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## The Herbert Pickering Lewis Collection of Talavera Poblano

Lynn Carlson

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1999

THE HERBERT PICKERING LEWIS COLLECTION OF  
TALAVERA POBLANA

Lynn Carlson, M. A.



An Abstract Presented to the Faculty of the Graduate  
School of Lindenwood University in Partial  
Fulfillment of the Requirements for the  
Degree of Master of Science in Valuation Science

## ABSTRACT

This thesis describes a one hundred and seventy-nine piece collection of ceramics, the Herbert Pickering Lewis Collection at the Art Institute of Chicago. The collection arrived in Chicago seventy-five years ago. The objects were made in Mexico.

Mexico, once home to the deities, sports and commerce of the Aztec, Maya and Olmec civilizations, was settled by Europeans early in the sixteenth century

. . . and New Spain became the first Spanish American viceroyalty, eventually including all of ancient Mesoamerica, northern Mexico, the Caribbean and most of the south-western USA (see Hoggart, page 230).

Though the political map has changed since 1521, the territories that composed New Spain continue to be associated with social and economic structures traced to a rigid colonial administration (230).

This study explores and highlights the ceramics of New Spain, the first Spanish American Viceroyalty, and it applies a criteria of value to the Herbert Pickering Lewis ceramics known as Talavera poblana. The donation of the collection is supported by archival documents and registered records at the Art

collection is supported by archival documents and registered records at the Art Institute of Chicago. The thesis addresses and provides the reasoning for the Lewis collection and its place within the holdings of the Art Institute.

As a topic of concern to the general public, art of sixteenth through eighteenth century New Spain is of timely interest because it is an example of the confluence of cultures that contributed to Hispanic society. The late twentieth century which nurtured this report displays the evolution of New Spain's arts and beliefs.

The results of the study produced considerable justification for an exhibition of the Herbert Pickering Lewis Collection of Spanish Colonial ceramics.

SOURCE: Hoggart, Richard, volume editor, Oxford Illustrated Encyclopedia: Peoples and Cultures Oxford: Oxford University Press, 1992

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TALAVERA POBLANA

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A Culminating Project Presented to the Faculty of the  
Graduate School of Lindenwood University in Partial  
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1999

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*To My Husband*

## ACKNOWLEDGEMENTS

*Sincere gratitude is felt for Ian B. Wardropper, Eloise W. Martin Curator of European Decorative Arts and Sculpture and Ancient Art who in the summer of 1996 charged me to master the literature and access the scholarly information on Talavera poblana . . . but to also stroke the forms and connect with their decoration. For Dr. Wardropper's staff at the Art Institute of Chicago I will always hold the highest regard. Their assistance, graciously given, was inestimable.*

*I thank my mentor, Richard-Raymond Alasko, President of the American Society of Appraisers for the encouragement, constructive criticism and unfailingly good advice as I took my aesthetic and art historical experience to the appraisal arena. I was fortunate to have as my academic advisor the Valuation Programs Director of Lindenwood University. Thank you Dr. Rita Kottemyer for all your help. Finally, the ceramics authority Susan Blue Galloway proved to be much more than a technical support but a patient friend. My thanks to all three of these busy professionals for reading and re-reading the report.*

*Last, but not least, I want to acknowledge my parents, cousin and distant cousins. Surely it was Helen Anderson Garcia and Joseph Anthony Garcia who instilled in me the reverence for heredity and tradition and truth which drove this project to completion. For Elaine González, Eloina Torre de Rivas and Gloria Rivas de Llano I owe many thanks for connections they made on my behalf in the Republic of Mexico.*

*Lynn Carlson*



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Table 1 Ensignias of Talavera poblana

SOURCE: Johanna Welty

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Chapter I

INTRODUCTION



left to right 23.1445, 23.1454, 23.1443, 23.1480  
23.1533: The Art Institute of Chicago

Figure 1 Photocopy: Talavera poblana

SOURCE: The Art Institute of Chicago

Key dates for this report are 1492, the year Spain took Granada from the Moors and approved Columbus' exposition; 1521, the fall of the Aztec capital Tlatelolco to Cortés; and 1653 when the Potters' Guild was established in Puebla. The fact that makes these dates important is that the objects of this study, the Herbert Pickering Lewis Collection of Talavera poblana, were made in Mexico between 1653 and 1820. Objects of the Lewis collection are hundreds of years old. They are not thousands of years old.

The Art Institute of Chicago is home to a large collection of pre-Colombian arts. A vessel dated 600 B C is in a gallery adjoining the Institute's Gunsaulus Hall. A pre-Colombian object from Mexico would be termed Mesoamerican. The Herbert Pickering Lewis Collection, including objects 23.1445, 23.1454, 23.1443, 23.1480, and 23.1533 (see figure 1) are post conquest and are rightfully categorized Spanish Colonial.

This study explores and highlights the ceramics of New Spain, the first Spanish American Viceroyalty, and it applies a criteria of value to the Herbert Pickering Lewis ceramics known as Talavera poblana.

THE HERBERT PICKERING LEWIS COLLECTION OF TALAVERA  
POBLANA

In 1923, Eva Lewis presented the Art Institute of Chicago the gift of one hundred and eighty (180) earthenware objects and tiles in memory of her late husband, Herbert Pickering Lewis. Five of the objects are on display in the center cases of Gunsaulus Hall.

Swords, vestments, chalices, plates and jardinières, decorative and useful objects of past cultures, give rise to the philosophical debate between utility and aesthetics. Is what we are seeing art or decoration? If the answer is decoration, just how meaningful is embellishment? How valuable is an aesthetic response? What do the enameled earthenware vessels teach us about the culture that made and used them? How do religion and war affect art?

Allowing the eyes, and imagining that the hands are able to get behind the glass to explore the rotund and pitted surfaces, the vessels call to mind the dozens of pinch pots of our pasts and presents and futures. The raised marks that play on the pots' faces in repeated symbols and characterizations speak to our (common) humanity.

The need to categorize arises and the cultural memory asks that we call up what we know that is similar. Is it Moorish? Is it Islamic? Is it Mediterranean? Have we seen it in Chinese?

Decorative arts constitute one of the clearest pictures of a culture. The arts reflect not only the awareness, the resources and the aspirations of a people but their challenge and evolution with other cultures. This five piece exhibition is

Colonial Mexico's outward display of vitality, solidified in enameled blue and white.

Porcelain is a non-absorbent compound clay body, white or gray in color. No single clay will make porcelain but the body must be formed by mixing various mineral compounds. It is the silica ratio in porcelain that affects its translucency. Earthenware is modeled clay, usually red or tan in color, fired in a 2000° F or cooler kiln. Earthenware is five to twenty percent absorbent (Nelson 299).

The oldest pieces of earthenware to feature a blue design over a milky white enameled background are bowls from the ninth century Middle East. It seems logical that these excavated objects were of some reverence since many of the pieces are signed, possibly used by the elite, probably as drinking bowls. Derived from cobalt oxide, blue was used as a pigment during the Neolithic Period in Egypt and the Middle East. Deep blue was first applied to tinted glass in Mesopotamia around 2000 BC. A number of important cobalt deposits bordering Persia explain why its properties as a pigment were discovered in this geographic region. But it wasn't until much after 2000 BC that cobalt oxide was used to decorate earthenware (Cortina 83).

The city of Puebla in the state with the same name, is not far from Mexico City. All things from Puebla are called *poblana* or *poblano*. The exhibited ceramics were manufactured during the seventeenth and eighteenth centuries, regional craft produced at a certain time, not that long ago, in a designated location, not that far away.

A colony which would come to be known as Puebla de los Angeles was established in the year 1531. New Spain, as the area was called, was rich in indigenous resources. Puebla had already been used as a site for pottery making because of its abundant clay resources. Both red and white clay form naturally and abundantly in the area around Puebla de los Angeles, about a hundred miles east of



Mexico City. Records indicate some interesting statistics. Of the ten thousand colonists in Puebla in 1531, we are told two hundred were noblemen and sixty were clergymen (Gonzalez 346). Colonial noblemen and clergy were Spanish. Social class was hierarchical in the colonies and at its apex were the *Peninsulares*, Spaniards born (on the Peninsula) in Spain with noble blood or appointments to government or church positions. *Peninsulares* required an efficient textile industry and organized agriculture and competent cattle raising. Emigrees rushed to establish the appearance of worldly civilization in their new homeland. Food and textile industries rose with churches, as did a ceramics industry they called *Ceramica de Talavera*, or Talavera poblana. The ceramic manufacturers were able to provide crockery and tiles to the *Peninsulares* with some vessels to spare. Distinguishing features of the ceramic pieces were the surface sheen and abundant ornamental marks playfully and confidently placed. Ceramics for church and clergy were an important business and those works are usually inscribed. The Spanish equivalent of "I am for the washing of the purificators and nothing else" might, for example, be scrawled across a basin residing in a church. Tiles called *azulejos* offered enhancements to convents, churches and homes. A plaque might be made to mark the dates, birth and death of a *Peninsulare*.

The Talavera poblana industry represented by the objects of this study owes its existence to a large and successful commerce. Spain created and controlled American trade early in the sixteenth century. By authority of the *Casa de la Contradacion* of 1503, the Spanish Empire granted licenses, collected taxes, conducted inspections, renovated towns and educated people. Beginning with three Franciscan Friars, a systematic conversion of the Indians to Catholicism became the directive. The Government and the Church were inter-connected and Roman Catholicism was the authorized religion for the natives and immigrants in New Spain. The Indians were educated in western ways, but attempts were made

to protect Spanish blood lines. The hospitals and pharmacies were not entirely successful in sustaining physical health. Millions of indigenous people died in epidemics (Burke, 12) and the retention of the purity of the Spanish blood lines was largely unsuccessful in Mexico.

Spanish ideas and tastes expanded and controlled American commerce for two hundred and fifty years. Each year from 1565 to 1815, a galleon from Manila, loaded with merchandise from the Orient, anchored at the port of Acapulco. Chinese porcelain that was imported by these ships produced a sensation in New Spain.

Another powerful aggregate of the sixteenth century was that of the Orient and Europe. The confluence of the Orient and Europe was catapulted by commerce through the Manila sea trade and its cargo. Helping to fill the European appetite for clove, pepper, cinnamon and nutmeg, the Portuguese built trading bases in the Maluccas, or Spice Islands which lie south of the Philippines. When a Manila to Acapulco sea route was found in 1566, three worlds were joined.

The ships responsible for the exchange were themselves a synthesis of west and east. Designed in Spain, the ships were strongly built in Cavite of hardwoods. Anchor lines and rigging were of Manila hemp, sails were sewn in Ilocos. Fastenings were forged by Spanish, Chinese and Malay smiths, the iron came from China and Japan. The galleons typically carried three hundred or more disparate people, from noblewomen to nuns, including government and military officials, as well as condemned prisoners and of course, members of the infantry. Languages heard on board could have been Spanish, Malay, Tagalog, Mandarin, and Hebrew. Odors smelled on board could have been from wine, honey, oil or their mix.

In workshops of Spanish Colonial time, artisans made an effort to equal the distant exotic in iconography and quality. Chinese designs of sparrows, herons, rabbits and deer, abstracted and sometimes difficult to recognize, blended into

foliage motifs at the hand of the Mexican potter painters whose abundant markings have been described as both generous and free.

The cargo of rich and exotic Chinese wares were advertisement and impetus for the great Pacific trade. Manila become a seventeenth century international commercial center, a web that drew products from other Pacific islands, from as far away as the Indian subcontinent and Southeast Asia, and of course from China. The Philippines furnished some gold, copra, and coconut-shell products, burlap, rope and hemp hammocks, cotton cloth from Ilocos on Luzon, cotton stockings and petticoats, and gauze made in Cebu. Chinese and Filipino artisans in Manila forged delicate filigree jewelry and gold chains.

A typical galleon might return from the East with taffeta, precious stones and ivory; clove, cayenne, curry, cinnamon and black pepper; silk, pewter, china tableware, ceramics and tortoise-shell items. Trade expanded palates and competition.

Appreciation of regional craft rises when influences are illuminated. Hundreds of Asians entered Colonial Mexico during the seventeenth century. Foreigners could live in native communities in New Spain, and newcomers could marry Indian women. Most Asian immigrants lived in the cities of Mexico where they found work as peddlers, artisans, barbers and servants.

The most famous Asian-Mexican was Catarina de San Juan (1613-1688) the renowned *la china poblana*. The legend of *la china poblana* begins with Catarina de San Juan captured as a child in Cohin, China, and transported to Puebla as a slave. But slavery was not Catarina's destiny. In Puebla, true to all good story telling, *la china poblana* was saved and raised by a pious couple. Catarina became pious herself, eventually becoming famous as an ascetic, a mystic, and a saintly woman. During her lifetime the people of Puebla attributed miracles to *la china poblana* and after her death, in 1699, her confessor, Father Alonso

Ramos, published her biography. Today the people of Puebla consider Catarina de San Juan a distinguished figure in their city's history; *la china poblana* is a celebrated religious figure of the Republic (MacLachlan 222-223).

By the end of the seventeenth century Asian goods were distributed through much of New Spain. Products destined for Mexico City and Europe were loaded on mules for the arduous land route through the Sierra Madre del Sur, which came to be known as the China Road. China Road linked Acapulco's harbor to Veracruz where goods were again packed for shipment to be consigned to ships bound for the Spanish homeland (5-37).

The Herbert Pickering Lewis Collection is rich in examples of decorative arts which are at once regional and transformational. All things made in Puebla are called poblana but they represent characteristics neither wholly indigenous nor wholly European. They represent an integration of continents. ". . .the accurate metaphor or model--is not domination, but dialectic; each group participates and contributes, transforms and is transformed. . . ." (Hirsch 11).

The Spanish caused disparate changes in Mexican history, not the least being the ability to link the diverse and massive area of the Americas to itself and to Europe. The transportation system (both over land and sea) has already been discussed. But by establishing a common language, a metamorphosis forever affected the way Mexico's previously autonomous communities saw and related to the world. These European settlers, it should be pointed out, came from a land also unlinked, an empire in political transition, a deeply religious culture which turned its Renaissance intellectual energy into exploration. "On the one hand were the cycles of *charismatic* power, the super determination of a world that allowed itself to be read in signs and omens, the disquieted quest for the collective fate; on the other hand, for the Spanish, were salvation, the taste for gold, and the attraction of the unknown" (Gruzinski 30).

Shrouded in the fifteenth century beliefs of Christian dogma and (1100 - 1499) Gothic architecture, the Catholic monarchs, Isabel and Ferdinand, jointly administered the Crowns of Castile and Aragon. Castile, the larger of the two Empires, consisted of old and new Castile, Galicia, Extremadura, Asturias, Andalucia, Navarra, and the Basque provinces of Vizcaya, Guipuzcoa, and Alava. The Basque provinces and Navarra had special legal status, while the other Castilian provinces recognized the same laws and parliament. The Crown of Aragon was a confederation of kingdoms: Aragon, Valencia, the Principality of Catalonia, and the Balearic Islands, each with its own laws and parliaments. These variations in legal and administrative structures reflected the strong sense of regionalism which Spain's rugged topography and linguistic diversity (Castilian, Basque, Catalan and Galician dialects) fostered during this time in history. People identified with their *patria chica*, their local region rather than the Spanish flag, in which they saw only a symbol of geographic expression. Until the late seventeenth century, Spaniards thought in terms of Spanish regions rather than a single unified country (MacLachlan 209). The rule of Isabel and Ferdinand was divided by geography but it was united spiritually by Catholicism, philosophically by education and materially by the arts. By 1480, Moorish and Jewish Spain was the most diverse country in western Europe. Much of the religious, literary, artistic and architectural development of the Spanish civilization is owed to the diversity. In sheer numbers, the practical management of the Empire depended upon the Moors, the expulsion of whom reduced the labor force of the population considerably in 1492. By the sixteenth century, Spain was rich in colonies but poor in development of its own resources.

Students of the decorative arts see European influence in Mexico through Mexico's post trade route pottery to which Talavera poblana belongs. Early Talavera poblana features the Spanish Moorish style of adornment: paintings of

birds, animals and figures of saints. One classification of European tin glazed ceramics was manufactured in a province of Toledo, Spain beginning in the twelfth century. Called *Talavera de la Reina*, the Spanish enameled earthenware reached its peak development in the sixteenth and seventeenth centuries. *Talavera de la Reina* reached fruition just as Spain's American domination began. The popularity of *Talavera de la Reina*, schooled to be decorated with swallows, phoenixes, fern leaves and a small round flower resembling a daisy, reached such popularity in Spain that it would have been nearly impossible for its influence not to have been felt in Puebla.

Almost instantaneous with the conquest, Puebla became the industrial center of New Spain. New Spain, as Spain's American colonization was called, began just as Spain's struggle to end Moorish domination ended. The Moors, with needs, art and culture of their own, left a twelve hundred year mark on Spain. Indelible as it is artistic, the architectural and decorative style sometimes interpreted as being part Christian Gothic, part Islamic Moorish, is called *mudejar* (O'Shea xxix). Spain left its equally strong architectural and decorative mark on the Americas.

Hispanic, Mesoamerican and Mexican arts and crafts are revered for their ingenuity, diversity, long history and deep humanity. The ceramic arts of Mexico are probably the greatest in number, pottery being the most widely practiced craft in the Republic. In every state of the Republic, clay is worked into shapes. In every state of the Republic, some type of pottery is produced in some number. The ability of ancient potters is well represented in the excavated remains of jars, kettles, jugs, cups, plates, bottles, toys and whistles constantly extracted from Mexican indigenous sites. The influence of those early potters continued and continues to be seen in contemporary Mexican arts and crafts.

The greatest quantities of clay objects are produced in the places where the great indigenous cultures, Olmec, Maya and Aztec, flourished in the past. Puebla sits within the fertile zone. Puebla was an early Spanish Colonial community. Public symbols of Viceroyal leadership, quality, beauty, utility and history, were nurtured in Puebla through the Potters' Guild, a force of economic strength. Puebla's earthenware Guild was founded in 1653 with approval of the first Ordinances. The Guild remained active until 1820 when the political structure of New Spain changed again. The earthenware Guild, like similar trade confraternities of its time, was a small group of relatively few artisans; twenty in 1653, growing only to twenty-five in 1660. The Guild limited its membership through examination and inspection for an important reason. Artisans were held in high regard in Spain's Colonial Mexico. Trade guilds were a fifteenth century concept built on the division of labor, an outgrowth of trade rivalry. As civilization evolved from just making enough, to producing surplus, to trading, to competing for trade, those most closely affected organized into guilds. As already mentioned, Puebla's earthenware Guild was in place from 1653 to 1820.



Figure 2 Map: The Republic of Mexico

SOURCE: Espejel 6,7

Census records of the villa of Puebla de los Angeles indicate that the ceramics industry was a viable and organized profession and that within it there were both "potters" and "ceramic painters" as well as contracted apprentices. Generally a letter which established the apprenticeship was signed before a public notary and the city magistrate or mayor. In this way, the potter agreed to teach his craft to the younger pupil, care for any illness and provide for the apprentice's food and dress. Parents, tutors or guardians pledged what was termed continual understanding throughout the stipulated time of the agreement in an effort to give the officially witnessed arrangement every possible opportunity to succeed.



According to Mario Rugerio of Casa Rugerio, a surviving Talavera pottery business in Puebla, the instruction of apprentices takes years. Rugerio explains that mixing and working the clay takes two years to learn. Another three or four years are spent learning to form the pottery, including the mastery of the potters' wheel. Acquiring a hand for decorating takes from one year for freehand patterns of lines and curves to two or three years to grasp the more complex designs (n. pag. Uriarte). As the study will explain, these three steps, indispensable to the development of Talavera poblana, are underscored in the patterns of lines and repeated curves forming the pottery's adornment.

Useful as they are decorative, crafts play an important role in artistic tradition. Crafts provide a vehicle in which elements of culture are passed, marked with the unique touch of the crafter. Old Spanish ways and means were superimposed on an artistic tradition already thousands of years old. Marked elements of need, art and culture not only pass on key values of a people, but teach sociability through the shared traditions of ceremony (Paz 74). Crafts also allow their creators an opportunity for self-expression, to state their affirmation or resistance without words.

A tradition of hand built, fired clay was exposed to new options after Cortés. The wheel was not known to Pre-Columbian Mexico, nor was the process of glazing bisque ware with tin to produce a non-porous luster. The Spanish monks brought the kick pottery wheel and ceramic glazes to the Americas. (Twelve Franciscan brothers came to Mexico in 1524. Dominicans and Augustinians followed. Most were Spanish but some of the priests were French, northern Europeans or from Flanders.)

As with other colonies and their European rulers, settlement led to the introduction of mercantilist practices in New Spain. Through the eyes of the King and Queen, the viceroyalty and clergy of New Spain saw the potters and painters

among the new and growing number of tax payers with merchants, exporters, gardeners, weavers, masons, shoemakers and spice merchants so important to the Empire's economy. The production of pottery was so strong that by the late sixteenth century the industry sparked the interest of ecclesiastical authorities at the Bishopric of Tlaxcala. Church and state were inter-woven and the Bishopric wanted to impose a tithe on the ceramic popular products to help support the expenses of the growing Church. Potters were naturally opposed and eventually won the dispute by arguing that in Spain, earthenware was not subject to any tax.

Pottery was tax exempt in Spain because of Felipe II. A Hapsburg, Felipe II was the son of Charles V, Emperor and spiritual leader of the Holy Roman Empire until 1529. Felipe II was formally Felipe II of the Netherlands and his uncle was Ferdinand of Spain. Though Ferdinand was still enthusiastic about empire building, Felipe II's course was one of art and enlightenment. The Royal and Pontifical University of Mexico opened in 1553. RPU is the oldest university in the western hemisphere. Art, education, religion and commerce were priority values of the Hapsburg regime. The *Relaciones* of Felipe II of Spain in 1576 subsidized older ceramic professionals arguing that ". . . the professionals of this trade, accustomed to being wealthy and now poor, and some of them losing dexterity, should be given space" (Gonzalez 345). By the middle of the sixteenth century, both Felipe II and Spanish potters themselves knew Talavera de Reina was losing its popularity to competition by Italian and Portuguese pottery and Chinese porcelain.

On the surface, it would seem Viceroyal rule and a Potters' Guild with Ordinances would suppress creativity through control. But the examples from the Lewis collection do not appear to have been formed and decorated by the oppressed. After the arrival of the first Europeans, the shapes and decorations and the trade of indigenous pottery were forever changed in Mexico.

The Art Institute of Chicago's collection of Talavera poblana was formed in Mexico while the American collector Herbert P. Lewis and his family lived and worked there, in the nineteenth century. (See one of their homes pictured in Figure 3.) Social, political and economic policies allowed the collector to grow the collection of Spanish Colonial artifacts. "Where power declines, money grows short or order dissolves into disorder, there are always opportunities for collectors" (Chanen 7).

Mrs. Lewis' donation of the Herbert Pickering Lewis Collection was met with resistance by the Mexican government when she attempted the transfer of the Talavera poblana to Chicago. Citing national interests, the government of Mexico limited her gift to the duplicate pieces in her possession. But their eventual placement in Chicago has allowed to the Institute a significant selection of Spanish culture.

A perspective on the collection, the shapes, sizes and families representative of Talavera poblana, with the types of decorative marks associated with it, is discussed in the next chapter along with information about its production. Chapter Two presents the primary and secondary sources that help us see the objects of Talavera poblana in perspective.



Figure 3 Photograph: Lewis' House on Calle Londres, Mexico D F, 1997

SOURCE: Lynn Carlson

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the author acknowledges the following for contributions to cultural milieu

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## Chapter II

### PERSPECTIVE ON THE COLLECTION

The investigation of Talavera poblana took the researcher to Mexico and back in time to the Viceroyalty of New Spain. Several on site visits and accompanying interviews with the art specialist Guillermo Andranade and architect Juan Luis Llano form a portion of Chapter Two and an interpretation of scholarly writings on the subject concludes the chapter.

#### Field of Investigation: Puebla

The field work began in Puebla, an important industrial and cultural center of New Spain. As the best preserved colonial city of Mexico, a visit to Puebla is essential if one is to grasp the blend of *mudejar*, Iberian and indigenous cultures found in the Republic. Puebla was built next to the ancient market and religious center of Mesoamerican Cholula. In pre-classical Mexican history, Cholula was a draw to pilgrims from all of Mesoamerica. As Cholula fell with a plague in the sixteenth century, Puebla was built. Located between Mexico City and the port of Veracruz, Puebla was a convenient stop for travelers, a link for traders and a ground for Roman Catholic evangelization (Rico 103 - 104).

Puebla is home to the Amparo Museum. The Amparo Museum has made it its mission to show and make available objects of all regions of Mexico. The Amparo sustains eleven galleries all with interactive laser discs in Spanish, English, French and Japanese to serve its mission. "In the traditional Spanish style, the Amparo's 11 galleries are wrapped around an open courtyard. Diffused natural

light and glimpses of lush foliage lend a warmth and intimacy to the elegantly installed interiors" (103).

#### Criteria of Value: Quality

Mexico's fourth largest city is also home to the pottery factory Uriarte. Uriarte presents a look at international business at its best. Busy, organized, capable, accommodating and evidently successful at offering the public something the public seeks, Uriarte is very contemporary. When Sr. Don Dimas purchased the ceramic factory in 1824, the distinctive, formerly popular, and much copied pottery had become cliché. Dimas made it his mission to make traditional glazed Talavera preserving the workmanship, look and influence that were unique to Talavera poblana. Whereas careless imitations are abundant on Puebla's streets, Uriarte's method of production has largely remained unchanged from the Talavera methods established in 1653 guild policy. In spite of the electronics at the office's desk today, one leaves a Uriarte factory tour with an understanding of the labor-intensive process that created heavy clay bodies with cream glaze and abundant, playful and out of scale decoration.

The clay of Talavera poblana is mixed from local white and red clay deposits. The clay combination gives Talavera poblana its characteristic color of light rose bisque. The clays are mixed with water in a large, rectangular tank. After two or three days, when stones and other debris have settled to the bottom of the (first) tank, the clay mixture is moved to a second tank. When the mixture has settled to the bottom of the second tank, the excess water is pumped off the top and the clay body is air dried until cracks appear on the pliable surface. The clay is then spread out in a foot thick layer, approximately thirty centimeters, and again air dried for two or three days (Lackey 39). The mixing and drying prepare

the clay to be wedged. Wedging is the kneading and cutting of pliable clay, forcibly throwing down one piece upon the other in order to obtain a uniform texture, free from air pockets (Nelson 322). The contemporary studio of Uriarte follows the seventeenth century guild practice of employing two groups of workers, potters and decorators. The potters use several methods in forming objects from the prepared clay. The kick wheel continues to be used for plates, bowls, jars and vases (Lackey 39-45).

The process of forming clay on the wheel is called throwing on the wheel. The procedure is as follows: 1. Place the clay ball on a freshly moistened bat, the bat being a disk or slab made of plaster of Paris. 2. While the wheel is turning, force the clay down with the right hand. 3. With elbows braced at the sides, center the clay with the hands. 4. When the clay has been centered perfectly, open the ball with the thumbs. 5. Pressing the hands downwards and outwards, open the ball into a thick bowl shape. It is from the basic bowl contour that any number of shapes based on the cylinder may be made. The kick wheel was a gift from Spain to Mexico.

As it was from the beginning, some ceramic work at Uriarte is done with convex and concave molds and slip casting is used on occasion. Slip casting is a reproductive process of forming clay objects by pouring a clay slip (clay in liquid suspension) into a hollow plaster mold and allowing the liquid clay to remain long enough for a layer of clay to thicken on the mold wall. After hardening, the clay object is removed from the mold (Nelson 253).

Square, rectangular or oval tiles are made by rolling a slab of wedged clay and cutting into appropriate shapes. Tiles or *azulejos*, continue to be an important contribution of Talavera poblana. Made for architectural use, *azulejos* continue to be hand cut as are the oval plaques used for house and grave markers. *Azulejos* is a Castilian (Spanish) word of Arab origin. Another gift from Spain to Mexico,



square, rectangular, or oval *azulejos* are also a legacy of Islamic Spain acquired during the Arab domination of the Iberian peninsula. In 711 A. D. the Iberian peninsula came under Islamic rule. With this political change came the influence of the artistic heritage of the Middle East. The clay slab is an important part of that heritage.

Beginning with the mosque, finally crowning on the Roman Catholic cathedral, tiles have always held a complex relationship between craft and architecture and symbol. The tile industry in Turkey had been encouraged by Persian artists who settled in that country, bringing with them a specialized knowledge and skill in the design and fabrication of architectural tiles.

It was around the thirteenth century that tiles began to be produced in Spain generally for use as paving material. Patterns for many early tile installations were produced by cutting colored glazed tiles into small pieces and laying these sections into a ground in the same way as mosaics are formed. This time consuming process for architectural enrichment was superseded in Spain by the development of fully decorated tiles with multi-colored patterns, sometimes actual paintings, on their surfaces. Such tiles were given their own classification (name), *azulejos* (Cooper-Hewitt 10 - 11) and the distinction of dignifying the churches so important to Spanish society.

Another Turkish contribution was the importation of large quantities of Chinese blue and white porcelain around the fourteenth century. Enviably Chinese porcelain inspired an entire range of painted-under-the-glaze decorated tiles. Chinese designs of flora, fauna and kimono clad figures were copied, imitated, or assimilated by Turkish potters.

## Criteria of Value: Aesthetics

Glaze is a liquid suspension of finely ground minerals. Once fired, the glaze particles melt together to form a glassy surface coating (Nelson 315). Succinctly speaking, the Arabs who had inherited Byzantine culture, introduced glazing to Egypt and Persia and then to Morocco. The Moors brought the glazed surface to Spain (Spain to Italy, then on to France followed by Holland and Germany). Gradually the finishing touch of ceramic glaze spread to almost every section of the continent and into England (Barber n. pag.).

The opaque, creamy white, polished background characteristic of Talavera poblana is produced by dipping or painting the bisque ware with a lead glaze to which tin oxide has been added. Once glazed, the forms are set aside to dry completely before they can be decorated, either with classic Talavera color, light and dark blue, or other colors prepared from powdered pigment. As the objects dry, they are inspected for imperfections and retouched with glaze as needed. According to the Potters' Guild's seventeenth century Ordinances, the correct proportion of glaze to be used was one *arroba* (25 lbs.) of lead to six *arrobas* of tin for extra-fine pieces and one *arroba* of lead to two *arrobas* of tin for ordinary white earthenware (Velazquez 76). Lead is a low fire flux. Tin is an opacifier (Nelson 321). It follows that the coating of white on ordinary objects is more translucent than the thick opaque glaze of finer pieces.

The decoration department at Uriarte makes use of the Renaissance method of pushing powdered carbon through a perforated paper stencil and using the perforated lines as guides for the mule hair brush strokes of the artists (Lackey 41). The faint outline made by the carbon is traced with manganese or cobalt based glaze. Small forms are decorated on a banding wheel while larger objects are rotated on a lathe-like device made from a banding wheel shaft. Tiles and tile

panels are laid out on a table to be decorated (Lackey 39 - 45). In her paper "Talavera Poblana," Lousana M. Lackey stressed, as did the studio/factory guide engaged by the author, that the glazed work is handled as little as possible, to avoid marring the unfired decoration. Completed pieces in the shop contradicted what sounded like a claim of distance between the hands that formed and decorated the Talavera poblana and the spirit of the finished plate, bowl or vase. This observer found the human element equal in value to the work ethic. That they exist side by side is the hallmark of the work at Uriarte.

Originally Talavera poblana was fired in wood fueled kilns. Today oil is used for the two firings. The first or the bisque firing is at 850°C. Both under glaze and decoration are fired a second time at 1050°C.

Uriarte Talavera is located at *Avenida 4 Poniente Número 911 Centro; Puebla, Puebla México*. The studio/business has kept samples of earthenware. Plates are grouped by their influence and displayed in a gallery on the premises. Figure 4 shows Uriarte's statement regarding the influence of Spain; Figure 5 the important influence of China; Figure 6 the influence of Italy and a display pictured in Figure 7 illustrates the influence of Mexico herself.

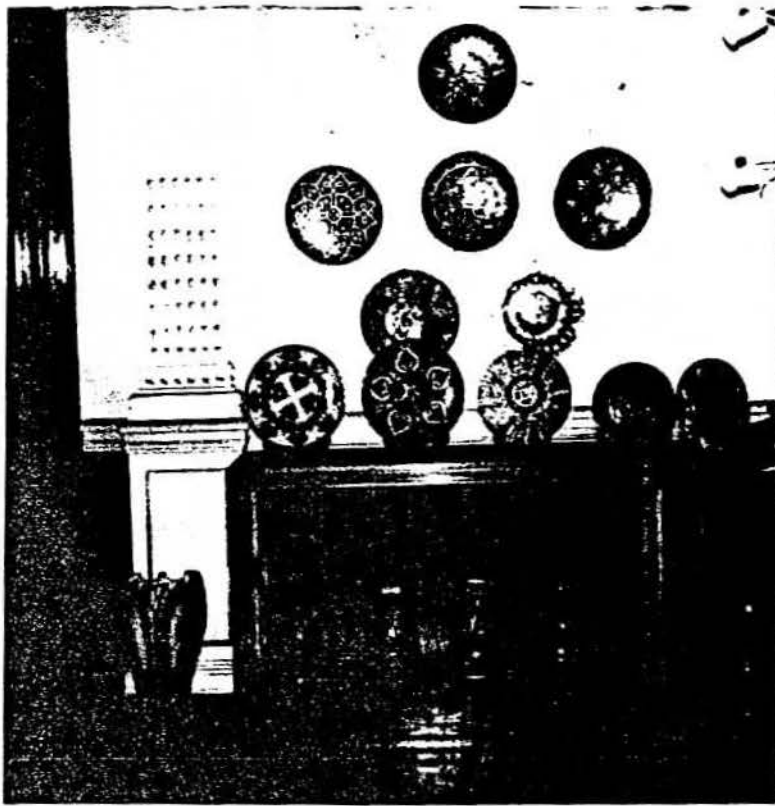


Figure 4 Photo: Plates of Spanish Influence

SOURCE: Photography by Lynn Carlson

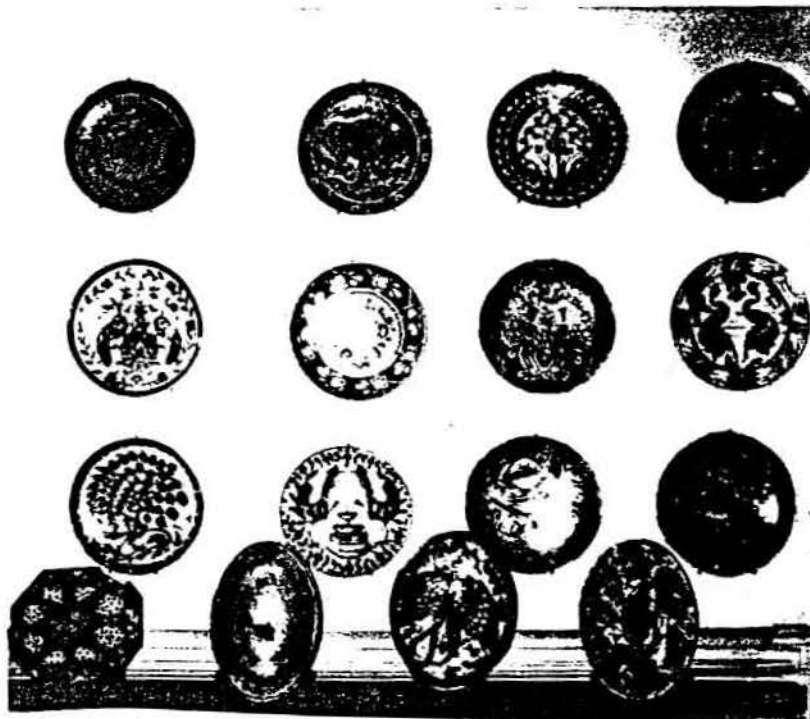


Figure 5 Photo: Plates of Chinese Influence

SOURCE: Photography by Lynn Carlson

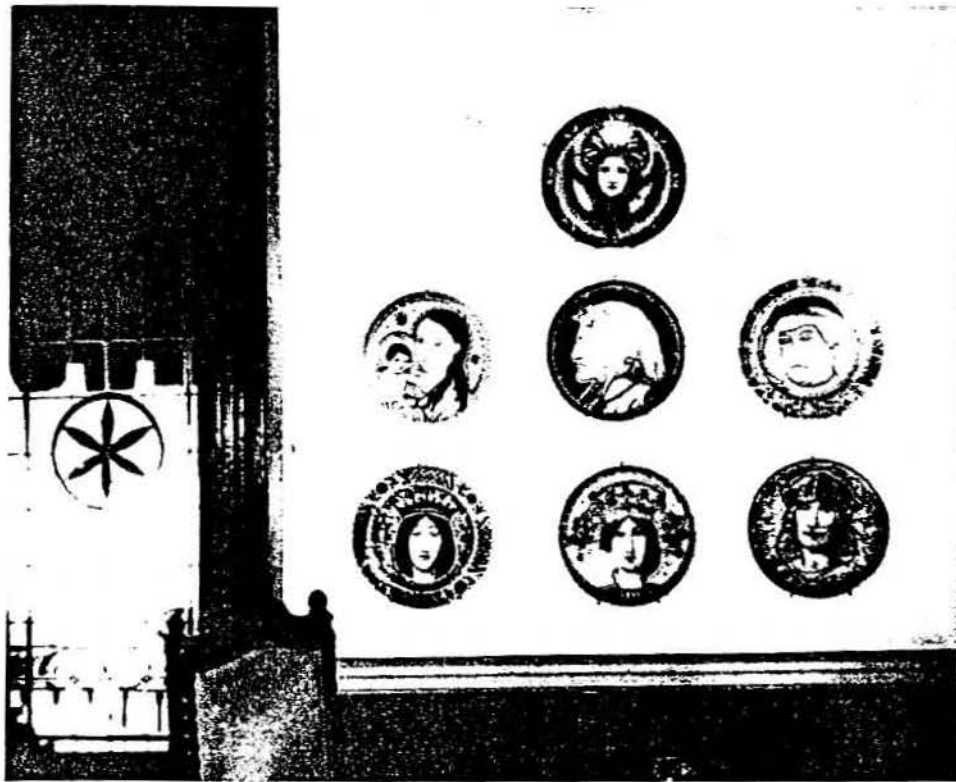


Figure 6 Photo: Plates of Italian Influence

SOURCE: Photography by Lynn Carlson

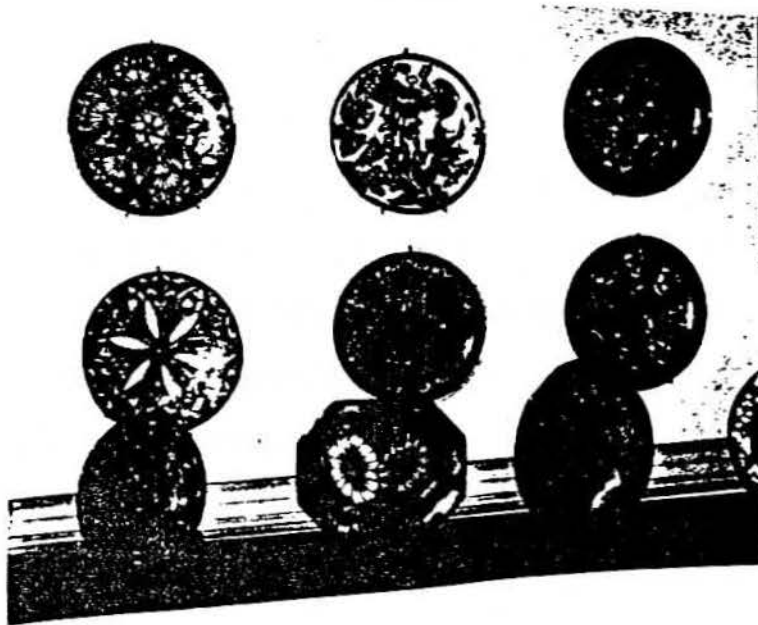


Figure 7 Photo: Plates of Mexican Influence

SOURCE: Photography by Lynn Carlson

One of the finest collections of Talavera poblana anywhere is the one begun by Jose Luis Bello y Gonzalez (1822-1907). Sr. Bello's collection was bequeathed to his four sons. Son, Jose Mariano, built upon his share of the collection, and added his house to the effort. Upon his death, the collection and home were bequeathed to the Academy of Fine Arts of Puebla. The Academy of Fine Arts maintains the *Museo Bello at Avenida 3 punto 302* in Puebla. The *Sala de Talaveras* is on the ground floor of *Museo Bello* and contains a comprehensive collection, well representative of seventeenth century Talavera poblana. The collection includes a *lebrillo* [wash basin] decorated with a Moor on horseback, a retable of St. Paschal Baylon in his kitchen and an eighteenth century *chiminea* [fireplace] on which stands a *retablo* [altar piece] of the Crucifixion. These three pieces alone demonstrate the Spanish influence on Mexican decorative art.

Other highlights at *Museo Bello* are a sculpture of Saint Barbara, Patroness of Ships and Lightning Bolts, made in Puebla with the technique and colors of Italian majolica, and a white porcelain statue of the Virgin of Guadalupe surmounting cherubs and two rustic, though imposing, archangels, each measuring over forty inches (about a meter) high.

The Virgin of Guadalupe statue is based on the 1531 account of the apparition of the Virgin Mary to a peasant in Guadalupe, Mexico. It is an important symbol of unification between indigenous and European people. According to the legend, the Virgin asked that a church be built on the spot of her appearance in exchange for her unqualified protection of the people. Tangible proof of the miraculous appearance was that the Virgin Mary's image was imprinted on the blanket of the Indian peasant (Britannica v 15 332). The image of the Virgin of Guadalupe is a revered icon of Mexican nationality and Catholicism.

Today there are sixty churches in the Spanish Colonial city of Puebla with hundreds more outside the city. Characteristic of the poblana churches is that the massive forms feature domes covered in Talavera tiles. According to Mexican architect Juan Luis Llano, the brilliant domes were a calculated device to call the indigenous peoples to Christianity. The arch of the dome is grand in scope, the tiles enchanting in and of themselves. Glazed tiles are reflective of the sun. The checkerboard pattern of two solid colored tiles forms a step like form in the distance, easily interpreted as a pathway leading to the sun. It is not a long stretch from the interpretation of stair steps to see an abstracted serpent form. The serpent was an important fertility image of the Aztecs. (Writer's note: Juan Luis Llano has studied the Talavera poblana designs and is convinced many are icons of Aztec symbols. Sr. Llano studied the colonists' floral forms which seem to correspond to the Aztec symbols for man and woman, carnation and rose seen in a seventh to eighth century mural painting at Teotihuacan.)

Church domes rose quickly in New Spain. Archeological evidence shows that the Spaniards were a driven people in the Americas. That drive was a combination of aspiration and the belief that Spain had the one and only God on her side.

A far reaching empire, Spanish architecture dotted five continents (Durant n. pag.). The Spanish court was grand, and settlers in her American colonies pursued life styles befitting a Spanish Colony. Trade brought choice which opened the colonists to taste discrimination and all that follows: pride of ownership, connoisseurship and collecting.

As a heritage, Spain considered herself superior to other ancestries (Durant n. pag. ). Certainly Spain was rich growing through the diversity of her population. The attitude of superiority was real and it was significant. Superiority

allowed Spain to reject with obstinate confidence both the Reformation and the Renaissance changes moving through the rest of Europe.

The Catholic church delighted in pageantry which appealed to the senses. Spanish subjects believed in tradition and as a moral code, in charity, chivalry, and etiquette, and they were quite willing to fight for a point of honor. (See for example the armor display at the Art Institute of Chicago exhibited in conjunction with the Talavera poblana collection.)

#### Field of Investigation: Mexico City

Established in 1988, the *Museo Franz Mayer* is housed in the former *Hospital de Santo Juan de Dios* in Mexico City. An important collector of decorative art, Franz Mayer, himself a financier, left an endowment to ensure the continued preservation as well as the augmentation and sharing of his collection. The *Museo Franz Mayer* building and the collections of pottery, silverware, screens and tapestries are managed by the Bank of Mexico. The museum's assistant director, Guillermo Andranade guided the author through approximately eight hundred Talavera poblana pieces. The collection includes a tureen with corded double-twist handles, topped by a pineapple shaped lid in what Sr. Andranade believes is directly related to the Chinese style popularized under the Emperor Chien Ling (1736 - 1795). One of the largest known pieces of Talavera poblana resides at the *Museo Franz Mayer*. The notable piece is a *lebrillo*, a great basin in traditional blue and white, the inside of which is decorated with a two-headed eagle, symbolic of the Hapsburg rule. The eagle is surrounded by hunting



scenes in two shades of blue. The outside of the *lebrillo* features delicate, confident lines of light tone blue.

In her essay "*Loza Achinada Polvos azules de Oriente*," Leonor Cortina observes that, by the eighteenth century, the Potters' Guild of Puebla specified in its ordinances that extra fine earthenware should imitate Chinese porcelain. Throughout Mexico, Chinese styled tin glazed earthenware eventually came to be known as *achinada*.

The visit to the *Museo Franz Mayer* exposed the author to a sampling of the collection's twenty thousand painted and dotted *azulejos*, tiles which were such an important part of the Talavera poblana legacy. The courtyard of the former *Santo Juan de Dios* features a tile story board with display and a working fountain with yellow and blue tiles original to the cloister.

It was at the *Museo Franz Mayer* that the writer encountered the essay by Jorge H. Olivera of Mexico. According to Olivera's research ". . . Spanish ceramics of reflected metals were popular in Italy from 1450 on, a time when this type of earthenware, like that of the cream glazed objects and tiles, came to be called majolica, owing to the fact that they passed from Valencia to Italy via Mallorca." The rich decoration of these forms stretched the possibilities of earthenware. Filling forms or tiles with random dots was a Muslim concept adopted by the Spanish. Snatches of landscape, ramparts, towers and houses unrelated to each other or to historical reality are Spanish (Gruzinski 16). Illogical scale and crowded space approaching *horror vacui*, (Aztec) abstracted carnations and roses appear to have been a provenance of Mexico, as are a circular and semi-circular designs. The sunset/sunrise motif (See figure 8) can be seen on the facade of the temple of Quetzulcoatl at Teotihuacan (Paz 91).

### Criteria of Value: Utility

Dedicated to the decorative and useful Mexican art object, *Museo Franz Mayer* displays Talavera poblana grouped as the objects relate to certain Spanish Colonial spaces: the kitchen, the pharmacy (See Figure 8), the church and the convent, the facade and interior of the home. This plan of the museum's curators takes the objects off their pedestals and back into the hands that might have used them, if only in the viewer's mind.

New Spain's poblana kitchen was a colorful room. Talavera tiles covered the walls in ceaseless syncopation, decorative vessels stored, cooked and served in anticipation of richly flavored food. Puebla is noted for its culinary arts.

In the seventeenth century, a Spanish colonial pharmacy would have been lined with Talavera poblana containers called *albarellos* (See figure 8). *Albarellos* were not only practical but visually striking. The narrow in the middle cylinders were easy to handle, impermeable on the inside and could be inscribed before they were fired with the name of the herb or substance they were meant to house. If the jars had been commissioned to be used in the pharmacy of a particular convent, they might feature the emblem of that religious order.

The facades of churches were tiled with Talavera poblana making the structure inviting through its attractive exterior. Easily returned to spotless shine with soap and water, the decorative church facades were fadeless beauties which continue to project the splendor of an age. (See figure 9).



Art Institute of Chicago 1923.1520

Figure 8 Photocopy: Albarello

SOURCE: Art Institute of Chicago

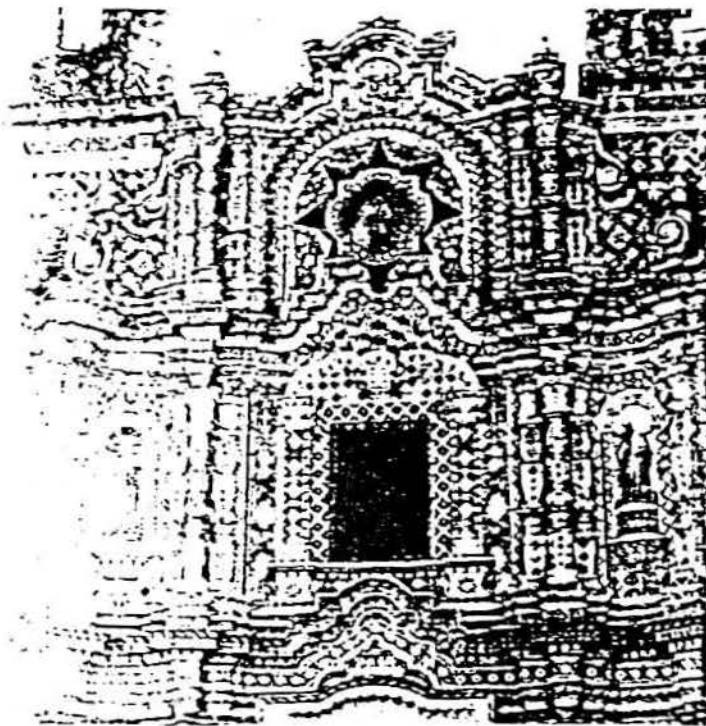


Figure 9 Church of San Francisco Acatepec

SOURCE: photography by Lynn Carlson, 1997

## Secondary Research

In the city of New Spain, churches were not the only structures dressing up. Homes were decorated with Talavera poblana as well. One catered to the appearance of one's home in much the same way as the owner might have maintained and enjoyed a wardrobe of clothes. Shiny clean ornamentation not only showed off the resources of distinctive homes, but also the respective modesty or eccentricity of their owners. Though the tiled exterior and projected image might have compared to the clothing of its inhabitants, scant attire having been replaced by the Spanish neck to toe cover, the projected look, the interior of the home was private. It was a retreat, a manifestation of the true personality of the inhabitants. Practicality aside, a homeowner might place a bowl beside or under a painting, a *lebrillo* beneath the portrait of an ancestor, squeeze giant jardineres among books or group flower filled vases on the dining table, and spend immeasurable amounts of time moving and adjusting those same objects.

The owner of a collection might spend time subtracting and adding to his collection. Objects of a collection give their owner intellectual and emotional stimulation.

This paper began with the question of utility and introduced the writings of Octavio Paz in Chapter One. Paz discussed seeing through the sense of touch, highlighting the importance of the tactile sense through his view that the craft object, such as a ceramic pot, is not only made by hand, it is made ". . . for hands. Not only can we see it; we can also finger it, feel it." In reality the objects of this study, held in the collection of one of North American's leading museums, cannot be touched by the viewer, museum regulations withstanding. But certainly the opportunity for the personal exploration of shape and ornament is greater when studying an earthenware object than that of a painting or a print. It is unfortunate

that the tactile appreciation of art (in museums) must be discouraged if not prohibited.

One of the Western hemisphere's most respected poets and essayists, the late Octavio Paz, was born in Mexico City in 1914. The award winning author was renowned for his essays which frequently addressed the problems of poetics and aesthetics but also explored the various dimensions of the Mexican identity. Paz was by ethnic definition a *mestizo*, of European and indigenous American ancestry (Obejas 1, 18). Paz was born where he died, in Mexico City. The winner of the 1990 Nobel Prize for literature had survived the Mexican Revolution by living with his mother and extended family in the small town of Mixoac, Mexico. A true intellectual, Octavio Paz built his theories on observation, made possible through an enthusiastic involvement in life. Paz pointed to history in his essay for Mexico: Splendors of Thirty Centuries in which he tied the tactile sense to the human interaction with others. He wrote, "Craftsmanship is a sign that expresses society not as work (technique) or as symbol (art, religion) but as shared physical life." The communication technique the poet would have us learn would be that of finding common ground. We are enriched when we are able to feel, sense, understand something not ours, something someone outside of ourselves engaged in. The appreciation of something that was made and used hundreds of years ago is enlightening. Connecting the way in which objects were made and used is a very personal choice, connections involve experience and imagination. Paz taught that imagination is social in nature.

At times admired for its beauty, sometimes for its usefulness, the greatly admired craft object is accepted/admired back and forth between pleasure and service. The work of ceramic craftsmanship usually does not end when the pot comes out of the kiln. By the same token, the craft object is very different from

what Paz calls the industrial object, for the work of craftsmanship is pre-ordained for the decorative realm. Beauty is an important part of the function of the craft object. This is not to say that the hand-made object is an unnecessary luxury. The need for delight, for pleasure, (for luxury) for tradition and for memory, is and always has been, necessary. Crafts help fill this human need.

Politically, modern technology has brought and will no doubt continue to bring about a great many profound transformations, but according to Octavio Paz in his essay for the Metropolitan Museum of Art's Mexico: Splendors of Thirty Centuries " . . . all in the same direction and with the same import: the extirpation of the Other" (24). Possibly for sociability, most likely because of prejudice members of the human species seek to make uniformity. Fear of the different one " . . . has lent added strength to the causes tending toward its (the Other's) extinction" (24). Craftsmanship, Paz argues, is very different. Hand made objects are not uniform. Craftsmanship is not even national in its scope; it is of local populace. To the outside world it is diverse. "Heedless of boundaries and systems of government, it outlives republics and empires; the pottery, basket-work and musical instruments seen in the frescoes of Bonampak have survived Mayan priests, Aztec warriors, colonial friars and Mexican presidents" (12). Craftsmen defend us from the unification of technology and the deserts which that unification builds. By preserving differences, craftsmen not only help make life interesting, but actually safeguard local history. The craftsman does not define himself or herself in terms of nationality or religion or period, but by locale. In the market, Talavera is not as Mexican as it is poblana. It is regional and the craft object is valued to a large degree in terms of that region. The craftsman is not loyal to an idea or image but to the practice of the craft itself, to himself as creator and perhaps to the predecessor or predecessors who taught him the process.

These allegiances came together and were promoted under the umbrella of the workshop. The craft workshop was and, where it still exists, is a special environment. Unlike the independent artist's studio, the workshop is a social microcosm governed by laws of production of its own making. Each generation reflects not only the ancestral heritage passed down to it from its elders but also its own sensitivity to and conception of the world.

Because they mark life passages, traditions share a universality. Even when they are from different cultures, traditions are respected.

Traditions continue through ceremony. Objects used in traditional ceremonies are, even today, usually hand made. In the ceremony, Paz believes, an object's intended use changes. "This diversion and break link the object to another realm of sensibility. . ." (74).

When he wrote the essay for Mexico: Splendors of Thirty Centuries, Paz called attention to geography and reminded the reader that Mexican art is new and lively. From its remnants we know Mexican art has always been lively. In Latin America, the United States or Canada, ". . . the history of American art has been the history of the continuous transformations and metamorphoses undergone by European forms as they have been transplanted and taken root on our continent. The first examples of this process is the art of sixteenth-century New Spain" (Paz 24).

El laberinto de la soledad for which Paz was given the Nobel prize for Literature in 1990, is the definitive word on Mexican character. The complex population lives a reserved daily life while exhibiting its vitality in certain and repeated venues. The Spanish Colonial ceramic workshop was such a venue.

One of the earliest Talavera poblana researchers was Edwin AtLee Barber. Barber first studied the ceramics ware in Mexico in 1907. According to the introductory notes of his work Catalogue of Mexican Maiolica Belonging to

Mrs. Robert W. de Forest, early twentieth century scholars had just realized that tin glazed pottery had ever been produced in the Western Hemisphere. The tile work of the Spanish colonial churches and convents had been described earlier and tourists had brought glazed objects out of Mexico, but the history of those unique objects was either ignored or thought to be only a European derivative. As he discovered the tremendous scale of the production of the distinctive earthenware, Barber learned the importance of the city of Puebla, the laws of the Potters' Guild, and studied the ornamentation of the tiles and vessels which he categorized as follows:

- Moresque style

Barber's description for works of Talavera poblana produced between 1531 and 1700. A common feature of these works is that they are often embellished with strapwork and scrolled pattern, often outlined in black. The clay forms are often decorated with shapes filled in with repeated patterning, often dots. The shapes are never figurative.

- Spanish style

A quantity of pieces are called Spanish because potters of Talavera poblana produced works which celebrated birds, animals and figures of saints using their engaging contours used as motifs. These lively forms appeared from about 1600 to 1650. See Figure 4.

- Chinese style

Late in the sixteenth century, Chinese wares came to Acapulco, Mexico through trade from Spain's colony of Manila in the Philippines. During the years 1565 - 1814 this trade and influx of immigrants was robust



and Chinese influence in taste was powerful. Among the immigrants, spices and silks were Chinese porcelain which the colonial aristocracy held in high esteem, as did their European counterparts. The imitation of Oriental forms and paintings developed into a pseudo-Chinese style of geometric shapes with abstracted flora, fauna and human forms pulled together with lines and other marks. See Figure 5.

- Polychrome style

As the nineteenth century began, until around 1860, the formerly blue and white Talavera poblana entered into a polychrome style and, according to Barber, ". . . the beginning of the decadence of the art" (Barber xii).

Decorators of this time enjoyed palettes of orange, green, yellow and red.

(See Figure 7.)

The classifications listed above were explained and illustrated by the Catalogue of Mexican Maiolica Belonging to Mrs. Robert W. de Forest which Barber wrote in 1911. The initial labeling was extended as the works were shown in New York and Chicago but still served as a springboard for the 1987 work by anthropologist Kathleen Deagan. Deagan's Artifacts of the Spanish Colonies of Florida and the Caribbean 1500 - 1800 vol. I: Ceramics, Glassware, and Beads expanded upon what both scholars saw as the cultural influences of the diverse people that formed the Americas. Life styles ranged from dense population centers to remote Native American settlements, from land sites to shipwrecks.

Deagan stressed Spanish mercantile maritime tradition and the failure of the Spanish mercantilist economic policies in the Americas. Deagan worked from the problem of cultural sampling represented by what she sees as the

disproportionate amount of research done on decorated pottery and on artifacts of an ornamental nature. Studies of utilitarian artifacts have lagged, she said, in comparison with the study of more aesthetically pleasing objects, the portable material culture of the Hispanic tradition. While presenting her thesis, Deagan's scholarship reinforces the rich heritage of the Spanish colonial decorative object. Those objects or works influenced by Spain and her legacy and progeny are vast in number and their dates go beyond numbers to include the names of: Hernan Cortes, the Hapsburgs, the Borbones, and Porfirio Diaz as well as non-Spanish European influence (Deagan 2).

Historians Colin M. MacLachlan and Jaime E. Rodriguez o. discuss assimilation (through social mobility) in their book The Forging of The Cosmic Race. First published in 1980, then in an expanded version in 1990, the authors portray Mexico's Colonial period as the establishment of a true mestizo society. This new society integrated not only the obvious Mesoamerica and Europe but also Africa and Asia into a unique cultural mix. Further, The Cosmic Race states that colonial Mexico had a complex, balanced and integrated economy that made it the most important and dynamic part of the Spanish Empire. The empire, the authors remind us, (once) held the largest domain of Christendom. Competition for wealth and status in The Viceroyalty of New Spain, that time between the Spanish invasion of Mexico in 1519 to the Declaration of Independence in 1821, was progressive, adding ambition to the dynamic. New Spain's, (now Mexico's), educated and materialistic society, originally driven by materialism, later by education, has always encouraged restricted group loyalties and a corresponding lack of concern for others. Families, extended families and even corporate bodies, pit themselves against everyone else in the attempt to gain and hold an advantage

Historian Francisco Ugarte writes a succinct explanation of eighteenth century Spanish/Mexican history in España Y Su Civilizacion. Three Bourbons

cousins reigned in Spain from 1700 to 1788. They were Felipe V, Fernando VI and Carlos III. The (French) Bourbon family would continue ruling Spain until 1868 and again in the years 1874 to 1931. In spite of a general decline, already underway by their Austrian predecessors, the Hapsburgs, the Bourbons struggled in Spanish waters while imparting French taste in her territories. Under highly cultured Carlos III, and through his ministers' civic and patriotic bent, the Spanish colonies experienced a business and industrial resurgence in the eighteenth century. According to Ugarte, war would have been an easy solution to constant maritime attacks threatening Spanish/American commerce, especially from English pirates, but the Bourbons sought peace.

Eighteenth century politics and economics favored noblemen and the church. While Mexico's middle class grew in numbers, noblemen and the church held most of the land. Public questions about land ownership represented the first liberal ideas to find a home in Spain. Spain had always been a monarchy, the parliament rooted in the Middle Ages, with its authority and prestige absorbed by the (Hapsburg) kings of Austria. Toward the end of the eighteenth century Spain passed on what were then new liberal ideas of Agrarianism to her colonies. The influence of the newly formed democracy in the United States was no doubt an influence to New Spain, as well.

Luz de Lourdes Velazquez Thierry discussed the name "Talavera" in her essay "Talavera poblana: Nomenclature & Production." One theory, she says, claims Talavera was the surname of the first potter in Puebla to produce a ceramic piece of tin-glazed pottery. According to Velazques, no evidence exists to prove this theory. Another theory states that the name Talavera was given in honor of those potters who came from Talavera de La Reina, Spain. No documents exist to substantiate this claim. The most widely held opinion is that Talavera was given this name simply because of its similarity to the earthenware produced in Talavera

de la Reina. Documentation of the written name shows Talavera first used in 1682 when clauses were added to the Ordinances. Specifically that "... fine pottery should imitate earthenware from Talavera . ." (Spain).

It is the opinion of Johanna Welty that "'Talavera de la Reina" and "Talavera de la Puebla de los Angeles" (Talavera poblana)- noble names within the world of Spanish majolica, each flanking opposite reaches of the Atlantic- were destined, through the course of Novo-Hispanic history, to blend and, together, create one of the richest cultural traditions of the New World. Welty divides her summary of Talavera into: Background, Guild and Ordinances, The Work Place and Production Techniques, Oriental Influences, Distribution and Demise and Twentieth Century Revival.

Welty calls Spain's Talavera de la Reina one of the most respected pottery producing centers in Spain. Welty's research uncovered seventeenth century archives which have identified eight Spanish, two Italian and one Portuguese potters working in Puebla in the seventeenth century. Names of additional Europeans do not appear until the influential Pedro Sanchez and Enrique Luis Bentosa in 1897.

Due to the hierarchical nature of ethnicity, some potters called themselves Spanish but were more accurately *criollos* or *mestizos* (Euro-Indians). The mid seventeenth century ordinances which governed all facets of ceramic production clearly specified that only Spaniards were allowed to take the examination which could grant the prestigious title of Master Potter. Virtually all other workshop artisans, potters and apprentices were Indian, *mulatto* (Euro-African) or Black. It was not until the end of the eighteenth century that *mestizos* or *mulattos* were allowed to qualify for the master potter examination.

Potters usually learned their craft as apprentices in workshops. Apprenticeships were a well-established system of art education in sixteenth

century Europe. Transplanted and established in the seventeenth century Potters' Guild of Puebla Mexico, the craft apprentice workshop is fundamental to Talavera poblana. Presentation of a letter of intent clearly defined the relationship between student and teacher for a set period of time. The document was mandatory. Because of the written record an apprentice had Guild status. Any person practicing at the potters' wheel without Guild status was labeled an impostor, his career set back. The Guild could also limit the number of apprentices learning the craft at any given time. Census records state Puebla's Potters' Guild never had more than twenty-four licensed members. Guild policy that craftsmen submit themselves to inspection and examination and requiring years of membership was elitist. Founded mid-way (1653) in the seventeenth century, the small but influential Potters' Guild remained an active force until its laws were repealed in 1820 by the Cadiz Constitution. The Cadiz Constitution directed the populace towards Mexico's struggle for Independence.

Guild ordinances were formally registered and published for the first time in the year 1653 under the Viceroy Francisco Fernandez de la Cueva, Duke of Albuquerque.

Of the ten articles which initially comprised the regulatory statutes of the craft, the first described the annual examinations that artisans would be required to undergo while the fifth specified that earthenware was to be divided into three categories: fine, common and yellow or *loza amarilla*. *Loza fiana* were one-of-a-kind pieces, commissioned by the aristocracy. As with all colonial craft regulations, an artisan was permitted to practice only within the bounds of his examination. That is, if a potter passed the examination to manufacture common ceramics, he could not also work in fine ceramics. The eighth article dictated the technical norms for ceramic manufacture, focusing on clay qualities, precise recipes for enamels, exact sizing of dinner plates for both fine and common wares,

with bowl dimensions supplied for common ware only. Of further concern to the Guild, was the prevention of fraud, leaving both the seventh and the eighth articles to deal with specifications for potters marks which could only be executed in blues or black. The ninth article prohibited middlemen in the sale of all ceramic production, thereby requiring that potters themselves be the sole agents of their wares.

Welty's "Talavera: An Overview of Viceregal Majolica" presents a graphic account of the Talavera shop. Seventeenth century archives indicate that the earliest shops were built around a central patio known as a *corral*. Within this enclosed open space, was an area dedicated to the depositing and preparation of clay. Two types of clay were used in the production of Talavera poblana: a dark variety from the (nearby) hills of Loreto and Guadalupe, and a lighter clay found around Totimechucan, a small village south of Puebla. Sifted first and then cleansed of all foreign matter, the two clays were to be mixed in various proportions dictated by the ordinances. Once mixed, the clay was placed in water tanks for a period of complete inactivity. The longer the mixture was left to settle, the more plastic the clay would become. Before working the clay, the potter would have to remove all excess water.

The clay is placed in a succession of special rooms with brick floors where it is then treaded barefoot until appropriate consistency and dryness is achieved. Once dried, the clay is divided by hand into large clumps called *tallos* and smaller clumps referred to as *balas* or bullets. The bullets are finally put on the potter's wheel to create the ceramic form desired. Molds are used only for *azulejos* or tiles. After a piece has been fashioned, it is placed to dry again in a series of rooms of variable humidity. Beginning in the most humid room, an unfired object will take three to four months in its progression from relative humidity to relative dryness (see Welty, page 4).

Remaining rooms surrounding the patio were reserved for pottery wheels and shelving to house drying augmentation.

Another key area was devoted to the grinding mill which served to prepare all ingredients required for the enamel glazes. Large earthenware jars were used for storing the ground enamels. Early workshops made use of four types of kilns for basic firing, either the large oven or the small was chosen depending on the size of the piece to be fired. A third and smaller oven, known as the *padilla*, served strictly for melting tin and lead whereas clay boxes, known as *pedanos*, held all production for the final firing. By the eighteenth century, distinctive architectural styles became associated with these ceramists' houses and allocation of all interior space became highly standardized with specific areas being devoted to given stages in the production process.

The early firings in a wood-fueled kiln took from ten to twelve hours, after which all pieces had to be inspected for imperfections. A white glaze comprised of tin and lead was then applied to perfect bisque ware. Using mineral pigments, each piece would then be decorated by hand. The final firing was of intense heat, over one thousand degrees centigrade and could last up to forty hours. Hugo Leicht in "Las Calles de Puebla" suggests that, to prevent kiln smoke from adversely affecting neighboring districts, Pueblan potters for centuries strategically located their studios along a specific stretch leading toward the outskirts of town. (Welty 4 - 5)

With the growing mood for Mexican independence from Spain, the abolition of the guilds and the revoking of the ordinances by the Cadiz Constitution in 1813, and finally as a last blow, the War of Independence in 1820, the once formidable and highly formalized world of Talavera poblana collapsed. Without the rigid

regulations of the ordinances and institutionalized controls of the Guild, less qualified craftsmen continued to produce pottery, paying scant attention to tenets previously set by the ordinances and rigorously upheld by the Guild. It is for these reasons that many of the Talavera poblana potters of the nineteenth century offered a wider color palette, no longer restricted to the earlier mandated blues and whites, and curiously the potters no longer showed identifying insignias, heretofore required to prevent fraud.

Guild membership was elitist. The Potters' Guild gave potters an officially sanctioned place in the socioeconomics of New Spain. Through the guild system, the craftsman found his place in an otherwise disenfranchised population, the structure of Spanish society, an arena in which he could exercise his skill and earn honor.

Two recent and important publications provide reasons for increased appreciation of Talavera poblana. Marcus Burke's Mexican Masterpieces listed beside works of notables Maria Izquierdo, Rufino Tamayo, Frida Kahlo, David Alfaro Siqueiros, Jose Clemente Orozco, and Diego Rivera, a Talavera poblana vase and other masterpieces of unknown but unforgettable Mexican artists. Marion Oettinger, Jr. devoted a traveling exhibition and its accompanying catalog to Spanish-inspired folk art of the Americas. Called El Alma del Pueblo [The Soul of the Land] Folk Art of Spain and the Americas has eight references to *Talavera de la Reina* as it explains Spanish traditions and showcases art that served as sources for the Spanish colonies. "El Alma del Pueblo: Spanish Folk Art and Its Transformation in the Americas," organized by the San Antonio Museum of Art has been seen in San Antonio and has traveled to the Art Museum at Florida International University, Miami, the Tucson Museum of Art, the Americas Society and the Spanish Institute, New York, and the Chicago Cultural Center. It is also scheduled for the Crocker Art Museum, Sacramento and the San Diego Museum



of Art where it will continue to provide viewers an opportunity to draw conclusions and make connections.

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## Chapter III

### DISTRIBUTION AND DEMAND

Johanna Welty describes Spain's *Talavera de la Reina* as a respected pottery producing center. Depending on the individual's response to it, the pottery of *Talavera de la Reina* can be sensual, emotional, intellectual, interactive, or simultaneously all four.

At the height of Spanish world dominion, unglazed Mexican earthenware, Chinese porcelain and European majolica (to which *Talavera de la Reina* belonged), all passed through the colonies. It was shiny white pottery from Puebla, however, that received the widest distribution of all ceramic products in New Spain.

Puebla's strategic location on a plateau in the *valle de Puebla*, crossed by the *Rio Atayac*, and east of the Sierra Nevadas places it as a center axis between Mexico City, Tampico, Veracruz and Acapulco (Collis). (See figure 2) Puebla's strong commercial bent in textiles, leather goods, alabaster and cuisine supported her Talavera pottery to become one of the most important and prestigious products of colonial trade in the late seventeenth century.

Rich in resources and stimulation, the student surpassed the master as Talavera from Puebla overtook *Talavera de la Reina*. Puebla's Talavera poblana entrenched itself in the Spanish, and in the world market's preference for blue in decorating ceramic ware. The Poblanos made their ceramics a technically adequate, culturally rich and visually complex, accessory of its own. The beauty of Talavera poblana then, is not that it was inventive but evolutionary. The beauty is

that it was adopted, nurtured, flourished and lived, and lived actively for two hundred years.

The Labyrinth of Solitude in which Octavio Paz delves into the Mexican character, vindicates the Mesoamerica which became New Spain, as the creation of a universal order which " . . . are reflections of the equilibrium of a society in which all men and all races found a place, a justification and a meaning." Paz says, " I am not attempting to justify colonial society. In the strictest sense, no society can be justified while one or another form of oppression subsists in it. I want to understand it as a living and therefore contradictory whole" (Paz 103). It is surprising that it has taken seventy-five years for an interest in the Herbert Pickering Lewis collection of Talavera poblana to surface. How can we understand Mexico (and/ or the southwestern United States) without the Spanish colonial piece of its historical puzzle. "History has the cruel reality of a nightmare, and the grandeur of man consists in his making beautiful and lasting works out of the real substance of that nightmare." ". . . in transforming the nightmare into vision; in freeing ourselves from the shapeless horror of reality--if only for an instant-- by means of creation" (104).

The artisans who practiced in the Talavera poblana workshops, marked their earthenware with pride.

Table 1

Insignia of Talavera poblana



F(usually on tiles with human figures and animals)

he: in blue on sides of object

C. S.: in black

A: in black

Y: in black

O: in black

R: in black

TO: in black

MA: in black

SOURCE: "Talavera: An Overview of Viceregal Majolica" by Johanna Welty as cited in in Antiques West. N.p: (1992) Johanna Welty

The writer has also seen *SCo*, CA, with small circle over the *A*, *Z* and *V* with a small *6* on the left, a small *8* on the right. The *he* mark has been associated with the potter Damian Hernandez who was born in Spain and immigrated to Puebla.

To enhance the appreciation of Talavera poblana, thus preserving the visual history, values and standards of the Spanish colonial civilization and culture, formidable collections have been established in Mexico. Of these, the most extensive have been the generous gifts of private donors, especially Mario Bello, a lawyer from Puebla, whose generosity made possible the *Museo Bello*. The late Franz Mayer, a German stockbroker, who adopted Mexican nationality and is responsible for the *Museo Franz Mayer* also discussed. Each farsighted collection comprises over a thousand objects, objects now preserved for public exhibition in Puebla at the *Museo Bello* and in Mexico City at the *Museo Franz Mayer*.

The Mexican government has contributed over two-hundred pieces to the National Museum of History and the National Museum of the Viceroyalty. These museums also house pieces from a third private collector, Ramon Salazar, a former senator and mine owner.

The Herbert Pickering Lewis Collection of Talavera poblana at the Art Institute of Chicago is one of the largest collections of such pottery in the United States. Lewis P. Cabot, grandson of the Herbert Pickering Lewis, of the five Talavera poblana pots, [and more, (See Chapter Four)] shares his thoughts.

I suppose I'm the collector in the family and although I know very little of the motivation of Herbert Lewis about this subject, my strong suspicion was that as many of these things were of a very sophisticated nature, that juxtaposition excited him in comparison with the everyday individuals he had to deal with. Like any outsider he found beauty in things that the community may have thought of as being too Colonial. You may remember the Diaz revolution that convulsed Mexico in the early twentieth century produced a lot of church property to the market as well as the possessions of some families that chose to get out (Cabot).

Herbert Pickering Lewis was born in Chicago in 1876. In 1878 his family moved west and Lewis' boyhood was spent on ranches of Wyoming and Montana. His father died when Herbert was eleven and his mother relocated to Whittier, California. Herbert went to high school in Manistee, Michigan, and at the request and with the financial support of his Uncle Cyrus, he attended Purdue University in Lafayette, Indiana in 1892 - 1893. In the summer of 1893 Lewis went to work in Chicago for the Spaulding Company. His mother had returned to Chicago the previous year. In 1894 he entered Cornell University in the School of Electrical Engineering. Active for three full years there, Lewis never graduated. Instead he went to work for the Overman Wheel Company of Massachusetts for about a year until his Uncle Cyrus recruited him for the National Metal Company mining in Mexico.

The years of 1898 and 1899 Lewis spent in Oaxaca, Mexico, learning Spanish and metals and soon became one of the ore buyers of the National Metal Company, traveling throughout Mexico. Herbert Pickering Lewis made steady advancement with the metal company which both bought ore and extracted metals.

Herbert Pickering Lewis married Eva Hill (1875 - 1964) in Chicago in 1901 and in 1907 turned his attention to the Mexican real estate business, buying large tracts of property, subdividing and improving it then building and selling houses and lots. This property Lewis sold on contract to a hard working non-moneyed population, an original concept at that time of Mexican history. In this way Lewis acquired a name for himself and financial security for his family.

The early nineteen hundreds were years of industrial development in Latin America. Lewis was successful, active and very visible. Herbert Pickering Lewis' biography includes vice presidency of the Mexico City Banking Corporation, presidency of his own firm, *Terrenos Mexicanos*, an office in *Cin Casus, S. A.*, president of the University Club, second president of the American Chamber of Commerce, active membership in the American Colony in Mexico and in the Mexico City Country Club. The family occupied homes consecutively at Calle Napoles 17, Avenida Jalisco 99, Calle Bedi Carrot 54 and Calle Londres 71 (see figure 3), in Mexico City, then traveled extensively in the decade between 1901 and 1910.

During the Mexican Revolution, Eva, who had come to love Mexico, lived with the couple's children in Biloxi, Mississippi. The war years 1910 -1920 kept the Mexican currency low to valueless and Lewis was able to gather art objects. One of the protests of the revolution was the accumulation of art and land by the church and as Mr. Cabot mentioned



in his letter, many objects commissioned by the church became available during this period of history.

After 1920 the Lewis family kept an apartment in Veracruz, Mexico which allowed them permanent residency in Mexico and easy access to the United States as turbulence continued. In tableware history, the growing decline of the entire colonial system toward the end of the eighteenth century witnessed the arrival of industrially made English porcelain. This new choice, coupled with declining trade between key inter-colonial commercial centers like Acapulco and Lima, sounded the death knell for the once proud and flourishing ceramics industry. Conversely that same knell may have been a wake up call for collectors. With the changing political climate, abolition of the guilds, revoking of the ordinances by the Cadiz Constitution and finally as a last blow, the War of Independence in 1820, the once formidable world of the Viceroyalty in which Talavera poblana was ensconced, collapsed.

Viceroyalty had brought the vault and arch architecture to the American colonies; and set up the printing press, university and guild system. The Spaniards brought plants, horses and ideas which expanded ideas already in place. The growing question was, did the colonists and Indians of New Spain, enlightened as they were, need Spain? Since 1540, indigenous people of various dialects could correspond in Spanish whether they were from the western Pacific coast or lived east, near the Gulf of Mexico. While not pursued by the entire population, Latin and music had been made available by monks teaching in Mexico since the 1520's. Nobles born after the conquest found mentors in their European governors. Bishop Zumarraga was a devoted reader of Erasmus, Judge Vasco de Quiroga a devotee of Thomas Moore, Pedro de Gante, had studied at the

University of Leuven and used educational methods from the Netherlands, that is spiritual zeal, with the advantages of technical training. Viceroy Mendoza arrived in Mexico with a library of books reflecting the tastes of his venerable family of art patrons who were steeped in the spirit of *quattrocentro* Italy.

Mexicans of all classes, races and castes (including European Spaniards) had a common cause to unite them. This was their opposition to the Royal Law of Consolidation. Once united, it was relatively easy to conclude that autonomy would serve the best interests of New Spain. In 1808, the Royal Law of Consolidation was suspended. Carlos IV abdicated, Fernando VII renounced his crown, and French troops occupied Madrid. Carlos II died, bequeathing his troubled empire to Felipe V, who was the grandson of Louis XIV.

In April, 1846, a clash of troops occurred in the disputed territory between the Rio Grande and the Nueces rivers. This clash infuriated United States President Polk. Polk immediately asked Congress for a declaration of war. The war with Mexico was a conflict whose philosophy divided the United States. While the conflict was condemned in the northern states as an imperialist war against a weak neighbor for the purpose of acquiring territory suitable for slave states, in the south and west, the war was largely supported. War demonstrated American military superiority over Mexico. In California, the American settlers under the leadership of John Fremont (1813 - 1890), drove out the Mexican authorities and established the temporary Bear Flag Republic.

This was followed by the Mexican secession of all territory north of an irregular line extending along the Rio Grande and from El Paso, by way of the Gila River, to the Pacific in 1848 with the Treaty of Guadalupe

Hidalgo. The only subsequent major change to the Mexico-United States boundary was the Gadsden Purchase of 1853 which is now southern Arizona.

1855 marks the Reform program in Mexican history. Immediately upon receiving power, Benito Juarez (1806 - 1872) abolished the jurisdiction of the military and ecclesiastic courts in civil cases. The church, which by the mid nineteenth century owned about half of the land in Mexico, was forced to sell all real estate not specifically used for religious purposes. Ideally the sale of church property would have allowed the native population to also rise in class, as Juarez himself had. Under the Reform, and for the first time in their lives, Indians could privately own land. However, much of the real estate land ended up in the hands of speculators, many of which were foreign citizens or expatriates.

In 1859, convinced that the economic power of the church must be broken, Juarez issued a series of drastic reform laws. All real property held by the church, apart from buildings used for worship, was to be confiscated without compensation. Mexico was in a civil war.

The pretext for the French intervention was the failure of Mexico to meet its financial obligations. In 1861, a joint British, French and Spanish expedition landed in Mexico to enforce a debt settlement. During the negotiations, both the British and Spanish delegations questioned the French interests in settlement. In 1862 the British and Spanish expedition withdrew while the French advanced to the interior of Mexico.

It is commonly believed that Napoleon III, Emperor of France, had been misinformed that the majority of Mexican people desired an intervention that would restore the rights of the church and establish a monarchy. The people had used the Virgin of Guadalupe as a symbol of

unity. While to an outsider the image appears to be a religious one, the Virgin's appearance to the Mexican peasant really struck a deeper chord, the evolution of the people to a multiracial, multiethnic and invincible whole.

Napoleon's vision, of course, was one of French prestige: Mexican resources opened for development by French capital and the growing power of the United States held in check. The United States was held in check. The outbreak of the Civil War in the United States meant that the Monroe Doctrine could not be enforced. After Juarez had been ousted by the French, Maximilian of Hapsburg, younger brother of the Austrian emperor Francis Joseph, was to become emperor of Mexico. However, Mexican resistance proved to be more effective than Napoleon had expected and on May 5, 1862, the French were defeated at Puebla.

France continued to hold the seacoast, and in 1863, resumed its advance. Napoleon defeated the Mexican army and captured Mexico City in June of that year. When Juarez fled north, an assembly of conservatives voted to establish a monarchy. Maximilian, accompanied by his wife, the Belgian princess Carlotta, arrived in Mexico in the spring of 1864. Though Juarez continued to organize guerrilla resistance forces from his northern headquarters (near the United States border) Mexico was controlled by the French. Only part of Napoleon's vision reached fruition, for Maximilian refused to restore the lands and privileges of the clergy.

On October 3, 1865, Maximilian was induced to accept a decree ordering the execution of all persons captured while fighting against the intervention. Meanwhile, the Civil War in the United States had ended and the neighboring country began to re-concern itself with United States - Mexican issues. French troops left Mexico in January of 1867 and almost

immediately Juarist armies began to advance on the capital. In vengeance for the bloody decree of October 3, 1865, Maximilian was tried by a Juarez military court and executed.

Benito Juarez, with his Zapotec Indian features, served as president of Mexico until his death in 1872. Juarez is noted for railroad building, promoting a school system based on the teachings of Auguste Comte (1798 - 1857) and giving Mexico its first period of good government since the viceregal times. Juarez was succeeded as president by Sebastian Lerdo de Tejada who pursued similar policies without the charisma of Benito Juarez. In November of 1876, Porfirio Diaz succeeded Lerdo and a new chapter of Mexican history was written.

Porfirio Diaz was *criollo*, positioned in second place in the colonial hierarchy. Diaz was white, of Spanish parents born in New Spain without noble title. Old prejudices die hard. Diaz had been a leading Juarist general during the war with the French and appeared to many as a liberal. But indeed, as president he adopted a policy of conciliation setting out to end political conflicts and encouraging the return to all important values and traditions of the past, including the Church and the land owning aristocracy. In 1880 Diaz was succeeded by Manuel Gonzalez. But in 1884, Porfirio Diaz returned to power and continued to govern until 1911 being reelected at the end of each term, usually without opposition.

Constitutional processes were maintained in form, but in reality, the Mexican government became a dictatorship. Diaz's rule, however, was relatively mild, at least in contrast with other dictatorships. The Mexican army was reduced in size and order maintained by an efficient police force. Until near the end, Diaz seems to have retained the support of most literate Mexicans. Unfortunately, illiteracy remains problematic in Mexico as does

prejudice and poverty. Most of the benefits of the Diaz rule went to the upper and middle classes. The masses remained impoverished.

Porforio Diaz's main objective was to promote economic development by encouraging the entry of foreign capital, much of it from the United States. By 1910, the total American investment probably exceeded one billion dollars, while another three or four hundred million were contributed by Europeans. About 15,000 miles of railroads were built; industries, especially textiles, were developed. A new impetus was given to mining, especially of silver and copper. After 1900, Mexico became one of the world's leading oil producers.

This economic growth resulted in a tenfold increase in the per annum value of foreign trade, which approached \$250,000,000 by 1910, and in a similarly vast increase in the revenue of the government. Much of the success of Diaz's economic policies was due to the *cientificos*, a small group of lawyers and officials who largely dominated the administration in its later years. Their leader, Jose Yves Limantour, served as Secretary of Finance after 1893.

Despite the achievements of the dictatorship, popular discontent began to accumulate, leading finally to a revolutionary upheaval. The Revolution was partly a peasant/labor movement directed against the Mexican upper classes and partly a nationalistic movement provoked by foreign ownership of much of the wealth of the country. Diaz continued the Reform policy of breaking up the foreigners' holdings but did not take adequate measures to protect the Indians from being deprived of their holdings by fraud or intimidation.

By a law of 1894, Diaz also allowed public lands to be transferred to private ownership at insignificant prices and without any limits. The

unhappy result was that by 1910, most of the land in Mexico had become the property of a few thousand large owners, and at least ninety-five percent of the rural population were without land of their own. Some five thousand Indian communities, which had held land since before the Spanish conquest, were expropriated, and the inhabitants mostly became laborers on the haciendas. The agrarian policy of Porfirio Diaz was defended on the ground that private ownership would promote more efficient use of the land. But although there was a considerable increase in some commercial crops, production of basic foodstuffs remained inadequate. Although more than two thirds of the population were engaged in agriculture, Mexico had to import food during the later years of the Diaz administration.

Industrial workers fared better than the peasants during the early years of the twentieth century, but they were denied the right to form unions. On several occasions strikes were broken by government troops. In consequence, socialist and anarchist ideas began to spread. Meanwhile, Mexicans of the middle and business classes began to feel that Diaz had allowed foreigners to acquire too much economic power and privilege. Resentment was directed especially against the American and British oil companies who had become owners of the country's most valuable resource.

In the autumn of 1910, a revolutionary movement was initiated by Francisco Madero, an idealistic liberal from an upper-class family. Largely because of the support of Pancho Villa, a former bandit chieftain, the revolutionaries won victories in Chihuahua. When it became apparent that Porfirio Diaz, now an octogenarian, was unable to suppress the revolutionaries, there were popular uprisings throughout Mexico. On May

22, 1911, Diaz retired into exile and Madero was elected president of Mexico.

Mexico is still governed by the political constitution that resulted from the revolution of 1910. The constitution's anticlerical tendencies with a list of personal and civil liberties were adopted from the earlier constitution of 1857. When compared with the earlier document, however, the power of the national executive is greatly expanded, dwarfing the powers of the individual states. The powers of *el Presidente* are tremendous as he has complete freedom in appointing and removing the ministers, department heads and attorney general.

A two house congress represents the people in the chamber of deputies and the states in the senate. Two senators from each state and from the Federal District are elected for six-year terms, concurrent with that of the President.

In spite of the powers given him, when Madero succeeded Diaz, he proved to be a somewhat ineffective chief executive. Madero disappointed most of his followers by failing to recognize the need for economic changes. He was a sincere believer in constitutional government and labor. Peasant groups were given the freedom to demand reforms. The resulting disorders, which appeared to endanger the lives and properties of foreigners, caused the American minister, Henry Lane Wilson, to become an out spoken critic of the Madero administration.

In February, 1913, part of the army in Mexico City rebelled and on February 18, after ten days of fighting, the general commanding the government troops, Victoriano Huerta, joined forces with the rebels, compelled Madero to resign and with the aid and approval of Wilson, assumed the presidency himself. Madero was shot four days later.



Huerta's rule was a military dictatorship and was both inefficient and severely repressive. Civil war broke out almost immediately. Movements to restore constitutional government were launched in three northern states, the main leaders being Venustiano Carranza in Coahuila, Pancho Villa in Chihuahua and Alvaro Obregon in Sonora.

Meanwhile in the mountains of the south, Emiliano Zapata headed an Indian peasant rebellion aiming at land reform. The constitutionalist forces won the support of Woodrow Wilson, President of the United States at the time. Wilson refused to recognize Huerta, tried to induce him to agree to a free election and in February 1914, permitted the constitutionalists to buy munitions in the United States while embargoing shipments for Huerta.

When American marines landing at Tampico were temporarily arrested by Mexican officials and Huerta refused to make adequate apologies, Wilson intervened more directly. In part, to prevent Huerta from receiving an arms shipment from Germany, American naval forces seized Veracruz, Mexico.

After a series of constitutionalist victories, Huerta went into exile in July of 1914 and by December, Civil War broke out again. By the end of 1915, Carranza had established control of most of Mexico, although Zapata continued resisting until his murder in 1918. Villa did not come to term until 1920. Carranza outbid his rivals for popular support by promising far-reaching land and labor reforms, though his real inclinations were decidedly conservative. He also owed his victory to the able leadership of General Obregon and to the approval of the United States which quickly accorded him *de facto* recognition. Relations between the United States and Mexico became severely strained in 1916, when Pancho

Villa, angered by American policy , raided Columbus, New Mexico, killing seventeen Americans. General John J. Pershing led a punitive expedition into Mexico in an unsuccessful effort to capture Villa.

The Revolution, initially a movement against dictatorship, gradually assumed more specific social and economic objectives and a convention assembled quarterly to make necessary changes in the constitution. The result, the constitution of 1917, retained the federal framework set up in 1857, while limiting the president to a single four year term, but included new articles providing for land and labor reform. In particular, article twenty-seven stated that private ownership was subordinate to public interest. This affirmed the right of every village community to an *ejido*, a common area, to be obtained, where necessary, by the expropriation of land from large owners and declared subsoil wealth to be inalienable national property.

A statement of aspirations rather than of immediate realities, the constitution was never fully enforced, but it served as a standard for Mexican governments until 1940, and to an even lesser extent, after that date. Carranza, who served as president until 1920, did not carry out his promises of reform, but was finally overthrown in an almost non-violent revolt led by Obregon. Obregon was elected President of Mexico as 1920 came to a close. Mexican hostility to the United States was aroused by the American annexation of Texas, the American claim that the Rio Grande, rather than the Nueces River was the southern boundary of Texas and the obvious ambitions of the United States to acquire additional Mexican territory.

Carlos IV, Felipe V, Santa Anna, Benito Juarez, Porfirio Diaz, Fransisco Madero, Pancho Villa, and people whose names have been lost in

history, all contributed to the culture of colonial Mexico. The artistry of the decorative arts speak to the dynamism we read in Talavera poblana.

Talavera poblana is a story. Stories do not survive if people do not save and pass them on. Visual displays of history do not survive without collectors. Nor does a market exist for decorative art without its collectors. Collectors are looking for a sense of history and influence. In the case of Talavera poblana, the collector asks who influenced, who was influenced and what that history can teach contemporary minds. While the collector's interest may pique with aesthetics, it becomes anthropological as the collection grows. There is less concern with imperfections than there is in object's use.

In the case of the five vessels which were this report's point of departure, they are a small part of a large collection purchased in Mexico, where the American collector and his family lived, with various degrees of security. The Revolution of 1910 to 1920 cannot be underestimated. The clash meant complete disorganization, violence and considerable decline in trade and left no one unaffected. One effect, largely of the turmoil in Mexico but also of World War I, was that social, political and economic policies allowed collectors to grow collections of colonial artifacts ("Trade and Markets" 1436). "Where power declines, money grows short of order dissolves into disorder, there are always opportunities for collectors" (Chanin 7).

Of the Herbert Pickering Lewis collection, many of the pieces have suffered damage, some by use, some by transfer, some by the hand of a restorer. But the history they hold supersedes their condition. Lessons on the behavior and development of society supersede condition. Works of

art are specific in time and place, but universal in their lessons of life.

Face to face with a large collection, such as this one, an energy surrounds the objects. The sense of confidence in personal discovery is communicated. At some point in building it, the collection takes on a life of its own. The studying, planning, the passion for and knowledge of the collection translate into an energy. Engulfed with a large collection, the collector or his heirs must at some point prepare to leave it.

Herbert Pickering Lewis died in London in 1922. He was buried in Chicago. In 1923 Mrs. Lewis (who died in 1964) donated what she could of the collection to the Art Institute of Chicago.

That Mrs. Lewis had difficulty with her gift is congruent to the subject. Talavera poblana has always faced difficulties. Restrictions in its early record coupled with arduous and unsafe transportation, until relatively recent history, kept the objects from Puebla bound to New Spain. Regional popularity promoted imitation and imitation promoted saturation, (and worse, inferiority). Sales of Talavera poblana are rare in the United States where collections are scarce. An electronic data search of reported auction records listed only three pieces of Talavera poblana in 1998 auction sales. Recent auction listings of Talavera poblana obtained from ArtFact show both Sotheby's and Butterfield, Butterfield and Dunning's estimating individual pieces of Talavera poblana to sell between nine and twelve hundred dollars. These prices are consistent for ceramics in the decorative arts auction market. Where the similarity decreases is in the limited number of opportunities to see and consider and possibly purchase Talavera poblana.

This lack of visibility is a scene common to other post-conquest decorative arts. Even Spain who invests in promoting her fine artists, does little to expose the world, so familiar with Goya and Picasso, to the decorative arts from Spain or from the (former) colonies.

While in the US exposure is relatively recent. The Peyton-Wright Gallery in Santa Fe, mounted an exhibition of Saltillo serapes in June of 1995. Like Talavera poblana, serapes are a mix of indigenous and European cultures. Saltillo serapes frequently feature dense geometric patterning, aesthetics that both Moorish influenced Spain and Aztec cultures preferred. The textiles in the Peyton-Wright exhibit were from the eighteenth and nineteenth centuries. Saltillo is the capital of Coahuila which is a state in northeast Mexico. Like Puelba, Saltillo had been an early Spanish settlement, one that had once included Texas and parts of the American southwest. Saltillo serapes were originally handspun wool from Spanish Churro sheep in natural brown and white with assortments of (vegetable-dyed) colors including, but not limited to, blue. Toward the middle of the nineteenth century, the color palette expanded, much like it had for traditional (blue and white) Talavera poblana. Weavers of the well received textiles eventually chose commercial dyes and yarns, oversupplying the market while limiting hand woven articles. Eventually commercially woven textiles and cloth outpaced tradition.

Mary Hunt Kahlenberg suggests a deeper rationale. The Spanish Colonies were royal. They were administered by the court of Spain. The church was established as territories were conquered. Mastering the trade of the known world, New Spain put to use the ideas of European architects, sculptors, printmakers and painters. The colonial and

ecclesiastical administration retrained indigenous artists and artisans. (The Aztecs and Incas had barely solidified their power before Cortes arrived.) The Viceroyalty was vivid and imposing, and contrasted severely with the austere English colonies. While seventeenth and eighteenth century serapes may be admired for their skilled technique and intricate designs, the Peyton-Wright show is the first US gallery exhibition. One fact for the slow reaction may be:

The dominant aesthetic over the last two decades has been one of minimalism, leading to an avoidance of works that achieve their effect through an adulation of detail. In addition the repetition of hacienda types has put them outside the vogue for individual expression that has dominated this field of collecting (Hunt 147).

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## Chapter IV

### THE COLLECTION

Herbert Pickering Lewis died in London in 1922. The Mexico City business man was buried in Chicago. In 1923 Mrs. Lewis donated what she could of the Talavera poblana collection to the Art Institute of Chicago. The 1923 donation of the Lewis Collection is recorded in the Art Institute's Curatorial files. Institute records indicate the government of Mexico placed a restriction on the transfer of the collection. Only duplicate pieces of the collection were allowed in to the United States. Documentation of those one hundred and seventy-nine pieces follows.

As pieces of a museum collection, the objects have been assigned an accession number beginning with the year in which they entered the Art Institute of Chicago. In this case the number is 1923. The writer has classified the works by simple categories of: vessel, as in a hollow utensil used as a container; plate, as in flat utensil; bowl, as in open utensil, wider than deep, with sides. Sub-classifications were more descriptive (of the culture): inkstands, vases and jardinieres spoke to the values of writing, the importance of flowers and plants; albarellos and trays to the importance of religious institutions, especially the convent and its pharmacy. The writer has composed these descriptions on the basis of previous curatorial notes, most particularly listing cultural or geographic influences when they were obviously clear, such as listed as African, Asian, European, Chinese or American (American meaning of Mexico [New Spain]). Since the descriptive sizing of earthenware requires so much data, the abbreviations of h. for height, d. for diameter w. for width and " for inch were used to

save record space. The reader will find the remaining fields of information are self explanatory. A summary listing precedes the appendix of individual records for each object.

While the information contained here is clear, a question arises. How do institutions decide on the works they acquire and the shows they curate? The answer is simple while difficult. Institutions decide on the works they acquire and the shows they exhibit the same way any evaluator decides on an object's worth: by forming an opinion based on facts and one's interpretation of those facts. A perspective on this follows in Chapter Five

vessel	jar	African	24-3/4" h. x 20" d.				On display in Gunsaulus	1923.1443
vessel	jardiniere	American	18-1/2" h. x 14" w.				On display in Gunsaulus	1923.1444
vessel	vase	Asian	18-3/4" h. x 13-3/4" d.					1923.1445
vessel	vase	Asian	17-1/4" h. x 14" w.					1923.1446
vessel	vase	Asian	14" h. x 12-1/4" d.	he				1923.1447
vessel	vase	European	16-7/8" h. x 12-1/4" d.					1923.1448
vessel	vase	European	10-3/4" h. x 9" d.					1923.1449
vessel	vase	American	11-5/8" h. x 9-3/8" d.			broken neck		1923.1450
vessel	vase	European	9-5/8" h. x 7-1/2" d.					1923.1451
vessel	vase	Asian	13-7/8" h. x 9-1/2" d.					1923.1452
vessel	vase	Asian	11-3/4" h. x 9" w.					1923.1453
vessel	vase	European	11-1/4" h. x 9-3/8" d.				April 8, 1983, E. Gunsaulu	1923.1454
vessel	vase	European	9-5/8" h. x 7-1/4" d.				Sept. 13 to Nov. 9, 1969:	1923.1455
vessel	vase	European	7" h. x 6" d.					1923.1456
vessel	vase	European	9-3/4" h. x 7-3/4" d.	mark				1923.1457
vessel	vase	European	9-3/8" h. x 7-1/2" d.					1923.1458
vessel	jar	Chinese	16-1/2" h. x 13" d.				March 4 to May 17, 1957:	1923.1459
vessel	jar	Chinese	16" h. x 12-3/4" d.			barrel		1923.1460
vessel	jar	Spanish	23-1/2" h. x 16" d.			barrel		1923.1461
vessel	inkstand	Euro-Asian	3-7/16" h. x 6-7/16" w. x 4-9/16" deep			barrel		1923.1462
vessel	jar	American	12-5/8" h. x 11-3/8" d.					1923.1463
vessel	jar	European	0-7/8" h. x 8-1/2" d.					1923.1464
plate		European	1-3/8" deep x 8-3/4" d.				Sept 13 to Nov. 9, 1969:	1923.1465
plate		American	2-3/16" deep x 19-5/8" d.			circle	Oct. 3 to Dec 1, 1985:	1923.1466
bowl	basin	Asian	4-3/4" deep x 19-5/8" d.			circle		1923.1467
plate		European	3-1/8" deep x 13-9/16" d.			circle		1923.1468
plate		European	1-1/2" deep x 14-5/8" d.			circle		1923.1469
plate		European	1-1/2" deep x 13-4/16" d.			circle		1923.1470
plate		American	2-3/16" x 14-3/4" d.			circle		1923.1471
plate		European	1-7/8" deep x 13-7/16" d.			circle		1923.1472
plate		American	2-1/2" h. x 16" w.			circle		1923.1473
plate		American	2-3/4" h. x 14" w.			circle		1923.1474
bowl		American	3-3/8" deep x 14-15/16" d.			circle		1923.1475
bowl		European	4-3/8" deep x 16-15/16 d."	mark		circle	Sept. 13 to Nov. 9, 1969	1923.1476
bowl		Asian	4-1/2" deep x 15-1/2" d.			circle		1923.1477
bowl		European	3-1/2" deep x 13-3/4" d.			circle		1923.1478
bowl		Asian	6-3/4" x 25-1/8" d.			circle	April 8, 1983: Art Institute	1923.1479
vessel	urn	European	14-1/8" h. x 15-7/16" w.			circle	April 8, 1983: Art Institute	1923.1480
vessel	urn	European	17-1/4" h. x 16-1/2" d.					1923.1481
vessel	jardiniere	Asian	14-1/8" h. x 16-3/8" w.					1923.1482
bowl		European	7-3/8" h. x 10" d.					1923.1483
vessel	jardiniere	European	7-1/8" h. x 8-1/8" w.					1923.1484
vessel	jardiniere	European	6-1/2" x 6-15/16" d.					1923.1485
vessel	jardiniere	European	12-1/8" h. x 12-1/23" d.				Sept. 13 to Nov. 9, 1969	1923.1486
vessel	jardiniere	American	10-1/2" h. x 10" d.					1923.1487

vessel	jardiniere	American	12-1/8" x 15-3/8"						
vessel	jardiniere	American	11-5/8" h. x 13-3/4" d.					unknown	
vessel	Jardiniere	American	8-5/8" h. x 9-15/16" d.					unknown	1923.1488
vessel	Jardiniere	American	12-1/2" h. x 13-3/4" d.				polychrome on cream	unknown	1923.1489
vessel		Asian	11-5/8" h. x 13-3/4" w.				blue on blue	unknown	1923.1490
vessel	urn	Asian	6-1/2" h. x 6-15/16" d.				blue on cream	unknown	1923.1491
vessel	urn	American	15-5/8" h. x 10-5/8" w.				blue on creamy white	unknown	1923.1492
vessel		American	15-3/4" h. x 10-1/2" d.				green, orange, yellow, blue and brown on cream	unknown	1923.1493
vessel			14-1/2" h. x 11-1/4" w.				yellow, orange, blue and green on blue with deep blue	unknown	1923.1494
bowl		Asian	5-1/8" x 17-3/4" d.				blue, yellow and green on blue	unknown	1923.1495
cover		European	10-1/8" d. x 3-1/4" h.					unknown	1923.1496
bowl	basin	Asian	8-1/8" d. x 3-1/4" h.				two tones of blue on creamy white	unknown	1923.1497
bowl	basin	Asian	6-5/8" h. x 20" d.					unknown	1923.1498
bowl	basin	European	5" deep x 18-3/4" d.					unknown	Art Institute of Chicago
bowl	basin	Asian	8" h. x 21-1/4" d.					unknown	1923.1499
bowl	basin	European	5-7/8" deep x 18-3/4" d.					unknown	Sept. 13 to Nov. 9, 1969:
bowl	basin	Asian	4" deep x 21-7/8" d.					unknown	1923.1501
plate		European	1-3/4" deep x 8-1/2" d.					unknown	1923.1502
cover		European	5" h. x 11-3/4" w.				blue on cream(?) 1867 reverse circle	unknown	1923.1503
vessel	bread tray	European	5" h. x 11-3/4" w. l. x 8-1/2" w.				blue on creamy white dome	unknown	Sept. 13 to Nov. 9, 1969:
vessel		European	4-7/8" x 4-3/4" w.				blue on creisirbo, alas, rdas rectangular	unknown	1923.1504
vessel		European	4-1/2" h. x 5-1/4" d.				blue on creamy white	unknown	1923.1505
plate		European	2-3/4" h. x 8-9/16" w.				matte blue on creamy white	unknown	1923.1506
bowl		European						unknown	1923.1507
vessel		European	7-7/8" h. x 6-3/4" w.					unknown	1923.1508
plate		European	1-1/2" deep x 10-3/4" l. x 8-15/16" w.				blue on cream TO	unknown	1923.1509
plate		European						unknown	1923.1510
plate		Spanish	1" deep x 8-7/8" l. x 6-1/2" w.					unknown	Sept. 13 to Nov. 9, 1969:
vessel		European	7-1/8" h. x 4-1/8" d.					unknown	Sept. 13 to Nov. 9, 1969:
vessel	inkstand	Asian	3-3/8" h. x 6-7/8" w. x 7-1/16"					unknown	Sept. 13 to Nov. 9, 1969:
vessel	inkstand	Asian	3-1/8" h. x 6-5/8" w.					unknown	1923.1513
vessel	albarello [drug jar]	European	11-1/16" h. x 4-1/2" d.					unknown	1923.1514
vessel	albarello [drug jar]	European	11-1/8" h. x 4-1/2" d.					unknown	1923.1515
vessel	albarello [drug jar]	European	9-1/2" h. x 4-5/8" d.					unknown	1923.1516
plate	benitier	European	4-3/8" deep x 12" h. x 6-3/8" w.					unknown	1923.1517
vessel	pitcher	Spanish	5-1/4" h. x 4-1/2" d.					unknown	1923.1518
covered dish		American	6" h. x 13-1/4" l. x 9-3/4" w.					unknown	Sept. 13 to Nov. 9, 1969:
bowl		European	5-7/16" deep x 8-3/8" w.					unknown	1923.1519
bowl		American	3" h. x 6-1/8" w.					unknown	1923.1520
tray		American	1-3/8" deep x 6-3/4" l. x 5-7/8" w.					unknown	March 4 to May 17, 1957:
bowl/cover	sopera	American	8-1/8" h. x 9-1/8" w.					unknown	1923.1521
vessel	inkstand	European	2-1/4" h. x 3-3/4" w.					unknown	1923.1522
vessel	inkstand	European	3" h. x 3-3/16" w.					unknown	1923.1523
vessel	inkstand	European	2" h. x 3-5/16" w.					unknown	1923.1524
vessel	inkstand	European	1-7/8" h. x 3-3/4" w.					unknown	1923.1525
							orange, yellow, blue, green and brown on blue	unknown	1923.1526
								unknown	1923.1527
								unknown	1923.1528
								unknown	1923.1529
								unknown	1923.1530
								unknown	1923.1531
								unknown	1923.1532

vase		Euro-Asian	19-7/8" h. x 15-1/2" d.	blue on cream	unknown	April 8, 1983: Art Institute	1923.1533
vessel	money jar		14-3/4"h./19-3/4:d.	blue on creamy white	unknown	Sept. 13 to Nov. 9, 1969:	1923.1537
tile			4-1/2"	blue, yellow and brown on whsquare	unknown		1923.1538
tile			4-1/2"	blue, yellow and brown on whsquare	unknown		1923.1539
tile			4-3/4" x 4-7/8"	blue on white	rectangle	March 4 to May 17, 1957:	1923.1540
tile			4-13/16"	blue on white	square	March 4 to May 17, 1957:	1923.1541
tile			4-3/4"	blue on white	square		1923.1542
tile			4-1/16" x 4-3/4"	blue on white	square		1923.1543
tile		Asian	5-3/8"	blue on white	rectangle		1923.1544
tile			4-7/8"	blue on white	square		1923.1545
tile			4-3/4"	blue on white	square	Sept. 13 to Nov. 8, 1969:	1923.1546
tile			4-3/4"	blue on white	square		1923.1547
tile			4-3/4"	blue on white	square		1923.1548
tile		Asian	4-3/4" x 4-7/8"	blue on white	square	Sept. 13 to Nov. 8, 1969:	1923.1549
tile			4-11/16" x 4-5/8"	blue on white	rectangle	Sept. 13 to Nov. 8, 1969:	1923.1550
tile			5-5/8" x 5-3/16"	blue on white	rectangle		1923.1551
tile		Euro-Asian	5-1/2" x 4-5/8"	two tones of blue on white	rectangle	March 4 to May 17, 1957:	1923.1552
tile		European	5-1/8" x 4-7/8"	blue on white	rectangle	Sept. 13 to Nov. 8, 1969:	1923.1553
tile		European	4-5/8"	blue on white	rectangle	Sept. 13 to Nov. 8, 1969:	1923.1554
tile			4-3/4" x 4-7/8"	blue, yellow and green on whsquare	unknown		1923.1555
tile			4-3/4" x 4-7/8"	blue on white	rectangle	Sept. 13 to Nov. 8, 1969:	1923.1556
tile		American	4-11/16"	blue on white	rectangle	Sept. 13 to Nov. 8, 1969:	1923.1557
tile		American	4-5/8" x 4-3/4"	blue, two tones of yellow, ora	square		1923.1558
tile		American	4-11/16"	blue, two tones of yellow, ora	rectangle		1923.1559
tile			4-5/8"	blue, two tones of yellow, ora	square		1923.1560
tile		European	4-1/2"	blue, two tones of yellow, ora	square		1923.1561
tile		European	4-1/2"	blue, yellow and brown on whsquare	unknown	Sept. 13 to Nov. 8, 1969:	1923.1562
tile		European	4-1/2"	blue, yellow and brown on whsquare	unknown		1923.1563
tile		European	4-1/2"	blue, yellow and brown on whsquare	unknown	Sept. 13 to Nov. 8, 1969:	1923.1564
tile		American	4-7/8"x4-3/4"	blue, yellow and brown on whsquare	unknown		1923.1565
tile			4-3/4" x 5"	blue, yellow and brown on whrectangle	unknown	Sept. 13 to Nov. 8, 1969:	1923.1566
tile			5"	blue on white	rectangle	Sept. 13 to Nov. 8, 1969:	1923.1567
tile			4-3/4"x4-5/8"	blue, yellow, brown, green ansquare	unknown	Sept. 13 to Nov. 8, 1969:	1923.1568
tile			4-15/16" x 5-1/8"	blue on white	rectangle	Sept. 13 to Nov. 8, 1969:	1923.1569
tile		European	4-3/4"	blue on white	rectangle	Oct 3 to Dec 1, 1985:	1923.1570
tile			4-13/16"		square		1923.1571
tile			4-3/4"	blue on white	square		1923.1572
tile			4-7/8"	blue and black on white	square		1923.1573
tile			4-3/4"	blue on white	square	Sept. 13 to Nov. 8, 1969:	1923.1574
tile			4-3/4"	blue and yellow on white	square	Sept. 13 to Nov. 8, 1969:	1923.1575
tile			4-3/4"	blue and yellow on white	square	Sept. 13 to Nov. 8, 1969:	1923.1576
tile			4-3/4"	blue and yellow on white	square	Sept. 13 to Nov. 8, 1969:	1923.1577
tile			4-3/4"	blue on white	square		1923.1578
tile			4-3/4"		square		1923.1579
tile			4-1/2" x4-5/8"	two tones of blue, yellow-orarrectangle	unknown		1923.1580

tile		5/8" thick/ 4-11/16" square		blue on white	square	unknown		1923.1581
tile		1/2" thick/ 4-3/4" square		blue on white	square	unknown		1923.1582
tile		4-3/4"		blue on white	square	unknown		1923.1583
tile		4-3/4"		blue on white	square	unknown		1923.1584
tile		4-3/4"		blue on white	square	unknown		1923.1585
tile	American			blue, yellow, orange, green	rectangle	unknown		1923.1586
tile				blue, two tones of yellow, gre	square	unknown	Sept. 13 to Nov. 9, 1969:	1923.1587
tile	American	5-3/8" x 5"		blue on white	square	unknown	Sept. 13 to Nov. 9, 1969:	1923.1588
tile	American	4-5/8"		blue on white	rectangle	unknown		1923.1589
tile		5-9/16" x 5-7/16"		blue on white	rectangle	unknown		1923.1590
tile		5-1/2"		blue on white	square	unknown		1923.1591
tile		5-7/16" x 5-9/16"		polychrome on cream	rectangle	unknown	Sept. 13 to Nov. 9, 1969:	1923.1592
tile		5-1/2"		blue, yellow and brown on wh	rectangle	unknown		1923.1593
tile		5" x 4-7/8"		polychrome on cream	rectangle	unknown	Sept. 13 to Nov. 9, 1969:	1923.1594
tile		5-5/16" x 4-7/16"		polychrome on cream	square	unknown	Sept. 13 to Nov. 9, 1969:	1923.1595
tile		4-1/2"		blue, yellow and brown on wh	square	unknown		1923.1596
tile		4-3/4"		polychrome on cream	square	unknown	Sept. 13 to Nov. 9, 1969:	1923.1597
tile		4-1/2"	mark	yellow, green and blue with d.	square	unknown	Sept. 13 to Nov. 9, 1969:	1923.1598
tile		4-3/4"		yellow, brown, blue and gre	rectangle	unknown		1923.1599
tile	Asian	5"		polychrome on cream	square	unknown		1923.1600
tile		11/16" deep x 4-13/16" square		blue, brown, yellow and oran	square	unknown		1923.1601
tile		4-7/8"	mark	polychrome	square	unknown	Sept. 13 to Nov. 9, 1969:	1923.1602
tile		5" x 4-7/8"	mark	polychrome	rectangle	unknown	Sept. 13 to Nov. 9, 1969:	1923.1603
tile		4-9/29" x 4-1/2"		blue, yellow and brown on wh	rectangle	unknown		1923.1604
tile		4-3/8" x 2"			rectangle	unknown		1923.1605
tile		4-3/4"	mark		square	unknown	Sept. 13 to Nov. 9, 1969:	1923.1606
tile		4-3/4"	mark	polychrome!	square	unknown	Sept. 13 to Nov. 9, 1969:	1923.1607
tile		5-3/16" x 5-5/16"		blue, yellow, green and brow	rectangle	unknown		1923.1608
tile		4-7/8"	mark	polychrome	square	unknown	Sept. 13 to Nov. 9, 1969:	1923.1609
tile		4-7/8" x 4-3/4"	mark	polychrome	rectangle	unknown	Sept. 13 to Nov. 9, 1969:	1923.1610
tile		4-7/8"	mark	polychrome	square	unknown	Sept. 13 to Nov. 9, 1969:	1923.1611
tile		4-7/8"	mark	polychrome	square	unknown	Sept. 13 to Nov. 9, 1969:	1923.1612
tile		4-1/2" x 4-15/16"		blue, yellow and brown on wh	rectangle	unknown		1923.1613
tile		4-3/4"		blue on white	square	unknown		1823.1614
tile		4-7/8"	mark	polychrome!	square	unknown	Sept. 13 to Nov. 9, 1969:	1923.1615
tile		4-7/8"		blue on white	square	unknown		1923.1616
tile		4-7/8"			rectangle	unknown		1923.1617
tile		4-7/8"				unknown		1923.1618
tile		5" x 4-7/8"		polychrome on cream	rectangle	unknown		1923.1619
tile		12-3/8" h/ x 10-1/2" d.				unknown		1923.1620
vessel	vase					unknown		1923.1621
						unknown		
						unknown		
						unknown		

**Appendix**

The Herbert Pickering Lewis Collection of Talavera poblana

**OBJECT RECORDS**

accession no.: 1923.1443 shape:

object: vessel

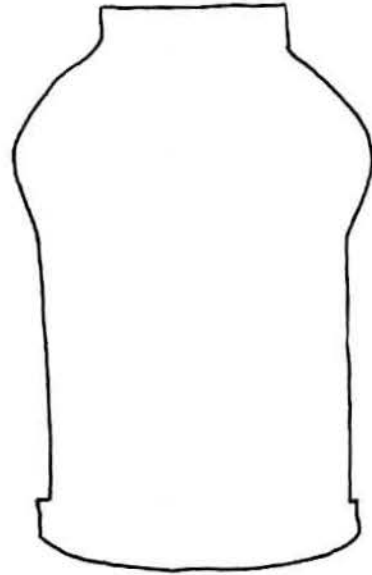
sub-class: jar

influence: African

size: 24-3/4" h. x 20" d.

signature:

marks:



color: blue on white

exhibition hist: On display in Gunsaulus Hall at the time of this report.

provenance: unknown

condition: minor chips  
otherwise in good  
condition



accession no.: 1923.1444 shape:

object: vessel

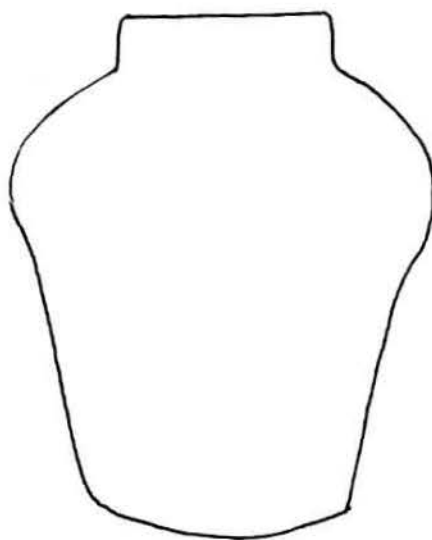
sub-class: **jardiniere**

influence: American

size: 18-1/2" h. x 14" w.

signature:

marks:



color: blue on blue

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1445 shape:

object: vessel

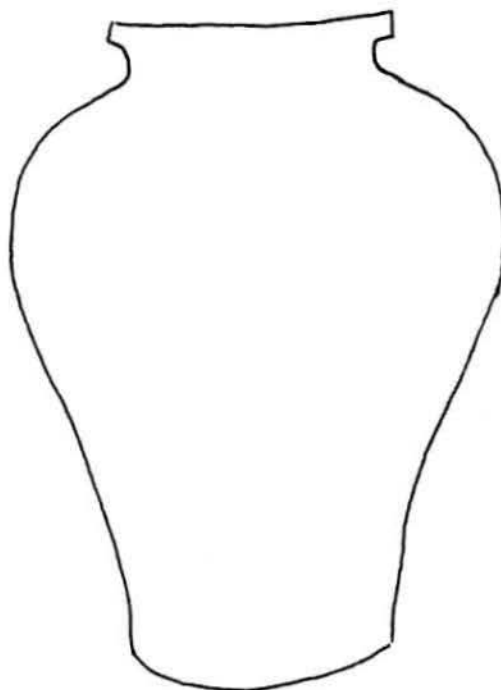
sub-class: vase

influence: Asian

size: 18-3/4" h. x 13-3/4"d.

signature:

marks:



color: blue on cream

exhibition hist: On display in Gunsaulus Hall as of this writing.

provenance: unknown

condition:

accession no.: 1923.1446 shape:

object: vessel

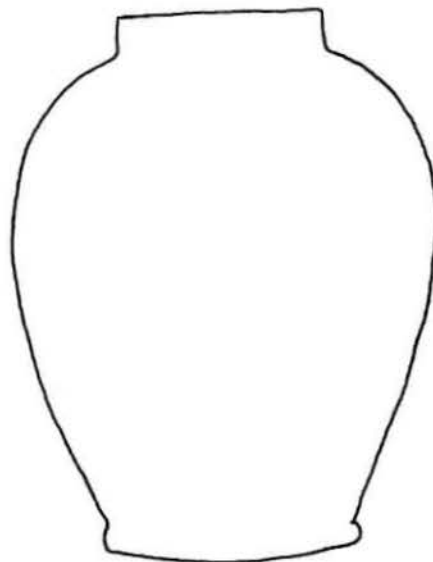
sub-class: vase

influence: Asian

size: 17-1/4" h. x 14" w.

signature: *he*

marks:



color: blue on grayed  
cream

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1447 shape:

object: vessel

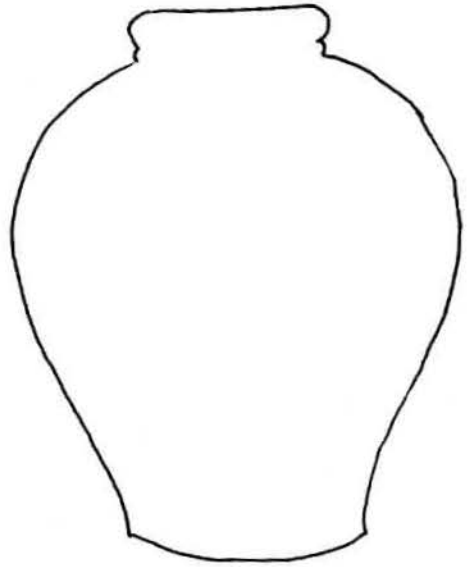
sub-class: vase

influence: Asian

size: 14" h. x 12-1/4" d.

signature:

marks:



color: two tones of blue  
on cream

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1448 shape:

object: **vessel**

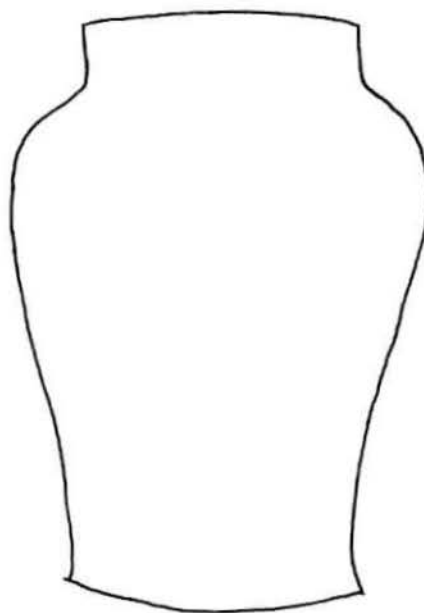
sub-class: **vase**

influence: European

size: 16-7/8" h. x 12-1/4" d.

signature:

marks:



color: blue on creamy  
white

exhibition hist:

provenance: unknown

condition:

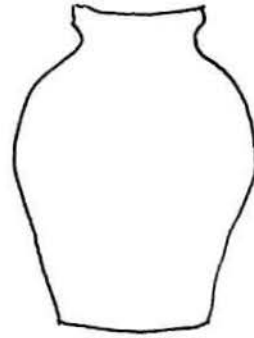
accession no.: 1923.1449 shape:

object: vessel

sub-class: vase

influence: European

size: 10-3/4" h. x 9" d.



signature:

marks:

color: blue on creamy  
white

exhibition hist:

provenance: unknown

condition: broken neck

accession no.: 1923.1450 shape:

object: **vessel**

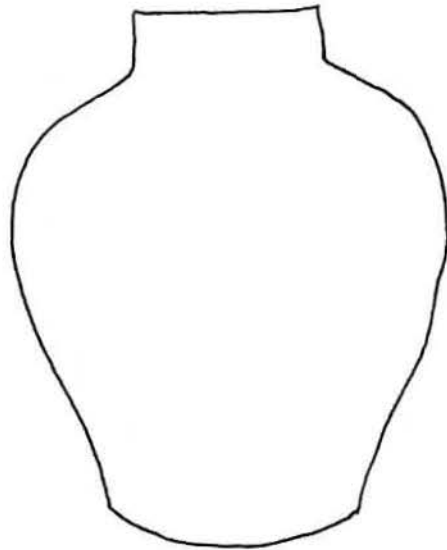
sub-class: **vase**

influence: American

size: 11-5/8" h. x 9-3/8" d.

signature:

marks:



color: polychrome on  
cream

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1451 shape:

object: **vessel**

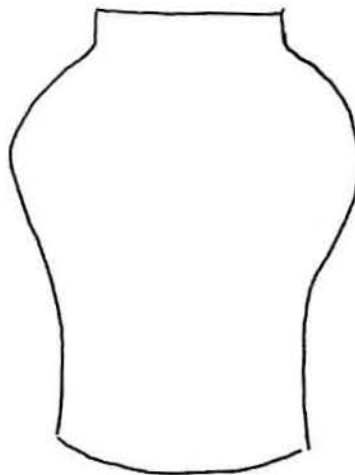
sub-class: **vase**

influence: European

size: 9-5/8" h. x 7-1/2" d.

signature:

marks:



color: matte blue on  
creamy white

exhibition hist:

provenance: unknown

condition:



accession no.: 1923.1452 shape:

object: vessel

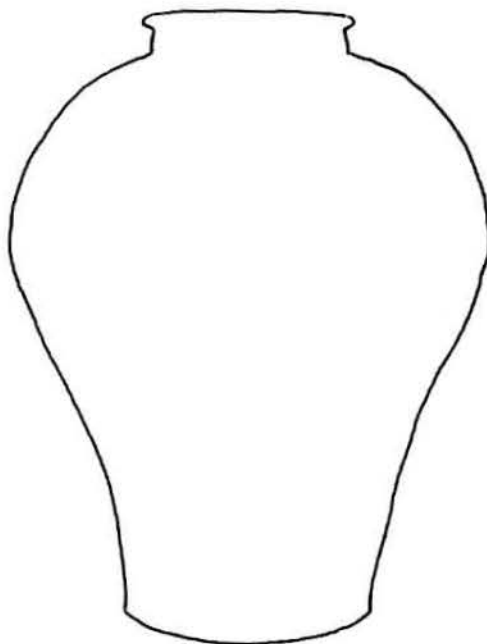
sub-class: vase

influence: Asian

size: 13-7/8" h. x 9-1/2" d.

signature:

marks:



color: blue on cream

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1453 shape:

object: vessel

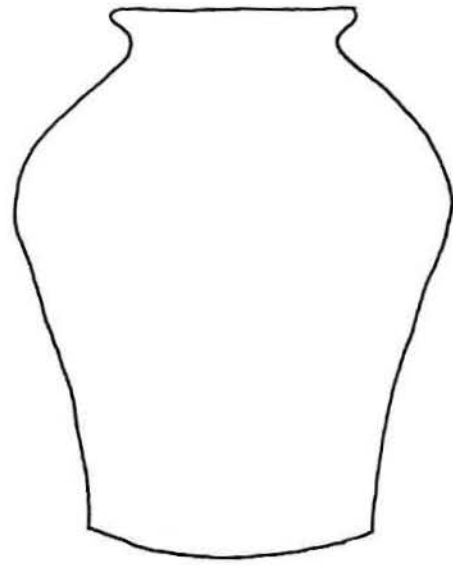
sub-class: vase

influence: Asian

size: 11-3/4" h. x 9" w.

signature:

marks:



color: blue on cream

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1454 shape:

object: vessel

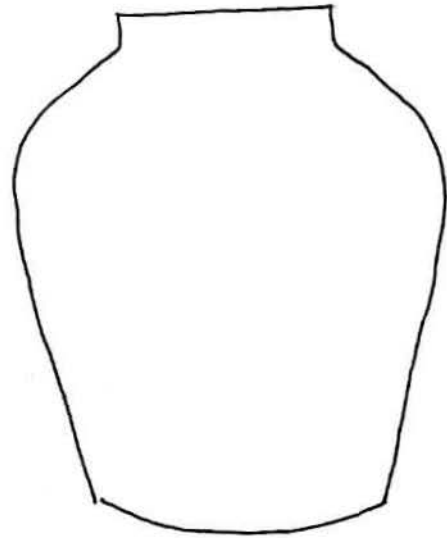
sub-class: vase

influence: European

size: 11-1/4" h. x 9-3/8" d.

signature:

marks:



color: blue on cream

exhibition hist: April 8, 1983, E. Gunsaulus, Special Exhibition for Mrs. Cabot, daughter of donor. On display in Gunsaulus at the time of this report.

provenance: unknown

condition:

accession no.: 1923.1455 shape:

object: vessel

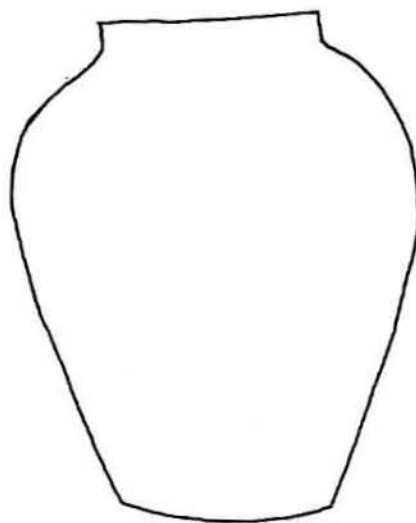
sub-class: vase

influence: European

size: 9-5/8" h. x 7-1/4" d.

signature:

marks:



color: blue on creamy  
white

exhibition hist: Sept. 13 to Nov. 9, 1969: Field Museum Exhibition: Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1456 shape:

object: **vessel**

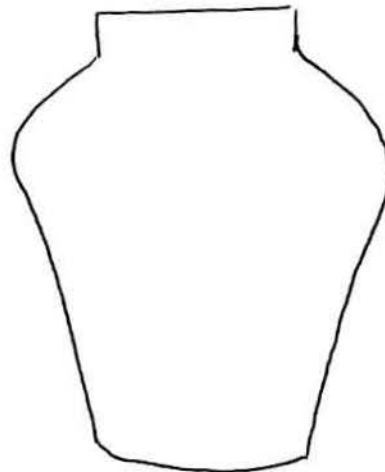
sub-class: **vase**

influence: European

size: 7" h. x 6" d.

signature: *mark*

marks: *he*



color: blue on creamy  
white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1457 shape:

object: vessel

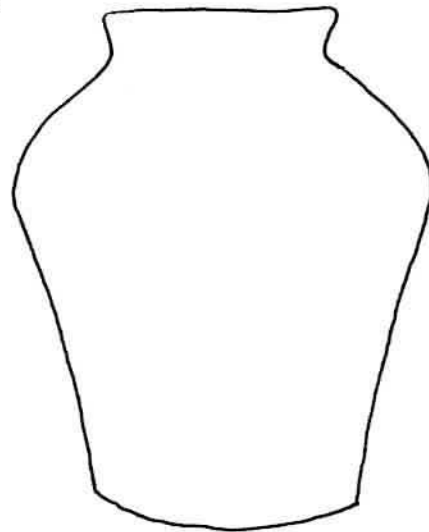
sub-class: vase

influence: European

size: 9-3/4" h. x 7-3/4" d.

signature:

marks:



color:

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1458 shape:

object: vessel

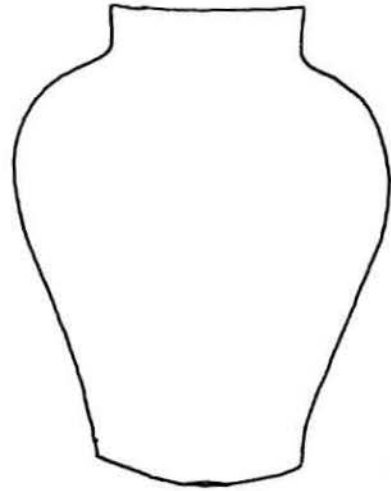
sub-class: vase

influence: European

size: 9-3/8" h. x 7-1/2" d.

signature:

marks:



color: blue on creamy  
white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1459 shape: barrel

object: vessel

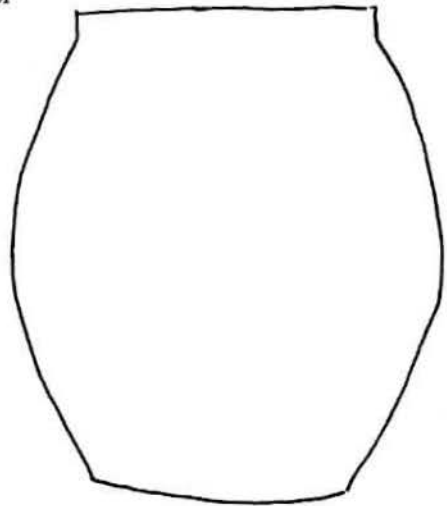
sub-class: jar

influence: Chinese

size: 16-1/2" h. x 13" d.

signature:

marks:



color: blue on creamy  
white

exhibition hist: March 4 to May 17, 1957: Milwaukee Art Institute for  
Children's Arts Program Exhibition.

provenance: unknown

condition:



accession no.: 1923.1460 shape: barrel

object: vessel

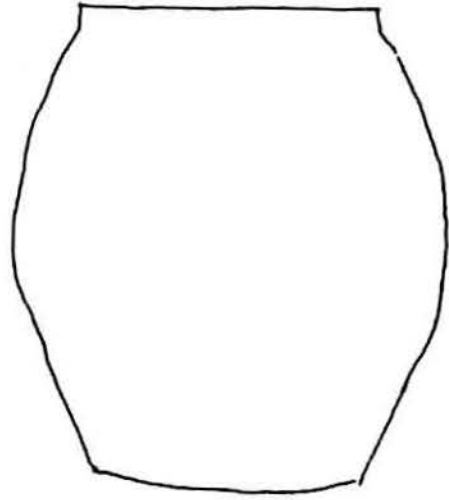
sub-class: jar

influence: Chinese

size: 16" h. x 12-3/4" d.

signature:

marks:



color: blue on creamy  
white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1461 shape: barrel

object: vessel

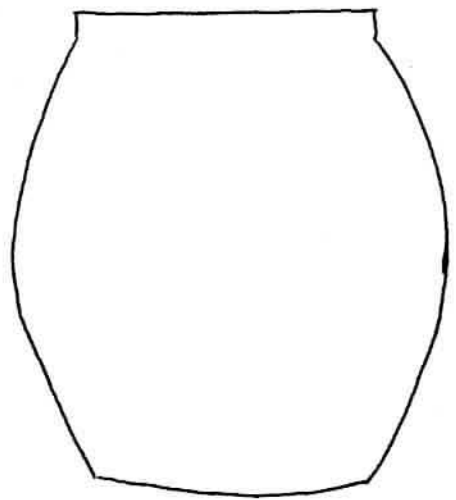
sub-class: jar

influence: Spanish

size: 23-1/2" h. x 16" d.

signature:

marks:



color: blue on cream

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1462 shape:

object: **vessel**

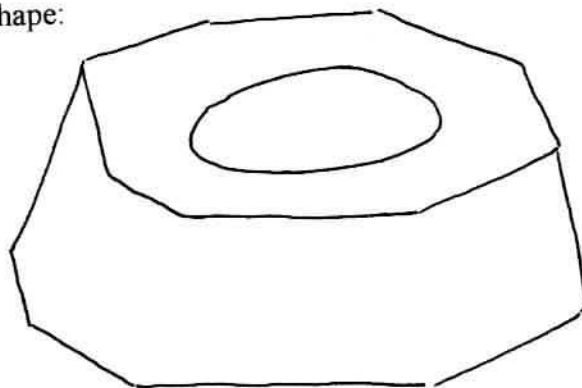
sub-class: **inkstand**

influence: Euro-Asian

size: 3-7/16" h. x 6-7/16"  
w. x 4-9/16" deep

signature:

marks:



color:

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1463 shape:

object: vessel

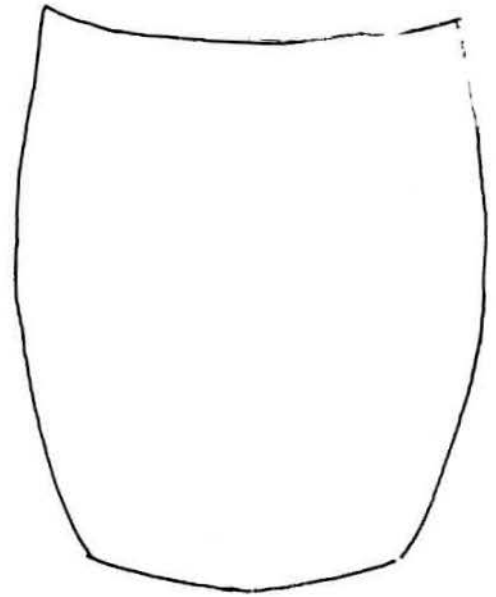
sub-class: jar

influence: American

size: 12-5/8" h. x 11-3/8" d.

signature:

marks:



color: green, yellow and  
brown on cream

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1464 shape:

object: vessel

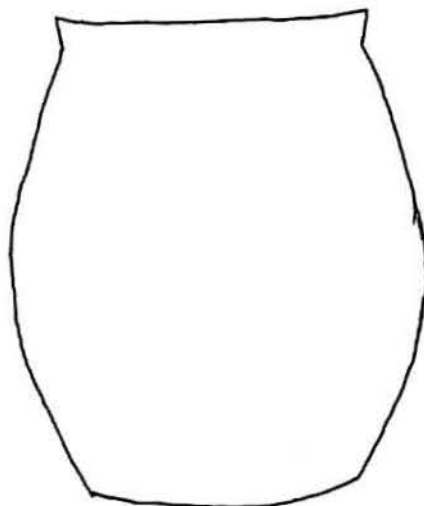
sub-class: jar

influence: European

size: 0-7/8" h. x 8-1/2" d.

signature:

marks:



color: matte blue on gray

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1465 shape: circle

object: **plate**

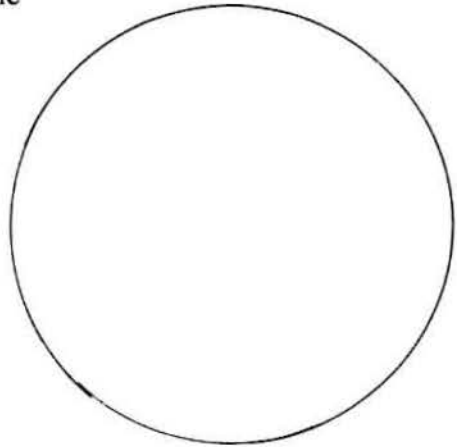
sub-class:

influence: European

size: 1-3/8" deep x 8-3/4" d.

signature:

marks:



color:

exhibition hist: Sept 13 to Nov. 9, 1969: Field Museum Exhibition: Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1466 shape: circle

object: **plate**

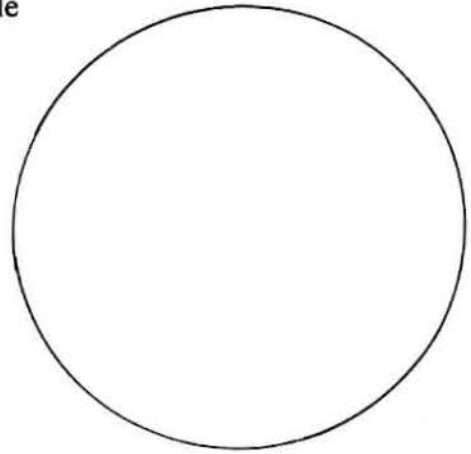
sub-class:

influence: American

size: 2-3/16" deep x 19-5/8:  
d.

signature:

marks:



color:

exhibition hist: Oct. 3 to Dec 1, 1985: University of Chicago: The David  
and Alfred Smart Gallery, kBlue and White Chinese  
Porcelain and Its Impact on the Western World

provenance: unknown

condition:

accession no.: 1923.1467 shape:

object: **bowl**

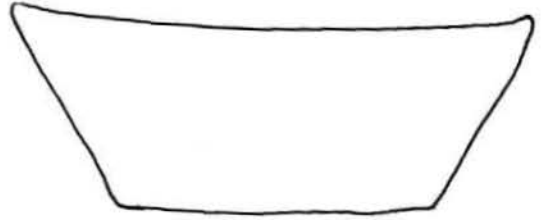
sub-class: **basin**

influence: Asian

size: 4-3/4" deep x 19-5/8"  
d.

signature:

marks:



color:

exhibition hist:

provenance: unknown

condition:



accession no.: 1923.1468 shape: circle

object: **plate**

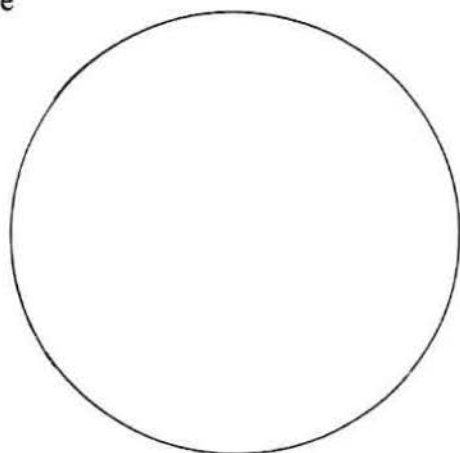
sub-class:

influence: European

size: 3-1/8" deep x 13-9/16"  
d.

signature:

marks:



color: blue on creamy  
white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1469 shape: circle

object: **plate**

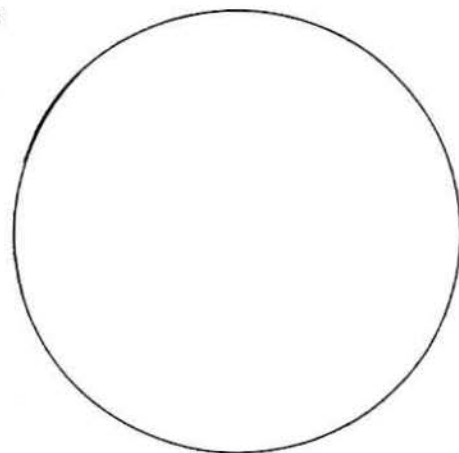
sub-class:

influence: European

size: 1-1/2" deep x 14-5/8"  
d.

signature:

marks:



color:

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1470 shape: circle

object: **plate**

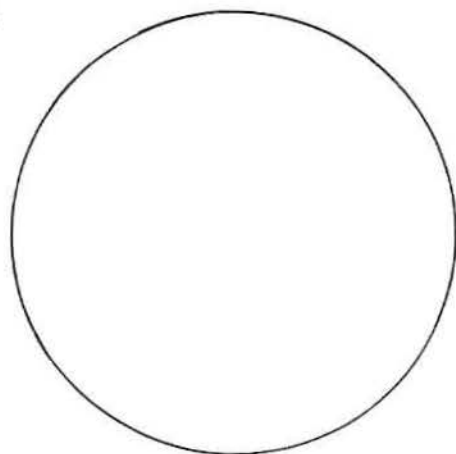
sub-class:

influence: European

size: 1-1/2" deep x 13-4/16"  
d.

signature:

marks:



color: polychrome on blue

exhibition hist:

provenance: unknown

condition: previous  
restorations are thin  
otherwise in good  
condition

accession no.: 1923.1471 shape: circle

object: plate

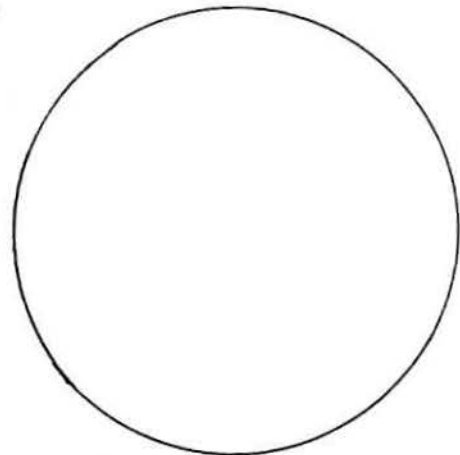
sub-class:

influence: American

size: 2-3/16" x 14-3/4" d.

signature:

marks:



color: polychrome on  
cream

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1472 shape: circle

object: **plate**

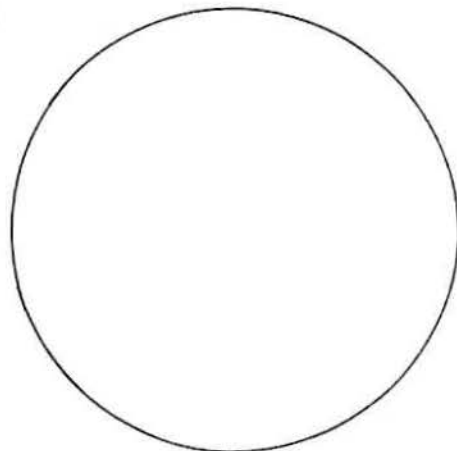
sub-class:

influence: European

size: 1-7/8" deep x 13-7/16"  
d.

signature:

marks:



color: green, red, yellow  
and black on cream

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1473 shape: circle

object: **plate**

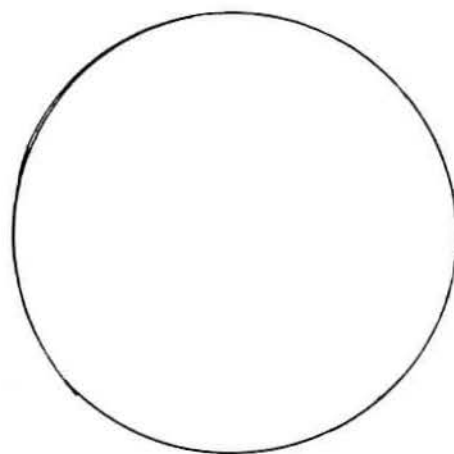
sub-class:

influence: American

size: 2-1/2" h. x 16" w.

signature:

marks:



color: blue, green, brown,  
yellow and black on  
cream

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1474 shape: circle

object: **plate**

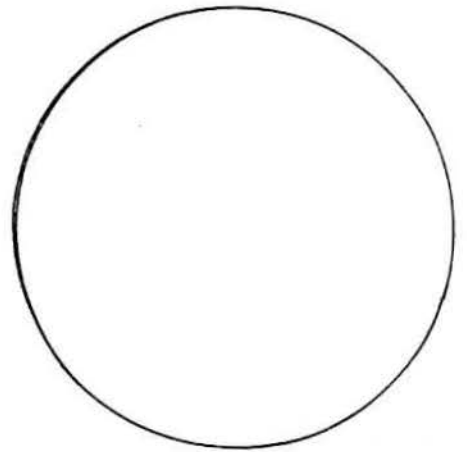
sub-class:

influence: American

size: 2-3/4" h. x 14" w.

signature:

marks:



color: blue, green, brown,  
yellow and black on  
cream

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1475 shape: circle

object: bowl

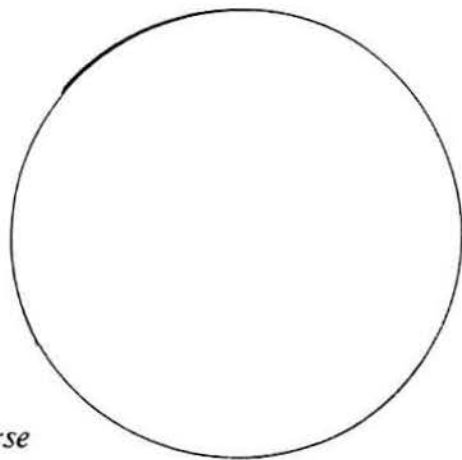
sub-class:

influence: American

size: 3-3/8" deep x  
14-15/16" d.

signature: *mark*

marks: *p z (?) reverse*



color:

exhibition hist:

provenance: unknown

condition:



accession no.: 1923.1476 shape: circle

object: **bowl**

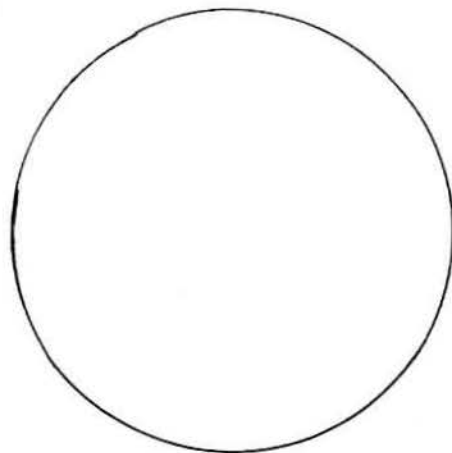
sub-class:

influence: European

size: 4-3/8" deep x  
16-15/16 d."

signature:

marks:



color:

exhibition hist: Sept. 13 to Nov. 9, 1969; Field Museum Exhibition: Fiesta Mexicana / April 8, 1983: Art Institute of Chicago's E. Gunsauls Hall; special exhibition for Mrs. Cabot, daughter of donor

provenance: unknown

condition:

accession no.: 1923.1477 shape: circle

object: bowl

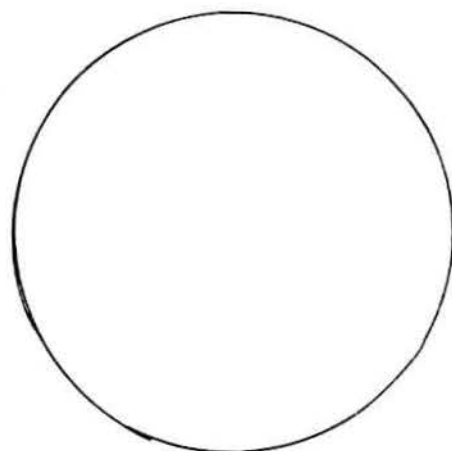
sub-class:

influence: Asian

size: 4-1/2" deep x 15-1/2"  
d.

signature:

marks:



color:

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1478 shape: circle

object: bowl

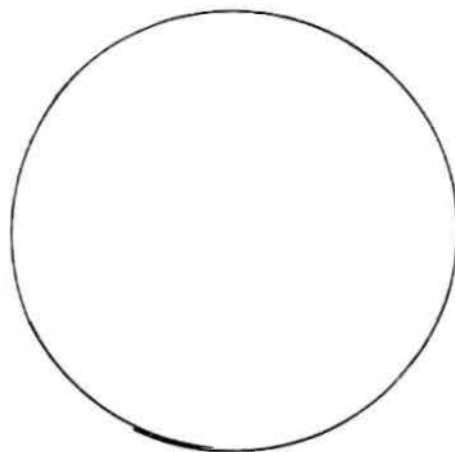
sub-class:

influence: European

size: 3-1/2" deep x 13-3/4"  
d.

signature:

marks:



color:

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1479 shape: circle

object: **bowl**

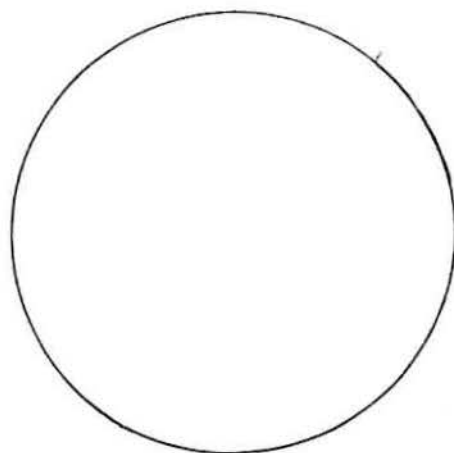
sub-class:

influence: Asian

size: 6-3/4" x 25-1/8" d.

signature:

marks:



color:

exhibition hist: April 8, 1983: Art Institute of Chicago's E. Gunsaulus Hall;  
Special Exhibition for Mrs. Cabot, daughter of donor

provenance: unknown

condition:

accession no.: 1923.1480 shape:

object: vessel

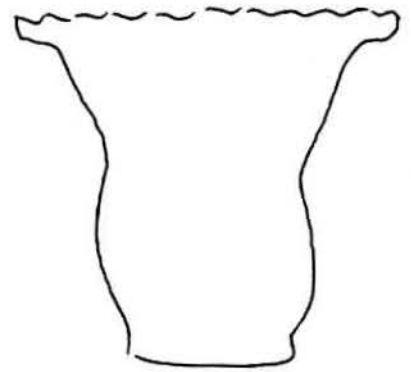
sub-class: urn

influence: European

size: 14-1/8" h. x 15-7/16"  
w.

signature:

marks:



color: blue on cream

exhibition hist: April 8, 1983: Art Institute of Chicago's E. Gunsauls Hall;  
Special Exhibition for Mrs. Cabot, daughter of donor. On  
display in Gunsauls Hall at the time of this report.

provenance: unknown

condition:

accession no.: 1923.1481 shape:

object: vessel

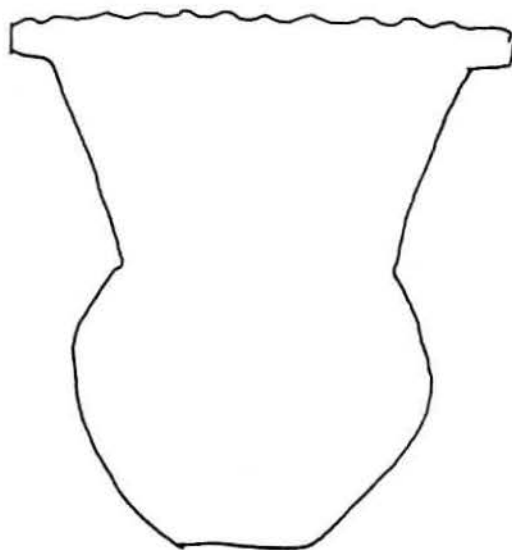
sub-class: urn

influence: European

size: 17-1/4" h. x 16-1/2" d.

signature:

marks:



color: matte blue on white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1482 shape:

object: vessel

sub-class: jardiniere

influence: Asian

size: 14-1/8" h. x 16-3/8"  
w.

signature:

marks:



color: blue on cream

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1483 shape:

object: bowl

sub-class:

influence: European

size: 7-3/8" h. x 10" d.

signature:

marks:



color:

exhibition hist:

provenance: unknown

condition:



accession no.: 1923.1484 shape:

object: vessel

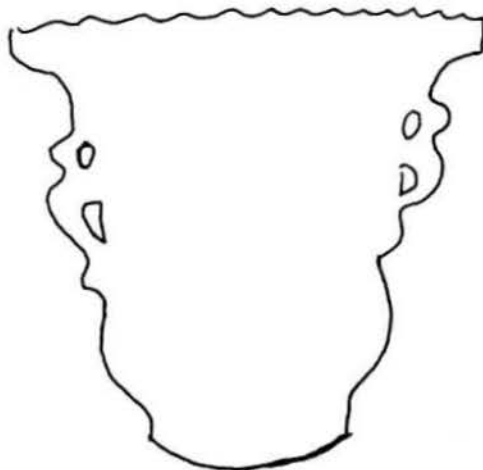
sub-class: jardiniere

influence: European

size: 7-1/8" h. x 8-1/8" w.

signature:

marks:



color: blue on cream

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1485 shape:

object: vessel

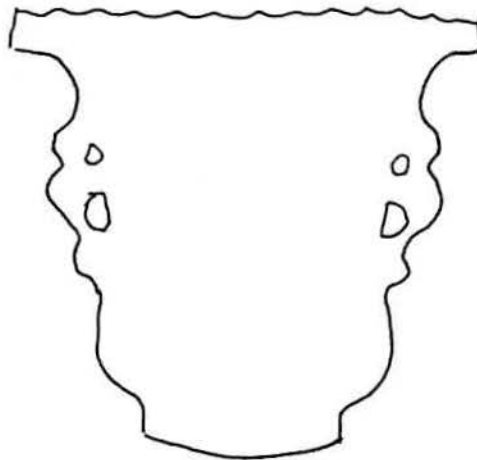
sub-class: jardiniere

influence: European

size: 6-1/2" x 6-15/16" d.

signature:

marks:



color: blue on creamy  
white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1486 shape:

object: vessel

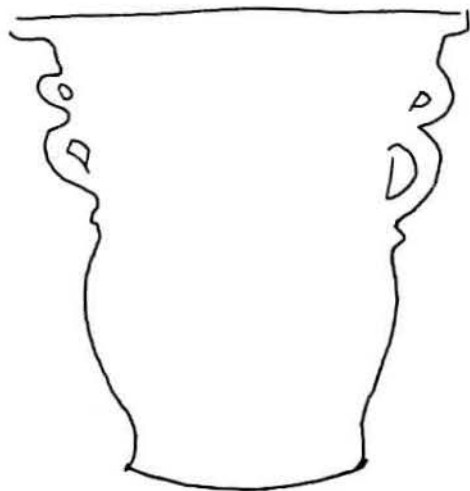
sub-class: jardiniere

influence: European

size: 12-1/8" h. x 12-1/23"  
d.

signature:

marks:



color: blue on cream

exhibition hist: Sept. 13 to Nov. 9, 1969: Field Museum Exhibition: Fiesta Mexicana

provenance: unknown

condition:

accession no.: 1923.1516 shape:

object: vessel

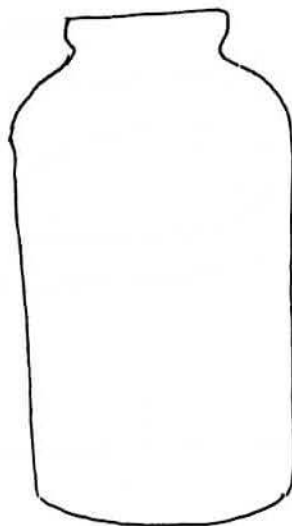
sub-class:

influence: European

size: 7-1/8" h. x 4-1/8"d.

signature:

marks:



color:

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1517 shape: hexagon

object: vessel

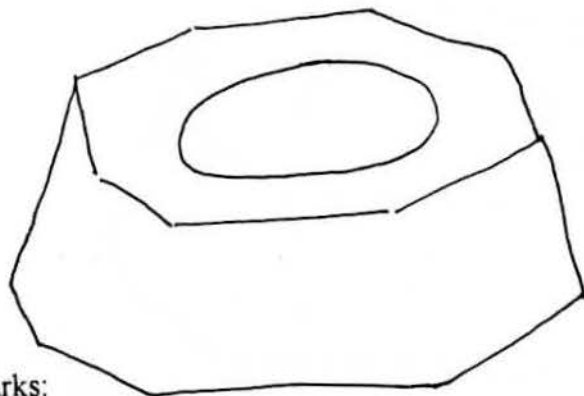
sub-class: inkstand

influence: Asian

size: 3-3/8" h. x 6-7/8" w. x  
7-1/16"

signature:

marks:



color: two tones of blue  
on cream

exhibition hist: Sept. 13 to Nov. 9, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1518 shape: hexigon

object: **vessel**

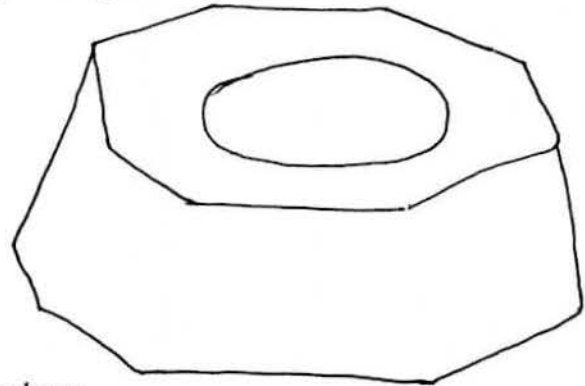
sub-class: **inkstand**

influence: Asian

size: 3-1/8" h. x 6-5/8" w.

signature:

marks: *pacheco*



color:

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1519 shape:

object: vessel

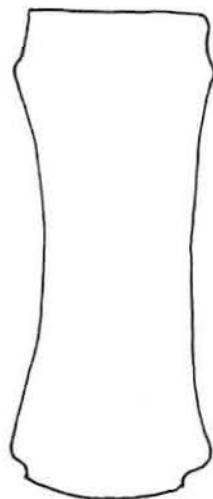
sub-class: **albarello [drug jar]**

influence: European

size: 11-1/16" h. x 4-1/2" d.

signature:

marks:



color: blue on creamy  
white

exhibition hist: Sept. 13 to Nov. 9, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1520 shape:

object: vessel

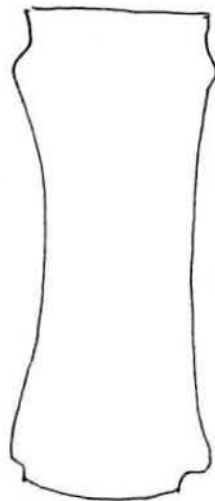
sub-class: **albarello [drug jar]**

influence: European

size: 11-1/8" h. x 4-1/2" d.

signature:

marks:



color: blue on creamy  
white

exhibition hist:

provenance: unknown

condition:



accession no.: 1923.1521 shape:

object: vessel

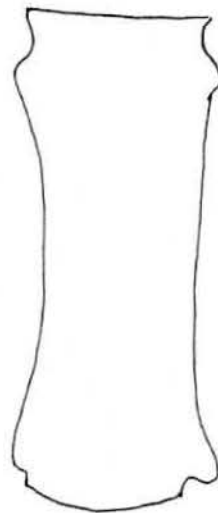
sub-class: **albarello [drug jar]**

influence: European

size: 9-1/2" h. x 4-5/6" d.

signature:

marks:



color: blue on creamy  
white

exhibition hist: March 4 to May 17, 1957: Milwaukee Art Institute for  
Children's Arts Program Exhibition

provenance: unknown

condition:

accession no.: 1923.1522 shape:

object: **plate**

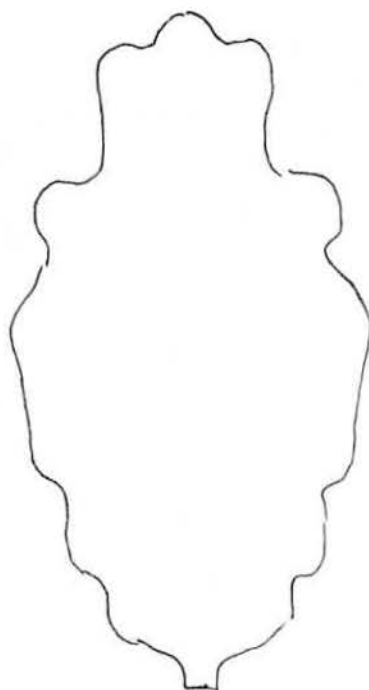
sub-class: **benitier**

influence: European

size: 4-3/8" deep x 12" h. x  
6-3/8" w.

signature:

marks:



color: matte blue on gray

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1523 shape:

object: **vessel**

sub-class: **pitcher**

influence: Spanish

size: 5-1/4" h. x 4-1/2" d.

signature:

marks:



color: blue on creamy  
white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1524 shape:

object: **covered dish**

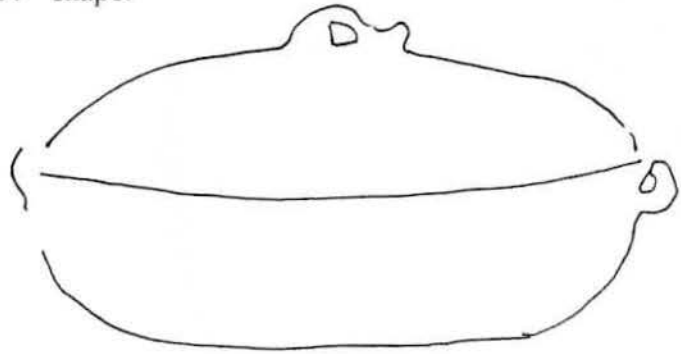
sub-class:

influence: American

size: 6" h. x 13-1/4" l. x  
9-3/4" w.

signature:

marks:



color:

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1525 shape:

object: **bowl**

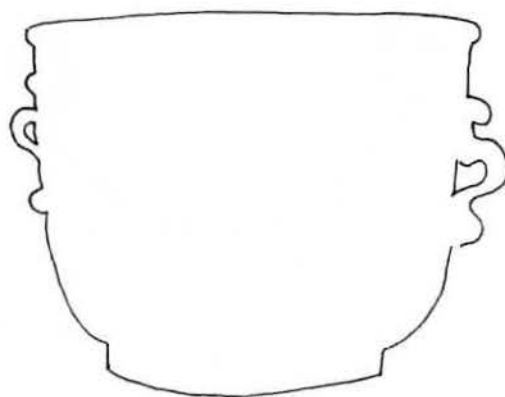
sub-class:

influence: European

size: 5-7/16" deep x 8-3/8"  
w.

signature:

marks:



color: orange, yellow,  
blue, green and  
brown on blue

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1526 shape:

object: **bowl**

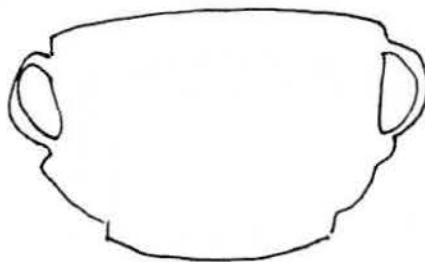
sub-class:

influence: American

size: 3" h. x 6-1/8" w.

signature:

marks:



color:

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1527 shape: rectangular

object: **tray**

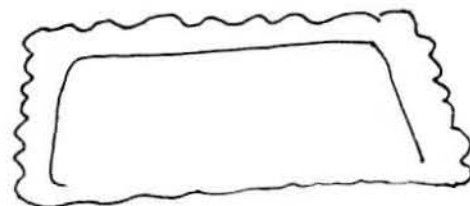
sub-class:

influence: American

size: 1-3/8" deep x 6-3/4" l.  
x 5-7/8" w

signature:

marks:



color:

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1528 shape:

object: **bowl/cover**

sub-class: **sopera**

influence: American

size: 8-1/8" h. x 9-1/8" w.

signature:

marks:



color:

exhibition hist:

provenance: unknown

condition:



accession no.: 1923.1529 shape: hexagon

object: **vessel**

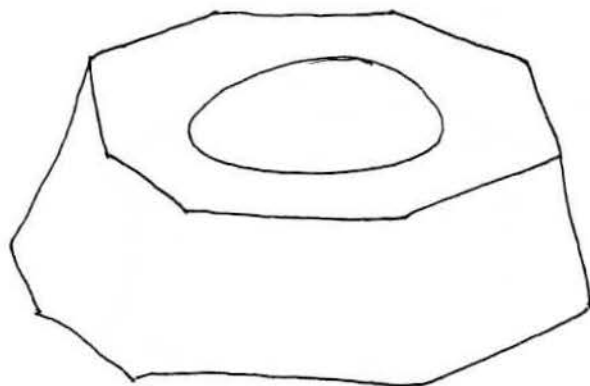
sub-class: **inkstand**

influence: European

size: 2-1/4" h. x 3-3/4" w.

signature:

marks:



color: yellow and blue on  
cream

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1530 shape: dome

object: vessel

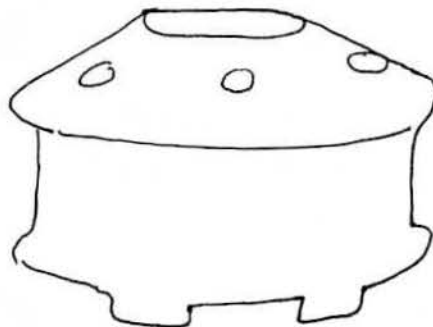
sub-class: **inkstand**

influence: European

size: 3" h. x 3-3/16" w.

signature:

marks:



color: blue on creamy  
white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1531 shape: hexagon

object: vessel

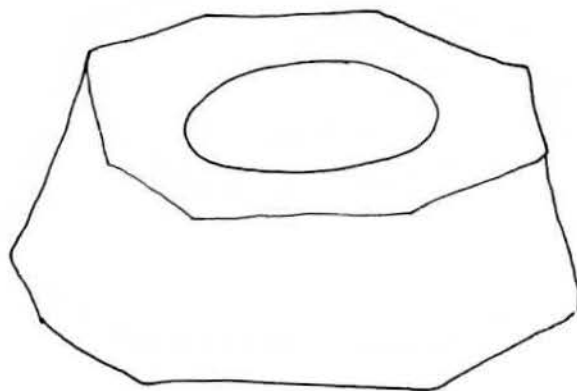
sub-class: **inkstand**

influence: European

size: 2" h. x 3-5/16" w.

signature:

marks:



color: blue on creamy  
white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1532 shape: hexagon

object: **vessel**

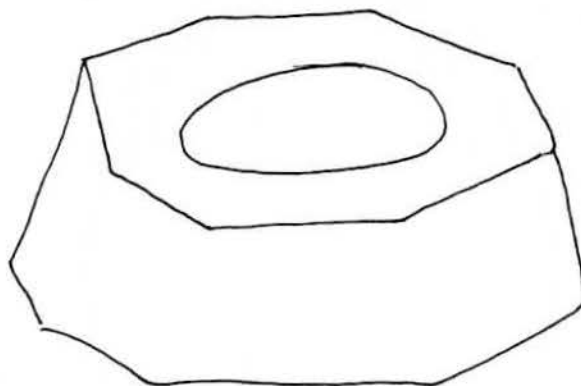
sub-class: **inkstand**

influence: European

size: 1-7/8" h. x 3-3/4" w.

signature:

marks:



color: blue on creamy  
white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1533 shape:

object: vase

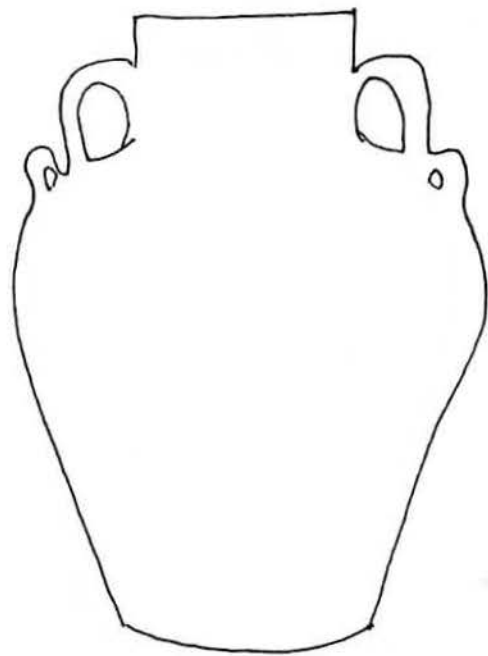
sub-class:

influence: Euro-Asian

size: 19-7/8" h. x 15-1/2" d.

signature: *mark*

marks: *J-!*



color: blue on creamy  
white

exhibition hist: April 8, 1983: Art Institute of Chicago's East Gunsaulus  
Hall, Special Exhibition for Mrs. Cabot, daughter of donor.  
On display in Gunsaulus Hall at the time of this report.

provenance: unknown

condition:

accession no.: 1923.1537 shape:

object: vessel

sub-class: **money jar**

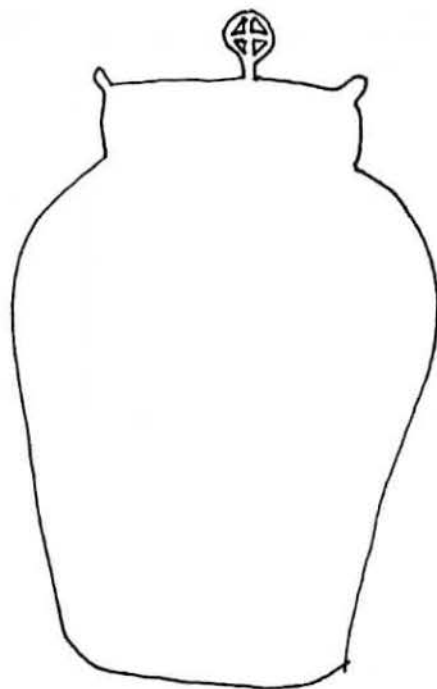
influence:

size: 14-3/4"h./19-3/4:d.

signature:

marks:

color: blue on creamy  
white



exhibition hist: Sept. 13 to Nov. 9, 1969: Field Museum Exhibition Fiesta Mexicana / Oct 3 to Dec. 1, 1985: University of Chicago, David and Alfred Smart Gallery; Blue and White: Chinese Porcelain and its Impact on the Western World.  
(reproduced)

provenance: unknown

condition:

accession no.: 1923.1538 shape: square

object: **tile**

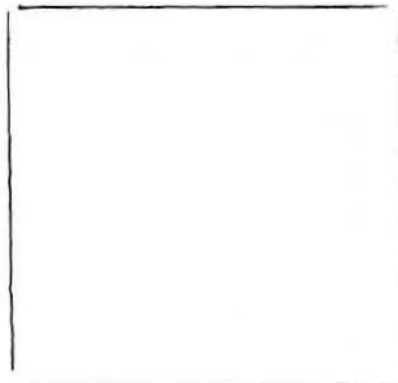
sub-class:

influence:

size: 4-1/2"

signature:

marks:



color: blue, yellow and  
brown on white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1539 shape: square

object: **tile**

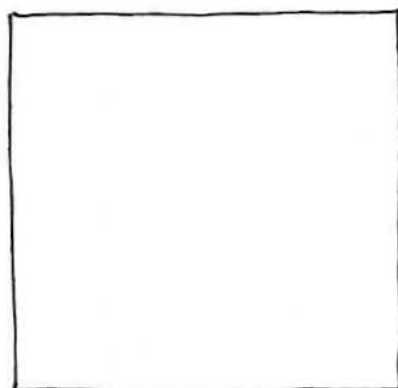
sub-class:

influence:

size: 4-1/2"

signature:

marks:



color: blue, yellow and  
brown on white

exhibition hist:

provenance: unknown

condition:



accession no.: 1923.1540 shape: rectangle

object: **tile**

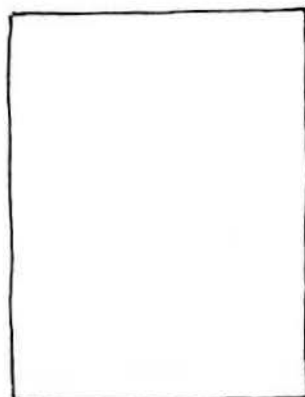
sub-class:

influence:

size: 4-3/4" x 4-7/8"

signature:

marks:



color: blue on white

exhibition hist: March 4 to May 17, 1957: Milwaukee Art Institute for  
Children's Art Program Exhibition

provenance: unknown

condition:

accession no.: 1923.1541 shape: square

object: tile

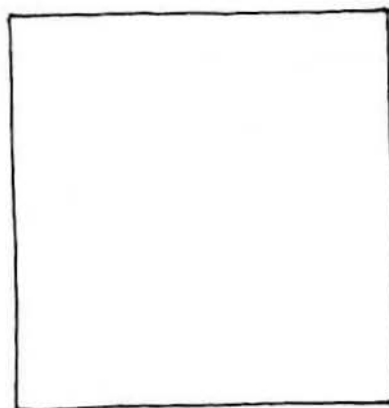
sub-class:

influence:

size: 4-13/16"

signature:

marks:



color: blue on white

exhibition hist: March 4 to May 17, 1957: Milwaukee Art Institute for  
Children's Art Program Exhibition

provenance: unknown

condition:

accession no.: 1923.1542 shape: square

object: **tile**

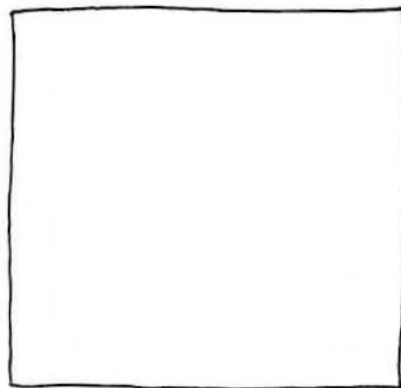
sub-class:

influence:

size: 4-3/4"

signature:

marks:



color: blue on white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1543 shape: rectangle

object: **tile**

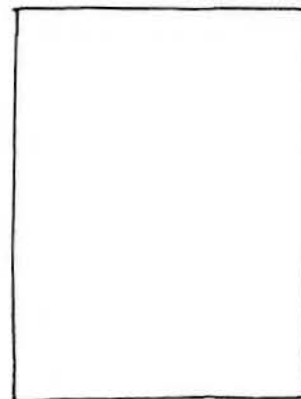
sub-class:

influence:

size: 4-1/16" x 4-3/4"

signature:

marks:



color: blue on white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1544 shape: square

object: **tile**

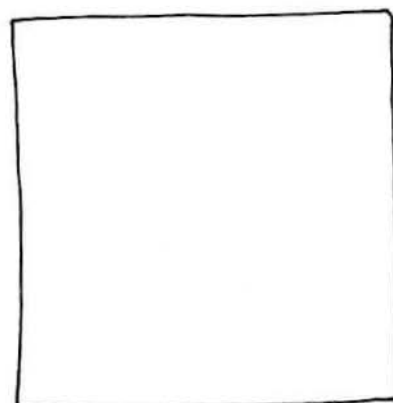
sub-class:

influence: Asian

size: 5-3/8"

signature:

marks:



color: blue on white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1545 shape: square

object: **tile**

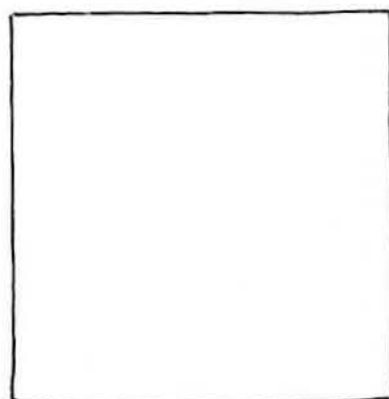
sub-class:

influence:

size: 4-7/8"

signature:

marks:



color: blue on white

exhibition hist: Sept. 13 to Nov. 8, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1546 shape: square

object: **tile**

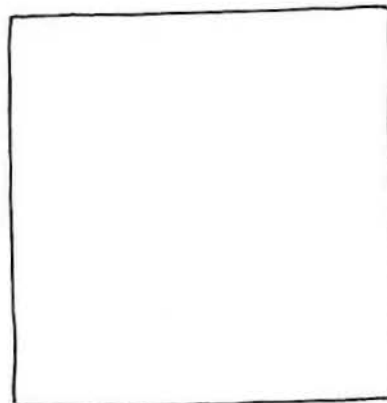
sub-class:

influence:

size: 4-3/4"

signature:

marks:



color: blue on white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1547 shape: square

object: **tile**

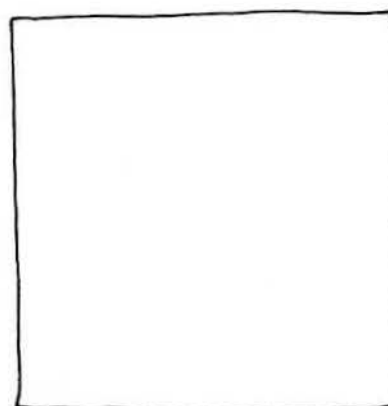
sub-class:

influence:

size: 4-3/4"

signature:

marks:



color: blue on white

exhibition hist:

provenance: unknown

condition:



accession no.: 1923.1548 shape: square

object: **tile**

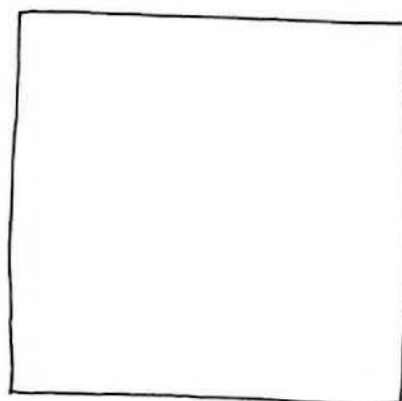
sub-class:

influence:

size: 4-3/4"

signature:

marks:



color: blue on white

exhibition hist: Sept. 13 to Nov. 8, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1549 shape: square

object: **tile**

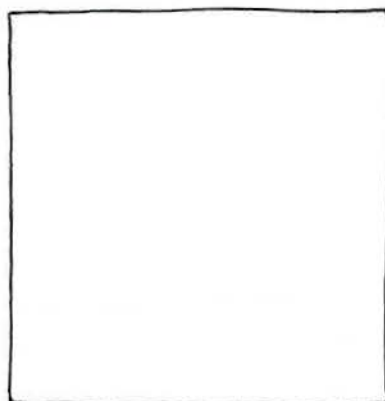
sub-class:

influence:

size: 4-3/4"

signature:

marks:



color:

exhibition hist: Sept. 13 to Nov. 8, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1550 shape: rectangle

object: **tile**

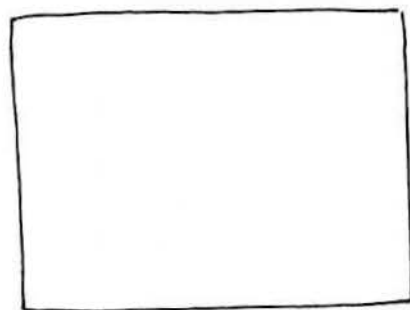
sub-class:

influence: Asian

size: 4-3/4" x 4-7/8"

signature:

marks:



color: blue on white

exhibition hist: Sept. 13 to Nov. 8, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1551 shape: rectangle

object: **tile**

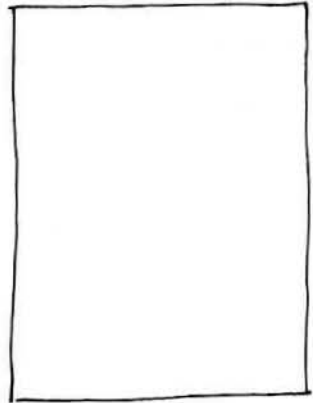
sub-class:

influence:

size: 4-11/16" x 4-5/8"

signature:

marks:



color: blue on white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1552 shape: rectangle

object: **tile**

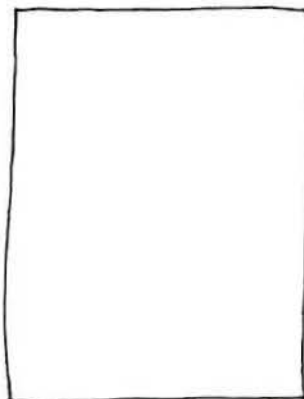
sub-class:

influence:

size: 5-5/8" x 5-3/16"

signature:

marks:



color: two tones of blue  
on white

exhibition hist: March 4 to May 17, 1957: Milwaukee Art Institute for  
Children's Art Program

provenance: unknown

condition:

accession no.: 1923.1553 shape: rectangle

object: **tile**

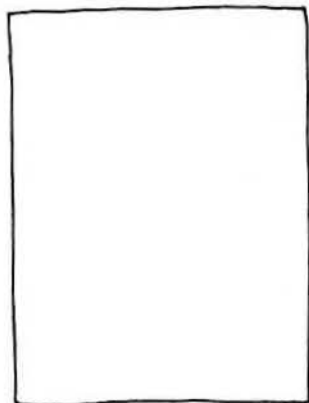
sub-class:

influence: Euro-Asian

size: 5-1/2" x 4-5/8"

signature:

marks:



color: blue on white

exhibition hist: Sept. 13 to Nov. 8, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1554 shape: rectangle

object: **tile**

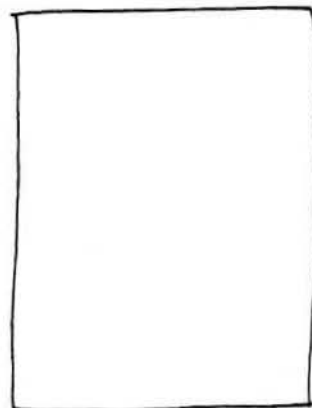
sub-class:

influence: European

size: 5-1/8" x 4-7/8"

signature:

marks:



color: blue on white

exhibition hist: Sept. 13 to Nov. 8, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1555 shape: square

object: **tile**

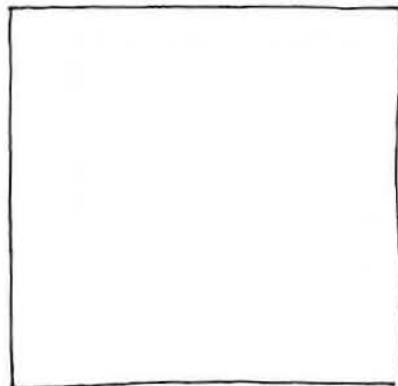
sub-class:

influence: European

size: 4-5/8"

signature:

marks:



color: blue, yellow and  
green on white

exhibition hist:

provenance: unknown

condition:



accession no.: 1923.1556 shape: rectangle

object: **tile**

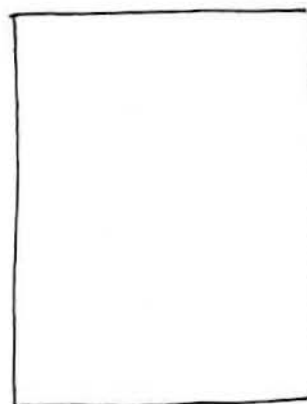
sub-class:

influence:

size: 4-3/4" x 4-7/8"

signature:

marks:



color: blue on white

exhibition hist: Sept. 13 to Nov. 8, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1557 shape: rectangle

object: **tile**

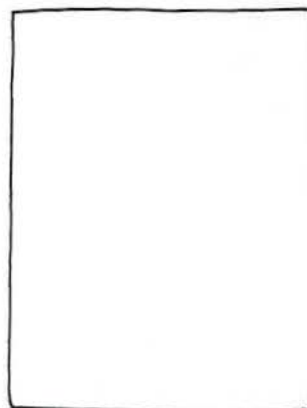
sub-class:

influence:

size: 4-3/4" x 4-7/8"

signature:

marks:



color: blue on white

exhibition hist: Sept. 13 to Nov. 8, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1558 shape: square

object: **tile**

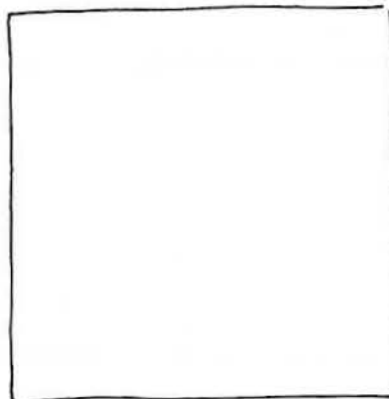
sub-class:

influence: American

size: 4-11/16

signature:

marks:



color: blue, two tones of  
yellow, orange,  
green and brown on  
white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1559 shape: rectangle

object: **tile**

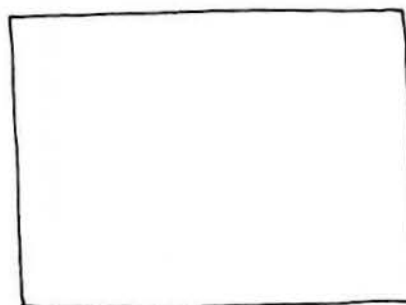
sub-class:

influence: American

size: 4-5/8" x 4-3/4"

signature:

marks:



color: blue, two tones of  
yellow, orange,  
green and brown on  
white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1560 shape: square

object: **tile**

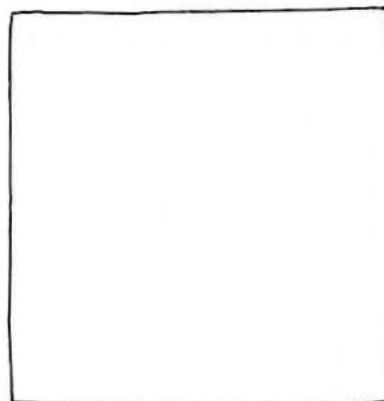
sub-class:

influence: American

size: 4-11/16"

signature:

marks:



color: blue, two tones of  
yellow, orange,  
green and brown on  
white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1561 shape: square

object: **tile**

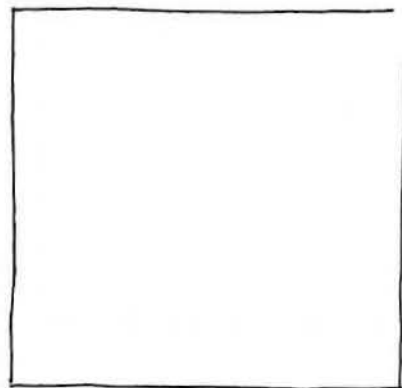
sub-class:

influence:

size: 4-5/8"

signature:

marks:



color: blue, two tones of  
yellow, orange,  
green and brown on  
white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1562 shape: square

object: **tile**

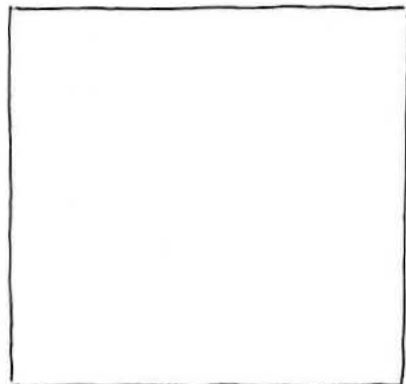
sub-class:

influence: European

size: 4-1/2"

signature:

marks:



color: blue, yellow and  
brown on white

exhibition hist: Sept. 13 to Nov. 8, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1563 shape: square

object: **tile**

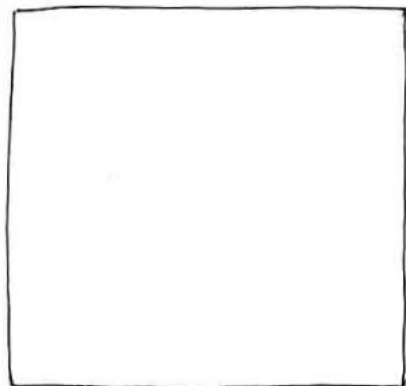
sub-class:

influence: European

size: 4-1/2"

signature:

marks:



color: blue, yellow and  
brown on white

exhibition hist:

provenance: unknown

condition:



accession no.: 1923.1564 shape: square

object: **tile**

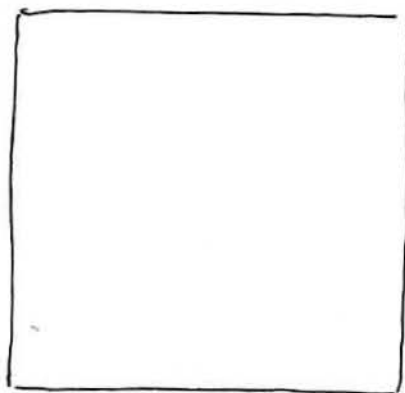
sub-class:

influence: European

size: 4-1/2"

signature:

marks:



color: blue, yellow and  
brown on white

exhibition hist: Sept. 13 to Nov. 8, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1565 shape: square

object: **tile**

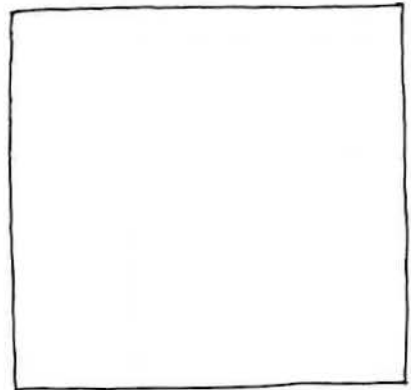
sub-class:

influence: European

size: 4-1/2"

signature:

marks:



color: blue, yellow and  
brown on white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1566 shape: rectangle

object: **tile**

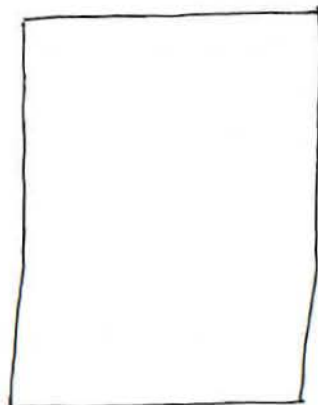
sub-class:

influence: American

size: 4-7/8"x4-3/4"

signature:

marks:



color: blue, yellow and  
brown on white

exhibition hist: Sept. 13 to Nov. 8, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1566 shape: rectangle

object: **tile**

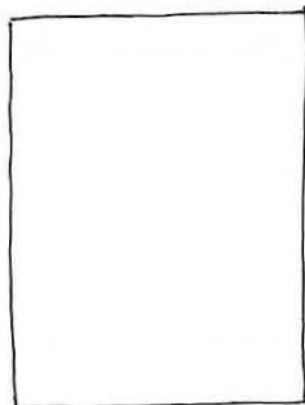
sub-class:

influence: American

size: 4-7/8"x4-3/4"

signature:

marks:



color: blue, yellow and  
brown on white

exhibition hist: Sept. 13 to Nov. 8, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1567 shape: rectangle

object: tile

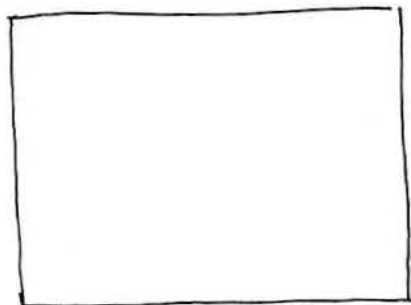
sub-class:

influence:

size: 4-3/4" x 5"

signature:

marks:



color: blue on white

exhibition hist: Sept. 13 to Nov. 8, 1969: Field Museum Exhibition Fiesta Mexicana

provenance: unknown

condition:

accession no.: 1923.1568 shape: square

object: tile

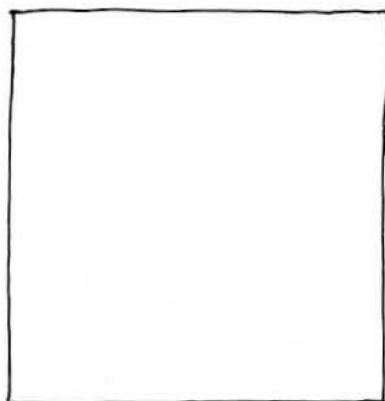
sub-class:

influence:

size: 5"

signature:

marks:



color: blue, yellow,  
brown, green and  
black on white

exhibition hist: Sept. 13 to Nov. 8, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1569 shape: rectangle

object: **tile**

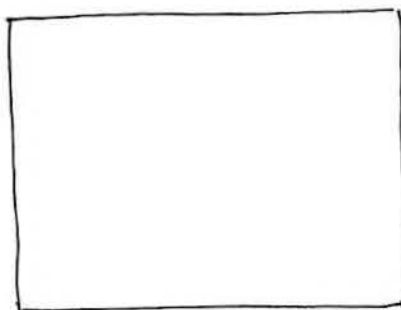
sub-class:

influence:

size: 4-3/4"x4-5/8"

signature:

marks:



color: blue on white

exhibition hist: Sept. 13 to Nov. 8, 1969: Field Museum Exhibition Fiesta Mexicana

provenance: unknown

condition:

accession no.: 1923.1570 shape: rectangle

object: **tile**

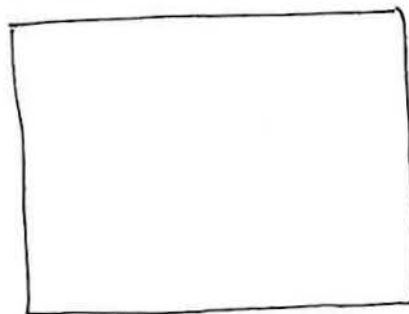
sub-class:

influence:

size: 4-15/16" x 5-1/8"

signature:

marks:



color: blue on white

exhibition hist: Oct 3 to Dec 1, 1985: University of Chicago, The David and Alfred Smart Gallery, Blue and White: Chinese Porcelain and Its Impact on the Western World (reproduced)

provenance: unknown

condition:



accession no.: 1923.1571 shape: square

object: **tile**

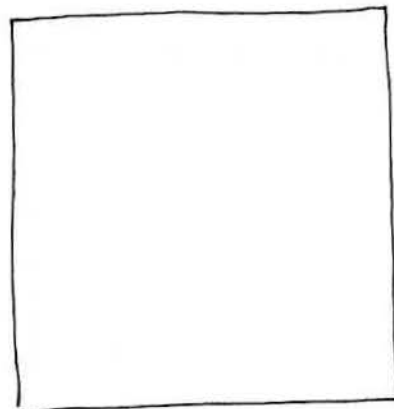
sub-class:

influence: European

size: 4-3/4"

signature:

marks:



color:

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1572 shape: square

object: **tile**

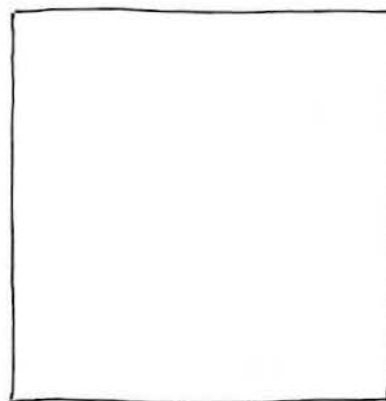
sub-class:

influence:

size: 4-13/16"

signature:

marks:



color: blue on white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1573 shape: square

object: **tile**

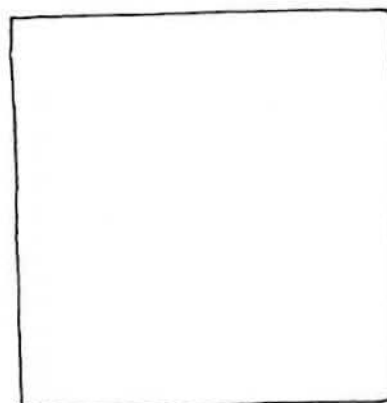
sub-class:

influence:

size: 4-3/4"

signature:

marks:



color: blue and black on  
white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1574 shape: square

object: tile

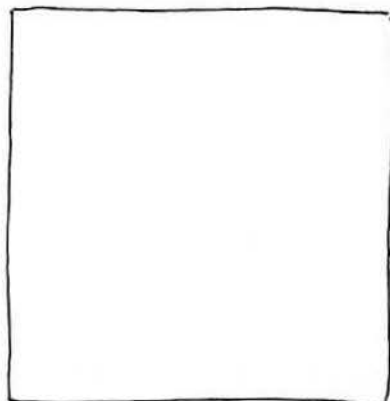
sub-class:

influence:

size: 4-7/8"

signature:

marks:



color: blue on white

exhibition hist: Sept. 13 to Nov. 8, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1575 shape: square

object: **tile**

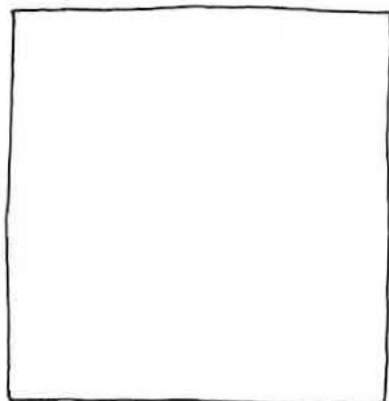
sub-class:

influence:

size: 4-3/4"

signature:

marks:



color: blue and yellow on  
white

exhibition hist: Sept. 13 to Nov. 8, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1576 shape: square

object: **tile**

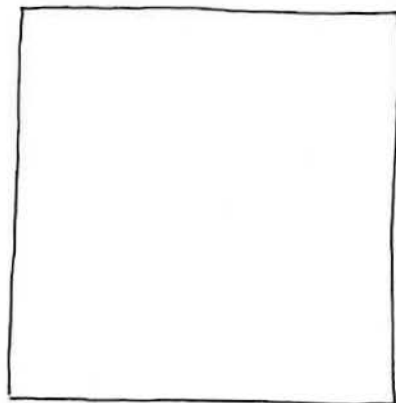
sub-class:

influence:

size: 4-3/4"

signature:

marks:



color: blue and yellow on  
white

exhibition hist: Sept. 13 to Nov. 8, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1577 shape: square

object: **tile**

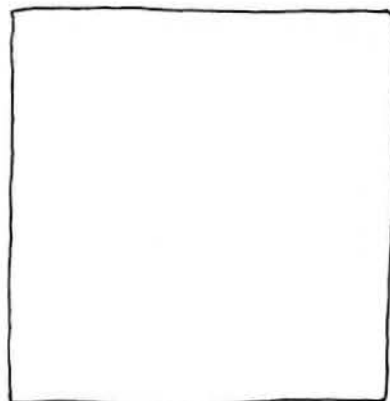
sub-class:

influence:

size: 4-3/4"

signature:

marks:



color: blue and yellow on  
white

exhibition hist: Sept. 13 to Nov. 8, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1578 shape: square

object: **tile**

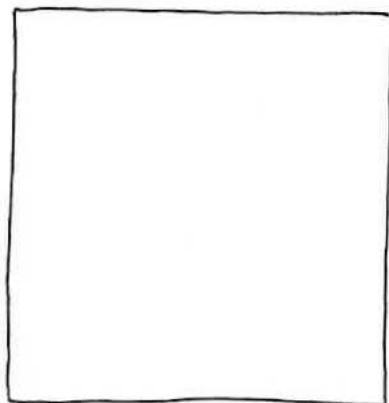
sub-class:

influence:

size: 4-3/4"

signature:

marks:



color: blue on white

exhibition hist:

provenance: unknown

condition:



accession no.: 1923.1579 shape: square

object: **tile**

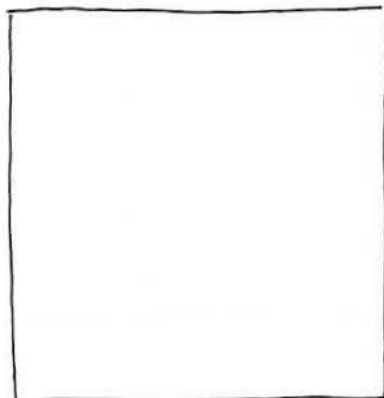
sub-class:

influence:

size: 4-3/4"

signature:

marks:



color:

exhibition hist:

provenance: unknown

condition:

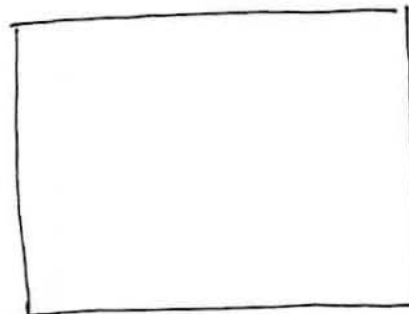
accession no.: 1923.1580 shape: rectangle

object: **tile**

sub-class:

influence:

size: 4-1/2" x4-5/8"



signature:

marks:

color: two tones of blue,  
yellow-orange and  
green on white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1581 shape: square

object: **tile**

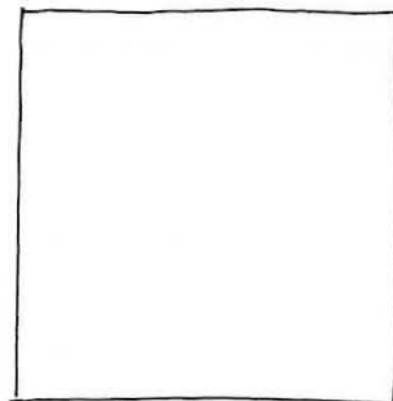
sub-class:

influence:

size: 5/8" thick/ 4-11/16"  
square

signature:

marks:



color: blue on white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1582 shape: square

object: **tile**

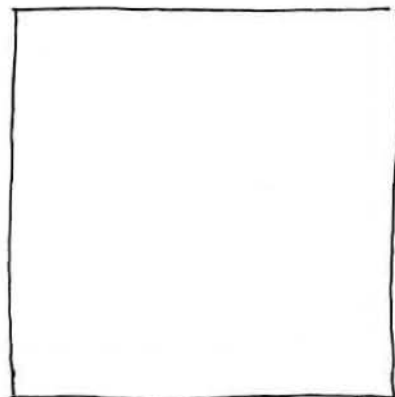
sub-class:

influence:

size: 1/2" thick/ 4-3/4"  
square

signature:

marks:



color: blue on white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1583 shape: square

object: **tile**

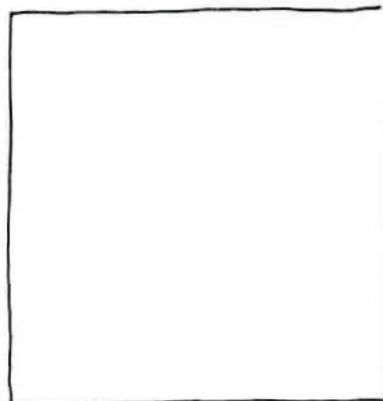
sub-class:

influence:

size: 4-3/4"

signature:

marks:



color: blue on white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1584 shape: square

object: **tile**

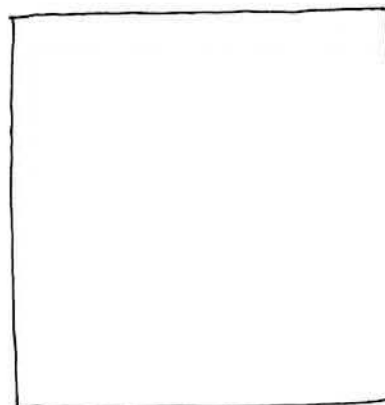
sub-class:

influence:

size: 4-3/4"

signature:

marks:



color: blue on white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1585 shape: square

object: tile

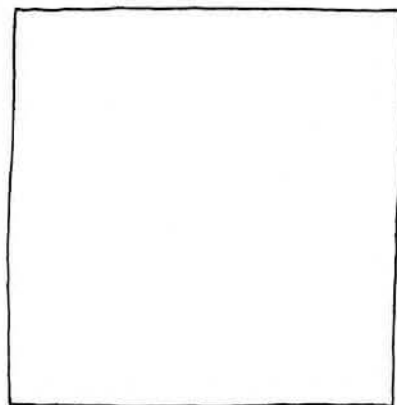
sub-class:

influence:

size: 4-3/4"

signature:

marks:



color: blue on white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1586 shape: square

object: **tile**

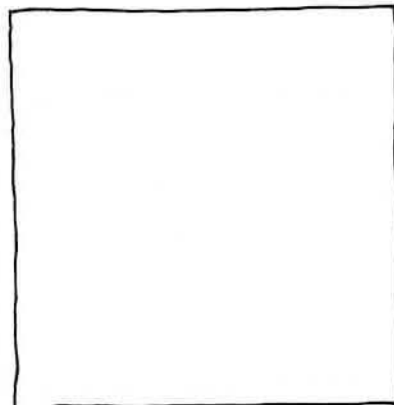
sub-class:

influence:

size: 4-3/4"

signature:

marks:



color: blue on white

exhibition hist:

provenance: unknown

condition:



accession no.: 1923.1587 shape: rectangle

object: **tile**

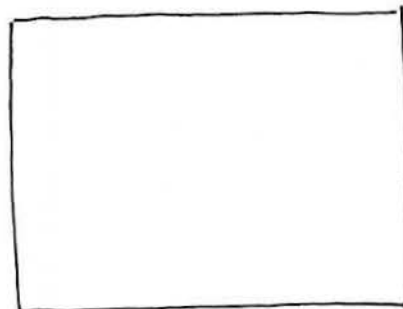
sub-class:

influence: American

size:

signature:

marks:



color: blue, yellow,  
orange, green and  
brown on white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1588 shape: square

object: **tile**

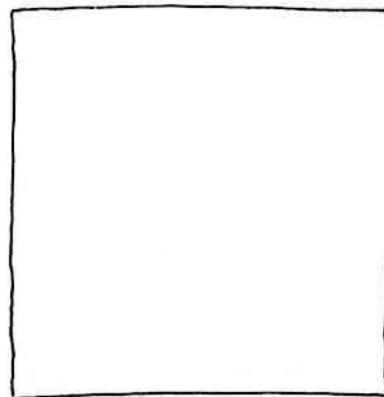
sub-class:

influence:

size:

signature:

marks:



color: blue, two tones of  
yellow, green and  
brown on white

exhibition hist: Sept. 13 to Nov. 9, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1589 shape: square

object: **tile**

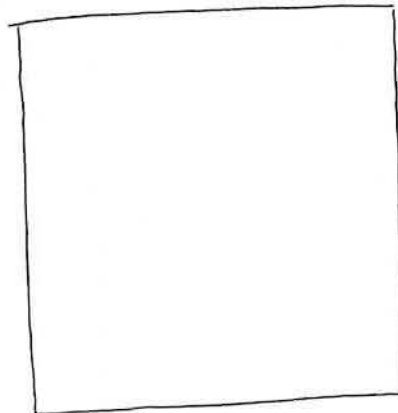
sub-class:

influence: American

size: 5-1/2"

signature:

marks:



color: blue on white

exhibition hist: Sept. 13 to Nov. 9, 1969: Field Museum Exhibition Fiesta Mexicana

provenance: unknown

condition:

accession no.: 1923.1590 shape: rectangle

object: **tile**

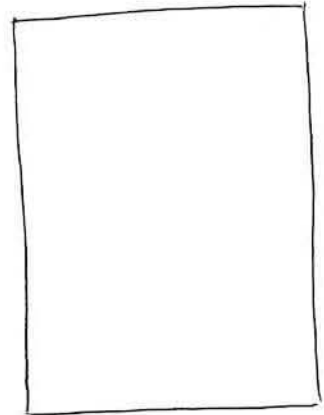
sub-class:

influence: American

size: 5-1/2" x 5-5/8"

signature:

marks:



color: blue on white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1591 shape: rectangle

object: **tile**

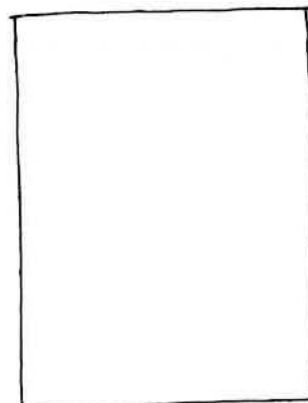
sub-class:

influence:

size: 5-9/16" x 5-7/16"

signature:

marks:



color: blue on white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1592 shape: square

object: **tile**

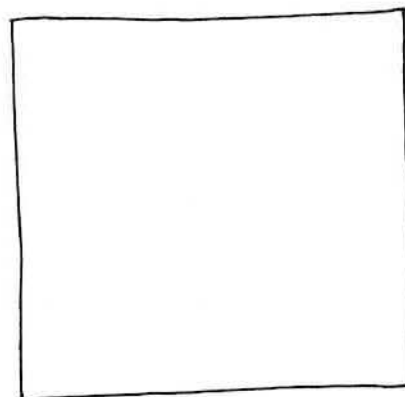
sub-class:

influence:

size: 5-1/2"

signature:

marks:



color: blue on white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1593 shape: rectangle

object: tile

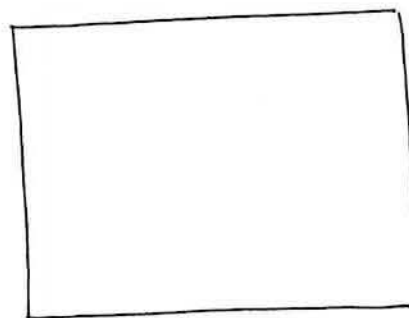
sub-class:

influence:

size: 5-7/16" x 5-9/16"

signature:

marks:



color: polychrome on  
cream

exhibition hist: Sept. 13 to Nov. 9, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1594 shape: square

object: tile

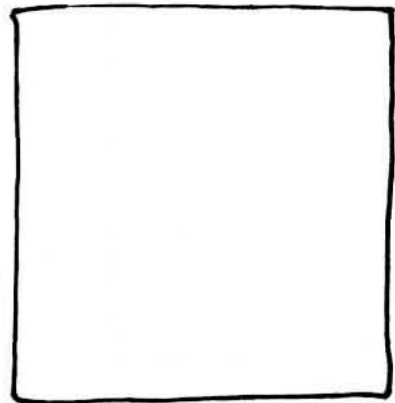
sub-class:

influence:

size: 5-1/2"

signature:

marks:



color: blue, yellow and  
brown on white

exhibition hist:

provenance: unknown

condition:



accession no.: 1923.1595 shape: rectangle

object: **tile**

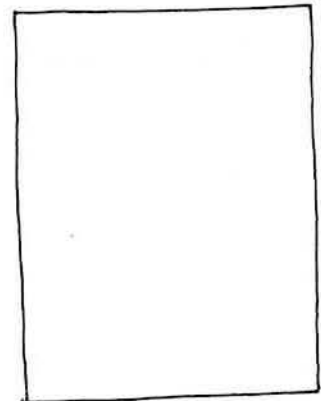
sub-class:

influence:

size: 5" x 4-7/8"

signature:

marks:



color: polychrome on  
cream

exhibition hist: Sept. 13 to Nov. 9, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1596 shape: square

object: tile

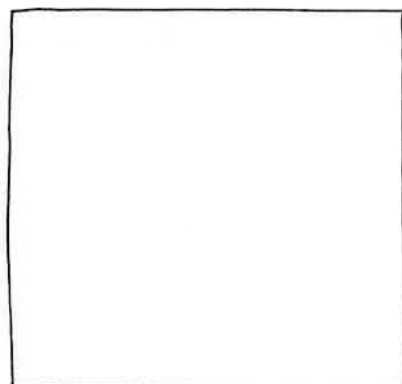
sub-class:

influence:

size: 4-3/4"

signature:

marks:



color: polychrome on  
cream

exhibition hist: Sept. 13 to Nov. 9, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1597 shape: square

object: **tile**

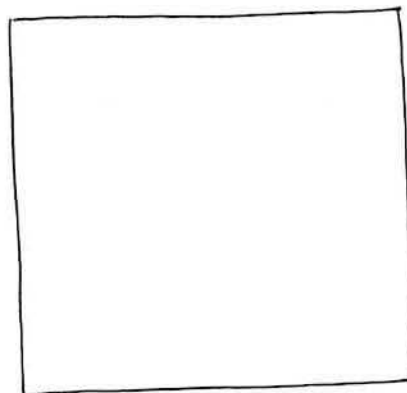
sub-class:

influence:

size: 4-1/2"

signature:

marks:



color: blue, yellow and  
brown on white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1598 shape: square

object: **tile**

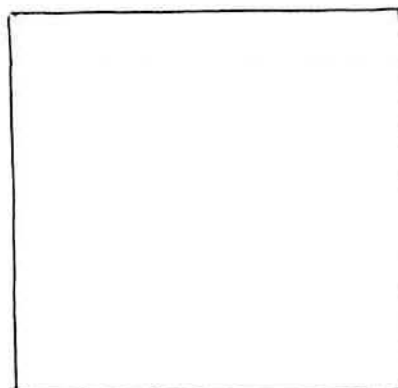
sub-class:

influence:

size: 4-3/4"

signature:

marks:



color: polychrome on  
cream

exhibition hist: Sept. 13 to Nov. 9, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1599 shape: square

object: **tile**

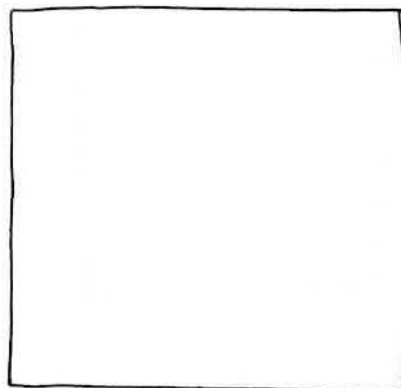
sub-class:

influence:

size: 4-1/2"

signature: *mark*

marks:



color: yellow, green and  
blue with dark lines

exhibition hist: Sept. 13 to Nov. 9, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1600 shape: rectangle

object: **tile**

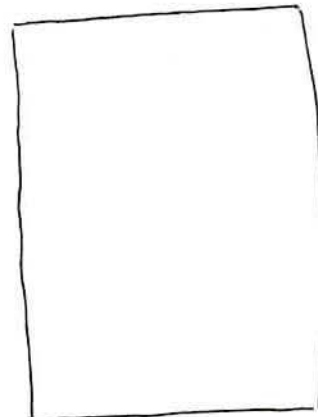
sub-class:

influence:

size: 5-7/16" x 5-3/8"

signature:

marks:



color: yellow, brown, blue  
and green with dark  
lines on white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1601 shape: square

object: **tile**

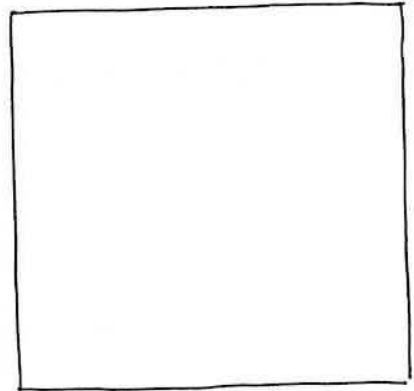
sub-class:

influence: Asian

size: 5"

signature:

marks:



color: polychrome on  
cream

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1602 shape: square

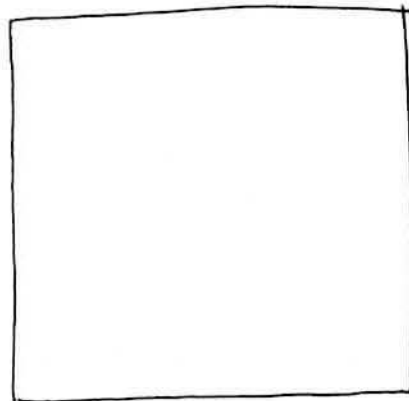
object: **tile**

sub-class:

influence:

size: 11/16" deep x  
4-13/16" square

signature: marks:



color: blue, brown, yellow  
and orange on  
white

exhibition hist:

provenance: unknown

condition:



accession no.: 1923.1603 shape: square

object: tile

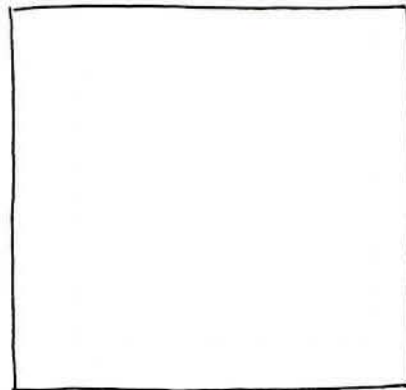
sub-class:

influence:

size: 4-7/8"

signature: *mark*

marks: *F*



color: polychrome on  
cream

exhibition hist: Sept. 13 to Nov. 9, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1604 shape: rectangle

object: **tile**

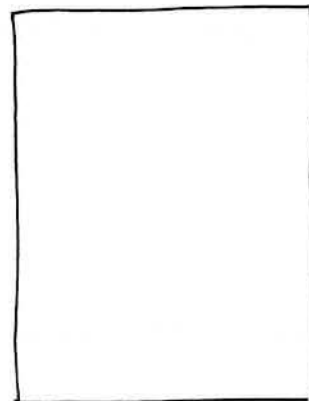
sub-class:

influence:

size: 5" x 4-7/8"

signature: *mark*

marks: *F*



color: polychrome on  
cream

exhibition hist: Sept. 13 to Nov. 9, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1605 shape: rectangle

object: **tile**

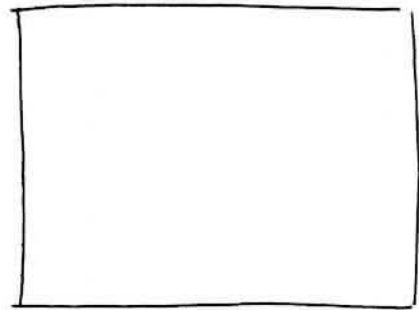
sub-class:

influence:

size: 4-9/29" x 4-1/2"

signature:

marks:



color: blue, yellow and  
brown on white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1606 shape: rectangle

object: **tile**

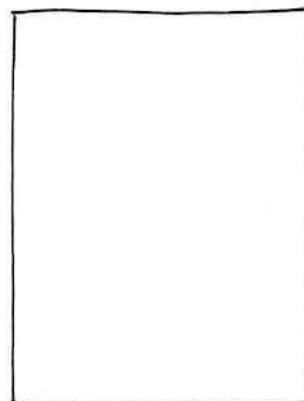
sub-class:

influence:

size: 4-3/8" x 2"

signature:

marks:



color:

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1607 shape: square

object: **tile**

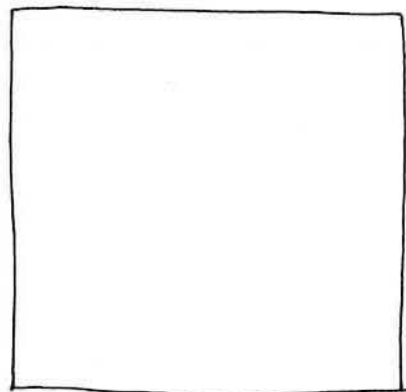
sub-class:

influence:

size: 4-3/4"

signature: *mark*

marks: *F*



color:

exhibition hist: Sept. 13 to Nov. 9, 1969: Field Museum Exhibition Fiesta Mexicana

provenance: unknown

condition:

accession no.: 1923.1608 shape: square

object: **tile**

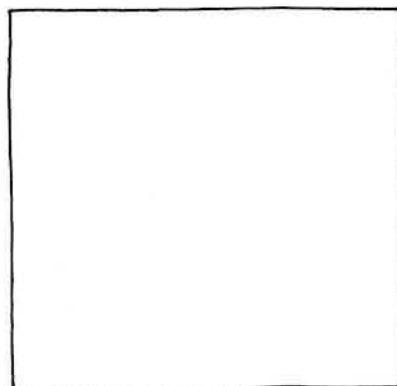
sub-class:

influence:

size: 4-3/4"

signature: *mark*

marks: *F*



color: polychrome on  
cream

exhibition hist: Sept. 13 to Nov. 9, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1609 shape: rectangle

object: **tile**

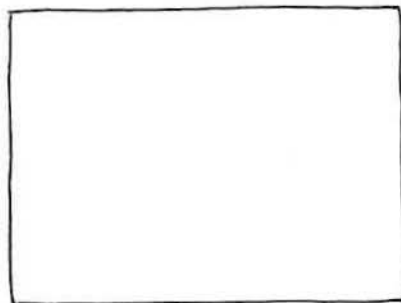
sub-class:

influence:

size: 5-3/16" x 5-5/16"

signature:

marks:



color: blue, yellow, green  
and brown on white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1610 shape: square

object: **tile**

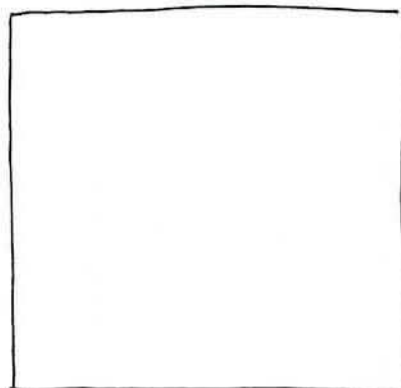
sub-class:

influence:

size: 4-7/8"

signature: *mark*

marks: *F*



color: polychrome on  
cream

exhibition hist: Sept. 13 to Nov. 9, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:



accession no.: 1923.1611 shape: rectangle

object: **tile**

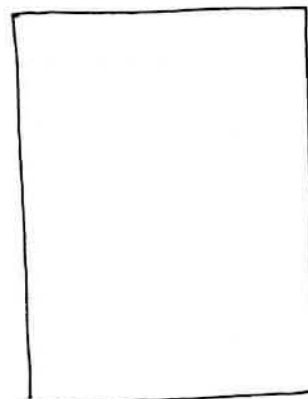
sub-class:

influence:

size: 4-7/8" x4-3/4"

signature: *mark*

marks: *F*



color: polychrome on  
cream

exhibition hist: Sept. 13 to Nov. 9, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1612 shape: square

object: **tile**

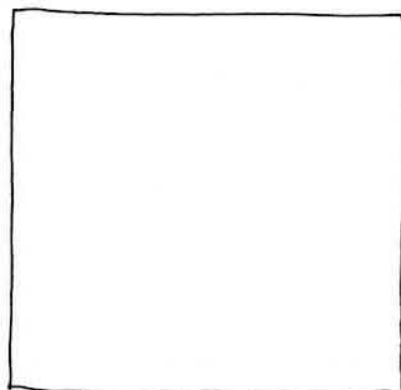
sub-class:

influence:

size: 4-7/8"

signature: *mark*

marks: *F*



color: polychrome on  
cream

exhibition hist: Sept. 13 to Nov. 9, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1613 shape: square

object: **tile**

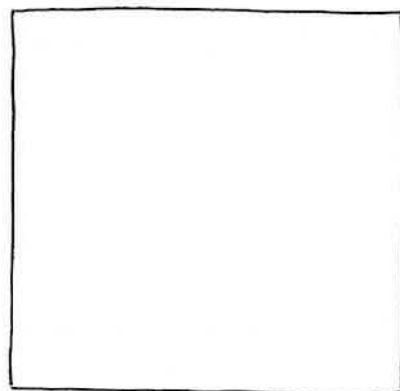
sub-class:

influence:

size: 4-7/8"

signature: *mark*

marks: *F*



color: polychrome on  
cream

exhibition hist: Sept. 13 to Nov. 9, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1823.1614 shape: rectangle

object: **tile**

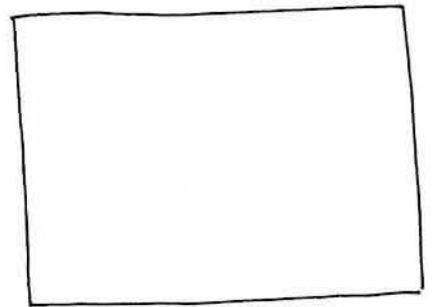
sub-class:

influence:

size: 4-1/2" x4-15/16"

signature:

marks:



color: blue, yellow and  
brown on white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1615 shape: square

object: **tile**

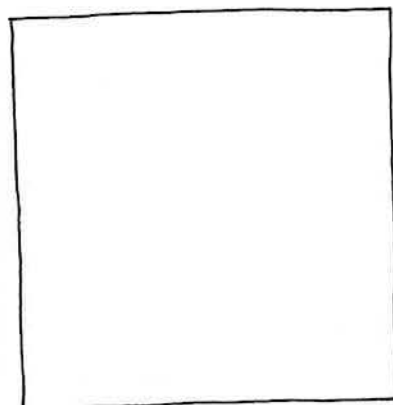
sub-class:

influence:

size: 4-3/4"

signature:

marks:



color: blue on white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1616 shape: square

object: **tile**

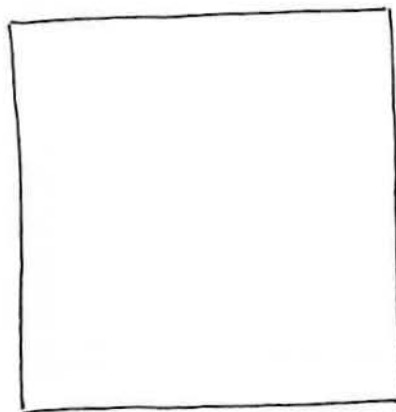
sub-class:

influence:

size: 4-7/8"

signature: *mark*

marks: *F*



color: polychrome on  
cream

exhibition hist: Sept. 13 to Nov. 9, 1969: Field Museum Exhibition Fiesta  
Mexicana

provenance: unknown

condition:

accession no.: 1923.1617 shape: square

object: **tile**

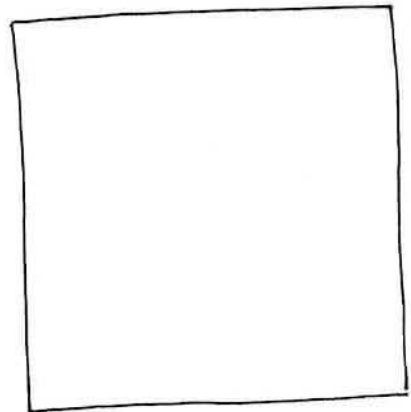
sub-class:

influence:

size: 4-7/8"

signature:

marks:



color: blue on white

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1618 shape: square

object: **tile**

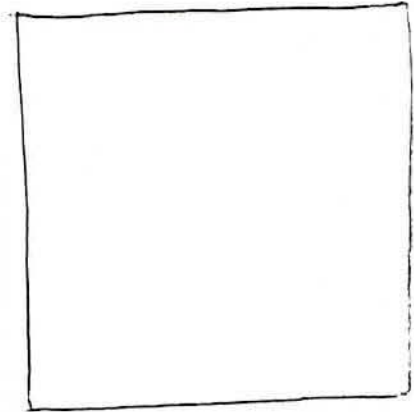
sub-class:

influence:

size: 4-7/8"

signature:

marks:



color:

exhibition hist:

provenance: unknown

condition:



accession no.: 1923.1619 shape:

object: **tile**

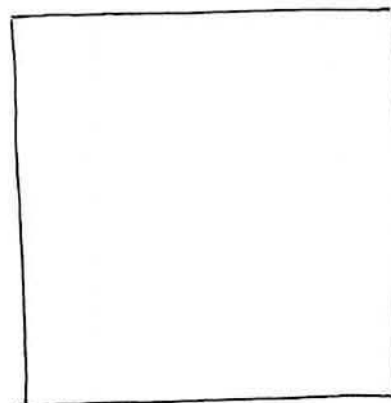
sub-class:

influence:

size: 4-7/8"

signature:

marks:



color:

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1620 shape: rectangle

object: **tile**

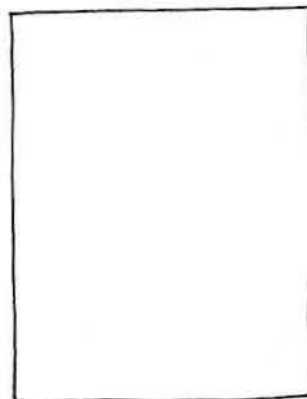
sub-class:

influence:

size: 5" x 4-7/8"

signature:

marks:



color: polychrome on  
cream

exhibition hist:

provenance: unknown

condition:

accession no.: 1923.1621 shape:

object: vessel

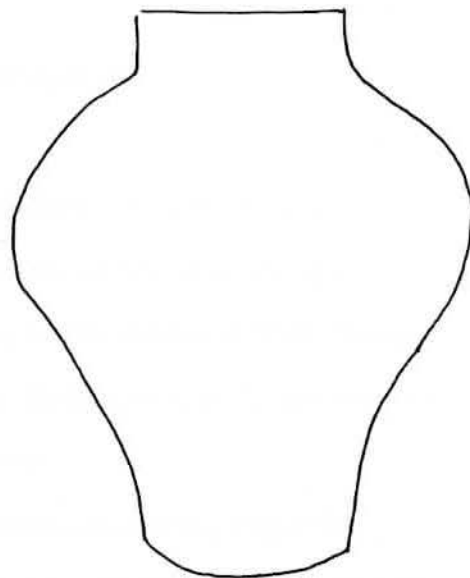
sub-class: vase

influence:

size: 12-3/8" h/ x 10-1/2" d.

signature:

marks:



color:

exhibition hist:

provenance: unknown

condition:

## Chapter V

### PROPOSAL OF AN EXHIBITION

By their dedication to the preservation of objects, collectors make it possible for the history of civilizations and cultures to be available to future generations. Collectors and institutions store the values and standards of the ages and submit them to audiences from time to time. Both work silently realizing they may never see their work (their collections) shown.

Works are chosen by institutions for exhibition based on perspective. Alterations in perspective are naturally continual, because ways of seeing change with the passage of time.

The Herbert Pickering Lewis collection of Talavera poblana at the Art Institute of Chicago is one of the richest collections of Spanish colonial artworks outside of Mexico. Without question it is the richest permanent collection of Spanish colonial art in the Midwest. January 23 through April 3, 1999, the first major exhibition devoted to Spanish influenced folk art to travel to Chicago. The Chicago Cultural Center hosts "El Alma del Pueblo." It would serve members and visitors to the Art Institute to mount a second Chicago exhibition of Spanish colonial art by showing the Herbert Pickering Lewis collection in one of the museum's own galleries.

As the twentieth century closes, the museum-going public is judicious. As an audience museum goers are involved in what is being shown. As an educated public, the population realizes there is (always) more to a story. One plan for the Exhibition of the Herbert Pickering Lewis collection follows in three parts.

- I. Exhibit approximately twenty percent of the collection, twenty-seven works; in cases of a small gallery space off Gunsaulus Hall.

By extending the display already on view in Gunsaulus Hall, show the influences of Arab, Chinese, Italian and Spanish cultures adopted, nurtured and flourished by the Mexican regional potter. This living heritage could be experienced by highlighting the following works.

The jar numbered 1923.1443

The vase numbered 1923.1445

The inkstand numbered 1923.1462

The vase numbered 1923.1533

The plate numbered 1923.1514

The plate numbered 1923.1465

The plate numbered 1923.1515

The tile numbered 1923.1607

The tile numbered 1923.1552

The tile numbered 1923.1570

The cover numbered 1923.1498

The basin numbered 1923.1500

The basin numbered 1923.1501

The plate numbered 1923.1505

The bread tray numbered 1923.1507

The inkstand numbered 1923.1517

The albarello numbered 1923.1519

The benitier numbered 1923.1522

The inkstand numbered 1923.1530

The vase numbered 1923.1448

The vase numbered 1923.1450

The jar numbered 1923.1459

The jar numbered 1923.1461

The jar numbered 1923.1464

The plate numbered 1923.1467

The jar numbered 1923.1509

The jar numbered 1923.1537

II. Use photographic murals to convey the splendor of the age of the viceroyalty in Puebla, Mexico. Exhibit maps of exploration and trade. Use printed material to show not only the Ordinances of the Potters' Guild but the correspondence that challenged the Spanish workshop laws. Display fine and decorative art of the period; show etchings and engravings, textiles and metal work of the time.

III. Set up simulated patio, kitchen, study and pharmacy beautifully decorated with Talavera tiles and vessels; use aroma to interpret the use of the objects

Also, the collection contains seventy-eight tiles which could be mounted in various arrangements as they might have been used forming borders and pictorials in their time.

Most Americans are knowledgeable about British colonization, but detached about Spanish colonization. The story of the Spanish colonies, northern territories which became important parts of the United States, is substantive. For many Americans the perception of Mexican art is limited, the philosophical view of the Spanish in Mexico is under-appreciated, the detachment of the United States and Mexico fixed.

The proposed exhibit offers access to a neighbor and to antecedents. In spite of the fact that Chicago is open to diversity and is home to the successful Mexican Fine Arts Center Museum, the richness of the Spanish colonial era is not shown locally. The exhibit offers that which probably has not been seen before.

The objective of the exhibition will be the display of a confluence of cultures. As stated in the body of this report, the Spanish came to Mexico in the Sixteenth century with Catholicism, kick wheel, glazes and books with printed images. The Potters and decorators of seventeenth and eighteenth century Mexico had a tradition of pottery making and symbol decorating in place long before the Spanish arrived. The culture of the indigenous people was one which, like the Spanish, also saw life as creation and death with devotion in-between. The Mexican perspective on life itself was cyclical; creation and death repeating themselves.

With the Spanish came land and sea trade. Commercial ships from Manila, sailed between China and Mexico, another culture bringing more stimulation to the vitality of Mexico. The plates, pitchers, tiles, basins and jars of the exhibit can reveal that vitality.

The traveling "*El Alma del Puebla*" exhibition was successful in San Antonio and Miami. The February 1999 issue of the magazine Art and Antiques urges its readers to see Connecticut's New Britain Museum of American Art's exhibition "¡Espana! : American Artists and the Spanish Experience". An exhibition of Talavera poblana/Talavera de la Reina is planned for June and July 1999 in New York City.

Seldom does the opportunity arise to show so much creative energy, so economically. The use of the Art Institute of Chicago's collection for an exhibit of this character has the advantage of economic simplicity and the opportunity for scholarly enhancement.

As a possible PostScript to the Herbert Pickering Lewis exhibition, it might be interesting to present more recent objects which show the continuing importance of confluence of cultures. It is expected that the show will bring light to the process of coming together in creative energy. It is expected that the show will leave discerning viewers thinking about participation, contribution, transfers and transformation of culture.