

ROMAN FINDS IN THE ART MUSEUM COURTYARD FROM CLUJ-NAPOCA

ADRIANA ANTAL, LUCA-PAUL PUPEZĂ

Abstract: The archaeological materials identified in the Art Museum courtyard are the result of a rescue archaeological excavation performed inside the Roman town of Napoca. Two Roman layers were determined. The first Roman is represented by a consistent burning layer, likely from a burned building. The burning was extensive, the earth being almost vitrified, while most potshards exhibit secondary burning traces. The archaeological material consists mainly of common ware shards, however bronze, bone or glass objects are not missing either. The second Roman layer is represented by a massive road massive stone slabs pavement. The archaeological material discovered in this layer is varied: coins, a stone funerary cone, bone, glass or bronze objects, as well as potshards (*terra sigillata*, stamped pottery, common wares).

Keywords: Napoca; rescue excavation; coins; stamped pottery.

Résumé: Les matériaux découverts dans la cour du Musée d'Art sont le résultat d'une fouille archéologique préventive. Deux niveaux romains ont été identifiés. Le première niveau est représentée par une brûlure uniforme, probablement d'un bâtiment incendié. Le feu a été très fort: le niveau de gravier et de sable en dessous de la combustion est partiellement vitrifié et la plupart des poteries est fortement brûlée secondaire. Le matériel archéologique se compose principalement de poterie d'usage commune, mais ne manque pas des objets en bronze, en verre ou en os. Le second niveau romain est représenté par un pavage de dalles massives de pierre. Le matériel archéologique est varié: monnaies, un cône funéraire de pierre, objets en os, verre ou bronze et aussi *terre sigillée* ou du céramique estampée.

Mots-clés: Napoca; archéologie préventive; monnaie, poterie estampée.

Rezumat: Materialele arheologice provenite din curtea Muzeului de Artă au fost rezultatul unei săpături arheologice preventive. Au fost identificate două nivele de epocă romană. Nivelul roman timpuriu este reprezentat de un strat consistent de arsură, probabil de la o construcție incendiată. Incendierea a fost puternică, nisipul aflat în amenajare a fost aproape vitrifiat, iar majoritatea fragmentelor ceramice au urme de ardere secundară. Materialul arheologic descoperit a constat în principal din fragmente ceramice de la vase de uz comun, fără a lipsi obiectele din bronz, os sau sticlă. Nivelul roman târziu este reprezentat de un drum / pavaj cu dale masive din piatră. Materialul arheologic din acest nivel este variat: monede, un con funerar din piatră, obiecte din os, sticlă sau bronz precum și fragmente ceramice.

Cuvinte cheie: Napoca; arheologie preventivă; monede; ceramică ștampilată.

I. The Art Museum

The Art Museum, housed in the Bánffy Palace, the most significant accomplishment of the Transylvanian baroque is located in central Cluj-Napoca, Piața Unirii Square, close to Saint Michael Cathedral and the statuary group *Mathias Rex* (Pl. I'; I/1). Geographically, the Museum is placed on the first terrace of Someș river, in fact similarly to the entire ancient town centre, at approximately 500 m south the river.

The finds in the Art Museum courtyard, result of rescue archaeological excavations¹, cover the entire urban chronological sequence of the town, from contemporary to Roman periods. The archaeological research was carried out in order to estimate the historical potential and the partial archaeological discharge of the inner courtyard of the palace, space designed for rearrangement.

A single trench was delimited, S1, of 23 × 3 m, oriented N-S (Pl. I/2; II/1; IX/1-2), where culture layers were found to be succeeding to a depth of over 6 meters (Pl. II/2). The most recent identified complex following the archaeological excavations in the Art Museum courtyard belongs to the contemporary period. It is a part of the concrete structure of a cinema (called "Apolló", "Capitol", then "Progresul"), functioning there from the interwar period to 1971. Finds dated to the modern period are closely related to the effective construction of the palace by the Transylvanian governor, G. Bánffy, between 1774 and 1785. Two stone walls of a cellar, of which one was provided with an arch, were identified in the courtyard south-eastern area. The building they belonged to was most likely destroyed when the palace was built. From the same period survived two phases of the original pavement of the palace courtyard, a river stone paving, later covered with massive stone slabs. Most of the complexes that pertain to the modern period are lime slaking pits. Beneath the modern layer, no phase succession of the medieval period could be identified (the 12th -17th centuries), the most consistent layers of the period being levelling layers that comprised mixed archaeological material.

II. The second Roman layer

The second Roman layer² is represented by a road massive stone slab pavement, approximately oriented NW-SE (Pl. II/1; X/1-3). Only three (four?) slabs survived, the road/pavement foundation made of successive pebble, sand or sandy earth layers (Pl. II/2) being best preserved. The culture layer afferent to the road/pavement is a debris layer, containing mixed materials: stone objects (a funerary cone - Pl. III/13; XI/13; a fragment of uncertain function, decorated with vegetal motifs - Pl. III/16; XI/14), building materials (iron nails - Pl. III/4-8; XI/5, tiles, pavement pieces), coins (Pl. XI/1, 3-5), various bronze, glass (Pl. III/11-12) or bone objects (Pl. III/1-3; XI/6-8), potshards (Pl. III/14; IV/2-9, 11-13, 15-18, 20; V/1-2, 5, 7-8, 10-20, 22-28; VI/1-6, 9-11, 13-15, 17-18; VII/1-25; VIII/1-20; XII/2, 4-6, 8-9, 11-17, 19) and animal bones. The layers in this phase are the only ones disturbed by subsequent medieval and modern insertions (Pl. II/1), so that Roman materials identified in the upper layers (potshards - Pl. IV/1, 10, 14, 19; V/3, 6, 9, 21, 29; VI/7-8, 12, 16; bronze items - Pl. III/9, 17; XI/11-12, 15; bone - Pl. III/10, 15; XI/9-10; XII/1, 3, 7, 10, 18) most likely belonged to the second Roman layer.

¹ Alicu et alii 2009, 285-287; Antal, Pupeză 2010, 67-85; Pupeză 2011, 223-240.

² The presentation of the Roman layers of the site is made according to their emergence order (chronologically, from the most recent to the earliest).

Coins

Four coins that belonged to this layer were identified³: a strongly corroded bronze coin dated under Hadrian (catalogue no. 1, Pl. XI/5 a-b) and two silver coins, one issued under Septimius Severus (catalogue no. 3, Pl. XI/4 a-b) and one under Elagabalus (catalogue no. 4, Pl. XI/1 a-b). Another silver coin, issued still under Septimius Severus (catalogue no. 2, Pl. XI/3a-b) and discovered in the upper medieval layer, most likely belonged to this layer as well.

1. HADRIAN; Denomination: as; Axis: 6; D: 26.1 × 23.3 mm; W: 7.848 gr.; Mint: Rome; Dating: AD 125-134; Obv.: HADRIANVS - AVGVSTVS, bust draped, laureate, right; Rv.: SALVS - AVGVSTI COS III, Salus standing left, feeding snake coiled round altar and holding sceptre; RIC II, 427, no. 678; MNIT; inv. no. NIR 10441 (Pl. XI/5 a-b).

2. SEPTIMIUS SEVERUS: Caracalla (Augustus); Denomination: denarius, fragmentary, burnt; Axis: 12; D: 19 mm; W: 1.832 gr.; Mint: Rome; Dating: AD 199-200; Obv.: ANTONIN[us] AVGVSTVS, bust draped, right; Rv.: SAL GEN HVM, Salus standing left raising kneeling figure and holding serpent-wreathed sceptre; RIC IV.1, 218, no. 42 (c); MNIT; inv. no. NIR 10442 (Pl. XI/3 a-b).

3. SEPTIMIUS SEVERUS: Caracalla (Augustus); Denomination: denarius; Axis: 6; D: 19 mm; W: 2.926 gr.; Mint: Rome; Dating: AD 206-210; Obv.: ANTONINVS PIVS AVG, head laureate, right; Rv.: LIBERALITAS AVG VI, Liberalitas standing left, holding *abacus* and *cornucopiae*; RIC IV.1, 235, no. 158; MNIT; inv. no. NIR 10443 (Pl. XI/4 a-b).

4. ELAGABLUS: Julia Paula; Denomination: denarius; Axis: 12; D: 19 mm; W: 2.957 gr.; Mint: Rome; Dating: AD 218-219; Obv.: IVLIA PAVLA AVG, bust draped, right; Rv.: CONCORDIA, Concordia seated left, holding *patera*; RIC IV.2, 45, no. 211; MNIT; inv. no. NIR 10444 (Pl. XI/1 a-b).

*Terra sigillata*⁴

Despite the relatively high quantity of discovered potshards, only two are of *terra sigillata*⁵ type and both were identified in the second Roman layer.

1. Bowl Drag. 37 type; body fragment; 4 × 3 cm; fine, hard red-brown fabric (Munsell 10R, 5/6), with limestone, silver and red-brown iron-rich grains inclusions; dark red slip, smooth and lustrous (Munsell 10R, 3/6).

The decorative motifs seem to have been placed in medallions, of which, due to the much reduced sizes of the fragment, only a small portion of one of them was preserved, inside which appears a decoration, possibly anthropomorphic or zoomorphic (?) barely identifiable. According to the fabric and slip, the discussed fragment may be assigned to the workshops at Lezoux, in Central Gaul, however the artisan is impossible to specify. Dating: starting with the Antonine period; MNIT; inv. no. V. 59362 (Pl. IV/2; XII/4).

2. Bowl Drag. 37 type; rim fragment; 6.6 × 6.5 cm; fine reddish yellow fabric (Munsell 5YR, 7/8), with limestone and silver mica inclusions; smooth and light lustrous slip (Munsell 5YR, 7/6). Decoration: peculiar ovolos, the inside divided into four by two perpendicular lines,

³ The coins were determined by C. Găzduc, whom we thank this way as well.

⁴ The catalogue of the pottery material comprises the following description elements: vessel shape/type, state of conservation, sizes, fabric type and slip, decoration, workshop, dating, analogies, storage, inventory number and plate.

⁵ Determination of the *terra sigillata* fragments was made by V. Rusu-Bolindeț, to whom we express our thanks in this way as well.

with coiled tongues; the decorative seem to have been placed in medallions and panels, of which a fragmentary medallion was preserved, delimited by two concentric circles. A bull head is displayed inside, full-faced (possibly O 1891 A); two four-petalled rosettes were placed on either side of the preserved medallion.

In terms of the assignment of the production centre making the analysed *terra sigillata* fragment, both the peculiar ovolos type as well as the partially preserved decorative motif might belong to artisan PACATVS from Aquincum⁶, who was active starting with Hadrian's reign, reaching maximum development under the Antonines and ceasing activity by the end of the 2nd century AD⁷; dating: based on the workshop and the archaeological context – end of the 2nd century AD; MNIT; inv. no. 59 963 (Pl. IV/12, XII/14).

In the event that the analysed *terra sigillata* fragment belongs beyond any doubt to Pacatus's workshops, its discovery represents a unique fact with regards to *terra sigillata* imports at Napoca, such products being novel to the mentioned site insofar⁸. In fact, Pannonian Samian ware were recorded rather scarce at province scale⁹, which is due to both the state of research of the imported *terra sigillata* in Dacia as well as the publishing of the site monographs, supposed to publicize novel archaeological materials.

Stamped pottery

Among the identified potshards, 19 come from wares decorated by stamping¹⁰. Noticeably, fragments exhibiting stamped decoration were discovered only in this Roman layer and not also in the earlier layer.

1. Bowl (?); wall fragment; L = 3.8 cm, l = 1.9 cm; fine fabric, orange, with mica in composition; red-orange slip, slightly glossy on the outside; stamped decoration, incompletely preserved, representing a rounded-type leaf; MNIT inv. no. V. 59971 (Pl. IV/1).

2. Bowl, likely Drag. 30 or 37 type, *terra nigra* imitation; wall fragment, slightly curved; L = 3.5 cm, l = 2.6 cm; fine fabric, dark grey, with graphite and mica in composition; dark grey

⁶ F. Oswald mentions this Pannonian workshop when including the decorative motif (the full-faced bull head) in the repertoire of figured decoration on *terra sigillata* (Oswald 1936-1937, 122, Pl. LXXVI, 1891 A). It appeared on a Drag. 37 mould assigned to PACATVS – Kuszinski 1932, 166-167, Fig. 142; 191-192, Fig. 171; Pl. XI/20-21; XVII/14. The way of representation of the bull head on the mould fragment at Aquincum mentioned by F. Oswald is different though from the specimen we analysed (the medallions are suggested by wine spindles, exhibiting inside the figured decorative motifs – birds and animals), yet the division into medallions of the decorative panels is found with the same artisan workshop on moulds or *terra sigillata* wares – see Kuszinski 1932, Pl. XII/3a-b; XIII/3 e.

⁷ Zsidi 2009, 59-61; for the illustration of the pottery variety made in Pacatus's workshops see Zsidi 2009, 130-134 (the Hungarian version), 208-210 (the abridged translation into English), catalogue nos. 558-612, *terra sigillata* moulds are catalogued between nos. 590-603.

⁸ Rusu-Bolindeț 2007, 156, 170.

⁹ Isac 1985, 46-47, catalogue nos. 443-456, Pl. 48. Respective products do not come from Pannonian workshops, but rather from those at Viminacium-Margum, in Moesia Superior (see the accurate identification made by L. Bjelajac, based on archaeological research and the specific pottery material – Bjelajac 1990, 143-172) deemed in the specialty literature as produced in the Siscia workshops (or Siscia-Margum). Same circumstances are also noted in what the import *terra sigillata* identified in Oltenia are concerned – see Popilian 1973, 188-189, 208, 210, catalogue nos. 155-169, Pl. X; Popilian, Ciucă 1988; Popilian, Ciucă 1993, 32, 42, catalogue no. 64, Pl. IV/64 etc.

¹⁰ The catalogue composition was based on the information ordering system used by V. Rusu-Bolindeț (Rusu-Bolindeț 2007, 57-67). We also introduced in the catalogue two rouletting-decorated potshards, preserving the description system as well.

slip, glossy, on both sides; stamped decorated, incompletely preserved, composed of three elements: a. rosette floral motif, with petals in outward circular arc, placed around a circle, with small central button; b. Fragmentary leaf, well delimited, likely oval, with bilobate lower part, three buttons in relief, veins being made by double lines; c. Circular arc opened downward, placed below the other motifs; MNIT, inv. no. V. 59966 (Pl. IV/3; XII/1).

3. Bowl, likely Drag. 30 or 37 type; wall fragment, slightly curved; L = 4.3 cm, l = 2.1 cm; semi-fine fabric, pink-orange, with mica in composition; orange slip, glossy to the outside; stamped decoration, incompletely preserved, composed of at least three elements: a. *planta pedis*, composed of two elements, well delimited, inside exhibiting five, respectively three buttons; b. Nine-petal rosette formed of unequal rectangles; c. Fragmentary leaf, likely oval-shaped, outlined, petiole and veins made by double lines; MNIT, inv. no. V. 59961 (Pl. IV/4; XII/6).

4. Bowl, likely Drag. 30 type; wall fragment from curve area; L = 5.4 cm, l = 3.2 cm; fine fabric, pink-orange, with mica in composition; orange-red slip, glossy, on both sides; incised line in curve area; stamped decoration preserved incompletely, composed of at least two elements: a. stylised leaves, placed vertically, well delimited, made by oblique lines; b. rosette/floral motif placed in-between the stylised leaves, with four semi-circular petals, each with central button and crossed lines placed around a button in relief; MNIT, inv. no. V. 59964 (Pl. IV/5).

5. Bowl, likely Drag. 30 type; wall fragment, from rim part; L = 3.8 cm, l = 3.5 cm; fine fabric, pink-orange, with calcite and mica in composition; red slip, glossy, on both sides; stamped decoration, preserved incompletely, composed of at least two elements: a. circular arc, downward opening; b. large rosette, with button on petals, placed in the circular arc opening; MNIT, inv. no. V. 59960 (Pl. IV/6; XII/5).

6. Bowl, likely Drag. 30 type; wall fragment, from rim part; L = 5.2 cm, l = 2.7 cm; fine fabric, orange, with mica in composition; orange-red slip, glossy, on both sides; stamped decoration, preserved incompletely, composed of at least three elements: a. horizontal row of large circular arcs, with downward opening; b. *lunulae*, with downward opening, placed at the joint ends of the large arcs; c. leaf, oval-shaped, well delimited, placed inside the large arcs opening; MNIT, inv. no. V. 59958 (Pl. IV/7; XII/8).

7. Bowl, likely Drag. 30 type; wall fragment; L = 5.1 cm, l = 4.9 cm; light grey fabric, semi fine, with organic material, graphite and mica in composition; dark grey to black slip, on the outside; stamped decoration, incompletely preserved, composed of two elements: a. vertical lines, formed of unequal rectangles; b. stylised "mushroom" representations; MNIT, inv. no. V. 59953 (Pl. IV/8; XII/17).

8. Bowl, likely Drag. 37 type, slightly reverted walls; wall fragment; L = 4.2 cm, l = 3.4 cm; fine fabric, pink-orange, with mica in composition; orange slip, glossy, to the outside; stamped decoration, preserved incompletely, composed of at least two elements: a. rosette, fragmentarily preserved, in the upper part of the wall fragment; b. slightly sharp leaves, tip down, well delimited, veins rendered by oblique lines placed below the rosette; MNIT, inv. no. V. 59957 (Pl. IV/9; XII/2).

9. Bowl (?); wall fragment; L = 4.2 cm, l = 3.1 cm; fine fabric, with mica in composition; red-brownish slip, slightly glossy, both inside and outside; stamped decoration, preserved incompletely, composed of at least two elements: a. rounded tip leaves, well delimited; b. semi-circles or simple circles placed below the leaves; MNIT, inv. no. V. 59974 (Pl. IV/10; XII/3).

10. Bowl, likely Drag. 37 type; wall fragment, strongly curved; L = 5.4 cm, l = 5.2 cm; semi fine fabric, pink-orange, with organic material and mica in composition; red-orange slip, slightly glossy, on the outside; stamped decoration, preserved incompletely, composed of at least three elements: a. circular arcs, upward, downward or rightward opening; they could be incompletely preserved circles; b. oblique lines, placed inside the arcs' openings, or vertical, placed in-between the arcs made of unequal rectangles; c. seven-petal rosettes placed in the arcs' openings (inside the circles); MNIT, inv. no. V. 59959 (Pl. IV/11; XII/13).

11. Bowl, likely Drag. 30 or 37 type; wall fragment; L = 4.6 cm, l = 4.5 cm; semi fine fabric, pink-orange, with calcite, organic material and mica in composition; orange slip, preserved partially on the outside; stamped decoration, incompletely preserved, composed of four elements: a. circular arcs with downward opening; b. vertical row of floral motifs, circularly-shaped, likely six-petalled, each with a dot in relief inside; c. double leafs, extended in shape, opposing tips, veins and petiole rendered by double lines and a circular space in-between the two; d. line, likely horizontal, placed below the double leaf, composed of unequal rectangles; MNIT, inv. no. V. 59954 (Pl. IV/13; XII/12).

12. Bowl, likely Drag. 30 or 37 type, with slightly reverted rim; rim and wall fragment; db = 13 cm; fine fabric, orange, with mica in composition; red, glossy slip, on both sides; stamped decoration, incompletely preserved, composed of at least three elements: a. circular arcs with upward opening, placed in a horizontal row below a groove; b. small-sized rosettes, with seven petals; c. circular arcs with downward opening, placed below the rosette; MNIT, inv. no. V. 59970 (Pl. IV/14; XII/10).

13. Bowl Drag. 30 type, *terra nigra* copy, with slightly reverted rim and short neck; rim and wall fragment; db = 14 cm; black fabric, fine, with organic remains and mica in composition; black slip, slightly glossy, on both sides; incised lines, placed below the rim; stamped decoration, incompletely preserved, composed of three elements: a. horizontal row formed of circular arcs with downwards opening, ends joined; b. human heads, looking left, framed in an oval, placed in the arcs' openings; c. motifs in the "S"-letter shape, preserved fragmentarily, placed by the arcs' ends; MNIT, inv. no. V. 59952 (Pl. IV/15; XII/15).

14. Bowl, likely Drag. 30 or 37 type; wall fragment; L = 7.1 cm, l = 5.8 cm; fine pink-orange fabric, with organic material, calcite and mica in composition; orange slip, slightly glossy, to the outside; stamped decoration, incompletely preserved, composed of three elements: a. row of four rosettes, likely with six petals each, placed vertically; b. "S"- letter shaped motif made of unequal rectangles; c. row of three trilobate leafs, with individualised lobes, slightly arched ends, well delimited and veins rendered by oblique lines; MNIT, inv. no. V. 59965 (Pl. IV/16; XII/16).

15. Bowl, likely Drag. 30 or 37 type, with rounded rim; rim and wall fragment; L = 3.4 cm, l = 3.2 cm; fine fabric, brownish, of orange hue and mica in composition; dark orange slip, glossy, on the outside; incised line under the rim; stamped decoration, preserved incompletely, composed of a horizontal row formed of circular arcs with downward opening; MNIT, inv. no. V. 59956 (Pl. IV/17; XII/11).

16. Bowl Drag. 37 type, with rounded rim; rim and wall fragment; db = 12 cm; incised line below the rim; fine fabric, orange, with crushed potshards and mica in composition; pink-orange slip, slightly glossy, on the outside; stamped decoration, preserved incompletely, composed of two elements: a. oblique lines to the left and, likely, to the right, made by unequal rectangles; b. Rosette placed by the ends of the joint lines, with buttons arranged circularly inside; MNIT, inv. no. V. 59955 (Pl. IV/18; XII/9).

17. Bowl Drag. 37 type; rim and wall fragments; Db = 20.5 cm; fine, orange fabric, with mica in composition; red, glossy slip, on both sides; roulette-made decoration, on the globular part of the wall, in the shape of oblique, parallel rows of small-sized lines; two incised lines are placed horizontally, also in the globular part of the wall MNIT, inv. no. V 59972 (Pl. IV/19; XII/18).

18. Bowl/terrine with globular body; wall fragment and base; Dr = 10 cm; fine, pink-orange fabric, with calcite, organic material and mica in composition; orange slip, glossy, to the outside; incised line, below the stamped decoration; ring-shaped base; stamped decoration, preserved incompletely, composed of at least two elements: a. circular arcs with upward opening; b. circular arcs with downward opening; MNIT, inv. no. V. 59967 (Pl. IV/20; XII/19).

19. Bowl/dish (?); fragment from the ring-shaped base area; Dr = 12 cm; brownish-orange fabric, with mica in composition; red slip, slightly glossy, on the inside; roulette-made

decoration, on the inner side of the vessel in the shape of circular rows placed concentrically, of small-sized lines; MNIT, inv. no. V. 59973 (Pl. XII/7).

Among pottery finds from the culture layer, stamped fragments are in few percentages, approximately 1%. In what firing is concerned, 16 of the fragments are oxidised in various red and orange hues and only three were fired in a reducing atmosphere, grey or blackish. The 84% oxidising firing percentage is close to the overall percentage of the finds at Napoca, ca. 77%, circumstances being similar to the rest of the sites in Dacia¹¹, except for the centre at Porolissum, where reduction firing predominates¹².

Of the vessel shapes, few could be typologically framed with precision, given their fragmentary state. Most frequent among the stamped pottery finds at Napoca appear the bowls, dishes and terrines. Typologically, vessels with stamped decoration at Napoca were used especially as tableware¹³. Fragments discovered in the Art Museum courtyard frame this general statistics. Most of the fragments come from variously sized bowls, copying especially Drag. 30 and 37 forms. The two bowl types, together with their derived shapes, are mainly used in the workshop at Napoca starting with the second half of the 2nd century AD until mid 3rd century AD¹⁴. The uniformity of the stamped wares production, both typologically and decoratively, is a phenomenon found at the scale of the whole Empire, visibly once with early 3rd century AD¹⁵. It is not excluded that one fragment comes from a dish and the other from a terrine, forms rarely found in the repertoire of stamped pottery from Dacia¹⁶.

In what decorative motifs are concerned, some of them are specific to the workshop at Napoca, however most are frequently found among the stamped pottery in the province. Human head - shaped motifs (Pl. IV/15; XII/15) appear in another six representations at Napoca¹⁷, but also at Porolissum¹⁸ or Gherla¹⁹, however in smaller numbers. The inspiration source might be common²⁰, yet the representation means, at least in these three cases above, are a most obvious differentiation. At Porolissum, on a bowl, human heads are of relatively large sizes, associated with "S"-letter shaped motifs, while on a terrine they are reduced in size, only sketched, without too much care for details²¹. The last situation is also found at Gherla²². On the vessels at Napoca,

¹¹ Ratios are varied, yet generally, oxidised vessels are highly predominant. For instance, at Cristești, 92% of the stamped decoration wares are oxidised (Man 1999, 146-153), and at Potaissa - 81% (Căținaș 1984, 481).

¹² Filip 2008, 103. In 87% of the cases, wares were fired in reducing atmosphere, circumstances entirely reversed compared to the rest of the finds in Dacia. The proper situation is related to the massive export of stamped pottery from Porolissum to the *Barbaricum*.

¹³ Rusu-Bolindeț 2007, 251.

¹⁴ Rusu-Bolindeț 2007, 252-253, 260-261.

¹⁵ Filip 2008, 106, with references. In Britannia or Panonnia, type copying Drag. 37 are also the most frequent in the repertoire of the stamped pottery of the 3rd century AD.

¹⁶ Rusu-Bolindeț 2007, 251.

¹⁷ Rusu-Bolindeț 2007, 259, 293.

¹⁸ Filip 2008, 348, 387.

¹⁹ Rusu-Bolindeț 1999, 781.

²⁰ Oswald 1936-1937, 88-91, Pl. LVIII-LIX.

²¹ Filip 2008, 348, 387, Pl. LXII/399; CI /541.

²² Rusu-Bolindeț 1999, 781, Pl. VI/15.

including that identified in the courtyard of the Art Museum, human heads are rendered almost realistically, with well delimited facial features and hair, part of an intricate decoration composed of several decorative motifs²³.

The rest of the decorative motifs on the pottery identified in the courtyard of the Art Museum may be assigned with difficulty to one or another workshops. Circular arcs with rosettes inside also appear at Cășei²⁴, Cristești²⁵, Gherla²⁶ or Porolissum²⁷. The association of stylised leafs and “S”-letter shaped motifs was also identified on the pottery at Cășei²⁸, Gherla²⁹, Potaissa³⁰ or Porolissum³¹. Moreover, *lunulae* appear at Cristești³², Gilău³³, Gherla³⁴ or Porolissum³⁵, while stylised leafs, sharp or rounded are found in all sites where one product was identified or where only stamped pottery was identified. Rare among finds are the representations of stylised leafs, similar to wheat ears or *planta pedis*³⁶, displayed by the vessels at Potaissa³⁷ or Porolissum³⁸.

The rosette or the extremely elaborate floral motif on the bowl fragment *terra nigra* (Pl. IV/3; XII/1) copy does not appear among the motifs in Dacia. The adjoining motif, the bilobate leaf in the lower part also appears at Napoca, as well on bowls copying *terra nigra*³⁹, but also at Gilău⁴⁰, beside simpler rosettes, without circular arcs. The motif in the shape of a stylised “mushroom” (Pl. IV/8; XII/17) does not seem to be too much spread outside the town at Napoca, stamped still on bowls fired in a reducing atmosphere⁴¹.

As general features, one may note that forms identified in the Art Museum courtyard site, similarly to those known in the entire provincial world, do not preserve the standard sizes of the copied *terra sigillata* wares. Furthermore, the stamped motifs are not specific to only one vessel type, even though it copies the original, being found on a broader variety of vessels. For instance, the human head bowl at Porolissum copies the Drag. 30 form, similarly to the fragment discovered in the Art Museum courtyard, both being made of reduction fired fabric compared to the fragments at Gherla, likely copying the same shape, which are oxidised and another two fragments from Napoca, which seem to copy Drag. 37 forms, being brownish-orange or grey in colour. In addition, the chronological framing of these fragments is different.

²³ Rusu-Bolindeț 2007, 259, 293, no. 299, Pl. LIX.

²⁴ Isac 2001, Pl. XV.

²⁵ Man 1999, 147, Pl. II.

²⁶ Rusu-Bolindeț 1999, 785, Pl. XIII.

²⁷ Filip 2008, 436, Pl. CL.

²⁸ Isac 2001, Pl. XIV.

²⁹ Rusu-Bolindeț 1999, 784, Pl. XII.

³⁰ Cătinaș 1984, 483, Fig. 6.

³¹ Filip 2008, 438, Pl. CLII.

³² Man 1999, Pl. I/2; III/10, 13; IV/15; VIII/45.

³³ Isac 2001, Pl. IV/32; VII/57; XVIII/m.

³⁴ Rusu-Bolindeț 1999, Pl. XIII/46.

³⁵ Filip 2008, 398, Pl. CXII (663).

³⁶ The motif also appears on other finds at Napoca (Rusu-Bolindeț 2007, 266, Pl. LXXI).

³⁷ Cătinaș 1982, no. 100, Pl. VI.

³⁸ Filip 2008, 245, Pl. CXCIV.

³⁹ Rusu-Bolindeț 2007, 293, no. 298, Pl. LIX; 298, no. 323, Pl. LXII.

⁴⁰ Isac 2001, Pl. II, no. 15.

⁴¹ Rusu-Bolindeț 2007, 297, no. 322, Pl. LXII.

Common ware

Most potshards come from common wares made of fine or semi-fine fabric, with mica schist, sand or crushed potshards as degreasers. They are wheel-thrown, the majority are oxidised, in various red hues⁴². Most of the fine fabric fragments came from various bowl and terrine types (Pl. VI/1-18), one-handle cups or two-handled small amphorae, with round rim, occasionally grooved (Pl. V/1-12). A few lid fragments were also made of good-quality fabric (Pl. V/13). Simple pots, of semi-fine fabric, had globular body, rounded either everted or inverted rim decorated with alveoli or grooves, flat or ring base, some being provided with handles (Pl. V/16-29). Some coarse fabric fragments came from *turibulum* type vessels, from which either the foot or the upper part survived (Pl. V/14-15). Very few coarse fabric potshards were hand-made.

Chronology

Given the discovered coins and also some of the motifs on the stamped pottery, the second Roman layer in the Art Museum courtyard may be most likely dated in the period Septimius Severus - Severus Alexander (end of the 2nd century AD - first half of the 3rd century AD).

III. The first Roman layer

The earliest Roman layer was identified especially in the northern part of the trench, in the form of a consistent reddish burning layer (Pl. II/2). Evidently, this was a burned building, the fire being extensive. The pebble and sand layer below the burning level exhibits locally a close to vitrifying appearance and most of the pottery there is strongly secondarily fired.

To the same layer belong numerous common ware shards (Pl. VII/1-25; VIII/1-20), animal bones, iron and bronze objects, a significant quantity of bronze slag as well as a massive bronze coin (Pl. XI/2 a-b).

ANTONINUS PIUS: Faustina II; Denomination: sestertius; Axis: 12; D: 30 mm; W: 19.494 gr.; Mint: Rome; Dating: AD 145-150; Av.: [faustina]E AVG [pii] AVG F[il], bust draped, right; Rv.: [ven]VS S C, Venus standing left, holding apple and rudder, round which dolphin is coiled; RIC III, 193, no. 1388 (c); MNIT; inv. no. NIR 10445 (Pl. XI/2 a-b).

Ware types from where fragments belonged to do not differ much from those discovered in the second Roman layer. Bowls and terrines of various types (Pl. VIII/1, 3-7, 9-18, 20), plates and dishes (Pl. VIII/2, 8, 19), cups and small amphorae (Pl. VII/1-9) as well, were made of fine fabric. Plain pots made of semi-fine fabric, with globular body and flat or ring base are not missing either (Pl. VII/10-25).

Concerning the chronology of this layer, only a few remarks can be made. The burning layer, supposedly coming from a building, overlaps two levelling layers. Few

⁴² Given the large number of potshards and the reduced space for this study, the presentation of common wares was made without a catalogue of finds, which shall be published once with the issue of the site monograph.

Roman materials were identified there and it cannot be said whether such levelling was made on a previously uninhabited layer or a possible previous inhabitancy layer was levelled. Therefore, it cannot be stated with accuracy whether the earliest Roman layer identified in the Art Museum courtyard is also the earliest Roman layer of the town at Napoca, from early 2nd century AD, or that it dates to the mid or end of the 2nd century AD.

IV. Conclusions

Concerning the first Roman layer identified in the Art Museum courtyard, few conclusions may be drawn, as it was identified over a relatively small surface. The presence of a significant quantity of bronze slag in the burning layer suggests that a workshop was operating there. Evidence on other economic activities (scrap, kilns) was not found, the majority of the material identified there being pottery. Subsequent to the extensive fire, no other building was erected there, the land being levelled in order to build a road or stone slab pavement.

The second Roman layer identified in the Art Museum courtyard was likely also the last inhabitancy layer of the town at Napoca. It is not a burning layer indicative of a violent end, but rather a debris layer. A dark earth layer, without archaeological material (Pl. II/2) appears locally between this Roman layer and the earliest medieval layer, which may suggest that inhabitancy was discontinued after this last Roman layer identified.

Important evidence on continued inhabitancy of an urban site is represented by the Roman street grid overlapping by that medieval⁴³. If Roman towns had disappeared prior the emergence of those medieval, the street grid would have not preserved the same routes, being most likely covered by vegetation. When a society changes, inhabitancy itself also changes, accidental continuity being almost excluded⁴⁴. Most numerous examples of the kind come from Italy, where several medieval towns preserve the Roman street grid, some almost entirely⁴⁵; other such examples come from Great Britain, France, Spain or Germany. In these towns of certain inhabitancy continuity, black earth was found to have been deposited between the Roman and medieval periods, which originally led to the conclusion that inhabitancy there was abandoned by the end of the Roman Empire. Subsequently, it was noted that such earth layer no longer appeared inside dwelling structures, thus proving reduced rather than disappeared inhabitancy⁴⁶.

Beside the street grid, fortifications represent the other topographical example of continuity. Compared to the preserved street grid or buildings, the use of Roman fortifications did not necessarily imply continued inhabitancy. This is the case of most Roman fortifications reused by early medieval towns. The Roman town ceased to be a centre of urban life in the Middle Ages, functioning as a place of defence. For this

⁴³ Ward-Perkins 1984, 179.

⁴⁴ Banks 1984, 629.

⁴⁵ Ward-Perkins 1988, 18.

⁴⁶ Ward-Perkins 1988, 18, with references.

reason, the street grid did not preserve, except for the main roads joining the gates and possibly the route of the patrol roads⁴⁷.

The situation of some of the urban centres in Dacia after the withdrawal of the Roman administration is integral part to this phenomenon of Roman urban life change to that medieval⁴⁸. Based on the data provided by the archaeological excavations, it was concluded that Roman Napoca had a rectangular-shaped enclosure and an orthogonal street grid⁴⁹ (Pl. I/1). The fortified enclosure of the Roman town was archaeologically identified on three sides, those in the west and north being overlapped by the medieval fortification. The first fortified medieval enclosure, *Castrum Clusium*, seems to have occupied the north-west corner of the Roman town⁵⁰, subsequently the enclosure being extended, exceeding the limits of the ancient settlement. When examining the map location of the streets, one may easily suppose that a *cardo maximus* was in existence along Ferdinand street and then in Unirii Square in front of Bánffy Palace. The route of *decumanus maximus* was likely along 21 Decembrie Boulevard and Memorandumului street. The importance of these street directions is obvious in the Middle Ages, the two important access roads, *Hid utcza* and *Belső Monostor utcza*, following precisely these routes⁵¹.

The stone slabs identified in the second Roman layer from the Art Museum courtyard are approximately N-S oriented, being parallel to the supposed *cardo maximus* along Ferdinand street. The slabs might come from one of the smaller streets of the town, a simple *cardo*, located east of *cardo maximus*. The direction of this street was no longer preserved in the Middle Ages. As evidenced by the stratigraphic sequence identified in the Art Museum courtyard, the possible Roman road was overlapped by medieval houses, two stone walls of a cellar being found above the stone slabs.

A dark earth layer was discovered between the Roman and medieval inhabitancy as early as the first excavations carried out at Cluj-Napoca⁵². The finds in the Art Museum courtyard should be corroborated with those similar performed in recent years in order to determine how much of the street grid of the Roman town was preserved in the succeeding medieval town. Concurrently, it could be thus established with certainty whether only the main roads joining the gates survived, meaning that only the fortification was used in the Middle Ages, or if certain *insulae* were still maintained in use, which would be indicative of proper urban life.

Finds are promising for a single excavation campaign covering only 10% of the inner courtyard of the Art Museum, which makes us hope that future research would bring to light a richer material, as one would expect from a central area of a Roman town.

⁴⁷ Janssen 1988, 50; Russo 1998, with all references on the phenomenon.

⁴⁸ Pupeză 2010, 701-712; Pupeză 2011, 221-238.

⁴⁹ Daicoviciu 1974, 25-49; RepCluj, 118-154, Fig. 69.

⁵⁰ Lukacs 2005, 28-32, with references.

⁵¹ Pupeză 2011, 229.

⁵² Méri 1986, 12, Kép 5-7.

Bibliography

- Alicu et alii 2009 D. Alicu, A. Isac, P. Pupeză, B. Gergely, *Cluj - Napoca, punct: Muzeul de Artă*, CCA. Campania 2008, București 2009, 285-287, no. 140.
- Antal, Pupeză 2010 A. Antal, P. Pupeză, *Ceramica ștampilată de la Napoca. Descoperirile din curtea Muzeului de Artă*. In: V. Rusu-Bolindeț, T. Sălăgean, R. Varga (eds.), *Studia Archaeologica et Historica in honorem Magistri Dorin Alicu*, Cluj-Napoca 2010, 67-85.
- Banks 1984 P. Banks, *The Roman inheritance and topographical transitions in early medieval Barcelona*. In: T. F. C. Blagg, R. F. J. Jones, S. J. Keay (eds.), *Papers in Iberian archaeology*, BAR International series 193, Oxford 1984, 552-557.
- Bjelajac 1990 L. Bjelajac, *Terra sigillata u Gornjoj Meziji. Import i radionice Viminacium-Margum / Terra sigillata in Upper Moesia. Import and Viminacium-Margum Workshops*, Beograd 1990.
- Cătinaș 1982 A. Cătinaș, *Ceramica romană de la Potaissa*, Potaissa, II, 1982, 81-86.
- Cătinaș 1984 A. Cătinaș, *Ceramica ștampilată de la Potaissa*, ActaMN, XXI, 1984, 481-503.
- Daicoviciu 1974 H. Daicoviciu, *Napoca romană*. In: Șt. Pascu (coord.), *Istoria Clujului*, Cluj-Napoca, 1974, 25-49.
- Filip 2008 C. C. Filip, *Ceramica ștampilată de la Porolissum. Serie Porolissum. Un complex arheologic daco-roman la marginea de nord a Imperiului Roman*, vol. V, Cluj-Napoca 2008.
- Isac 1985 D. Isac, *Terra sigillata în Dacia romană*, PhD manuscript, Cluj-Napoca, 1985.
- Isac 2001 D. Isac, *The origin and significance of the stamped pottery in Northern Dacia: material from the Roman forts of Gilău and Cășei*. In: D. Isac, *Viața cotidiană în castrele Daciei Porolissensis*, Cluj-Napoca 2001, 130-154.
- Janssen 1988 W. Janssen, *The rebirth of towns in the Rhineland*. In: R. Hodges, B. Hobbley (eds.), *The rebirth of towns in the west AD 700-1050*, London 1988, 47-51.
- Kuszinski 1932 B. Kuszinski, *A gázgyári római fazekastelep Aquincumban (Das grosse römische Topferviertel in Aquincum bei Budapest)*, Budapest Régisegei 11, Budapest 1932.
- Lukacs 2005 J. Lukács, *Povestea orașului-comoară. Scurtă istorie a Clujului și a monumentelor sale*, Cluj-Napoca 2005.
- Man 1999 N. Man, *Considerații privind ceramica ștampilată din așezarea romană de la Cristești (jud. Mureș)*. In: D. Protase, D. Brudașcu (eds.), *Napoca. 1800 de ani de la începutul vieții urbane*, Cluj-Napoca 1999, 143-165.
- Méri 1986 I. Méri, *Ásatás a kolozsvári fő téren*, 1943. Méri István hagyatékából közzétette Kovalovszki Júlia, *A Magyar Nemzeti Múzeum Adattárának Közleményei* 1, Budapest 1986.
- Oswald 1936-1937 F. Oswald, *Index of Figure-Types on Terra Sigillata*, London 1936-1937.
- Popilian 1973 Gh. Popilian, *La céramique sigillée d'importation découverte en Oltenie*, Dacia N. S., XVII, 1973, 179-216.
- Popilian, Ciucă 1988 Gh. Popilian, I. Ciucă, *Nouvelles informations sur l'importation de terra sigillata en Dacie méridionale*, Dacia N. S., XXXII, 1988, 1-2, 61-79.

- Popilian, Ciucă 1993 Gh. Popilian, I. Ciucă, *Ceramica de tip terra sigillata de import descoperită la Enoșești-Acidava (jud. Olt)*, AO, 8, 1993, 29-42.
- Pupeză 2010 P. Pupeză, *Arheologia urbană în România. De la orașul antic la orașul contemporan*. In: H. Pop et alii (eds.), *Identități culturale locale și regionale în context european. In memoriam Alexandru V. Matei*, Zalău 2010, 701-712.
- Pupeză 2011 P. Pupeză, *Urban archaeology in Cluj-Napoca. The findings from the Art Museum' courtyard*, ActaMN, 45-46/I, 2008-2009 (2011), 223-240.
- Russo 1998 D. G. Russo, *Town Origins and Development in Early England, c.400-950 A.D.*, London 1998.
- Rusu-Bolindeț 1999 V. Rusu-Bolindeț, *Stamped Pottery from the Roman Fort at Gherla*. In: N. Gudea (ed.), *Roman frontier studies: proceedings of the XVIIth International Congress of Roman Frontier Studies*, Zalău 1999, 777-805.
- Rusu-Bolindeț 2007 V. Rusu-Bolindeț, *Ceramica romană de la Napoca. Contribuții la studiul ceramicii din Dacia romană*, Bibliotheca Musei Napocensis XXV, Cluj-Napoca 2007.
- Ward-Perkins 1984 B. Ward-Perkins, *From Classical Antiquity to the Middle Ages: urban public building in northern and central Italy*, Oxford 1984.
- Ward-Perkins 1988 B. Ward-Perkins, *The towns of northern Italy: rebirth or renewal?* In: R. Hodges, B. Hobbey (eds.), *The rebirth of towns in the west AD 700-1050*, London 1988, 16-27.
- Zsidi 2009 P. Zsidi, *Aquincum legnagyobb fazekasműhelye / Aquincum's largest pottery workshop*. In: *Aquincumi látványraktár. A BTM Aquincumi Múzeumának állandó kiállítása / Visual store at Aquincum*. Permanent exhibition of the Aquincum museum, Budapest 2009, 59-61.

Adriana Antal

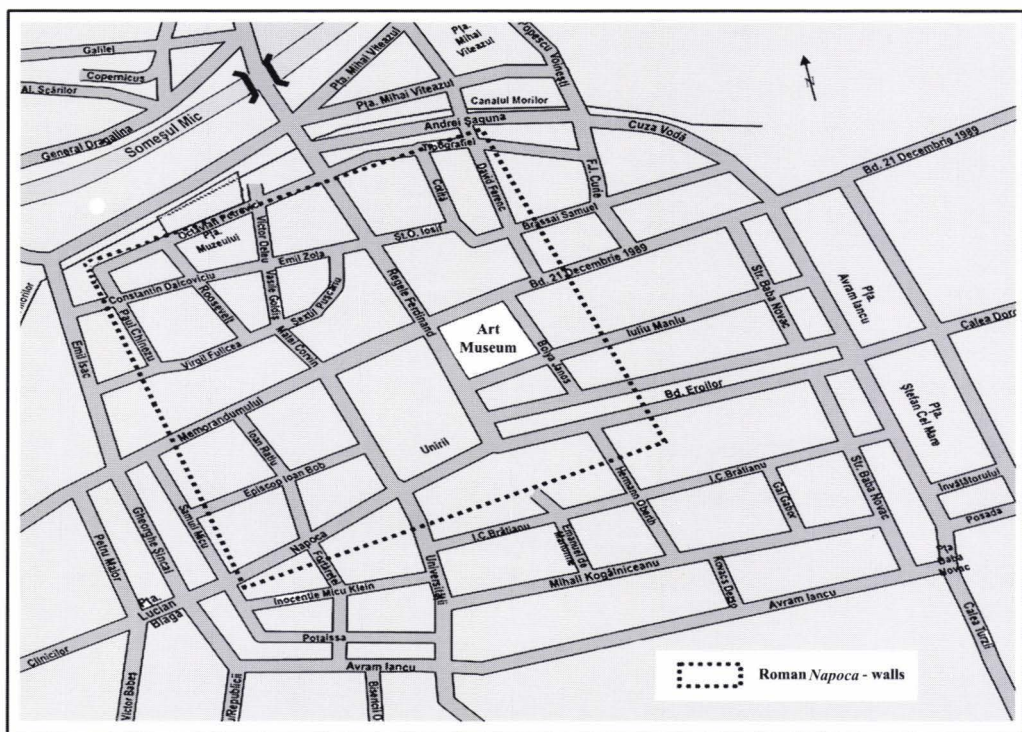
“Babeș-Bolyai” University, Cluj-Napoca

adrianna.antal@yahoo.com

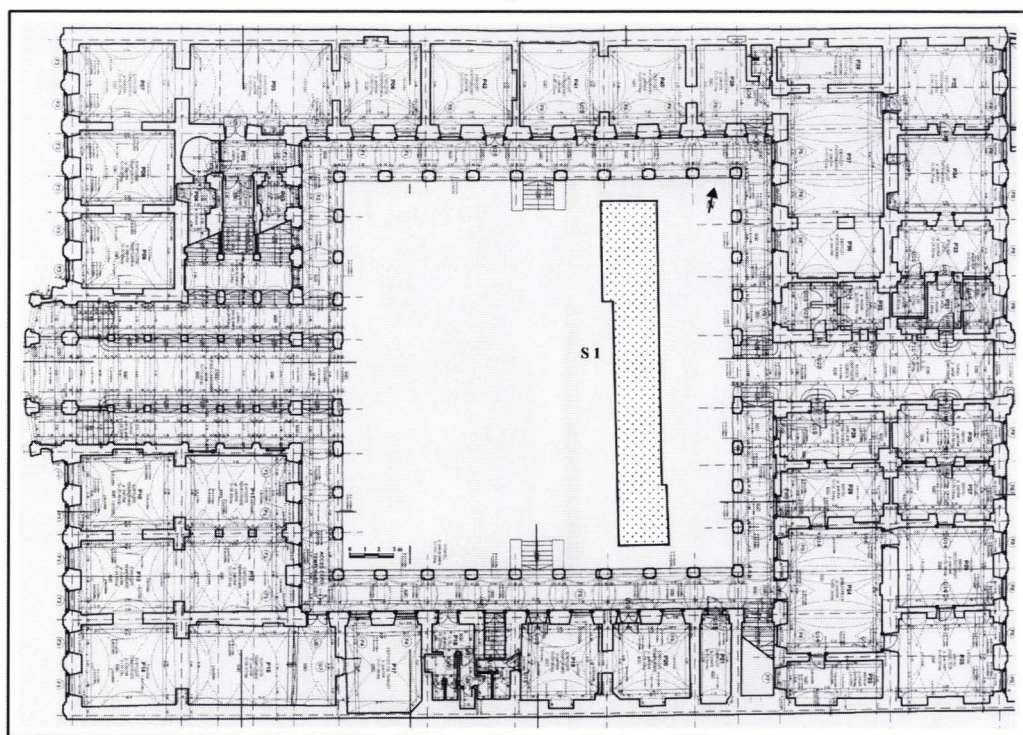
Luca-Paul Pupeză

National History Museum of Transylvanian, Cluj-Napoca

paulpupeza@yahoo.com

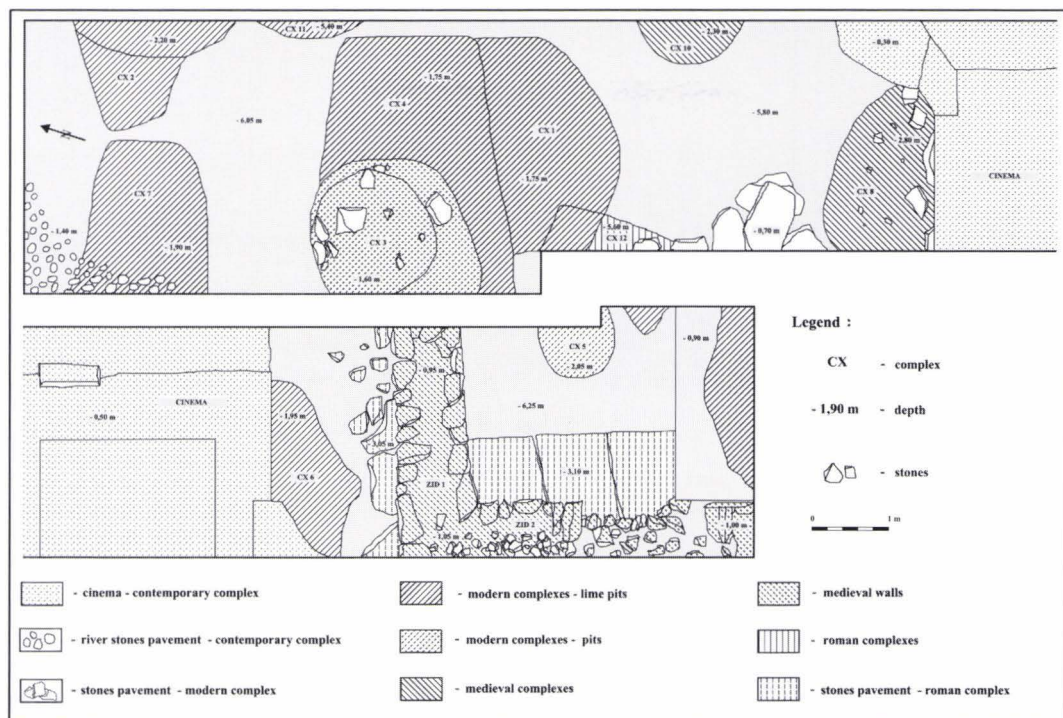


1

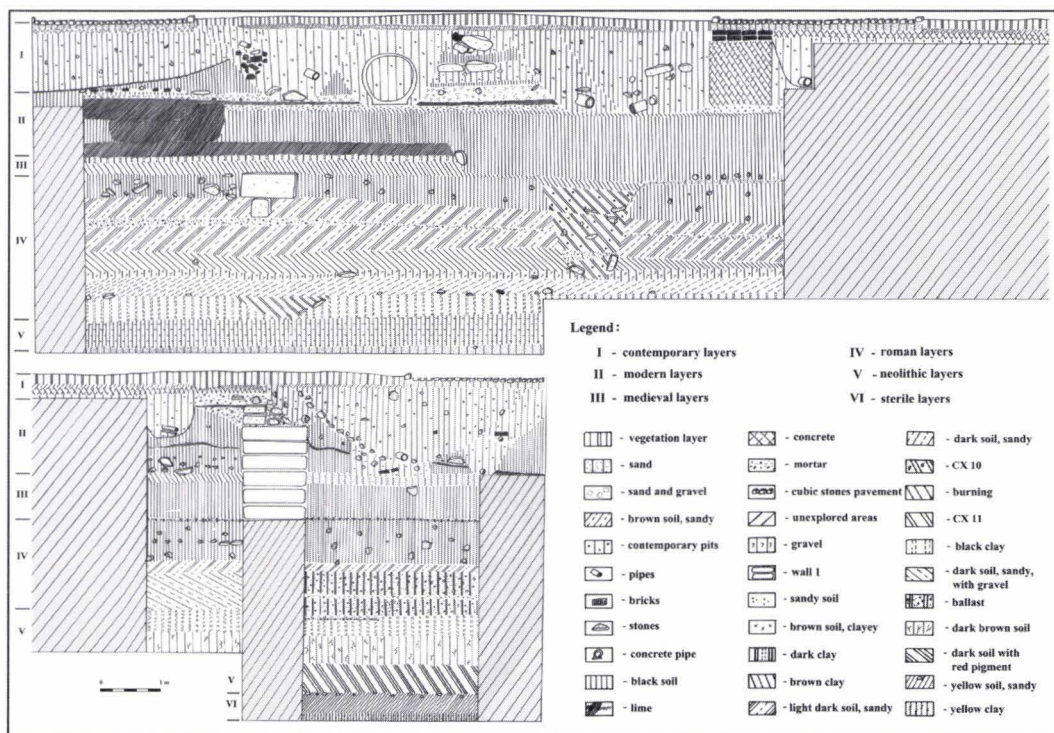


2

Pl. I. The site: 1. Cluj-Napoca – central area (Napoca's fortification after RepCluj, 125, Fig. 69). 2. The Art Museum (Bánffy Palace) – plan (after Relevu Arhitectural – plan parter made by Utilitas SRL, Cluj-Napoca).

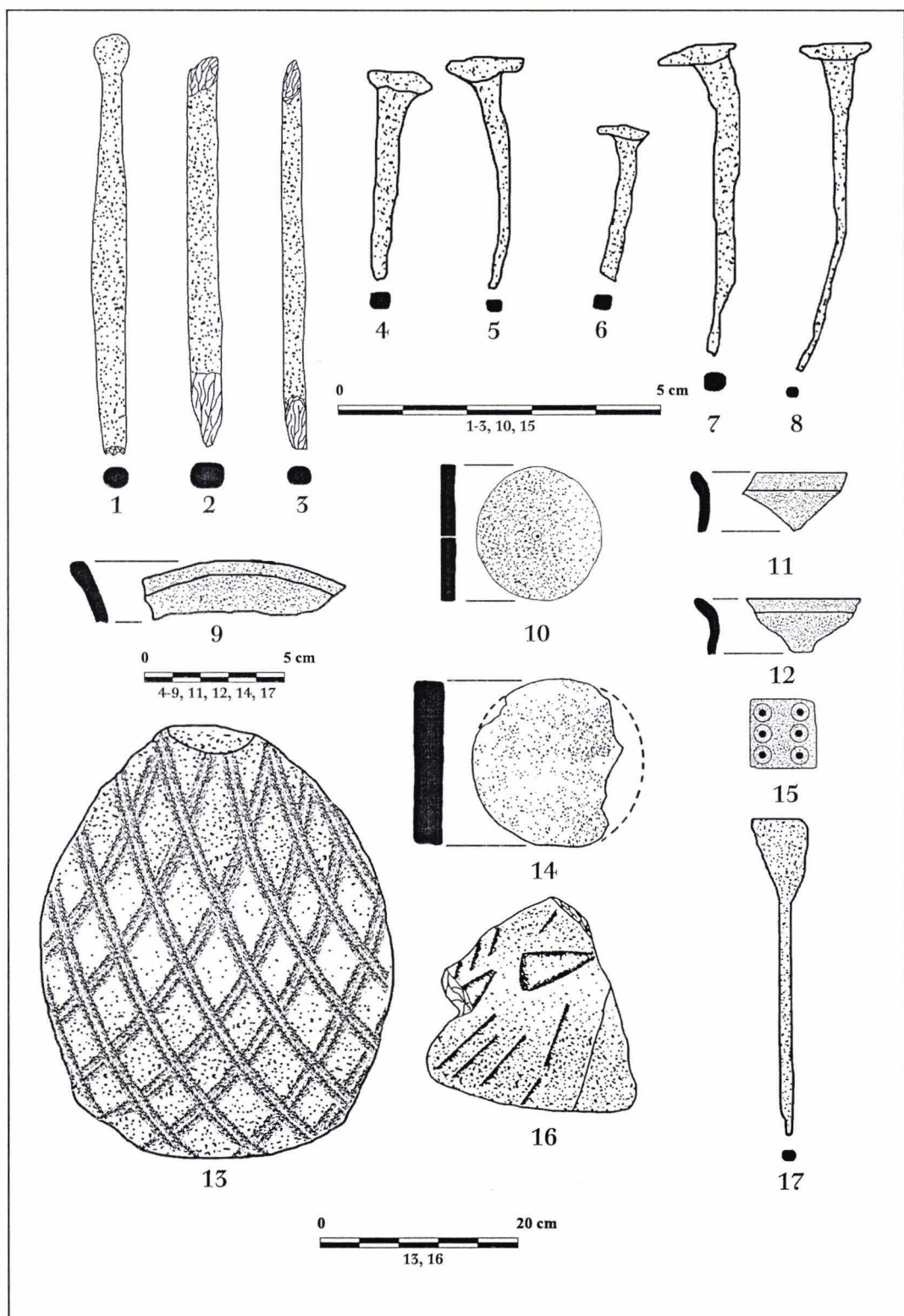


1

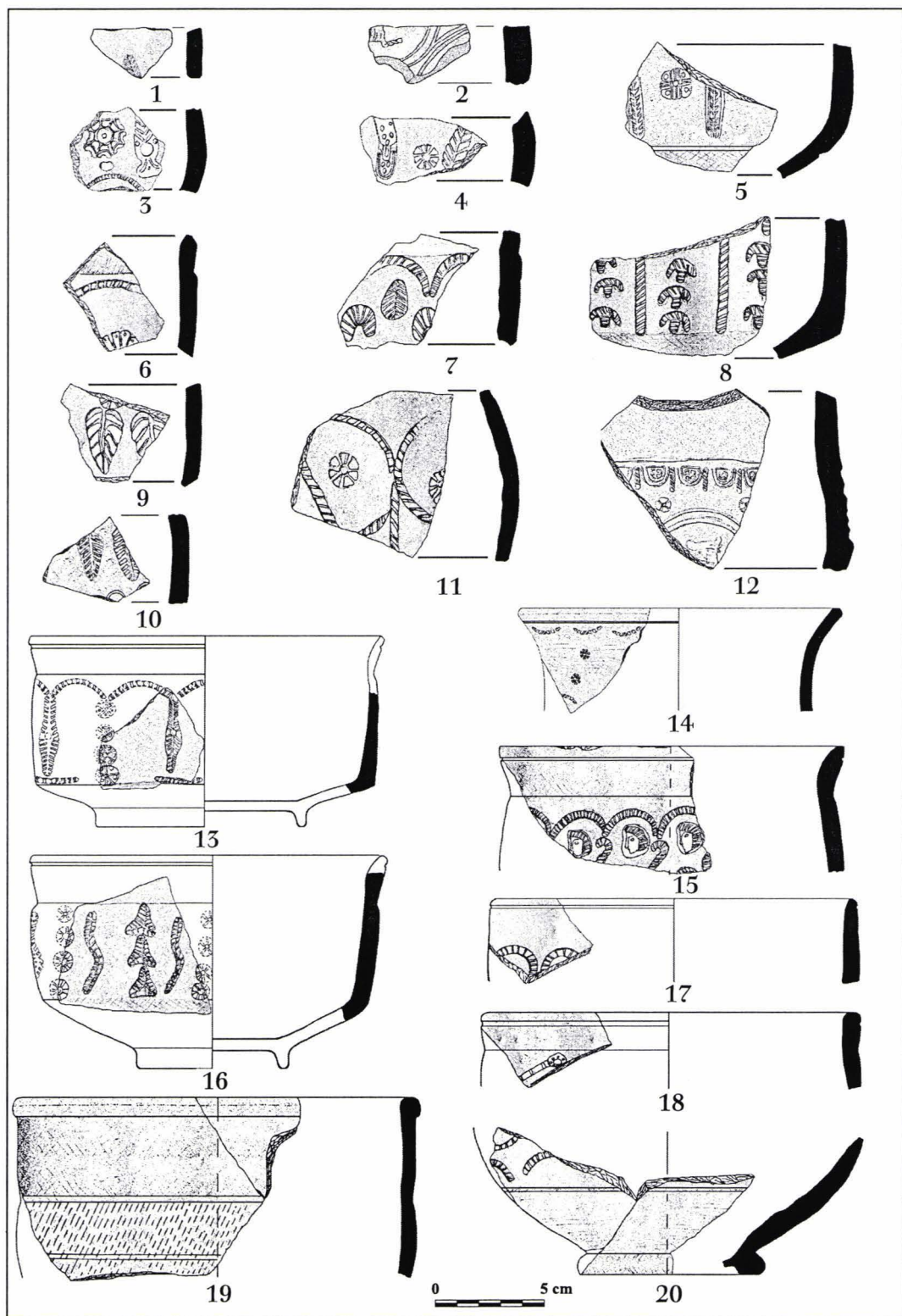


2

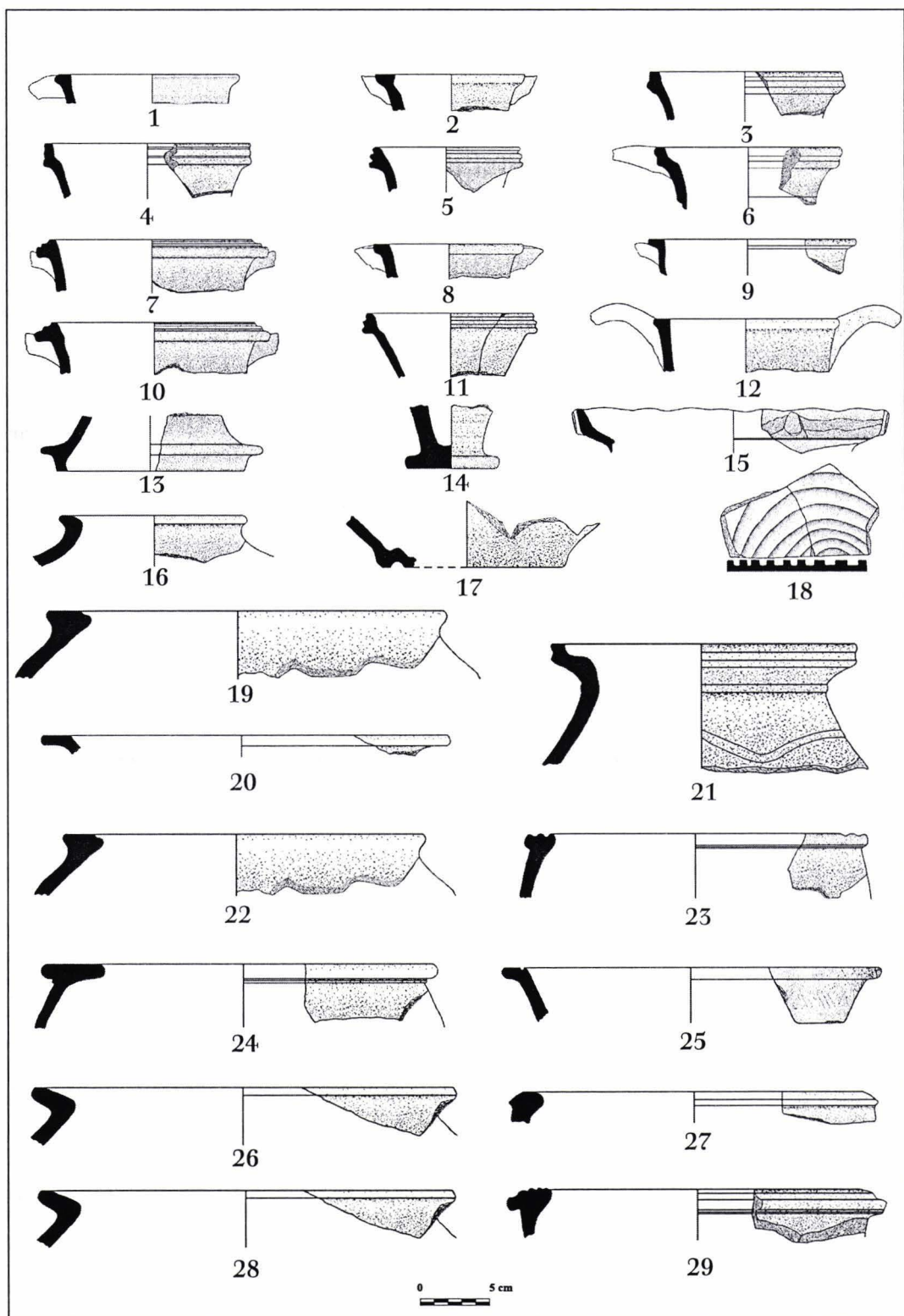
Pl. II. Trench S1: 1. Plan; 2. Eastern profile.



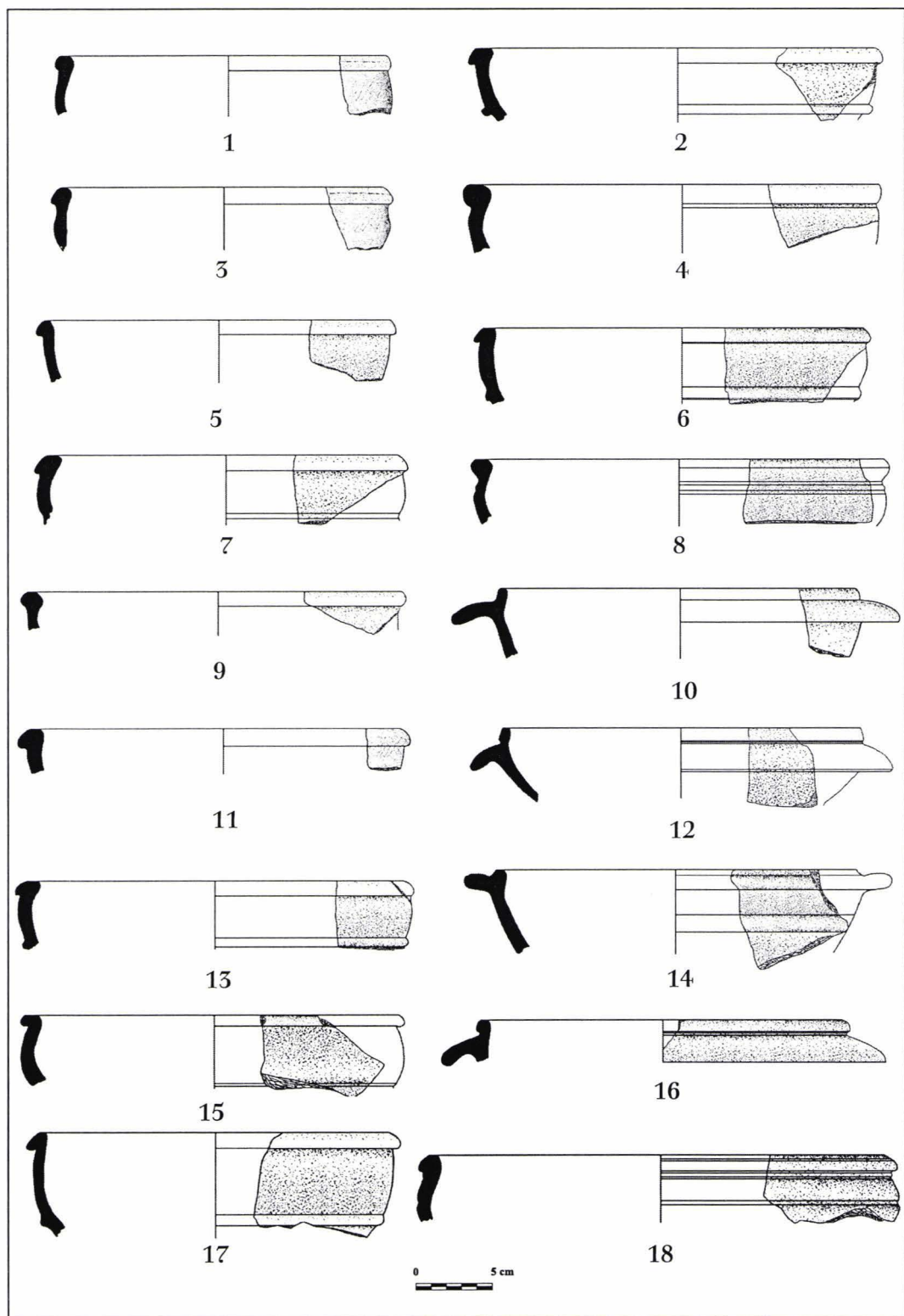
Pl. III. Artifacts discovered in the second Roman layer: 1-3, 10, 15. Bones; 4-8. Iron objects; 8, 17. Bronze artifacts; 11-12. Glass; 14. Pottery; 13, 16. Stone objects.



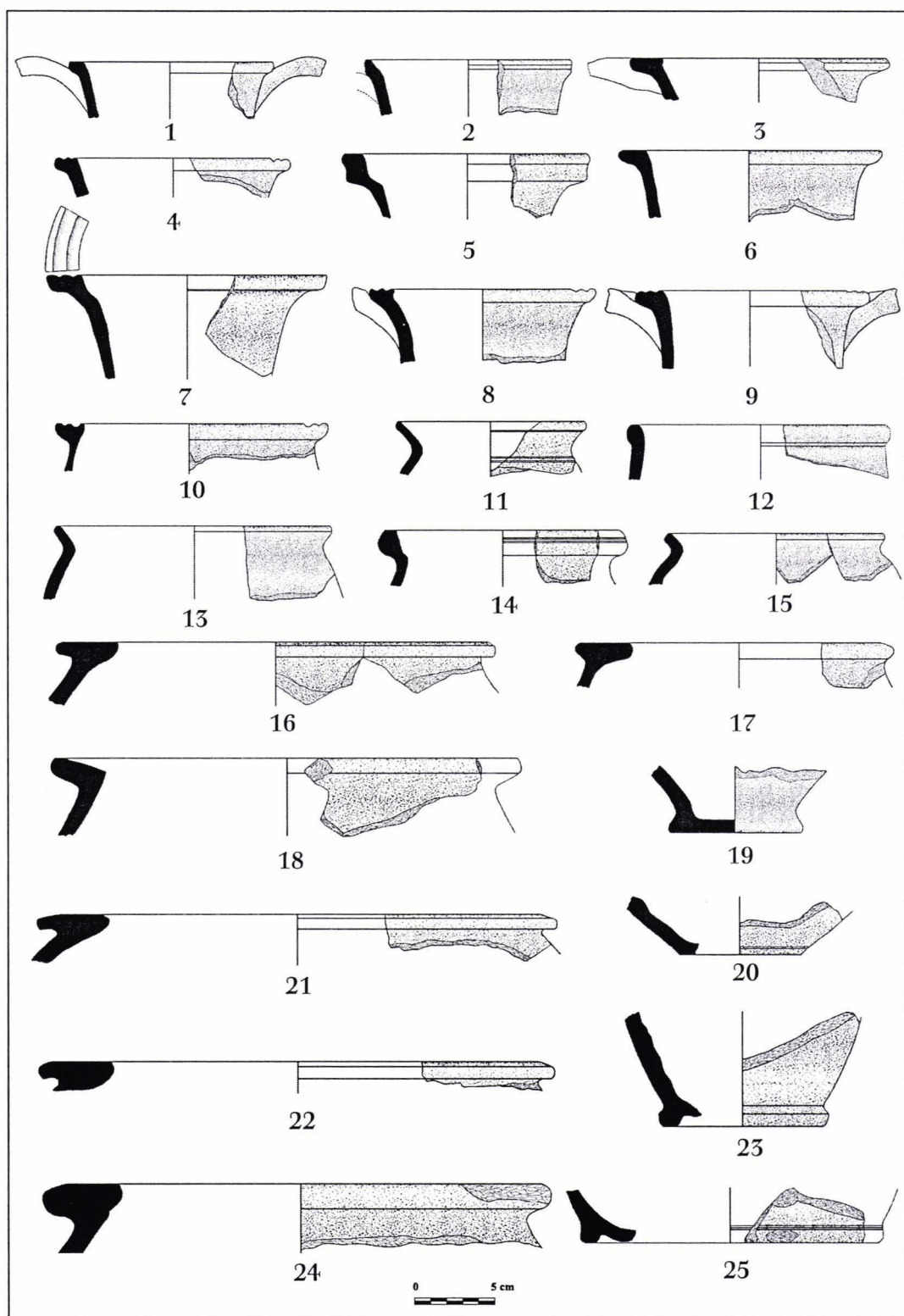
PL. IV. 1, 10, 14, 19. Roman pottery discovered in the medieval layers; 2-9, 11-13, 15-18, 20. Pottery discovered in the second Roman layer.



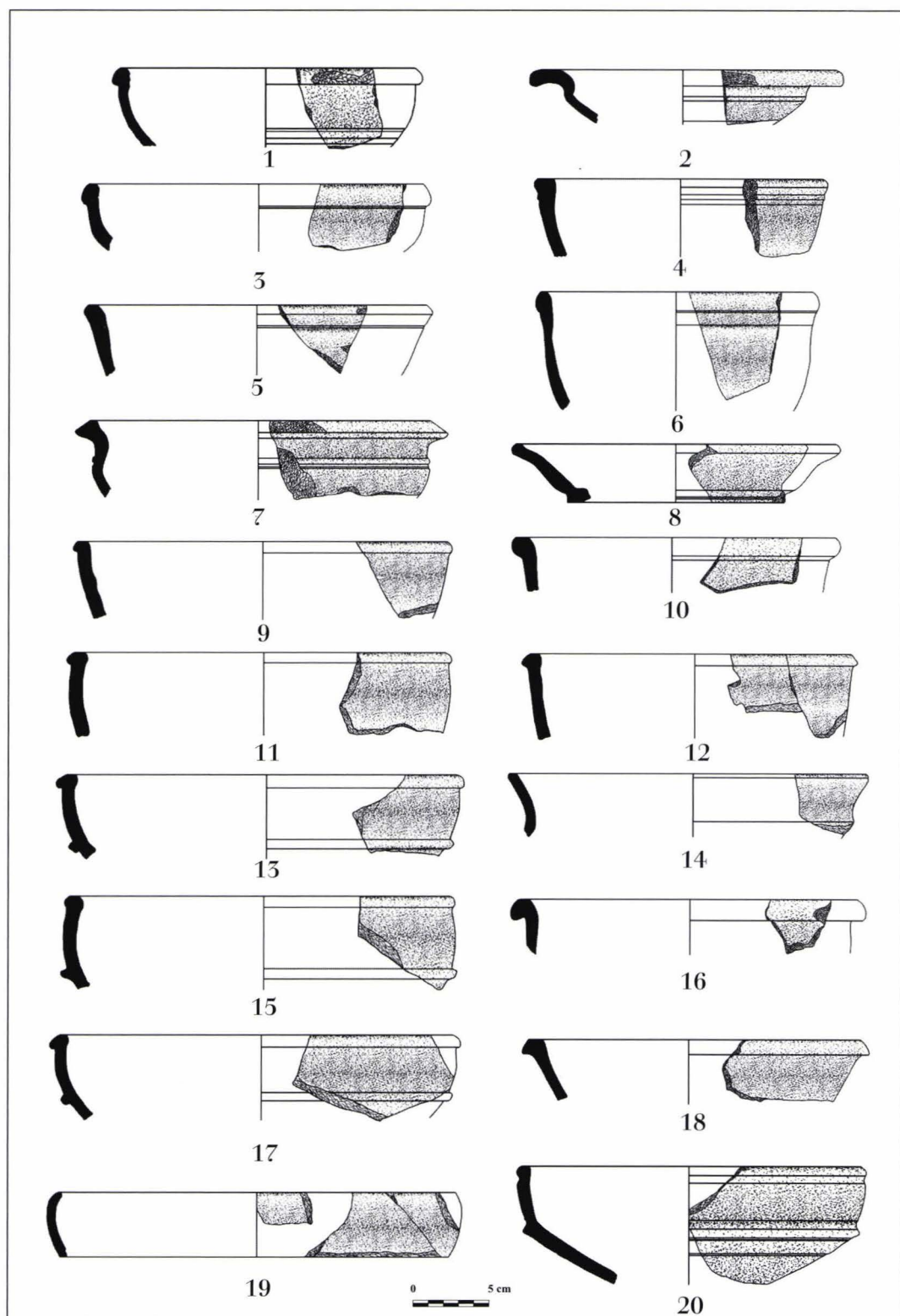
Pl. V. 3-4, 6, 9, 21, 29. Roman pottery discovered in the medieval layers;
1-2, 5, 7-8, 10-20. Pottery discovered in the second Roman layer.



Pl. VI. 7-8, 12, 16. Roman pottery discovered in the medieval layers; 1-6, 9-11, 13-15, 17, 18. Pottery discovered in the second Roman layer.



Pl. VII. 1-25. Pottery discovered in the first Roman layer.



PL. VIII. 1-20. Pottery in the first Roman layer.



1



2

Pl. IX. Section S1: 1. Southern view. 2. Northern view.



1



2

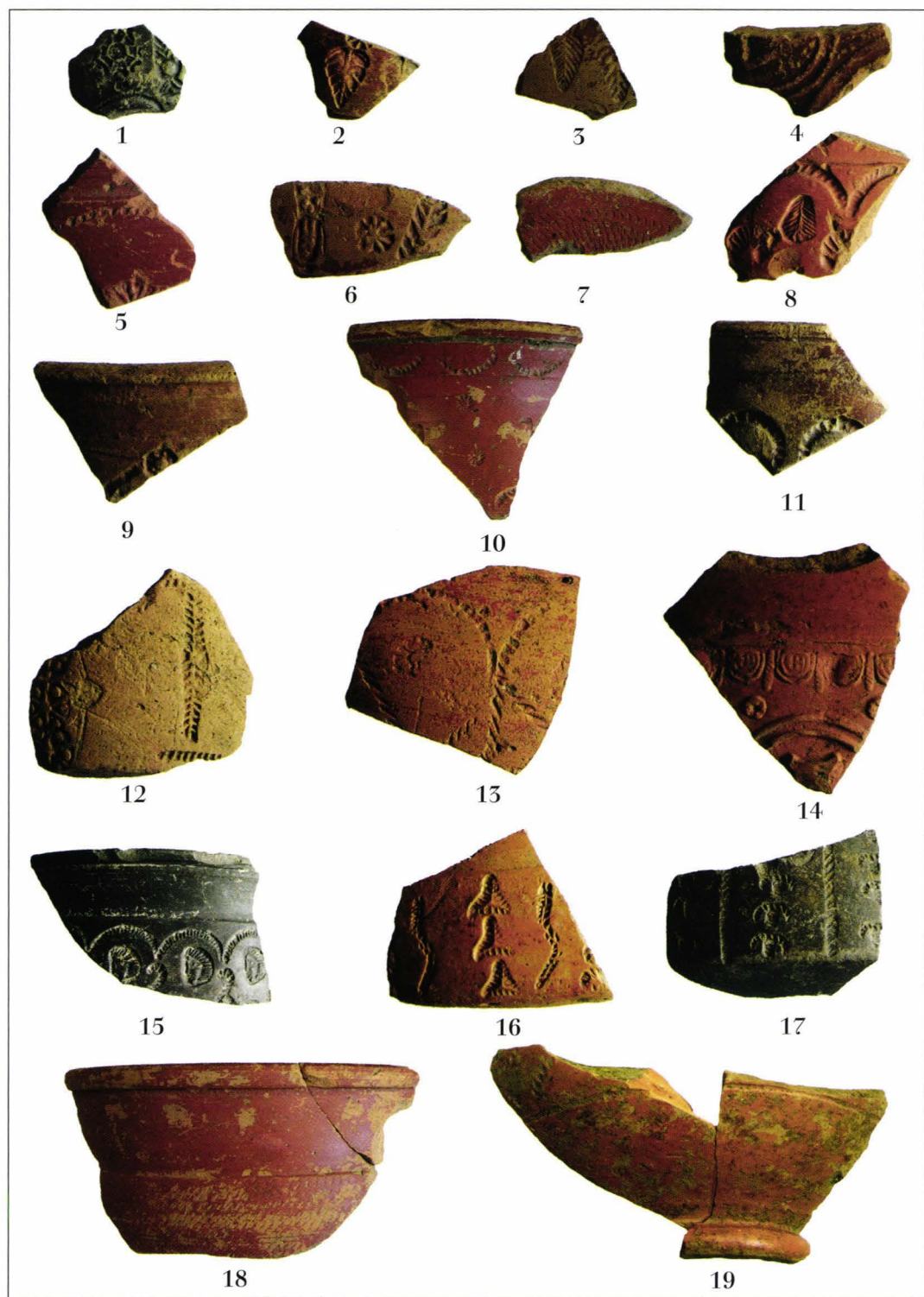


3

Pl. X. The second Roman layer: 1-3. Road/stone pavement.



Pl. XI. 3, 9-12, 15. Roman finds in the medieval layers; 1, 2, 4-8, 13, 14. Roman artifacts discovered in the second Roman layer.



Pl. XII. 3, 7, 10, 18. Roman pottery in the medieval layers; 1-2, 4-6, 8, 9, 11-17, 19. Roman artifacts discovered in the second Roman layer.