Vase

Ceramics and Glass Collection

Accession Nr.:	21994
Manufacturer:	Zsolnay factory (Pécs)
Place of production:	Pécs
Inscription:	talpán masszába nyomva: 918 (fazonszám), eozinmázban pontokból álló kör márkajelzés (Á. 3, 3 cm) ZSOLNAY PÉCS öttorony
Materials:	white earthenware
Techniques:	eosin-glazed; partially acid-etched, high-fired glaze; thrown
Dimensions:	height: 28 cm base diameter: 7 cm opening diameter: 10 cm

The small, ringed foot supports a bulging, short body ending in a high, hornet neck. This form was designed in June 1880 for enamelled vases, according to the remarks in the notebook of Teréz Zsolnay (Inv.No. JPM 1578-91-1584). The object is decorated with a stylized, symbolic picture of a forest landscape. A creek springs under the thick pine trees, its water reaching the bottom of the vase in frilled waves. The horizon shows a radiating sun. The golden, brownish-red and blue colours merely refer to reality in a lyric way. The iridescent patches are divided by glittering, bright contours - that were applied with a special protection cover before acid- etching - and other inner patterns. In Décor book 5, No.2096. there is a coloured design sketch cut out and glued in, without any remark as to the designer. It is, however, possible that this décor, just like some others among drawings Nos. 2700-4200 (sketch No.3099 is followed by No.4000!), was designed by an artist not working for the Zsolnay company. Stylistically, the connection with the artist of the Munich Vereinigte Werkstätte, the private school of Hermann Obrist and Wilhelm von Debschitz (Lehr- und Versuchsatelier für angewandte und freie Kunst) is apparent. Due to the lack of archival research and the original, signed Art Nouveau designs the exact designer of each object cannot be identified. It is however a fact that the factory's artists were influenced by periodicals Pan and Jugend and also by contemporary art exhibitions. Júlia Zsolnay, the wife of Tádé Sikorski, was living in Munich in the last years of the 19th century, studying painting László Mattyasovszky, the grandson of Vilmos Zsolnay, was also attending the Debschitz school in 1903. There is evidence for the direct business connection of Friedrich Adler, J.M. Olbrich and Hans Christiansen with the Zsolnay factory. This vase is an important chain in the research of the influence of Munich artists on the Zsolnay pieces - yet there has been no persuading evidence to prove the direct relationship.

Literature

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- Csenkey Éva: *A magyar szecesszió kerámiaművészete*. Iparművészeti Múzeum, Budapest, 1985. - Nr. 58.

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