

## HABAN POTTERY IN TRANSYLVANIA

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**Abstract:** Product of a craft with mediaeval roots in Western and Central Europe, Haban pottery represents an exceptional field in the art of clay modelling. The article presents a short history of Hutterite settlement in Transylvania, the manufacturing technology used for the pottery ware and the wonderful pieces of Haban pottery from the collection of the Emil Sigerus Museum of Saxon Ethnography, some of them belonging to the first period of Haban pottery from Alvinc (Vințu de Jos, Romania) 1671, but also examples of post-Haban ware from the 18<sup>th</sup> century.

**Keywords:** Haban, Transylvania, Vințu de Jos, Prince Gabriel Bethlen, religious tolerance, Haban faience, white tin glaze, marbled decoration, Haban craftsmen, Alvinc

In July 1968 a delegation of the ‘Hutterian Brethren’<sup>1</sup> from Canada came to visit Transylvania, especially the town of Vințu de Jos (Alvinc, Winz, Alba county, former Hungary) where the members of their community lived during the 17<sup>th</sup>–18<sup>th</sup> centuries. In the Batthyanaeum Library in Alba Iulia (Gyulafehérvár, Weissenburg, Alba county, former Hungary), they could study the books that were confiscated from them in the 18<sup>th</sup> century before they were banished from Transylvania<sup>2</sup>.

Hutterites from Canada and the United States, a religious sect of Anabaptists, are today the subject of much research. Historians, philosophers, anthropologists, sociologists, philologists, and medical doctors cannot explain the existence of a community which preserves ancient Christian rites, while at the same time using modern technology. Hutterites apply the principles of common property with a development over four centuries precisely in the middle of a capitalist economy and proving to be superior to it. On one hand, they

<sup>1</sup> A new Anabaptist trend emerged in Moravia after 1529. Hutterism took its name from Jakob Hutter, the leader of the Anabaptists, who took refuge in Tyrol. They have been called ‘Moravian Brethren’ or ‘Habans’, this second name having been used by researchers, historians, and art scholars when they wanted to avoid the religious content and emphasize their artistic craft.

<sup>2</sup> GROSS 1970: in ‘The Mennonite Quarterly Review’, 23.

have given up technical evolution (radio–TV) for their daily life but, on the other hand, for their community they use the most modern equipment, such as electronically controlled agricultural machinery. Scholars are also fascinated by their family relations, with an average of ten children per family, but with no divorce on record for the past 400 years. Also, an Upper German dialect is still the language used inside the colonies (KLUSCH 2005: 175–193).

The long tribulations of this community started in the 16<sup>th</sup> century in Central Europe – taking them from Tyrol, Switzerland, Italy, through Moravia, the Kingdom of Hungary, Transylvania, Russia then directly to Canada.

Religious persecution was always the cause of the Hutterites' ban from the regions where they settled, while each and every time their craft skills ensured their settlement in other lands where their religion was being tolerated. Anabaptists called themselves 'brethren' or 'baptized brethren', but quite often they have accepted names coming from outside their community. In some documents they are called 'baptized', 'Anabaptists', 'Moravian brethren'<sup>3</sup>, or 'Habans'. In 1718 they are recorded for the first time<sup>4</sup> under the name of 'Habansky', then of 'Habanstwi' ('Habaner' in German)<sup>5</sup>, a name used to identify the members of the communities from Moravia. The term has been interpreted as derogatory, a reason why, in the year 1780, the prelate Heinrich (a former Jesuit) asked the king to protect the Hutterites by avoiding use of the name 'Habaner'. On 11 January 1781 a royal decree was issued, which forbade the use of the name 'Haban'<sup>6</sup>. However, the designation 'Haban' continued to be used, especially when referring to the crafts they practised. Consequently, 'Haban' became a reference term for their artistic creation in the field of pottery.

The literature from Transylvania focuses mainly on the settlement of the Habans from 1621, during the rule of Prince Gabriel Bethlen. In fact, in the period 1548–1790, when the presence of the Anabaptists in Transylvania is documented, three waves of settlement took place: the first, in 1548, when miners were brought in from the Rodnei Mountains; the second, in 1621, when peasants and craftsmen settled in Alvinc; and the third, in 1755, when Evangelicals, Lutherans from Carinthia were brought to Alvinc, but they converted to the Anabaptist religion.

The Haban Chronicle reports the following: *'They were expelled from Moravia to Hungary, from Hungary back to Moravia, from Moravia to Austria, from Austria back to Moravia.'* (ZIEGLSCHMID 1947: 65) The persecution was continued by the Hungarian authorities in their attempt to prevent the Anabaptists from settling, as they were considered to be 'pagan'. Laws XII/11 and XIII/26 from the years 1548 and 1566 contained articles that provided severe sanctions for Anabaptist interpretations of the Bible (KRISZTINKOVICH 1962: 8). Under these conditions, Anabaptists took refuge in Poland and Transylvania,

<sup>3</sup>'Bohemian Brethren' and 'Moravian Brethren' are the current popular designations of the Unitas Fratrum founded in Bohemia in 1457, renewed by Count Zinzendorf in 1722, and still active today.

<sup>4</sup>(ed.) The first known use of the name Haban is mentioned in 1695 without any negative connotation. KATONA 2001: 6

<sup>5</sup>Names given to Habans: 'Hop Pole' (Germ. *Hopfenstange*), 'Uneducated man' (Germ. *Lümmel*), 'Ghost' (Germ. *Gespenst*).

<sup>6</sup>Österreichische Geschichts-Quellen, 1883: 620.

where they hoped to find a favourable environment. Settlement also meant obtaining certain privileges promised by the authorities. During the confrontations between Ferdinand I and the Sultan, Cardinal George Martinuzzi, governor of Transylvania (1541–1552), recognized the increasing influence of Protestants in political and social life, thus starting the tolerance process. The future Prince of Transylvania, John Sigismund, also thought and acted in the same way: by signing the decree issued in 1568 by the Torda Diet, he proclaimed freedom of conscience and religious tolerance for the citizens of the Principality. The Anabaptists noted in their 1548 Chronicle that four of their 'brethren', namely Hans Blatner, Thomas Schmidt, Othen, and Liendl Stock, were delegated to study the conditions in Poland, Transylvania, and Wallachia, in order to find new places where they could settle (ZIEGLSCHMID 1947: 67).

A larger group of Anabaptists joined the four, but they remained in Transylvania, either as craftsmen on the estates of big landowners, as 'peasants' in the Rodnei Mountains, or – as recorded in some local chronicles – as miners. The presence of the Hutterites in Transylvania in the second half of the 16<sup>th</sup> century had a major significance. Their influence was also felt in the social struggles of the local population. The 'teachings about the community of goods' found a particular echo among the craftsmen, miners, and serfs, arousing hopes for the improvement of living conditions. In the circles of the bourgeoisie there were 'anti-Trinitarians', who began discussions related to the Anabaptists' religion, but appropriated certain points of view, such as: 'adult baptism', 'community of goods', 'non-recognition of the administrative authorities', etc.

Elias Gozmidele, a Saxon priest from Kolozsvár who left for Poland, and his followers, Adam Neuser, a Heidelberg anti-Trinitarian who had found refuge in Kolozsvár (Klausenburg, Cluj-Napoca, Cluj county, Romania), two German priests from Kolozsvár, initially anti-Trinitarian, took over from the Anabaptists, teaching the main elements and presenting them officially from the pulpit. A letter belonging to Elias Gozmidele shows that in the year 1569 he went to Cracow with four Anabaptists from Moravia, led by Ludwig Därckers, and mainly discussed the 'community of goods', a principle accepted by those present. On his return to Kolozsvár, he stirred up discontent among the Saxon and Hungarian craftsmen, who started to oppose the decisions imposed by the masters of the corporations and the nobility.

Under the political and social pressure, in the year 1570 Elias Gozmidele fled from Transylvania. The only hope of the Anabaptists regarding the decision to impose the community of goods on a new basis remained the arrival of the Turks and the destruction of the feudal economic system. The fact that the Turks could free the society from the feudal and bourgeois relations was expressed by the Anabaptists from Austria in 1528 (LOSERTH, 1895: 140, 150–151). Before being named priest in Cluj in 1572, Adam Neuser sent a letter to the Sultan inviting him to occupy the entire German territory, with the support of the anti-Trinitarians (GOTTHOLD 1855: 357–371, 374). After this document was discovered, Adam Neuser was forced to take refuge within the Ottoman Empire. He was arrested by the Sultan and freed on the condition he converted to the Muslim religion, thus remaining for the rest of his life in Constantinople.

Adult baptism became a subject of official discussion in Kolozsvár. It is not by chance that in the year 1570, an Anabaptist book in German and Hungarian about the ceremony

of baptism was published in the printing house of Heltai, a minister of religion. Alexander Wilini, the translator, dedicated the work to the anti-Trinitarian Ferenc David based in Kolozsvár. In 1543 the *“Geistliche Lieder”* (*Religious Songs*) compiled by Andreas Moldner, also containing Anabaptist songs, was printed in Brassó (Kronstadt, Braşov, Braşov county, Romania)<sup>7</sup>. The spread of Anabaptist social ideas in the political life of 16<sup>th</sup> century Transylvania was important for the destiny of the subsequent Anabaptist settlements. This led to some decisions of the Diets between 1578<sup>8</sup> and 1599<sup>9</sup> approved by the Vienna government, based on which conversion to this religion was forbidden.

During the uprising against Basta (1604–1605), passing through Moravia, Stephen Bocskay settled by force in Transylvania Anabaptists he had taken prisoner.

During his war, Gabriel Bethlen, Prince of Transylvania, travelling through the Kingdom of Hungary and Moravia, became acquainted with the craftsmanship of the Anabaptists and promised them religious tolerance in Transylvania. Thus, during the second decade of the 17<sup>th</sup> century he settled several hundred ‘Moravian brethren’ near Gyulafehérvár, in the depopulated area of Alvinc. In only two decades they transformed the locality of Alvinc into the most important Anabaptist colony. The process began in 1621 when, under the leadership of Franz Walter, a group of 183 ‘brethren from Moravia’ arrived in Alvinc.

It is worth citing some of the notes of a chronicler that appeared in a book which was confiscated during the expulsion of the Habans from Alvinc and is now in the Batthyanaeum Library: *“On the 1<sup>st</sup> of April 1621 came ‘brother’ Franz Walter, ‘Servant of the Word’, Conradt Hintzl, administrator, with 183 people, brethren, sisters, children from Hungary, from the Schächtitzer and Echtlinitzer estates, where they had taken refuge because of the emperor’s cruelty, were brought under force by Prince Gabriel Bethlen, to Transylvania [...] Prince Bethlen settled them in Transylvania by force. On the way, as well as in the Principality only good things were done to them by the Lord’s will [...]”*<sup>10</sup>. The number of those settled in Transylvania, and especially in Alvinc, differs from one author to another. Some give the figure of 300, while others consider them to have been several thousands (BUCHINGER 1982: 153; BIELZ 1927: 30). In a year and a half, from May 1621 until October 1622, 400 Habans arrived in Alvinc. The buildings together with the stables that were allocated to them, as well as the new buildings that were erected hastily could not give shelter to all those arriving. In this ‘overcrowded settlement’ in the winter of 1622 to 1623, in the space of only 20 days, from the 23<sup>rd</sup> of December to the 12<sup>th</sup> of January, another 774 refugees arrived. Most of them found shelter in the neighbouring villages, but the long journey, the unaccustomed climate, and unfavourable living conditions led to the outbreak of diseases. Approximately half of the newcomers died.

Other catastrophes followed, contributing to the decline in the number of Habans in Alvinc. In the year 1661, after a siege by the Turks, 150 people died on a typhus epidemic.

<sup>7</sup> FABRITIUS 1885: 1. “Geistliche Lieder durch H. Andrean Moldner gemacht”

<sup>8</sup> The 1572 Torda Diet aiming to restrict the Unitarian radical wing, Sabbatarianism (denying the divinity of Christ), forbade the initiation of any new religious reform.

<sup>9</sup> 26 April 1599: King Rudolf of Hungary approved the edicts of the Pozsony (Pressburg, Bratislava, Slovakia) Diet. The article supporting the persecution of Protestants was added subsequently.

<sup>10</sup> *Chronik im Batthyanaeum*: 669; Schächtitz (Čachtice, Csejte, Slovakia) Echtlnitz (Chtelnica, Tellnitz, Wittenz, Chtelnitz, Vittenc, Slovakia)

In 1658 and 1661, still during Ottoman invasions, fires destroyed the entire settlement, which had to be rebuilt. In 1738 the plague took another 57 souls. It often happened that the Mureş flooded, destroying houses and crops. Because of this, many of them accepted the invitation of some land owners to move onto their estates. It is not known where precisely as these owners took them in illegally, without any written record. However, we know that one group moved to Tövis (Dreikirchen, Teiuş, Alba county, Romania) and another to Kőhalom (Reps, Rupea, Braşov county, Romania).<sup>11</sup> Consequently, it seems that by the middle of the 18<sup>th</sup> century, there were only 150 families left in Alvinc.

Out of the 1193 people who arrived during the first two years, only 600–700 survived, and these remained here permanently. The groups that arrived later, between the years 1635 and 1669, would find favourable conditions in Alvinc where they were received into the Haban community. A chronicler wrote: “[...] *the community had 500 married adults and the entire colony was administered, and surrounded by a wall*”.<sup>12</sup>

Prince Gabriel Bethlen also created the legal framework for this settlement. It has already been mentioned that based on the Diet's Decisions in 1578 and 1599, Anabaptists from Transylvania were forbidden and forced to pay punitive taxes. Now, because of the intervention of Gabriel Bethlen in the Kolozsvár Diet held on the 1<sup>st</sup> of May 1622, Anabaptists were declared a ‘tolerated sect’ with one condition: that of supplying the prince with a part of their products, at half price. They accepted the imposed rules, unfolding their religious life and developing their craft in Alvinc (SCHMIDT 1869). Through the donation deed of 2 July 1622 in Gyulafehérvár, the court of a nobleman from Alvinc with the existing buildings, cultivated fields, vineyards, etc. was transferred to the Anabaptists, with the right of inheritance and exemption from taxes in perpetuity.

The danger that the Habans' settlement in Alvinc would be rebuilt with the arrival of Lutheran peasants from Carinthia, who expressed their desire to convert to the Anabaptists' faith, led the heads of the Catholic and Evangelical Lutheran Churches to intervene in order to put an end to the process that had started, by confiscating the religious books of the Anabaptists, by threatening to take their children to the Catholic boarding school, and by arresting the heads of the community, especially the ones from Carinthia. Some of them, already followers of the Anabaptist faith, were imprisoned in the fortress of Szászkeresztúr (Deutsch-Kreuz, Criş, Braşov county, Romania), while their leaders were taken to Nagyszeben (Hermannstadt, Sibiu, Sibiu county, Romania). In face of the recatholicization pressure coming from the Jesuits, those from Alvinc decided to flee to Szászkeresztúr, from where, together with those from Carinthia, they crossed the Carpathians and continued on to Bucharest to create a new colony, tolerated by the nobility. In Bucharest they came into contact with the Russian Field Marshal Romanţiev involved in the Russo-Turkish War, who invited them onto his estate, close to Kiev. Thus, they took refuge in Russia and when military service became mandatory, they left Europe, migrating to the United States and Canada, where today there are still 462 colonies.<sup>13</sup>

<sup>11</sup> The report of General Siskovich. Documents of the War Council, in “Arhiva de Război din Viena” (‘War Archive from Vienna’), March, 1766, no. 564/1; KLIMA 1942: 131.

<sup>12</sup> Österreichische Geschichts-Quellen 1883: 190.

<sup>13</sup> <http://www.hutterites.org/the-leut/distribution/> Accessed on 15 October 2014.

The Habans' activity was based on certain Rules. Their main focus was agriculture, but they were also potters, shoemakers, cutlers, belt-makers, hatters, tailors, tanners, furriers, saddlers, and healers. Because of their decorative pottery, known by the name of Haban faience, they became renowned throughout Europe; they aroused the interest of specialists and rivalled Chinese porcelain. During the 17<sup>th</sup>–18<sup>th</sup> centuries the following potters worked in Alvinc: Jakob Wieß (17<sup>th</sup> century), Friedrich Müller (17<sup>th</sup> and 18<sup>th</sup> centuries); in the 18<sup>th</sup> century: Johannes Stahl and his son, Jakob Stutz, Christian Tompek, Heinrich Roth, Caret Gentner, Matthias Hofer, Joseph Kur.

Haban potters practised their craft based on their own Rules and according to their religious conception, emphasizing what was allowed and what was forbidden in the production of luxury objects, with the condition that all the pieces be made according to a perfect technique.

The production process of the Haban ware was very well organized, covering even the smallest details. Basically, both the firing and preparation of the glazes were strictly secret. The recipe was transmitted verbally by the head of production (Germ. Krügelmeister) and in some cases through the secret writing of the Habans.

The clay pots were covered after the first firing with a glaze, over which the ornaments were applied, in four different colours, which, after the second firing, would be fixed indissolubly on the pot. Clay was found in sufficient quantities in Alvinc and the century-long experience of the Haban potters allowed them, by adding sand and saltpetre, to give it a particular plasticity, allowing them to obtain very thin walls<sup>14</sup>. Also, the glazing, painting, and firing of the pots required solid technical knowledge as, besides the correct chemical composition and the granulation of the glazes, craftsmen also had to determine the correct heating speed of the kilns, as well as the firing temperature for the glazing. According to the colour and composition, there are, in the case of the products made by Haban potters from Alvinc, three types of glazing: 1. white tin glaze (known in Italy since the 14<sup>th</sup> century) Fig. 1, Fig. 2, Fig. 3; 2. blue cobalt glaze Fig. 4, Fig. 5 (most frequently used) with the marbled decoration Fig. 6, Fig. 7, Fig. 8, Fig. 9 and Fig. 14 specific to the Haban pottery; 3. yellow antimony glaze (developed in Alvinc). In the first half of the 17<sup>th</sup> century for their decorative pots the Habans used the so-called tin glazing, which mainly consisted of a mixture of tin and lead oxide (PbO), giving vessels an opaque, milk-white glaze similar to porcelain.

Prof. dr. H. Bossert writes in his book 'Geschichte des Kunstgewerbes': "*The modelled pot was first slightly fired then introduced into the tin glazing mixed with water; this coated the surface of the pot like a white dust, while water was absorbed by the porous vessel*<sup>15</sup>. *On this background, colour was applied rapidly because the clay layer would absorb water immediately, therefore only very few corrections were possible*<sup>16</sup>. *Then, the decorated pieces were fired at the high temperature of 1200°C*" (BOSSERT 1935: 16)<sup>17</sup>. Tin

<sup>14</sup> Technically the addition of these components and the results described seem to be problematic according to the peer reviewer, chemist-potter Ferenc Halmos.

<sup>15</sup> The correct way is to mix it with water because the tin glaze is insoluble.

<sup>16</sup> The correct way is to mix it with water because colours do not dissolve in water either.

<sup>17</sup> The modern literature and archaeometric research have a different opinion. LIEFKES 2012: 34. First firing at about 1000 °C, second firing around 960 °C in the case of the Italian maiolica.

was brought from Moravia, Hungary (ROȘCA – KLUSCH 2010: 32), or Danzing (Gdańsk, Poland) because in Transylvania it was rare and expensive. Other raw materials necessary for the background glazing, i.e. antimony and cobalt, were cheaper and easier to purchase locally. They could not be obtained in a pure chemical state, but had to be processed from the ores extracted in the mines of Transylvania. After that they were ground in stone mills and submitted to some complicated chemical procedures – calcination, oxidation, reduction, and sublimation – by the craftsmen who were specialists in firing pots, a secret that was transmitted verbally from father to son. Considering that some of the substances were also used during a war with the Kingdom of Hungary when access roads were closed, we can deduce that Habans must have bought them from the mines in Zalatna (Schlatten, Klein-Schlatten, Zlatna, Alba county, Romania) near Alvinc, when antimony oxide ( $\text{Sb}_2\text{S}_3$ ) with a content of 70% antimony was already extracted in the 17<sup>th</sup> century. Antimony oxide was found in Rézbánya (Băița, Bihor county, Romania) and Hațeg (Hátszeg, Hunedoara county, Romania) and with the special skill Haban potters possessed, they managed to obtain from it the colours they wanted. The mixture of antimony oxide with lead oxide produced a wonderful yellow glaze (lead antimonate) which, with the addition of tin oxide, became resistant to a firing temperature of 1100 °C.

From smaltite ( $\text{CoAs}_2$ ) and erythrite ( $\text{Co}_3(\text{AsO}_4)_2 \cdot 8(\text{H}_2\text{O})$ ) (SCOPOLI 1774: 295), using the method of the ‘small fire’ and later that of the ‘great fire’, they were able to extract a blue crystal, called cobalt oxide, which, mixed with glazes, turns into colours varying from light blue to very dark blue. The lavender-coloured pots were particularly beautiful. Their glazes were produced by small parts of cobalt, phosphates, arsenates mixed with manganese and tin oxide (SCOPOLI 1774: 296). Because of the blue colour, the warm and velvet-like shade of lavender, many of these pots have such a beautiful appearance that craftsmen did not add any ornamentation. Manganese oxide could be purchased at a low price from the Zalatna mines and was used as an addition in the glaze or as a decorative colour.

Because in 1771 and 1850 the floods of the Mureș river in Alvinc completely destroyed the Haban households, workshops, and kilns, it is today impossible for us to reconstruct the precise shape of their firing kiln. Hungarian researcher, Béla Krisztinkovich claims that the workshops discovered in Hungary and Slovakia, in historical Hungary, must have served as a model for the craftsmen from Transylvania (KRISZTINKOVICH 1962: 9, 10; ROȘCA – KLUSCH 2010: 33). As far as the potter’s wheel is concerned, we can be sure that they did not use the Italian wheel (placed vertically on a rod), but the massive cylinder-shaped disk of German origin, block type wheel (KRISZTINKOVICH 1962: 35). Krisztinkovich also claims that the kilns were of German origin, from Hessen, and had three compartments: one for melting the glazes, one for the first firing of the pots and a third for the final firing with glaze (KRISZTINKOVICH 1962: 34). A unique document which graphically records the structure and composition of the kilns for firing Haban ware was discovered in the State Archives from Odessa. These kilns were discovered in the localities of Wischink in Ukraine and Raditschewa on the Desna<sup>18</sup>. The Habans from Alvinc would fire the kilns

<sup>18</sup> Horst Klusch reports about the kilns discovered in Ukraine in his work *Brennöfen der Habaner Hafner aus Wischink und Raditschewa in der Ukraine* presented at the 47<sup>th</sup> International Pottery Symposium, Wittenberg, 2014. This paper will be published in the conference book.

four times a year, always at night time, which, for the people living outside their community, was a mysterious thing<sup>19</sup>. After the firing, the pots that were taken out of the kiln were already considered to be rare items.

We can establish the characteristics of the pottery ware from Alvinc from the Haban pieces that are found in Romania, in museums, private collections, and in the photographs published abroad. Out of the numerous shapes, we can rarely find two identical pots, we can recognize some basic types, whose origins must be sought in the Haban workshops from the West (Moravia and the Kingdom of Hungary), in Turkish influences or in the local craft. The shape was chosen by the person commissioning the pot; therefore the deviations from the 'model' are more likely to be caused by the taste of the future owner, rather than by the creativity of the Haban potters.

In the second quarter of the 17<sup>th</sup> century the spherical jug with narrow neck (Eng-halskrug) appears, in particular one type popularly known as 'the jug with a swan neck' (KRISZTINKOVICH 1962: 21); the shape is probably of Oriental origin, brought to Europe by goldsmiths or coppermiths. Rectangular pots have a white tin glaze and a simple decoration, with brown-violet, blue and yellow. It seems they were initially produced as flasks for medicine in pharmacies, marked with the year '1679'. (*Fig. 2*) However, the most frequent shapes produced by the Habans from Alvinc are the ones for the good Transylvanian wine – tankards (*Fig. 3*) (Germ. Humpen), the round-bellied pitchers and jugs. Most have a blue coating and a mono- or polychrome vegetal decoration; they are decorative objects, rather than vessels used in the household. These shapes were taken as such from the workshops of the Hungarian craftsmen and integrated into the range of shapes from Alvinc. One must not forget about the pear-shaped jugs (*Fig. 4*), taken over by the local pottery workshops which replaced the above-mentioned types of pots in the 18<sup>th</sup> century, but kept the classical Haban decorative motifs, popular among the local people. (*Fig. 10 and Fig. 11, Fig. 12*) It is obvious that in Alvinc utilitarian pottery, plates and bowls were also produced, but only a small part of these have survived.

If we analyse these pots from a stylistic point of view we can recognize three different periods in the century and a half of the Habans' presence in Transylvania.

In the first period, from their arrival in the year 1621 until the middle of the 17<sup>th</sup> century, the potters in Alvinc produced shapes inherited from the Moravian and Hungarian workshops. It was a fine ceramic, decorated with white tin glaze and with typical Italian elements: rays, ranges of stripes made up of vertical lines, ribbon-like motives from the Renaissance. The chromatics was composed of four colours – green, blue, yellow, and manganese. An expressive, even fascinating, decoration was obtained through a modest mixture of colours and by asymmetrically layering the drawings in a spiral shape, next to which the production year and the initials of the person who commissioned the pot were often placed. 'The white brethren pots' were produced without any significant changes in style until the first half of the 18<sup>th</sup> century, however, from the middle of the 17<sup>th</sup> century they gradually became less important and were replaced by the use of blue and yellow background glazes.

<sup>19</sup> Horst Klusch received this information from the Haban representatives who visited him from America in 1968.

The jugs, produced in the second period (the second half of the 17<sup>th</sup> century), present a special fusion between the classical decorative Haban motifs, the skills of the potter craftsmen from Alvinc and the requirements of the Turkish clients. For the majority of the pots, the white tin glaze came to be replaced with cobalt blue and anti-mony yellow, and the polychrome decoration with mono- or two-coloured (with white and yellow motifs on the blue glazes; white and green motifs on the yellow glazes). For some round-bellied pitchers, on a blue background, the white vegetal decoration is so dense that it covers almost the entire surface of the pot. At times the decoration is compressed between two horizontal lines and the rest of the surface is covered with fish-scale and rectangular-shaped lace. The fish-scale decoration, borrowed from Iranian art and introduced into Europe by the migratory peoples, is obtained through a fine technique, painted in white, covering the empty surfaces (like a veil) and giving a filigree elegance to the pot. In the case of some pitchers and jugs any other decoration was no longer used.

Under the influence of the historical events from the second half of the 17<sup>th</sup> century, the Haban craftsmen from Alvinc detached themselves from the influence of the Hungarian workshops and successfully started to follow their own path. During the third period (the first half of the 18<sup>th</sup> century) the norms of the Haban style were no longer strictly respected and influences coming from Transylvania were gradually accepted. In the middle of the 18<sup>th</sup> century we find pear-shaped jugs of a matte blue decorated with small bundles of flowers coloured in white, yellow, green, and manganese purple. Compared to the jugs from the 17<sup>th</sup> century, the decoration on all these items is layered symmetrically. The double, horizontal lines disappear or become blue, light blue, manganese purple or yellow-white stripes, ornamenting the edge of the neck and the lower part of the body. From the period between 1714–1766 we know of a number of pear-shaped white jugs decorated with the symbol of a craft corporation, two grapes, abbreviations of some sayings, zoomorphous motifs, or the initials of a name in a wreath of green foliage. The writing and representation of the wreath leaves make it easy to recognize the Haban origin.

The ASTRA Museum, also known as the 'Emil Sigerus' Museum of Saxon Ethnography, has in its museum holdings around 30 pieces of Haban and post-Haban pottery, small jugs, jugs, tankards, flasks and tiles, produced in Alvinc in the 17<sup>th</sup>–18<sup>th</sup> centuries, most of them dated. (*Figs. 13–16*) These splendid objects, with their original shapes and fine chromatics, represent a heritage of great artistic and historic value. They are part of the mediaeval art of Europe, and at the same time symbols of a unique radiance and value.

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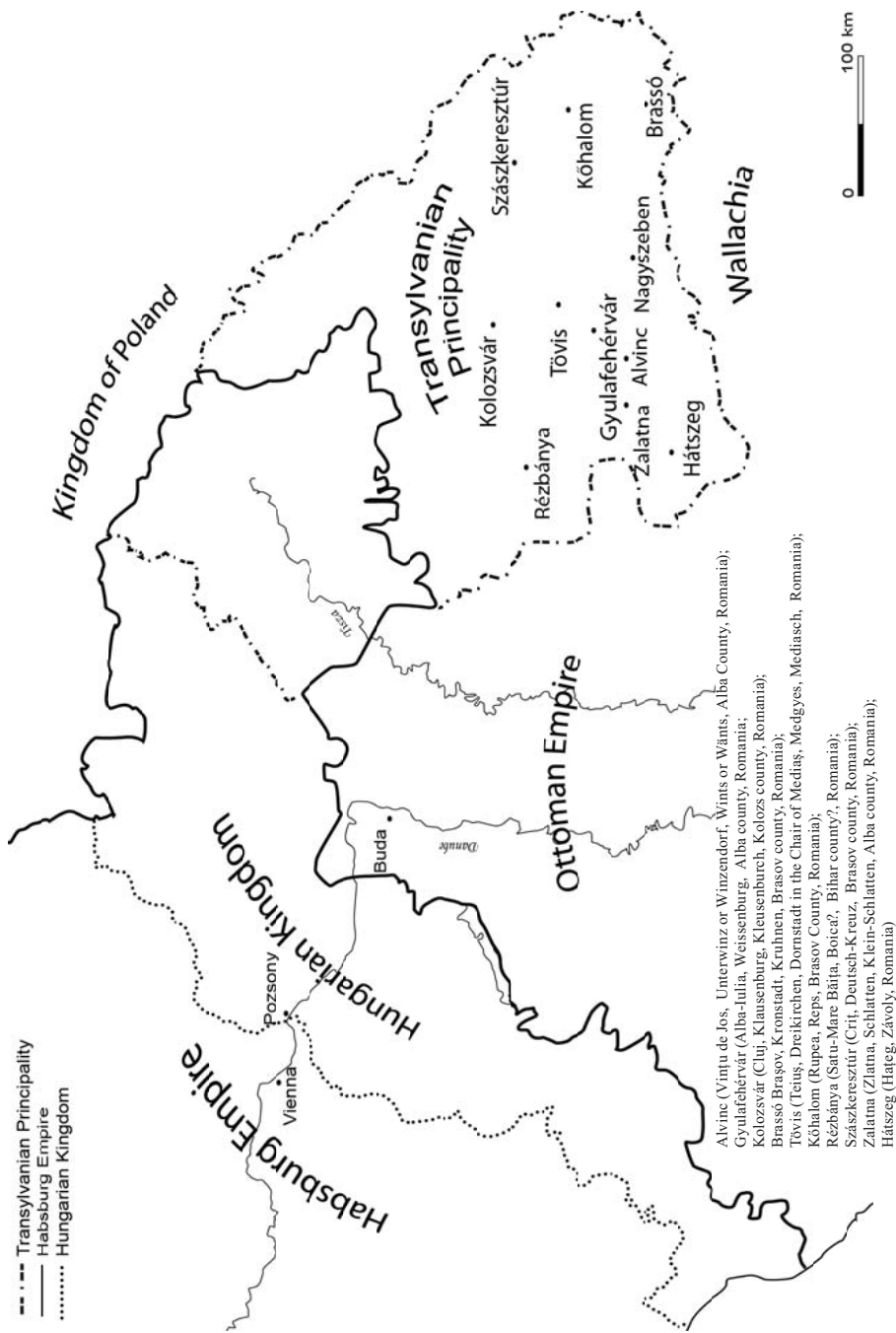
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Map of the Transylvanian Principality and the neighbouring countries in 1645 (after the Treaty of Linz)





*Fig. 1.* Small jug, 1658, Alvinc H: 12.2 cm, Collection of the Emil Sigerus Museum of Saxon Ethnography, Inv. n. 1893-C, Photo: Ladislau Dudaș



*Fig. 2.* Flask, 1679, Alvinc H: 18.5 cm, Collection of the Emil Sigerus Museum of Saxon Ethnography, Inv. n. 1891-C, Photo: Ladislau Dudaș



*Fig. 3.* Tankard, dated 1670, Alvinc, H: 19.5 cm, Collection of the Emil Sigerus Museum of Saxon Ethnography, Inv. n. 1795-C, Photo: Ladislau Dudaș



*Fig. 4.* Haban jug with pewter lid, 18<sup>th</sup> century, Alvinc, H: 19 cm, Collection of the Emil Sigerus Museum of Saxon Ethnography, Inv. n. 4236-C, Photo: Ladislau Dudaș



*Fig. 5.* Jug, dated 1721, Alvinc, H: 15.5 cm, Collection of the Emil Sigerus Museum of Saxon Ethnography, Inv. n. 1894-C, Photo: Karla Roșca



*Fig. 6.* Jug, beginning of the 18<sup>th</sup> century, Alvinc, H: 25 cm, Collection of the Emil Sigerus Museum of Saxon Ethnography, Inv. n. 1854-C, Photo: Ladislau Dudaș



*Fig. 7.* Jug with pewter lid, marbled décor, 18<sup>th</sup> century, Alvinc, H: 22 cm, Collection of the Emil Sigerus Museum of Saxon Ethnography, Inv. n. 1892-C



*Fig. 8.* Jug with pewter lid, marbled décor, beginning of the 18<sup>th</sup> century, Alvinc, H: 16 cm, Collection of the Emil Sigerus Museum of Saxon Ethnography, Inv. n. 694-C, Photo: Karla Roșca



*Fig. 9.* Jug, marbled décor, beginning of the 18<sup>th</sup> century, Alvinc, H: 16 cm, Collection of the Emil Sigerus Museum of Saxon Ethnography, Inv. n. 1895-C, Photo: Karla Roșca



*Fig. 10.* Jug, 18<sup>th</sup> century, Alvinc, H: 21 cm, Collection of the Emil Sigerus Museum of Saxon Ethnography, Inv. n. 3825-C, Photo: Ladislau Dudaș



*Fig. 11.* Jug, 18<sup>th</sup> century, Alvinc, H: 21 cm, Collection of the Emil Sigerus Museum of Saxon Ethnography, Inv. n. 885-C, Photo: Ladislau Dudaș



*Fig. 12.* Jug, 18<sup>th</sup> century, Alvinc, H: 19.5 cm, Collection of the Emil Sigerus Museum of Saxon Ethnography, Inv. n. 5422-C, Photo: Ladislau Dudaș



*Fig. 13.* Tile, 1679, Alvinc, L: 23 cm; W: 22 cm; D: 5.5 cm, Collection of the Emil Sigerus Museum of Saxon Ethnography, Inv. n. 1285-C, Photo: Alexandru Olănescu



*Fig. 14.* Tile, marbled décor, beginning of the 18<sup>th</sup> century, Alvinc, L: 20.5 cm, H: 21 cm; D: 9 cm, Collection of the Emil Sigerus Museum of Saxon Ethnography, Inv. n. 2427-C, Photo: Alexandru Olănescu



*Fig. 15.* Tile, second half of the 17<sup>th</sup> century, Alvinc, L and W: 20.7 cm; D: 4.7 cm, Collection of the Emil Sigerus Museum of Saxon Ethnography, Inv. n. 1293-C, Photo: Alexandru Olănescu



*Fig. 16.* Tile, dated 1717, Alvinc, L: 22 cm; W: 21 cm; D: 5 cm, Collection of the Emil Sigerus Museum of Saxon Ethnography, Inv. n. 1664-C, Photo: Alexandru Olănescu