

JIŘÍ PAJER

ANABAPTIST FAIENCE
FROM MORAVIA 1593–1620



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Catalogue of documents
from institutional and private collections

ETNOS PUBLISHING
STRÁŽNICE 2011

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Anabaptist (Haban) faience represents a special phenomenon in world cultural heritage. It is also a well-known worldwide concept in the fields of art history and collection. Single specimens and more consistent sets are found in many Czech and foreign institutional or private collections.

Faience originated in the ceramic centres of Anabaptists who settled in South Moravia. Its beginnings can be traced back to the end of the 1580s and production continued until 1620, when most workshops were destroyed or paralysed by wartime events. In 1622 the Anabaptists were expelled from Moravia for religious reasons, but in the area of today's West Slovakia and Transylvania their ceramics production continued uninterruptedly.

To date, the views of Anabaptist faience have remarkably conservative dimensions. Assessments often present old-fashioned opinions and theses, which were created by previous generations of researchers or originated among less erudite collectors. Only the most modern archaeological researches have rendered a many-sided and faithful view of the problem in question.

Archaeological researches have documented twelve Moravian Anabaptist faience production

centres.¹ These are Dambořice, Kobylí, Ostrožská Nová Ves, Podivín, Pouzdřany, Stará Břeclav, Strachotín, Šakvice, Tavíkovice, Trstěnice, Vacenovice, and Žádovice.² Three other probable sites, Alexovice, Ladrná and Přebice, originate from references in written sources. It cannot be excluded that we will succeed in discovering still more production centres in the future, although this is rather unlikely.

Based on archaeological researches, we can reliably reconstruct the size of individual production centres.³ Vacenovice (Hodonín District) is undoubtedly the most important one, since unusually extensive finds with high documentary value were obtained here. At the same time, the discovery of a high-capacity kiln has given evidence of the fact that Vacenovice was the largest and most productive centre of Anabaptist faience production in Moravia. Besides progressive pictorial manuscripts of high quality, the Vacenovice workshop is distinguished by its exceptional technical advancement, most evident from the imaginative range of tazza samples with open-worked walls and the masterly constructed three-dimensional shapes of ribbed pottery.

In a ranking list of production size and extent, the second position would be taken in

1 P a j e r, J.: Výroba novokřtěnských fajánsí na jižní Moravě (Soupis doložených lokalit) [Production of Anabaptist faience in South Moravia (List of documented locations)]. *Jižní Morava* 37, 2001, p. 21–41; P a j e r, J.: Nové výzkumy novokřtěneckých fajánsí na Moravě [New researches into Anabaptist faience in Moravia]. In: *Středověké a novověké zdroje tradiční kultury* [Medieval and Modern Sources of Traditional Culture]. Brno 2006, p. 121–139; P a j e r, J.: Studie o novokřtěncích [Anabaptist Studies]. Strážnice 2006, p. 135–146; P a j e r, J.: Archaeological excavations of Anabaptist ceramics in Moravia. *Studies in Post-medieval Archaeology* 2, Prague 2007, p. 227–250.

2 For a more detailed geographical determination of locations, see the survey at the end of the catalogue.

3 More detailed characteristics of individual productions are given in the study P a j e r, J.: Výroba novokřtěneckých fajánsí na Moravě. Souhrn podle nejnovějších archeologických výzkumů [Production of Anabaptist faience in Moravia. Summary after the latest archaeological researches]. In: *Zaměřeno na středověk. Zdeněkovi Měřínskému k 60. narozeninám* [Focused on the Middle Ages. Memorial volume on the occasion of Prof. Z. Měřínský's 60th birthday]. Prague 2010, p. 496–510. See also literature cited under note 1.



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Bottle, four-walled, top with circular aperture and e-faced, chipped rim. Both sides white glazed, painting in blue, yellow and green, contours blue: laurel wreath with four rosette flowers on the front, monogram IGZK (un-identified) inside, underneath a so-called scribal snake, date 1609 (split) at the top.

Dimensions: height 217 mm, length 155 mm, width 153 mm.

Date: assignation 1609.

Manufactory: Strachotín.

Deposited: Městské muzeum, Kolín, Inv. No. 220.



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Lavo, four-walled, top with circular aperture and low, curved rim and two handles with volute termination; bottom with projecting circular aperture for the spigot, top face and bottom with pronounced widened rim. Both sides white glazed, painting in blue, yellow and green, contours manganese: stylised bouquet of elementary flowers and leaves on the front, two painted balustrade columns on the quoins, date 1609 (split) at the bottom, stylised floral medallions on the upper quoins, rim separated by a double line. Glaze polluted with dust melted in from the kiln. Original brass spigot.

Dimensions: height 197 mm, length 140 mm, width 120 mm, rim diameter 96 mm.

Date: assignation 1609.

Manufactory: Strachotín.

Deposited: Iparművészeti Múzeum, Budapest, Inv. No. 2.846.



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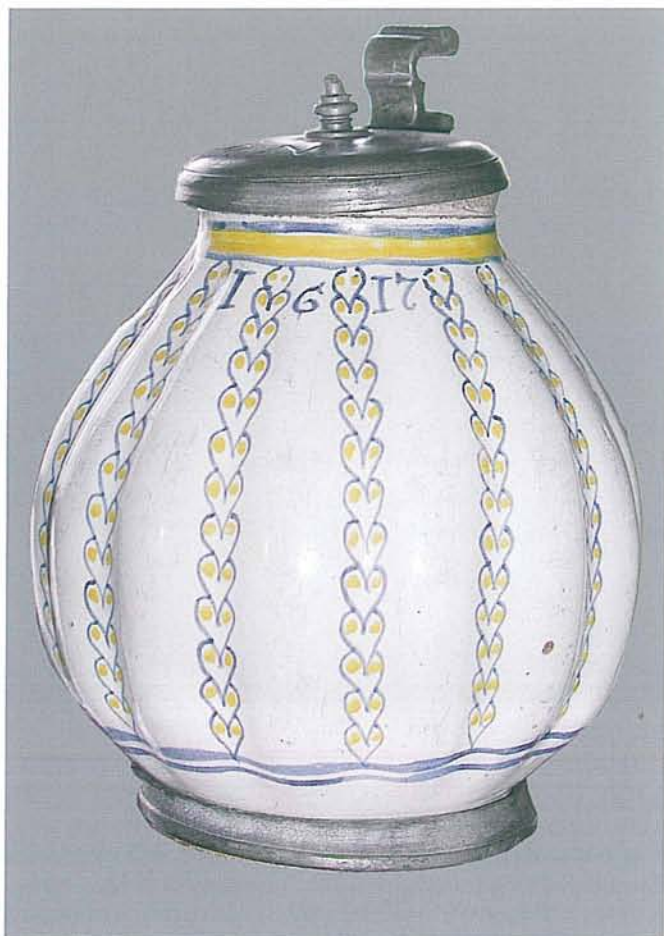
B o w l, shallow circular with ribbed walls, narrow rim with raised undulate edge; bottom on a low pedestal, bottom centre with circular concave elevation. Both sides white glazed, painting in blue, yellow and green, contours and accessories manganese: small elementary rosette surrounded by stylised floral motifs in rosette composition in the bottom centre, top with the date 1615 bordered by three bands of additional geometrical and scribal ornaments between double lines.

Dimensions: diameter 370 mm, height 55 mm.

Date: assignation 1615.

Manufactory: Stará Břeclav.

Deposited: formerly private collections A. Walcher-Molthein, Vienna and B. Krisztinkovich, Budapest, currently Iparművészeti Múzeum, Budapest, Inv. No. 72.6.



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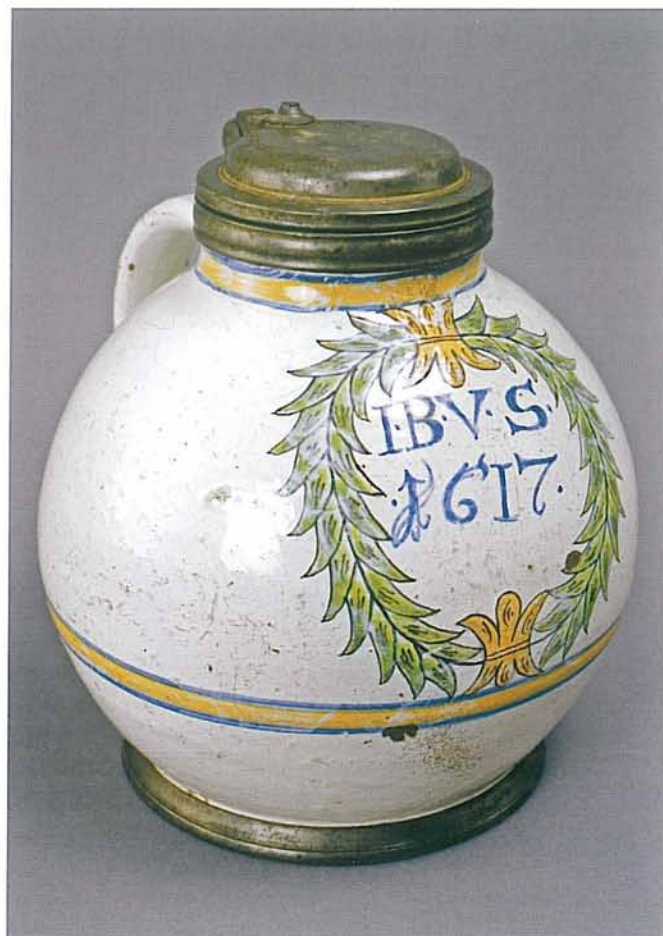
S m a l l j u g, elongated spherical with low neck and ledge, ribbed walls, and one arched handle. Both sides white glazed, painting in blue and yellow: vertical bands with interconnected hearts along the ribs, date 1617 (split) and a yellow band between single lines under the rim, double line at the bottom. Rim and bottom with pewter fitting and lid.

Dimensions: height 175 mm.

Date: assignation 1617.

Manufactory: Stará Břeclav.

Deposited: Slezské muzeum, Opava, Inv. No. U 409 K.



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J u g, spherical with low neck and ledge, and one arched handle. Both sides white glazed, painting in blue, yellow and green, contours manganese: stylised laurel wreath with monogram I.B.V.S. (unidentified) and the date 1617 on the front, yellow bands between single lines above and beneath. Glaze polluted with dust melted in from the kiln. Rim and bottom with pewter fitting and lid.

Dimensions: height 205 mm, rim diameter 90 mm, bottom diameter 140 mm.

Date: assignation 1617.

Manufactory: Stará Břeclav.

Deposited: Iparművészeti Múzeum, Budapest, Inv. No. 58.473.1.



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S m a l l j u g, low spherical, with low neck and ledge, and one arched handle. Both sides white glazed, painting in blue, yellow and green, contours and accessories manganese, white painting in coloured background: two types of stylised stems (regularly alternating) with rosette flowers on the entire surface, date 1618 with two scribal motifs at the top, two yellow bands inscribed with additional geometrical ornaments bordered by single and double lines under the rim and near the bottom. Rim and bottom with pewter fitting and lid.

Dimensions: height 170 mm, rim diameter 76 mm, bottom diameter 110 mm.

Date: assignation 1618.

Manufactory: Stará Břeclav.

Deposited: formerly private collections A. Figdor, Vienna and H. Vavrečka, Prague, currently private collection Havel family, Prague.



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T a n k a r d, cylindrical conic with one arched handle and bottom with constriction for fitting. Both sides white glazed, painting in blue, yellow and green, contours manganese: bouquet of three stems with imaginary flowers and leaves on the front, date 1618 (split) above it, double line at the top and bottom. Rim with pewter fitting and lid.

Dimensions: height 195 mm, rim diameter 65 mm, bottom diameter 120 mm.

Date: assignation 1618.

Manufactory: probably Žádovice.

Deposited: formerly private collections E. Lessner and B. Krisztinkovich, Budapest, currently Iparművészeti Múzeum, Budapest, Inv. No. 72.3.