


Communion table cloth - from the Calvinist Church of Oltzsem

Textile and Costume Collection

Accession Nr.:	9262 
Place of production:	Transylvania
Materials:	canvas; gold coloured metal yarn; silk yarn; silver-gilt thread
Techniques:	bobbin lace trimming; chain stitch; Italian and Greek cross-stitch; knot stitch; two-sided satin stitch
Dimensions:	width: 95 cm length: 108 cm

The middle octafoil, depicting the Lamb of God is in a larger octagon, bearing the following inscription: E (Ecce) AGNUS DEI QUI TOLIS PC (peccata) MD (mundi)... There are symmetrical stems of flowers springing out of each side of the octagon two birds sit on both the upper and the lower stems. The date 1592 can be found beside the upper two birds. The four corners of the piece are decorated with 2-2 conforming coats of arms: 1. The azure shield is charged with a dog, its golden tongue thrust out, wearing a gold collar. The ears of the dog are also gold. The mantling is red, blue, green, white and gold. The crest shows the same dog issuant. 2. The azure shield is parted by two golden fesses, with two golden roses of eight petals in between. There is an identical rose motif in the base. The mantling is similar to that of the other arms. The crest consists of a blue eagle wing and of a horn, which is striped with white and gold, gold and blue in bend sinister. The wing is enriched with golden bends sinister and roses identical with those of the shield. The coats of arms are mounted by the initials AR and ZM. There is a broken undulating line of stylized leaves and rosettes running along the edge of the cloth. The style and technique of the embroidery follows European pattern-books and cross-stitch embroideries. Its origin can only be determined from closer examination of the coats of arms. Imre Katona thinks two Hungarian families, the Mikes and the Berényi families, were the owners the piece, basing his theory on the inscription MICH:MIK MAR:BER, added to the cloth later, by an amateur embroiderer. However, there must have been an earlier owner, for the inscription mentioned above is, certainly a later addition.

Literature

- Szerk.: Tüdős Kinga: "Skárlát szőnyeg, táblás abrosz és habos szuperlát" - házőltözetek a fejedelmkori székely nemesi otthonokban *Kastélyok, udvarházak és lakóik a régi Székelyföldön*. Székely Nemzeti Múzeum, Sepsiszentgyörgy, 2013. - 302 p. ; 375.p. Nr.3. (Pásztor Emese)
- Reiss Ansgar, Witt Sabine: *Calvinismus. Die Reformierten in Deutschland und Europa*. Sandstein, Dresden, 2009. - Nr. VI.40.
- Szerk.: Mikó Árpád, Verő Mária: *Mátyás király öröksége. Késő reneszánsz művészet Magyarországon (16-17. század)*. Magyar Nemzeti Galéria, Budapest, 2008. - Nr. VI.22. (Tompos Lilla)
- Szerk.: Kőszeghy Péter: *Magyar Művelődéstörténeti Lexikon. Középkor és kora újkor*. Balassi Kiadó, Budapest, 2003 - 2014. - &
- László Emőke: *Magyar reneszánsz és barokk hímzések. Vászonalapú úrihímzések*. Iparművészeti Múzeum, Budapest, 2001. - Nr. 2.
- Szerk.: Pataki Judit: *Művészet és Mesterség. CD-ROM*. Iparművészeti Múzeum, Budapest, 1999. - textil 22. (téves ltsz.mal)
- Szerk.: Lovag Zsuzsa: *Az Iparművészeti Múzeum. (kézirat)*. Iparművészeti Múzeum, Budapest, 1994. - Nr. SZ/32.
- Szerk.: Péter Márta: *Reneszánsz és manierizmus. Az európai iparművészet korszakai*. Iparművészeti Múzeum, Budapest, 1988. - Nr. 387. (téves ltsz.mal)

