

Immoderate Desire: Tin-Glazed Earthenware in the Western Tradition, October 2, 2001

CHECKLIST OF THE EXHIBITION

Mexican
Pitcher
Earthenware
Gift of Mrs. Gustav Radeke 20.983.33

Mexican
Cup
Earthenware
Gift of Mrs. Gustav Radeke 20.983.51

Italian
Covered Jar
Ceramic
Gift of Mrs. Gustav Radeke 20.983.18

Dutch
Figure of a cow, 1725-1750
Tin-glazed earthenware, unfired enamel decoration
Bequest of Mrs. Hope Brown Russell 09.435

RISD MUSEUM

French

Plate, ca. 1750

Tin-glazed earthenware, enamel decoration

Gift of Theodora Lyman 19.265



Menêz, Portuguese, 1926-1995

Cerâmica de Bicesse

Tile, ca. 1995

Tin-glazed earthenware, enamel decoration

Gift of Galeria Ratton Ceramicas 1996.7.2



Portuguese

Tile, ca. 1700

Earthenware; underglazing; overglaze

Gift of Alfred T. Morris, Jr. 1996.64.2

Mexican

Tile, 1650-1700

Tin-glazed earthenware, underglaze decoration

Gift of Mrs. Gustav Radeke 18.036

RISD MUSEUM

Portuguese
Tile, ca. 1700
Tin-glazed earthenware, enamel decoration
Gift of Alfred T. Morris, Jr. 1996.64.1



Italian
Bowl, 1720-1750
Tin-glazed earthenware, underglaze decoration
Gift of Mrs. Jesse H. Metcalf 46.392

Italian
Drug Jar (Albarello), 1500s
Tin-glazed earthenware, enamel decoration
Bequest of Susan Martin Allien 35.699

The heroic portrait of a soldier is a typical motif on Venetian maiolica vessels of this period. Lacking a spout, this unusually large jar would have held dry contents, in this case Mostarda F[ortis] -- fortified mustard -- as inscribed on the band below the portrait.



Italian
Plate, ca. 1780
Tin-glazed earthenware, underglaze decoration
Anonymous gift 1995.061.23

RISD MUSEUM

Patanazzi Workshop

Bowl, 1575-1610

Tin-glazed earthenware, enamel decoration

Gift of Mrs. Jesse H. Metcalf and Mrs. Gustav Radeke 16.247

The fantastic creatures decorating both the interior and exterior of this elaborate bowl are the 16th-century ceramic artist's response to the decoration of the Vatican loggias by Raphael and his pupils. Urbino and especially Orazio Fontana's workshop were renowned for this work that decorated the tables of many aristocratic Italian families, including Gonzaga and D'Este.

Castel Durante, Italian

Bella Donna Plate, ca. 1535-1540

Earthenware with tin glaze and enamels

Gift of Mrs. Jesse H. Metcalf 46.391

"*Mansueta*" (gentleness) is painted on the banderole surrounding the female portrait. Typically these dishes were presented to young women and inscribed with their name and "*Bella*" (beautiful). Perhaps the commissioner of this piece was remarking on the characteristic he found more important in his loved one.



Italian

Dish, Late 1800s

Lead-glazed earthenware

Bequest of Mrs. Hope Brown Russell 09.513

This dish, with its wind-blown figure representing "AER" (air), would have been part of a set with earth, fire, and water representing the four elements.

Italian

Plate with peacock feathers, 1500-1540

Tin-glazed earthenware, enamel decoration

Museum Works of Art Fund 51.077

RISD MUSEUM

Italian

Dish, c. 1525

Tin-glazed earthenware, overglaze enamels

Museum Collection 46.461

SPQR, the letters that appear in the border of this dish, abbreviate the phrase *Senatus populusque romanus* (The Senate and people of Rome). They appear on a wide variety of Italian tin-glazed earthenwares and appear to be a general reference to the Roman empire, rather than a specific reference to Roman patronage or origins for pottery bearing those letters. The central figure is Diana, goddess of the hunt.



Italian

Plate, ca. 1540-1550

Earthenware with tin glaze and enamels

Bequest of Susan Martin Allien 35.703

Orpheus, famed in Greek myth as a singer, is here depicted under attack from the Maenads, for failing to rescue Eurydice, his wife, from the underworld. He is decapitated and his singing head is sent floating to the island of Lesbos.



The letters "HH" conjoined painted in the design appear twice on the face of the plate just to the left of the tree trunk at the center of the design and in the grass left of center at the lower left. Two inscriptions appear on the underside. The first was crudely cut into the glaze after the piece was fired, "APOL," followed by two more indecipherable lines. "Urbino/middle of the XVI c./design after/Ra(ph?)ael" is recorded in pencil on an old paper label.

Italian

Charger, ca. 1600-1630

Tin-glazed earthenware, overglaze enamels

Museum Collection 46.457

This large, nearly all-white charger makes clear the most significant effect of the incorporation of tin oxide to traditional lead glaze, that of adding opaque white to the palette of glaze colors. In the centuries before 18th-century European potters learned how to make porcelain, refined white ceramics were only known to them through imports from China and Japan. Earthenware and stoneware were the materials familiar outside the Far East and these ceramic types were

RISD MUSEUM

less resistant to changing temperatures and less fine, never achieving the lightness or translucence of porcelain. The difficulty of bringing porcelain over land to Europe by pack animal and later, by sea, meant its scarcity and expense. Naturally, it led to the interest of western potters in creating a less costly substitute. Tin-glaze was one such solution learned from Middle Eastern potters who brought their wares and later their technology to the West beginning with the Muslim dominance of Spain in the 8th century.

Italian

Drug jar with handle and spout, inscribed "A De Porcachia", ca. 1575-1600

Tin-glazed earthenware, enamel decoration

Bequest of Susan Martin Allien 35.740

The name of the liquid medicinal contents to be stored in this jar is written with glaze "A.DePORCACHIA." Drug jars were sealed using an oiled or waxed paper held by string tied under the everted rim and the spout probably stopped with cork.

Italian

Plate, ca. 1750

Tin-glazed earthenware, gilding

Bequest of Mrs. Hope Brown Russell 09.510

Italian

Jug, 1400s

Tin-glazed earthenware, sgraffito and lead glaze decoration

Edgar J. Lownes Memorial Fund 34.1362

Comparison of the portrait on this jug with that on a medal modeled by Bartholmeo Talpa suggests that this may be Federigo Gonzaga, first marquis of Mantua (d. 1484). The portrait is lightly cut into the clay when it is in a leathery state, before being glazed and fired.

RISD MUSEUM

Probably; Dutch
Wall tile, 1700s
Tin-glazed earthenware, enamel decoration
Museum Collection INV2014.137.22

The purple monochrome decoration on this tile is derived from manganese. Depending on the temperature of the kiln, manganese could create a range of colors from pink to nearly black.



Dutch
Wall tile, 1700s
Tin-glazed earthenware, enamel decoration
Museum Collection INV2014.137.1



Dutch; Probably
Wall tile, 1700s
Tin-glazed earthenware, enamel decoration
Museum Collection INV2014.137.12

This tile and the next two were all produced by the same hand. While the larger elements of the design would have been delineated by some kind of tracing technique from standard patterns, the shading and details are all done freehand.



Dutch
Herring dish, 1800s
Tin-glazed earthenware
Bequest of Mrs. Hope Brown Russell 09.627

Anne Allen Ives (1810-1884), the mother of the donor of this and several other pieces in these cases, was a remarkably early collector of ceramics in America. (Identifiable by the last line of the label indicating the bequest of Hope Brown Russell, Mrs. Ives daughter). She acquired her first piece around 1820 and continued to collect all through her life. The collection uniquely documents the type of ceramics found in Rhode Island in the colonial period and just after. Mrs. Ives often placed descriptive labels on her pieces stating where they were acquired. In this instance the label reads "Mrs. (Gov) Hopkins/blanc mange mould." Rhode Island's colonial governor and signer of the Declaration of Independence, Stephen Hopkins, lived in a house two blocks north of this Museum. It too is a public museum.



RISD MUSEUM

Dutch

Wall tile, 1650-1680

Tin-glazed earthenware

Gift of the Estate of Mrs. Gustav Radeke 31.108

Riding without reins or stirrups, this figure may be a cavalier practicing equestrian skills, or perhaps a circus performer. Although we cannot see the riders face, the horse is clearly unsure of his fate.



Dutch

Pair of slippers, ca. 1740

Tin-glazed earthenware, enamel decoration

Gift of the Estate of Abby Rockefeller Mauze 78.046.28

Probably; Dutch

Wall tile, 1700s

Tin-glazed earthenware, enamel decoration

Museum Collection INV2014.137.29



French

Pair of Slippers, 1700s

Tin-glazed earthenware, enamel decoration

Gift of the estate of Abby Rockefeller Mauze 78.046.19

The letter "B" appears on the underside in underglaze blue.

French

Pair of Slippers, 1700s

Tin-glazed earthenware, enamel decoration

Gift of the estate of Abby Rockefeller Mauze 78.046.22

RISD MUSEUM

French

Pair of Slippers, 1700s

Tin-glazed earthenware, enamel decoration

Gift of the estate of Abby Rockefeller Mauze 78.046.24

Ornamental shoes such as these were probably given as tokens of affection. Traditionally shoes are a sign of good luck and help to protect from evil. A modern day connection to this tradition is the tying of shoes behind the car of newlyweds. This pair is the only one in this group that has two holes at the bottom of the heel, allowing them to be suspended.

Dutch; Probably

Wall tile, 1700s

Tin-glazed earthenware, underglaze decoration

Museum Collection INV2014.137.25

Dutch tiles are most often monochrome using various shades of blue. Derived from cobalt, blue was the color best able to withstand higher temperatures in the kiln without discoloring.



Dutch; Probably

Wall tile, 1700s

Tin-glazed earthenware, enamel decoration

Museum Collection INV2014.137.4



Dutch

Wall tile, 1700s

Tin-glazed earthenware, enamel decoration

Gift of the Estate of Mrs. Gustav Radeke 32.269.7



RISD MUSEUM

Dutch

Dish, 1700s

Tin-glazed earthenware, enamel decoration
Bequest of Mrs. Hope Brown Russell 09.410

English

Teapot, 1725-1780

Tin-glazed earthenware, underglaze decoration
Bequest of Mrs. Hope Brown Russell 09.411

Tea, like porcelain, was an expensive import at this time and was brewed in small pots. Such teapots are rare as the earthenware body was not well-suited to withstand the high temperatures of the boiling water required for tea making.

Adriaen Pynacker, Dutch, 18th century

Vase, 1700s

Tin-glazed earthenware, enamel decoration
Gift of the estate of Abby Rockefeller Mauze 78.046.29

The Turk's head form of this vase reflects a fascination with the Near East and occurs again in the dress worn by the Dutch prince, William III of Orange, on the charger above.



RISD MUSEUM

Dutch

Plate, ca. 1790

Tin-glazed earthenware, enamel decoration

Bequest of Mrs. Hope Brown Russell 09.416

The Dutch prince, William V of Orange (1748-1806), is the subject of this plate. An image of his grandfather, William III is at the center of the charger on the left side of the shelf above.



Dutch

Shaving mug, 1800s

Tin-glazed earthenware

Bequest of Mrs. Hope Brown Russell 09.434

Jan Van Duijn, Dutch, ca. 1760

De Porceleyne Schotel (The Porcelain Dish), Dutch, 1598 - 1791

Tea Caddy, ca. 1760

Earthenware with tin glaze and enamel

Bequest of Susan Martin Allien 35.649



Dutch

Plate, 1700s

Earthenware with tin glaze and enamel

Bequest of Mrs. Hope Brown Russell 09.423



RISD MUSEUM

French

Vase, 1750

Earthenware with tin glaze and silver

Bequest of Mrs. Hope Brown Russell 09.497

The silver mount is engraved "Gabriel Bernon" and "1685." Bernon, a Newport resident by 1697, was one of the founders of the Church of England in Rhode Island. When whole, the vase was at least twice its present height with a flaring mouth. Bernon's family valued his relics highly and kept even this fragment, enhanced in the later 19th century with a silver mount.

Vases of this type were one element of a three- or five-part set with each piece having similar decoration. Their purpose was purely decorative and they would have "garnished" the mantel or other prominent location in Bernon's house.



Dutch

Charger, ca. 1700

Tin-glazed earthenware, enamel decoration

Bequest of Susan Martin Allien 35.733

This Dutch potter is imitating the palette and design of Japanese Arita porcelains brought to Europe from the port of Imari beginning in the late 17th century.



Dutch

Charger, ca. 1675

Tin-glazed earthenware, underglaze decoration

Gift of Theodora Lyman 19.258

The portrait represents Prince William III of Orange (1650-1702) in a feathered turban similar to that on the Turk's head tulip vase on the shelf below. Exotic imports from the East affected every aspect of material culture in this period, including ceramics. The wide borders of abstract foliation on this charger show the influence of Persian design.



RISD MUSEUM

Dutch

Charger, Late 1700s

Tin-glazed earthenware, enamel decoration

Bequest of Mrs. Hope Brown Russell 09.414

Another piece collected by the "china maniac" Anne Allen Ives. The label she attached is dated March 10, 1845 and records that it was presented to her by Joseph Rogers, and had belonged to the family of his grandfather, Joseph Brown. Related by family and marriage to many of the leading families of Providence, Anne Allen Ives often received additions to her collection from them, providing a reflection of their ceramic tastes.



Hungarian

Plate (dish)

Ceramic

Gift of Mrs. Gustav Radeke 20.983.425

Italian

Bowl

Ceramic

Gift of Mrs. Gustav Radeke 20.983.32

German

Tankard, late 1700s

Tin-glazed earthenware, enamel decoration, pewter mounts

Gift of Mrs. Henry D. Sharpe 73.014.23

Engraved on the lid "MSM/1795."

Hungarian

Pitcher

Ceramic

Gift of Mrs. Gustav Radeke 20.983.433

This charger and several other pieces in these cases are part of a collection of 1,445 examples of "native (or vernacular) pottery" from

RISD MUSEUM

throughout the world. (They can be located by the numbers at the end of the label which begin with 20.983.) The collection was acquired between 1906-16 by Mrs. Gustav Radeke, then president of RISD. These objects were duplicates from the material gathered on behalf of Emily Lockwood de Forest (1851-1942) who was the daughter of the first president of the Metropolitan Museum. Emily de Forest's collecting goal was to bring together "the common pottery of different countries, which is usually still made by hand... and exhibits, both in color and form, the native art genius of the people by whom it is made." In most instances the pottery acquired was then contemporary, although occasionally, as with the jug next to this charger, earlier objects were acquired.

Hylton Nel, Zambian, b. 1941

Dish, 1999

Tin-glazed earthenware, enamel decoration

Gift of Cindy and Scott Burns 1999.41.1

Signed on the underside "HN 13/1.99." This is the most recently made work in this exhibition. Hylton Nel has written about his interest in making tin-glazed earthenware, "Another brilliant writer and interesting potter is Alan Caiger-Smith whose description of the first impact of tin glaze on European sensibility is more or less etched on my memory. He says that after the brown earthenware of the Middle Ages, with tin-glazed lustre decorated wares, pottery for the first time in Europe acquired the power of woman or of jewels to arouse immoderate desire. I like that."



Austrian

Tile, ca. 1600

Tin-glazed earthenware, enameled applied decoration

Museum Works of Art Fund 49.314

German

Mug, ca. 1750

Tin-glazed earthenware, enamel decoration, pewter mounts

Gift of Eugene L. Garbaty 49.178

RISD MUSEUM

English

Plate, late 1700s

Tin-glazed earthenware; overglaze enamel

Anonymous gift 1995.078.7

A paper label on the underside of this plate is dated 1880 and indicates that "Mrs. Chichester of (illegible) Court" purchased the piece "from old Mrs. Church."

English

Charger, mid 1700s

Tin-glazed earthenware, underglazing

Anonymous gift 1995.078.1

English

Bowl, ca. 1760

Tin-glazed earthenware, overglaze decoration

Anonymous gift 1995.061.4

English

Plate, ca. 1750

Tin-glazed earthenware, overglaze enamels

Anonymous gift 1995.061.22

English

Plate (dish), early 1700s

Glazed ceramic

Abby Rockefeller Mauze Fund 79.019.12

RISD MUSEUM

English

Plate, ca. 1760

Tin-glazed earthenware, enamel decoration

Anonymous gift 1995.061.16

French

Puzzle Jug, 1800s

Tin-glazed earthenware, enamel decoration

Bequest of Mrs. Hope Brown Russell 09.436

Inscribed in enamel "Louis Marinouet. Marinier a Nevers/1750." Lack of wear indicates that this is probably a copy of an eighteenth century. Puzzle jugs are so called because they have appear to have numerous openings from which to draw the liquid, but there is a hidden hole, in this case on the underside of the upper handle, that must be plugged by the drinkers finger for the liquid to reach one of the spouts.



Possibly; Mexican

Jar, 1700s

Tin-glazed earthenware, underglaze decoration

Gift of Mrs. Davenport West 63.001.37



Jorge Martins, Portuguese, b. 1940

Viuva Lamego, Portuguese

Tile, ca. 1995

Tin-glazed earthenware

Gift of Galeria Ratton Ceramicas 1996.7.1



RISD MUSEUM

French

Fountain, ca. 1750

Earthenware with tin glaze

Bequest of Mrs. Hope Brown Russell 09.412

Although missing its spout and part of the upper back, the collector Anne Allen Ives could hardly have been more pleased to acquire this early indoor cistern. The label inscribed by her and pasted to the back reads "Bought at Greenwich, R.I./ Aug 7th 1844-My friend Miss Clay (an auspicious name for a ceramic collectors friend) calls it a/ pilaster vase-it is I presume,/as old as the settlement of the state/ I found it near a well/ Muggins to the rescue ho!"



Dutch

Basket, 1700s

Earthenware with tin glaze and enamel

Bequest of Mrs. Hope Brown Russell 09.508



Spanish

Dish, 1800s

Tin-glazed earthenware

Gift of Mrs. Murray S. Danforth 33.225

Mexican

Tray

Earthenware

Gift of Mrs. Gustav Radeke 20.983.116

RISD MUSEUM

French

Plate, ca. 1750

Tin-glazed earthenware, enamel decoration

Gift of Theodora Lyman 19.267

Italian

Vase

Ceramic

Gift of Mrs. Gustav Radeke 20.983.150

Mexican

Canteen, 1850 - 1900

Tin-glazed earthenware, enamel decoration

Gift of Mrs. Gustav Radeke 20.983.105



Spanish

Plate, 1700s

Tin-glazed earthenware

Gift of William C. Loring 28.056

The bold ochre, brown, and blue decoration of these wares compensates for difficulties with the tin-glazed ground that resulted in the pitting. Apparently the pitting was not deemed too detrimental as there is a substantial body of these wares, apparently in production for more than a century.



RISD MUSEUM

Spanish
Bowl, 1700s
Earthenware with tin glaze and lustre
Bequest of Mrs. Hope Brown Russell 09.509

Anne Allen Ives, the 19th-century collector of this piece, looked to a reference by William Chaffers, an early ceramic historian, in writing the label she placed on its underside. The label reads: "The Hispano-Moresque period commenced from the XIIIth century, when the Alhambra of Granada was erected by the Moors."

