

UNIQUE HABAN WARES FROM THE CASTLE OF REGÉC

Preliminary Report¹

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Abstract: The Castle of Regéc, located in what is today Northeastern Hungary, is one of the largest fortresses built at the turn of the 13th and 14th century. The fortified castle has a complex history; in the post-mediaeval era, several noble and aristocratic families owned it (among others, the Alaghy, Mágóchy, Esterházy, and Rákóczi families). As the Haban wares became increasingly popular in the 17th century in the western, northeastern, and eastern areas of the Carpathian Basin, this type of ceramic can be found at Regéc as well.

Besides the numerous small potsherds and stove tiles, a plate and many fragments of a unique type of floor brick have been excavated. The latter two objects were selected for the present study, which will perhaps show that besides the traditional art historical analysis of ceramics stored in museums or private collections, it is just as important to make comparative studies to evaluate the historical archaeological material.

The present study gives an introduction to the selected material. The Haban plate, dated to 1659 by its inscription, is a unique piece; similar types can be found in some collections. The type of decorated floor bricks is possibly the only identified masterpiece of Haban craftsmen among those that have been found in the region.

Keywords: Haban floor brick, Haban plate, Haban workshops, historical archaeology, post-mediaeval Hungary, Haban pottery production, comparative analysis, Rákóczi family, Alaghy family

Work has been carried out on excavation of the Regéc castle for the past fifteen years,² and many interesting finds have already been made. Among them are two unusual objects

¹ The present study is based on the monograph on the castle of Regéc at present still in manuscript form (expected date of publication: 2016), written by lead archaeologists Zoltán Simon and Mihály Giber with a contribution by the present author. (SIMON – GIBER 2016) The study uses data in the monograph, presented in a revised, expanded version. I take this opportunity to thank the lead archaeologists for their approval for the present study, their help and suggestions, as well as art historian Dr. Anna Ridovics and archaeologist Dr. Gábor Tomka for their expert opinion and valuable observations; without which the study would not have been written.

² The following articles have been published on the archaeological investigation: GIBER 2012; GIBER – SIMON 2010a, 2010b, 2012, 2013; SIMON 2001a, 2001b, 2002a, 2002b, 2003a, 2003b, 2004a, 2004b, 2007a, 2007b, 2007c, 2008, 2013.

almost certainly made by Haban craftsmen: the fragments of a plate with the inscription 1659 and a group of glazed floor bricks decorated with a central motif. Both were most likely made during the second phase of the Haban style (between the first and last quarter of the 17th century); the plate is from the later part of this period while the floor bricks probably represent the earlier part of the phase (or the late part of the first phase).³

“... *VARIEGATED ANABAPTIST PLATES OF MODERATE VALUE*” –
HABAN WARE IN THE EASTERN PALACE WING

The Haban plate was unearthed in 2007 from the destruction layer of room 11 in the eastern palace wing.⁴ (Fig. 1) The circular plate is covered on both sides with a white finish glaze (tin glaze); part of the rim is missing, perhaps it was entirely without decoration although known examples suggest that there could have been a simple motif in the well.⁵ (Fig. 2) In the central part of the plate, in the well (diameter approx. 15.5 cm) surrounded by a double blue circle is a blue, yellow and green floral motif and the date 1659, associating it beyond doubt with the time when the Rákóczi family had already consolidated their possession of the castle, and also very probably with the activity of the Haban settlement in Sárospatak. Its fabric is clay finely tempered with sand and fired to off-white.

The motif of a generally odd number (3, 5, 7) of flowers arranged in a bunch is often found on Haban wares. The group is often portrayed in a naturalistic way as a plant with roots, while at other times this is only generally indicated by a composition of heart shape, or closed in a circle.⁶ Occasionally the bulb of the plant is also shown,⁷ which may have also been the case of the Regéc plate. A number of pieces of Haban ware similar in their stock of motifs and form to the Regéc find are known. A plate from Northeastern Hungary with the date 1674 known from a private collection⁸ is almost identical.⁹ A similar composition can be seen on a piece in the Savaria Museum with a tulip pattern and the date 1704.¹⁰

Among the many inventories known from the history of the Regéc castle, one in particular, a relatively late inventory made in 1685, is of outstanding source value for our investigation.¹¹ In it there is a description of the objects in the *audientias ház* [audience

³ KATONA 1974: 92; RADVÁNYI 2011: 29; DABÓCZI 2012: 377.

⁴ Numerous stove tiles and a bronze pin inscribed Sophia B were also found in the same destruction layer. SIMON 2008: 190.

⁵ Haban plates often have only a single decorative element (calligraphic date, the arms/monogram of the person who ordered the piece, other heraldic symbol), typically on the upper part of the plate's vertical plane.

⁶ RADVÁNYI 2011: 29–30.

⁷ E.g. RADVÁNYI – RÉTI 2011: Fig. 230.

⁸ The dimensions of the plate in this collection are not known and the proportions of its parts, e.g. the width of the rim cannot be compared to the Regéc plate because the latter is fragmentary.

⁹ KRISZTINKOVICH 1962: Fig. 12a.

¹⁰ DABÓCZI 2012: 382, Plate no. 6.

¹¹ MOL E 190 (*Acta Familiae Rákóczi*) 39/1, 22. fasc. No. 71–83. (1685.11.02.) My thanks are due to Zoltán Simon for this information. The possession history of the Regéc castle in the 17th century and the spatial data of the inventory were analysed by Szabolcs Melegh, see MELEGH 2003. István Sós wrote a valuable

room]¹² beside the blue (according to other sources blue flower) vaulted room¹³ in the eastern palace wing of the Central castle, among them countless pieces made by Anabaptists (ceramics, e.g. jug with pewter lid and bottom, storage vessels, *saucepan*, *small barrel*, and a gilded knife decorated with glass beads). It is even possible that the plate under consideration was one of the sixteen variegated, *middle-sized* Anabaptist plates mentioned in the source.¹⁴

A UNIQUE FINDING – DIRECT SOURCES ON THE HABAN FLOOR TILES

The second, exciting type of find discussed here, the rectangular Haban-type ceramics that can be defined as floor tiles/bricks, allows us to make many assumptions. (Figure 3) On the basis of the patterns used and the manner of execution, the production of these coloured, glazed floor elements can be linked to the Anabaptist craftsmen. This type of find is rare, both in individual collections and in the Early Modern age excavations; indeed, it is so rare that no precise parallel is known.

The floor bricks were unearthed from several places scattered in the area of the Central castle of Regéc; they were found largely in the part of the palace that was built from the early 16th century and in the castle court, in their rubble. The elements measuring 20.5 × 20.5 cm are massive pieces and countless signs observable from inspection indicate their function. They are over 2 cm thick, their profile widens slightly from the reverse side towards the face. There is mortar attached to the bricks in many places (on the sides and bottom). On the surface of the clay slabs baked to a red colour¹⁵ is engobe fired yellow, on which the glazed pattern was painted. The decoration on the white finish coat (often with a slight tinge of turquoise) was composed in blue, yellow and turquoise, with the outlines emphasised and supplemented in black or dark brown.

The pattern comprises several parts: a composition of tendrils twisted in an S shape was arranged around the central floral motif, elements always found in the Haban stock

study on the life of the castle in the early 17th century on the basis of the inventory and other archival sources. SÓS 2003.

¹² “Kék bot [bolt] mellet valo rekestesben [rekesztésben], avagy audientias hazban vadnak.” [In the store-room beside the blue vaulted room, that is, in the audience room.] It should be noted that the so-called tiled room in the Sárospatak castle was also used as an audience room, a place where visitors were received. For more detail, see: GERVERS – MOLNÁR 1971; DANKÓ 2005. In the case of the Regéc castle (on the subject see: SIMON 2005) the room decorated with tiles, in other words the blue vaulted room must have also had a special role, but it has not been proved that it had earlier served as an audience room. At present the reference cited here is the only indication of the existence of an audience room in Regéc. For more details on the context of the tiled rooms and the audience rooms, see: PATTANTYÚS 2010.

¹³ A vaulted room opening from the dining hall. According to Zoltán Simon the tiles with blue floral patterns that have so far appeared as stray finds can very probably be linked to this room. See: SIMON 2005. A chimney stood in the vaulted room and beside it was a yellow- and green-glazed stove stoked from the outside. A porch and a stone-vaulted latrine opened from the room. MELEGH 2003: 139.

¹⁴ *Tizen hét tarka uykereštenyalak közép szerűk. [Seventeen variegated Anabaptist plates of middle size.]*

¹⁵ A grey band runs through the middle of the floor bricks, visible on the broken surface.

of motifs.¹⁶ The motifs in the dynamic floral garlands were often enriched with motifs of Turkish and Persian origin. In our case the blue tulip motif and the yellow, perhaps stylised acanthus flower¹⁷ point to Oriental influence. The endless pattern itself also has an orientalising character within Haban art.¹⁸

Another interesting thing regarding the pattern is that in the course of the selection and the reconstruction drawing (*Fig. 4*) it was possible to distinguish the hand of at least two masters. (*Fig. 5*) One of the makers (“master A”) shows evidence of a much more practised hand with curving, lighter handling of the brush, than the work of the other (“master B”). A different pattern than the former is found on one of the fragments (consisting of two pieces that fit together), on which the handling of the brush approaches that of “master A”. Another characteristic of the latter fragment is that the master arranges the row of tendrils in a band that is approx. 0.5 cm narrower, but the frame and the central arrangement is similar to that of the former pieces. (*Fig. 6*)

In the case of the Regéc castle we have the fortune that both the function of the floor bricks and the identity of their makers are confirmed by an entry in an inventory concerning the floor bricks made by the Anabaptists: *In domo qua calx servatur ... Duo vasa laterum pro padimento opera anabaptistarum factorum...*¹⁹ We know from this that at the time the inventory was made, that is in 1635, the bricks for the floor had not yet been used, they were simply stored in the “lime house” as building material awaiting use. However, it must also be noted here that the surface of the floor bricks is worn, often matte; this could be the result of use or of the production technology (e.g. poorer quality/insufficiently fired glaze), or it could even be a phenomenon arising from the archaeological context, that is, from the nature, quality, chemical and/or physical action of the refuse layer containing the find.

Moreover, we cannot exclude that the bricks were reused even before 1635 or they were replaced at Regéc in the next decades. Thanks to the inventory source, we can draw an absolute upper chronological limit for the production of the find. The inventory was drawn up after the death of Anna Erdődy, widow of Menyhért Alaghy at the order of the Hungarian Chamber. Anna Erdődy’s body was laid out perhaps in the eastern palace wing, in the blue vaulted room mentioned earlier²⁰; partly because it was so easily damaged, the decorative, glazed tile floor was perhaps used in similar rooms intended for display. But as far as we know, no portrayal has survived that would enable us to confirm this.

¹⁶ One of the first of these vessels was made in 1593. RADVÁNYI 2011: 29, also 35, Fig. 1.

¹⁷ RADVÁNYI 2011: 29, also 53, Fig. 35.

¹⁸ BUNTA 1973: 71–72.

¹⁹ MOL U et C Fasc. 96. No. 13. (1635.01.14.) I wish to thank Zoltán Simon for communication of the source.

²⁰ MELEGH 2003: 130. The inventory is very useful from the topographical viewpoint too, in addition to its cultural historical value; it lists the treasures in the storeroom, gives information on the church votive objects, jewellery, clothing, carpets, and other fine objects, and also lists the castle’s arms and stock of economic tools and goods.

WHO ORDERED THE FLOOR TILES?

Unfortunately, we are not so lucky with the dating and identifying the owner in the case of the bricks as we were with the Haban plate. It is certain that we must seek whoever ordered the finely wrought bricks principally in the circle of the prosperous aristocracy, the possessors of the castle in the first half of the 17th century, among the members of the Alaghy or Mágóchy families. From 1612 to 1631 the castle and estate were owned by Lord Chief Justice Menyhért Alaghy,²¹ and we would perhaps not be greatly mistaken in supposing that the order for the floor bricks can be linked to him and/or his widow, the Anna Erdődy already mentioned. At that time the Regéc castle served both as a dwelling and the centre of the estate, that would also justify the order placed for such decorative ware. Another argument pointing to their persons is that in addition to the Regéc castle, Menyhért Alaghy set up his own court, relatively luxurious by the standards of the time, in the Pácín castle where there were also a number of impressive elements in the interior decoration and furnishings. (One of these was the so-called marbled stove tile type,²² also regarded as unusual.) Also, it is telling that Anna Erdődy's family possessed castles and lands where the Haban people, escaped from Moravia, lived and worked since the mid-16th century (see more on this below); thus investigating the possible connections between the Erdődy family and the Haban communities is essential from the perspective of those questions that are related to the unique floor bricks. After the death of Menyhért Alaghy, who held high offices, his widow Anna Erdődy lived in the castle from 1631 to 1634. She had to compete with a number of powerful applicants for possession of the Regéc estate,²³ although according to the evidence of the written sources this did not prevent her from further developing her holdings or even beginning the construction of a new residence.²⁴

²¹ Menyhért Alaghy was from a noble family and was raised to the rank of baron by the king on 12th May 1613; a year later, on 1st June 1614 he married Anna Erdődy in Vittenc castle. In 1620 in the Besztercebánya diet Gábor Bethlen appointed him Protector of Religion for the Catholics of Upper Hungary, from June 1622 he was Lord Lieutenant of Zemplén County, in 1625 he was made commissioner when the Hungarian—Polish border was drawn. From 1629 as general-in-chief he was also military governor of Upper Hungary. In 1630 he sent troops to put down the Hajduk rebellion. Between 1618 and 1625 he was chief sergeant-at-arms, and from 29th November 1625 until his death on 15th June 1631 he was Lord Chief Justice. SÓS 2003: 227—229; SZABÓ 1999: 11—16.

²² In the opinion of István Feld the Pácín stove with tiles with brown and yellow marbled painting was probably made before the time of the Haban settlement in Sárospatak. GYURICZA 1992: 31. The linking of these marbled tiles to the Habans is disputed; Imre Holl has also written about the western connections of the technique, see: HOLL 1966.

²³ Such as Prince György Rákóczi I of Transylvania and Palatine Miklós Esterházy. The woman, who suffered very poor health, was still alive when on 17th July 1633 Ferdinand II awarded the Regéc estate in advance to Palatine Miklós Esterházy for the sum of 102,695 Florins as defrayment of his military expenses. MELEGH 2003: 130. For further details on everyday life in Regéc in the period, see: SÓS 2003.

²⁴ According to the evidence of written sources she spent a large sum for the construction of an “elegant castle” in Tállya in the period following her husband's death, presumably to reinforce her position in possession of the Regéc estate. BUBRYÁK 2013: 143.

ARCHAEOLOGICAL CONNECTIONS IN THE REGION

If we seek parallels close in time and space, the nearest floor bricks to Regéc can be found in Füzér, another important castle in the Zemplén Hills, although these were decorated only with a monochrome glaze.²⁵ No other floor bricks from the Early Modern age are known from the archaeological context within the immediate region. Although they are not relevant for us as a direct parallel, because of their unique character we must also mention the only larger, outstanding quality group of floor tiles from Farkashida (Vlčkovce/ Farkašin, Slovakia) known so far, that were discovered as an unprecedented “storeroom find”; they were probably never used anywhere. Fragments and rejects similar in style and quality to these were found in the course of excavation of the Haban settlement in the village of Kosolna (Košolna, Slovakia).²⁶ Placed side by side the hexagonal and triangular tiles create a three-dimensional illusion of blocks, suggesting a strong Italian influence.²⁷

Mention of floor bricks is very rarely found in the different collections known from catalogues and for the present they remain among the rarest type of ceramics; as far as the author of the present paper noticed, only a few pieces are known from the Moravian material, e.g. the piece with the Dietrichstein arms (in the Mikulov/Nikolsburg Collection).²⁸ Any other more precise parallel can be hoped for in the near future not only from archaeological material already excavated or to be excavated, but also from hidden items in public and private collections.

WHERE WERE THE FLOOR BRICKS MADE? HABAN WORKSHOPS AND WRITTEN SOURCES (TRANSYLVANIA AND UPPER HUNGARY)

Concerning the floor bricks, there are also gaps in the written sources, similar to the lack of archaeological parallels. It is mainly in individual court descriptions and inventories of estate that we find mention of decorative, shiny floors, for the most part in the furnishings of fortresses and castles in Western Hungary and Transylvania. For example, it seems probable, on the basis of 17th century descriptions (1676, 1696) of the castle in Alvinc (Vințu de Jos, Romania) rebuilt by Gábor Bethlen from 1617 that the “bricks” and hexagonal “shiny tiles” of the floor covering were made in the Haban workshop in Alvinc.²⁹

It can be seen from all these data that the decorative floorings listed in inventories are mainly found in fortresses and castles of aristocrats or more prosperous nobles connected

²⁵ SIMON 2000: 46, 53.

²⁶ See further: LANDSFELD 1950.

²⁷ More on this: CSENKEY 1991: 13–15, 71.

²⁸ RADVÁNYI – RÉTI 2001: 116, Fig. 141, and 142; and PAJER 2011. *Nota bene*, these pieces were listed as wall tiles in the referred literature but their size suggests that they were produced as floor bricks. I wish to thank Anna Ridovics for sharing her personal observations on the material.

²⁹ BUNTA 1973: 58.

in some way to the settlement or support of Haban communities living in the Carpathian Basin, giving rise also to their role as principal clients.

The first groups of Habans are found in the mid-16th century on estates in Western and Northern Hungary. Because of their persecution in Moravia they first settled in 1546 in Nyitra County, in Szobotist (Sobotište, Slovakia), a place that remained an important centre up to the end of the 17th century. During that period groups of Habans also appeared in other places in Pozsony, Nyitra and Trencsén counties. When the persecutions ended, in the second half of the 16th century many took advantage of the more peaceful time to return to Moravia. Their settlements began to develop and a period of great economic upswing and social esteem followed in their communities.³⁰ A new and larger wave of settlement began after the Battle of White Mountain on 8th November 1620, when they were banished from Moravia. Shortly after, Prince Gábor Bethlen of Transylvania invited the Moravian Anabaptists to Alvinc; together with the diet, he guaranteed them free exercise of their rights, crafts and religion.³¹ The first group of craftsmen arrived in Alvinc in July 1621, followed by groups of various sizes right up to 1649. After 1635 their settlement is linked to the name of György Rákóczi I and in addition to Alvinc they also formed settlements in Gyulafehérvár (Alba Iulia, Romania), Szamosújvár (Gherla, Romania), Ebesfalva (Dumbrăveni, Romania) and Nagyvárad (Oradea, Romania).³² The Habans were known not only for their ceramics but also for their mastery of most crafts,³³ enabling them to meet the requirements and fulfil the orders of the aristocrats who supported them. The common feature of their products was that they were generally of excellent quality, they figured prominently in the *urbarium* of the fortresses and castles and their role as catalysts of the economy was indisputable.³⁴ Habans arrived from Csejte (Čachtice, Slovakia) closest to the Regéc castle, and were settled on the Sárospatak estate, in the Héce district (*Curia Anabaptistarum*), but our research so far indicates that in the latter case György Rákóczi I invited the Habans in 1645, two decades later than the time when the floor bricks were produced.³⁵

In the light of the above data we can set out in several directions on our search for the place where the Regéc floor bricks were made. If we rely on the surviving sources, Alvinc is probably a site where we can look for the workshop. Prince Gábor Bethlen (*nota bene*, who already possessed extensive holdings in the Zemplén region at that time), and Menyhért Alaghy, who possessed the Regéc castle and had a successful political career, were in direct contact with each other: although Alaghy, the later Lord Chief Justice was not one of Bethlen's followers, the Prince nevertheless named him Protector of Religion of the Catholics of Upper Hungary at the Besztercebánya diet in 1620.³⁶ The continu-

³⁰ BUNTA 1973: 9.

³¹ BUNTA 1973: 11.

³² BUNTA 1973: 14; RIDOVICS 2008: 87–93.

³³ They engaged in around forty different trades; they were most famed for their weaving, knives and faience, but they were also excellent clockmakers, coach makers, builders of aqueducts and fortresses. BUNTA 1973: 9–11.

³⁴ BUNTA 1973: 5.

³⁵ ROMÁN 1955.

³⁶ SÓS 2003: 227–229.

ing close ties between the Zemplén region and Transylvania are further confirmed by another parallel, also concerning display in the living quarters, but a decade later. The first (Iznik³⁷) wall tiles that decorated the most splendid room in the prince's palace in Gyulafehérvár, the *audientias* room, as well as the castles in Gyalu (Gilău, Romania) and Radnót (Iernut, Romania) probably date from the time of Bethlen.³⁸ This was the example followed in the 1640s when a room in the Sárospatak castle and one in the Regéc castle were decorated with Iznik ceramics,³⁹ but by that time Transylvania too was under the rule of the Rákóczi.

During the archaeological excavations in Alvinc in the 1970s the presumed site of the Haban settlement was located. The fact that no ceramics similar to those of Regéc were among the finds⁴⁰ does not exclude the settlement in Alvinc from the list of presumed production centres (especially if we regard the Regéc floor bricks as a product made to individual order), but it definitely means that caution should be exercised in drawing any conclusion – even though it was known to operate in the period when the bricks were made, this workshop certainly cannot be regarded as the only possible source.

Unfortunately, we do not have precise information on the operation of the Haban workshops in Western Hungary and Upper Hungary, and even less is known about the nature of their output, consequently these centres should be put to the top of the list of possible sources of the floor bricks since the aforementioned Erdődy family played a major role in this area. In particular it would be important to investigate the material produced by Habans settled on the Erdődy estates e.g. Vittenc (Chtelnica, Slovakia), where Anna Erdődy and Menyhért Alaghy were married,⁴¹ as well as the role of the Csejte Habans who later settled in Sárospatak.⁴²

FURTHER OBSERVATIONS ON THE FLOOR TILES

Because of the lack of written and archaeological parallels, for the time being it is worth making a more thorough examination of the floor bricks from Regéc as their formation and style could reveal more about the circumstances of their production. Already in the first examinations a number of distinctive features could be observed on the floor bricks.⁴³

³⁷ EMŐDI 2002. Later, from the mid-17th century the walls of the tiled room were clad with the work of Haban masters; see: MARCU-ISTRATE 2009: 320.

³⁸ BUNTA 1973: 67; EMŐDI 2002; EMŐDI 2011: 115.

³⁹ SIMON 2005.

⁴⁰ Communication of Tamás Emődi.

⁴¹ BUBRYÁK 2013: 142; ERNYEY 1906: 37.

⁴² For more detail on the Erdődy family, see: BUBRYÁK 2013; BENDA 2007; BENDA – KOLTAI 2008.

⁴³ Seeking an answer to certain questions, we subjected individual floor brick fragments to a preliminary instrumental examination. The measurements were made in the Department of Petrology and Geochemistry, at the Institute of Geography and Earth Sciences of ELTE University. The instrument used for the investigations was an AMRAY 1830 scanning electron microscope with tungsten cathode, equipped with an EDAX PV9800 energy-dispersive spectrometer. I wish to thank Péter Véninger, and Zsolt Bendő who carried out the test, for their help. Further research is needed in the near future into the technical characteristics of the production that I intend to publish in an upcoming article.

They were made of clay fired red; on the basis of the materials examined (principally finds from Sárosptak and other places in Northern Hungary) this is not unusual in the case of Haban stove tiles and the known floor bricks, nor is too rare to find engobe – in the present case yellowish in colour – on material fired red.⁴⁴ (Fig. 7) The latter was probably intended to cover the red of the fired clay beneath the white finish coat, to give greater emphasis to the whiteness.

Other features can also be observed on some of the fragments. “Incision” can be observed in the white glaze on a few floor bricks, corresponding precisely to the outline of the full pattern row on the floor brick. (Fig. 8) This was probably made when the pattern was (first) applied, since a closer inspection revealed traces of dark brown glaze, the same colour as the contour line, in the incised lines. On this basis it can be assumed that the pattern was first drawn with a quill (a goose quill or possibly a slip container), when it was still possible to make incisions in the white glaze. The patterns were filled in with coloured glazes, using a brush; the flowers and leaves were painted green, yellow and blue. It is revealing, and an observation that supports such “preliminary outlining”, that in places the filling painting with a brush covers the outlines first applied. Perhaps it was precisely for this reason that after the coloured pattern had been painted the contours that had disappeared under the brush painting were again drawn with a quill dipped in brown glaze: it can also be observed on some pieces that the (second) outline painting covers the coloured brush painting.⁴⁵ It was only then that the pieces were fired a second time, transforming the shiny finish coat into silicate on the surface of the ceramic pieces.⁴⁶

SHORT SUMMARY

This article can only be a preliminary account of research on the Haban finds made in Regéc; in addition to an overview of the archaeological and historical context, a comparative examination of materials (principally from Transylvania, Upper Hungary and Moravia) can bring new results regarding the origin of the floor bricks as well as the technical characteristics of their production (material, glaze, etc.). It is already certain that the historical connections and sources corroborate the presence in Regéc of various Haban products: the characteristics known so far of the later settlement in Sárosptak point to the influence of workshops in Upper Hungary, perhaps of craftsmen from Csejte and the import of their wares, but it would be the most important to examine the settlements and communities associated with the Erdődy family. It has already become clear from the first studies of the material that Haban ware was present in the life and history of Regéc castle from the earliest times.

Although a previously unknown object type led to this recognition, this only further increases the value of materials from the excavation of the castle and shows how important it would be to study and publish Haban wares hidden among other archaeological materi-

⁴⁴ On red-fired Haban material in Transylvania, see: BUNTA 1973: 34 – 35.

⁴⁵ I wish to thank Péter Véninger for his help in solving the origin of the incised pattern and clarifying the order of paint application.

⁴⁶ BEGOVÁ CZ – BURJÁN – VÁNDOR 2004: 162; BALLA – RADVÁNYI 2007: 24, cited in DABÓ CZI 2012: 376–377.

als. Thanks to the fact that there is an abundance of written sources even on minor details of everyday life in this period, it is possible to make a much more complex and thorough study that – together with the classical lines of research – can add further dimensions, not only to research on the history of the Regéc castle and the network of connections of its possessors, but also on the operation of the Haban craftsmen that is already emerging with greater clarity from the mists of the past, and in general throw light on a long-researched, exciting corner of the cultural history of the Early Modern Age.

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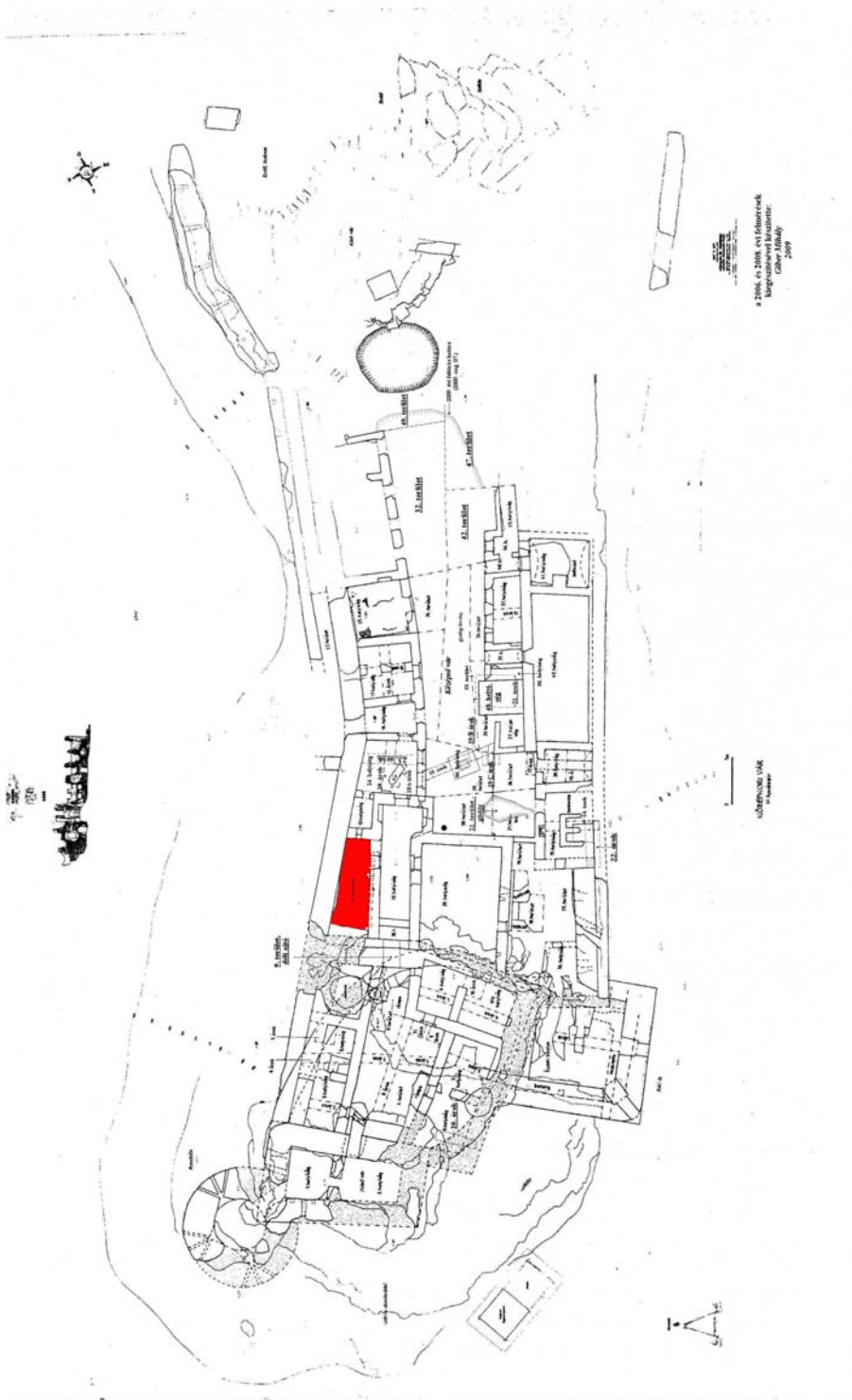


Fig. 1. Excavated layout of Regéc Castle. Authors: Zoltán Simon and Mihály Giber, updated: 2009

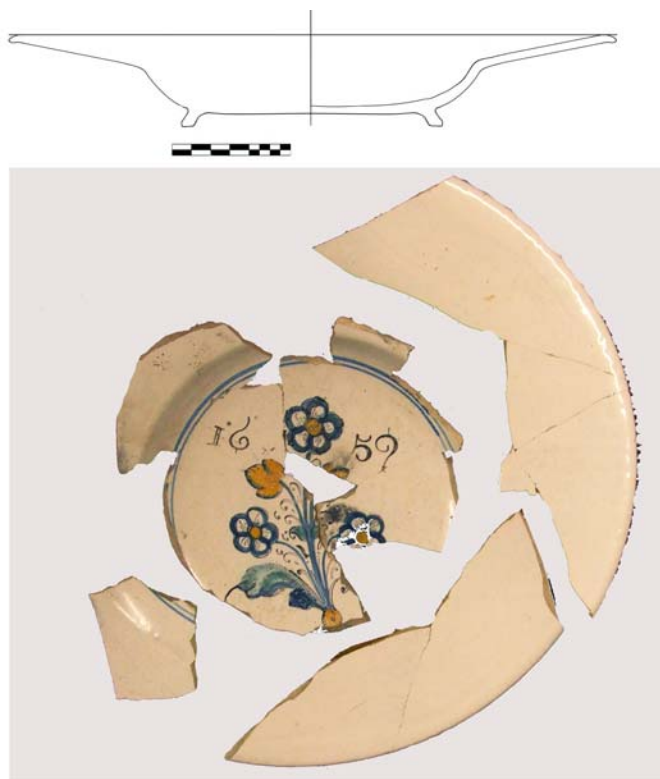


Fig. 2. Haban plate found in Regéc, inscribed with the date 1659.
Photo and profile drawing: Judit Kovács Kazinczy Ferenc Museum, Sátoraljaújhely

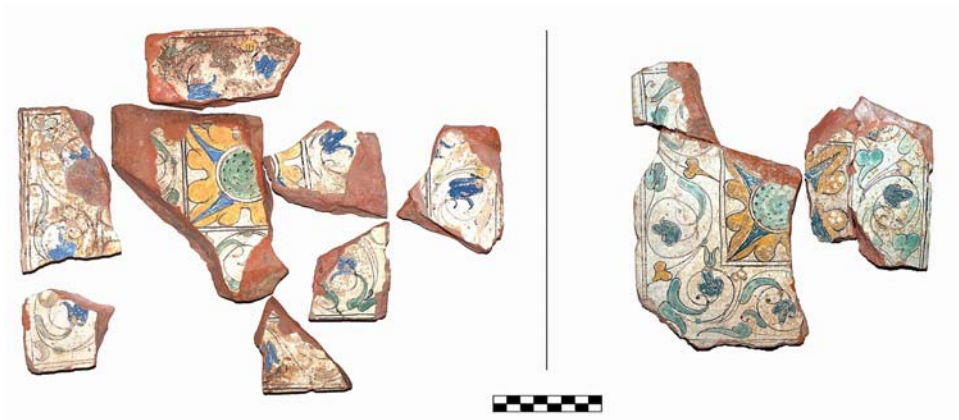


Fig. 3. Type 1 Regéc floor brick (left to right: work of masters A and B). Photo: Zsuzsa Eszter Pető

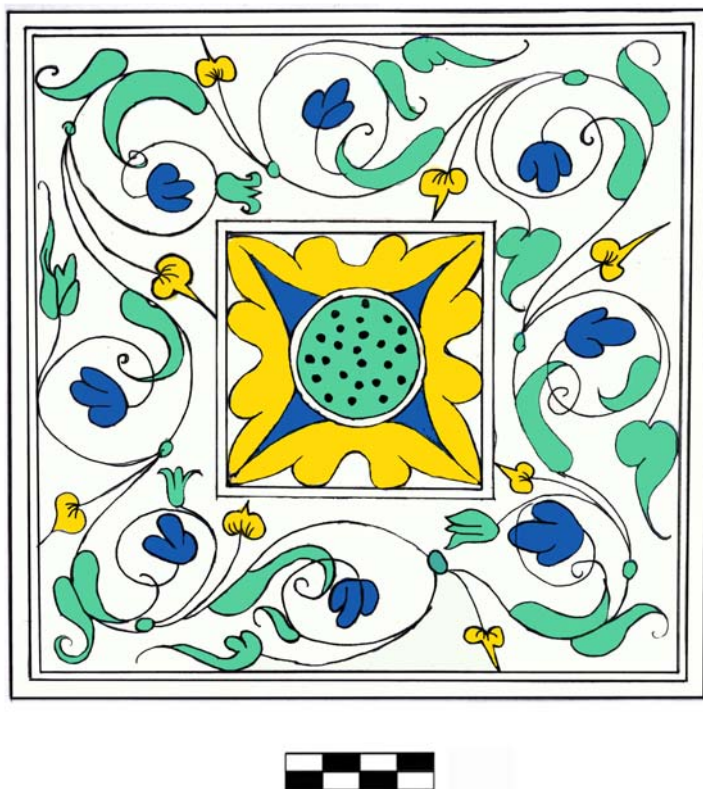


Fig. 4. Reconstruction drawing of a Regéc floor brick (based on master B). Drawn by: Zsuzsa Eszter Pető



Fig. 5. Enlarged image of flower pattern composed by the two masters (left: master A, right: master B)
Photo: Zsuzsa Eszter Pető



Fig. 6. Type 2 Regéc floor brick. Photo: Zsuzsa Eszter Pető



Fig. 7. Presumably yellowish engobe beneath the chipped glaze on the fragment of a floor brick.
Photo: Zsuzsa Eszter Pető



Fig. 8. Incision of first outline almost certainly applied with a quill before firing, observed in the white glaze of a floor brick. Photo: Zsuzsa Eszter Pető