up of grape leaves and vines. No further element of the frame could be identified. The petals exhibit an alternating colour scheme with blue, white and brown as the three colours used, the garland and the background are green, while the tendrils of the corner element are white, two grape leaves are brown and the third in the middle is blue. Three fragments were identified, which probably come from the very same tile (Plate 6/1).

It is quite possible that a 16th century tile from the collection of the National Museum of Transylvanian History presented by Daniela Marcu Istrate¹⁹ is identical with the piece described above, since the two seem to be highly similar in terms of form and technical details. Due to its high quality, Marcu Istrate believes that the tile in question may have been imported²⁰. Another unglazed piece presented by Elek Benkő and dated to the second half of the 16th century²¹, while not unlike them, is not identical with any of the aforementioned two tiles. These fragments are findings of quite some significance, as there are relatively few Transylvanian polychrome glazed stove tiles known from this period. Judging by the analogies presented above, the Cluj-Napoca type IV fragments of the episcopal house should be dated to the second half or the end of the 16th century.

Type V. consists of a green glazed, engobed stove tile fragment, made of mid-quality paste with red (oxidant), evenly burnt interfaces. On the verso of the piece, faint traces of textile print are observable. The outer border is narrow and simple. In the corner there is a trifurcated tendril, with two of the branches unfolding into grape leaves (?), and the third one in the middle into a heavily stylized, wide, flower-like crown. The central rosette (if

¹⁹ Marcu Istrate, *Cahle...*, 108, 198 (40.), Pl. 34/40.

²⁰ Ibid, 108.

²¹ Benkő, *op. cit.* 60, 111–112.

there was one) is missing; nevertheless, the manner in which the framing is fashioned implies that the fragment probably belonged to a rosette tile. Only one fragment was identified (11,4 x 12 cm). (Plate 6/2).

The floral corner ornament is not dissimilar with its counterparts on type IV fragments and their analogies, the two categories, however, are difficult to compare due to the fact that the thick glaze of the polychrome tile (type IV) makes the outlines of its decorations a little blurry. That being said, it can be safely asserted that the motifs on type V appear in a more stylized form, and consequently there is the possibility that the tile piece in question is a fragment made as late as around the beginning of the 17th century.

Type VI. consists of a single yellowish-green glazed, engobed stove tile fragment, made of a mid-quality paste with greyish, unevenly burnt interfaces. On the verso of the piece, the fine traces of the pressing textile's print are observable. This side appears to also be partly glazed. Inside the fine outer border, we find a second, additional frame composed of small oblong elements and complemented by a narrow, semicircular roll moulding. A group of four small pearls flanked on each side by a combination of oblong leaf ornaments and further pearls fills up the remaining space between this inner frame and the garland. The rosette itself is not extant, but judging by the profile of the fragment, we may surmise that it resembled the rosettes on type II or type V tiles. As far as the garland is concerned, its design parallels that of garlands on type II fragments, whereas the oblong rectangles of the frame are akin to those that constitute similar frames on certain variants of type I. Only one fragment (5,5 x 5,6 cm) belongs to this type. (Plate 6/3). All available information suggests that it can be dated to the second half of the 16th century.

On stove tiles with rosettes in general

Stove tiles adorned with rosettes are known to have already existed ever since the second half of the 15th century; research carried out by Tamás Judit indicates that the first Hungarian examples were probably modeled after stove tiles coming from the Upper-Rhineland region, and Buda's "workshop of knightly stoves" producing them helped popularize the type in Hungary²². It is important to note, that in fact, these 15th century pieces are quite different from the tiles discovered in Cluj-Napoca. These rectangular tiles, nevertheless, also have in their corners the trefoil leaf ornaments connected by the stem to the simple, medallion-style central frame containing the element after which the type was named, the rosette with five petals in two rows. Numberless examples from the period between 1450 and 1470 attest

²² Tamási, Judit, *Verwandte typen im schweizerischen und Ungarischen kachelfundmaterial in der zweiten hälfte des 15. jahrhunderts. Vergleichsuntersuchungen zu den Werkstattbeziehungen Zwischen dem Oberrheinischen Raum und Ungar*, Országos Műemlékvédelmi Hivatal, Budapest, 1995, 171.

the fact that several workshops made such tiles; one of the centers of their production was Zürich, whereas Bratislava appears to be the easternmost point with workshops of this sort. The tiles originating from the "workshop of knightly stoves" added to the basic design a new feature, a frame consisting of leaves²³. Tamási, again, also remarks the fact that the eastern regions had another contemporaneous rosette-based type as well, characterized by having what she calls a rosette with many petals; nonetheless, she assumes that this type as well as any design with five petals can be traced back to the "knightly stoves" workshop's products²⁴.

Relevant Hungarian examples include tiles from Buda and the Diósgyőr Castle. These belong to one of two major subtypes of tiles with rosettes. The so called *Csalogány Street* (of Buda) type rosettes and tiles on which they feature are not too much alike the Cluj-Napoca fragments. Their general features, however, are worth mentioning in short. These Buda tiles are the products of the period between 1526 and 1541 and their usage was widespread across Hungarian (border) castles (e.g. Fil'akovo, Esztergom, Szolnok, Eger)²⁵. In a later study of his, Holl Imre dates the appearance of the first Csalogány Street rosette tiles to before 1521, hypothesizing that they could have been produced up until the middle of the 16th century, admitting that the insufficient amount of pertinent data does not allow the researcher to make a more precise estimate. Regardless of that, the Fil'akovo examples attest that the type itself later became the model for lower quality tiles as well²⁶. The Diósgyőr tiles have stylized inward-facing flowers with three petals and trefoil leaf ornaments on their corners and a garland in relief divided by the transverse sections of a "ribbon wrapped around it", surrounding the rosette with its six petals²⁷.

The other type of rosette tiles, that of those adorned with an Italian garland, has more relevance to this paper. This variant is present in the material from Diosgyőr Castle (which as a castle of the queen was regularly frequented by the court²⁸). Nearly the entire surface of these tiles (the design of which is reminiscent of the rosette ornaments from the second half of the 15th century discussed above) is covered with a five petal rosette surrounded by a garland corded in its turn by pearly ribbons, the loose ends of which bedeck the corners of the tile. According to Voit and Holl, these tiles were produced by the craftsmen that settled around the castle²⁹. More recent

²³ Ibid.

²⁴ Ibid.

²⁵ Holl, Imre – Voit, Pál, *Old Hungarian Stove Tiles*, Corvina Press, Budapest, 1963, 52–53.

²⁶ Holl, Imre, "Renaissance-Öfen. Mittelalterliche Ofenkacheln in Ungarn V", in "Acta Archaeologica", vol. 45/1–4, 1993, 255–257.

²⁷ Boldizsár, Péter – Kocsis, Edit – Sabján, Tibor, *A diósgyőri vár 16–17. századi kályhacsempéi*, Hermann Ottó Museum, Miskolc, 2010, 41–42.

²⁸ Holl – Voit, *op. cit.*, 50–51.

²⁹ Ibid., 50–51, table no. 36.

research suggests that the type came to exist around the middle of the 16th century, these works however tend not to treat the motif itself in detail, since the other type of tile with which these rosette tiles were combined to build stoves was the tile with the *man-eating giant*³⁰. The semicircular closure of the latter's architectonic frame and the area thereby enclosed is technically identical with half of a rosette tile, apart from the fact that the petals here have a concave surface.

Daniela Marcu Istrate opines that stove tiles with five petal rosettes placed inside medallions appeared in Transylvania in the second half of the 15th century; she does not, however, elaborate on how exactly she came to this conclusion, and in most part, she considers the examples she illustrates the type with 16th century pieces³¹. She deems rosettes with six petals a distinctive Transylvanian feature, highlighting, nevertheless, that rosettes with five petals are also known from Transylvania³². She exemplifies all these by way of making mention of several fragments. One of these is an outstandingly elegant six petal piece from Făgăraș that she dates to the 16th century, and which according to her is quite probably the copy of a tile from the royal court in Buda, the geometric frame of which (absent from Buda analogies) she views as some kind of filler the craftsman creating the tile resorted to include in the design because of the fact that Buda tiles were of more moderate dimensions.³³ She also presents another 16th century fragment from the collection of the Székely National Museum³⁴, which she describes as similar with the aforementioned Făgăraș tile. The framing and the outer row of petals are indeed not unlike their corresponding elements on the Făgăraș tile, but it is to be noted, that this does not hold true to the inner row of the rosette's petals as well. She also associates a number of 16th century pieces from Alba Iulia³⁵ and Aiud³⁶ with this typological group, noting that in the case of the Aiud tiles the framing is not present. The Cristuru Secuiesc fragments from the end of the 15th century and/or the beginning of the 16th with their six petal rosettes and rich ornamentation of the corners likewise seem to belong here³⁷, as does a 16th century piece from Mihăileni that resembles the Făgăraș tile despite the absence of the geometric framing³⁸.

³⁰ Boldizsár – Kocsis – Sabján, *op. cit.*, 43–46.

³¹ Marcu Istrate, *Cahle...*, 107.

³² Marcu Istrate, Daniela, *A gyulafehérvári római katolikus székesegyház és püspöki palota régészeti kutatása (2000–2002)*, Teleki László Foundation, Budapest, 2008, 171 and footnote no. 419; 419 (table no. 115./2.).

³³ Marcu Istrate, *Cahle...*, 107, 224 (120), Pl. 69/120.

³⁴ *Ibid.*, 107, 267 (5), Pl. 195/5.

³⁵ *Ibid.*, 107, 177 (3, 4), Pl. 5/3, 5/4.

³⁶ *Ibid.*, 107, 175 (2), Pl. 1/2.

³⁷ Benkő, Elek – Székely, Attila, *Középkori udvarház és nemesség a Székelyföldön*, Nap Kiadó, Budapest, 2008, 241–242.

³⁸ Kémenes, Mónika, *Kályhacsempék Csík-, Gyergyó és Kászonszékből. 14–18. század*, Entz Géza Foundation, Kolozsvár, 2005, 115 (10), table no. 27./2.

According to Marcu Istrate, the central motif remained popular for almost a century³⁹. Further 15th and 16th century examples include material from Cristuru Secuiesc⁴⁰ (with pieces exhibiting a partially different framing⁴¹) and the identical fragments from Bodogaia⁴² and Cechești⁴³. A somewhat less similar design can be observed on a second fragment from Mihăileni, where the double rosette is surrounded by a stylized Italian garland interspersed with minuscule five petal rosettes⁴⁴.

Type I., its variants and analogies seem to belong to this strand. Since based on what we know about their analogies (as enumerated in the previous chapter) and their style we dated these tiles to the end of the 16th century, it appears likely, that they constitute a late variant of the tiles discussed above, albeit a heavily modified one. This does not, of course, imply a direct connection between the two groups of fragments: the basic motif was apparently fairly popular in Transylvania. What these tiles share is the doubling of the rosette and the added emphasis on the originally subtle line in the middle of the petal, owing to which the resulting rosettes practically have eleven to twelve petals each. Other than that, the Cluj-Napoca design is markedly different from that of their supposed models: the corner ornaments and distinctive garlands clearly differentiate them from their antecedents. A crest tile from Brno presented by Tamási Judit as a piece that may perhaps have been produced in a Buda workshop has a rosette and garland on it which, in a way, represent an intermediary form⁴⁵.

Formally, the fragments classified as belonging to types II and IV are discrete from those treated above. Whilst stove tiles adorned with rosettes enjoy an unchanging popularity in Transylvania all throughout the 16th century, Marcu Istrate is on the opinion that these later pieces do not share their basic concept with their 15th century prototypes⁴⁶. The Diósgyőr example where the rosette with five petals appears in its traditional form and only the framing is altered seems to contradict this. The possibility that we have to do here with the indirect influence of the so called *Csalogány Street* rosette tiles (which is a widespread type of the period in question, especially in Hungary where it is way more common than in Transylvania) cannot be excluded either. Rosettes of this sort do not tend to feature with such prominence, as main motifs on their own on tiles; generally, rather, they are but minor decorative details. Marcu Istrate otherwise sees a connection between the latter and wood-based decorative art: she assumes that such

³⁹ Marcu Istrate, *Cahle...*, 107.

⁴⁰ *Ibid.*, 107, 208 (11).

⁴¹ Benkő – Székely, *op. cit.*, 269.

⁴² *Ibid.* 108, 181 (3), Pl. 11/B.

⁴³ *Ibid.* 108, 186 (14).

⁴⁴ Kémenes, *op. cit.*, table no. 27. /1..

⁴⁵ Tamási, *op. cit.*, table no. 38.

⁴⁶ Marcu Istrate, *Cahle...*, 107.

rosettes may have been modeled after some of the various types of carved ornaments⁴⁷.

If we examine the elements on the tiles separately, we shall find western, mostly German parallelisms for each. It is to be noted, that by means of enumerating some of these we do not intend in any way to imply that there is some direct link that would connect these eastern and western groups of pieces. Rather, the aim here would be to highlight the fact that the basic design that can be observed in the case of the Cluj-Napoca tiles was conspicuously widespread and popular throughout the Europe of the 16th century. Thereby, it is unnecessary to present here all available materials which are in one way or another similar with the fragments this paper discusses: a few examples serving as illustration should and do suffice. The vegetal ornaments of the corners can be found on several tiles with central medallions and bearing profiles dated to the middle of the 16th century. Examples include pieces from the collection of Vienna's Österreichischer Museum für Angewandte Kunst (the tiles in question were made in Salzburg or Nuremberg)⁴⁸, and that of Hamburg's Museum für Kunst und Gewerbe.⁴⁹ Slightly cambered rosettes with eight petals framed by Italian garlands can be found on tiles in Wittenberg⁵⁰. On tiles discovered in the castle of Jelenec, Slovakia we find rosettes with alternating wide, cambered and narrow, flat petals⁵¹. 16th century tiles with twelve petal rosettes are also known from the Estonian port town of Haapsalu⁵². Poland's Pozań likewise has formally somewhat more dissimilar 16th century tiles with flat rosettes on them; these, however, have a much larger number of petals than any tile from the episcopal house does⁵³.

Stove tiles with a centrally positioned rosette appear for the first time in the second half of the 15th century, and in the 16th century they already manifest considerable variation. The earliest known variant is the so called

⁴⁷ Ibid., 108–109.

⁴⁸ Franz, Rosemarie, *Der Kachelofen. Entstehung und kunstgeschichtliche Entwicklung vom Mittelalter bis Ausgang des Klassizismus*, Akademische Druck- u. Verlagsanstalt, Graz, 1969, figures no. 180, 181, 182. and 183.

⁴⁹ Ibid., 184. and figure no. 185.

⁵⁰ Kluttig-Altmann, Ralf, "Archäologische Funde von Grundstücken der Familie Cranach in Wittenberg", in the edition by Lück, Heiner et al., *Das ernestinische Wittenberg: Spuren Cranachs in Schloss und Stadt*, Band 3., Michael Imhof Verlag, Wittenberg-Forschungen, 2015.

⁵¹ Bielich, Mário – Elgyütt, Jozef, "Archeologický výskum hradu gýmeš v rokoch 2013–2014, in "Archaeologia historica", vol. 40/ 2, 2015, 608 (3).

⁵² Russow, Erki – Pärn, Anton, "Majalugu ehk millest kõnelevad Osutitorni müürihoone jäänused", in "Läänemaa Muuseumi Toimetised", vol. XVI, 2013, 117 (14.4), 129.

⁵³ Antowska-Gorączniak, Olga – Poklewska-Kozieł, Magdalena, "Późnośredniowieczne i nowożytne kafle z badań archeologicznych prowadzonych w rejonie ul. Posadzego na Ostrowie Tumskim w Poznaniu w latach 2010–2011", in "Wielkopolskie Sprawozdania Archeologiczne", vol. XVI, 2015, 178. (1, 2, 3).

Upper-Rhineland type, popularized in Hungary by the products of Buda workshops. This type is present in 16th century Transylvania as well. The other main variant, the Csalogány Street type seems not to have existed before the beginning of the 16th century. Such tiles are rarely found in Transylvania. Judging by the age of their analogies, the Cluj-Napoca tiles are likely the products of the second half or the end of the 16th century, perhaps the beginning of the 17th in a number of cases, there are, however, no close analogies for any of the fragments from the 17th century that we know of.

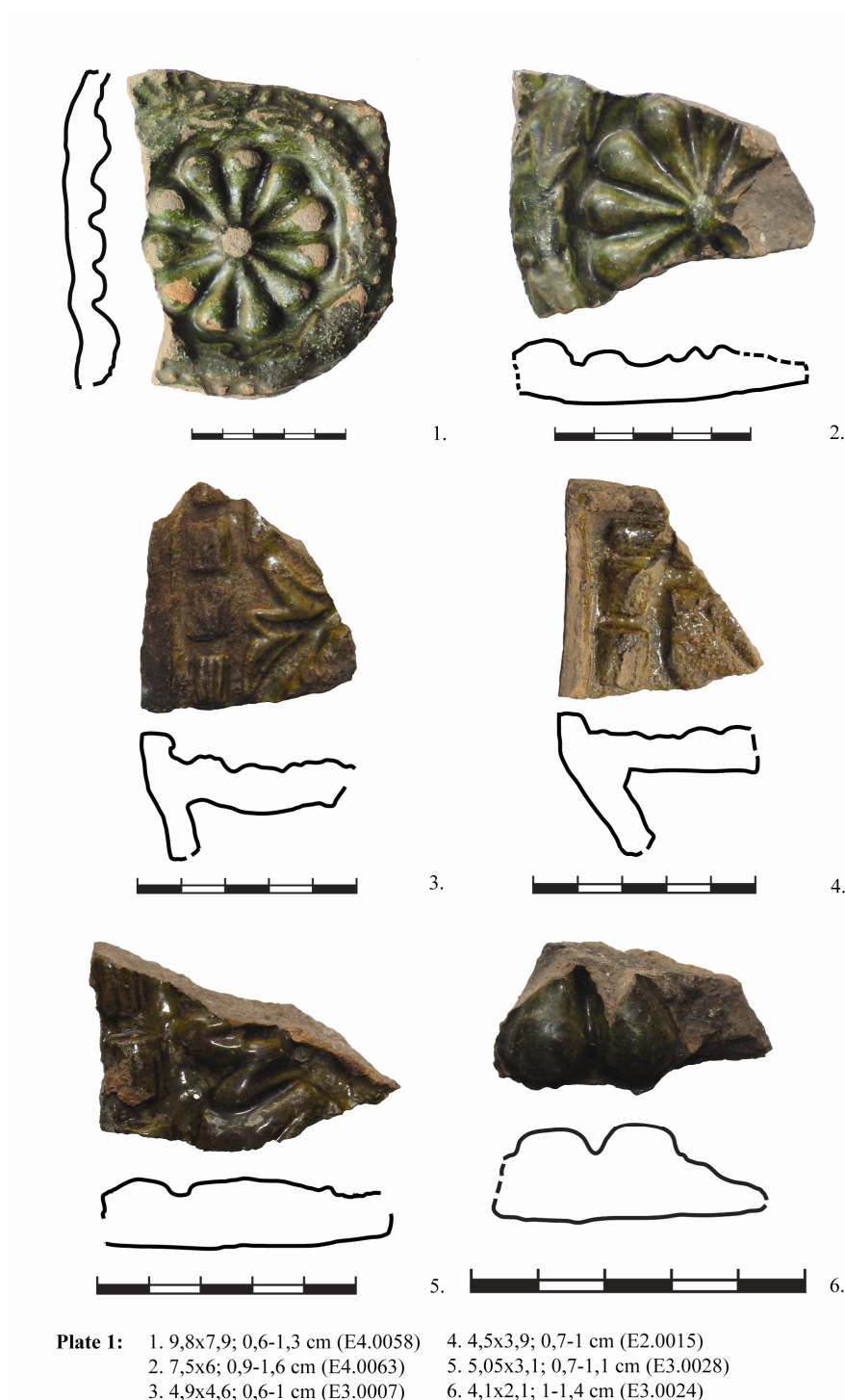
Summary

The types of stove tiles with rosettes and Italian garlands from the Unitarian episcopal house of Cluj-Napoca can be described as both variants of a single type and separate variants. Type I. contrasts somewhat more clearly with the rest of the types, and this is the exact type the fragments of which have the largest number of nearly identical analogies. Since all these tiles highly similar with the type I. fragments come from Cluj-Napoca, they (i.e. type I. tiles *and* their analogies) are most feasibly local products. The other five types, with the exception of tile IV with its multi-coloured glaze have no known identical parallels. As far as the aforementioned parallel of type IV. is concerned, while it is in fact also a Cluj-Napoca tile, its outstanding quality might indicate that it has been imported from abroad. Type II. with the rosette's alternating petals would be a stylistically unique piece if it was not for an eight petal rosette from Vințu de Jos; therefore, it may be assumed that type II. has been locally produced as well. Due to their being mere fragments of small size, it is difficult to establish a connection between better preserved stove tiles and the pieces classified as belonging to types III., V. and VI. Their design was apparently closely akin to that of type II. and type IV. tiles; nevertheless, since their rosettes are not extant, little more can be stated in their regard for certain.

In the second half of the 15th century as well as in the 16th century, stove tiles adorned with rosettes became highly popular all throughout Europe. Variants of a type ultimately originating from the Upper-Rhineland bearing rosettes with five petals in two rows appear to have reached Transylvania through Hungary. Typologically, rosette tiles produced in Transylvania during the course of the 16th century belong to one of two or three classes. One of these is the aforementioned continuation of the Rhineland German tradition; another is probably closer to the rosette tile variant known as the Csalogány Street type, but not necessarily related to it in a, so to say, genealogical sense: the basic motif these tiles exhibit was fairly widespread in this particular period. As far as the third group is concerned, its extent is slightly more difficult to define. It is an intermediary category of

some sort between the other two, and it is probably best exemplified by the tiles with rosettes and Italian garlands from Diósgyőr Castle, since this is the earliest specimen arguably belonging to this group and it may also have been the (or at least a partial) prototype for tiles such as much of the Cluj-Napoca material discussed here. It is important, nonetheless, to note that this third group can very well be described as containing tiles and types of tiles from outside Transylvania and Hungary (which is to say, Diósgyőr, Cluj-Napoca and other Transylvanian sites mentioned before), as such tiles were produced in most of Europe (primarily during the second half of the 16th century).

Subsequently, a more comprehensive analysis of, so to say, the history of vegetal ornamentation and decorative frames that researchers tend to take little interest in would be needed to determine when and where certain shapes, styles and ornaments came to be used for the first time, and how did these spread from region to region. This could help date types and pieces such as those that have been treated here with greater precision (most analogies of the Cluj-Napoca fragments as listed here are simply dated to the 16th century).



*Late medieval decorative arts in a bourgeois milieu.
Ornamented stove tiles with italian garlands from Cluj-Napoca*



Plate 2: 1. 9,9x8,85; 0,8-1,3 cm (E3.0004)
3. 12,5x6,85; 0,5-1,19 cm (E3.0003)
4. 4,95x4,5x5,49; 0,7-1,5 cm (E3.008)

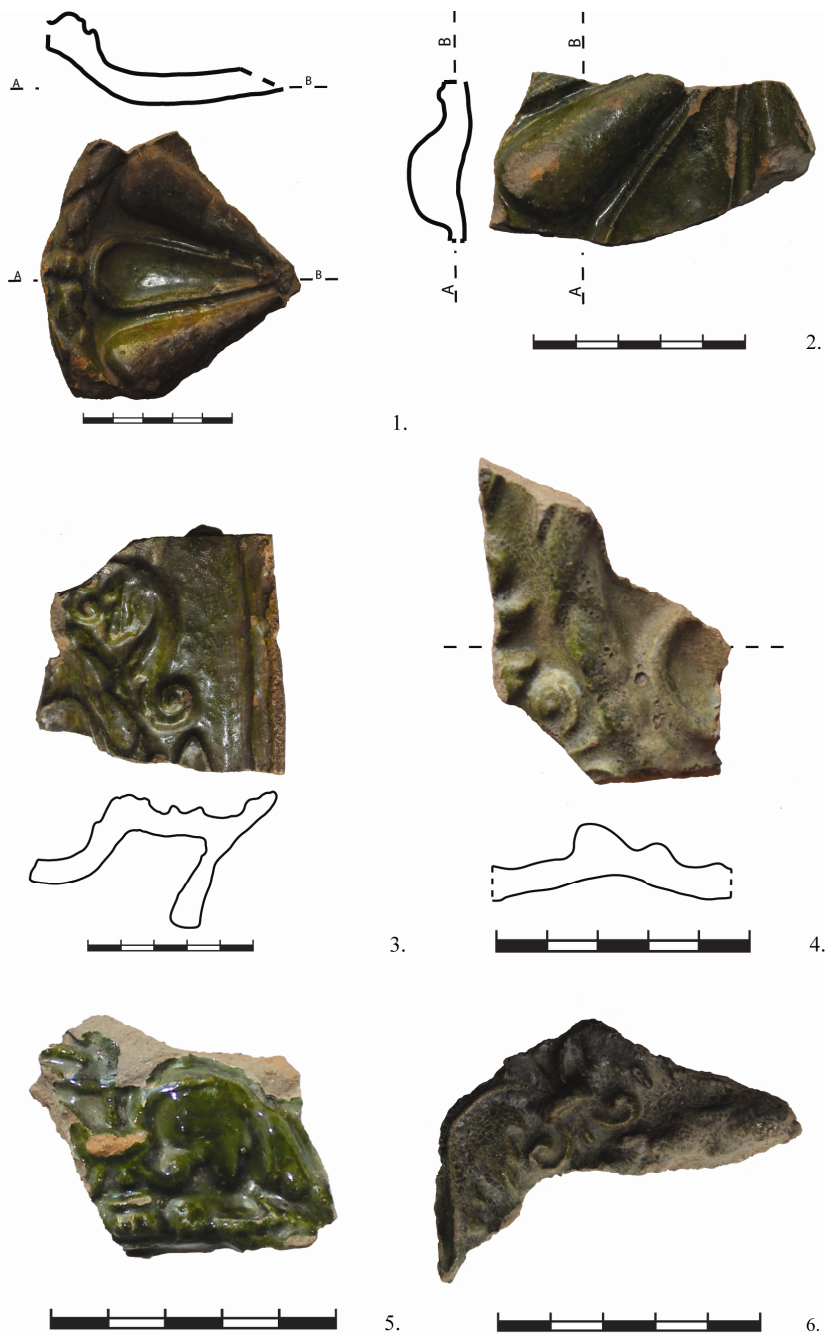


Plate 3: 1. 8,5x8,35; 0,45-1,5 cm (E3.0005) 4. 6,65x4,6; 0,5-1,1 cm(E4.0037)
 2. 7,2x3,35; 0,45-1,2 cm (E3.0006) 5. 4,7x5,3 cm
 3. 6,7x6,6x4,7; 0,5-1,15 cm (E3.0026) 6. 6,65x3,4; 0,8-1 cm(E3.0027)

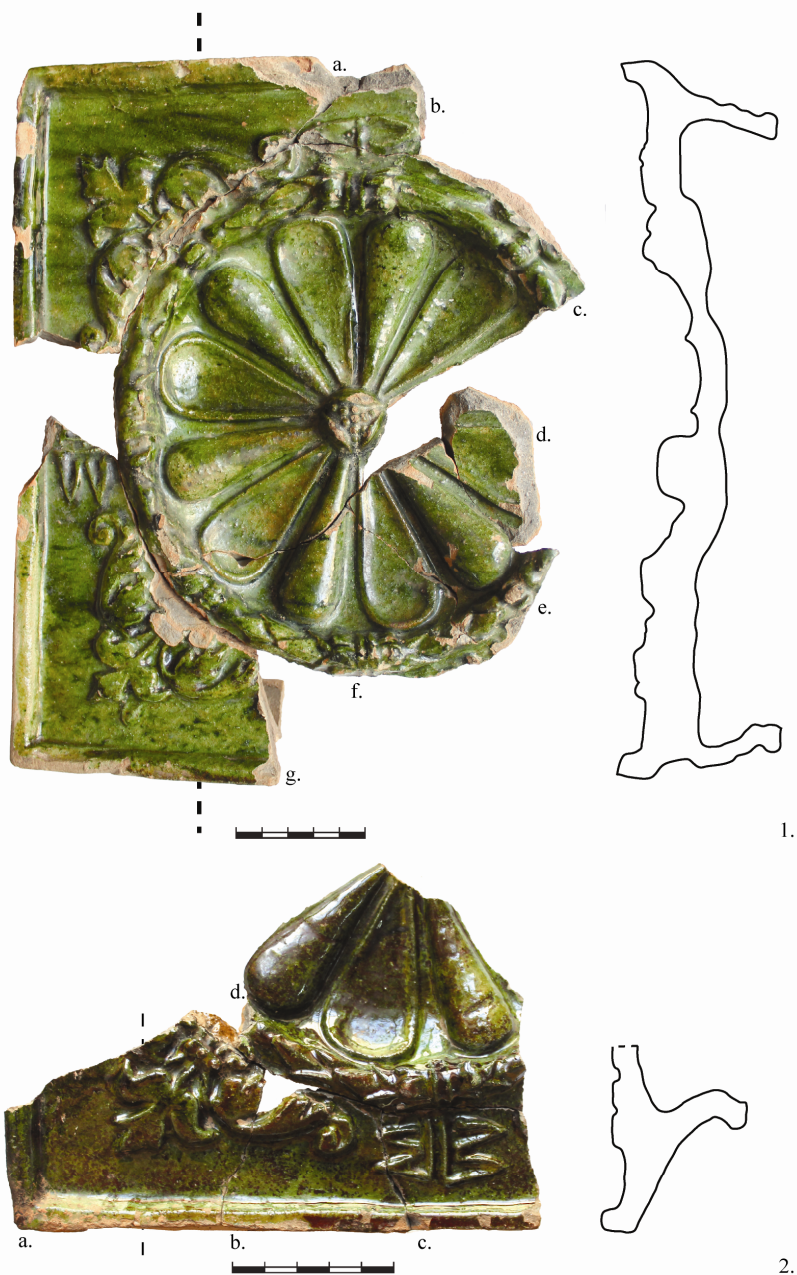
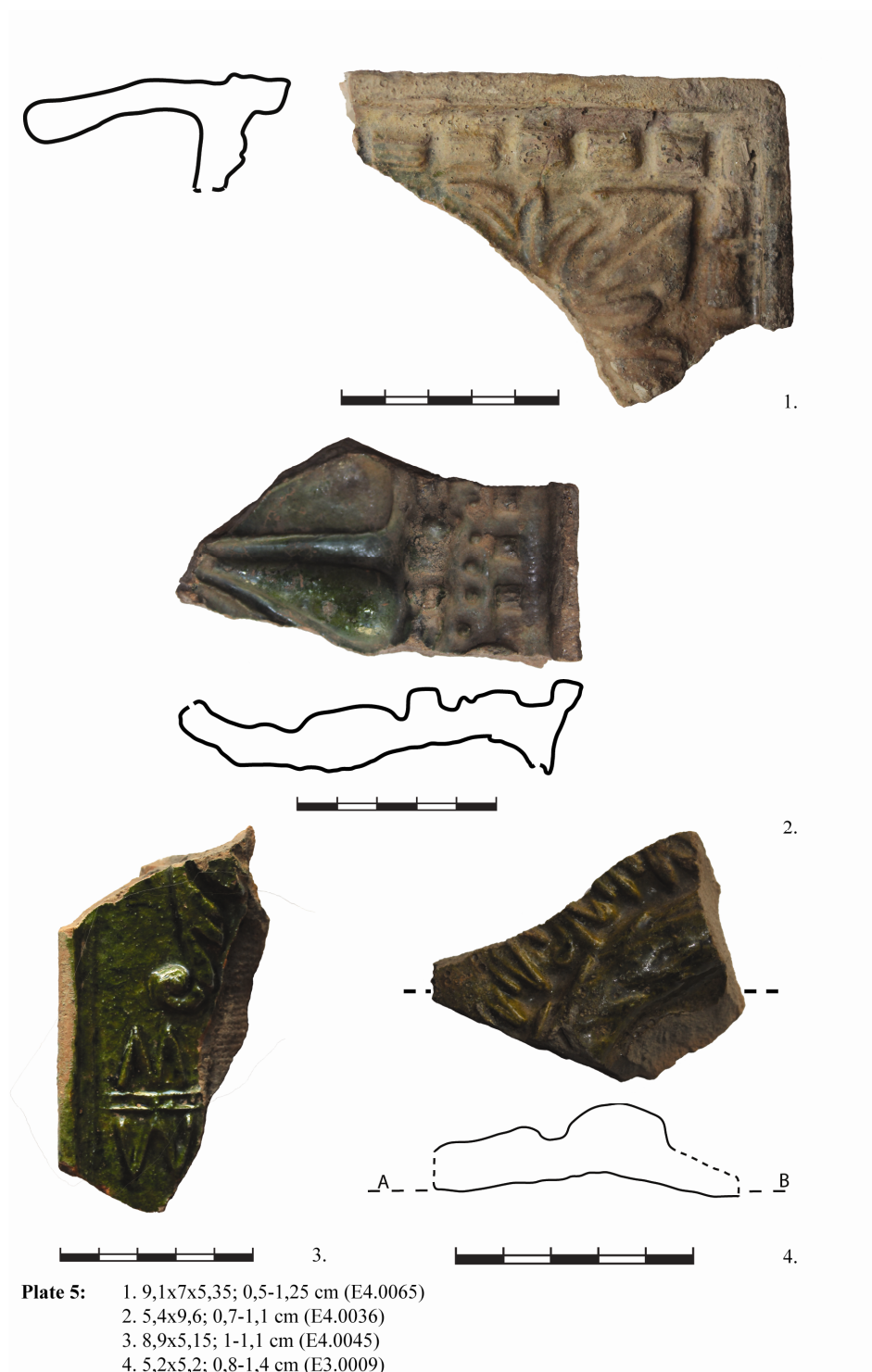


Plate 4: 1. a-g: 9,95x11,3x5,3 (E4.0044); 3,05x4,2 (E4.0047); 17,3x10,7 (E4.0046); 5,6x3,15 (E4.0049); 4,1x7,35(E4.0048); 1,3x5,8(E4.0050)12,5x9,6x5,6;(E4.0043). 0,4-1,8 cm
2. a-d: 7,4x6,35x4,5 (E4.0040); 8,9x7,6 (E4.00441); 5,5x4,3 (E4.0039); 4,35x3,8 (E4.0038); 0,45x1,8 cm



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