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ART IN MEDIEVAL TARTU

In Medieval Livonia (a historical region that roughly corresponds to present-day Estonia and Latvia), there were three major urban centres – Riga, Tallinn, and Tartu – all of which were Hanseatic towns.¹ Each city hosted a bishop (Tartu, Tallinn) or an archbishop (Riga). In recent years, art historians have begun emphasizing that late medieval Tallinn, especially in the late 15th and early 16th centuries, was a significant artistic centre in the Baltic Sea region. Works of art were commissioned not only to other Livonian cities but also to places such as Finland and Sweden.² Tallinn's role as an artistic centre is corroborated both by the sources of the Tallinn City Archives and by the preserved works of art. Naturally, every city, even small towns, act as centres for their immediate surroundings. However, major cities, where the number of masters was high and the quality of their work was so exceptional that commissions came from other areas, are considered the most significant artistic centres.

Interestingly, it has not been suggested that the other two major Livonian cities could have developed into artistic centres as well. This is particularly surprising in Riga's case, as its population reached

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2 Anu Mänd, 'Estonian-Finnish Art Connections in the Middle Ages and the Bells of Turku Cathedral', *Material Religion: The Journal of Objects, Art and Belief*, 18/5 (2022), 548–563; Jan Friedrich Richter, 'Hiliskeskaegne kunstikeskus Tallinn / Tallinn as a Late Medieval Art Centre', *Michel Sittow Põhjas? Altariretaablid kahekõnes = Michel Sittow in the North? Altarpieces in Dialogue*, ed. by Merike Kurisoo (Tallinn: Eesti Kunstimuseum, 2023), 85–99.

approximately 12,000 by the mid-16th century,³ almost double that of Tallinn (c. 6,700).⁴ Even if Riga did not have significantly more masters in certain crafts than Tallinn, the financially capable clientele must certainly have been larger. I suggest that the fact Riga is not described as an artistic centre lies rather in the scarcity of relevant sources: compared to Tallinn, there are fewer archival sources and preserved works of art from medieval Riga.

Of the three cities, Tartu is in the worst position regarding both written and visual sources, even though in the late Middle Ages, its population was roughly on par with Tallinn, estimated at 5,000–6,000 inhabitants.⁵ The reason lies in the fact that Tartu was repeatedly conquered and plundered during the wars of the 16th–20th centuries. The most devastating events were the capture by Russian forces in 1558 during the Livonian War, as well as the Great Northern War (especially in 1704 and 1708) and World War II (1941 and 1944), during which a large part of the city was destroyed.⁶ In addition to wars, the city has also been ravaged by numerous fires, the most catastrophic of which occurred in 1775. Tartu's medieval archives have been lost, and of the buildings, only the ruins of the cathedral and St. John's parish church, which was rebuilt from the ruins between 1989 and 2005, remain. It is therefore not surprising that research on medieval Tartu's art has mainly focused on the architecture of the cathedral and the two parish churches, as well as the unique terracotta sculptures of St. John's Church.⁷

Due to the destruction of archives, very little data is available on Tartu's craft guilds. In Riga and Tallinn, approximately 20 craft guilds

3 Friedrich Benninghoven, *Rigas Entstehung und der frühhansische Kaufmann* (Hamburg: Velmede, 1961), 99.

4 Paul Johansen, Heinz von zur Mühlen, *Deutsch und Undeutsch im mittelalterlichen und frühneuzeitlichen Reval* (Köln, Wien: Böhlau, 1973), 92–93; *Tallinna ajalugu I, 1561. aastani*, ed. by Tiina Kala (Tallinn: Tallinna Linnaarhiiv, 2019), 134.

5 *Eesti ajalugu*, II, ed. by Hans Kruus (Tartu: Eesti Kirjanduse Selts, 1937), 304; cf. *Eesti ajalugu*, II, ed. by Anti Selart (Tartu: Tartu Ülikooli ajaloo ja arheoloogia instituut, 2012), 180.

6 See, e.g., Anti Selart, Mati Laur, *Dorpat/Tartu: Geschichte einer Europäischen Kulturhauptstadt* (Wien: Böhlau, 2023), 30–31, 40–42, 46–48, 81–83, 172–174, 177; Margus Laidre, *Dorpat 1558–1708: Linn väe ja vaenu vahel* (Tallinn: Argo, 2008).

7 Kaur Altoa, *Tartu Jaani kirik*, Eesti kirikud, III (Tallinn: Muinsuskaitseamet, 2011); Kaur Altoa, *Tartu: piiskopi- ja hansalinnast Emajõe Ateenaks* (Tartu: Ilmamaa, 2017); Kaur Altoa, 'Liivimaa võimsaim katedraal. Toomkiriku ehituslugu', *Tartu toomkirik. Katedraal, raamatukogu, muuseum*, ed. by Mariann Raisma, Krista Andreson (Tartu: Tartu Ülikooli muuseum, 2018), 70–112; Kaur Altoa, 'Die Tartuer Marienkirche und die Frage der Bauschule in Tartu im 14. Jahrhundert', *Baltic Journal of Art History*, 1 (2009), 7–30. In these works, see also the earlier historiography.

emerged from the second half of the 14th century to the mid-16th century. Items that today are classified as art were primarily made by goldsmiths, painters, woodcarvers, glaziers, and stone carvers. Riga's goldsmiths received their statutes in 1360, and Tallinn's in 1393. Riga's masons and stone carvers' work was regulated by a city council ordinance from 1376, and their statutes were confirmed in 1390. Tallinn's guild was established slightly later, in 1402. Painters, woodcarvers, and glaziers were not as numerous in these cities as goldsmiths or stonemasons, so the founding of their guilds happened later. In Tallinn, a craft guild uniting four professions – painters, glaziers, woodcarvers, and joiners – was formed in 1513. In Riga, the woodcarvers' statutes (which also regulated the activities of painters and glaziers) date from 1536, while the glaziers' statutes are from 1541.⁸

For Tartu, the founding time of any craft guild is unknown. The goldsmiths' guild is mentioned in a document from 1520, preserved in the Tallinn City Archives.⁹ The earliest report regarding Tartu's guild of painters and glaziers (and presumably also woodcarvers) dates to 1549, when masters of these professions turned to their colleagues in Riga and purchased a copy of their statutes for 40 Riga marks, upon which to base their own statutes.¹⁰

For comparison, it can be added that the number of craftsmen and the emergence of craft guilds in Livonian major cities was greater and occurred earlier than in geographically close Nordic countries. For example, in Stockholm, which had a population comparable to that of Tallinn and Tartu, the masons received their statutes in 1487, goldsmiths in 1501, woodcarvers only in 1575, and painters and glaziers in 1585.¹¹ In Turku (Åbo), the largest city in Finland, where the population in the second half of the 16th century was only 1,700–2,000, no craft guilds are known until the 17th century.¹²

8 Maija Ojala, *Protection, Continuity and Gender: Craft Trade Culture in the Baltic Sea Region (14th–16th Centuries)* (Tampere: Tampere University Press, 2014), 315–316 (Riga), 319–320 (Tallinn); *Schragen der Gilden und Aemter der Stadt Riga bis 1621*, ed. by Wilhelm Stieda, Constantin Mettig (Riga: Häcker, 1896), 283, 294, 422, 507; Küllike Kaplinski, *Tallinn – meistrite linn* (Tallinn: Koolibri, 1995), 249; *Statuta pictorum: Kommentierte Edition der Maler(zunft) ordnungen im deutschsprachigen Raum des Alten Reiches, 4* (Petersberg: Imhof, 2018), 507–527 (Tallinn), 639–649 (Riga).

9 Tallinn City Archives (abbr. TLA), 230.1.Aa15, fol. 21v.

10 *Schragen der Gilden und Aemter*, 292, no. 27.

11 Ojala, *Protection, Continuity and Gender*, 323–327.

12 Mika Kallioinen, *Kauppias, kaupunki, kruunu. Turun porvarihteisö ja talouden organisaatio varhaiskeskialta 1570-luvulle* (Helsinki: SKS, 2000), 49, 220.

The aim of this article is to map out perspectives for researching medieval art in Tartu, based on written sources, historical drawings, and preserved works of art. Many of the stone carvings discussed in the article are published for the first time. However, the article does not aim to cover all preserved medieval art from Tartu – this would be an impossible task, considering the number of fragmented grave slabs alone. Rather, the purpose is to point toward interdisciplinary research opportunities. A significant portion of archaeological finds, such as jewellery and bone carvings, are excluded from this discussion, as are Tartu's perhaps internationally most famous finds – more than a dozen enamelled glass beakers, produced in the Mediterranean region (possibly Venice) in the 13th–14th centuries.¹³

Since Estonian historians and art historians have conventionally drawn the boundary between the Middle Ages and the early modern period around the 1520s,¹⁴ and there are very few references to Tartu artworks prior to this period, the timeline considered in this article extends up to the outbreak of the Livonian War in 1558.

WRITTEN RECORDS

There is very little information about the medieval furnishings of Tartu's churches. Of the Tartu Cathedral, which in terms of monumentality is comparable to Riga's and nearly twice as large as Tallinn Cathedral,¹⁵ only about a dozen side altars are known.¹⁶ This is likely just a small fraction of the altars that were there, along with their accompanying altarpieces and wooden statues.

13 For enamelled glass beakers, see Arvi Haak, Ahti Niilisk, Ain Mäesalu, Peeter Ritslaid, Jaan Kikas, 'Tartust leitud 13.–14. sajandi emailmaalingutega klaaspeekrite elementaalüside tulemustest', *Uurimusi Tartu linnaarheoloogias*, ed. by Arvi Haak, Marge Rennit, Tartu Linnamuuseum, Aastaraamat, 21 (Tartu: Tartu Linnamuuseum, 2018), 55–66; Ahti Niilisk, Peeter Ritslaid, Jaan Kikas, Arvi Haak, Ain Mäesalu, 'Elemental and Raman investigation of 13th–14th and 16th century enamelled glass beakers found in Estonia', *Journal of Archaeological Science: Reports*, 16 (2017), 205–212; Ain Mäesalu, 'Emailbemalte Glasbecher aus Tartu', *The Medieval Town in the Baltic: Hanseatic History and Archaeology*, ed. by Rünno Vissak, Ain Mäesalu (Tartu: Tartu Linnamuuseum, 1999), 75–84.

14 Marten Seppel, Madis Maasing, 'Sissejuhatus: varauusaja uurimise kaardistamine', *Muutused, ümberkorraldused, uuendused. Varauusaja arengujooned Eesti- ja Liivimaa 1520–1800*, ed. by Marten Seppel, Madis Maasing (Tallinn: TLÜ Kirjastus, 2023), 16–18.

15 See the ground plans of four Livonian cathedrals: *Tartu toomkirik. Katedraal, raamatukogu, muuseum*, ed. by Mariann Raisma, Krista Andreson (Tartu: Tartu Ülikooli muuseum, 2018), 72.

16 Anu Mänd, 'Haapsalu, Tartu ja Tallinna toomkirikute altarid keskajal', *Kunstiteaduslikke Uurimusi = Studies on Art and Architecture*, 25/1–2 (2016), 114, 125–126.

In 1477, the Bishop of Tartu and the cathedral chapter acknowledged that the vassal Ewold Patkull had established a chantry in honour of the Holy Trinity, the Virgin Mary, and all the saints.¹⁷ The chantry was to be associated with an altar of the same name, which was to be erected in the new chancel area once it was completed. Patkull promised to donate a chalice for the altar, a book (likely a missal), an altarpiece (*tafel*), and other necessary items, as well as to contribute 10 marks for stained glass windows. The altar had already existed earlier, but upon the completion of the new chancel, it was to be relocated there (likely to the ambulatory). There were probably several such spaces within the cathedral dedicated to the commemoration of the bishop's powerful vassals.

From the same source, where the Tartu goldsmiths' guild is mentioned for the first time, it becomes clear that the guild (*ampt*) had ordered an altarpiece from the Tallinn master Michel Sittow and owed him 50 marks for it.¹⁸ This was probably not the full cost of the altarpiece, as such complex works at that time cost several hundred marks.¹⁹ The document does not specify in which church the goldsmiths' altar was located, but I presume it might have been the parish church of St. Mary. From the time when Tartu was already under Polish rule, a letter dated February 23, 1582, addressed to the Grand Marshal of the Crown, has been preserved, containing the following passage: 'The fourth church (that is, St. Mary's church – A.M.) has remained intact (i.e., not destroyed by the Muscovites – A.M.). It is very beautiful, the altars stand out for their particularly artistic work and Netherlandish school paintings. There is also an undamaged organ there, which has cost several thousand gold coins'.²⁰ Since Michel Sittow had studied in Bruges and worked for

17 *Livländische Güterurkunden*, 1, ed. by Hermann von Bruiningk, Nicolaus Busch (Riga: Jonck & Poliewsky, 1908), no. 519; Mänd, 'Haapsalu, Tartu ja Tallinna toomkirikute altarid', 125.

18 TLA, 230.1.Aa15, fol. 21v: *deh Erszame Michel Meler [...] syn arbeyth vnnd vordenst loen eyner gemakeden tafelen wegen van der Stadt Darpthe Golthsmede ampthe schuldich vnnd plichtich, nemlick voflich marck*. See also: Anu Mänd, 'Michel Sittowi sotsiaalsed sidemed Tallinnas', *Acta Historica Tallinnensia*, 24 (2018), 38.

19 Anu Mänd, *Keskaegsed altarid ja retaablid*, Eesti kirikute sisustus, IV (Tallinn: Muinsuskaitseamet, 2019), 36–40.

20 *Acta historica res gestas Poloniae illustrantia ab anno 1507 usque ad annum 1795* (Cracow: Sumptibus Academiae Litterarum, 1887), 346. In Estonian in almost every study of the history of Tartu, e.g., Laidre, *Dorpat 1558–1708*, 187.

several years in the Low Countries,²¹ it is possible that the quoted passage refers to the altarpiece painted by him. Of course, this cannot be said with one hundred percent certainty, especially as the text refers to multiple altars. Therefore, it is possible that the church still contained other altarpieces ordered from the Low Countries, much like the ones that have survived in Tallinn's churches.²² Another interesting point in the quoted passage is that, although over half a century had passed since the Reformation and the 1525 iconoclastic acts, there were still several altars in St. Mary's church.

No information exists regarding the medieval furnishings of other churches. General mentions of church furnishings can indeed be found in the descriptions of the iconoclastic acts of 1525, but some of these reports were written decades later, are unreliable, and likely exaggerated regarding the extent of destruction of church property.²³

Far less is known about the decoration of Tartu Castle and other castles in the bishopric, including castle chapels, compared to the churches. A couple of brief notes about orders from the commander of Kursi Castle have been preserved in the account book of the Tallinn merchant Lutke van Minden. In 1519, Commander Hermann Overlacker purchased a tower bell from Lutke, and in 1522, he acquired two glass windows, which may have been stained glass pieces decorating the chapel or some other prestigious space in the castle.²⁴

Records of owning, commissioning, or donating artworks have also survived from the second quarter of the 16th century. In May 1534, a cleric named Dirick Stratman (Strothman) passed away in Tallinn.²⁵ He had served as a chantry priest in Tartu and the Saare-Lääne bishopric (in Haapsalu). His probate inventory included, among

21 See, e.g., Matthias Weniger, 'Michel Sittow: An Artist's Career between the Hanseatic City of Tallinn and the Princely Courts of Europe', *Michel Sittow: Estonian Painter at the Courts of Renaissance Europe*, ed. by John Oliver Hand, Greta Koppel (New Haven, London: Yale University Press, 2018), 27–37.

22 Mänd, *Keskaegsed altariid ja retaablid*, 198–239, no. 3–5.

23 Tiina Kala, 'Tumedad jõud ja evangeeliumi valgus. Liivimaa pildirüüste allikad ja tõlgendused,' *Tuna: Ajalookultuuri ajakiri*, 3 (2024), 23, 32, 34–36, 41–42.

24 Anu Mänd, 'Äri ja vagadus: Lutke van Minden ja tema pärandiloend', *Tuna: Ajalookultuuri ajakiri*, 3 (2020), 22.

25 TLA, 230.1.Ae1, fol. 41r: *her Dirick Stratman, Vicarien van Darpte vnd Ozel*. For Strothman, see Leonid Arbusow, *Livlands Geistlichkeit vom Ende des 12. bis ins 16. Jahrhundert. Dritter Nachtrag* (Mitau: Steffenhagen und Sohn, 1913), 329.

other items, four silver goblets, two spoons, a coral prayer bead set with six large silver beads and a pomander, a silver fork, and a brass candlestick.²⁶ This is one of the rare examples documenting the personal belongings of a former Tartu resident.

In 1544, the Tallinn city council gifted a pair of doorside stones (Ger. *Beischlagsteine*) to Hieronymus Allunse, the secretary of the Tartu city council.²⁷ Hieronymus was the son of the Tallinn merchant Hans Allunse from his first marriage and had studied at the universities of Rostock and Cologne. His half-sister, Dorothea, married the renowned painter, Michel Sittow.²⁸ The purpose behind the Tallinn council's gift to Hieronymus is uncertain, but it may have been an effort to maintain favourable relations with a former Tallinner and potentially gather information about the activities of the Tartu city council.

Written sources also reveal that in the early 1550s, as the threat of war with Russia grew, the Tartu city council commissioned cannons from Danzig (Gdańsk), Lübeck, and Amsterdam. In 1552, the council entered a contract with the well-known Tallinn bell-founder Cordt Hardtmann (the elder²⁹) to come to Tartu and cast 52 cannons.³⁰ This demonstrates that when a large-scale task arose in Tartu requiring skilled labour that was either unavailable or insufficient in the city, the council turned to foreign or Tallinn-based masters for such commissions.

CARVED STONES FROM CHURCHES

Various decorative stones carved from limestone, along with fragments of such stones, can be found in Tartu museums. These have been uncovered through archaeological excavations and originate from one or more medieval churches in Tartu. Many of these carved stones have not been previously described or addressed in academic literature.

26 TLA, 230.1.Ae1, fol. 41r: *4 suluern stope vnd 2 lepel; eyn corallen pater noster mit 1 desen knope vnd 6 suluern stenen; eyne forecke van suluern; eyn missynges luchter*.

27 Johansen, Mühlen, *Deutsch und Undeutsch*, 176, note 44.

28 Mänd, 'Michel Sittowi sotsiaalsed sidemed Tallinnas', 33–35.

29 Juhan Kilumets, *Kirikukellad Eestis = Church Bells in Estonia* (Tallinn: Eesti Kunstimuseum, 2007), 42.

30 Laidre, *Dorpat 1558–1708*, 37.



FIG. 1. PISCINA, 15TH CENTURY. PROBABLY FROM ST. MARY'S CHURCH IN TARTU. LASNAMÄE LIMESTONE. TARTU CITY MUSEUM. PHOTO: STANISLAV STEPASHKO.

At the Tartu City Museum, there is a late medieval piscina – a limestone washbasin used in churches for the priest's ritual handwashing before Mass and for rinsing hands and liturgical vessels after Communion (Fig. 1).³¹ This piscina measures approximately 68 × 67 × 8 cm. It features a stylized double rosette with eight petals, at the centre of which are four small holes for water drainage. The piscina was discovered during archaeological excavations in 1986 at Lossi Street 3.³²

31 For the function, design and location of medieval piscinas, see, e.g., Justin Kroesen, Regnerus Steensma, *The Interior of the Medieval Village Church*, 2nd revised and expanded edition (Leuven, Paris, Walpole: Peeters, 2012), 139–147.

32 At that time, Lätte Street. The excavations were led by Vilma Trummal. Report ERA T-76.1.12158, available at: https://register.muinas.ee/ftp/DIGI_2013/pdf/eraT-0-76_001_0012158.pdf Inventory no. of the piscina in Tartu City Museum: TM A-30: 1535.

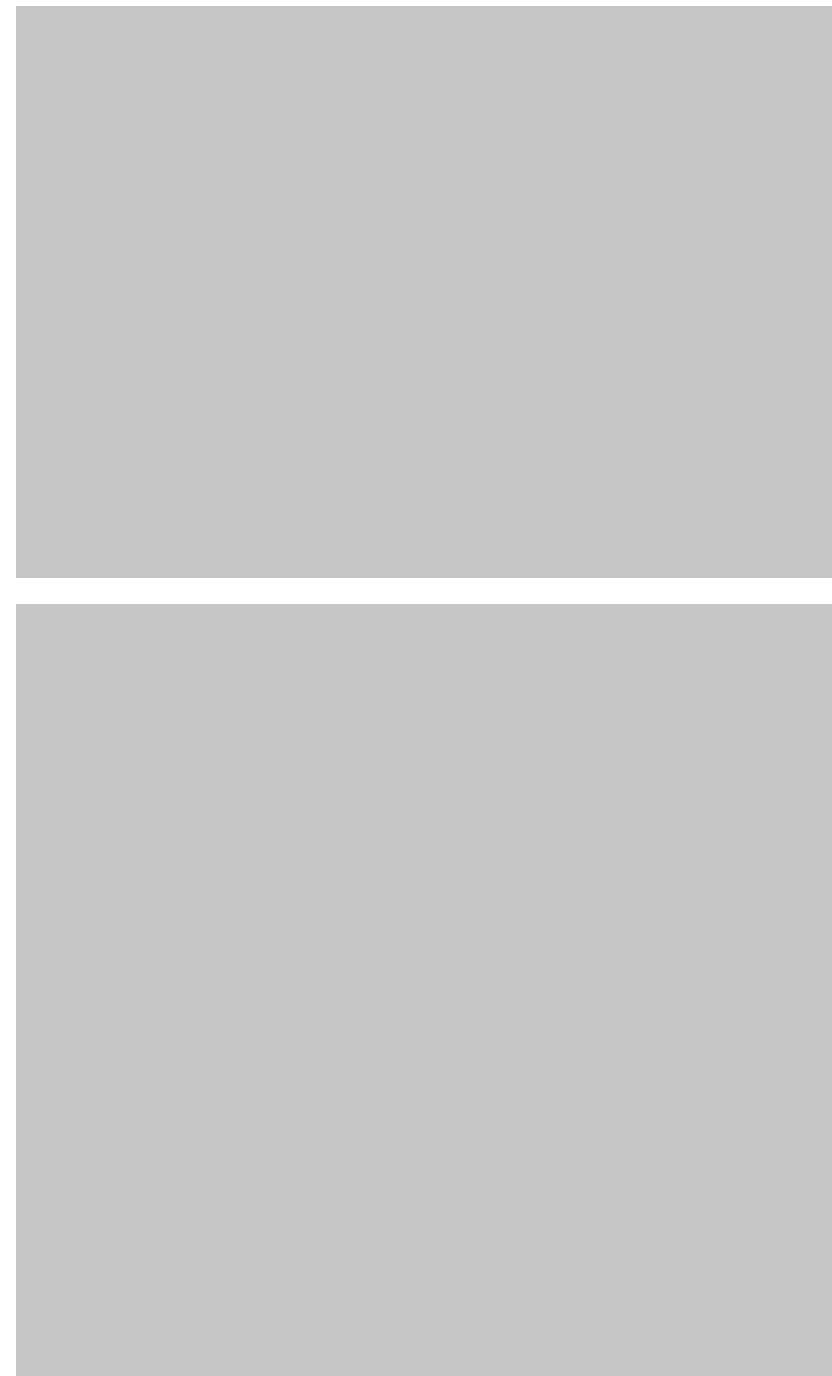


FIG. 2. PISCINAS FROM ST. NICHOLAS' CHURCH AND AN UNKNOWN BUILDING IN TALLINN, 15TH CENTURY. CARVED STONE MUSEUM, TALLINN CITY MUSEUM. PHOTOS: ANU MÄND.

Medieval limestone piscinas have survived in many Estonian churches, typically located in the chancel or the sacristy.³³ Most piscinas are simple, with either a base divided into eight segments or no carved decoration at all. The most ornate piscina, decorated with a double rosette featuring sixteen scalloped edges, is preserved in the sisters' cloisters of the Pirita Birgittine Convent.³⁴ Similar in design is the piscina from St. Nicholas' Church in Tallinn, which was discovered in the southern part of the nave during excavations in 1965³⁵ and is now displayed at the Tallinn City Museum's Carved Stone Museum (Fig. 2a).

The piscina most similar to the one from Tartu, however, is another example on display at the Carved Stone Museum, whose origin remains uncertain (Fig. 2b). This piscina entered the museum in 1956 from the ruins of a house near the Town Hall pharmacy in Tallinn.³⁶ Due to a lack of precise contextual information, it is impossible to determine whether this piscina originally belonged to a residential building or had been relocated there from one of Tallinn's churches.

It is known that, in addition to churches and monasteries, such stone washbasins were also used in some public buildings and fortresses. Examples of these have been preserved at Tallinn Town Hall and Porkuni Castle. It is possible that during the late Middle Ages, such basins were also present in residences belonging to the urban elite. However, piscinas in secular settings were typically very simple, with smooth, undecorated bases. Therefore, it can be assumed that the Tartu piscina belonged to a church, most likely the nearby parish church of St. Mary, which was damaged during the Great Northern War and a fire in 1775 and was ultimately demolished in the early 19th century to make way for the construction of the University of Tartu's main building.³⁷

33 Anu Mänd, 'Liturgia ja ruumiliigendus', *Eesti kunsti ajalugu 1, 1100–1520*, ed. by Kersti Markus (Tallinn: Eesti Kunstiakadeemia, 2023), 366.

34 *Ibidem*; Villem Raam, Jaan Tamm, *Pirita klooster. Ehitus- ja uurimislugu* (Tallinn: Eesti Entsüklopeediakirjastus, 2005), 44, fig. 70.

35 Mai Lumiste, Rasmus Kangropool, *Niguliste kirik* (Tallinn: Kunst, 1990), 31, fig. 54.

36 Document no. 28, 19 November 1957. I would like to thank Pia Ehasalu, the Director of Research at the Tallinn City Museum, for the data.

37 For St. Mary's Church, see Althoia, 'Die Tartuer Marienkirche'; *Eesti arhitektuur, 4: Tartumaa, Jõgevamaa, Valgamaa, Võrumaa, Põlvamaa*, ed. by Villem Raam (Tallinn: Valgus, 1999), 18.



FIG. 3. FRAGMENTS OF A SACRAMENT NICHE, 15TH CENTURY. LASNAMÄE LIMESTONE. TARTU CITY MUSEUM. PHOTO: STANISLAV STEPASHKO.

Since the Tartu piscina is made from Lasnamäe limestone and its closest decorative parallels are found in Tallinn, it is likely that the piece was carved by a stonemason from Tallinn.

The Tartu City Museum also houses fragments from one or two late medieval decorative gables of sacrament niches.³⁸ These were discovered during excavations at the Tartu Botanical Garden in 1988.³⁹ Two larger fragments fit together (Fig. 3). The triangular gable, decorated with Gothic crockets, measures 83 cm wide and approximately 62 cm high and is made of Lasnamäe limestone. The third, much smaller fragment cannot be definitively attributed to the same niche.

Sacrament niches with similar designs have been preserved in three Tallinn churches: two in the cathedral (one in the chancel, another in the Chapel of St. George), two in the chancel ambulatory

38 As of November 2024, the fragments of the sacrament niche were not yet registered at the Tartu City Museum.

39 The excavations were led by Vilma Trummal, and a draft of her report is kept in the archives of the archaeological collections at the University of Tartu.



FIG. 4A-B. SACRAMENT NICHE IN TALLINN CHURCHES: A – CATHEDRAL, B – CATHEDRAL, CHAPEL OF ST. GEORGE. PHOTOS: STANISLAV STEPASHKO.

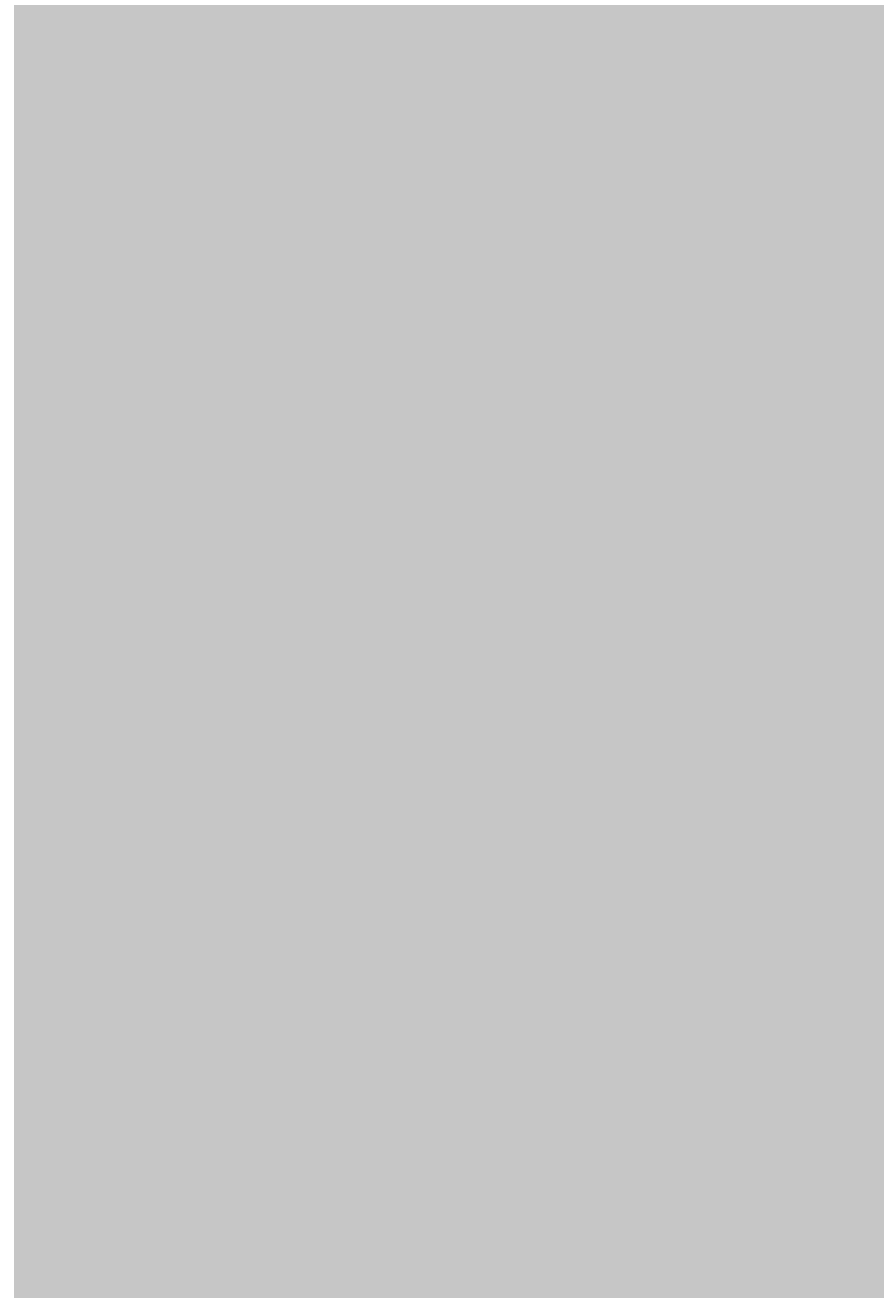


FIG. 4B



FIG. 4C-D. SACRAMENT NICHES IN TALLINN CHURCHES: C – ST. OLAF, D – ST. NICHOLAS.
PHOTOS: STANISLAV STEPASHKO.

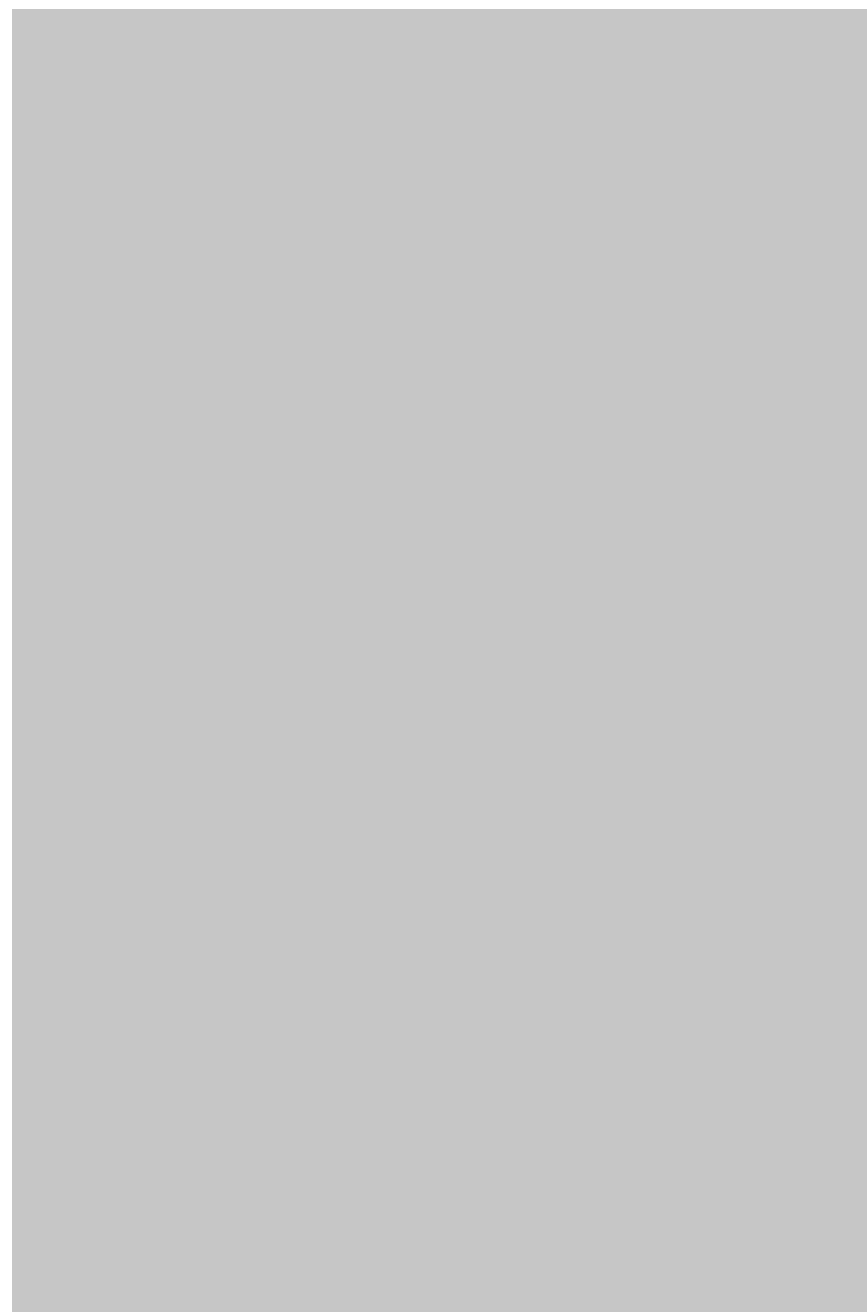


FIG. 4D.

of St. Nicholas' Church, and one in the chancel ambulatory of St. Olaf's Church (Fig. 4).⁴⁰ Based on style and the periods of chancel reconstruction, these niches can all be dated to the 15th century and are characteristic of Tallinn's workshops. The same Tallinn artisans also created similar or simplified versions of sacrament niches for churches in Lääne County (Haapsalu Cathedral), Viru County (Lüganuse, Haljala), Harju County (Holy Cross Church in Risti), and Järva County (Türi).⁴¹

As evidenced by the Tartu find, this commissioning network extended to the Tartu Bishopric. Unfortunately, the exact origin of the sacrament niche with its ornate gable remains unknown. The church closest to the Botanical Garden was the hospital church of the Holy Spirit, but this does not necessarily mean that the sacrament niche came from there. Given its ornate design, it is more likely to have belonged to a parish or monastery church. Larger churches, which in the late Middle Ages often possessed multiple monstrances or ciboria for storing and displaying the Eucharist, could have housed more than one sacrament niche. This is still visible today in St. Nicholas' Church in Tallinn (today, the Niguliste Museum). Therefore, even if the third fragment originates from another gable, it is possible that both sacrament niches came from the same church.

Only one medieval grave slab has survived more or less intact – the slab of Ottemar Dole, a chantry priest (*vicarius*) of the cathedral who died in 1454, which is now displayed at the entrance of the University of Tartu Museum.⁴² Another grave slab, located in the floor of the museum lobby and missing a large piece, was discovered during excavations of the cathedral ruins in 2008. According to its inscription, this grave slab belonged to Stephanus de Velde, a chantry priest who died either in 1428 or 1438.⁴³ This grave slab is particularly valuable

40 Mänd, 'Liturgia ja ruumiliigendus', 362–363; Lumiste, Kangroopool, *Niguliste kirik*, 97–98, fig. 52, 55; Anu Mänd, 'Oleviste kiriku keskaegsest sisustusest ja annetatate ringist', *Acta Historica Tallinnensia*, 20 (2014), 12–14, fig. 3.

41 Mänd, 'Liturgia ja ruumiliigendus', 363.

42 For Dole's slab, see Olaf Sild, *Mõningaid vanu hauakive meie maalt* (Tartu, 1928), 26–27, fig. 16 (Here and below, reference is made to the separate print, not to the article published in two issues of the *Usuteadusline Ajakiri* in the same year, 1928); Heiki Valk, 'Toomkirik ja kirikaed kui kalmistu', *Tartu toomkirik. Katedraal, raamatukogu, muuseum*, ed. by Mariann Raisma, Krista Andreson (Tartu: Tartu Ülikooli muuseum, 2018), 121–122.

43 Anu Mänd, '*Vicarius, canonicus et episcopus*: Three Late Medieval Grave Slabs from Tartu and Tallinn', *Baltic Journal of Art History*, 7 (2014), 11–18.

because it is decorated with a figure and because Stephanus de Velde is not mentioned in written sources. Thus, the grave slab provides new information about the clergy who served at the Tartu Cathedral. Both grave slabs are made of Lasnamäe limestone, but it is unclear whether they were carved in Tallinn or if only the raw stone was delivered to Tartu, with the decorations added by a local stonemason.

Several grave slabs that once came from the cathedral ruins but are now lost are known through historical drawings made in the late 18th and early 19th centuries by Johann Christoph Brotze (1742–1823) and Eduard Philipp Körber (1770–1850).⁴⁴ Some of these grave slabs were still extant before World War II, along with others found later. Professor of Theology Olaf Sild (1880–1944) from the University of Tartu published a study in 1928 on these grave slabs and fragments.⁴⁵

One of the grave slabs he described, drawn by both Brotze and Körber, belonged to Heidenricus Savijerwe, a vassal of the Bishop of Tartu, who died in 1460.⁴⁶ He was the brother of Bishop Bartholomäus Savijerwe (in office 1441–1459). A comparison of the historical drawings with a photograph taken by Olaf Sild shows damages to the corners and the right side of the grave slab, including parts of the inscription.

The details about the later fate of the Savijerwe grave slab are incomplete. Before World War II, this and other grave slabs and fragments were kept at the Museum of Christian Archaeology associated with the Faculty of Theology. When the Soviet authorities closed the Faculty of Theology in 1940, some of the stones were moved to a shed at Lai Street 34, where they were still present in October 1943. In 1944, there were plans to transfer some of the items to the Estonian National Museum, but it is unclear to what extent this was carried out. It has been assumed that all the grave slabs were likely destroyed, as reportedly at least some were taken to a landfill by truck in 1944.⁴⁷

44 Johann Christoph Brotze *Estonica* (hereafter Brotze, *Estonica*), ed. by Ants Hein, Ivar Leimus, Raimo Pullat, Ants Viires (Tallinn: Estopol, 2006), 254–279; Eduard Philipp Körber, *Vaterländische Merkwürdigkeiten, Fünfter Theil, Materialien zur Geschichte und Topographie aller Städte Lief- und Ehistlands*, 1803. Manuscript, Estonian Literary Museum, EKLA, OES, MB 60, descriptions pp. 375–387, drawings pp. 391a–413.

45 Sild, *Mõningaid vanu hauakive*, 24–34; see also Valk, 'Toomkirik ja kirikaed kui kalmistu', 121.

46 Brotze, *Estonica*, 258–259; Körber, *Vaterländische Merkwürdigkeiten*, V, 401; Sild, *Mõningaid vanu hauakive*, 32–33, fig. 20.

47 Valk, 'Toomkirik ja kirikaed kui kalmistu', 121, 129, note 41.



FIG. 5. TWO LARGER FRAGMENTS OF THE GRAVE SLAB OF HEIDENRICUS SAVIJERWE (+1460) COMBINED WITH A DRAWING BY J. C. BROTZE. FRAGMENTS IN THE ESTONIAN NATIONAL MUSEUM. LASNAMÄE LIMESTONE. PHOTOS AND PHOTOMONTAGE: STANISLAV STEPASHKO.

However, fragments of the grave slab of Heidenricus Savijerwe are preserved at the Estonian National Museum, having already reached there by 1940.⁴⁸ Three larger and a couple dozen smaller fragments remain (Fig. 5).⁴⁹ The Estonian National Museum also holds a photograph taken in 1939 by Eerik Põld,⁵⁰ which shows that the Savijerwe slab was already broken into pieces at that time and was located, along with another fragmented grave slab⁵¹, in the entrance hall of the building at Rütli Street 2. Since the fragment in Põld's photograph still shows the full name Savijerwe (spelled *sauyerue*), but now only *sauye* remains visible, the fragment was likely further damaged during transportation to the museum.

From the Tartu Cathedral, the parish church of St. John, and other sites, numerous grave slab fragments have been preserved, most of them quite small. Some are kept at the Tartu City Museum and the Estonian National Museum, while fragments found during archaeological excavations at St. John's are also stored in the church. Many fragments remain undescribed and unregistered; their cataloguing, matching, and identification still lie ahead. For example, one fragmentary slab in the Tartu City Museum (which lacks an inventory number) features part of a coat of arms (Fig. 6). This fragment originates from a grave slab drawn by Körber in 1802, at which time more than half of the stone was still intact.⁵²

Notably, the piscina, the sacrament niche, and most grave slabs were crafted from Lasnamäe limestone. Only one fragment, discovered during the 2008 excavations of the cathedral and likely belonging to Peter Stackelberg,⁵³ who served as bailiff (*Stiftsvogt*) of the Tartu Bishopric from 1542 to 1544, was carved from Orgita dolomite.

In the 15th and 16th centuries, Tallinn was a well-known exporter of limestone slabs in the Baltic Sea region, shipping large quantities of carved or raw stones annually.⁵⁴ This suggests that exploring the

48 Inv. no. ERM D 49:253; see also Brotze, *Estonica*, 259.

49 Eesti muuseumide veebivärv = Museums Public Portal, <https://www.muis.ee/museaalview/566225> [accessed 5 October 2024].

50 Inv. no. ERM Fk 856:80, <https://www.muis.ee/museaalview/687111> [accessed 5 October 2024].

51 It can be identified with a slab published by Olaf Sild: *Mõningaid vanu hauakive*, 34, fig. 21.

52 Körber, *Vaterländische Merkwürdigkeiten*, III, Estonian Literary Museum, EKLA OES, MB 58, 195.

53 Valk, 'Toomkirik ja kirikaed kui kalmistu', 123.

54 Johansen, Mühlen, *Deutsch und Undeutsch*, 176–177, 452–455.



FIG. 6. FRAGMENT OF AN UNIDENTIFIED GRAVE SLAB, 15TH CENTURY. LASNAMÄE LIMESTONE. TARTU CITY MUSEUM. PHOTO: STANISLAV STEPASHKO.

trade connections between Tallinn and Tartu in greater detail may be worthwhile. Given the current state of research, it is impossible to determine whether the raw grave slabs blanks brought to Tartu were decorated and inscribed locally, or if the designs were also commissioned from stonemasons in Tallinn. Research efforts are further hampered by the lack of written sources regarding the size and activities of Tartu's stonemasons' guild before the mid-16th century.

CARVED STONES FROM BURGHER RESIDENCES

Unlike Tallinn and Riga, very few carved stones have survived from Tartu's medieval residences.⁵⁵ This is not surprising, as almost none of the houses themselves remain: the city suffered devastating destruction during the Livonian War, the Great Northern War, and World War II, not to mention catastrophic fires in the 17th and 18th centuries. Consequently, every preserved detail or historical drawing of now-lost artifacts holds exceptional value today.

55 Anu Mänd, 'Images and Inscriptions on Dwelling Houses in Livonian Towns c. 1450 – c. 1550', *Everyday Life in a Hanseatic Town = Alltagsleben in einer Hansestadt = Argielu hansalinnas*, ed. by Ivar Leimus, *Varia historica*, 8 (Tallinn: Eesti Ajaloomuseum, 2021), 93–94, 96.

At Raadi Cemetery, specifically in the Old St. John's Cemetery, there is a stone bench, possibly repurposed from a step, whose legs consist of two late medieval hexagonal capitals (or a capital and a base), likely from a pillar once located in a dwelling. The material is again Lasnamäe limestone. One capital bears inscription in Gothic minuscule on all six facets, with each facet measuring between 38 and 40 cm in length. Because the bench has long been outdoors, the carved limestone legs have deteriorated due to weathering and moss, a condition noticeable when comparing photographs of the bench taken by Veljo Ranniku in 1970⁵⁶ (Fig. 7a) with contemporary images (Fig. 7b). To preserve these rare carved stones from deteriorating outdoors at the cemetery, it is crucial to transfer them to a museum where they can be conserved properly.

On the two facets not buried in soil, the text is harder to read compared to the facets that were underground (Fig. 8). However, it is still possible to decipher the entire inscription: *in dit iar / vns[es] her[e]n / xpi (=Christi) m / cccc xcvi / dit huis / w[a]rt g[e]b[u]w[e]t* ("In this year of our Lord Christ 1496, this house was built").⁵⁷ Since no capital letters are used, it is unclear whether the inscription should start with the facet reading *in dit iar* or with *dit huis*. However, medieval architectural details often begin their texts with the date.⁵⁸ The use of the Dutch word *huis* (cf. Low German *hus*) suggests that the stone carver or the person commissioning the text, presumably the homeowner, was likely from the Low Countries.

Medieval pillars adorned with inscribed capitals are extremely rare in Estonia. In Tallinn, only three are known: the one in the festive hall of the merchants' Great Guild House (1410)⁵⁹, another in the *diele* (entrance hall) of merchant and burgomaster Hans Viant's house at Vene Street 17 (1503)⁶⁰, and a third in the *diele* of the merchant's

56 National Heritage Board, Veljo Ranniku photo collection, no. 10720–10722.

57 Transcribed and translated by the author.

58 See, e.g., Mänd, 'Images and Inscriptions', 119–120, 126–127, 131–132.

59 Anu Mänd, Ivar Leimus, Marta Männisal, 'Gildimaja seest ja väljast', *Tallinna Suurgild ja gildimaja*, ed. by Tõnis Liibek (Tallinn: Eesti Ajaloomuseum, 2011), 288; Anu Mänd, 'Loomad kunstis', Juhan Kreem, Ivar Leimus, Anu Mänd, Inna Põltsam-Jürjo, *Loomad keskaegse Liivimaa ühiskonnas ja kunstis* (Tallinn: TLÜ Kirjastus, 2022), 161, fig. 6.27(a).

60 Anu Mänd, 'Kaupmees Hans Vianti sotsiaalne karjäär, perekond ja kinnisvara', *Vana Tallinn*, 28 (32) (2017), 96–97, fig. 3; Mänd, 'Images and Inscriptions', 131–132, fig. 23.

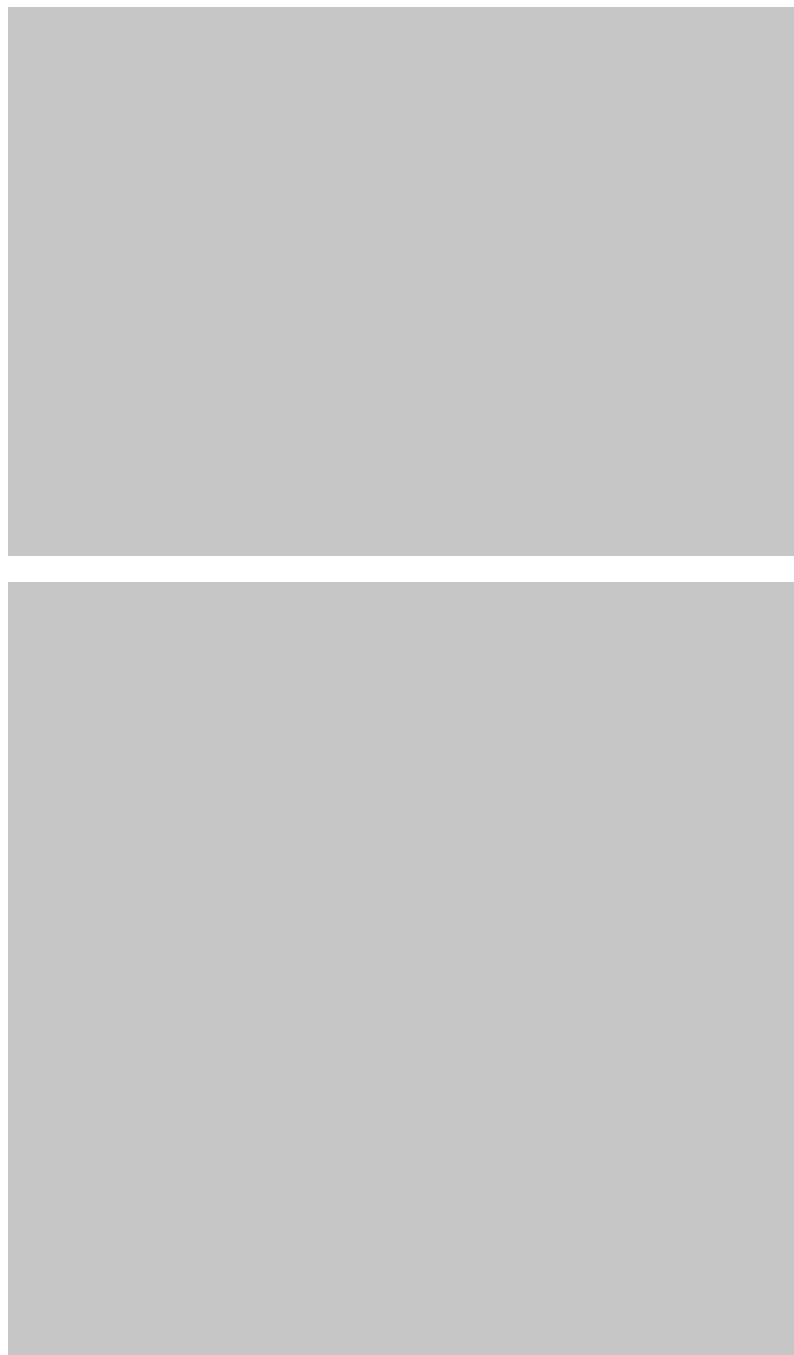


FIG. 7. CAPITAL OF A PILLAR FROM AN UNKNOWN DWELLING IN TARTU, 1496. LASNAMÄE LIMESTONE. FOOT OF A BENCH IN THE RAADI CEMETERY. PHOTO: VELJO RANNIKU, 1970. THE SAME BENCH IN 2024. PHOTO: ANU MÄND.

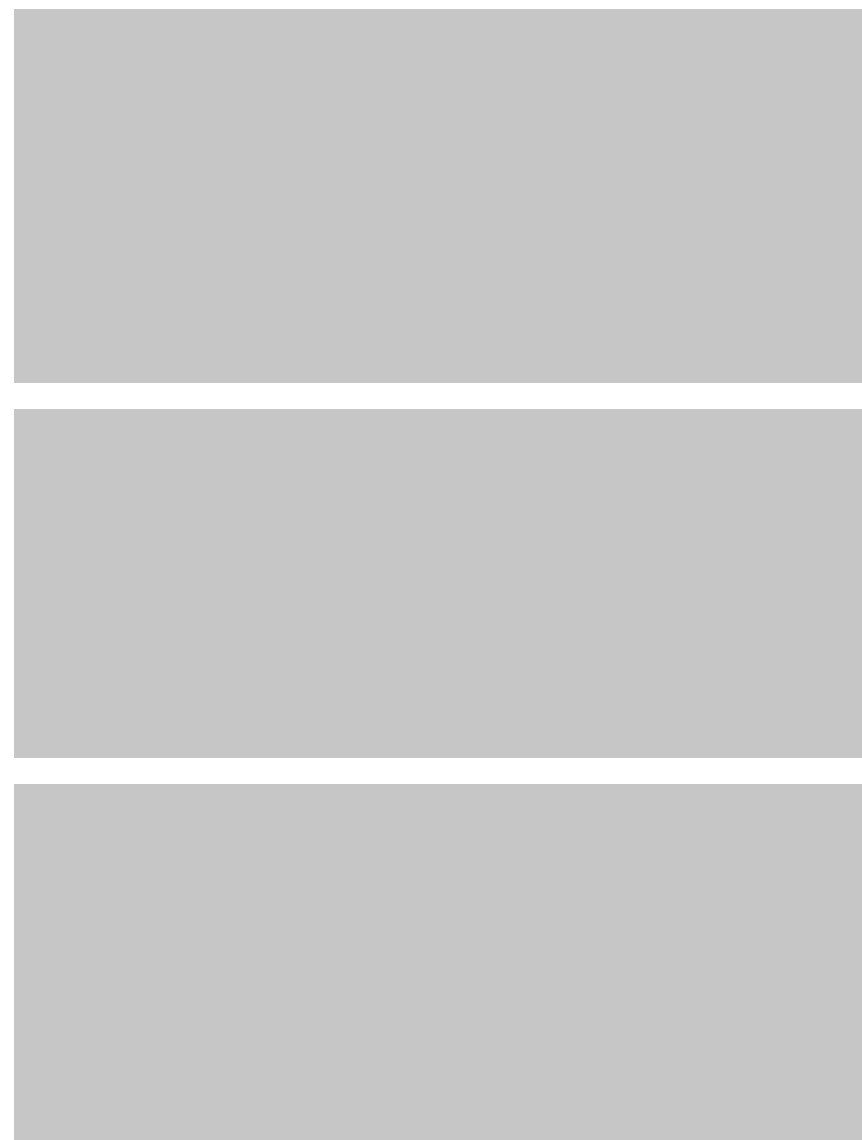


FIG. 8. THREE OF THE SIX FACETS OF THE CAPITAL. PHOTOS: ARVI HAAK.

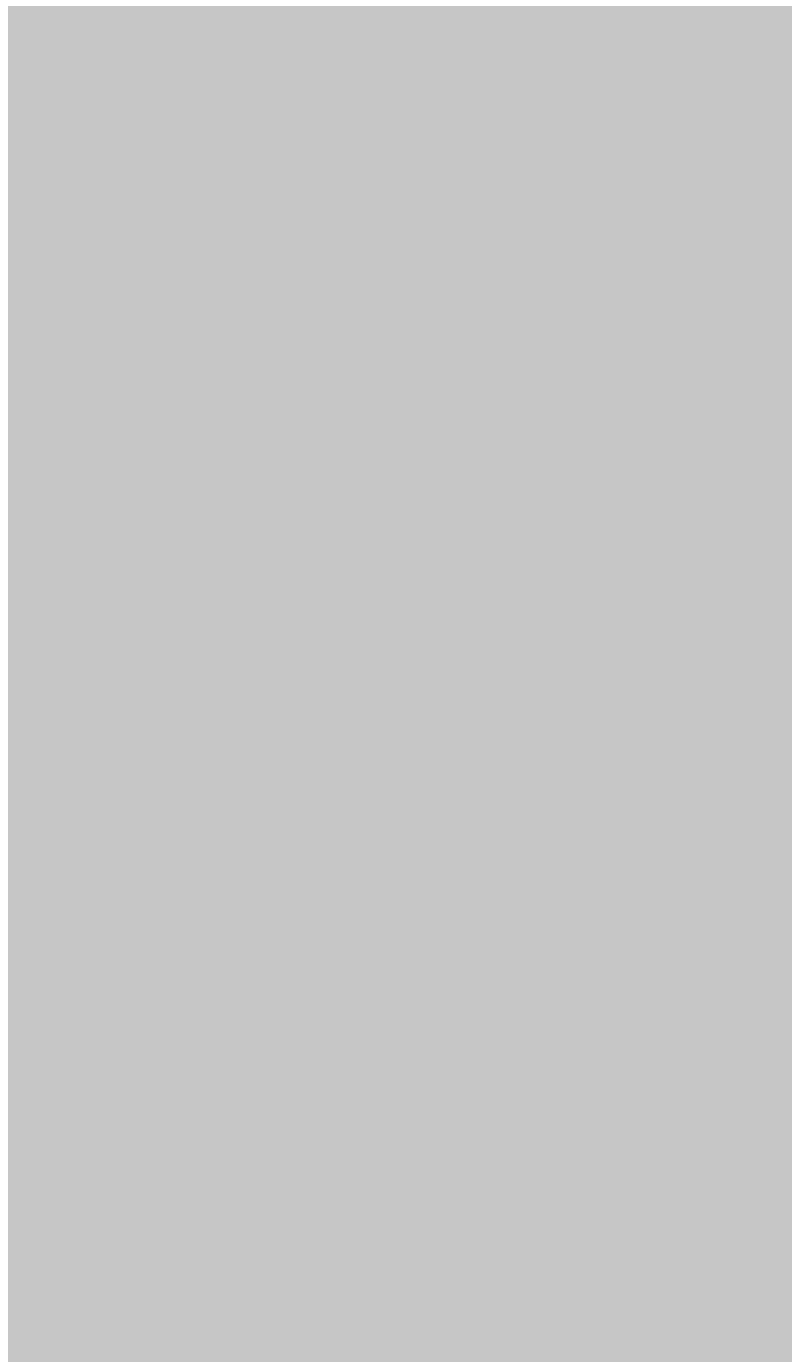


FIG. 9. DOORSIDE STONE WITH THE COAT OF ARMS OF THE HONERJEGER FAMILY, 1543. LASNAMÄE LIMESTONE. TARTU CITY MUSEUM. PHOTO: STANISLAV STEPASHKO.

residence at Lai Street 23⁶¹ (without a date, inscribed in Humanistic capitals, likely from the second quarter of the 16th century). This makes the Tartu capital the second oldest after the one in the Great Guild House in Tallinn.

Unfortunately, the exact origin of the Tartu capital is unknown,⁶² but it likely came from a residence of a wealthy merchant or city councillor. It is also possible that it originated in Tartu's Great Guild House, although its construction date is unknown, and the medieval building has long since disappeared. The guild brothers might have drawn inspiration from the Great Guild House in Tallinn and ordered an inscribed capital for their own building.

Doorside stones (*Beischlagsteine*), which framed the entrances of houses, became popular in the 15th century. From pre-Livonian War Tartu, only three such stones remain, two of them as fragments. The oldest surviving top fragment of a doorside stone, likely from the early 16th century, is decorated with the name of the Virgin Mary in Gothic minuscule – *ma[r]ia*.⁶³ It was found during archaeological excavations on the eastern slope of the Toome Hill in 1990–1991.⁶⁴

A second, fully intact doorside stone dates to the post-Reformation period, bearing the year [15]43, the inscription *VNDE DORCH / CHRISTVM TO HO/LDEN SINE GENADE*, and a coat of arms featuring a cock's head (Fig. 9).⁶⁵ This coat of arms belongs to the wealthy and influential Honerjeger merchant family, whose members lived in both Tartu and Tallinn. Heraldically positioned on the left, the stone likely stood outside the home of burgomaster Heinrich von Wangersen and his wife Jesche Honerjeger.⁶⁶

The cock emblem falls into the category of 'talking arms' (*armes parlantes*), cleverly reflecting the owner's name, as *Honerjeger* means 'chicken hunter' in Low German. Some researchers argue that the

61 *Eesti kunsti ajalugu 2, 1520–1770*, ed. by Krista Kodres (Tallinn: Eesti Kunstiakadeemia, 2005), 151 (photo).

62 Körber made a drawing of the capital in 1803 (*Vaterländische Merkwürdigkeiten*, V, 415), but he did not comment on its location at that time.

63 Tartu City Museum, inv. no. TM 2249:1 A 68:1, <https://www.muis.ee/museaalview/3483204> [accessed 5 October 2024]; Mänd, 'Images and Inscriptions', 104–105, fig. 8.

64 Romeo Metsallik, 'Tartu arheoloogilisest uurimisest', *Tartu arheoloogias ja vanemast ehitusloost*, ed. by Heiki Valk, Tartu Ülikooli arheoloogia kabineti toimetised, 8 (Tartu: Tartu Ülikool, 1995), plate 10:1 (unfortunately, the photo has been flipped horizontally).

65 Tartu City Museum, inv. no. TM 118 Aj 61.

66 Mänd, 'Images and Inscriptions', 113, 115–116; Mänd, 'Loomad kunstis', 138–139.



FIG. 10. COAT OF ARMS OF THE HONERJEGER FAMILY, C. 1597. VIRU 18 / SAUNA 12, TALLINN. PHOTO: STANISLAV STEPASHKO.

emblem depicts a goshawk (*Accipiter gentilis*), referencing the family name's older meaning.⁶⁷ However, the crest and wattles on the bird's head, as seen on both the doorside stone and the wall of the Honerjeger house in Tallinn at the corner of Viru and Sauna Streets (Fig. 10), indicate that the family themselves undoubtedly regarded the cock as their heraldic emblem.

A third doorside stone at the Tartu City Museum is only partially preserved, with just the top surviving.⁶⁸ It is undecorated, and its origins are unknown. Historical drawings by Körber suggest that at least two additional doorside stone fragments existed in the early

67 Jüri Kivimäe, 'Jürgen Honerjeger – Tallinna suurkaupmees ja raehärra 16. sajandil', *Vana Tallinn*, 32 (36) (2023), 198, note 51.

68 Inv. no. TM A 92:5028.

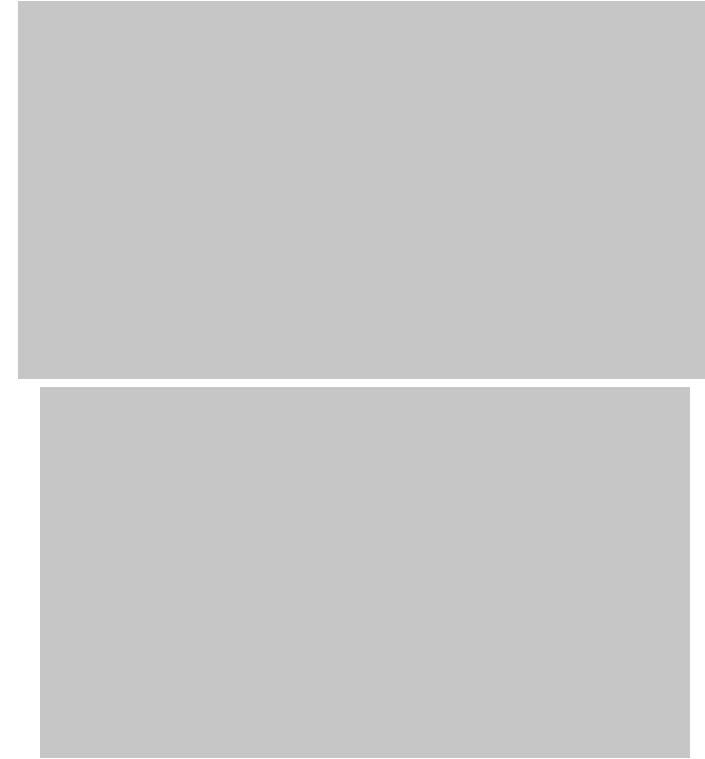


FIG. 11. LINTEL, FRONT AND BACK VIEW, 1541. LASNAMÄE LIMESTONE. TARTU CITY MUSEUM. PHOTOS: STANISLAV STEPASHKO.

19th century. Both postdate the Reformation. One, stylistically from the 1530s, bore the number 174 and a Gothic minuscule inscription: *Wo de here dat husz / nicht buwet. So / [...] dat* (a paraphrase of Psalm 127:1: 'Unless the Lord builds the house, the builders labour in vain'). The other featured a coat of arms with three linden leaves and the year 1551.⁶⁹

The Tartu City Museum also houses a lintel dated 1541, featuring a coat of arms supported by two roe deer (Fig. 11).⁷⁰ It is presumed to be the lintel of a twin window,⁷¹ although it may also have framed

69 Körber, *Vaterländische Merkwürdigkeiten*, III, 195; V, 389; Brotze, *Estonica*, 282–283 (Brotze misinterpreted the number 174 as the year 1540).

70 Inv. no. TM 119 Aj 62.

71 Mänd, 'Loomad kunstis', 145–146, fig. 6.17.

a narrower portal. According to Körber, this stone was embedded in the outer wall of merchant Schramm's house at Gildi Street 8.⁷² Like many other surviving stones from Tartu, the lintel was carved from Lasnamäe limestone.

ARTWORKS IN OTHER COUNTRIES

Over the centuries, various items that once belonged to the churches of medieval Livonia have ended up in other countries, either as spoils of war or as gifts. These items are mainly found in Germany, Sweden, Denmark, Russia, and Poland.⁷³ Most often, these include goldsmiths' works (particularly chalices), church bells, and carved stones.

Two artworks can be linked to medieval Tartu, although the fate of one was already unknown by 1940. In the late 19th century, the Tver Museum in Russia held a silver-gilt chalice inscribed in Low German Gothic minuscule on its base: *desse kelk hort to sunte katerinen den yu[n]c frovven* (it is possible that the last word was spelled as *frowen*).⁷⁴ Historians at the time believed the chalice originated from the St. Catherine's Cistercian convent in Tartu.⁷⁵ Likely dating to the 15th century or the first quarter of the 16th century, the chalice was probably taken to Russia during the Livonian War, when Russian forces plundered Tartu in 1558. The chalice came to the Tver Museum in 1895 from a private collection. When and under what circumstances it disappeared from the museum remains unknown, but by 1940, it was no longer there.⁷⁶

Another artifact linked to Tartu is a bronze church bell (height: 45 cm) housed at the Mirozhsky Monastery branch of the Pskov Museum (Fig. 12). Based on its style, the bell dates to the late 15th or early 16th century. The top of the bell bears an inscription in Low

72 Körber, *Vaterländische Merkwürdigkeiten*, III, 194v, 204v.

73 See, e.g., Anu Mänd, *Kirikute hõbevara: Altaririistad keskaegsel Liivimaal*, Eesti kirikute sisustus, I (Tallinn: Muinsuskaitseamet, 2008), 164–171, no. 13, 14, 16, 17, 20, 25, 28; Anu Mänd, 'Keskaegse Liivimaa piiskoppide jäljed Euroopa visuaalkultuuris (14.–16. sajand)', *Järelevastamine. Kaur Altoale*, ed. by Anneli Randla (Tallinn: Eesti Kunstiakadeemia, 2017), 24–26; Anu Mänd, 'Kaks keskaegse Liivimaa kunstiteost Poznańis', *Kunstiteaduslikke Uurimusi = Studies on Art and Architecture*, 30/1–2 (2021), 190, 194–196.

74 Mänd, *Kirikute hõbevara*, 82–83, 164, no. 13.

75 Friedrich Stillmark, Richard Hausmann, 'Ueber einen Kelch im Museum zu Twer', *Sitzungsberichte der Gelehrten Estnischen Gesellschaft 1895* (1896), 69–70.

76 Mänd, *Kirikute hõbevara*, 83, 147, note 67.



FIG. 12. DETAIL OF A CHURCH BELL WITH AN UNIDENTIFIED MAKER'S MARK, C. 1500. LIKELY FROM THE HOLY SPIRIT CHURCH IN TARTU. PSKOV MUSEUM. PHOTO: OLEG FEDOROV.

German: *Simon de gaf dusce klokke deme hilgen geiste* ('Simon gave this bell to the Holy Spirit').⁷⁷ This is a typical dedication text, and the 'Holy Spirit' likely refers to a specific church. All three major cities of medieval Livonia – Riga, Tallinn, and Tartu – had a Church of the Holy Spirit,⁷⁸ but Tartu was geographically closest to Pskov.

The bell was likely taken to Pskov during the Livonian War. The identity of Simon, mentioned in the inscription, remains uncertain. He could theoretically be either the bell's donor or the craftsman who cast it. However, given the nature of typical donation inscriptions, Simon is most likely the benefactor. The lower edge of the bell features a relief maker's mark, but this too has not yet been identified.

77 Anu Mänd, 'Keskaegne kunstiteos kui kirjalik allikas', *Vana Tallinn*, 32 (36) (2023), 85–86, fig. 9.

78 Anu Mänd, 'Hospitals and Tables for the Poor in Medieval Livonia', *Mitteilungen des Instituts für Österreichische Geschichtsforschung*, 115/3–4 (2007), 237–239, 243–246, 248. The medieval bell of the Tallinn Holy Spirit Church hung in the tower until 2002, when it was largely damaged in a fire. The remaining fragments are exhibited in the church's nave. Anu Mänd, 'Kirikukellad keskaegses Tallinnas', *Tuna: Ajalookultuuri ajakiri*, 3 (2016), 54–57.

CONCLUSIONS

The medieval inhabitants of the city and bishopric of Tartu acquired artworks for their churches, castles, and homes from many different places. First and foremost, they obtained works from local masters: painters, woodcarvers, goldsmiths, and so on. In addition to the local craftsmen, there were also temporarily residing itinerant masters in the city, such as bell founders and cannon makers. Secondly, as the artworks discussed in this article suggest, art was also ordered from the other major city, Tallinn. Studies of the limestone material revealed that the majority of the carved stones from Tartu's churches and dwellings were made from Lasnamäe limestone. However, it is not possible to determine whether only rough blocks were brought to Tartu or if artistic designs were also ordered from Tallinn masters. Since stone carvers are known to have been active in Tartu since the second half of the 16th century, it can be assumed that they were working in the city even before the Livonian War.

At the current stage of research, it is unknown whether anything was ordered from the city of Riga. Given the geographical proximity, this would be highly likely, but to prove artistic connections, written sources would need to be examined more closely. It is also noteworthy that Tartu painters and glaziers obtained their statutes from Riga in 1549, not from Tallinn.

Artworks such as altarpieces and wooden sculptures might have been ordered from cities in Northern Germany (especially Lübeck) and the Low Countries, just as they were in Tallinn and Riga. Through Hanseatic trade, rare enamelled glass beakers from Venice reached Tartu, demonstrating that trade connections extended as far as the Mediterranean.

The article shows that although sources for studying medieval Tartu art are scarce, there are still significantly more than previously thought. It is promising to continue researching written sources, particularly the collections of the Tallinn City Archives. For example, merchant account books and debt books may contain information about purchase and sale transactions with Tartu clients. Historical drawing collections should also be thoroughly examined, as they may contain information about objects that have since been lost or additional data about the former locations and owners of existing items. Many fragments of grave slabs need to be described and catalogued in museums, and further research into their materials

is necessary. Archaeological finds also offer many research opportunities and increase every year. The question of whether medieval Tartu was an art centre comparable to Tallinn will hopefully be answered once more sources are found regarding the city's and bishopric's art commissioning and production.

ANU MÄND: ART IN MEDIEVAL TARTU

KEYWORDS: MEDIEVAL TARTU; MEDIEVAL CHURCH FURNISHINGS; CARVED STONES; GRAVE SLABS; DECORATION OF MEDIEVAL DWELLINGS

SUMMARY

Of the three medieval Livonian cities, Tartu is in the most challenging position when it comes to both written and visual sources. Repeatedly conquered and plundered during the wars of the 16th–20th centuries, Tartu lost its medieval archives and buildings. To date, research on medieval Tartu's art has largely concentrated on the architecture of its cathedral and the parish church of St. John.

This article aims to explore potential avenues for studying medieval art in Tartu by utilizing written sources, historical drawings, and surviving works of art. Many of the stone carvings discussed are published here for the first time. However, the article does not intend to present a comprehensive overview of all preserved medieval art from Tartu – a task made impossible by the sheer number of fragmented grave slabs alone.

The first section of the article examines written records related to the commissioning and donation of artworks. It then reviews the preserved carved stones and fragments from churches, including a piscina, a sacrament niche, and several grave slabs. Carved stones from burgher residences are even fewer, comprising an inscribed capital, three doorside stones (*Beischlagsteine*), and a lintel. Analysis of the limestone materials shows that most of the carved stones from Tartu's churches and dwellings were made from Lasnamäe limestone. However, it remains unclear whether only rough blocks were transported to Tartu or whether the artistic designs themselves were commissioned from Tallinn masters. Finally, the article discusses two notable artworks – a silver-gilt chalice and a bronze church bell – both of which were likely taken to Russia following the conquest of Tartu in 1558 during the Livonian War.

The findings highlight that, while medieval sources for studying Tartu's art are limited, they are more abundant than previously assumed. Continued investigation of written records and historical drawings holds great promise. In addition, many fragmented grave slabs require documentation and cataloging in museum collections, and further research into their materials is essential.

CV

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