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STUDIA ARCHAEOLOGICA

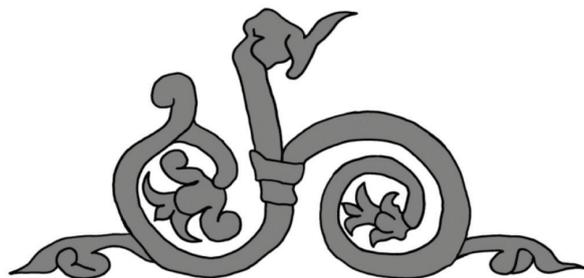
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Any correspondence will be sent to the editor:  
Museum Arad  
Piata George Enescu 1, 310131 Arad, RO  
e-mail: ziridava2012@gmail.com

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# Contents

<b>Florian Mihail, Victor Sava</b> The Lithic Material Discovered in the Eneolithic Cemetery from Pecica-Est, in Western Romania.....	9
<b>Adrian Cîntar, Octavian-Cristian Rogoza, Florentina Mărcuți</b> A Sălcuța Settlement Discovered in the Boundary of Ștefan Odobleja Village (Mehedinți County).....	43
<b>Alin Frînculeasa, Bianca Preda-Bălănică, Daniel Garvăn, Octav Negrea, Andrei Soficaru</b> Towards a better understanding of the end of the Fourth Millennium BC in Northern Muntenia: The case of the Burial mound in Ploiești – <i>Gara de vest</i> .....	55
<b>Marian Adrian Lie</b> Bronze Age stone <i>battle-axes</i> of Poiana Type .....	91
<b>Tibor-Tamás Daróczi</b> An Aegean type Bronze Age razor in the Eastern Carpathian Basin.....	111
<b>Ionuț Ledeti, Adriana Ledeti, Gabriela Vlase, Titus Vlase, Octavian-Cristian Rogoza, Dorel Micle</b> An Ancient Method of Mending a Dacian Vessel. Analysis ATR-FTIR of a binder.....	119
<b>Paul Chiorean, Horațiu Cociș, Bogdan Bere</b> The Secondary Roads of Potaissa. Case Study II: Trial Trench on the Road Segment from Livadă-Valea Agrișului-Iara (Cluj County).....	125
<b>Norbert Kapcsos</b> Late Roman Period Cremation Burials in the Eastern Periphery of the Trans Tisa Region – The Lower Mureș Valley.....	137
<b>Aurel Dragotă, Mihai Blăjan</b> Bird Offerings in the 10 <sup>th</sup> –11 <sup>th</sup> Centuries Necropolises From Alba Iulia.....	155
<b>Attila J. Tóth, Florin Marginean, Zsolt Csók</b> Underwater Survey of River Mureș between Semlac and Pecica .....	173
<b>Andrea Demjén</b> Analysis of the Stove Tiles Discovered at the Pricske Quarantine (Harghita County).....	181
Abbreviations.....	205





This volume is dedicated to the memory of George Pascu Hurezan (1949–2016)



# Analysis of the Stove Tiles Discovered at the Pricske Quarantine (Harghita County)\*

Andrea Demjén

**Abstract:** The article analyzes in detail the stove tiles discovered during the systematic archaeological researches performed in 2009 – 2013 and in 2015 at the quarantine in Pricske (Harghita County). The chronology of the objects is tied to the period when the quarantine was in use, i.e. between 1732 and 1808.

**Keywords:** stove tiles, Austrian quarantine, Pricske, Transylvania, the eighteenth century.

The quarantine in Pricske is located ca. 12 km north of the city of Gheorgheni and approx. 1 km north-east of Pricske (Prișca) Peak, on the spot that the locals currently call “Casă de piatră/Kőházak” [Stone House].

On the basis of the written records, one knows that the quarantine was in used between 1732 and 1808<sup>1</sup>. A total of six buildings were uncovered during the systematic archaeological researches performed there in 2009–2013 and 2015: four habitation buildings and two annexes (stables). The habitation buildings had either two rooms (building no. 4) or three rooms each (buildings nos. 2, 5, and 6) and were built according to the same ground plan (in the case of building no. 5 an annex was added, with a latrine, on the southern side of the construction, while a storage pit on wooden structure had been dug under the western room of building no. 2) and were oriented identically east-west (only building no. 6 was oriented north-south). A stable with a shed for animals and the belongings of those who spent time under quarantine or lived there on a permanent basis had been built near each of the habitation buildings. The stables of Pricske Quarantine (buildings no. 1 and 3) were constructed following the same ground plan (consisting of two rooms: a closed one for animals and a kind of shed), differing only in size<sup>2</sup>.

The catalogue of the stove tiles discovered at the Pricske Quarantine includes items dated to the eighteenth century and exceptionally some items from the beginning of the nineteenth century. A total of 2349 entire or fragmentary stove tiles and clay panels from the structure of stoves was inventoried in the ledger of the Tarisznyás Márton Museum in Gheorgheni (Fig. 1, 2)<sup>3</sup>. The processing and classification of the material uncovered during the five campaigns of systematic archaeological researches proved to be a rather difficult task. In the analysis of the stove tile material I had to turn to ethnographic examples as archaeological researches focusing on the eighteenth century are yet in their beginnings and there are no analogies. The stove tiles have been structured according to the following general categories: panel tiles and various special items, specific to the different parts of the stove (three-sided corner tiles, base or cornice tiles, and crest tiles). Inside each category I chose to group the items according to their general shape, their production technique, the decorative motif, and the chronology. I have analyzed the production technique (mold-made tiles), their place in the structure of the stoves (base, cornice, corners, and crown), the finishing manner of the front surface (mica, engobe, glaze, and paint), and the decoration.

\* Translated by: Ana Maria Gruia.

<sup>1</sup> Demjén, Gogâltan 2015, 369–372; Demjén, Gogâltan 2015b, 396; Demjén 2016, 145–150.

<sup>2</sup> Demjén, Gogâltan 2015, 369–377; Demjén, Gogâltan 2015b, 395–407; Demjén 2016, 154–176.

<sup>3</sup> The processing of the archaeological material has been supported by the Soós Kálmán doctoral scholarship (2015/2016). The material has been drawn by Demjén Csilla and the author. The author has processed the drawings and organized them into plates.

The restoration of the archaeological material has been financed by the County Council Harghita through the program *Cercetări arheologice în județul Harghita*, the 2014 edition. Szeles József (The National Szekler Museum in Sfântu Gheorghe) has restored the stove tile.

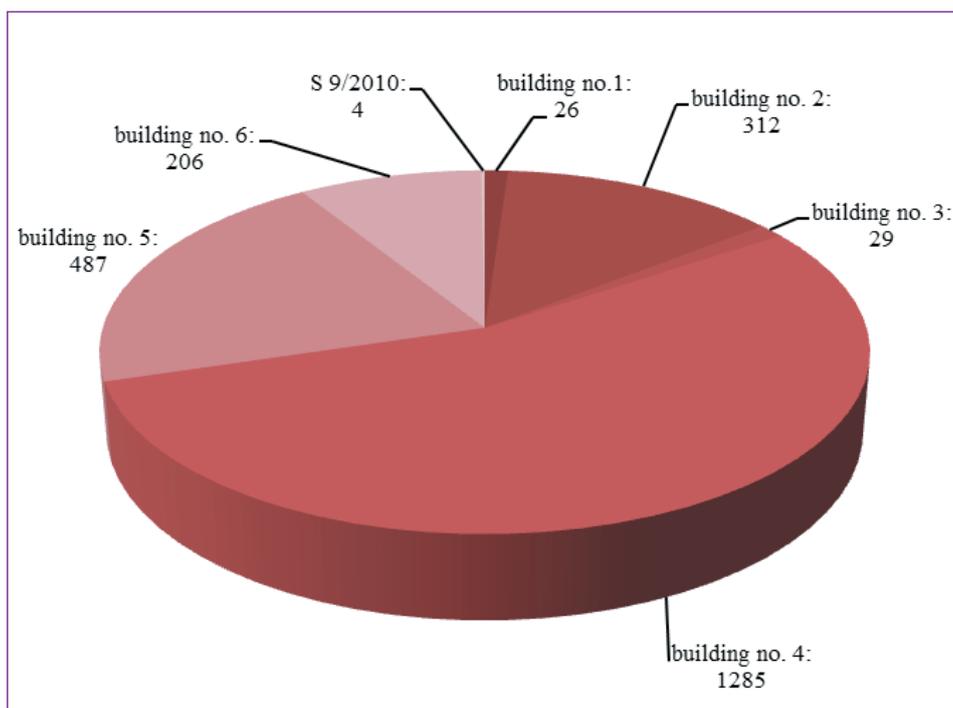


Fig. 1. Distribution of stove tiles according to building.

Several identical tiles have been processed in all these categories, and in some cases the items only differ through the finish of the obverse (glazed or unglazed) or small variations in size. The analysis includes 48 entries (with 55 fragments), 12 stove tile types (panel tiles: 7, crown tiles: 2, three-sided corner tiles: 2, and base or cornice tiles: 1), while the illustration groups the drawings of 55 items in 7 plates. The present article does not present the entire stove tile collection from the quarantine in Pricske, as many of the items are identical. I have thus considered it enough to include four or five entirely preserved items from each category. Naturally, for the virtual reconstruction of the tile stoves from the quarantine I have taken into consideration all of the fragments.

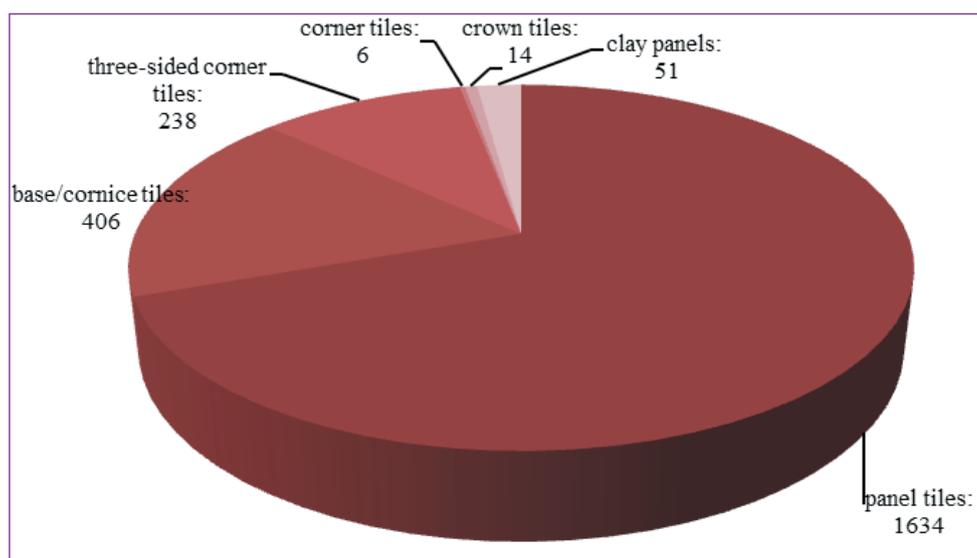


Fig. 2. Stove tile distribution according to type.

### Panel stove tiles

Rectangular panel tiles form the largest category of tiles in Pricske Quarantine (1634 fragments, Fig. 2). As previously mentioned, I have grouped the stove tiles according to shape, technical

characteristics, decoration, finish of the obverse, and chronology. The basic criteria inside this analysis consist of the outlook of the tiles, their decoration style, and the analogies that I was able to identify.

The most numerous such tiles that have been preserved intact are square in shape (see for example the tiles with continuous decoration that measure  $21 \times 21.5$  cm or  $21.6 \times 21.2$  cm). Other panel tiles are rectangular, varying in dimensions and decoration: panel tiles with slightly concave front, decorated with a central depiction of a chalice and stylized tulips (measuring  $27.6 \times 19.7$  cm); tiles with vegetal decoration consisting of stalks, flower buds, and stylized tulips (measuring  $31 \times 23$  cm), and tiles with continuous decoration, with stylized flowers flanked by stalks, ending in a volute (measuring  $30 \times 24.2$  cm).

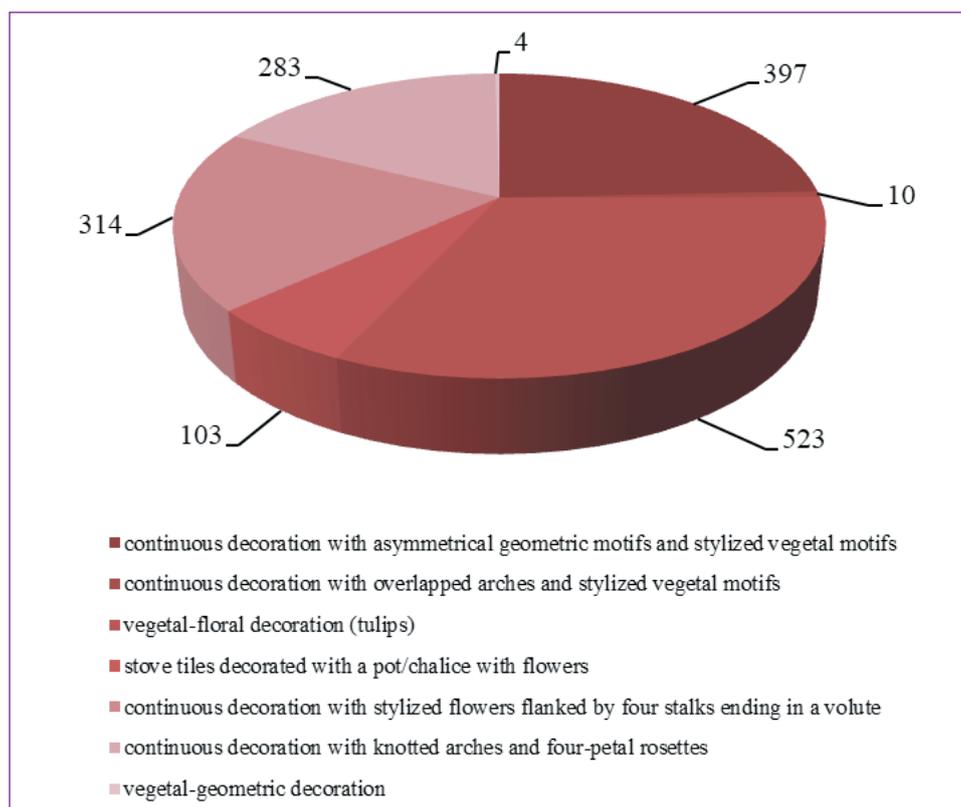


Fig. 3. Distribution of panel tiles according to decorative type.

According to the decoration of the stove tiles, one can identify several types (Fig. 3):

*1. Stove tiles with continuous decoration:*

Vegetal decorative motifs designed to continue from one tile to the next have been adopted after the decoration of textiles and wall hangings (brocade). The first tiles thus decorated appeared during the second part of the sixteenth century and became predominant during the subsequent century under the influence of the Haban master potters. In specialized literature such tiles are sometimes called “Haban stove tiles”, as their characteristic decoration was adopted from that used by the Haban workshops<sup>4</sup>. They subsequently spread to all social levels, as the motifs were simple and rather easy to produce in series in the different local workshops. Different types of continuous decorations appeared on panel stove tiles during the eighteenth and nineteenth centuries. 1002 fragments of such tiles have been discovered at the quarantine in Pricske.

*1.a. Continuous ornament with asymmetrical geometric motifs and stylized vegetal motifs.*

This ornament consists of asymmetrical geometric motifs that continue from one tile to the next and of stylized vegetal motifs in the areas between the geometric ones. The vegetal motifs are identical, consisting of the depiction of a miniature tree derived from the iconographic motif of the Tree of Life. Tiles of this type have no border, in order to allow for the motif to reach the edges and thus continue freely to the neighboring tiles (Fig. 4).

<sup>4</sup> Bunta 1973, 47–81, fig. I–22; Gyuricza 1992, 25–31; Feld 2002, 45–48; Brych 2004, 30; Döry 2008, 603–606.



Fig. 4. Stove tile with continuous ornament with asymmetrical geometric motifs and stylized vegetal motifs (S 8/2010).

The centrally-placed motifs differ from workshop to workshop, as indicated by the diversity of the material discovered on the territory of Transylvania: in the Mikó fortification from Miercurea-Ciuc<sup>5</sup>, in Șumuleu-Ciuc<sup>6</sup>, the highly stylized items from Racoșul de Jos<sup>7</sup>, the tiles from the area of Cristuru-Secuiesc<sup>8</sup>, the tiles with simpler motifs from Vințu de Jos<sup>9</sup> and Brașov<sup>10</sup>, the glazed variant from Zlatna<sup>11</sup>, and the item with mica schist from Cluj-Mănăștur<sup>12</sup>. Other analogies date to the first part of the eighteenth century in Transylvania, but cannot be placed on a map. The items in question, one with mica and the other with green glaze, are rather stylized: in between the geometric motifs, the tiles are decorated with a stylized depiction of the Tree of Life, with a four-petal flower at the base of the tree and a tulip towards its top. A small area remains in the central part of the panels, decorated with four/eight-petal flowers<sup>13</sup>.

The panel tiles from Pricške Quarantine are simpler, with a depiction of three miniature leaves in the center. The obverse is generally finished with mica alone, but some of the preserved fragments are covered with green glaze (19 fragments: building no. 1, no. 3, and no. 5; Inv. nos.: 2443, 2445, 2459, 2461, 2932, 3330–3332, 3353, and 3775) while two fragments were covered in a thick layer of whitish-yellow engobe (building no. 5, Inv. nos.: 2944, 3347).

*1.b. Continuous ornament with overlapped arches and stylized vegetal motifs.*

The decoration of these tiles consists of overlapping circle quarters and circle halves and stylized vegetal motifs with hearts in the areas in between the first elements. The motifs between the arches are usually identical, consisting of a miniature tree derived from the Tree of Life. This type of tile has no border, allowing the motif to extend over the entire surface and continue from one tile to the other (Fig. 5). The type of asymmetric geometric motifs with vegetal motifs subsequently developed from this type of Haban-tradition tiles. The decorative motifs are almost identical in the Czech Republic and Hungary<sup>14</sup>.

Three small fragments of this type have been discovered in the Pricške quarantine (building no. 5, Inv. no.: 2541 and building no. 6, Inv. nos.: 3889, 3894). They are simple, unglazed. Due to their small

<sup>5</sup> Kémenes 2004, Pl. 2/4.

<sup>6</sup> Farkas 1997–1998, 84, fig. 1b.

<sup>7</sup> Marcu 2004, 262, Pl. 124/157–158.

<sup>8</sup> Gazda 2010, Pl. 4/a.

<sup>9</sup> Bunta 1971, 234, Pl. VII/11; Marcu 2004, 293, Pl. 171/171; National History Museum of Transylvania, Inv. no.: F 27628.

<sup>10</sup> Gazda 2010, Pl. 46/d.

<sup>11</sup> Marcu–Rusu 2000, 222, Pl. 8/1–3; Marcu 2004, 296, Pl. 174/25.

<sup>12</sup> Marcu 2000–2004, 150, Pl. 14/5, cat. 200.

<sup>13</sup> Szócs, Roșca 2006, 108, 226–227, cat. 60–61. Other variants of this type and one with floral motifs from Transylvania are preserved in the collection of the Ethnographic Museum of Transylvania, see: Gazda 2010, Pl. 81/d, Pl. 82/b.

<sup>14</sup> Feld 2002, 45–48; Brych 2004, 211, cat. 565; Döry 2008, 603–606, fig. 5a, fig. 5b/2–6.

dimensions, I was unable to reconstruct the exact motif in the central part of the tiles. The closest analogies are those from the Lázár castle in Lázarea<sup>15</sup>, the Mikó fortification in Miercurea-Ciuc<sup>16</sup>, and the episcopal palace in Alba-Iulia<sup>17</sup>.

Numerous eighteenth-century items belonging to this type have been found in Transylvania, with different finishing variants of the obverse: the green glazed tile from Vințu de Jos dated 1674<sup>18</sup> or the panel tile with white, blue, green and yellow glaze also found in Vințu de Jos, produced in 1679<sup>19</sup>. Other items have been signaled in Cluj-Napoca<sup>20</sup> and Făgăraș<sup>21</sup>. Other variants of this type display modified fields with geometric motifs combined with stylized flowers (tulips) or fern leaves: Oradea<sup>22</sup>, Cluj-Napoca<sup>23</sup>, Sibiu<sup>24</sup>, Vaca monastery in Crișan (Hunedoara County)<sup>25</sup>, Făgăraș<sup>26</sup>, Zlatna<sup>27</sup>, Plăieșii de Sus<sup>28</sup>, Sâncrăieni<sup>29</sup>, Lázarea<sup>30</sup>, Racoșul de Jos<sup>31</sup>, the area of Cristuru-Secuiesc, and Șoimușu Mic<sup>32</sup>. The Emil Sigerus Collection in Sibiu preserves a panel tile with overlapping arches and fern leaves depicted in the areas between them. The central part of the tile depicts two stylized rosettes and between them the initials PL: PJ 8 1721 ANO D (Anno Domini)<sup>33</sup>. Thus, I can confirm with certainty the fact that this type of tiles with overlapped arches and various ornaments was in use not only during the seventeenth century, but also during the eighteenth century.

*1.c. Continuous ornament with knotted arches and four-petal rosettes (several variants with modified decoration) (Pl. 5/1–2, 5–9, Pl. 6/1–4).*

Continuous ornament with a network of rounded lozenges in the median part, with knots at the intersection points. The central part of each rounded lozenge contains ornaments with floral or vegetal stylized elements (rosette). This type of tile also has no border and the decoration extends over the entire surface and continues freely from one tile to the next (Fig. 6).

In the case of Pricske Quarantine one can identify two variants of the motif. The first variant displays rounded lozenges in the median part, with a more stylized rosette, and two better marked lozenges, with more worn-out knots, with the ornament consisting of a flower with four petals with



Fig. 5. Stove tiles with continuous ornament with overlapped arches and stylized vegetal motifs; 1. S 22/2015; 2. Lázarea – the Lázár castle (taken from Kémenes 2005, Pl. 59/3).

<sup>15</sup> Kémenes 2005, 156, Pl. 59/3.

<sup>16</sup> Kémenes 2004, Pl. 2/1, Pl. 4/5; Kémenes 2005, 127, Pl. 58/5. The variant with green glaze: Kémenes 2005, 128, Pl. 60/1.

<sup>17</sup> Marcu-Istrate 2008, 174, Pl. 110, 111/1.

<sup>18</sup> Bunta 1971, 234, Pl. VII/4, 6–7, Pl. VIII/7–12; Rusu 1998, 56, 119, cat.125; Marcu 2004, 293, Pl. 169/167, 167A; Szócs, Roșca 2006, 91, 219–220, cat. 30. The unglazed variant: Szócs, Roșca 2006, 94, 220, cat. 33.

<sup>19</sup> Szócs, Roșca 2006, 92, 220, cat. 31. An identical tile is preserved in the collection of the National History Museum of Transylvania in Cluj-Napoca (Inv. no.: F 4913).

<sup>20</sup> Marcu 2004, 188, Pl. 20/24; 195, Pl. 28/35.

<sup>21</sup> Marcu 2004, 231, Pl. 80/225, 228.

<sup>22</sup> Marcu 2004, 248, Pl. 103/52.

<sup>23</sup> Marcu 2000–2004, 150, Pl. 16/1, cat. 205; 152, Pl. 16/4–5, cat. 213–214; Marcu 2004, 188, Pl. 20/21–22; 195, Pl. 28/34.

<sup>24</sup> Marcu 2004, 271, Pl. 136/22.

<sup>25</sup> Marcu 1992b, 174–175, fig. 6/e; Marcu 2004, 209, Pl. 43/8–9.

<sup>26</sup> Marcu 2004, 231, Pl. 80/225, 228.

<sup>27</sup> Marcu-Rusu 2000, 222, Pl. 7/4, Pl. 9/1–4; Marcu 2004, 296, Pl. 174/24.

<sup>28</sup> Gazda 2010, Pl. 81/c.

<sup>29</sup> Gazda 2010, Pl. 29/c–d, f.

<sup>30</sup> Kémenes 2005, 156, Pl. 54/1.

<sup>31</sup> Marcu 2004, 262, Pl. 124/160.

<sup>32</sup> Gazda 2010, Pl. 4/b–d.

<sup>33</sup> Klusch 1999, 105, fig. 54.

fine lines, ending in a volute (the petals were probably depicted in the shape of a small chalice of stylized tulips).

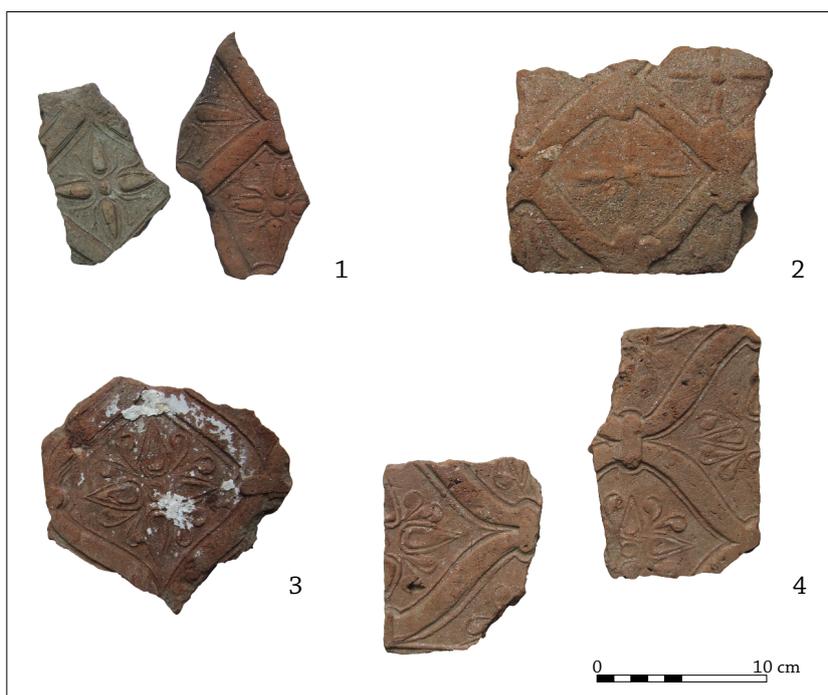


Fig. 6. Stove tile with continuous ornament with knotted arches and four-petal rosettes (1: S 15/2011; 2–4: S 12/2012).

Most of the items fall in the first category. They are made of coarser fabric with a lot of sand, gravel, and mica. The finish of the surface of these tiles is equally varied: a small part only with mica, some with light green glaze, rather exfoliated (Pl. 6/6), and a few items with brownish, shiny glaze (building no. 2, Inv. no.: 2906, Pl. 6/1–3). In the case of two fragments I was able to note that the left side of the tile was cut straight (Pl. 5/7) or part of the panel was cut and rounded, suggesting the fact that the item was originally used near the stove's chimney (considering the production technique, they were part of the same panel tile; Pl. 5/5, 8).

Only a couple of fragments were found from the same variant, with small differences in decoration. The fragments discovered in building no. 5 (Inv. no.: 2938, Pl. 5/1–2, Fig. 6/1) are made of coarse fabric, with sand, gravel, and mica, with the obverse finished with mica, and one can also note traces of paint on the obverse of the tiles (there are no glazed fragments). The decoration of the items is much more expressive. On the other hand, the decoration of the second variant consists of a flower with four petals marked through fine lines, slightly worn, that end in a volute. On the edges, the panel was decorated with lilies and tulips. The panel tile has a more convex shape and the decoration is more worn, indicating the fact that the mold was used more intensely (Pl. 5/9).

Such tiles were rather popular starting with the second half of the eighteenth century and became dominant during the nineteenth century. The closest analogies can be identified in the Mikó fortification in Miercurea-Ciuc<sup>34</sup> or among the items found during the excavations performed in Vurpăr<sup>35</sup>. In Transylvania there were numerous such tiles with very different decoration and with different glazing variants. All of the items are usually decorated with the same repeating geometric motifs: rounded lozenges in the median part, with the intersection points marked with knots, and different ornaments in the central part of the lozenges. Such tiles decorated with four tulip chalices placed in the shape of a cross, with dots in the center, are most frequently encountered. They have

<sup>34</sup> Kémenes 2004, 256–257, Pl. 12/3.

<sup>35</sup> Bunta 1971, 234, Pl. VIII/5.

been signaled since the second half of the eighteenth century in Braşov<sup>36</sup>, Cisnădioara<sup>37</sup>, Mădăraş<sup>38</sup>, Mintia<sup>39</sup>, Odorheiu-Secuiesc<sup>40</sup>, Cluj-Napoca<sup>41</sup>, Aiud<sup>42</sup>, and simpler variants in Crişan<sup>43</sup>, Făgăraş<sup>44</sup>, and Leleşti<sup>45</sup>. On the level of this decoration one also notes small individual deviations: a flower with four stylized petals in the central part of the tile and the same four tulips forming a cross in the side fields, like in Braşov<sup>46</sup>; a flower with more petals on tiles from the Mikó fortification in Miercurea-Ciuc and in Odorheiu-Secuiesc<sup>47</sup>; or palmetto leaves like on a tile from an unknown place in Transylvania<sup>48</sup>.

In specialized literature they are known as Mădăraş-type stove tiles, as a workshop producing panel tiles with such ornaments was active in the settlement<sup>49</sup>. Another workshop functioned in Braşov.

One must stress the fact that the majority of the tiles included in this type were discovered in the fill of the cellar in building no. 4 (612 fragments), that displays a different structure than the other buildings of the quarantine. The archaeological material (pottery and stove tiles) discovered in the cellar near the building indicates that the construction was in use during the first part of the nineteenth century.

*1.d. Continuous ornament with stylized flowers framed by four stalks, ending in a volute.*

Tiles with this type of continuous decoration depict touching lozenge-shaped units. These units are framed by four stylized stalks and both tips end in volutes. Leaves or palmettoes have been placed on the inside, at the four intersection points of the units. The central part of each unit contains a flower with 12 stylized petals (Fig. 7). The obverse of most tiles has been finished with mica and the surface of a few of them is covered in green glaze (three such fragments were uncovered for example in building no. 1: Inv. no.: 2443, 2448 and five fragments in building no. 5: Inv. no.: 2932, 3331–3332).

In Transylvania, different ethnographic collections hold numerous tiles with slightly modified decorative motifs, such as those



Fig. 7. Crown tiles with continuous ornament with stylized flowers framed by four stalks that end in volutes (S 10/2011).

<sup>36</sup> Szócs, Roşca 2006, 144, 242, cat. 146; another item of type was also found in Braşov, with the surface finished with white glaze and the elements in relief painted in cobalt blue and yellow glazes. Szócs, Roşca 2006, 153, 245, cat. 163; Gazda 2010, Pl. 46/f.

<sup>37</sup> Klusch 1999, 106, fig. 57.

<sup>38</sup> Gazda 2010, Pl. 33/d; another item of this type is preserved in the collection of the Szekler Museum in Miercurea-Ciuc. The surface of the tile is covered in white glaze and the elements in relief are painted with green and yellow glazes. Farkas 2004, 504, fig. 11.

<sup>39</sup> Marcu 2004, 244, Pl. 98/1B.

<sup>40</sup> Gazda 2010, Pl. 11/e.

<sup>41</sup> Marcu 2000–2004, 149, Pl. 15/2–3; Marcu 2004, 195, Pl. 28/33.

<sup>42</sup> Marcu 2004, 176, Pl. 2/19.

<sup>43</sup> Marcu 1992, 175–176, Fig. 4/b–d, Fig. 5/a–c; Marcu 2004, 207, Pl. 43/6a–b, 7.

<sup>44</sup> Marcu 2004, 231, Pl. 80/224.

<sup>45</sup> Gazda 2010, Pl. 66/b–f.

<sup>46</sup> Szócs, Roşca 2006, 151, 245, cat. 161. The item was found in Braşov and has the obverse glazed in white and blue.

<sup>47</sup> Kémenes 2005, 126, Pl. 57/1; Gazda 2010, Pl. 11/f.

<sup>48</sup> Szócs, Roşca 2006, 144, 242, cat. 145.

<sup>49</sup> Kós 1972, 151, 154, fig. 41; Gazda 2010, 39–40.

displaying in the central field a two-headed eagle with open wings that holds the attributes of power in its talons and wears a crown on each head<sup>50</sup>. All of the published tiles belonging to this type are green glazed. No fragment from the eagle variant has been found in Pricске. The majority of the tiles were discovered in the fill of the cellar in building no. 4. The closest analogies are items from Mădăraș-Ciuc<sup>51</sup>, the Mikó fortification in Miercurea-Ciuc,<sup>52</sup> and Saschiz<sup>53</sup>.

## 2. Tiles decorated with vegetal motifs (tulips).

Infinity-type decorations were dominant in eighteenth-century stove tile fashion, but vegetal-floral ornaments were also in use. At the quarantine we have uncovered ca. 513 fragments of panel stove tiles with floral depictions, with a single type of decoration: a central flower with eight petals supporting eight budding stalks, each with two buds, ending each in a stylized tulip. Four plant stems with leaves, buds, and tulips extend towards the corners of the tile, and each tulip flower is decorated



Fig. 8. Stove tiles ornamented with vegetal motifs (tulips; S 10/2011).

with a small heart. Four more stalks are set between the flowers, extending towards the sides (forming a cross), ending each with a stylized tulip flower. The border/frame of the item is simple and slightly deepened (Fig. 8, Pl. 3/6–10, Pl. 4/4–5).

The obverse of these tiles is usually finished with mica schist, but one also encounters glazed items. In almost all of the cases I have noted a thin layer of white engobe under the lead glaze that comes in various shades of green (light and dark green). The glaze was usually unevenly applied, cracked and rather exfoliated, indicating the use of lower quality glazes.

This type of tile is the most frequently encountered type in the storage rooms of the ethnographic museums, but such items have also been discovered during archaeological researches and have remained unpublished. Among the first tiles of this type one must mention those published by K. Kós<sup>54</sup> and G. Vámszer<sup>55</sup> as having originated in Mădăraș<sup>56</sup>. The closest analogies have been found in Lăzarea, at the Franciscan friary. Significant quantities of stove tiles were discovered during renovation works at the friary church, in the fill of the vault. The material included several fragments from the panel type

under discussion<sup>57</sup>. Other analogies are known, again from Mădăraș<sup>58</sup> and from Albiș<sup>59</sup>.

The decoration of this tile type has been, naturally, reinterpreted<sup>60</sup>, sometimes simplified<sup>61</sup>, featuring various variants: tulips framed by columns (analogies – a tile from Brașov featuring the year 1786 and a simpler variant, dated to the eighteenth century, from Zagon)<sup>62</sup>, combinations of tulips and different other flowers<sup>63</sup>, the eight-petal flower replaced by a small circle<sup>64</sup> etc.

<sup>50</sup> Kós 1972, fig. 41; Szócs, Roșca 2006, 198, 271, cat. 302; Gazda 2010, Pl. 34/d; Pozsony–Kinda 2011, 83, cat. 56.

<sup>51</sup> Vámszer 1977, 157–158, fig. 122/14; Szócs, Roșca 2006, 198, 270, cat. 301.

<sup>52</sup> Kémenes 2004, 256–257, Pl. 12/2.

<sup>53</sup> Gazda 2010, Pl. 73/e.

<sup>54</sup> Kós 1972, 152 fig. 24, 153 fig. 38.

<sup>55</sup> Vámszer 1977, 157–158, fig. 122/10.

<sup>56</sup> Farkas 1997–1998, 87, fig. 4, 7.

<sup>57</sup> Kémenes 2005, 27–28, 135, Pl. 64/4–6.

<sup>58</sup> Szócs, Roșca 2006, 199, 271, cat. 305; Farkas 2004, 504, fig. 12.

<sup>59</sup> Pozsony–Kinda 2011, 71, cat. 20.

<sup>60</sup> Gazda 2010, Cluj-Napoca Pl. 52/d–e, Huedin Pl. 58/d–f, Bistrița Pl. 77/d.

<sup>61</sup> Gazda 2010, from Bihor dated 1850. Pl. 66/a.

<sup>62</sup> Gazda 2010, 41, fig. a, c.

<sup>63</sup> Gazda 2010, Mădăraș Pl. 31/c–d.

<sup>64</sup> Szócs, Roșca 2006, 199, 271, cat. 306.

### 3. Stove tiles decorated with flower chalices

Tiles decorated with a vase with flowers, besides those with the continuous type of decoration, became popular starting with the sixteenth century. Their folk traditional variants spread during the seventeenth-eighteenth centuries and in the beginning of the nineteenth century<sup>65</sup>. At the quarantine in Pricške the team has discovered 96 fragments belonging to this unglazed tile type, two of which are almost entirely preserved and thus allow for the reconstruction of the decoration. The border of the tiles was slightly deepened and set apart through a transversal stripe decorated with oblique lines. The central motif consists of a chalice decorated with parallel veins, with three stylized tulip stalks with flowers growing from the chalice. Near the tulips one notes different spinose elements ending in a volute. The areas between the tulips and the spinose elements are filled with little stars and dots (Fig. 9, Pl. 3/2, 4–5).

The stylized tulips and spinose elements placed in the Eucharistic chalice surrounded by stars and dots form an image with religious meaning. The depicted chalice<sup>66</sup>, the rendering of the stylized elements, and the symmetry of the composition are often encountered in eighteenth-century folk art.



Fig. 9. Stove tiles decorated with a vase/chalice with flowers (S 14/2010).

One often encounters in specialized literature tiles with different types of vases (vases inspired by ancient amphorae, Italian vases with S-shaped handle, jugs, ciboria)<sup>67</sup> and vegetal/floral elements (vine, palm tree, wheat ear, tulips, carnations)<sup>68</sup>, but the item found at the quarantine almost lacks

<sup>65</sup> Szócs, Roşca 2006, 188–189, 191, 265–266. This catalogue also presents a wooden mold for tiles decorated with a bouquet with tulips, clover leaves, and rose leaves (Szócs-Roşca 2006, 207, 275, cat. 328; Gazda 2010, Târgu-Secuiesc Pl. 24/e–f, Pl. 25/c–d, Albiş and Cernat Pl. 27/a, c–e, Zăbala Pl. 28/c–d, Solocma Pl. 41/a–b, Satu Nou (Braşov County) Pl. 47/a–c, Huedin Pl. 59/a–b, Pl. 60/b, d, Țara Călatei Pl. 63/c, e, Pl. 64/c, e).

<sup>66</sup> Depictions of cups/chalices were also frequently encountered on fifteenth-century medieval stove tiles (Gruia 2013, 410–412, cat. 232–234).

<sup>67</sup> Klusch 1999, 119–121, fig. 81–84; Kémenes 2005, Miercurea-Ciuc: 127, Pl. 58/1, 3.

<sup>68</sup> Marcu 2000–2004, 144–146, Pl. 12/1–3, 5–6, Pl. 13/3; Marcu 2004, 102–104, e.g. Cluj-Napoca: Pl. 27/19, 24, Turda: Pl. 143/7, 9b, Pl. 144/12, Sfântu Gheorghe: 268, Pl. 196/3; Kémenes 2005, 79–81, Lăzarea: Pl. 49/2–5, Pl. 50/2, 4, Pl. 52/5, Mihăileni: Pl. 52/7; Szócs, Roşca 2006, 88, 101, 123–124, 141, 163, 165–166; Gazda 2010, 41–42, 98, Odorheiu-Secuiesc: Pl. 1/a–b, f, Pl. 2/c–d, Cernat and Zăbala: Pl. 19/b–c, Târgu-Mureş: Pl. 36/a–e, Braşov: Pl. 43/c–f; Gruia 2012, 74–75, cat. 18; 83–85, cat. 22; 91–92, cat. 25.

analogies in Transylvania. A single small-size fragment of this type has been discovered at the Lázár castle in Lázarea and dated to the seventeenth century<sup>69</sup>.

Panel tiles with depictions of chalices have been discovered during the archaeological researches performed at the Mikó fortification in Miercurea-Ciuc<sup>70</sup>. Another item, green glazed, decorated with a chalice holding five carnations and tulips flanked by two columns, with an inscription with the master's initials, H T, and the year 1786, is preserved in the collection of the National History Museum of Transylvania in Cluj-Napoca<sup>71</sup>, while other items, with glazes of different colors and with different initials, have been found in Braşov<sup>72</sup>.

Fragments of panel stove tiles with the depiction of a chalice have also been signaled in Odorheiu-Secuiesc<sup>73</sup>, Rimetea<sup>74</sup>, Zlatna<sup>75</sup>, and Turda<sup>76</sup>. A stove tile rendering a liturgical chalice with palm tree branches has an uncertain place of discovery, in the area of Ciuc<sup>77</sup>. Depictions of a chalice or a cup also feature on several crown tiles from Cluj-Napoca,<sup>78</sup> Zlatna<sup>79</sup>, and Braşov<sup>80</sup>. Most of the analogies for the panel stove tiles with depictions of chalices have been dated to the seventeenth century and only a few items, from Miercurea-Ciuc, Cluj-Napoca, and Braşov date from the second part of the 18<sup>th</sup> century.

#### 4. Stove tiles with vegetal-geometric decoration.

At the quarantine in Pricske the team has uncovered four fragments of stove tiles with vegetal geometric decoration in building no. 2 (S5/2009 and S7/2012). Only small marginal fragments have been unfortunately preserved, so that the overall decoration of the tiles could not be reconstructed. The border was slightly deepened; on one of the side edges the decoration consists of lozenges containing small circular prominences, while on the other side edge the decoration consists of three parallel lines forming a V shape, with a triangular prominence inside. Only geometric motifs accompanied by spinose vegetal elements and a tulip chalice have been preserved from the field of this tile type (Pl. 3/1, 3). The surface of the tile was covered in white engobe. I was unable to identify analogies starting from the preserved fragments.

### Base or cornice stove tiles<sup>81</sup>

Tiles of this type are rectangular in shape, with a profiled obverse consisting of toruses and cavettos. At Pricske Quarantine the team found a total of 406 bases or cornice stove tiles, of various dimensions (six have been entirely preserved). The items discovered there are characterized by a deep cavetto delimited by complicated toruses. The feet of the tiles are short and uneven in depth, meant to form an even front towards the inside of the stoves. The stove tiles of this type are simple, undecorated, the great majority also unglazed. There are a few cases when the obverse was either covered in engobe or green glaze. One fragment of base/cornice tile from building no. 5 (S16/2012) was covered in yellowish-white engobe (Inv. no.: 3318). In other cases, the surface of the items was covered in green glaze (there were, for example, seven such fragments in building no. 2 S5/2009, four fragments in S7/2012, and one fragment in S8/2011; building no. 5 in S14/2014 has revealed two fragments, S15/2011 six fragments, and 13 fragments of base/cornice tiles were found in S16/2012), but there

<sup>69</sup> Kémenes 2005, 153, Pl. 49/4.

<sup>70</sup> Kémenes 2004, Pl. 2/2; Kémenes 2005, 126, Pl. 57/2.

<sup>71</sup> Gruia 2012, 91–92, cat. 25. An identical panel is preserved in the Emil Sigerius collection in Sibiu (Klusch 1999, 58, fig. 92).

<sup>72</sup> Szócs, Roşca 2006, 145–146, 242–243, cat. 152–153; Gazda 2010, Pl. 45/a–c. With modified decoration also from Braşov: Klusch 1999, 111, fig. 67.

<sup>73</sup> Gazda 2010, 98, Pl. 1/c–e.

<sup>74</sup> Kós 1972, 185, fig. 197.

<sup>75</sup> Marcu–Rusu 2000, 224, Pl. 7/1.

<sup>76</sup> Marcu 2004, 277, Pl. 144/12.

<sup>77</sup> Szócs, Roşca 2006, 133, 237, cat. 117.

<sup>78</sup> Kós 1972, 182, fig. 188.

<sup>79</sup> Marcu–Rusu 2000, 226, Pl. 12/2; Marcu 2004, 296, Pl. 173/21.

<sup>80</sup> Szócs, Roşca 2006, 142–143, 240–241, cat. 135, 140; Klusch 1999, 111–112, fig. 68–69. In other cases the cup has been replaced with a pot: Marcu 2000–2004, 160, Pl. 22/2.

<sup>81</sup> Base and cornice tiles have identical profiles and only their setting position in the structure of the stove differs. One thus cannot decide if an item belonged to a base or a cornice. The descriptions thus always refer to such items as base or cornice tiles.

are also exceptional cases when the surface of the tile was covered in paint (base or cornice tile from building no. 2, S5/2009, S7/2012; Pl. 7/2–3, 5–7).

Base and cornice tiles are rather frequent finds and essential for the structure of eighteenth-century parallelepipedic stoves. One can find analogies throughout Transylvania<sup>82</sup>, in simple, undecorated variants, or glazed and painted variants with various vegetal-geometric ornaments. Simpler variants can be found in Racoşul de Jos<sup>83</sup>, tiles with marble-like decoration in Vinţu de Jos<sup>84</sup>, and green-glazed tiles in Făgăraş<sup>85</sup> and Vinţu de Jos<sup>86</sup>. Other variants are glazed and painted with vegetal ornaments, geometric ornaments, and stalks, such as those in Vinţu de Jos<sup>87</sup>, Drăuşeni<sup>88</sup>, Bistriţa<sup>89</sup>, and an unknown location from Transylvania<sup>90</sup>.

At the quarantine the archaeologists have uncovered several fragments and one entire tile from the type of corner tiles from bases or cornices (Pl. 7/1, 4). The items in question are unglazed, only covered with mica. Such tiles (with or without glaze) have been discovered in Lăzarea<sup>91</sup>, Alba-Iulia<sup>92</sup>, and Vinţu de Jos<sup>93</sup>. Variants with glaze and different painted vegetal-geometric ornaments are known from Vinţu de Jos<sup>94</sup>, Braşov<sup>95</sup>, and “Transylvania.”<sup>96</sup>



Fig. 10. 1. Base and cornice tiles; 2. Corner tiles from bases or cornices (S 10/2011).

### Three-sided corner tiles

Corner tiles of this type have three sides, of various dimensions – three panels merged at obtuse angles – and only the wider side and the corner part are decorated with floral and geometric ornaments. The central, shorter side that formed the actual corner of the stove, was simple, undecorated (Fig. 11).

Two variants of this type have been found at the quarantine in Pricske, both unglazed (238

<sup>82</sup> Szócs, Roşca 2006, 126, 233, cat. 96, 132, 236, cat. 114.

<sup>83</sup> Marcu 2004, 262, Pl. 125/170.

<sup>84</sup> Szócs, Roşca 2006, 116, 230, cat. 80.

<sup>85</sup> Marcu 2004, 230, Pl. 79/209.

<sup>86</sup> Marcu 2004, 290, Pl. 164/129–130a.

<sup>87</sup> Szócs, Roşca 2006, 112–113, 229, cat. 73, 76.

<sup>88</sup> Szócs, Roşca 2006, 157, 247, cat. 171.

<sup>89</sup> Gazda 2010, Pl. 76/g, 77/e–f.

<sup>90</sup> Szócs, Roşca 2006, 122, 231–232, cat. 89–90.

<sup>91</sup> Kémenes 2005, 157, Pl. 59/2.

<sup>92</sup> Marcu–Istrate 2008, 174, Pl. 112/7.

<sup>93</sup> Marcu 2004, 290, Pl. 164/130.

<sup>94</sup> Szócs, Roşca 2006, 113, 229, cat. 75.

<sup>95</sup> Szócs, Roşca 2006, 142, 240, 242, cat. 136, 143.

<sup>96</sup> Szócs, Roşca 2006, 122, 231, cat. 87.

fragments, among which one three-sided corner tile from building no. 2 has been entirely preserved, Inv. no.: 2463).

The decorative motif is derived from that of the panel tiles type 1.a.: two units with ornaments framed by asymmetrical geometric motifs, depicting a miniature tree derived from the Tree of Life. The corner part displays a floral-vegetal and geometric decoration: in the upper part a stylized tulip, in the central part an eight-flower petal, underneath the latter geometric motifs (lozenge, dots, half-circle), while a part of the flattened edge was obliquely cut and decorated with palmetto/shell motifs. The smaller side of the tile displays no decoration (Pl. 1/5–6, Pl. 2/6, 8). The closest analogies, with overlapped arches, have been found at the Lázár castle in Lăzarea<sup>97</sup> and have been dated to the seventeenth century. Other similar items, with slightly modified decorative motifs, are preserved in the collection of the Szekler National Museum in Sfântu Gheorghe<sup>98</sup>. Three-sided corner tiles, with the surface covered in green glaze, are only known to have been discovered in “Transylvania<sup>99</sup>.” Small fragments from the various parts of this type are signaled in Crișan<sup>100</sup>, Vințu de Jos<sup>101</sup>, and Feldioara<sup>102</sup>.



Fig. 11. Three-sided corner tiles type 1.a. (S 5/2009).

The motif is derived from panel tiles type 1.c.: two units with continuous decoration with a network of rounded lozenges with knots at the intersection points. The central part of each rounded lozenge is decorated with stylized vegetal elements. The corner part also displays a floral-vegetal decoration: a stylized tulip (?) in the upper part, a five-petal flower and palmetto-shaped leaves in the central part. The small front surface of the tile displays no decoration (Pl. 5/3–4, 10).

The closest analogy is preserved in the ethnography collection of the Tarisznyás Márton Museum

<sup>97</sup> Kémenes 2005, 157, Pl. 59/4–5.

<sup>98</sup> Gazda 2010, Pl. 82/d–e.

<sup>99</sup> Szócs, Roșca 2006, 108, 227, cat. 63.

<sup>100</sup> Marcu 1992, 180–181, fig. 10/f, 11/a; Marcu 2004, 210, Pl. 45/28A.

<sup>101</sup> Marcu 2004, 292, Pl. 168/159–161.

<sup>102</sup> Marcu 2004, 231, Pl. 85/14.

in Gheorgheni and has been found in Ciuc-Mădăraş<sup>103</sup>. Other tile of this type has been discovered during the archaeological researches performed at the Mikó fortification in Miercurea-Ciuc<sup>104</sup>.

### Crown tiles

Corner tiles were placed in the upper part of the stoves. Such items were generally set one near the other, forming a continuous frieze. Their upper part was cut around the contour of the vegetal motifs and the lower row was decorated with relief vegetal ornaments. The items have a sole that allowed for them to be attached to the structure of the stove.

A total of 14 fragments of crown tiles have been found at the quarantine. On the basis of their decorative motifs, they can be grouped in two categories.



Fig. 12. Crown tiles (1–3: S 8/2011; 5: S 5/2009).

Items included in the first category of crown tiles display the lower part set apart through a vein decorated with large stalks ending in a volute. Inside the large stalks one notes two smaller stalks connected to each other through a tear-shaped decoration, while the two larger stalks are interconnected through a ring. The upper row is cut in the shape of a tree-petal flower (Fig. 12/1–2, Pl. 1/1–2, Pl. 2/1–3). The fragments discovered in Pricске are either unglazed or with a dark/light green glaze over engobe, rather exfoliated. The closest analogies can be found in the Lázár castle in Lăzarea<sup>105</sup>. Another eighteenth-century analogy, with modified ornaments, is preserved in the collection of the Szekler National Museum in Sfântu-Gheorghe. The item in question was discovered during the archaeological excavations performed in Leţ<sup>106</sup>. Tiles with modified decorative motifs and green glaze were found in Braşov<sup>107</sup>, Cluj-Napoca<sup>108</sup> (ornaments with two pairs of volutes interspersed by rows of dots and four cut-out half-circles above the volutes), and Transylvania (ornaments with two pairs of volutes

<sup>103</sup> Gazda 2010, Pl. 33/d.

<sup>104</sup> Kémenes 2004, 256–257, Pl. 12/4.

<sup>105</sup> Kémenes 2004, Pl. 5/1; Kémenes 2005, 157, Pl. 59/2.

<sup>106</sup> Gazda 2010, Pl. 22/f.

<sup>107</sup> Szócs, Roşca 2006, 142, 241, cat. 138.

<sup>108</sup> The crown stove tile fragment was discovered during edilitary works performed on Gheorghe Doja St. and is currently preserved in the collection of the National History Museum of Transylvania (Inv. no.: F 19406).

connected with knots, a row of dots between the volutes, and a top decoration consisting of cut-out palmettos)<sup>109</sup>.

The decorative motif of these tiles is rather familiar, resembling the series of Haban tiles dated to the seventeenth century discovered on the territory of Transylvania. Crown tiles with the upper part slightly modified with the initials FD and the year 67 (167?) are signaled in Vințu de Jos<sup>110</sup> and Alba-Iulia<sup>111</sup>. Other variants date to the seventeenth century and have been discovered in Făgăraș<sup>112</sup> or (with variable decorative motifs) in Hunedoara<sup>113</sup>, Deva<sup>114</sup>, Pănade<sup>115</sup>, and Zlatna<sup>116</sup>.

The second type of crown tiles has the lower row of the set apart through veins and decorated with stylized tulips and the upper row cut out in the shape of tulips and decorated with stalks (Fig. 12/3–4, Pl. 4/1–3). The discovered items are glazed in different shades of green: light green glaze on top of engobe, partially exfoliated and yellowish-brown glaze on top of white engobe; in all cases the glaze is strongly exfoliated. The items from Pricske differ through the artistic quality of the ornament, the finish of the obverse, and the dimensions of the tiles. In the case of the first variant, the vegetal motifs on the crown tiles are rendered more neatly, both the obverse and the reverse are covered in reddish engobe, the obverse displays light green, partially exfoliated glaze on top of the engobe, and they measure 24.7 × 9.76 cm (Pl. 4/1–2). In the case of the second variant the vegetal ornaments are more faded, the obverse is covered with light green glaze on top of white engobe, and the item measures 21 × 12.8 cm (Pl. 4/3). The crown tiles had been created in different molds.

The only analogies I was able to identify have been discovered at the Franciscan friary in Lăzarea<sup>117</sup>. There are also mentions of other fragments of this type found during the archaeological excavations performed at the Mikó fortification in Miercurea-Ciuc<sup>118</sup>.

### Clay panels

The excavations performed at the quarantine have led to the discovery of 51 fragments of clay panel, among which two could be reconstructed (S10/2011, Inv. no.: 3089 and S5/2009, Inv. no.: 2465–2466). I was thus able to reconstruct their dimensions: 31.5 × 23 × 0.8–1 cm and 38.7 × 16 × 1 cm respectively. The items are rectangular in shape, made of coarse fabric, with sand, gravel, and mica. The panels had been pressed into wooden molds. One of the sides preserves imprints of wooden fibers and on the surface both items displayed intense traces of burning (Fig. 13).



Fig. 13. Clay panel from building no. 2 (S 5/2009).

<sup>109</sup> Szőcs, Roșca 2006, 108, 227, cat. 64.

<sup>110</sup> Bunta 1971, 234, Pl. VIII/13; Rusu 1998, 50, 113, cat. 98; Marcu 2004, 292, Pl. 168/156.

<sup>111</sup> Marcu–Istrate 2008, 174, Pl. 111/9.

<sup>112</sup> Marcu 2004, 228, Pl. 77/188.

<sup>113</sup> Marcu 2004, 238, Pl. 91/10–11A.

<sup>114</sup> Marcu–Petrov 1993, 100–101, Pl. IV/18–19.

<sup>115</sup> Marcu 2004, 250, Pl. 107/2B.

<sup>116</sup> Marcu–Rusu 2000, 225–226, 241, Pl. 12/1; Marcu 2004, 296, Pl. 175/40.

<sup>117</sup> Kémenes 2005, 135, Pl. 64/1–3.

<sup>118</sup> Kémenes 2005, 81.

I did not encounter such clay plates mentioned in specialized literature, nor any data on their possible function in the structure of the stove, but considering their outlook they were probably part of the roof, closing the heating chamber, or used somewhere on the inside of the stoves.

## Conclusions

The Seat of Gheorgheni is among the regions with the harshest climate in the Carpathian Basin, so that the efficacy of the heating systems was vital to the inhabitants' minimal comfort and survival. Pricske Quarantine is located at an altitude of 1455 m, where microclimate is unstable even nowadays. No analyses have been performed on the evolution of microclimate at the quarantine, but it is very likely that during the eighteenth century the winters were just as cold and harsh as today. Pricske is inaccessible during winter even today, with modern technique and means of transportation. Considering the conditions during the eighteenth century, one can state that the good quality and functioning of the stoves was very important at the quarantine.

The archaeological material discovered during the five campaigns of archaeological researches is the starting point of the analysis, providing significant benchmarks for the reconstruction of the stoves that were once in use in the living quarters of the quarantine. The stove tiles, unglazed or with different shades of green glaze, with vegetal or continuous decorations, are a characteristic of the province. Tiles with continuous decoration spread in the end of the seventeenth century and the beginning of the subsequent century, so that it is impossible to attribute them to the Habans alone considering the fact that smaller workshops could also reproduce the simple motifs with ease. The stove tiles copied after Haban models were modeled out of average-quality fabric and were either unglazed or green glazed, so that one can easily distinguish between them. In the case of tiles with continuous decoration with overlapped arched or asymmetric motifs and stylized vegetal motifs, of Haban influence, one cannot decide if they are the products of urban potters' guilds or were made in rural workshops. There is no actual data on the pottery workshops from the Seat of Gheorgheni, but the tiles found at the quarantine were very likely produced there or in the area of Ciuc. The situation is different in the case of the Mădăraş-type stove tiles that are of average quality and were produced in this settlement. Most of the tiles were uncovered in the fill of the cellar in building no. 4 or in the storage pit in building no. 2. A significant part of the material was found inside the rooms, usually part of collapsed stoves. This indicates that the stoves were dismantled after the quarantine was abandoned. I believe the result of the analysis of the stove tiles is partial, as only some of the buildings have been researched and a single building was fully investigated. Thus, one can only provide a general overview of this category of archaeological material. We must naturally take into consideration the fact that the owners/inhabitants of the quarantine recovered some of the most valuable and representative mobile goods when they left.

The stove tiles discovered in Pricske prove to be very significant for eighteenth-nineteenth-century Transylvania, due to the small number of such published items discovered through archaeological excavations. The present research modifies the chronology of some tile types. Thus, tiles with continuous decoration with geometric shapes and vegetal motifs derived from the Tree of Life and the crown tiles with geometric shapes and vegetal motifs have been dated to the seventeenth century alone.<sup>119</sup> Naturally, all of the items from Pricske date to the 1732–1808 period, when the quarantine was in use, as indicated by the archival written sources.

**Andrea Demjén**

National History Museum of Transylvania, Cluj-Napoca  
Cluj Napoca, ROU  
demjenandi@yahoo.com

<sup>119</sup> Marcu 2000–2004, 150, Pl. 14/5; Marcu 2004, 195, Pl. 28/30; Kémenes 2005, 153, 156, Pl. 49/4, Pl. 59/1.

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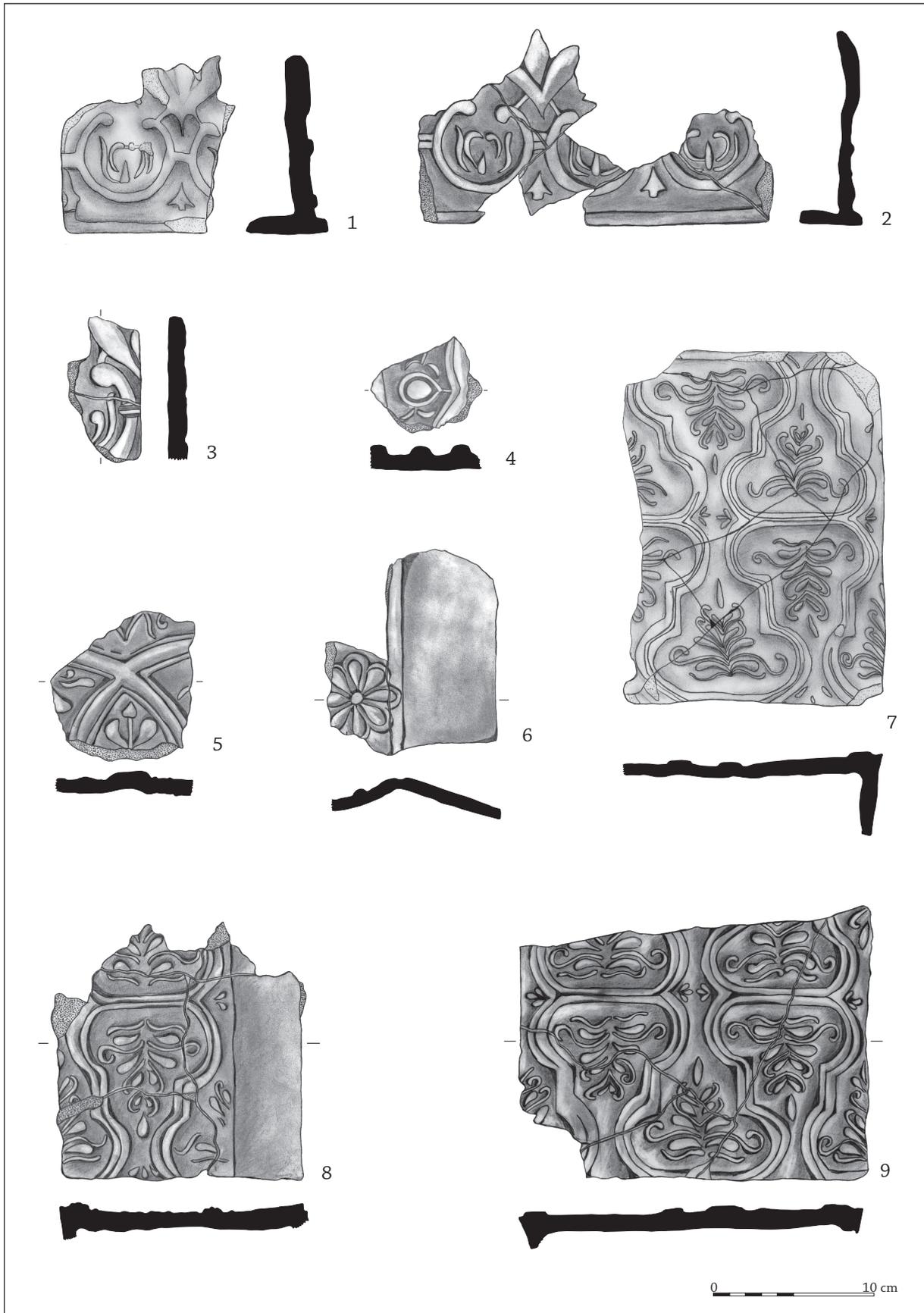
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### ABBREVIATIONS

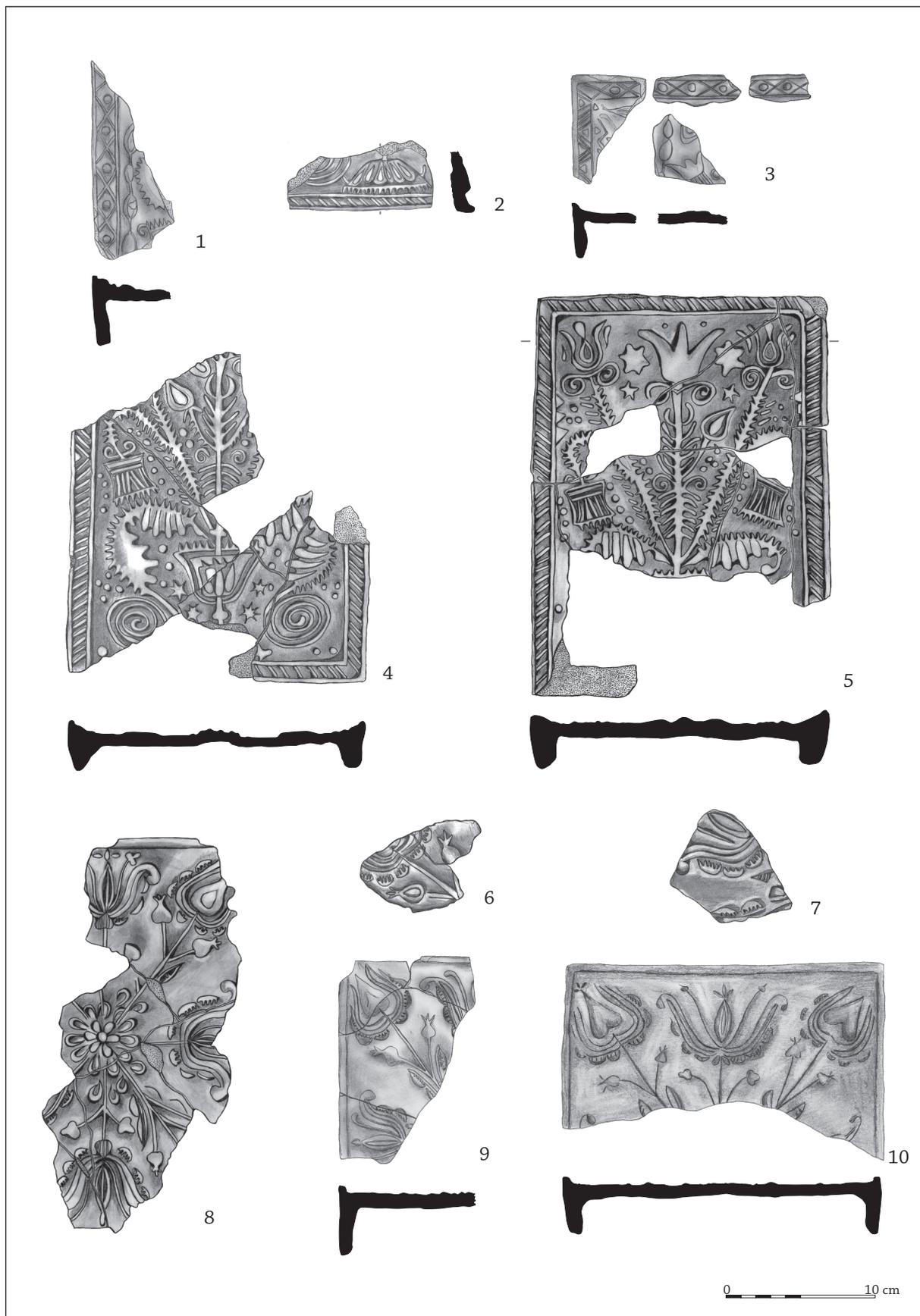
AMN	Acta Musei Napocensis. Cluj-Napoca.
AM	Arheologia Medievală. Brăila.
ArsTrans	Ars Transilvaniae, București.
CsSzM	A Csíki Székely Múzeum Évkönyve. Csíkszereda.
HOMÉ	A Hermann Ottó Múzeum Évkönyve. Miskolc.
RMI	Revista Monumentelor Istorice. București.
StComSM	Studii și Comunicări. Seria Arheologie. Satu Mare.
ZSA	Ziridava. Studia Archaeologica. Arad.



Pl. 1. Gheorgheni. Pricske Quarantine. 1-2. Crown tiles; 3-4. Panel tile; 4-5. Three-sided corner tiles.



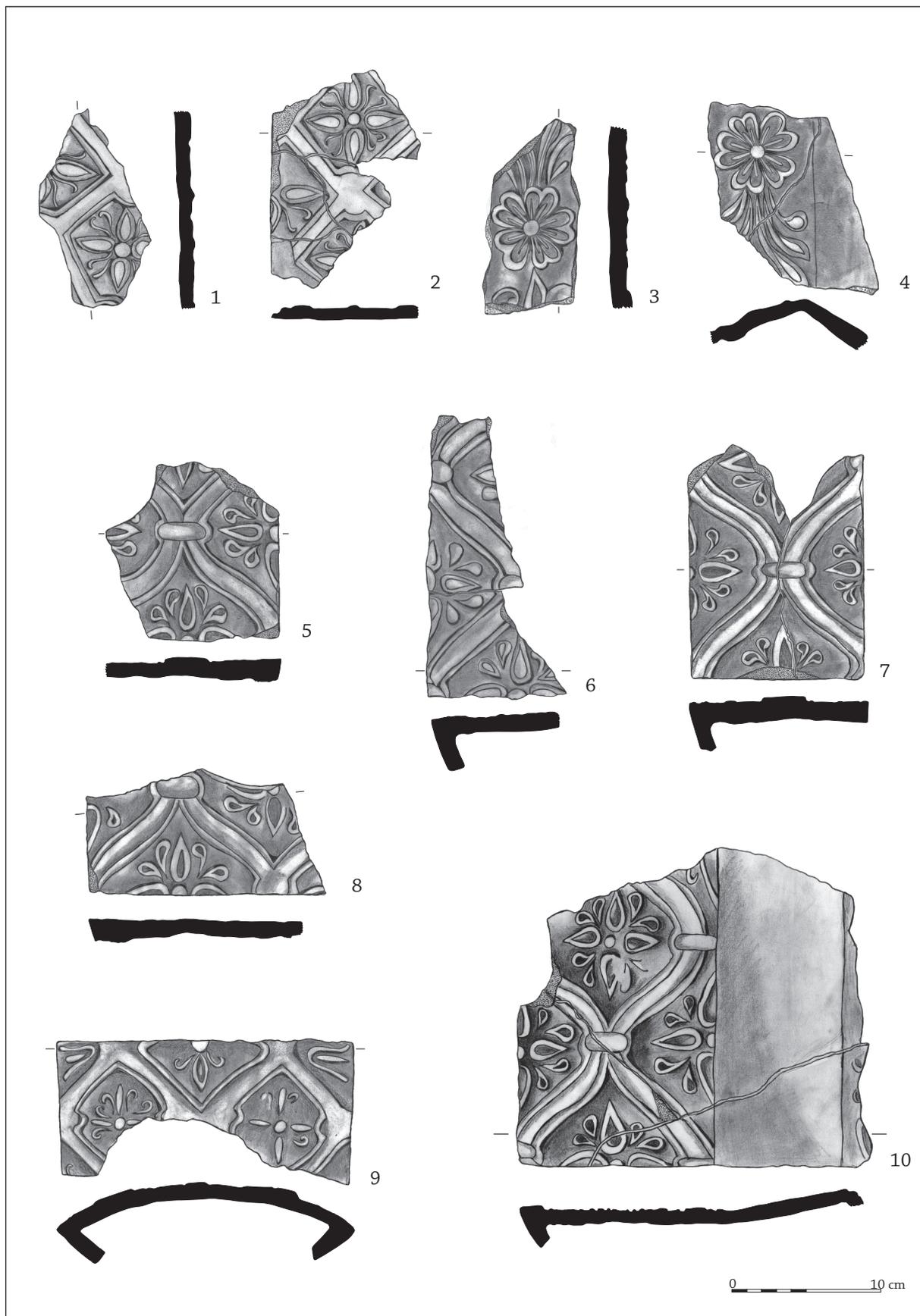
Pl. 2. Gheorgheni. Pricске Quarantine. 1–3. Crown tile fragments; 4–5, 7, 9. Panel tile fragments; 6, 8. Fragments of three-sides corner tiles.



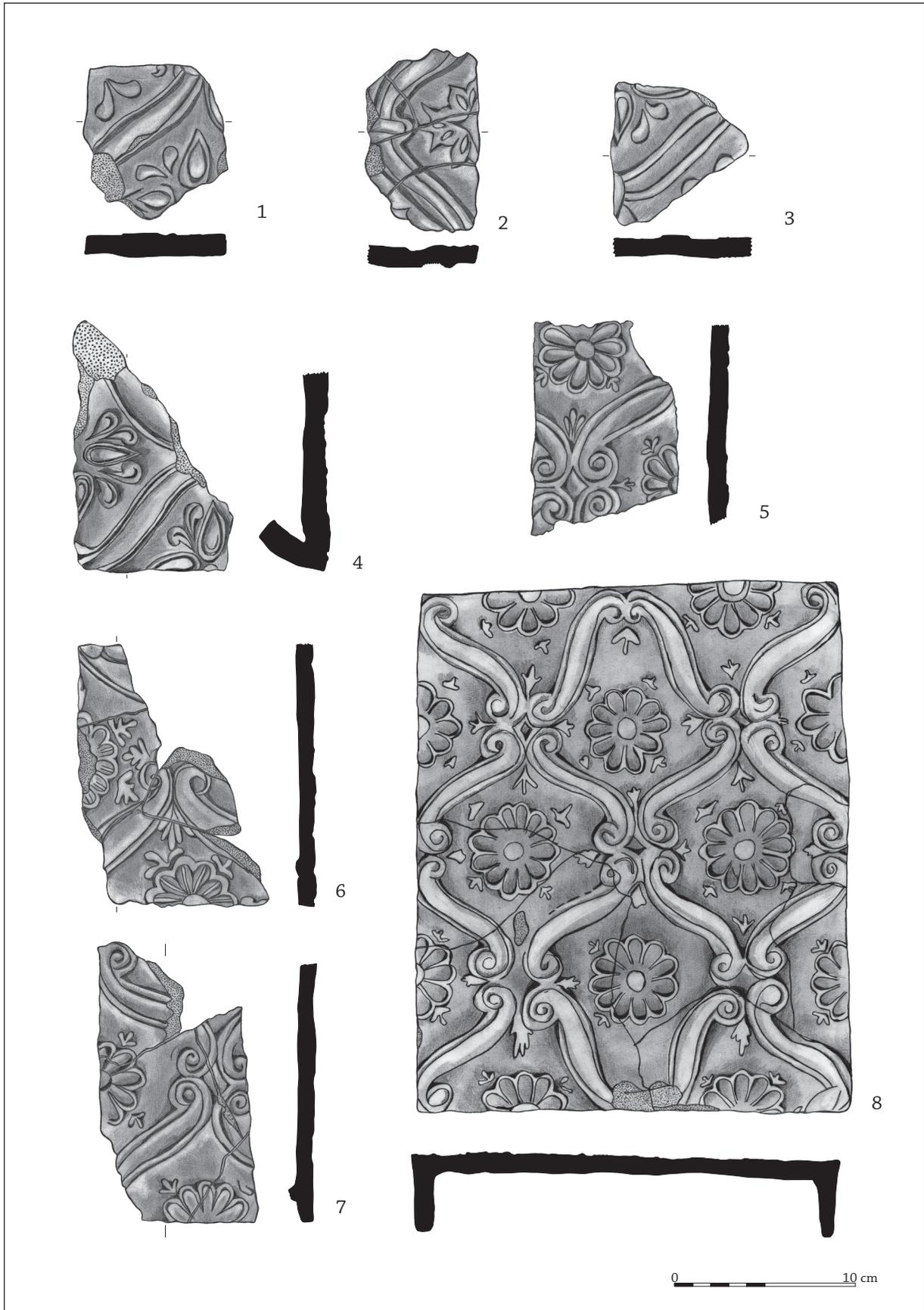
Pl. 3. Gheorgheni. Pricске Quarantine. 1–10. Panel tile fragments.



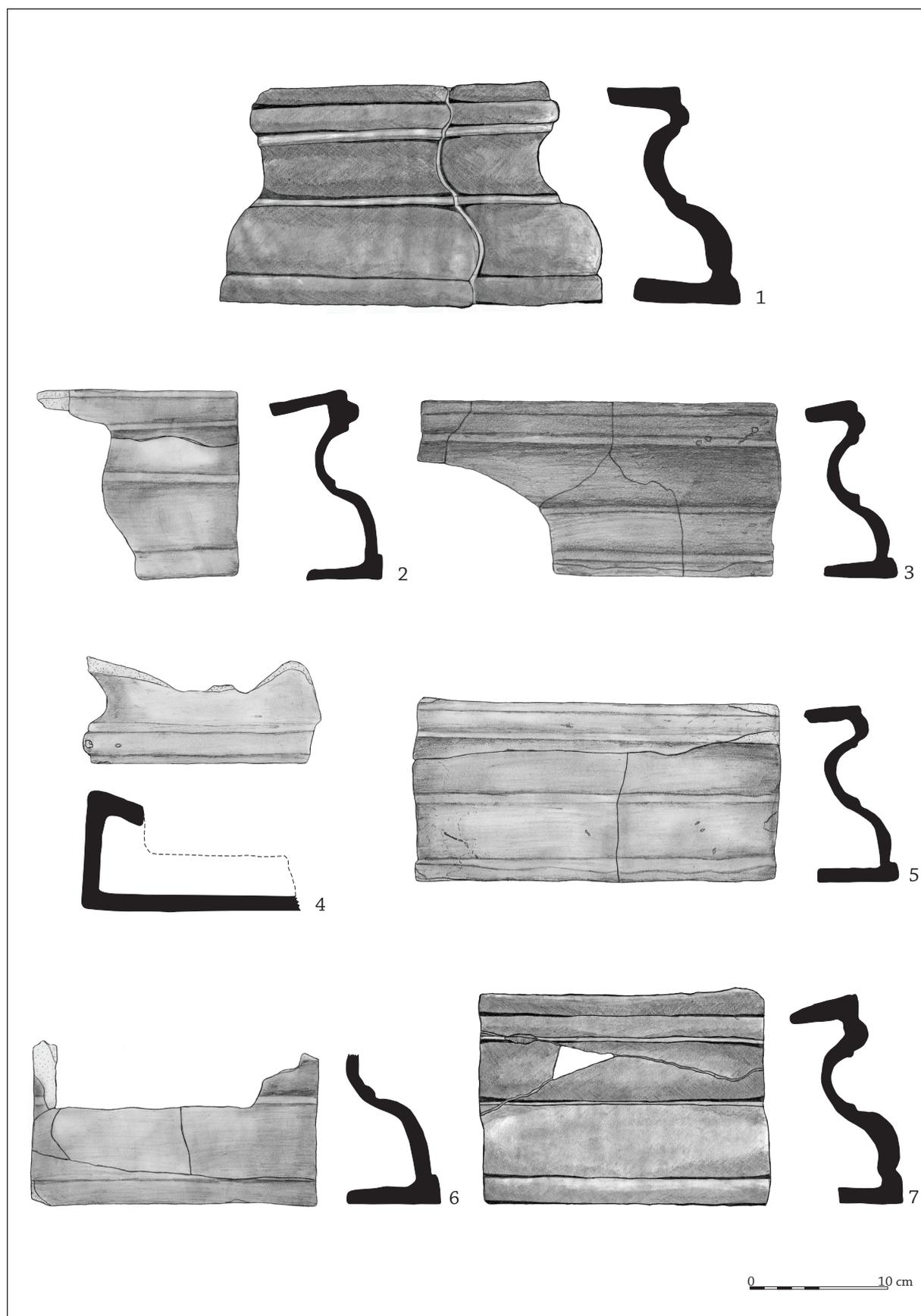
Pl. 4. Gheorgheni. Pricske Quarantine. 1-3. Crown tile fragments; 4-5. Panel tile fragments.



Pl. 5. Gheorgheni. Pricske Quarantine. 1-2, 5-9. Panel tile fragments;  
3-4, 10. Fragments of three-sided corner tiles.



Pl. 6. Gheorgheni. Pricke Quarantine. 1-8. Panel tile fragments.



Pl. 7. Gheorgheni. Pricske Quarantine. 1. Corner tile from the base or cornice of a stove; 2-7. Base or cornice tiles.

# Abbreviations

AAASH	Acta Archaeologica Academiae Scientiarum Hungaricae, Budapesta.
AAC	Acta Archaeologica Carpathica, Cracovia.
Alba Regia	Alba Regia. Annales Musei Stephani regis, Székesfehérvár.
Angvstia	Angvstia. Sfântu Gheorghe.
Arabona	Győri Xántus János Múzeum, Győr.
ArchÉrt	Archaeologiai Értesítő, Budapesta.
ArchHung	Archaeologia Hungarica, Series Nova, Budapest.
ArhMold	Arheologia Moldovei. Iași.
Arheologija/Archeologiya	Arheologija/ Archeologiya. Sofia.
Apulum	Acta Musei Apulensis – Apulum. Alba-Iulia.
AMN	Acta Musei Napocensis, Cluj-Napoca.
AMP	Acta Musei Porolissensis, Zalău.
BAM	Brvkenthal Acta Mvsei. Sibiu.
BHAB	(Museum Banaticum Temesiense) Bibliotheca Historica et Archaeologica Banatica.
BMMK	A Békés Megyei Múzeumok Közleményei. Békéscsaba.
BMA	Bibliotheca Memoriae Antiquitatis, Piatra Neamț.
BMN	Bibliotheca Musei Napocensis.
BudRég	Budapest Régiségei. Budapest.
CCA	Cronica Cercetărilor Arheologice din România, București.
CRSCRCR	Coins from Roman sites and collections of Roman coins from Romania.
Dacia N.S.	Dacia. Revue d'archéologie et d'histoire ancienne. Nouvelle serie. București.
EphNap	Ephemeris Napocensis. Cluj-Napoca.
Ethnographia	Ethnographia. A Magyar Néprajzi Társaság Folyóirata. Budapest.
FADDP/GMADP	Führer zu archäologischen Denkmälern in Dacia Porolissensis/Ghid al monumentelor arheologice din Dacia Porolissensis
FolArch	Folia Archaeologica. Budapest.
Hesperia	Hesperia: The Journal of the American School of Classical Studies at Athens. Athens.
MCA	Materiale și Cercetări Arheologice. Bucharest.
MFME	A Móra Ferenc Múz. Évkönyve. Szeged.
MFME SE	Móra Ferenc Múzeum Évkönyve: Studia Ethnographica. Szeged.
MFME-StudArch	A Móra Ferenc Múzeum Évkönyve, Studia Archaeologica. Szeged.
MGTSZ	Magyar Gazdaságtörténeti Szemle. Budapest.
MMA	Monumenta Avarorum Archaeologica, Budapest.
Mousaios	Mousaios. Buletin Științific al Muzeului Județean Buzău, Buzău.
NyJAMÉ	Jósa András Múzeum Évkönyve. Nyiregyháza.
OM	Orbis Mediaevalis, Arad.
PAT	Patrimonium Archaeologicum Transylvanicum. Cluj Napoca.
PBF	Praehistorische Bronzefunde. Berlin.
PeuceS.N	PEUCE. Studii și cercetări de istorie și arheologie. Serie nouă. Tulcea.
RI, SN	Revista Istorică, Serie Nouă. București.
RMM-MIA	Revista Muzeelor și Monumentelor. seria Monumente istorice și de artă. București.
SA	Sovietskaia Arheologija. Moscova.
SCIV(A)	Studii și Cercetări de Istorie Veche. București.
SlovArch	Slovenská Archeológia. Nitra.
SPMA	Studies in Post-Medieval Archaeology. Prague.

StudArchMed

TRÉT

WMMM

ZSA

Studia Archaeologica et Medievalia, Bratislava

TRÉT – Történelmi és Régészeti Értesítő, Temesvár (Timișoara).

Wosinsky Mór Megyei Múzeum, Szekszárd

Ziridava. Studia Archaeologica. Arad.