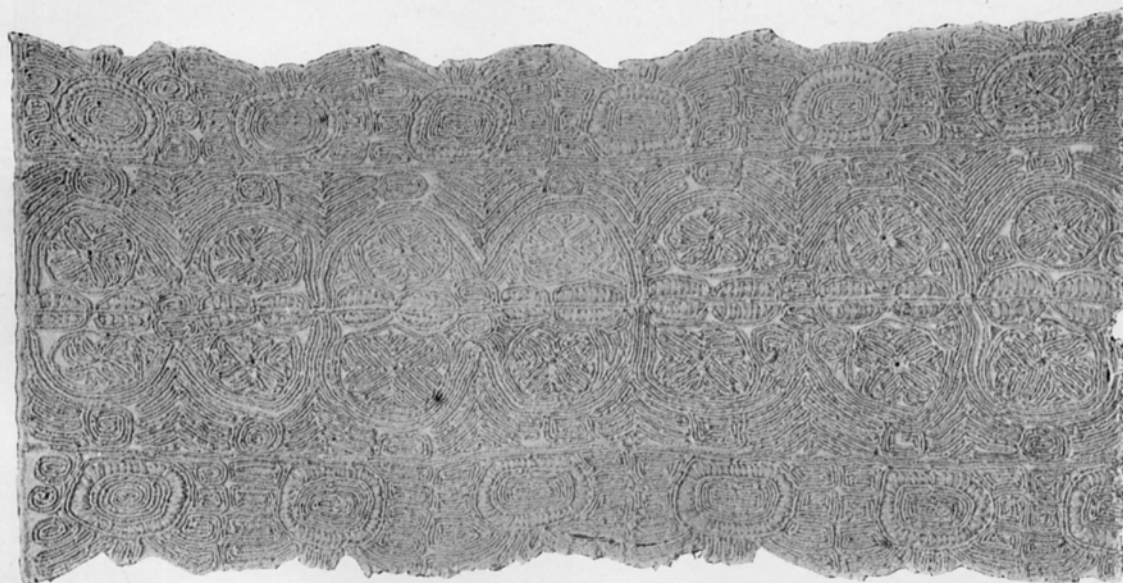
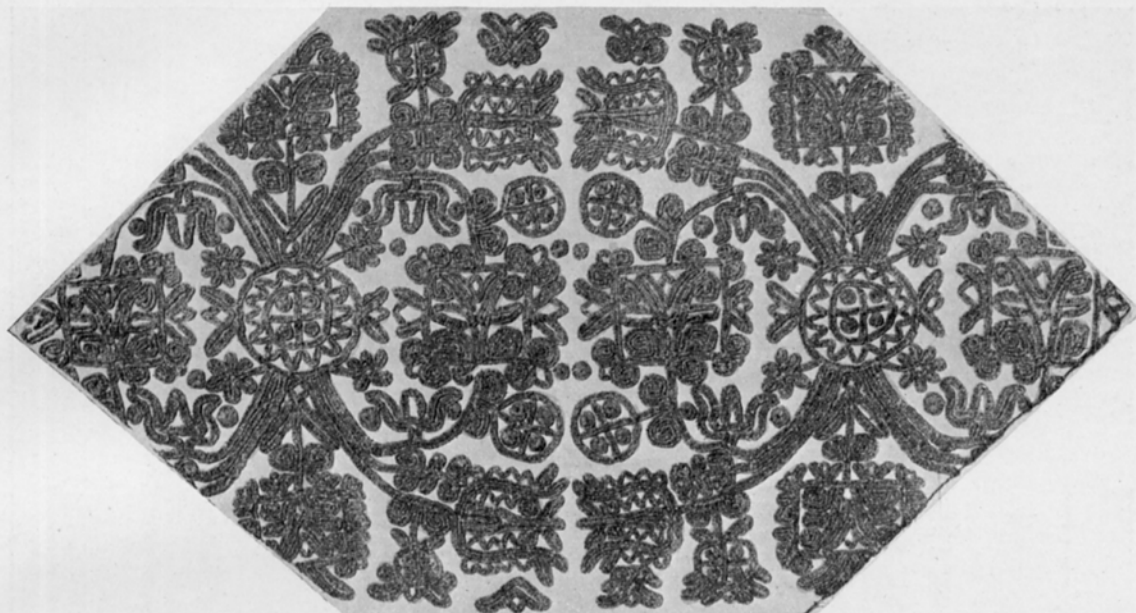


HUNGARY—TRANSYLVANIA



754 & 755 ROUMANIAN PEASANTS' DRESS
FROM A WATER-COLOUR DRAWING BY E. ALADÁR JILLÉS

HUNGARY—TRANSYLVANIA



756 & 757 EMBROIDERY FOR PILLOW-CASES
FROM KALOTASZEG

HUNGARY—SAXON-TRANSYLVANIA



758 PEASANT'S LIVING-ROOM, RE-ERECTED IN THE HERMANNSTADT MUSEUM



759 PEASANT'S LIVING-ROOM AT MEEBURG

THE SAXONS AND ROUMANIANS IN TRANSYLVANIA (“SIEBENBÜRGEN”).

THE Saxons in Transylvania are the descendants of those Germans who settled in the extreme east and south-east of the land, in the Comitats of Kronstadt, Hermannstadt and in Bistritz. There were three great immigrations, the first having taken place some eight hundred years ago, and the last under Maria Theresa. Though called Saxons, their dialect shows that they originally came from the Lower Rhine, Flanders, and the district of the Mosel. Owing to the favour showed them by Andreas the Second, who in 1224 granted them a so-called “Golden Bull,” which preserved to them their rights and customs, the Saxons flourished greatly, but it was not until 1475 that all the Saxon colonies in Transylvania became united under King Matthias.

The Saxons brought with them their ancient culture, their manner of building, and their arts and crafts, and these they have retained. We are everywhere reminded of this in such towns as Kronstadt, Mühlbach, Broos, Schässburg, which call to mind old German cities, such as Nürnberg, Rothenburg, Ulm, and Augsburg, while the Saxon villages bear many features in common with the villages around Cologne, Luxemburg, and the Lower Rhine.

The houses are built of stone or of wood, whichever material happens to be nearest at hand. They are long, low buildings with gables, bearing on their façades biblical sayings or merry jesting rhymes. The entrance is always from the yard, and right and left of this entrance is a balcony adorned with plants and simple flowers, for the Saxon peasant woman is a lover of flowers. They are always present in the home, and her festal toilet would be incomplete without a nosegay. Each house has two rooms, the best being exceptionally large, and from the smaller room the well-stocked larder is reached. The decoration of the rooms shows much thought. On a shelf covered with an embroidered cloth are the Bible, hymn book, and such works as form the peasant’s library. The furniture is painted in gay colours, while the bed is piled up with pillows in embroidered cases, which recall the time when the riches of the bride were counted by the number of pillows in her dowry. Around the room runs a carved wooden rack on which are displayed numerous pieces of pottery—plates, wine-jugs, &c.—and pewter ware. The ornamentation of the former shows traces of Oriental influence, and the colouring is refined and lustrous. The Saxons brought the art of the pottery with them, and they had their Guild in Hermannstadt as far back as the fourteenth century. However, the most flourishing

period was the eighteenth century. The specimens here reproduced (Nos. 760 to 765) show the production of three great periods, perhaps the most important being those known as the "Siebenbürgen sgraffito."

Pewter was introduced by the Saxons at the beginning of the sixteenth century, when it met with much favour. Many of the objects here reproduced were heirlooms (No. 766). It is popularly known as "Rosenzinn" or rose pewter, and may easily be distinguished from English rose pewter by the mark, which shows three roses. The form is peculiarly German, the ornamentation varied, though in every case it is "Siebenbürgen Saxon," having much in common with that of the national embroidery or painted furniture.

The Saxon peasant women still spin, weave, and embroider their garments and dye their own yarns and silks. The ornamentation is geometrical, and sometimes line ornament is preferred akin to that of Norway, Sweden and Denmark. The same designs are used on the broad leather belts worn by the men. Some of the designs for embroidery must have been taken from pattern books, but the chief source of inspiration was undoubtedly obtained from the Oriental carpets everywhere hung in the churches.

The dress of the Saxon peasant is very picturesque (Nos. 776 to 781). The married women wear head-cloths of white muslin, beautifully embroidered with white thread. The girls wear a head-dress formed of a high band of black velvet stretched tightly over some stiff material. It is adorned with coloured ribbons hanging down behind and fastened with *Buorton*, as the silver-headed pins are called. They are first worn on confirmation. The dress consists of an embroidered blouse, a straight full skirt of some soft material, and a black embroidered apron covered by one of white embroidered muslin over which a shawl is gracefully hung. Around the waist is clasped a silver-gilt belt of rare workmanship (Nos. 771 and 772), while a pendant (*heftel*) hangs on the breast (Nos. 767 to 770). This pendant is also first worn at confirmation, after which it is put aside till the girl becomes engaged, when she wears it continually. Once married the *heftel* is carefully hoarded only to reappear on festal occasions. They are of silver-gilt set with stones and are much prized and regarded as heirlooms. These *heftel* are peculiar to those German districts from which these Saxons originally came. They have suffered no change of fashion and are essentially the same in design and workmanship as in the Middle Ages, when they were especially described in the Sumptuary laws. Till the eighteenth century they were worn by the wives of the rich burghers, but when the French fashions found their way to

THE SAXONS AND ROUMANIANS IN TRANSYLVANIA

Saxon Transylvania they were thrown aside. Since that time they have only been worn by the peasants.

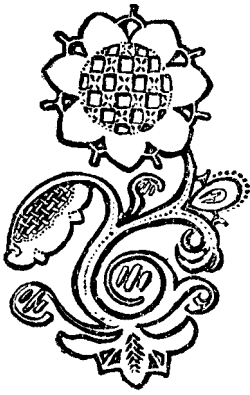
The married women wear wonderful cloaks (*krausemantel*) made of a black soft woollen material, with a high stiff embroidered collar. In winter they are lined with fur. The girls wear embroidered shawls.

The men's dress has changed but little. The long embroidered paletots (like the *krausemantel* of the women) are similar to those worn by their ancestors when they first made the long journey to Transylvania. The *szür* worn by the young men has been borrowed from the Hungarian shepherd. Like most peasant youths, the Saxon-Transylvanian adorns his hat with flowers, which are generally twined by the nimble fingers of his sweetheart. It is a very pleasant sight to see these maidens and youths in their festal attire.

In this corner of Transylvania many nations meet. A short distance from Kronstadt and we are in Wallachian villages, though here the Wallachians are called Roumanians. They first settled in the mountains and in the plains toward Orsova in the thirteenth century. They are an agricultural people and very poor. Their houses are of wood or plaited fibres with very small windows (Nos. 688 and 689). The sloping roofs are entirely of straw, and the interiors are very primitive. These Roumanians are renowned for their hand-weaving, the loom being rarely silent. The walls of their rooms are adorned with hand-woven towels, rich in design and colouring. The bed is covered with hand-woven linen, while every article of dress, with the exception of the sheepskin coats, is hand-woven. The peasants rarely purchase anything, that which they cannot make for themselves they obtain by barter. The gipsies of this part, too, occupy themselves in making and carving wooden utensils, which they offer for sale or barter.

The picture is an ever-varying one, and each moment brings a new interest, for the art of the peasants is practically inexhaustible. Here, in Saxon-Transylvania, we feel that, although the towns are striving for modernism, still the peasants are holding fast to the old order of things. They are rightly proud of their homes and their dress, though many of their ancient treasures are now hoarded in the Brukenthal Museum in Hermannstadt or in private collections.

A. S. LEVETUS.

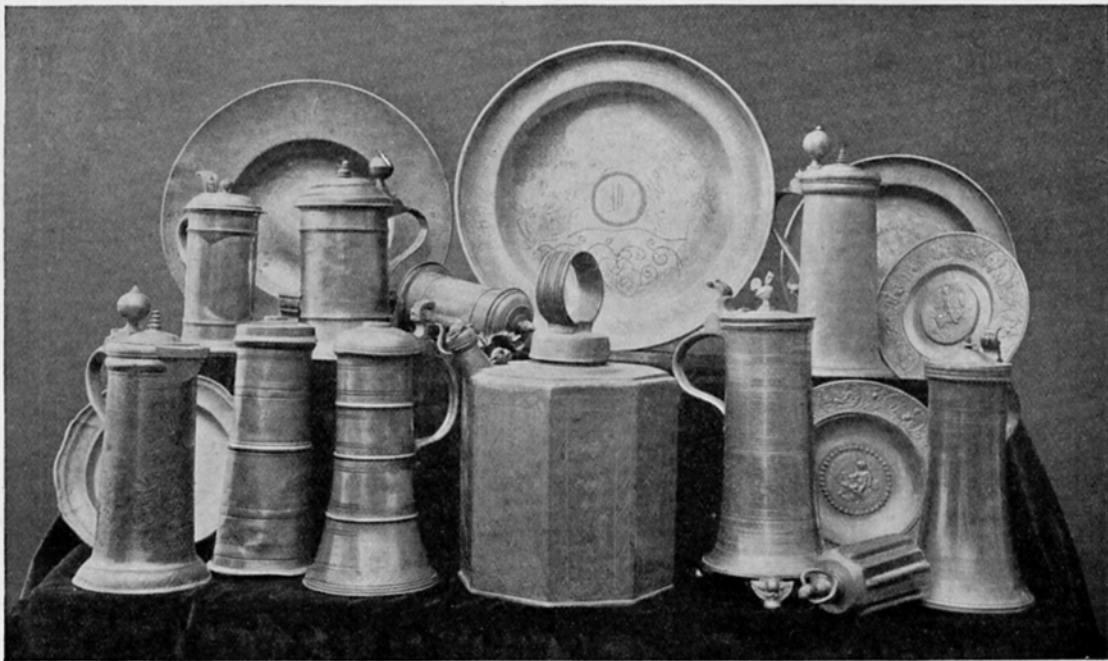


HUNGARY—SAXON-TRANSYLVANIA



760 & 761 GROUPS OF EIGHTEENTH-CENTURY POTTERY

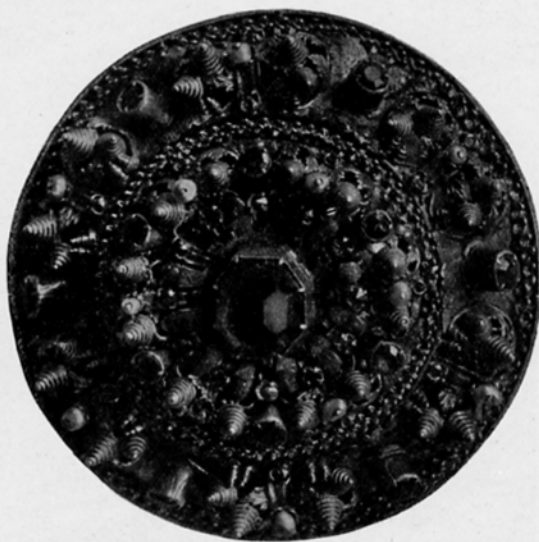
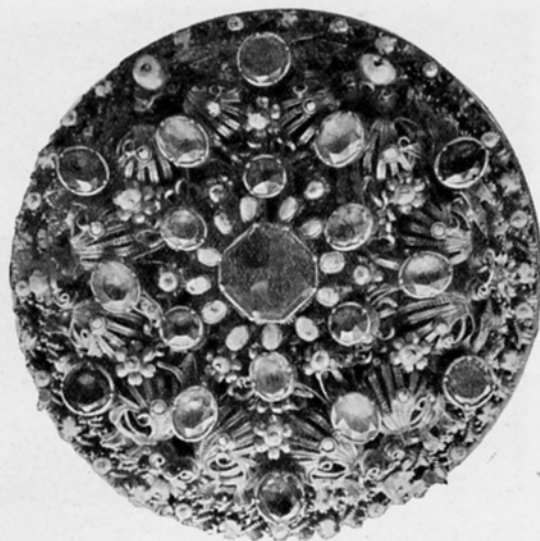
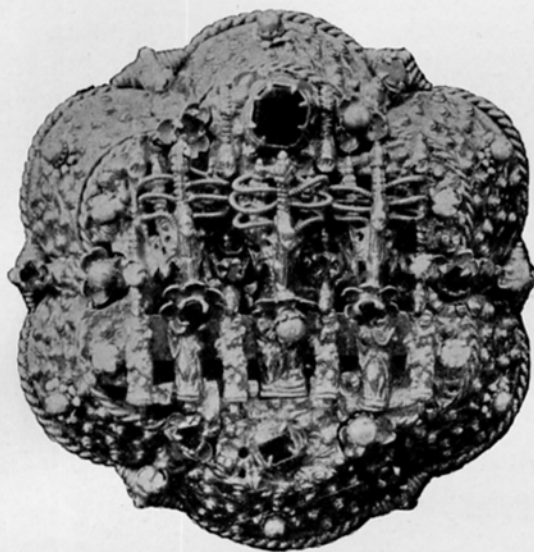
HUNGARY—SAXON-TRANSYLVANIA



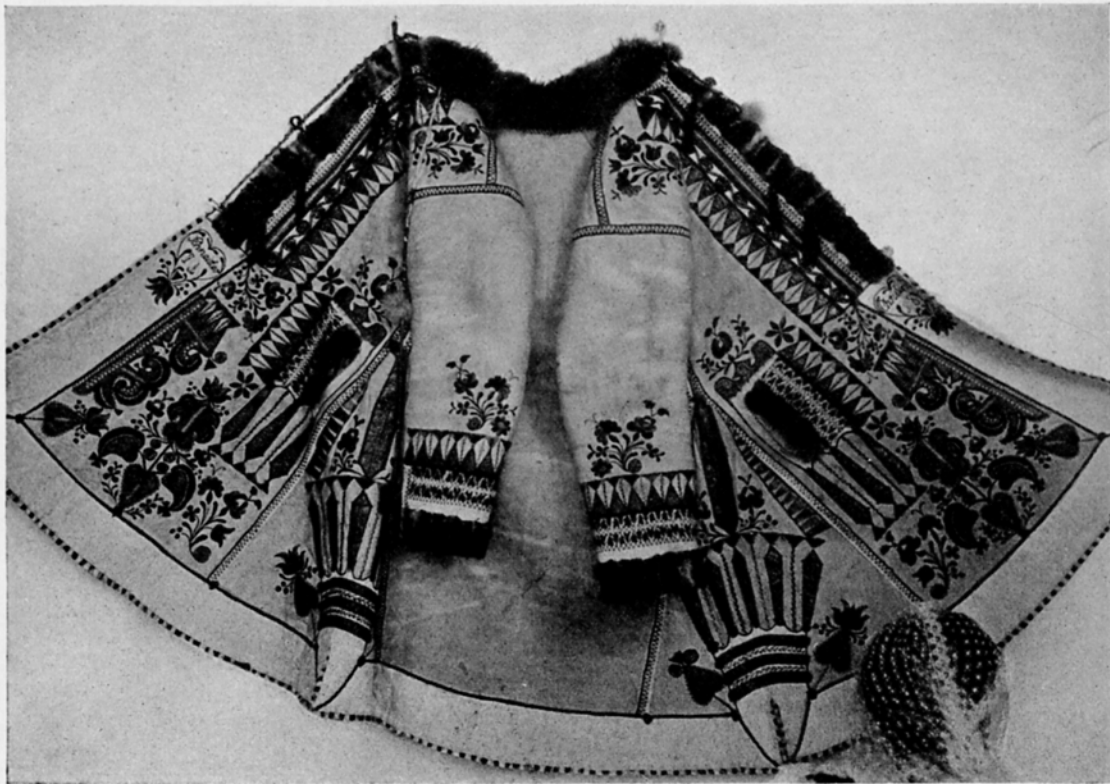
762 TO 765 EARTHENWARE PLATES AND JUG

766 GROUP OF PEWTER TANKARDS AND PLATES
(14TH, 17TH AND 18TH CENTURIES)

HUNGARY—SAXON-TRANSYLVANIA



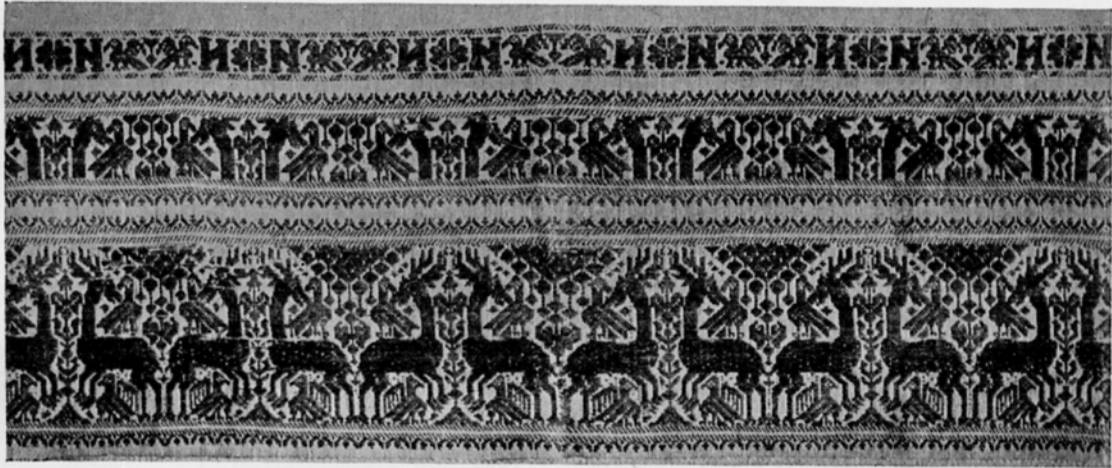
HUNGARY—SAXON-TRANSYLVANIA



771 & 772 BELTS WITH SILVER-GILT ORNAMENTATION
FROM HERMANNSTADT

773 WOMAN'S WINTER JACKET, FROM GROSS-SCHOGAU

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774 HAND-WOVEN WALL-HANGING, FROM
NEUDORF, NEAR HERMANNSTADT

775 SILVER-THREAD EMBROIDERY ON
HOME-SPUN LINEN (17TH CENTURY)

HUNGARY—SAXON-TRANSYLVANIA



776 PEASANTS' WEDDING DRESS
FROM BISTRITZ



777 PEASANT FAMILY IN CHURCH DRESS
FROM BISTRITZ

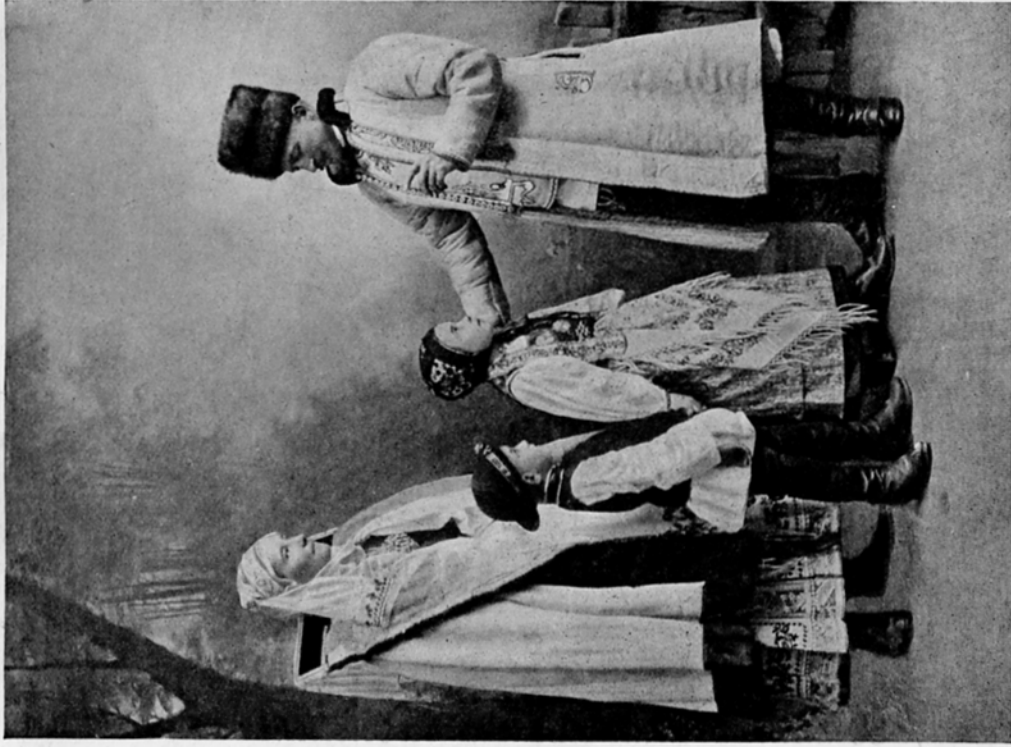


778 PEASANTS' CHURCH DRESS, FROM
GROSS-SCHOUREN

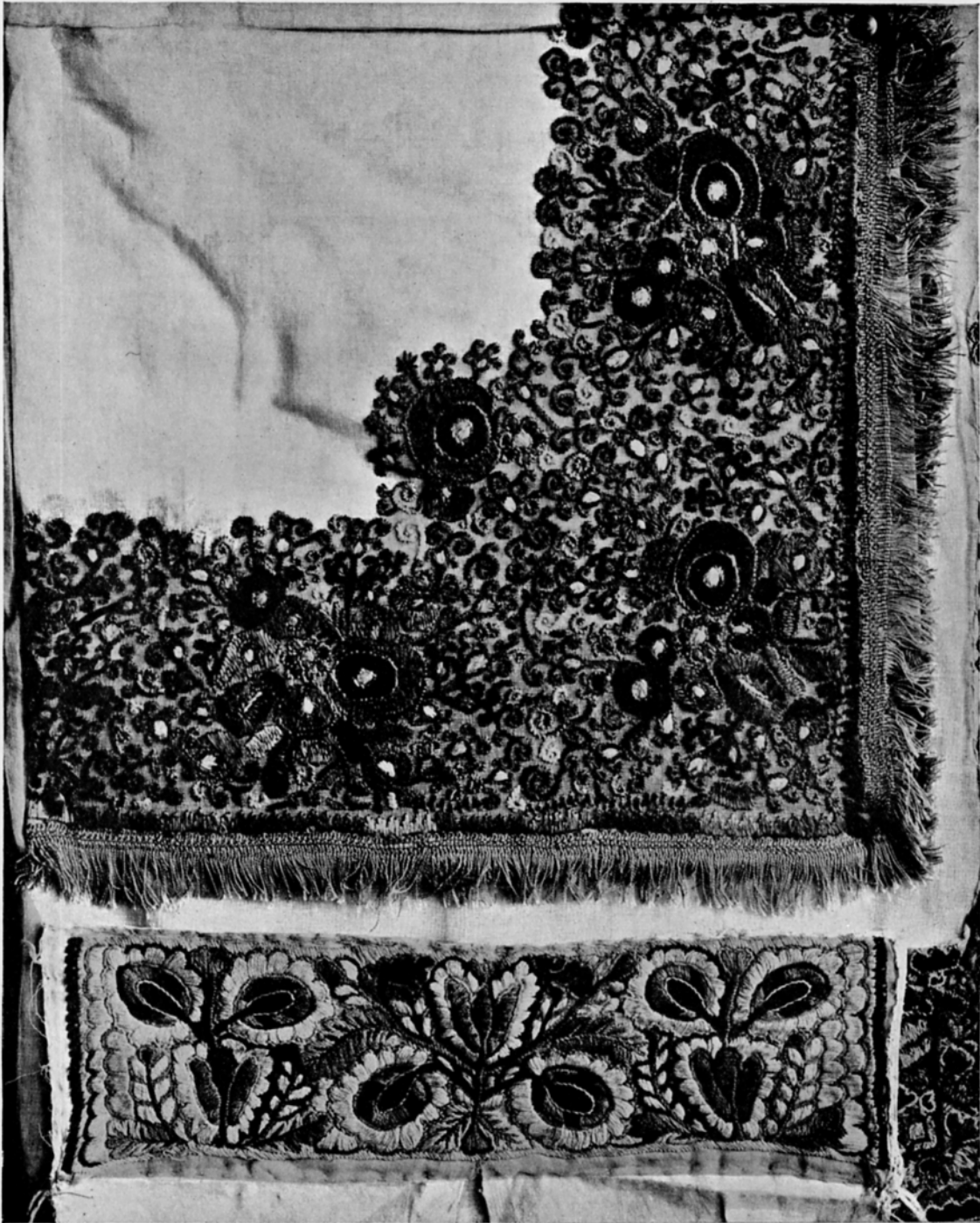


779 PEASANTS' WEDDING DRESS
FROM BISTRITZ

HUNGARY—SAXON-TRANSYLVANIA



780 & 781 PEASANTS' DRESS, FROM SCHELLENBERG



782 & 783 CORNER OF EMBROIDERED CHURCHING-
SHAWL AND CAP BAND (17TH CENTURY)