

Ünige Bencze

**LATE MEDIEVAL TABLEWARE FROM THE FRANCISCAN
FRIARY OF TÂRGU MUREŞ**

MA Thesis in Medieval Studies

Central European University

Budapest

May 2008

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by

Ünige Bencze

(Romania)

Thesis submitted to the Department of Medieval Studies,
Central European University, Budapest, in partial fulfillment of the requirements
of the Master of Arts degree in Medieval Studies

Accepted in conformance with the standards of the CEU

Chair, Examination Committee

Thesis Supervisor

Examiner

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I, the undersigned, **Ünige Bencze**, candidate for the MA degree in Medieval Studies declare herewith that the present thesis is exclusively my own work, based on my research and only such external information as properly credited in notes and bibliography. I declare that no unidentified and illegitimate use was made of the work of others, and no part of the thesis infringes on any person's or institution's copyright. I also declare that no part of the thesis has been submitted in this form to any other institution of higher education for an academic degree.

Budapest, 26 May 2008

Signature

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I. INTRODUCTION

Pottery is a valuable source of information for archaeology. It is the most frequently encountered find on archaeological excavations due to its durability, wide range use and typological variety. The fact that a single vessel may fracture into many smaller pieces also increases the occurrence of this class of artifact in the site materials. Furthermore, because both of these characteristics and because so many aspects of pottery have cultural components, analysis of ceramics can serve as a tool of both relative and absolute dating. Pottery can be used as a source material to show commercial connections, local production systems and distribution patterns. Fine paste tableware and imported ceramics can be used as indicators of trade as well as marks of the higher status and the urban character of sites.

The purpose of this thesis is to present and analyze the ceramic tableware from the territory of the Franciscan friary of Târgu Mureș (Marosvásárhely). No archaeological excavations have been conducted in other parts of the town; thus, this is the only set of ceramic material available for study. Although the material comes from a certain type of social environment – a monastic one – its composition may also shed light on trade connections and local production in the economy of the town. Individual pieces may have been gifts or results of individual “import.” I chose to analyze the tableware because this is a category of pottery which, through its variety and changeable character, can offer significant information about social and economic developments in this region. Furthermore, since I am working with unpublished material, this thesis will make a reasonable contribution to our general knowledge

about contemporary Transylvanian medieval tableware as well as offer a basis for further comparative studies and research. This study marks a rare instance of ceramic material being described using a precisely defined typology. This in itself is a contribution to the field that will hopefully make it much easier to rigorously collate comparable ceramic tableware from other sites in the future.

I will not discuss the coarse cooking ware, partly because this offers a less varied assemblage, less sensitive with regard to questions of status and fashion. Also this assemblage is being currently studied by one of my colleagues, Zalán Györfi from the Târgu Mureş Museum.

The time limits of the topic are set from the fourteenth until the sixteenth century, due to the characteristics of the material, although some forms continue beyond the sixteenth century. It did not seem reasonable to deal with later material in the framework of the same study, for several reasons. First, the ceramic tableware from the seventeenth century is much more abundant, with mostly new and more varied set of forms. Thus, it would require a different type of analysis. Second, the material analyzed from the above time span comes from the context of the friary and their usage is connected to it as well, while the seventeenth century brings numerous changes and many other problems such as the dissolution of the Franciscan friary and the start of a slow decline of its buildings. All these changes originate in, and will reflect, a different social context. There is little doubt that further research has to be done based on the seventeenth century ceramic tableware but in a different research framework.

SOURCES

The primary source used for the analysis is the ceramic table ware material from excavations at the Franciscan friary in the years 1999-2007. The excavations were conducted under the direction of researcher Adrian Andrei Rusu, and in the last four years it was taken over by the director of the Târgu Mureş Museum, Zoltán Soós. Between 2005 and 2007 I was part of the research team. This material is held in the Târgu Mureş Museum deposit. The analyzed tableware comes from two closed contexts and some other contextually more problematic areas. One of the closed contexts is a fourteenth-century wooden construction situated below the northwestern part of the cloister, built at the beginning of the fifteenth century. It will be used under the name L1 and it was identified in three sections C13, C13/a., and C13/b. This construction burned down. A thick burnt layer was identified with carbonized wood remains and seeds. It was dated by coins and dendrochronolgy to the end of the fourteenth century between the years 1336 and 1338. This context offers a glimpse of the life of the friars and events four or six years after the foundation of the friary in 1332. It also supplies a significant closed ceramic assemblage, suitable for study, reflecting different processes and human activity. The other rich context is a refuse-pit that contains discarded materials dating from the end of the fourteenth century and continuing until the seventeenth century. It will be used with the name G1/C12 where G1 refers to the archaeological context and C12 to the number of the section.

PREVIOUS RESEARCH AND LITERATURE

The study of this tableware material draws upon the results of several different branches of previous studies. I list here the three main research areas and their contribution, which form a vital part of my study.

1. *The historical and local context.* Studies on the market town of Târgu Mureş were carried out as parts of other comprehensive publications, although a complete detailed research project dedicated to it has not yet been accomplished. Some older town monographs and a collection of studies published in 1999 under the title *Marosvásárhely történetéből* offer a more detailed presentation of the main institutions and history of the town.¹ Previous research dealt with the history of the town only in light of written sources since much of the archaeological data is still not available for study.²

2. *The Franciscan context.* An MA thesis was written about the Franciscan friary by Zoltán Soós who continues to study it in the framework of a PhD dissertation. The main focus of his thesis was the architectural history of the friary. The friary was also examined in the context of Franciscan expansion and mission in Transylvania, but without analyzing its material culture.³ The work of János Karácsonyi is an essential study about the Franciscans in Hungary. This work

¹ Sándor Pál-Antal and Miklós Szabó, *Marosvásárhely történetéből* (From the history of Târgu Mureş) (Marosvásárhely: Mentor, 1999).

² György Györffy, *Az Árpád-kori Magyarország történeti földrajza* (Historical geography of Árpadian-age Hungary), vol. 3, (Budapest: Akadémiai Kiadó, 1987), 1134; Dezső Csánki, *Magyarország történelmi földrajza a Hunyadiak korában* (Historical geography of Hungary in the age of the Hunyadis), vol. 5 (Budapest: Magyar Tudományos Akadémia, 1913); On market towns in Hungary, the most comprehensive overview is still Vera Bácskai, *Magyar mezővárosok a 15. században* (Hungarian market towns in the fifteenth century) (Budapest: Akadémiai Kiadó, 1965).

³ Zoltán Soós, "The History of the Târgu Mureş Franciscan Friary: A Comparative Study of Transylvanian Franciscan Architecture," MA Thesis in Medieval Studies, (Budapest: CEU, 2000); Zoltán Soós, "The Franciscan Friary of Târgu Mureş and the Franciscan Presence in Medieval Transylvania," *Annual of Medieval Studies at CEU* 9 (2003): 249-274.

provides much written information about the history of the friary.⁴ Another work by Fortunát Boros deals with Franciscan friaries in a smaller area within the Hungarian Kingdom, namely in Transylvania.⁵ Alexandru Bogdan identified the late-fifteenth-century fortifications built around the friary during the 1966 excavations.⁶

3. *The archaeological context.* Because of the lack of archaeological material, comprehensive studies on the pottery from Târgu Mureş have not yet been done. It has only been lately, following archaeological investigations, that some work has got underway on assemblages of Árpadian Age pottery and fourteenth- and sixteenth-century kitchen ware, both from the territory of the friary.⁷

Few publications are available for analogy with other assemblages of medieval pottery from Transylvania and these are mainly monographs that contain a larger range of material. An important monograph about the market town Cristuru Secuiesc (Székelykeresztúr), published in 1992, is a valuable source of comparative material for the pottery from Târgu Mureş. Because both settlements were market towns and both of them lie in the Szekler lands, a good opportunity exists to compare materials from a limited area.⁸ Another publication comprising years of research that can be used for comparative study represents the archaeological material from the bishop's

⁴ János Karácsonyi, *Szent Ferenc rendjének története Magyarországon 1711-ig* (The history of the Order of Saint Francis in Hungary until 1711), vol. 1 (Budapest: Magyar Tudományos Akadémia, 1922).

⁵ Fortunát Boros, *Az erdélyi ferencrendiek* (The Franciscans in Transylvania] (Kolozsvár: Szent Bonaventura, 1927).

⁶ Alexandru Bogdan, "Date noi privind ansamblul cetății de la Târgu Mureş" (New data about the history of Târgu Mureş castle), *Studii și Materiale* vol. 2 (1967): 75-88.

⁷ Keve László and Zalán Györfi worked on these materials and their papers were presented at the Pottery Conference in Bistrița 2007 with the title "Ceramica medievală de la Târgu Mureş – Cetate" (Medieval ceramics from Târgu Mureş – Cetate). I thank them for sharing their results with me.

⁸ Elek Benkő, *A középkori Keresztúr-szék régészeti topográfiája* (The archaeological topography of medieval Keresztúr seat) (Budapest: Institute of Archaeology of the Hungarian Academy of Sciences, 1992).

palace in Oradea.⁹ The most comprehensive work on pottery, both imported items and tableware in the Carpathian Basin was done by Imre Holl, although most of his works were published at a time when no comparative material was available from Transylvania.¹⁰

RESEARCH QUESTIONS

A general question that can be posed when ceramic material is being analyzed is what these shards can tell about their production, distribution and use. This incorporates other minor, but significant issues such as general regional characteristics of the ceramic material, analogies within Transylvania and the Hungarian Kingdom and also trade and economy in the region. One of the main questions is the relationship between the economic development and material culture of the market town of Târgu Mureş and the table ware that will be studied in this thesis. Does the character of the excavated tableware reflect the rapid economic rise of the town? Another question is connected to the find context, namely, that the analyzed material comes from the territory of the Franciscan friary. How does this context affect the assemblage of archaeological finds? Based on the ceramic material, is it possible to identify variations in style, techniques and raw material that can be linked to the time and place where it was produced?

⁹ Adrian Andrei Rusu, *Cetatea Oradea: Monografie arheologică: Zona palatului Episcopal* (Oradea castle: Archaeological monograph: The area of the Bishop's palace), vol. 1 (Oradea: Editura Muzeului "Țării Crișurilor", 2002).

¹⁰ Imre Holl, "Külföldi kerámia Magyarországon (13.-16. század)" (Import ceramics in Hungary: Thirteenth to sixteenth century), *Budapest Régiségei* 16 (1955): 147-199; most recently, with reference to his previous works in the field: idem, "Tischgerät im Spätmittelalterlichen Buda." *Acta Archaeologica Academiae Scientiarum Hungaricae* 56 (2005): 311-384.

METHODOLOGY

Numerous methods exist in the field of pottery research. In this thesis only those will be used that are relevant for the kind of material that is analyzed here.¹¹

The descriptive parts of the thesis are meant to present the material and to discuss certain issues connected to the pottery or the economic evolution of this market town. A catalogue is attached to the thesis that provides all the relevant data about this ceramic material. The material will be analyzed using functional-typological, chronological, and quantitative data corroborated with the available comparative material from Transylvania and Hungary. Because the table ware has a double role as functional objects that nevertheless reflect the status of the users, it is appropriate to use it as one of the indicators of the emergence of an urban lifestyle. Urbanization as process is more connected to building projects and changes in settlement structure. These issues will be touched upon in a later part of this thesis. For denoting places, the modern Romanian toponyms will be used out of practical reasons. The Hungarian and German place names will also be given in brackets at their first occurrence.

¹¹ A further step would be the clay analysis of this material, see: N. Herz and E. G. Garrison, *Geological Methods for Archaeology* (Oxford: Oxford University Press, 1998), 343-344.

II. THE MARKET TOWN OF TÂRGU MUREŞ

The present chapter aims to give a short historical overview of the development and importance of markets in general and this market town in particular and thus, to provide a better understanding of the discussed material finds by placing them in context.

Markets can be divided into two major groups based on their formation: those that arose without previous regulation and those that were artificially created.¹² Regarding administration, these two groups can be sub-divided into smaller units by distinguishing whether the central authority was represented by lay or ecclesiastical landowners. Many other types of markets existed. One can differentiate and group them by their dominant characteristics. First, one has to differentiate between the market as means of exchange and the market as a topographical feature. As means of exchange, numerous types of markets can be recognized based on the nature of the products that were sold there.¹³ Markets as topographical features may be grouped by their location in the settlement or outside the settlement. As can be seen, the classification of markets has countless variations and they will be discussed in this thesis only to the degree necessary.

The market's primary function was economic, but beside this it fulfilled many other roles. In social and economic terms, markets brought many people together, dealing with different kind of business like salesmen, craftsmen and merchants. In this manner markets also fulfilled their role as a social meeting place. Generally, the

¹² Boglárka Weisz, "Vásártartás az Árpád-korban," (Markets in the Árpadian age) *Századok* vol. 141 (2007): 879.

¹³ Products such as meat, vegetable, fruit, fish or livestock.

market belonged to the public space where sellers and buyers met.¹⁴ To people it also represented an occasion for festivities.¹⁵ The annual fairs were one of the biggest events and facilitated the gathering of people in a specific region. The role of markets grew in the thirteenth century in the territory of the Carpathian basin because of the increases in production, population growth and the rise of the connection between what was on offer and demand. The number of market settlements increased due to more frequent exchange, but not all markets grew into towns.¹⁶ The greatest profit of towns came from trade, which is also connected to the function of the markets, that is, to provide an exchange area for local and foreign merchandise. Markets were usually situated on the main square of a settlement called the market square, often close to the parish church. The main street of the town could serve as market place as well. Their site selection was vital since it determined the usage and the popularity of the market.¹⁷

Latin written sources refer to markets by the name *forum* or *mercatus*.¹⁸ One can distinguish three types of markets according to their frequency. First, there were the daily markets that are usually mentioned using the term *forum cottidianum*. Second, there were the weekly markets, for which the general term was *forum hebdomadale*. The name usually differed according to the days when markets were

¹⁴ Public space in the context of medieval society differs from its modern sense. For a thorough discussion about this issue, see: Kate Giles, "Public space in town and village 1100-1500," in *Town and Country in the Middle Ages: Contrasts, Contacts and Interconnections 1100-1500*, ed. Kate Giles and Christopher Dyer, 293-312 (Leeds: Maney, 2005).

¹⁵ Vito Fumagalli, *Landscapes of Fear: Perceptions of nature and the City in the Middle Ages* (Cambridge: Polity Press, 1994), 85-99.

¹⁶ See e.g.: Edith Ennen, "The Medieval Town," in *Europe in the Middle Ages: Selected Studies*, vol. 15, ed. Richard Vaughan (New York: North Holland Publishing Company, 1972).

¹⁷ About the design of medieval towns and the way 'sacred designs' in the forms of urban landscapes reflect Christian ways of seeing the world see: Keith D. Lilley, "Urban landscapes and their design: Creating town from country in the Middle Ages," in *Town and Country in the Middle Ages*, 229-249. A new approach has emerged for looking at urban landscapes as a reflection of power relations and political authority, see: idem, "Urban landscapes and the cultural politics of territorial control in Anglo-Norman England," *Journal of Landscape Research* 24 (1999): 5-23.

¹⁸ Weisz, *Vásártartás*, 881; Bácskai, *Magyar mezővárosok*.

held. These names can sometimes still be identified in the place names. Third, the annual markets, or fairs, are mentioned with the terms: *forum annuum*, *nundinae*, *congregatio* and *feria*.¹⁹ Written sources say that markets could be held on each day of the week except Sundays with the intention of separating religion from the mercantile environment of markets.²⁰ Markets were regulated by tolls and law, as were the merchants and forms of exchange. Since tolls were important sources of income for towns they were controlled by the town itself or by the king.²¹

A short etymological overview will be discussed in the following. The name *Marosvásárhely* in Hungarian suggests a market place; *vásár*, of Iranian origin, means market and *hely* means place so that the present day Hungarian name of the town means market place of Maros (Mureş River) because the town is situated along this river. Also, the word *vásár* – is related to *Vasárnap* (Sunday), because the day received its name from the Sunday market. So *Vasárnap* means the day of the market suggesting that in the beginning markets were held on Sundays.²² *Vásár* in the Middle Ages denotes a weekly market rather than an annual fair, which was called *sokadalom* in the vernacular. Only in the modern meaning does this allude to an annual fair.²³ The town kept the name *vásárhely* from the Middle Ages until today indicating that

¹⁹ Weisz, *Vásártartás*, 882-883.

²⁰ In earlier periods, markets were held on Sundays so that the people who went to the market would also go to church. In this case, one can see how closely religion was connected to everyday life and how public life was managed.

²¹ For the impact of trade and commerce on the evolution of fairs in a larger context, see: John H. Munro, "The 'New Institutional Economics' and the Changing Fortunes of Fairs in Medieval and Early Modern Europe: the Textile Trade, Warfare, and Transaction Costs," *Vierteljahrschrift für Sozial- und Wirtschaftsgeschichte* 88 (2001): 1-39.

²² Until the time of Béla I when it was moved to Saturday; Jenő Major, "A magyar városok és városhálózat kialakulásának kezdetei" (The beginnings of the evolution of the Hungarian towns and town network), *Településtudományi Közlemények* 18 (1966): 48-90. For more about the meaning, cf. Loránd Benkő, ed., *A Magyar nyelv történeti-etimológiai szótára*, vol. 3 (Budapest: Akadémiai Kiadó, 1976), 1096-1097.

²³ István Tringli, "Vásárok a középkori Magyarországon" (Markets in medieval Hungary), paper presented at the "Honismereti Konferencia" in Gyergyószentmiklós 8th of June 2007.

the market right was not lost as in some other market settlements from the Árpadian Age.²⁴

Târgu Mureş (Marosvásárhely; in the Middle Ages Székelyvásárhely) was one of the most important market towns in the Szekler land, which encompassed the territories inhabited by the Szekler people. This territory is situated near the eastern Carpathian Mountains, which corresponds to present day Harghita, Covasna and Mureş Counties in Romania. In the Middle Ages, it was a separate autonomous legal entity within Transylvania with the name of Szekler land (*Terra Siculorum*).²⁵ The settlement evolved by an old commercial route along the Mureş River, at the confluence of a smaller brook (Poklospatak). Its first mention in written sources dates back to 1288.²⁶ The town was mentioned at the beginning of the fourteenth century under the name *Novum Forum Siculorum*, which alludes to the forming of a new market that can be connected with the moving in of the Szeklers of Telegd to Mureş as defenders of the eastern borders.²⁷ There is a direct mention of its market from the year 1361 according to which people from Doboka, Kolozs and Torda counties arrived here with their merchandise, among them burgers from Cluj as well.²⁸ Moreover, the earliest mentioning of a guild in the Szekler land comes from Târgu

²⁴ For discussions about this, see: András Kubinyi, "Városhálózat a késő középkori Kárpát-medencében" (Town network in late medieval Carpathian Basin), in, *Bártfától Pozsonyig: Városok a 13.-17. században* (From Bártfa to Pozsony: towns from the thirteenth to seventeenth century) (Budapest: MTA Történettudományi Intézete, 2005), 22. His arguments are partly based on Jenő Major's work. Cf. Major, "A magyar városok," 48-90.

²⁵ Pál Engel, *The Realm of St. Stephen: A History of Medieval Hungary 895-1526* (London: I. B. Tauris, 2001), 115-117.

²⁶ Major, "Városok és városhálózat," 83, quoting Pál Kiss, *Marosvásárhely története* (The history of Targu Mures) (Marosvásárhely: n.p., 1942).

²⁷ Sometimes only *Forum Siculorum* is used, cf. Elek Benkő, István Demeter, and Attila Székely, *Középkori mezőváros a Székelyföldön* (Medieval market town in the Szekler land), Erdélyi Tudományos Füzetek no. 223 (Kolozsvár: Erdélyi Múzeum-Egyesület, 1997), 11; Sándor Pál-Antal, *Székely önkormányzat-történet* (The history of Szekler self-governing) (Marosvásárhely: Mentor Kiadó, 2002), 211.

²⁸ Franz Zimmerman ed., *Urkundenbuch zur Geschichte der Deutschen in Siebenburgen*, vol. 2 (Hermannstadt (Sibiu): n.p., 1892), 191-192: *cum rebus ipsorum mercimonialibus per viam Kalyan versus villas Buza, Teke, Regun, Sarpatak, Monyorow et forum Siculorum procedere vellent.*

Mureş – the tailor’s guild – from the year 1439.²⁹ István Báthori, the chief justice, in his capacity as Voivode of Transylvania and *ispán* of the Szeklers, helped the town get the market right comparable to that of the free royal towns. Through his mediation in 1482, King Matthias Corvinus gave this right to Târgu Mureş, which meant that the town had the right to hold three major annual fairs per year (*nundinae annuales*) on three specific feast days: Palm Sunday, Corpus Christi day and St. Martin’s day.³⁰ This right meant that the town could use its income from markets for its own purposes, its merchants could transport their goods without paying tolls and they could also control the foreign tradesmen’s activity in that area. In this way, the income from tolls and markets was retained by the town. Another privilege was given by Matthias Corvinus in 1486 that exempted the town from paying tolls.³¹ A market judge (*judex forensis*) is also mentioned in a document from 1487, which indicates the importance of the market. The market judge was the person who supervised the order of the markets and fairs.³² The weekly market (*forum hebdomadale*) is mentioned in a charter given by Matthias Corvinus in 1488, which prohibited the merchants and masters from Braşov from selling their goods by the ell (this refers to textiles) and by the ounce (this refers to spices) (*cum vlnis videlicet et uncijis*). In 1492, Wladislas II issued a similar document to restrain the merchants from Bistriţa.³³ These interdictions show that there already existed a social stratum of local merchants and craftsmen who could successfully protect their interests.

²⁹ There are data from 1378 onwards from other parts of Transylvania, see: Judit Pál, *Városfejlődés a Székelyföldön 1750-1914* (Town evolution in the Szekler land 1750-1914) (Csíkszereda: Pro-Print Könyvkiadó, 2003), 65.

³⁰ Pál, *Városfejlődés*, 59.

³¹ Benkő, Demeter, and Székely, *Középkori mezőváros*, 14; Károly Szabó, Lajos Szádeczky, and Samu Barabás, eds., *Székely oklevéltár* (Szekler chartulary) (Kolozsvár: n.p., 1872), vol. 1: 255-256.

³² Tringli, “Vásárok.”

³³ Szabó, Szádeczky, and Barabás, eds., *Székely oklevéltár*, vol. 1: 267-269;

Târgu Mureş was a royal market town and also the seat of an archdeaconry. These two roles underline its prominent status among the other towns.³⁴ Furthermore, many of the town's craftsmen are mentioned in a document from 1519 including tailors, furriers, saddlers, blacksmiths and barbers.³⁵ Also, numerous guilds and crafts are attested whose products were sold from Cluj (Kolozsvár) to Reghin (Szászrégen) and Bistrița (Beszterce) in the fifteenth and sixteenth centuries.³⁶ The status of Târgu Mureş as a royal town was finally acknowledged and a privilege was granted by Prince Gabriel Bethlen in 1616, under whose rule the importance of the place was significantly increased as a site for the diets of the Principality of Transylvania.³⁷

Beside historical data, topographical information is also relevant in defining the economic potential of a settlement.³⁸ Often there was differentiation between the placement of weekly markets and annual fairs. The weekly markets were usually held in the center of the settlement – market square – while the annual fairs in need of larger territory were placed on the outskirts of towns or outside the walls where no buildings were standing.³⁹ In the case of Târgu Mureş archaeological material from market places and even the placement of the markets is still unknown. There are some notions that markets were held in the area where the St. Nicholas parish church stood, on the Bolyai hill, which is one of the terraces of the Mureş River. The dedication of the parish church may also reflect the commercial relevance of the site. The historical geographer Jenő Major refers to a street named “Régi baromvásár” (Old cattle

³⁴ Pál, *Városfejlődés*, 49.

³⁵ Benkő, Demeter, and Székely, *Középkori mezőváros*, 11-15.

³⁶ *Ibid.*, 33.

³⁷ Teréz Oborni, “A fejedelemség-kori erdélyi várostörténet kérdéseiről” (Issues of urban development in Transylvania in the age of the Principality), *Urbs. Magyar Várostörténeti Évkönyv* 1 (2006): 133-158; esp. 155.

³⁸ Cf. Michael Aston and James Bond, *The Landscape of Towns* (Gloucester: Alan Sutton Publishing, 1987), 78-109.

³⁹ Tringli, “Vásárok.”

market) as a possible market area, and as a place where the traditional cattle tax paid by the Szeklers was collected, although he does not indicate how old this name is.⁴⁰ This place is not far from where the Franciscan friary was situated. The present great market square, which is supposed to have been formerly a river-bed of the Mureş, started to be used by the sixteenth century (see fig. 31). Due to the lack of material evidence for the location of markets, research can only be based on written information or the evidence of toponyms. The most relevant reference for the present study is to Fazekas utca (Potters' street), situated between the above-mentioned St. Nicholas parish church and the Franciscan friary.⁴¹

The importance of this market town in early times is also shown by the presence of the Virgin Mary (Our Lady) Franciscan friary which was founded in 1332. Taking into consideration Le Goff's theory about the appearance of mendicant orders in settlements as signs of urbanization, it can be said that Târgu Mureş apparently had a good economic base to support a mendicant friary. Also, the friary is supposed to have had a missionary function towards Moldavia.⁴² Other signs of urban character could be based on the ground plan of the settlement and the alignment of streets since there are differences between urban and rural street patterns, but for this analysis archaeological research would be needed.⁴³ Market towns are usually characterized by a variety of crafts; among other craftspeople, potters must also have been present, which is important when arguing for the possibility of a local workshop. A topographical characteristic of market towns is the absence of defensive walls as

⁴⁰ Major, "Városok és városhálózat," 83-84.

⁴¹ Ibid., 83.

⁴² Soós, "The Franciscan Friary of Târgu Mureş," 247.

⁴³ András Kubinyi, "Városfejlődés és vásárhálózat a középkori Alföldön és az Alföld szélén" (Town development and town network in the medieval Hungary and on its outskirts), *Dél-Alföldi Évszázadok* no. 14 (Szeged: Csongrád Megyei Levéltár, 2000), 11.

opposed to the major towns which were fortified with walls.⁴⁴ In Targu Mureş, the friary and its area was surrounded by walls and towers only later, in the fifteenth century.⁴⁵ However, Transylvanian market towns were slightly different from the towns of the Hungarian Plain. The so-called tax places (*loca taxalia*) were a specific regional settlement type in Transylvania, which encompassed mostly towns from the Szekler land. These emerged under the Transylvanian principality and were almost identical to the free royal towns considering privileges and social status. The privileges were mostly connected to legal rights. These settlements did not pay tax per head, but as a group and they could also send representatives to the diet.⁴⁶

Recent scholarship uses the central place concept for determining a settlement's status based on a bundle of criteria and a point system derived from these criteria initiated by András Kubinyi.⁴⁷ These points gathered from different areas such as various privileges, their position according to main roads, ecclesiastical institutions, students attending foreign universities, etc. indicate the settlement's central function, the degree of urbanization or the urban features of some market towns.⁴⁸ Although Enikő Rűsz tried to apply this method to some parts of Transylvania, it was not applied to the whole region, thus the Szekler land fell outside her scope.⁴⁹ It is clear that Targu Mureş had an important role in the Szekler lands as an economic center with the holding of three annual fairs resulting out of the market right of royal towns, one weekly market and a market judge as well.

⁴⁴ Ibid., 42.

⁴⁵ Soós, "The Franciscan Friary of Targu Mureş," 253.

⁴⁶ Cf. Pál, *Városfejlődés*, 42.

⁴⁷ Kubinyi, "Városfejlődés és vásárhálózat," 13-41.

⁴⁸ Zsolt Visy ed., *Hungarian Archaeology at the Turn of the Millennium* (Budapest: Ministry of National Cultural Heritage, 2003), 369.

⁴⁹ Enikő Rűsz-Fogarasi, "Központi helyek az erdélyi középkori vármegyékben" (Central places in the medieval counties of Transylvania), in *Erdélyi várostörténeti tanulmányok* (Studies on Transylvanian urban history), eds. Judit Pál and János Fleisz., 20-42 (Csíkszereda: Pro-Print Könyvkiadó, 2001).

III. THE FRANCISCAN FRIARY

The friary of Târgu Mureş lies on the southwestern edge of a terrace of the Mureş River. The urban topography of the town is still unclear, but it is likely that the friary stood on the northern part of the town (see fig. 31). From the building of the friary, the church, tower, sacristy and a part of the chapter house have been preserved. The church was located on the southern part of the friary. In 1999 with the start of archaeological excavations the western wall of the chapter house was revealed as an extension of the western wall of the eastern wing of the friary buildings.⁵⁰ Also two other parallel walls (with the western wall) were found and these may represent the walls of a central corridor in the building with cells that lay on both sides. This kind of display can reflect a specific arrangement to the Observant branch of the Franciscans. The historical and archaeological research indicates four construction phases. The first is displayed with the possible use of the chapter house as a church, in the beginning of the fourteenth century. This was the only stone building identified from this period. Several wooden remains discovered during the excavations in 2006 indicate that the other buildings of the friary were made of wood. The second phase was dated to the end of the fourteenth and the beginning of the fifteenth century. In this period the church was built along with the eastern and northern wings of the friary. Under the northern wing a 8 x 10 m large basement was found. The third phase is connected with transferring the friary to the Observant branch of the Franciscan order and it can be dated to the 1440s (see below, p. 21), then in 1442 the tower was built with the support of John Hunyadi, Voivode of Transylvania. The last

⁵⁰ Soós, "The Franciscan Friary of Târgu Mureş," 259.

construction phase is represented by the fortification of the friary. Two towers remained from the 1480 construction. The four construction phases are illustrated on fig. 30.

The Franciscan's activity spread to the territory of Transylvania only after the Mongol invasion, in the 1250s. Their appearance is mainly connected to Saxon urban development.⁵¹ Besides, some of the friaries were also founded in settlements where no Saxon population existed. Such foundations indicate the urbanized character of these locations and are connected to the presence of markets in that area. The first Franciscan friary founded in Transylvania was in Bistrița (Beszterce, Bistritz), but the exact date is still unclear (sometime between 1250 and 1268).⁵² Following this, two other friaries were founded in the Saxon settlements of Sibiu (Nagyszeben, Hermannstadt) in 1300 and in Orăștie (Szászváros, Broos) in 1302. The next foundation took place in Târgu Mureș (Marosvásárhely, Neumarkt) in the year 1332, a foundation date that corresponds with the first mentioning of the market town with the name *Novum Forum Siculorum*.⁵³ After this there is a gap in the documentary sources until the year 1400 when the guardian of the friary is mentioned.⁵⁴ In 1444, the friary was passed from the Conventuals to the Observant branch of the Franciscans by Julian Caesarini.⁵⁵ Another document mentions the friary in a donation process for a fishpond in 1471. The pond was donated by a nobleman to the order of St. Paul and it was bound to provide fish for the Franciscan friaries in Târgu Mureș and Suseni (Felfalu, Oberdorf). Testators often left money for religious institutions, especially to those which they considered useful in promoting the salvation of their

⁵¹ Ibid., 249.

⁵² Ibid., 249.

⁵³ Beatrix F. Romhányi, "A Ferencrendiek Marosvásárhelyen" (Franciscans in Târgu Mureș), in *Marosvásárhely*, eds. Sándor Pál-Antal and Miklós Szabó, 36–38.

⁵⁴ Soós, "The Franciscan Friary of Târgu Mureș," 253.

⁵⁵ Karácsonyi, *Szent Ferenc rendjének története*, vol. 1, 203.

soul. Mendicant friaries enjoyed a growing popularity in this respect during the late Middle Ages, thus the friary of Târgu Mureş is also mentioned in a few wills as receiving money from testators.⁵⁶ In 1492, the Observant status of the Târgu Mureş Franciscan friary was confirmed by Pope Alexander VI.⁵⁷ In 1487, a moat of a fortification in the town is mentioned. The fortification was built around the friary and its church probably as protection against the Ottoman raids.⁵⁸ In 1522, a *scriptorium* is mentioned in the friary.⁵⁹ Also some documents describe the donors of the friary who seem to have belonged to the middle and lesser Hungarian nobility. Burghers from Cluj (Kolozsvár, Klausenburg) are mentioned as well among the donors.⁶⁰ In 1525, the Franciscan community of Târgu Mureş had 24 brothers, which meant that it was the third largest in Transylvania after Cluj and Mediaş (Medgyes, Mediasch).⁶¹ In 1556, after the dissolution of the Franciscan community, the buildings of the friary were donated to noblemen. A Protestant school functioned in the sacristy. The friary was heavily damaged and some parts of it burned down during the attack of the Habsburg army in 1601.

⁵⁶ Mária Lupescu Makó, “*Item lego...*: Gifts for the Soul in Late Medieval Transylvania,” *Annual of Medieval Studies at CEU* 7 (2001): 164, 181.

⁵⁷ Karácsonyi, *Szent Ferenc rendjének története*, vol. 2, 114.

⁵⁸ Soós, “The Franciscan Friary of Târgu Mureş,” 253.

⁵⁹ Karácsonyi, *Szent Ferenc rendjének története*, vol. 2, 115.

⁶⁰ Lupescu, “*Item lego...*,” 181.

⁶¹ Cluj had 34, while Mediaş 25 brothers, see: Soós, “The Franciscan Friary of Târgu Mureş,” 254.

IV. POTTERY PRODUCTION

A wide variety of objects were produced from fired clay. Most often found objects include the pottery, stove tiles, and floor tiles. Pottery played an essential role in daily life, especially in the cooking, but also in serving and consuming food. Vessels for the same purposes made from other kinds of material were in use as well, such as wood, glass and metal. In this chapter, before presenting the tableware finds from the friary, I would like to provide a short overview about the pottery production process and its importance as applied to the category of tableware. Only the specific form, decorative techniques and firing will be discussed. The analysis of a ceramic vessel must take into consideration all of its life trajectory which can be illustrated in the following way: extraction and the dredging of clay with temper – forming the vessel – its use and alteration – burial – exhumation, cleaning, and analysis.

CLAY PREPARATION AND FORMING

The raw materials that are used in the production of ceramic are: clay, temper, water, and other substances like pigments. There are various types of clay and particular types may be used to produce particular types of ware e.g. stoneware, white ware etc. The first step in the production was to identify sources of raw material – clay – that had to be close enough to the settlement so that the craftsmen did not have to carry the heavy wet clay for long distances. After this, the tempering and forming of the vessel took place. The tempering of the raw clay meant mixing it with another material so that the handling and the firing would be easier. Depending on resources, various materials were used for tempering, such as sand, minced pieces of ceramics, crushed

flint, shells, ash and organic material. The tempering had a major impact on the forming and firing of the pottery, but also on the quality of the paste. Good tempering allowed the air and water to circulate inside the paste of the vessel during firing. This reduced the chance that the vessel would break during the firing. Two major types of pottery forming can be separated: the pieces formed by hand and those made on wheel, including pieces made using a variety of different techniques. The coil-building technique belongs to the category of hand forming. This pottery technique involves joining a series of coils, either as separate rings or as a continuous spiral, although this technique may also be used on a slow rotating wheel. The coils are then smoothed out, but it may be visible on the interior of the vessels.⁶² Throwing pots on a fast wheel, often called the potter's wheel, represents the main technique that was used for the production of the vessels from Târgu Mureş. The traces of the throwing rings can be seen inside or sometimes even on the outer surface of the vessels.⁶³

SURFACE TREATMENT AND DECORATION

After forming, the vessels were allowed to dry in an open area, preferably in the sun. Surface treatments included the application of slip or polishing.⁶⁴ In this section I will discuss only those techniques that are relevant to the Târgu Mureş material.

Slip is a solution made of clay mixed with water that was applied on the surface of the vessels after firing. Sometimes it can hardly be observed on the surface of the vessel. Its initial function was to strengthen the body of the vessel and to obstruct the pores of the paste, but it also covered irregularities on the surface and

⁶² *A Guide to Classification of Medieval Ceramic Forms*, Occasional Paper, no. 1, vol. 2 (Hants: Medieval Pottery Research Group, 1998): 13.1.

⁶³ The different types of the potter's wheel will not be discussed in this thesis; for further information check: Imre Holl, "Adatok a középkori magyar fazekasság munkamódszereihez" (Information about the Hungarian medieval potter's production techniques), *Budapest Régiségei* 7 (1956): 177-196.

⁶⁴ The term polishing is also used instead of burnishing, see below under the terms for decoration.

color. Burnishing was also used after firing on the outer surface of the pottery. During this procedure the surface of the vessel was burnished with another object, which might be a stone, a piece of skin, wood, bone or metal. The object used for polishing can sometimes be identified in excavations, but most of the time their presence on sites is not mentioned. In the analyzed material six pieces were decorated with slip and twelve by burnishing.

Other decorations include incisions, ribs, and thumb patterns and, stamped patterns. In the following, all of these variables will be described. Incisions are made with a sharp object on the outer surface of the vessels before firing. The object used can be made of bone, wood or metal. A chronologically later technique was used to form ribs. Ribs were made with fingers when the vessel was being thrown in the still soft clay.⁶⁵ Stamped motifs were applied on the exterior surface of the pottery before firing. This decoration was made with two types of special objects: one is a small cog-wheel and the other is a roller. This roller was composed of two parts: a handle and a small cog-wheel. The decoration was made by rolling the wheel on the surface of the vessel, which left the marks of its teeth in the clay. The roller, a more developed tool, had the motif carved on the surface of the roller in negative. It was applied to the clay while the vessel was still soft. Its benefit and innovation was that a wider band could be decorated in a more complex pattern.

⁶⁵ The ribs could have also practical function beyond decoration: to allow the vessel to be more securely held.

VESSEL FIRING

The firing has three phases: one is the dehydration period that takes place at low temperatures; the second is the oxidization or reduction phase and the third is the vitrifying phase that takes place at high temperatures when the components melt and mix.⁶⁶ Various types of kilns were used during the Middle Ages. In this period, kilns reached a higher level of sophistication and underwent technological changes, which meant that the firing of the vessels could be controlled by the potter and high temperatures could be reached. Different kinds of kiln systems produced vessels that had two types of color after firing.⁶⁷ The color of the vessel depended on the presence of air during the firing process. If during the firing, oxygen is present inside the kiln, the colors of the objects will vary between yellow to red and it is called oxidizing firing. If oxygen is not allowed in the firing atmosphere, creating a reducing atmosphere, then the pottery colors will appear in shades of grey to black.

“LIFE” AFTER FIRING

After firing, the vessels were left to cool and then they were ready for distribution and use. Vessels were mostly used for the purposes that they were designed for. Some of the vessels were reused or recycled and in the end when they broke they were discarded. Since the majority of the ceramic vessels are products of low value, but

⁶⁶ Corina Ionescu, “Introduction to the Mineralogical and Petrographic Study of the Ancient Ceramics,” (Cluj-Napoca: Babeş-Bolyai University, 2005) (Course readings on CD); see also: P. Duminuco, B. Messiga, and M. P. Riccardi, “Firing Process of Natural Clays. Some Microtextures and Related Phase Compositions,” *Thermochimica Acta* 321 (1998): 185-190; Marino Maggetti, “Phase Analysis and Its Significance for Technology and Origin,” in *Archaeological Ceramics*, eds. Jacqueline S. Olin and Alan D. Franklin (Washington: Smithsonian Institution Press, 1982), 121-133; B. Velde and C. I. Druc, *Archaeological Ceramic Materials: Origin and Utilization* (Berlin: Springer-Verlag, 1999).

⁶⁷ Information about the types of kilns used in the Middle Ages are sometimes corroborated with ethnographical studies as well.

much in demand, their replacement was not as expensive as other objects' such as glass or metal vessels.⁶⁸ This is one argument for why they are found in such large quantities in any kind of excavation. Another explanation is their endurance; fired clay is one of the most durable materials even in harsh soil conditions.⁶⁹ After staying for centuries in the soil, archaeologists usually find them in a fragmentary state, which makes their formal reconstruction problematic and may also make interpretation difficult.⁷⁰ After the above-discussed "life" cycle of the ceramics, archaeologists have the task to decipher the human actions and processes behind it, but for a more objective interpretation the support and usage of others research fields is needed. Archaeology in itself cannot offer understanding of all the processes of human behavior and cannot give explanation for the variability of these fragments.⁷¹ Because of this I complement and compare the archaeological material with other fields of study.

⁶⁸ Usually metal vessels kept their value and in times of need they could be re-melted or sold with no loss of the original value. See: Katalin Szende, "...some to honour and some to dishonour..." Vessels in Late Medieval Urban Households," in *Material Culture in Medieval Europe, Papers of the "Medieval Europe Brugge 1997" Conference*, vol. 7: 195, 201.

⁶⁹ Velde and Druc, *Archaeological Ceramic Materials*, 299-300.

⁷⁰ The soil in Transylvania is acidic in many areas.

⁷¹ David Barker and Teresita Majewski, "Ceramic Studies in Historical Archaeology," in *The Cambridge Companion to Historical Archaeology*, eds. Dan Hicks and Mary C. Beaudry (Cambridge: Cambridge University Press, 2006), 205, 220.

V. POTTERY DESCRIPTION

In this chapter I would first like to present the terminology that I will use for describing the pieces and manufacturing processes. These are mainly technical terms. Romanian and Hungarian scholarship has developed its specific archaeological terminology, but in the thesis English terminology will be used, also because the other two are either inconsistent either non-existent.⁷² In the case of some forms the terms also mix, there is no clear boundary between the definitions (e.g. jug and pitcher; cup and beaker). The use of the English terminology in this thesis is justified by the precise and complex terminology developed by the English scholarship. After this the description of the material and the analysis will follow.

Parts of a ceramic vessel:

- a. Rim: the upper part of the vessel in various forms such as inverted, everted, straight, band, collared, ribbed.
- b. Spout: usually it is formed from the rim, but there are also examples when the spout was attached later to the rim as a tubular spout for pouring more easily.
- c. Lobes: found on the rim and walls, formed by folding in the vessels walls at regular intervals.
- d. Neck: the part between the rim and the body or shoulder of the vessel.
- e. Shoulder: is the upper part of the body, frequently it is decorated.
- f. Body or belly: the main part of a vessel, under the neck.
- g. Base: the lower part of the vessel.

⁷² The definitions are based on: *Guide to Classification of Medieval Ceramic Forms*.

Types of pottery (tableware) according to their form and function:

- a. Jug: A handled vessel designed to stand with the rim upright. There may be a lip or a spout formed on the rim and there may be more than one handle.
- b. Pitcher: It is sometimes interchangeably used with the term Jug, but the differences between them are rarely defined. On the grounds of form they are similar; the only defining characteristic of 'pitchers' may be that they have a short neck.
- c. Bottle: A vessel with a constricted, often narrow neck and no handle, designed to stand with the neck upright.
- d. Bowl: It is not always clearly defined. It is an open form, with a rim diameter greater than the base diameter and a height of one-third or more of its rim diameter.
- e. Cup: It is often used to describe a small drinking vessel, which could potentially include small bowls, sometimes termed drinking bowls. It is a squat drinking vessel, with the rim diameter always greater than both the base diameter and the height. It has one or more handles.
- f. Beaker: A drinking vessel without handle, with the height generally greater than the maximum diameter. Forms may overlap with smaller examples of jars and bowls; in that case distinction is made on the basis of size.
- g. Plate: Shallow dish or flat ware; it was rarely used in the Middle Ages. Its usage begins at the end of the Middle Ages.
- h. Cooking pot or Jar: this term generally refers to a vessel with a wide neck opening, a short neck and rim with a marked constriction at the neck and a

base smaller than the maximum diameter. However there are exceptions to this definition, which are still classed as jars.

Types of firing:

- a. Oxidizing or Oxidization: the process by which oxygen is admitted to the firing atmosphere in the kiln, resulting in the production of orange to red, or white fabrics.
- b. Reductive or Reduction: the process by which oxygen is excluded from the firing atmosphere in the kiln, resulting in the production of grey to black fabrics or surfaces.

Types of decoration on tableware:

- a. Incised lines: this technique involves marking the surface of the pot by cutting into, but not through it with a sharp instrument. Incisions may be made on wet, leather-hard or dry clay, or even after firing.
- b. Ribs: made with fingers during the forming in the still wet clay.
- c. Slip: clay mixed with water to a smooth consistency.
- d. Burnishing or Polishing: the rubbing of a leather-hard (the state of the vessel during the first stage of drying in which the clay has lost its original plastic properties and behaves as a solid) surface with a smooth, hard implement, to produce a polished surface.
- e. Roller stamping or Rouletting: the use of a roller-stamp or a roulette wheel to produce a continuous repeated impressed pattern. The diameter of the wheel may be calculated by noting any recurrent flaws in the design.
- f. Smoothing: making even a vessel surface by the removal of protrusions or imperfections, using a soft tool such as wool, cloth, the hand or vegetable matter.

Types of vessels according to their origin:

- a. Local: can have two meanings in my descriptions: 1 – when the vessels were produced in the territory of Târgu Mureş (regional), 2 – when they were produced in the territory of Hungary.
- b. Import: vessels produced outside the Hungarian Kingdom.

MATERIAL DESCRIPTION

The archaeological excavations at the Târgu Mureş Franciscan friary, situated on the territory of the castle from a later period (called Cetate [vár, castle] in the excavation records), started in the year 1999 and are still ongoing. Only one part of the ceramic material excavated between 1999 and 2007 will be the subject of this analysis, the tableware. This term refers to the pieces of fine paste pottery that were used for serving and drinking at meals. It comprises these forms: jugs, bottles, pitchers, beakers, and plate. The tableware discussed here is a group which was selected according to various factors: the amount of information that the fragments can offer, such as traces of the form, the workshop, functionality, and trade. Kitchen ware is already a subject of study by an archaeologist from the Târgu Mureş Museum.⁷³ Therefore I made a selection of tableware and chose those pieces that are recognizable and characteristic of the region and the period in question. In addition to this group, another piece from this site will be added to the discussion – a piece which, although a kitchen ware, offers another perspective on the socio-economic development of this market town. The piece in question is a rim fragment from an Austrian cooking pot. Judging from its form the vessel can be dated to the fifteenth or sixteenth century.

⁷³ This is the material analysed by Zolán Györfi.

Because of its importance for the problem of trade specifically, the Austrian fragment will also be discussed here.

This material is a small sample, altogether 54 in number. Out of this number there are ten vessels, either intact or restored, while the rest are fragments, 44 pieces of shards. The whole group will be divided based on the color of the paste: red, gray, or white and discussed in this order. The red ware constitutes 53.7% of the total, the grey 33.3%, and the white ware 13%. This is illustrated in fig. 1. Because of the complexity of its appearance and the problems that it poses, the analysis of the gray ware deserves a separate subchapter, and the other two wares will be addressed in separate subchapters as well. The forms represented in the set of the friary's tableware are jugs, bottles, pitchers, beakers, and a plate. Since these forms lack lids, it can be assumed that if any of the wares had lids they would have been made of wood. Furthermore, the small lobed cups characteristic of the period made from similar materials are nowhere to be found. Although plates started to be used on a larger scale in the sixteenth century in this material only one fragment is present. This can also indicate that probably wooden plates were used. Wooden vessels were common in the Middle Ages, although their material traits are rarely found. They can survive only in special environments such as very dry or very humid places.⁷⁴ The usage of wooden vessels is attested in Târgu Mureş. When the continuation of L1 was excavated, in section C13/b carbonized remains of wood recipients and hemp were found on a clay platform. Because of their carbonized state the vessels could not be preserved. Traces of metal vessels were identified in S3/2003 and in L1. Both are from bronze vessels, but their shape is unidentified.

⁷⁴ See the example of Buda in Katalin Irásné Melis, "A budavári Dísz tér 8. sz. telken feltárt kút leletei" (Finds from an excavated well in Dísz square nr. 8 from the territory of the Buda Castle) *Budapest Régiségei* 23 (1973): 195-209.

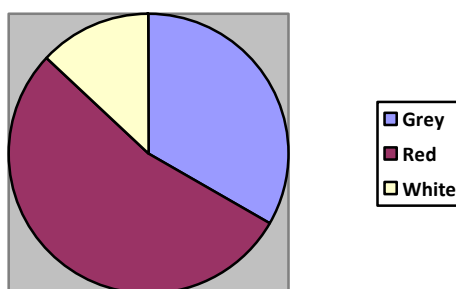


Fig. 1. Chart showing the frequency of the three colors of paste.

RED TABLEWARE

The red ware is dominant in the Târgu Mureș ceramic material. In the following section the main types will be described.

Most of the red tableware from the friary was fired in an oxidizing atmosphere often resulting in a brick-red-color paste. Only a few fragments display other nuances of red. In addition, brownish polishing appears on the surface of some jugs, even though the paste is red. The texture of the paste varies between fine and semi-fine.⁷⁵ It is clear from the tempering of the paste and from the forms that they differ from the kitchen ware. Some of them are even decorated with stamped motifs. Among the finds, a widespread form of a shouldered beaker (“Gothic” type) is made from well-tempered red paste covered on the outer surface with white slip (see fig. 24/2).⁷⁶ The rim is collared above a shouldered body, which narrows to a flat base. It is decorated with strongly incised lines covering its neck and shoulder. A red paste ribbed rim and body fragment of a bottle reflect an earlier, more robust, form of this type of serving

⁷⁵ Fine sand with bigger palpable and visible granules different from what is regularly defined as coarse paste.

⁷⁶ Szende, “Vessels in Households,” 193; Holl, “Külföldi kerámia,” 169.

vessel. It has been exposed to strong secondary burning, which resulted in a change in the color of the paste and in the occurrence of small blisters on the surface.

Among the whole vessel finds a fine red paste bottle thrown on a fast wheel represents a later form of bottle (see fig. 21/3.). The rim has a small trefoil open spout with inturned belly after which the narrow and short neck follows with a shouldered body and a slightly splayed flat base. The surface is decorated with horizontal ribs on the shoulder of the bottle. The red paste vessels have a rich variety of jug forms. Most of the finds are fragments of lobed jug rims or jugs with spouts. Most of the rims are everted and have an internal bevel. Only one rim of a spout is upright with a rounded edge. Also a significant number of jug bases were identified. Out of five, two display close forms with slight differences, obtuse-angled⁷⁷ and flat (see figs. 19/30, and 20/31). Also one of these two jugs is very similar to a grey jug from Satu Mare with stamped motifs.⁷⁸ One similar form is represented by a grey burnished lobed jug found in the bishop's palace in Oradea.⁷⁹ Three bases are splayed⁸⁰ and two are flat and one is concave. Whole red paste pieces are represented by four jugs, three of them polished on the surface. Two other forms have also red paste: one plate and one biconical beaker or bowl (see figs. 28/2, and 25/1).⁸¹ The rim of the plate is thickened with a slightly squared edge and the base is missing. The biconical vessel fragment has an everted rim rounded at the edge and the surface shows strong secondary burning. Although the base is not preserved, the line of a convex base can be presumed, because the walls curve inside (narrows).

⁷⁷ This term refers to a base where the vessel wall meets the base at an angle more than 90°.

⁷⁸ Unpublished, in the Satu Mare Museum, Péter Szőcs, Adrian Andrei Rusu.

⁷⁹ Rusu, *Cetatea Oradea*, 137.

⁸⁰ Splayed means thickened at the outside edge of the base.

⁸¹ The exact shape is still unidentified, because of the missing base and the popularity of this form among beakers and bowls.

The proportion of red ware is similar in other South Transylvanian towns; Cristuru Secuiesc is a good example.⁸² This contrasts with the northern part of Transylvania where the grey ware is more frequent than the red. Oradea illustrates this fact. Excavations made at the bishop's palace revealed that the fine red wares are present in smaller numbers than the grey, but similar in quantity to the white ware. The fine red wares from Oradea according to the researcher and excavator A. A. Rusu, are characteristic of the Saxon workshops from the fourteenth century and start to disappear in the next century.⁸³ Excavated and published material about this type of ceramics is too small to give a full picture of the general types and forms.

The fine red paste tableware was common from the second half of the fourteenth century until the sixteenth century.⁸⁴ In comparison with other south Transylvanian towns (Cristuru Secuiesc, Odorheiu Secuiesc, Miercurea Ciuc), some examples of the red ware from the friary have a different paste. Their paste is porous and the decoration is not of a high quality. This can be seen when two or more decorations cross each other or they are not pressed enough in the clay. In contrast with this group, the red pottery from Cristuru Secuiesc has a darker red color, it is usually polished and the paste is more compact.⁸⁵ This difference in paste suggests that although some forms are similar in these two towns, the paste difference is due to the use of separate clay sources in probably different workshops or even that the friary procured its tableware from a different source. A first separation of these regions can be made based on the red ware's paste and the quality of the decorations from these two towns. The decoration of some jug fragments is similar to the motifs from

⁸² Benkő, *Keresztúr-szék*,

⁸³ Rusu, *Cetatea Oradea*, 138.

⁸⁴ Elek Benkő, *Kolozsvár magyar külvárosa a középkorban* (The Hungarian suburb of Cluj), Erdélyi Tudományos Füzetek, no. 248 (Kolozsvár: Erdélyi Múzeum-Egyesület, 2004), 57.

⁸⁵ Information received from Elek Benkő.

Cristuru Secuiesc. Both these groups have been decorated with stamped motifs. There are two types of patterns. One type is made with a small cog-wheel, which leaves marks of small squares, trapezoids and triangles, depending on how hard it is pushed into the soft clay. The second type is done with a small roller with a wider surface on which the motif was engraved and then rolled over the chosen part of the vessel leaving imprints in the clay. On the examined pieces the small squares and a rolled motif in form of pine branches is used.⁸⁶ The two types of stamped motifs are usually combined with each other and also with incised lines.

Although both Târgu Mureş and Cristuru Secuiesc are part of the Szekler lands, similarities and differences can be recognized. Similarities concern the forms and patterns in decoration and differences appear in the production technology and the quality of the clay. Differences can be indicated even within the material of red paste from Târgu Mureş. Two groups of red paste can be separated: one is the yellowish red porous material decorated with stamped pattern and the other is a darker red more compact paste. The yellowish red fragments also contrast the examples from Cristuru Secuiesc with the same decoration, but of a different paste.⁸⁷

GREY TABLEWARE

The fine grey ceramic group, mainly polished, occupies an important role among the other types of pottery. A vast literature can be found on this subject. This subchapter will present the material in the context of its complex debate.

The Târgu Mureş material contains numerous fragments made of fine grey paste, which in many cases has a polished surface. These are pieces of various forms

⁸⁶ Or a band separated into triangles filled with lines.

⁸⁷ See Benkő, *Keresztúr-szék*,

like jugs, pitchers, one bottle, and the base of a small jug or beaker (unidentified). Within the grey colored vessels two separate groups can be identified according to their decoration and production technology; one group is not polished and the pieces of the other group are polished also often decorated with stamped motifs. The latter ones are the most frequently debated group.

One whole bottle was found in the fourteenth-century wooden building, its detailed find context will be presented in the **Dating** section, below. A whole grey bottle has a ribbed rim and long neck with a round body, which narrows to a flat splayed base (I have not found any close analogies for this form) (see fig. 21/2). Fragments of grey jugs with burnished surface were identified between them one piece is decorated with a stamped motifs (see fig. 17/25).⁸⁸ As it was mentioned before a whole grey jug was found in Satu Mare decorated with stamped motif on the shoulder. More fine grey paste fragments are displayed in the Oradea material containing also burnished pieces.⁸⁹ Other fine grey burnished ceramics occurred at Kőszeg castle as well. Although the forms from Târgu Mureş differ from the Kőszeg material, they display resemblance with the use of burnishing on the exterior surface of jugs and pitchers. This may reflect a kind of fashion of the period.⁹⁰ These analogies refer to and reflect the distribution of some forms and decoration techniques. They display the spread of a few forms and style of decoration in a larger area, but in the range of local products and natural variation of the material.

A large rim fragment of a grey jug with a lobed rim and spout could be also connected to these types even though its body form is not known. Two additional fragments are made of grey paste. One of them is a tubular spout of a jug (see fig.

⁸⁸ Unpublished, in the Satu Mare Museum, Information from Adrian Andrei Rusu and Péter Szőcs.

⁸⁹ Rusu, *Cetatea Oradea*, 137-138.

⁹⁰ Imre Holl, *Kőszeg vára a középkorban* (The castle of Kőszeg in the Middle Ages) (Budapest: Akadémiai Kiadó, 1992), 27.

9/7); the other one is a neck fragment of a pitcher with one hole of a strainer and also other places of holes can be seen (see fig. 22). The tubular spout was attached to the rim of a jug after the forming; its traces can be seen on the inner surface. The outer lower part is decorated with incised lines. One whole small pitcher and two other fragments of pitcher rims made of fine grey paste were also found (see figs. 22, and 23). The surface of the small pitcher has a shiny dark grey color. It is burnished on the outer surface and decorated with a thumb band on the shoulder. One of the other two fragments is also burnished and they both have dark grey color. It can be underlined that all these three pitchers were made of fine grey paste.

The “*hospes*” ceramics, thoroughly discussed in the Romanian and Moldavian literature, represent the second group in this analysis. In the light of new material evidence its appearance and significance in Transylvania must be reconsidered.⁹¹ According to the literature, this special subcategory of grey ceramics consists of pieces produced on the territory of Transylvania, but the manufacturing technique and the shapes were introduced by German settlers. Identifying features are the fine paste, even tempering, and the polishing or finishing of the exterior surface, with a few cases of stamped decoration. The first recognition of this material in Romanian scholarship was made as a result of the archaeological excavations in the Moldavian towns of Iași,

⁹¹ See further literature on this subject: Paraschiva-Victoria Batariuc, “Din nou despre ceramica cenușie de la Suceava” (More about the grey ceramics from Suceava), *Arheologia Moldovei* 25 (2002): 232; Benkő, *Kolozsvár magyar külvárosa*, 56-57; Lucian Chițescu, “Ceramica ștampilată de la Roman și unele probleme în legătură cu purtătorii ei în Moldova” (Stamped ceramics from Roman and problems connected to their occurrence in Moldova), *Studii și Cercetări de Istoria Veche* 15 no. 3 (1964): 411-426; Alexandru Artimon, “Orașul medieval Tg. Trotuș în lumina datelor istorico-arheologice” (The medieval town of Tg. Trotuș in the light of historical-archaeological data), *Carpica* 14 (1982): 93-117; idem, *Civilizația medievală urbană din secolele 14-17: Bacău, Tg. Trotuș, Adjud* (Medieval urban civilization from the fourteenth to seventeenth century: Bacău, Tg. Trotuș, Adjud) (Bacău: n.p., 1998); Stela Cheptea, “Descoperirile arheologice din 1963 de la Siret” (Archaeological finds of 1963 from Siret), *Arheologia Moldovei* 7 (1973): 345-357.

Piatra Neamț, Baia, Roman, Siret and Suceava.⁹² Researchers pointed out the close connections with the Czech, Polish, Austrian, and German areas and they presumed a possible link with the arrival of Germans in Moldova at the end of the fourteenth century. The Transylvanian Saxon influence has also been raised in discussing the question of the origin of this ceramic ware.⁹³ This category of vessels was also identified in the western part of Transylvania, where it is more common than in the southern part, although recent archaeological investigations in medieval centers like Târgu Mureș, Sibiu, and Sighișoara have shown that it is present over a large territory.⁹⁴ Romanian scholarship uses the term “ceramica oaspeților,” which means *hospes* ceramics, for denoting this group of vessels, without any further explanation and examination of the meaning. The Latin term “*hospes*” meant in the beginning a free foreign individual settler, who enjoyed certain protection and privileges. Later, from the second half of the twelfth century, the term *hospes* referred to the settling of Romance and German speaking population, but also to migrants within the boundaries of the Hungarian state.⁹⁵

The latest study dedicated to the *hospes* ceramics concluded that it was developed from a central European influence attributed to diverse ethnicities that

⁹² See discussions on this topic: Mircea D. Matei, “Die graue Keramik von Suceava und einige archäologische Probleme des 14. und 15. Jh. in der Moldau,” *Dacia* 6 (1962): 357-386; idem, *Contribuții arheologice la istoria orașului Suceava* (Arheological contributions to the history of the town of Suceava) (Bucharest: n.p., 1963); idem, “Câteva probleme cronologice ridicate de cercetările din cetatea de pământ de la Roman” (Chronological problems raised by the research from the earth fortification from Roman), *Studii și Comunicări de Istoria Veche* 15, no. 4 (1964): 505-513; Eugenia Neamțu, Vasile Neamțu, and Stela Cheptea, *Orașul medieval Baia în secolele 14-17* (The medieval town of Baia from fourteenth to seventeenth century) (Iași: n. p.; 1980).

⁹³ Alexandru Artimon, “Ceramica fină de uz comun din secolele 14-15 descoperită în centrele urbane din sud-estul Moldovei” (Fine ceramics of everyday use from the fourteenth to fifteenth century in the urban centers of southeastern Moldova), *Arheologia Medievală* 1 (1996): 155-203.

⁹⁴ Benkő, *Kolozsvár magyar külvárosa*, 56-58.

⁹⁵ Entry “*hospes*” by András Kubinyi, in Gyula Kristó ed., *Korai magyar történeti lexikon: 9.-14. század* (Early Hungarian historical lexicon: ninth to fourteenth century) (Budapest: Akadémiai Kiadó, 1994), 273.

arrived in Moldova.⁹⁶ The only fact that this study did not take into consideration is that these kinds of pieces are also found in Transylvania and that they have been identified in places where German settlers did not live. From this point of view the direction of the spread could be imagined as coming from the west through Transylvania and from there to Moldova. With the increase of archaeological excavations in Transylvanian medieval towns (Oradea, Dăbâca, Cluj, Sopor-Iacobeni, Sibiu), a direction like this seems the most logical since this type of pottery has not been found in Wallachia or in other neighboring regions of Moldova except Transylvania. This may be connected to the urbanized character of this region, which already had significant market places and tradesmen facilitating the diffusion of different styles and fashion. Another strong argument supporting this inference is the trade that connected these two areas which is known from written sources as well.⁹⁷ Also the religious connections of these two areas played a role in maintaining the interaction. The other difficulty that is posed by the term *hospes* is that the material culture in these works is used as means of ethnic identification, which is a relative attribution. Attributing ethnicity to pottery is risky in the Middle Ages because of the highly developed trade and the faster diffusion of new trends and fashion.⁹⁸ In Transylvania it is hard to use material culture to define ethnicity because of the lack of information allowing to separate archaeologically the different ethnic groups and

⁹⁶ Batariuc, "Ceramica cenușie de la Suceava," 219-235.

⁹⁷ Radu Manolescu, *Socotelile Brașovului. Registrele vicesimale* (The accounts of Brașov: The *vicesima* tax registers), vols. 1-2 (Brăila: Editura Istros for Muzeul Brăilei, 2005); idem, *Comerțul Țării Românești și Moldovei cu Brașovul: secolele 14-16* (The trade of Wallachia and Moldova with Brașov: fourteenth to sixteenth century) (București: n. p., 1965); Constantin Murgescu, *Drumurile unității românești: Drumul oilor. Drumuri negustorești* (The roads of Romanian unity: the sheep road: the merchant roads) (București: n. p., 1996). Maria Pakucs-Willcocks, *Sibiu-Hermannstadt: Oriental Trade in Sixteenth Century Transylvania* (Köln: Böhlau, 2007), 6-16.

⁹⁸ Attributing ethnicity to pottery is a highly problematic issue within archaeology. Since this issue goes far beyond the limits of the present thesis it will not be discussed in detail. The general conclusion is that ethnic attribution is not the correct way to interpret pottery and I am of the opinion that it is far-fetched to use pottery as a marker for ethnicity in this case, since there are still serious gaps in the literature and material publications of the region.

their material cultures. It cannot be excluded that some ethnic groups had their special material culture or types of objects, but it is impossible to associate pottery to one particular ethnicity living in this region.⁹⁹

The grey ceramic vessel forms do not appear to have developed out of local traditions. Rather they seem to follow a set of forms to be found in regions of Central Europe west of Transylvania, especially in Moravia, Silesia, Bohemia and eastern Germany. As the lobed jugs clearly show, they may be found everywhere in Europe and represent a Western trend which was adopted and used in the Transylvanian context as well as in the larger Hungarian Kingdom. It is known that many ceramic forms came to Transylvania from Central Europe, but the exact ways of transmission has not been clarified yet. Some scholars argue that the technique of reducing firing which sometimes results in a shiny metallic grey color on the surface of the vessels is the specific practice of the urban pottery workshops.¹⁰⁰ Other researchers have put forward that the grey pitchers display a Balkan influence and that they imitated copper or silver vessels, not only in their lustrous body, but also in their form.¹⁰¹ They began to be popular and to appear in excavations dating to the sixteenth century on the line of the Tisza River and beyond. Formal similarities can also be seen with a grey polished pitcher from Oradea.¹⁰² At the moment the material from Târgu Mureş does not allow to decide between the various views. In some cases it seems that the

⁹⁹ The three major ethnicities in Transylvania were the Saxons (Germans), Hungarians and Romanians. Although the Romanians were only recognized by law as part of the medieval society very late, in the seventeenth – eighteenth century, (the three recognized groups according to the *Unio Trium Nationum* were the Saxons, the Hungarians, and the Szeklers) their presence and number mentioned by written sources is not insignificant.

¹⁰⁰ Holl, *Kőszeg vára*, 28.

¹⁰¹ Rusu, *Cetatea Oradea*, 138; Gábor Tomka, “Fijans, Pipes, Grey Jugs,” in *Archaeology of the Ottoman Period in Hungary*, eds. Ibolya Gerelyes and Gyöngyi Kovács (Budapest: Hungarian National Museum, 2003), 313, 320.

¹⁰² Rusu, *Cetatea Oradea* (see Pl. CI/a, b).

dating of some items is earlier than presumable Ottoman influence. The Târgu Mureş piece based on the stratigraphy is dated to the sixteenth century.

WHITE WARE

In the territory of the Hungarian Kingdom, white colored vessels started to be used at the end of the twelfth century. Vessels made of this kind of clay have been identified in large numbers in Buda, Visegrád, Cegléd and also in villages on the Hungarian plain, like Tiszaug. The vessels made of this special type of clay (kaolin) have varied forms, starting from regular cooking pots to the more elaborate and fine beakers, plates, bottles, and jugs. The pieces that are analyzed in this thesis belong to the category of tableware, excluding the kitchen ware. This group is also the subject of discussion and debate.

The Târgu Mureş material contains one whole small white beaker, one rim, and one white base fragment and also other fragments of jugs. The paste of these pieces is not pure white; some of them have a grayish shade while others are more yellowish.¹⁰³ The small beaker represents a widespread form which probably corresponded to a fashion of the time. Its paste is white with yellowish nuances. It is a carinated beaker with a slightly concave belly and everted rim (see fig. 24/1). Its decoration consists of two horizontal incised lines on the shoulder – see analogies in Buda castle, fourteenth century and Dísz tér 10, also fourteenth century.¹⁰⁴ A previously unidentified shape is also present among the white ware finds: it is a small-size biconical vessel with a slightly everted rim (see fig. 27/2). Only the base of this small container is missing. This could also be used as a small drinking vessel, but it

¹⁰³ They are not as white as the Tiszaug pieces.

¹⁰⁴ Holl, “Tischgerät im Spätmittelalterlichen Buda,” Abb. 7 and Abb. 8.

seems more probable that it functioned as a container. The color of the paste is identical to the beaker and has no decoration. Detailed archaeological information is available from the territory of the royal palace in Buda, where a large quantity of white ceramics was identified in well dated complexes. Thus, the ceramic material from this site can offer help in dating the finds from Târgu Mureş using the chronological groups developed by Imre Holl, often used by Hungarian scholars for dating other sites as well. As the find contexts show, the earliest white ware forms can be dated to the end of the thirteenth century.¹⁰⁵ The next century brought an increase in the number, quality, and quantity of this type of ware. The earlier coiling technique and the incised decoration were slowly replaced by throwing on fast wheel and decoration of ribs.¹⁰⁶ Some of the vessels were still lifted from the potter's wheel, but the cutting from the turntable was used more frequently.¹⁰⁷ The incised decoration changed into ribbed one and the technical evolution had a serious impact on the forms. The rims began to be varied and also the forms of the vessels' bodies evolved.

Mostly cooking pots can be identified in the general material of white ware. Numerous beakers are present as well. The beaker forms evolved from the thirteenth-century forms, but their general size is much smaller, the rims are lower and their bodies are ribbed. The Târgu Mureş piece has a similar form. Two types have been identified: one is a larger chalice type with accentuated ribs; the second is smaller with thin walls and dense incised lines. The jugs and bottles from this period are only

¹⁰⁵ Imre Holl, "Középkori cserépedények a budai várpalotából: 13.-15. század" (Medieval ceramic vessels from the Buda Castle: thirteenth to fifteenth century). *Budapest Régiségei* 20 (1963): 340, 336.

¹⁰⁶ This technique could be observed in the Visegrád material as well, see: Dóra Nyékhelyi, "A kápolna és az északkeleti palota kerámialeletei" (Ceramic find from the chapel and the northeastern palace), in *A Visegrád királyi palota kápolnája és északkeleti épülete* (The chapel and northeastern building from the royal palace of Visegrád), Visegrád régészeti monográfiái, vol. 1 (Visegrád: Alfa Kiadó, 1994), 164.

¹⁰⁷ Lifting from the turntable can be seen on the base of the vessels, where the cutting wire signs are not present or when one can see a larger quantity of sand, which was originally spread on the turntable before the shaping of the vessel to facilitate an easier lifting after the shaping.

represented by fragments; some with red motifs painted on them.¹⁰⁸ The bottle rims are usually densely ribbed and it is probable that they were thrown on a fast wheel.¹⁰⁹

The fifteenth century saw the slow decline of the use of this type of clay in pottery production and red paste vessels emerged in its place. Scholars have avoided discussing the reason of this change. It is not clear if it was an outcome of fashion or a technical change related to mass production, maybe it was both. The white ware bodies became squat and their necks shorter than those of the fourteenth-century products. The jug forms changed from the previous period while the earlier slender shape of the base disappeared totally. In the same period, red-painted decoration became common on the white ware. Two types of white ware can be distinguished: one that appeared in the fourteenth century (with a toothed arched motif) and one that started to be used only from the fifteenth century (stripes in triangles).¹¹⁰ The bottle forms are present only in small sizes with short necks and pear-like bodies. The usage and spread of red paint may be associated with a change in fashion since it served as an aesthetical device and did not have functional purposes.

The white-ware workshop that is supposed to have operated somewhere near Buda attained high quality production only in the fifteenth century. Some pieces of the white pottery belong to the group of ornamental ceramics. This group contains beakers and plates made of a very fine paste and with complete firing, which developed out of the earlier forms. These were usually decorated with different

¹⁰⁸ The application of red paint on the surface of the vessels can also be useful for dating; several finds from the territory of the Kingdom of Hungary were found in well dated contexts. For more discussion see Holl, "Középkori cserépedények," 340, 352, 365; Jozef Hoššo, "Prehľad vývoja stredovekej keramiky na Slovensku" (Overview of medieval ceramics from Slovakia), *Archeologica Historica* 8 (1983): 215-231; Iránsné Melis, "A budavári Dísz tér," 195-209; Nándor Parádi, "Az Esztergom-Széchenyi téri ásatás" (The archaeological excavation from Esztergom – Széchenyi square), *Archaeológiai Értesítő* (1973), 232-249.

¹⁰⁹ Holl, "Középkori cserépedények," 345.

¹¹⁰ *Ibid.*, 349.

applied motifs. It is useful to mention this group because it can serve as an upper time limit for this enquiry since these kinds of pieces were not found in the excavation of the friary. Their absence probably means that they were no longer being procured or produced for some reason.

Similar forms to the beaker from Târgu Mureş were found at the Buda royal castle, Visegrád, Zala castle, Borsod castle, Sopron, Kőszeg, Sarvaly, and Tiszaug. The material from Tiszaug shows similarity in shape with the lobed jugs from Târgu Mureş, especially those with slender bases. The white bottle from Tiszaug represents a more archaic form of one grey bottle (see fig. 21/2) from the friary because of the use of the hand coiled technique, the incised spiral decoration, the long neck, a profiled rim, and shaping of the base (it does not narrow at the base).¹¹¹ The other, a red bottle, has a shape characteristic of the sixteenth century with a small spout on the rim (see fig. 21/3). Another fragment of the upper part of a red bottle (with heavy secondary burning marks) again shows a more developed form closer to the grey bottle. The white bottle from Tiszaug has good parallels from Buda Castle, which is dated to the end of the thirteenth century, while the bottles from Târgu Mureş are dated with coins and by the context to the fourteenth and fifteenth centuries. Only the early modern period material contains white jugs and bottles with red painted motifs, the similarities concern only the forms.

White ware constitutes most of the ceramic finds in the Visegrád royal seat. The tableware there comprises mainly beakers, jugs, and bottles. The beakers are decorated with ribs or incisions. In the fourteenth century, a new form appeared in the

¹¹¹ József Laszlovszky, “Későközépkori falusi lakóház Tiszaugon. Az alföldi lakóház kialakulásának kérdéséhez” (Late medieval rural house at Tiszaug: Data related to the emergence of medieval peasant houses in the Great Hungarian Plain), in *Testis Temporum, Vita Memoriae. Ünnepi tanulmányok Pálóczi Horváth András 65. születésnapjára. Studia Caroliensia: A Károli Gáspár Református Egyetem folyóirata* 304 (2006): 295-314.

tableware beside some of the surviving shapes: the beaker.¹¹² The white paste jugs decorated with red-painted motifs spread mostly in the fifteenth century. An interesting point is seen in Visegrád concerning their function, namely, some of the white beakers were used for preparing and storing paint. This is demonstrated by the traces of blue, red and green paint inside the vessels.¹¹³ This also shows the variety of functions that these vessels had.

Oradea seems to offer the best comparative data for the white ware from Transylvania. During the excavations of the bishop's palace, numerous white vessel fragments were found. Most of them were from jugs and beakers and two types could be separated according to the color of the paste: one of pure white material and the other a yellowish white. According to the researcher these white vessels become rare east of Oradea.¹¹⁴

¹¹² Boglárka Tóth, "A visegrádi fellegrvár középkori kerámiaanyaga" (The Medieval Ceramic Material from the Visegrád upper castle) in *A visegrádi fellegrvár* (The upper castle of Visegrád), Visegrád régészeti monográfiái vol. 6 (Visegrád: Mátyás Király Múzeum, 2006), 51.

¹¹³ Nyékhelyi, "A kápolna és az északkeleti palota kerámialeletei," 165.

¹¹⁴ Rusu, *Cetatea Oradea*, 136-137 (see Pl. LXXXIX and Pl. XC).

VI. ANALYSIS

DATING

The dating of the tableware of the friary of Târgu Mureș will be discussed in the following section with special emphasis on firmly dated closed contexts. Relative dating can be constructed based on stratigraphy. In one case, dendrochronological data was also available. In other contexts, the dating is mainly based on coin finds or other datable objects (stove tiles, spurs, bronze objects). Beside these contexts there are some features where an exact dating was impossible to construct. In those cases a broader dating is provided based on the formal typological characteristics of the ceramic vessels.

The tableware material comes from the northern part of the cloister of the Franciscan friary. A large number of fragments and whole vessels were found in a fourteenth-century wooden construction. In the archaeological records this part of the building is mentioned as L1 and here it will be referred to in the same way. Above this, the northeastern corner of the cloister was built in the beginning of the fifteenth century. This wooden construction L1 was identified in three sections in C13, C13/a., and C13/b. C13, 6m x 5m, was opened as an extension of C10 to check the continuity of the cloister. These were separated by a 0.5m wide section wall. Later two other sections were opened in order to check the continuation of the wooden structure; they were called C13/a. and C13/b. The ground plan of the excavation with all the section can be seen on fig. 29. In C13 until the floor level of the friary three layers were identified: one is made of pebbles that were used for the foundation of the road; the second a filling layer of pebbles that got thicker in the western part of the section.

This thickening had the role of evening out the sloping of the medieval layer. The third layer was represented by the floor level of the friary. The floor level was at the same depth as in C10 and C11. In the middle of C13 the level started dropping to 0.90 cm and on this part a 0.20 cm thick river stone pavement was found. The stratigraphy of L1 can be seen on fig. 2. With the help of ceramic fragments its functioning could be dated to the fifteenth and sixteenth centuries. 1.20 m under the stone pavement a clay floor was identified in the western part of the cassette. In the eastern part the remains of a wood log was found and at the end of this a stone foundation patched with clay. The wooden structure continued in east-west direction. Ceramic fragments found in the clay floor were dated to the end of the fourteenth century. In the other two sections as well as in C13 many coal, ash, daub, and carbonized wood fragments were found. The building is circa 100 m² in area, built of wooden boards and logs patched with clay. The construction burned down; as can be seen in a thick burnt layer. Some of the pottery fragments confirm this. Various finds came to light from this wooden structure beside the ceramics material; objects such as a spur, stove tiles, a ceramic lamp, a bronze stylus and large amounts of seeds. The biological analysis of the seeds showed that 70% of them were high quality grain, which was grown on farms of nobles and of the king, not the usual kind of grain. This could very well represent a donation.¹¹⁵ Besides the grain, other seeds were identified as well. These included walnut, millet, and peach. The wooden structure was dated with dendrochronological data as well as by coins to the first half of the fourteenth century. Three coins were found in C13/a., two issued in the time of Charles Robert and one from the time of Louis I of Hungary. The wooden building burned down sometime between 1336 and 1338. A refuse-pit G1/C20 containing rich ceramic material was

¹¹⁵ Information provided by Zoltán Soós, the director of the excavation.

situated outside the northern wing of the friary to east of C16/2006 and to north of C12/2005. This is the northern part of the same pit found in G12/C12 in 2005. On the eastern and western profile traces of the friary's ditch from the fifteenth century could be observed; the pit was filled during the seventeenth century, when the extension of the castle took place. The material indicates that this was a storage pit from the end of the fourteenth century with sides covered with clay. The compactness of the layers can be explained with the pressure of the northern wall that passed above this pit. In C21 the northeastern corner of the friary was identified. Outside the eastern wall another refuse-pit, named G1/C21, was excavated with rich ceramic material. Two coins were found as well, one from 1531 the other from 1568. Another important group of tableware comes from a refuse-pit identified as G13 in the excavation records.¹¹⁶

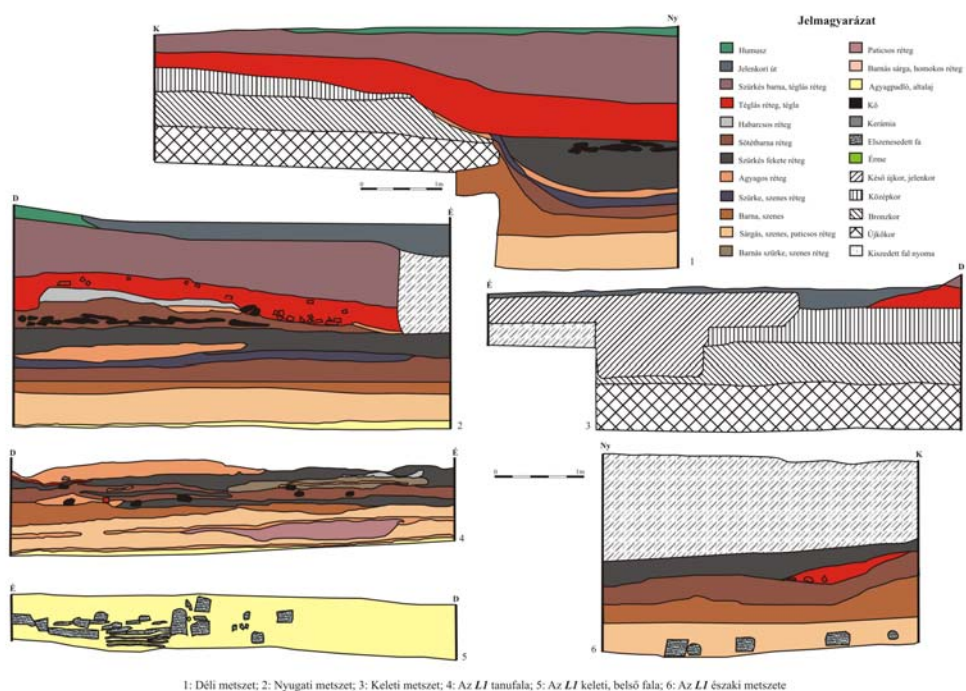


Fig. 2. Stratigraphy of L1. 1. Southern profile; 2. Western profile; 3. Eastern profile; 3. The section wall of L1; 4. Eastern profile of L1; 5. Northern profile of L1.

¹¹⁶ I thank Zoltán Soós, the director of the excavation, for providing these information.

TYPOLOGY

The typology is based on 54 pieces of ceramics, of which there are ten whole pieces and the others are fragments, identified as belonging to the tableware group. In this typological overview, the types are separated by forms regardless of the color or decoration on the vessels. The following types will be presented with their subtypes: jugs, bottles and beakers. The typology is meant to give an overview of the main types of tableware forms from Târgu Mureș. Furthermore it will offer a basis for comparisons for materials from other settlements on the territory of Transylvania. Since some of the forms are surely dated with coin finds and dendrochronology, it can be used as a safe comparative material for fourteenth- and fifteenth-century tableware materials from all over the Hungarian Kingdom. With this typology based on the present small sample, I try to create a regional chronology so that it may link separate chronologies into larger frameworks. It can also be used as a basis for tracking regional changes form and decoration.

The charts below show some of the variations of the whole jugs, bottles and beakers. Detailed typology cannot be made based on such a small amount of finds because it is probable that these forms display the natural variability of the tableware. I attempt a typology only for the jugs, bottles, and beakers, since their forms can be clearly differentiated. Three whole jugs and a fragmentary one were identified with slight alterations in form among them. The three jugs have flared lobed rims and long neck with a slim-shouldered body that narrows to a splayed flat base. The first jugs from the chart are similar with slight formal differences. The third jug has a narrower rim than the others and a rounded body. The fourth, fragmentary jug, differs the most

from the others, it has a shorter lobed rim and a short neck. On the outer surface strong burning marks can be seen. The burning marks may allude to a different use of this jug: maybe it was used for heating liquids so it was exposed to direct fire, although the marks as signs of secondary burning cannot be excluded. These formal variations of the jugs may also be connected to the different nature of the liquids that they contained. The first three jugs are burnished on the outer surface while the fourth one is not. All these observations associated with ceramic variability show that the set of activities these ceramics were used for in the past can be connected to a wide range of behaviors.¹¹⁷ It is clear that in these cases the functionality of the jugs determined the form, that is, to be used for pouring liquids. This function is also highlighted by the presence of the spouts and lobes. All the four jugs were found in the L1 context dated to the fourteenth century.



Fig. 3. Table showing the jug forms.

Bottles are represented by two types, based on two whole pieces and one fragment, as the next figure shows:

1. The first type has a ribbed rim, a long neck with round body which narrows above the base; the base is well separated from the body. The

¹¹⁷ Charles L. Redman, *Qsar es-Seghir: An Archaeological View of Medieval Life* (London: Academic Press, 1986), 103.

fragment shows a similar form with a shorter neck and a round body. Only the upper fragment of the bottle is preserved so the base is unknown.

2. The second type shows a later form of bottle; it is very elaborately shaped. The rim is a separate part of the bottle; it is curved and has a small spout. The neck is short and the body is more regular; it is not as round as in the other cases, it has more pronounced shoulders and a larger base than the other two (the base is a continuation of the body). The decoration consists of slight horizontal ribs on the shoulder.

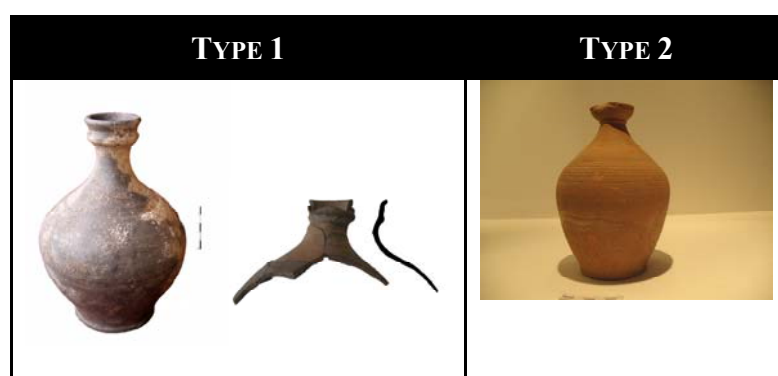


Fig. 4. Table showing the bottle forms.

Drinking vessels are present in three major types:

1. The first type is represented by a white paste beaker with everted rim, carinated body and flat base; decorated with two parallel horizontal incised lines on the shoulder (analogies from Buda and Visegrád).¹¹⁸
2. The second type is a shouldered beaker. It has a simple perpendicular rim with a short neck and round shoulder which narrows to a flat base.

¹¹⁸ Holl, "Középkori cserépedények," 339 (fig. 6-7); Tóth, "A visegrádi fellegrvár," 50; Nyékhelyi, "A kápolna" (fig. 45, 46, 47).

3. The third type is a later form (probably sixteenth-century) with an everted rounded rim and biconical body.

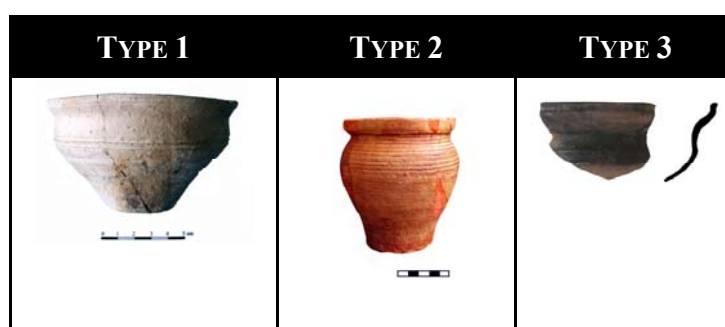


Fig. 5. Table showing the beaker forms.

The white beaker comes from the L1 context dated to the fourteenth century, while the red beaker was found in a refuse-pit in S3/2003 also dated to the end of the fourteenth century by three coin finds (Two coins from Louis I of Hungary and a Perugian coin).¹¹⁹

Besides the pieces presented above, other fragments from jugs, bottles and cups were identified. These are not included in the typology because of their very fragmentary state, but their description can be found in the catalogue and they will be used for the information that they can provide. The analyzed tableware, judging by the forms and decoration can be dated over the time span of the fourteenth to the sixteenth century. Contexts firmly dated with coins or other objects support this dating.

PRODUCTION CENTERS AND TRADE

The localization of production centers for this tableware is a complex question because of the lack of archaeological excavations and written sources. In the case of

¹¹⁹ The coins were identified by Keve László.

the white ware, it was probably tied to the area where this kind of clay could be found because the transport of clay over long distances was unpractical. The transport of vessels to another region could happen either as commercial wares or as used as containers. This pottery was not produced in the whole Hungarian kingdom, but only in a few places. One workshop is presumed to have operated in Buda. There is no material proof for this theory which is based only on the common finds and the concentration of this white ware around Buda. It is known that this kaolin clay can be found in Transylvania as well. Although no workshops have been identified so far, the possibility of finding one is still open. More distant parts of the Continent where this white pottery can be found are in the north, in Silesia and southern Poland.¹²⁰

The white ware from Târgu Mureş shows close formal resemblances to the finds from Buda Castle, Visegrád, and Oradea; probably these shapes were fashionable at this time. Considering the distance that the merchants had to travel, it is not likely that they carried the merchandise all the way from the central part of Hungary to Transylvania. For merchants it was not worth traveling a too long way to sell their products in very distant places especially if these were ceramic vessels of low value. It is hard to prove the origin of this white ware without chemical analysis of the clay. There could have been an interregional trade between the central part of Hungary and Transylvania, but there could also have been from another place of production, closer to Târgu Mureş. There is not enough evidence to demonstrate either view. Local production of white ware in Transylvania can only be hypothesized without any material or written proof, but still it remains a possibility because there exist known kaolin sources. For example, in today's Bihar County near Körösrév

¹²⁰ This kind of pottery was found in Opole and Wrocław and dated between the thirteenth and sixteenth century. See Holl, "Középkori cserépedények," 366.

(Vadul Crişului), potters produce pinkish white paste red painted ceramics, but there are no signs that there would have been a medieval production center.¹²¹

The Târgu Mureş grey and red jugs display a closer formal connection with the fine grey lobed jug from Satu Mare, which is richly decorated with a band of stamped motifs, but it does not have a clear context of recovery so its dating can only be based on formal and decoration criteria. The friary's jugs are later forms in comparison with the jugs from Cristuru Secuiesc.¹²² This means that probably Târgu Mureş had a better connection with the changing taste of the time and may indicate a more urbanized market town production on a larger scale. It can also display that the production of tableware started later than in Cristuru Secuiesc. All these three places indicate a similar formal variability of the jugs with slight regional differences, which were most probably produced in local workshops.

The abundant written evidence about the trade of this market town is demonstrated with certainty only by a few objects. The white vessels cannot be attributed to trade for sure, only hypothetically. In this context the most significant ceramic find is the above-mentioned rim- and neck-fragment of an Austrian cooking jar. It was found during canalization works in front of the gate tower in 2004. Its find context is not known; it was thrown out with the earth and found later, and the archaeological rescue excavation could not establish the context in that area either. Its hooked rim which curves sharply downwards into a semi-circle shows a type of Austrian cooking vessel (see fig. 28/1) which is known from the end of the fifteenth

¹²¹ This clay can be also found on the territory of Hunyad county as well as in Lugoj (Lugos) and Lippa, see: Emília Kiss, "A gömöri fazekasok által használt nyersanyagokról" (About the raw materials used by the potters from Gömör) in *Az agyagművesség évezredei a Kárpát-medencében* (Thousands of years of pottery in the Carpathian Basin), eds. Andrea-Szilvia Hollo and János Szulovszky, 155-166 (Budapest-Veszprém: Working Committee for Handicraft History and Working Committee for Archeometry and Industrial Archaeology at the Regional Center for the Hungarian Academy of Sciences, 2006).

¹²² See: Benkő, *Keresztúr-szék* (tables 45, 50)

and the sixteenth century.¹²³ The characteristic feature of Austrian wares is the thickness of the walls and rims, but also the mixing of graphite into the clay. Usually these vessels had marks on their rims, which guaranteed the quality of the product. The marks start to be used from the thirteenth century.¹²⁴ The fragment from Târgu Mureş has no marks, a fact that can be due to the fragmentary state or the total lack of it. This fragment indicates that connections existed between the Mureş region of the Hungarian Kingdom and Austrian products. Even if it is a single find it underlines the urbanized character of the market town, in the period when according to written evidence the town received the market right of free royal towns.

¹²³ Imre Holl, “Angaben zur Mittelalterlichen Schwarzhafnerkeramik mit Werkstattmarken,” *Mitteilungen des Archäologischen Instituts der Ungarischen Akademie der Wissenschaften* 5 (1974-1975): 129-149; Tóth, *A visegrádi fellegrvár*, 53.

¹²⁴ Bertalan Vilmosné, “Bélyeges ausztriai edények Óbudáról” (Austrian stamped vessels from Óbuda), *Budapest Régiségei* 32 (1998): 181.

VII. USE AND SOCIAL IMPLICATIONS OF THE TABLEWARE

This chapter will discuss the information that ceramic ware can offer concerning the connection between form and function, but also the problem of pottery as a social indicator and means of display. As numerous forms were presented in the third chapter it is possible to conclude that a fairly varied set of tableware was used by the Franciscan friars although not all types at the same time. Although some of the fashionable forms and decorations were widely used, the technical quality of some of these vessels was low, as manifested in a porous and easily disintegrating paste.

FUNCTIONALITY AND USAGE

Two categories can be separated based on the functionality of the vessels. The first is represented by the containers used for serving and the other is represented by the drinking vessels. Vessels used for containing liquids can be considered tableware as well. The majority of the tableware is represented by the first category. A frequent subcategory of the serving vessels are the jugs. Water or wine could be kept in them, and poured from them. It is more likely that jugs with simple and tubular spout were used for serving while the jugs without spouts were more likely used for storage or transport of liquids. The spout was applied or formed from the rim as a functional innovation that made the pouring of liquids easier, directing the liquid flow in a single straight line. The paste color of these jugs varies from red to grey, with a majority being red. Many were polished on their outer surfaces or were decorated with stamped motifs. This may reflect style preferences or a more-mass-produced, larger production

of polished jugs. The jug fragments decorated with stamped motifs are made of a low quality paste. It can be seen in the porous and easily disintegrating fabric of the vessels. Meanwhile, the other jugs are made of good quality paste. Also, the firing of these jugs differs. None of the jugs were glazed or had other elaborate decoration, a fact that may allude to a local production with simple decoration. The other subcategory of tableware is made of bottles that were also used in the serving of liquids at the table. Only one red example was provided with a small spout for an easier pouring and it is dated to the sixteenth century. The last subcategory contains the pitchers used for serving liquids as well. The two pitcher fragments and a whole piece from the friary are made of a high quality grey paste. Two of them are burnished. These grey pitchers are the only finds in this form and they can be dated to the sixteenth century. Usually, the pitchers are associated with the serving of wine, but they could also contain oil. Other forms that were part of the tableware include the small white vessel that may have been used as a container for spices, oil or vinegar; and the small grey body fragment, which could also be some sort of container. It is hard to tell because of their fragmentary state.

Of the above-mentioned receptacles, the liquids (water/wine/milk) were poured in vessels that had different functions from drinking vessels. These are represented by a few shards from the friary. Their exact number could not be determined, because of their exceedingly fragmentary state and the confusing variety of forms, which sometimes can be similar to other vessel forms (jugs, bowls). The overall number of the identified drinking vessel fragments is still smaller than the number of jugs and other serving vessels. Two whole beakers illustrate widespread forms. The origin of the white beaker is questionable. Until further analysis and research is made in the field of clay analysis, one cannot attribute these shards to

interregional trade or to local production. Still, it is significant from the point of view of taste and fashion because it shows one aspect of the friars' taste in obtaining such a drinking vessel. Also this piece may have been gift. The other beaker with a red paste could be attributed to the group of "Gothic beakers" with their regional shape, since potters were not bound so much to the practicality of the vessel.¹²⁵

Evidence about the content of these vessels one can find only after submitting the fragments to chemical analysis or by analyzing carefully the finding circumstances. During the excavation of the L1 building (uncovered in C13; C13/a; C13/b) it could be observed that some of the base fragments of vessels contained carbonized seeds, but probably these were jars, not jugs. The vessels from L1 were subject to heavy burning, the result of which can be seen on some of the vessels. There are twelve pieces that display some kind of secondary burning. Two whole vessels, one bottle and one jug were found next to each other between carbonized pieces of wood with their rims down and base up. It is possible that they were placed next to each other in the wooden construction and during the fire they fell down from a low shelf somewhere and so did not break.

Another important source for determining the function of tableware forms is contemporary images, which can often indicate the use of certain vessels. Images can indicate the social category of people that used the pottery as well.¹²⁶ This comparison will not be used in this thesis since published images from the territory of Transylvania are few. This topic may eventually form the subject of another thesis.

¹²⁵ Szende, "Vessels in Households," 198.

¹²⁶ Further literature about this issue: Hartwig Lüdtke, and Kurt Schietzel, ed., *Handbuch zur mittelalterlichen Keramik in Nordeuropa*, Schriften des Archäologischen Landesmuseums, no. 6, vol.3 (Neumünster: Wachholtz, 2001).

DISTRIBUTION

Archaeological research focused mainly on typologies and chronologies; due to this research approach the interpretation of ceramic distributions frequently deals with unquantified data concerning production and trade. The potential of ceramics distribution to define economic networks has been recognized. Some vessels can also be used as indicators of trade and economic development.¹²⁷ The mapping of distribution patterns is important because these can show the central points of trade or production as well as connections between different areas. The Austrian cooking pot fragment should be mentioned here. This shows that there must have been some sort of contact between the two areas, although the distance is much larger compared to other parts of the Hungarian Kingdom. It is also important to note that it is a cooking pot fragment and not a piece of tableware or crucible. It will never be known why the people from the friary or the market town needed this vessel. There is no question that its paste was of high quality because of the added graphite that made the vessel more enduring to fire and use. Since only one piece was found there may be other numerous ideas related to its presence. It may have arrived to the friary as the result of trade or maybe as a souvenir or gift, but these last two are not likely since it is a cooking pot.

Distinctions between ware forms and prevailing paste colors can be observed throughout Transylvania. Two major areas with specific regional ceramics can be distinguished in Transylvania. In northwestern Transylvania, the fine grey ceramics dominate and in southeastern Transylvania red ceramics dominate. In Târgu Mureş, according to the analyzed material, both types occur with a 20% difference. In the case of the kitchen ware the dominant are the coarse red paste vessels with 12% fine

¹²⁷ Dominic Perring, *Town and Country in England: Frameworks for Archaeological Research* (New York: Bowes Marrell House, 2002), 47.

paste ware. From the group of fine paste vessels only 2% has grey color the others are all red.¹²⁸ What is interesting is the fact that the fine grey ware is present in larger numbers than at other towns (Cluj, Cristuru Secuiesc) according to what has been published. I wish to draw attention to the fact that this market town was probably a place where the distribution of these two types met.

Comparisons could be made with other regions in the Hungarian Kingdom, especially those areas closer to Transylvania, such as the Upper Tisza area. Small amounts of ceramic material have been published from this region. Significant work has been carried out by Gábor Tomka in his study of the early modern ceramics from the northeastern part of Hungary.¹²⁹ However, this material cannot be directly compared to the finds from the friary because the time difference is too large and the forms are so different.

As has been argued before, ceramics as a social indicator can be used when the find circumstances are clear and narrowed down to one region. This method is not applicable to medieval ceramics. The very frequent trade, the greater diffusion of goods and changing fashions in shapes and decorations make it impossible.¹³⁰ My opinion is that the “*hospes*” term should be changed to another one that does not have ethnic connotations.

¹²⁸ Zsolt Györfi, “Ceramica medievală de la Târgu Mureș – Cetate” (Medieval ceramics from Târgu Mureș – Cetate), Pottery Conference (Bistrița: 2007).

¹²⁹ Gábor Tomka, *Északkelet-Magyarország kora újkori kerámiaja* (The early modern ceramics of northeastern Hungary) PhD dissertation at Eötvös Lóránd Tudományegyetem Régészeti Doktori Iskola (Budapest: 2004); idem, “Finjans, Pipes, Grey Jugs.”

¹³⁰ James C. Gifford, “The Type-Variety Method of Ceramic Classification as an Indicator of Cultural Phenomena,” *American Antiquity* 25, no. 3 (Jan., 1960): 341-347.

DISPLAY

Some of the objects were used by people as means of social display to indicate financial status. The objects that show status are strongly connected to the raw material that they were produced from or to the elaborate production process. Usually, such objects are made of expensive or rare materials such as gold, silver, precious stones or glass, but also certain types of ceramic ware could indicate social belonging. Depending on the purpose of the objects, three groups can be differentiated: the first is when the way the vessel functioned is of importance, the second is when the emphasis is on the display function of the object and the third is the dual function of the vessel in use and display.¹³¹ The tableware belongs to the last group with functional purposes, but also having aesthetic value. As mentioned before, the presence of tableware is a sign of urbanity. It shows that the market town had a social group that purchased and used this kind of ceramics. Although tableware was not expensive in comparison with vessels made of other materials, still it required a specialized production and an advanced production technology such as the use of a fast wheel. Ceramic vessels were easy to replace, since they did not have a high material value and they were probably locally produced.

It is important to underline that this material mainly reflects the tableware set of the Franciscan friars from the fourteenth and fifteenth century. The vessels could be purchased by the friars, but they may also have been part of some sort of a donation (maybe some vessels came as containers when some other goods were donated to the friary, and in this case the substance the vessels contained would have been important and not the vessel itself).

¹³¹ James R. Lindow, "For Use and Display: Selected Furnishings and Domestic Goods in Fifteenth-Century Florentine Interiors," in *The Biography of the Object in Late Medieval and Renaissance Italy*, eds. Roberta J. M. Olson, Patricia L. Reilly, and Rupert Sheperd (Oxford:Blackwell, 2006), 54.

VIII. CONCLUSIONS

The main purpose of this thesis was to present and analyze the tableware from the territory of the Franciscan friary in Târgu Mureş. Although a small sample was analyzed the results are significant for the further research of the market town's material culture as well as of material culture in a Mendicant context.

The most frequent type of tableware was the fine red paste lobed jugs. In a few cases their exterior surface was burnished vertically or horizontally as visible traces show. In the main chapter I argued that two types of clays can be separated in the case of red ware. The first type of clay is fine compact dark red while the other type is porous and of low quality. Differences occur also in the decoration of these two types. Only the porous paste jug fragments are decorated with stamped motifs. The stamped patterns connect Târgu Mureş to the material of Cristuru Secuiesc where the same patterns are used only the paste is of higher quality. The material from the two sites indicates the same time span, the beginning of the fifteenth century.

The occurrence of fine grey vessels displays an urban lifestyle of the society that produced and used them. A local production can be sensed in the paste of the vessels, but also in the variability of forms. The written evidence also demonstrates the urbanized character of the market town especially after the reception of the market right of royal towns, which meant the holding of three large fairs annually beside the already existing weekly market. These events must have attracted merchants from the surrounding areas as well as from more distant regions. The connection with further areas may be displayed by the Austrian ware. It is not likely that merchants from distant places travelled to this region frequently. Long distances were not profitable for pottery trading. Nevertheless, itinerant merchants have to be taken into

consideration who traveled to various places and traded many things including pottery too. In the case of the white beaker if it is the result of trade or local production it is too early to decide without any material evidence. I have also indicated the possibility of the existence of white ware workshops on the territory of Transylvania. Further research in the field of clay analysis could shed light on existing clay sources and confirming or rejecting the existing theories.

I also demonstrated that the economic rise of the market town is reflected in the ceramic material. Many jugs have almost identical shape and similar paste, which may indicate a larger scale production and exchange. The commercial centrality of the town is clearly demonstrated by the numerous privileges. Also the foundation of a Franciscan friary alludes to the growing economic status of the market town. This was the first Hungarian settlement in Transylvania where the Franciscans settled, probably because of its urbanized character. Before, Franciscan friaries were founded only in urbanized Saxon environments. The research on medieval market towns in Transylvania could bring great benefits to the study of society and economic conditions of the period.¹³² It could also shed light on social status of the friars and regional exchange problems in the Szekler land, which are again crucial for the research of medieval towns and social history. As a general conclusion it can be said that Târgu Mureş played a prominent role in the economic life of Transylvania from both the point of view of markets, guilds and crafts as well as from the perspective of privileges and material culture.

I discussed that this material can be connected to social display, but in this case its functional role is to be considered. Judging by the place of occurrence it is the tableware of the Franciscan friars. One of the closed contexts displays ceramic

¹³² Kubinyi, “Városhálózat a Kárpát-medencében,” 31.

material that was used just after four or six years of the founding of the friary. The tableware could have been bought by the friars themselves, but the vessels could also arrive as containers with other materials inside them. I highlighted the fact that the tableware was procured by people for a purpose, for serving at meals. The form indicates the functionality of the vessels with the application of lobes and spouts. This material is not the finest product of the period. Glazed vessels were found on this site only from seventeenth-century contexts, although the glazing was already widespread in the fifteenth century and usually it is present in higher social groups. Thus, this pottery reflects the tableware set used by the friars and not the whole town. For this reason the characteristics of this table ware assemblage cannot be generalized to the whole territory of the market town. Rather, it represents just one part of its larger context. There may have been other regional characteristics or forms that are still unknown.

Looking at the statistics, 15% of the site's ceramic ware comprises tableware; this ratio is considered usual in a developed market town. The information from written sources and the archaeological material evidence from the territory of the Franciscan friary corroborate each other. Some other objects of the material culture such as a Venetian glass fragment, bronze stylus and the bronze fittings of book-bindings as well as an Austrian cooking jar fragment confirms the eminent economic position of this town.

Nevertheless, I underline the fact that this material shows a fairly simple set of wares, special expensive forms were not found. This may be due, to a great extent, to the Franciscan environment, which did not allow its members to enjoy the same level of material comfort than the secular inhabitants of the same settlement. Two spheres of the monastic environment could be observed in the light of material evidence. One

is connected to the personal life of the friars like clothing, eating, and furnishing. The other sphere is linked to the functioning of the institution like book-bindings and the stylus. The latter group can display with more certainty the commercial connections or the noble donations, than the personal objects subjected to the restriction of monastic life which includes the tableware as well. Further archaeological research could bring comparative material within the town itself and thus a full picture of the market town's material culture could be determined.

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APPENDIX I: CATALOGUE

The numbers from the catalogue are identical with the numbers of the pictures. The description has the following order:

- Vessel form
- Fragment form
- Site, find place, cultural context: S. u. = subunit; D.=depth;
- Measurements: Th. = thickness; Max. Th. = maximum thickness; Diam.= diameter; E. Diam.= estimated diameter; R. Diam.= rim diameter; B. Diam.= base diameter; W.= width; H.= height;
- Paste
- Temper
- Firing
- Production technique
- Surface color
- Surface finish
- Decoration
- Date

Jugs

1. Neck and shoulder fragment of a jug

Târgu Mureş – Cetate; G1;
Diam. = 10 cm; Th. = 4 mm;
Paste: fine brick red;
Temper: sand;
Firing: incomplete oxidizing;
Production technique: fast wheel;
Surface color: red slip;
Surface finish:
Decoration: ribs on the shoulder
Date: fifteenth century;

2. Collared spout fragment of a jug

Târgu Mureş – Cetate;
Diam. = 6 cm; Th. = 5 mm;
Paste: fine brick red;
Temper: sand;
Firing: incomplete oxidizing;
Production technique: fast wheel;
Surface color: red;
Surface finish:
Decoration: none.
Date: beginning of the fourteenth century;

3. Shoulder fragment of a jug

Târgu Mureș – Cetate 2007; C13/a.; D. = 2.65 m from the burnt layer with daub;

E. Diam. = 17cm; Th. = 4 mm;

Paste: grayish white;

Temper: sand with small stones;

Firing: complete oxidizing firing with secondary burning marks inside;

Production technique: fast wheel;

Surface color: yellowish-grayish white;

Surface finish:

Decoration: incised lines: two above the shoulder and one below it;

Date: fourteenth century;

4. Base and body fragment of a jug

Târgu Mureș – Cetate;

Diam. = 8 cm;

Paste: red;

Temper: sand with small stones;

Firing: incomplete oxidizing firing with secondary burning marks inside the vessel resulting in a grey color;

Production technique: fast wheel;

Surface color: red;

Surface finish:

Decoration: none;

Date: fifteenth century;

5. Base fragment of a jug

Târgu Mureș – Cetate ?; C13/a.;

Diam. = 8 cm; Th. = 5-7 mm;

Paste: fine brick red;

Temper: sand;

Firing: incomplete oxidizing;

Production technique: fast wheel; it was lifted from the wheel – shown by sand on the bottom;

Surface color: red;

Surface finish: polish;

Decoration: none;

Date: fourteenth century;

6. Neck and shoulder fragment of a jug

Târgu Mureș – Cetate ; G1/2005;

Th. = 5-6 mm;

Paste: brick red;

Temper: sand;

Firing: complete oxidizing;

Production technique: fast wheel;

Surface color: red slip, which also extends inside the neck;

Surface finish:

Decoration: two incised lines.

Date: fifteenth century;

7. Tubular spout fragment of a jug

Târgu Mureș – Cetate; C13;

Th. = 4 mm;

Paste: fine grey;

Temper: fine sand;

Firing: complete reducing;

Production technique: fast wheel;

Surface color: dark grey;

Surface finish:

Decoration: six incised lines;

Date: fourteenth century;

8. Spout fragment of a trilobed jug

Târgu Mureș – Cetate 2007; C13 from the burnt layer;

E. Diam. = 12 cm; Th. = 5 mm;

Paste: fine dark grey;

Temper: sand;

Firing: complete reducing firing with secondary burning marks;

Production technique: thrown on fast wheel;

Surface color:

Surface finish:

Decoration: none;

Date: fourteenth century;

9. Base fragment of a jug

Târgu Mureș – Cetate 2006; C13/a.;

Diam. = 8 cm; Th. = 8 mm;

Paste: fine white;

Temper: fine sand;

Firing: complete oxidizing;

Production technique: fast wheel; no decoration; it was cut down from the turntable (wire marks);

Surface color: yellowish white;

Surface finish:

Decoration: none;

Date: fourteenth century;

10. Base fragment of a jug

Târgu Mureș – Cetate 2001; S12; S. u. = 3; D. = 1 m;

Diam. = 8 cm; Th. = 5 mm;

Paste: fine white;

Temper: fine sand;

Firing: complete oxidizing with secondary burning marks;

Production technique: fast wheel;

Surface color: yellowish white;

Surface finish:

Decoration: none;

Date: sixteenth century

11. Rim fragment of a jug

Târgu Mureş – Cetate 2007; C13/a. from the burnt layer;
Diam. = 18 cm; Th. = 4.5 mm;
Paste: fine red;
Temper: fine sand;
Firing: complete oxidizing with strong secondary burning marks;
Production technique: fast wheel;
Surface color: grayish brown;
Surface finish:
Decoration: none;
Date: fourteenth century;

12. Half base of a jug

Târgu Mureş – Cetate; G1/2005;
Diam. = 7 cm; Th. = 6-9 mm;
Paste: brick red;
Temper: sand with small stones;
Firing: incomplete oxidizing with secondary burning marks;
Production technique: fast wheel; it was cut down from the turntable (wire marks);
Surface color: red;
Surface finish:
Decoration: none;
Date: fifteenth century;

13. Rim fragment of a jug with spout

Târgu Mureş – Cetate 2007; C13/a. from the burnt layer;
Diam. = 14 cm; Th. = 6 mm;
Paste: light brick red;
Temper: sand;
Firing: incomplete oxidizing;
Production technique: thrown on fast wheel;
Surface color: yellowish red;
Surface finish:
Decoration: none;
Date: fourteenth century;

14. Rim fragment of a jug with spout

Târgu Mureş – Cetate 2007; C13/a. from the burnt layer;
Diam. = 10 cm; Th. = 4-5 mm;
Paste: brick red;
Temper: sand with small stones;
Firing: incomplete oxidizing;
Production technique: fast wheel;
Surface color: red;
Surface finish:
Decoration: none;

Date: fourteenth century;

15. Rim fragment of a jug with spout

Târgu Mureș – Cetate 2007; C13/a. from the burnt layer;

Diam. = 10 cm; Th. = 4-5 mm;

Paste: brick red;

Temper: sand;

Firing: complete oxidizing;

Production technique: fast wheel;

Surface color: yellowish red;

Surface finish:

Decoration: none;

Date: fourteenth century;

16. Rim fragment of a jug

Târgu Mureș – Cetate 2007; C13/a. from the burnt layer;

Diam. = 8 cm; Th. = 4 mm;

Paste: fine brick red;

Temper: fine sand;

Firing: incomplete oxidizing;

Production technique: fast wheel;

Surface color: red slip;

Surface finish:

Decoration: none;

Date: fourteenth century;

17. Base and wall fragment of a jug

Târgu Mureș – Cetate 1999; S1; S. u. = 2; D. = 1.35 m from the filling (dam, dike?) layer; Diam. = 7 cm; Th. = 5.5 mm;

Paste: fine brick red;

Temper: sand;

Firing: complete oxidizing;

Production technique: fast wheel;

Surface color: possible red slip;

Surface finish:

Decoration: none;

Date: sixteenth century

18. Base fragment of a jug

Târgu Mureș – Cetate 1999; S1; S. u. = 1-3; D. = 0.50 – 1 m;

Diam. = 8 cm; Th. = 5.5 mm;

Paste: white;

Temper: sand;

Firing: complete oxidizing;

Production technique: fast wheel; it was lifted from the turntable (no signs of wire);

Surface color: yellowish white;

Surface finish:

Decoration: none;

Date: sixteenth century

19. Rim fragment of a jug

Târgu Mureș – Cetate 2006; C13; D. = 1.80-2.80 m; from the yellow clayish pit;
Diam. = 14 cm; Th. = 6 mm;
Paste: fine grey;
Temper: fine sand;
Firing: complete reduction;
Production technique: fast wheel;
Surface color: light grey;
Surface finish: polish;
Decoration: none;
Date: fourteenth century;

20. Two rim fragments of the same jug

Târgu Mureș – Cetate 2004; C6; S. u. = 3-4; D. = 1.20-1.30 m;
Diam. = 12 cm; Th. = 5-7 mm; fragment a. H. = 2.9 cm; W. = 3.7 cm;
fragment b. H. = 2.9 cm; W. = 3.9 cm;
Paste: fine red;
Temper: sand with small stones;
Firing: incomplete oxidizing;
Production technique: fast wheel;
Surface color: yellowish light red
Surface finish: none;
Decoration: stamped motif and incised lines (two parallel lines of small squares and trapezoids);
Date: beginning of the fifteenth century;

21. Neck fragment of a jug

Târgu Mureș – Cetate 2004; C6; D. = 1.20-1.30 m; S. u. = 3-4;
Th. = 0.5-0.6 mm; H. = 4.3 cm; W. = 4.9 cm;
Paste: light red; porous;
Temper: sand with bigger granules;
Firing: incomplete oxidizing;
Production technique: fast wheel;
Surface color: yellowish red;
Surface finish: none;
Decoration: stamped motifs and incised lines;
Date: beginning of the fifteenth century;

22. Body fragment of a jug

Târgu Mureș – Cetate 2004; C6; D. = 1.20-1.30 m; S. u. = 3-4;
Th. = 0.6 mm; H. = 6.2 cm; W. = 3.9 cm;
Paste: light red;
Temper: sand with bigger granules;
Firing: incomplete oxidizing;
Production technique: fast wheel;
Surface color: yellowish red;

Surface finish: none;
Decoration: stamped motifs and incised lines;
Date: beginning of the fifteenth century;

23. Neck fragment of a jug

Târgu Mureș – Cetate 2004; C6; D. = 1.20-1.30; S. u. = 3-4;
Th. = 0.6-0.7 mm; H. = 3.1 cm; W. = 5.2 cm;
Paste: light red;
Temper: sand with bigger granules;
Firing: incomplete oxidizing;
Production technique: fast wheel;
Surface color: yellowish red;
Surface finish: none;
Decoration: stamped motifs and incised lines;
Date: beginning of the fifteenth century;

24. Body fragment of a jug

Târgu Mureș – Cetate 2004; C6; D. = 1.20-1.30 m; S. u. = 3-4;
Th. = 0.7 mm; H. = 3.5 cm; W. = 2.5 cm;
Paste: light red; porous;
Temper: sand with bigger inclusions/granules;
Firing: incomplete oxidizing;
Production technique: fast wheel;
Surface color: yellowish red;
Surface treatment: none;
Decoration: stamped motifs and three parallel lines of small squares made with the wheel;
Date: beginning of the fifteenth century;

25. Body fragment of a jug

Târgu Mureș – Cetate 2006; C1 – G13;
Th. = 0.4 mm; H. = 3.2 cm; W. = 2.3 cm;
Paste: fine grey;
Temper: fine sand;
Firing: complete reduction;
Production technique: fast wheel;
Surface color: dark grey;
Surface finish: none;
Decoration: incised lines and stamped pattern;
Date: fifteenth century;

26. Rim fragment of a jug

Târgu Mureș – Cetate 2006; C13; D. = 0.75 m from the layer with daub in the fourteenth century storage house;
Diam. = 12 cm; Th. = 5 mm; H. = 3.2 cm; W. = 4.2 cm;
Paste: fine dark grey;
Temper: sand with small stones;
Firing: complete reducing;
Production technique: fast wheel;

Surface color: dark grey;
Surface finish: polished on the outer surface;
Decoration: none;
Date: fourteenth century;

27. Neck fragment of a jug

Târgu Mureș – Cetate 2007; C13/a.; under the stone pavement;
Th. = 0.5-0.6 mm; H. = 5.4 cm; W. = 3.1 cm;
Paste: fine grey;
Temper: fine sand;
Firing: complete reduction;
Production technique: fast wheel;
Surface color: light grey;
Surface finish: none;
Decoration: incised lines;
Date: fourteenth century;

28. Base fragment of jug

Târgu Mureș – Cetate 2007; C13/a.; under the stone pavement;
Th. = 0.3-1 mm; H. = 2.8 cm; W. = 7 cm;
Paste: fine grey;
Temper: fine sand;
Firing: complete reduction;
Production technique: fast wheel; it was lifted from the wheel;
Surface color: light grey;
Surface finish: none;
Decoration: none;
Date: fourteenth century.

29. Spouted jug (Inv. Nr. 8287)

Târgu Mureș – Cetate;
R.Diam. = 16.5 cm; B.Diam. = 10 cm; H. = 25.3 cm; M. W. = 18,7 cm in the lower side of the vessel (not like in the other two cases) measured from the rim down 15,5 cm.
Paste: red;
Temper: sand;
Firing: complete oxidizing;
Production technique: fast wheel;
Surface color: brown;
Surface finish: polish on the exterior surface;
Decoration: slight ribs on the body;
Date: fourteenth century.

30. Spouted jug (Inv. Nr. 7899)

Târgu Mureș – Cetate; C13;
R.Diam. = 15.5 cm; B.Diam. = 8,2 cm; H. = 23 cm; the biggest/largest width is at its rim and belly (it is the widest exactly at the middle of the jug).
Paste: brownish red;
Temper: sand;

Firing: complete oxidizing;
Production technique: fast wheel;
Surface color: brown;
Surface finish: polish on the exterior surface;
Decoration: slightly ribbed on the body;
Date: fourteenth century;

31. Spouted jug (Inv. Nr. 8286)

Târgu Mureș – Cetate; C13;
R.Diam. = 16 cm; B.Diam. = 8.5 cm; H. = 22 cm; the widest (maximum width) at the rim; its belly at the middle of the jug is 14.5 wide.
Paste: red;
Temper: sand;
Firing: complete oxidizing/reduction;
Production technique: fast wheel;
Surface color: brown;
Surface finish: polish on the exterior surface;
Decoration: slight ribs on the body;
Date: fourteenth century;

32. Rim fragment of a spouted jug

Târgu Mureș – Cetate; G1-2005;
Diam. = 10 cm; Th. = 6 mm;
Paste: red;
Temper: sand;
Firing: incomplete oxidizing with secondary burning marks;
Production technique: fast wheel;
Surface color: blackish red;
Surface finish:
Decoration: ribs.
Date: fifteenth century;

33. Small rounded jug without spout

Târgu Mureș – Cetate;
R. Diam. = 12 cm; B. Diam. = 6.3 cm; H. = 12.6 cm; M. W. = 12.5 cm at the middle of the vessel;
Paste: fine grey;
Temper: fine sand;
Firing: complete reducing;
Production technique: fast wheel;
Surface color: dark grey;
Surface finish: polished;
Decoration: none;
Date: sixteenth century;

Bottles

1. Rim and shoulder fragment of a bottle

Târgu Mureș – Cetate 2007; C13/a.;

Diam. = 7 cm; Th. = 5-10 mm;
Paste: brick red;
Temper: sand with small stones;
Firing: complete oxidizing with strong secondary burning marks resulting in bubbles on the exterior surface;
Production technique: fast wheel;
Surface color: brownish red;
Surface finish:
Decoration: two incised lines.
Date: fourteenth century;

2. Bottle

Târgu Mureș – Cetate; C13, from the burning layer;
Diam. = unknown;
Paste: grey;
Temper: sand with small stones;
Firing: complete reduction;
Production technique: fast wheel;
Surface color:
Surface finish:
Decoration: none;
Date: fourteenth century.

3. Bottle with small spout

Târgu Mureș – Cetate 2007; G1-C20;
Diam. = unknown;
Paste: red;
Temper: fine sand;
Firing: complete oxidizing;
Production technique: fast wheel;
Surface color:
Surface finish:
Decoration: slight ribs on the shoulder;
Date: sixteenth century;

Pitchers

1. Neck (with one strainer hole) fragment of a pitcher

Târgu Mureș – Cetate; C13;
Th. = 4-8 mm;
Paste: fine grey;
Temper: sand;
Firing: complete reducing;
Production technique: fast wheel;
Surface color: dark grey;
Surface finish: polish on outer surface;
Decoration: three incised lines; one strainer hole inside;
Date: sixteenth century?

2. Fragment of a pitcher's neck

Târgu Mureș – Cetate 2004; C6; S. u. = 3-4; D. = 1.20-1.30 m;
E. Diam. = 5 cm; Th. = 3-5 mm; H. = 2.6 cm; W. = 2.8 cm;

Paste: grey;

Temper: fine sand;

Firing: complete reducing;

Production technique: fast wheel;

Surface color: dark grey;

Surface finish: polish on the exterior surface;

Decoration: two incised lines;

Date: sixteenth century

3. Rim and neck fragment of a pitcher

Târgu Mureș – Cetate 2006; C16; D. = 1.00-1.10 m; from the filing of the ditch;

Th. = 0.4-1 mm; H. = 3.9 cm; W. = 2.6 cm;

Paste: fine grey;

Temper: fine sand;

Firing: complete reduction;

Production technique: fast wheel;

Surface color: grey;

Surface finish: none;

Decoration: none;

Date: sixteenth century

4. Pitcher

Târgu Mureș – Cetate;

R. Diam. = 2.4 cm; B. Diam. = 5.6 cm; H. = 16.4 cm; M. W. = 10cm in the lower third part, at the belly;

Paste: fine grey;

Temper: fine sand;

Firing: complete reduction;

Production technique: fast wheel;

Surface color: dark grey;

Surface finish: polished;

Decoration: incised lines and one thumb band under the neck (shoulder);

Date: sixteenth century;

Beakers

1. Small beaker

Târgu Mureș – Cetate;

R. Diam. = 11.5 cm; B. Diam. = 4.5 cm; H. = 7.3 cm; M. W. = 11.5 at the rim;

Paste: white;

Temper: sand;

Firing: complete oxidizing;

Production technique: fast wheel;

Surface color: white;

Surface finish:
Decoration: two incised lines;
Date: fourteenth century;

2. Small shouldered beaker

Târgu Mureș – Cetate; G1-S3/2003; D. = 1.20-1.40 m;
R. Diam. = 10 cm; B. Diam. = 5 cm; H. = 13.2 cm; M. W. = 11.5 cm in the upper third part of the vessel, at the shoulder;
Paste: red;
Temper: sand;
Firing: complete oxidizing;
Production technique: fast wheel;
Surface color: whitish slip;
Surface finish:
Decoration: ribs on the shoulder;
Date: end of fourteenth century;

Undecided

1. Rim and body fragment of a beaker or biconical drinking bowl

Târgu Mureș – Cetate 1999; S1; S. u. = 2-3; D. = 1.10-1.20 m;
Diam. = 17 cm; Th. = 4-5 mm;
Paste: fine light red;
Temper: sand;
Firing: complete oxidizing with strong secondary burning marks;
Production technique: fast wheel;
Surface color: brownish black;
Surface finish:
Decoration: none;
Date: sixteenth century;

2. Base of a jug or a waisted beaker

Târgu Mureș – Cetate ?; G...;
Diam. = 6 cm; Th. = 1 cm;
Paste: brick red;
Temper: sand with small stones;
Firing: complete oxidizing;
Production technique: fast wheel; it was cut down from the turntable (wire marks);
Surface color: red;
Surface finish:
Decoration: none;
Date: fourteenth century;

3. Shoulder fragment of a pitcher or bottle

Târgu Mureș – Cetate 2006; C16; D. = 1.00 – 1.10 m; from the filing of the ditch;
Th. = 0.4-0.6 mm; H. = 5.3 cm; W. = 8.3 cm;

Paste: fine grey;
Temper: fine sand;
Firing complete reduction;
Production technique: fast wheel;
Surface color: dark grey;
Surface finish: none;
Decoration: incised lines above the shoulder;
Date: fifteenth century;

4. Base fragment of a beaker or a small jug

Târgu Mureş –Cetate 2006; C13; D. = 0.75 from the layer with daub in the fourteenth century storage house;
Diam. = 7 cm; Th. = 7.5 mm; H. = 3.7 cm; W. = 6.7 cm;
Paste: fine light grey;
Temper: sand with small stones;
Firing: complete reducing;
Production technique: fast wheel; it was probably lifted from the turntable (no traces of the wire);
Surface color: grey;
Surface finish: polish on the exterior surface;
Decoration: two incised lines;
Date: fourteenth century;

Unidentified

1. Rim, neck and shoulder fragment of a small size container

Târgu Mureş – Cetate 2007; C13/a.; D. = 2.65 m from the burnt layer with daub;
Diam. = 6 cm; Th. = 4 mm;
Paste: fine white;
Temper: sand;
Firing: complete oxidizing;
Production technique: fast wheel;
Surface color: yellowish white;
Surface finish:
Decoration: one faint/light incised line under the shoulder;
Date: fourteenth century;

2. Shoulder fragment of a small container

Târgu Mureş – Cetate 2007; C13/a. from the burning layer;
H. = 2.02 cm, Th. = 2 mm;
Paste: fine white;
Temper: fine sand;
Firing: complete oxidizing;
Production technique: fast wheel;
Surface color: yellowish white;
Surface finish:
Decoration: three ribs;

Date: fourteenth century;

3. Fragment of a small container's body

Târgu Mureș – Cetate 2006; C13; D. = 0.75 m from the layer with daub from the fourteenth century storage house;

E. Diam. = 6 cm; Th. = 2mm; H. = 1.3 cm; W. = 2.5 cm;

Paste: grey;

Temper: fine sand;

Firing: complete reducing;

Production technique: thrown on fast wheel;

Surface color: possible black slip or paint;

Surface finish:

Decoration: none;

Date: fourteenth century;

Foreign

1. Rim fragment of an Austrian jar

Târgu Mureș-Cetate, 2004; from channelization works in front of the gate tower;

Diam. = 24 cm; Max. Th. = 3 cm; Th. = 1.3 mm;

Paste: dark grey mixed with graphite;

Temper: sand with small stones;

Firing: complete reduction;

Production technique: fast wheel;

Surface color: dark grey;

Surface finish:

Decoration: slight horizontal incised lines;

Date: end of the fifteenth and beginning of the sixteenth century;

Plate

1. Rim fragment of a plate

Târgu Mureș – Cetate 2005; C10; S. u. = 1-6/E; D. = 0.60-0.90 m from the wall negative; Diam. = 26 cm; Th. = 7-8 mm;

Paste: brick red;

Temper: sand;

Firing: incomplete oxidizing;

Production technique: fast wheel;

Surface color:

Surface finish:

Decoration: two ribs below the rim;

Date: sixteenth century;

APPENDIX II: FIGURES



1.



2.

Fig. 6. Jug fragments.



Fig. 7. Jug fragments.



Fig. 8. Jug fragments.



7.



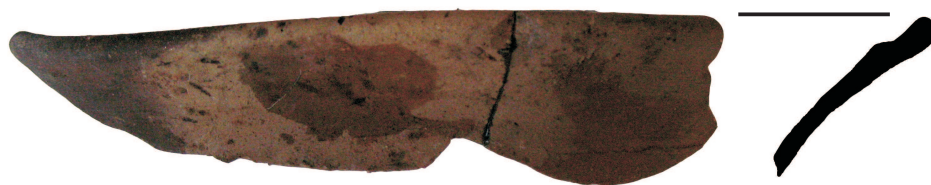
Fig. 9. Tubular spout fragment of a jug.



Fig. 10. Jug fragments.



10.



11.



Fig. 11. Jug fragments.



12.

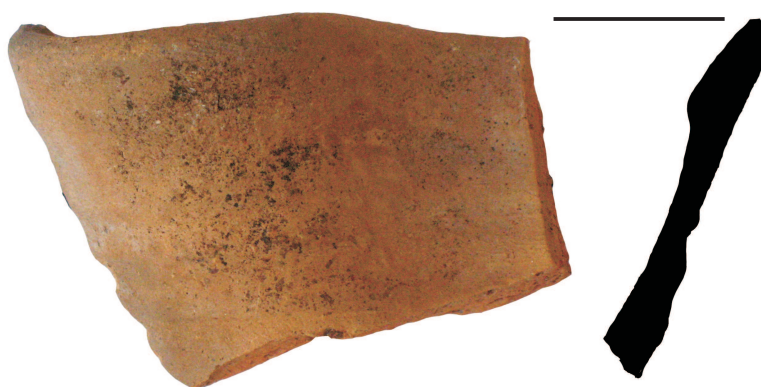


13.

Fig. 12. Jug fragments.



14.



15.



Fig. 13. Jug fragment.



16.



17.

Fig. 14. Jug fragments.



Fig. 15. Jug fragments.



20a.



20b.



21.

Fig. 16. Stamped fragments of jugs.



22.



23.



24.



25.

Fig. 17. Stamped fragments from jugs.



26.



27.



28.

Fig. 18. Jug fragments.



29.



30.

Fig. 19. Jugs



Fig. 20. Jugs.



1.



2.



3.

Fig. 21. Bottles



1.

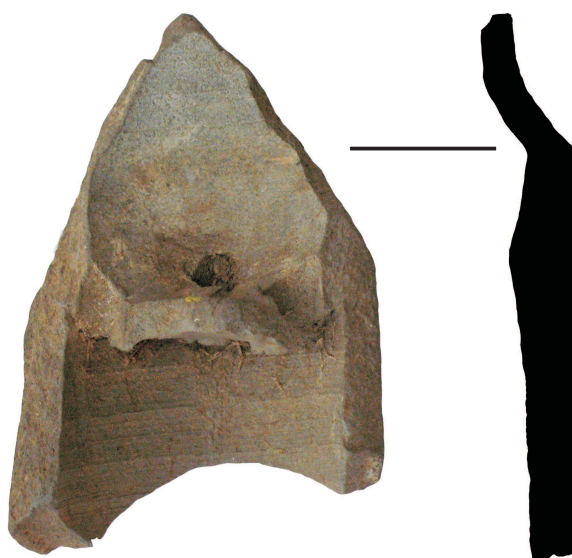


Fig. 22. Neck fragment of a pitcher with strainer hole.



Fig. 23. Pitchers.



1.



2.



Fig. 24. Beakers.



1.



2.

Fig. 25. Undecided.



Fig. 26. Undecided.

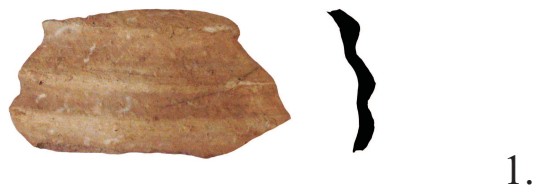


Fig. 27. Unidentified small containers.

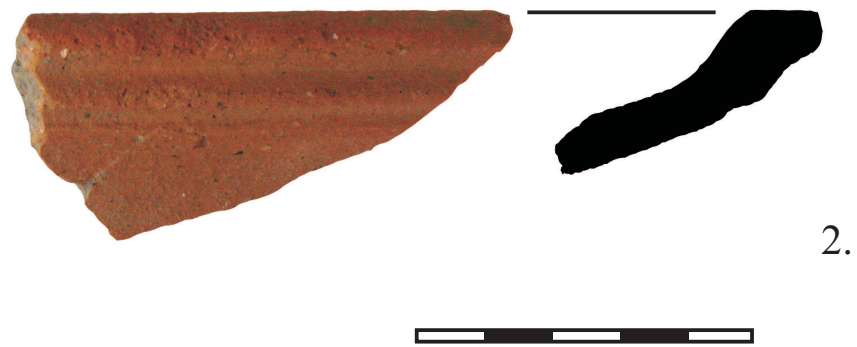


Fig. 28. 1. Austrian fragment.
2. Plate.



Fig. 29. Excavation plan.

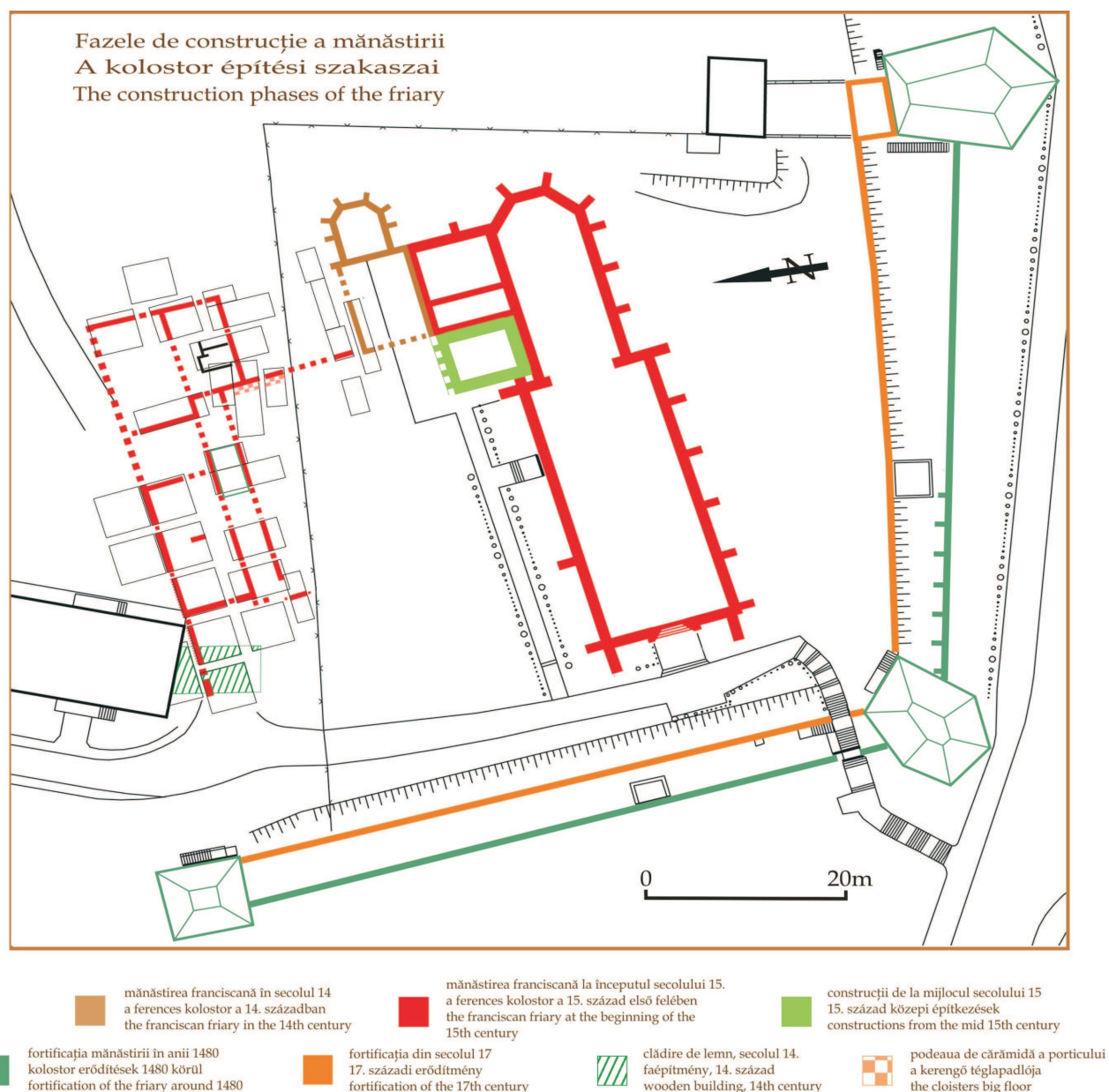


Fig. 30. The construction phases of the friary.

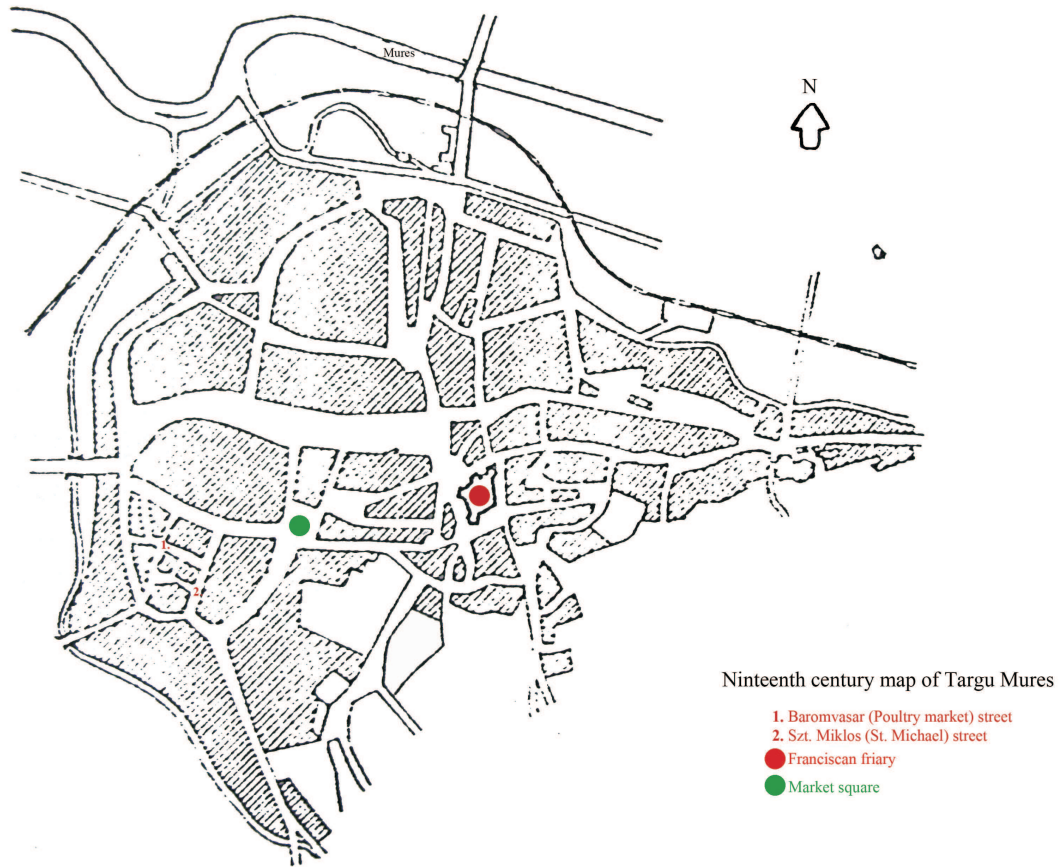


Fig. 31. Map of Targu Mures.