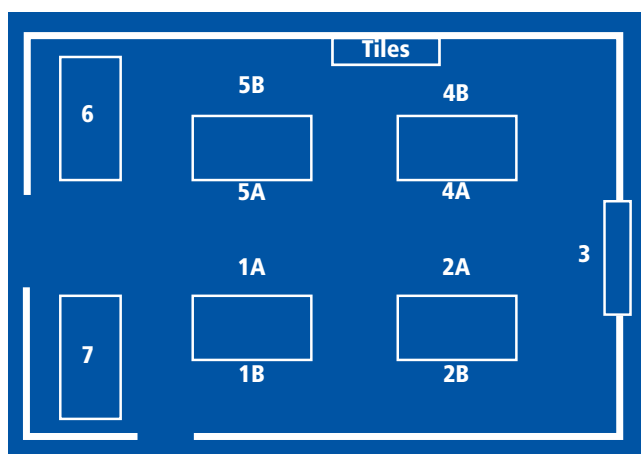


# Talavera Ceramics



While potteries had existed in Talavera de la Reina (Toledo province), since medieval times, the town's proximity to the Court established in Madrid in the 16th C. spawned its rapid development, in the production both for tableware and ceramic tiles.

Many important monasteries and a number of palaces that were built in this period would cover their walls, tables, and larders with the colourful *Talavera* tiles. These large orders led to the introduction of production in series, and in the 16th C. the *talaveras* reflected changes in the taste of the ruling classes of Castile. This accounts for the variety of styles, motifs, colours, and forms that we can see in this room.

In the 18th C., the widespread dissemination of fine Alcora *lozas* (glazed earthenware) and of Spanish and European porcelain overshadowed the rougher *Talavera* ceramics. Despite their attempts to imitate the new ceramics, the output of Talavera factories was relegated to a lower market throughout the 18th and 19th centuries.

## 1A. *Mariposas Series*



**1 - 6.** Plates with winged rims, with the vegetable motifs known as *mariposas* (butterflies), alternating with flowers and other plants (save no. 4). Central motifs, always on a vegetable bed: owl (1), passant lion (2), cornucopia with flowers (3), heron (4), crane (5) and hare (6). (Inv. 19551, 44, 2827, 19548, 48 and 49)

## 1B. *Ferns and Swallow Series*



**1, 2, 6 and 7.** Large Plates. In the central medallion, large flower and swallows drinking. On the rim, six compartments with ferns (save no. 7, with palm leaves). (Inv. 12148, 40, 42 and 2859)

**3 - 5.** Small plates. Bunches of ferns on the rims (save no. 5, not compartmented). Central motifs: hare (3), radiating vegetable motif (4) and coat of arms with the inscription *SOR INÉS DE LA M(AD)RE DE DIOS* amongst swallows (5). This might belong to a "nun's trousseau", a novice's dowry. (Inv. 3227, 3225 and 3226)

## 2A. Tricolour Series (I)



**1, 3 and 4.** Large plates.

Central motifs: griffin, gazelle and wild boar. Rims with flowers. (Inv. 6, 19555 and 17)

**2.** Small plate. Central motif: hybrid creature (*putto* and flower) in Spanish Grottesque Plateresque style. Rim with fish and cornucopia. (Inv. 9426)

**5 and 6.** *Albarellos* with the name of the substances:

*G. ARMONIACI* (5) and *S. CARTHAMI* (6). Main motifs: hare (5) and bird of prey (6). (Inv. 5 and 3)

**7.** Small plate. Central motif: crown on fleur de lys. (Inv. 2514)

**8.** Salt or spice cellar. Decorated with foliage. (Inv. 12477)

## 2B. Tricolour Series (II)



**1 and 3.** First *Talavera* tricolour series of Italian and Flemish influence, from the third quarter of the 16th C. Plate and small bowl with similar central motifs: bust of a knight with a helmet (in no. 3 wearing a beard). Rims with leaves and flowers. (Inv. 19559 and 26408)

**2.** Bowl. Central motif: idealised architecture of Italian influence. (Inv. 4)

**4, 5 and 6.** Large plates. Central motifs: figure of lady with falcon (falconry scene), bust of soldier covered with light open-raced, ridged helmet and figure of soldier (possibly from Swiss guard at the Spanish Court). Rims with flowers. (Inv. 19, 19506 and 22)

**7.** Large plate. Central motif: medallion with human face. (Inv. 9443)

## 3. Series for the Monastic Orders



**1 and 2.** *Albarello* (drug jar) and vase with two handles with the coat of arms of the Franciscan order. On the second, the inscription *S(AN) DIEGO DE ALCALÁ* identifies the name of the monastery for which they were made. (Inv. 3044 and 13179)

**3 and 4.** *Albarellos* from the Royal Monastery of El Escorial, with the coat of arms of the Hieronymite

order (rampant lion) and the monastery (the grill of the martyrdom of San Lorenzo). *Serie esponjada* (as painted with sponge). Identification of the products they contained: *L. AMIANTUS* and *S. FALARIS*. (Inv. 32 and 36)

**5 and 6.** Vases with the coat of arms of the Dominican order. (Inv. 9149 and 13177)

**7.** *Albarello* with foliage decoration of Italian influence. (Inv. 3976)

**8.** *Albarello* with unknown coat of arms (with carnations). (Inv. 9154)

**9.** Chocolate cup with coat of arms of the Augustine order. (Inv. 5364)

**10 and 11.** Glazed earthenware jars with the coat of arms of the Benedictine monastery of Santo Domingo de Silos, under the royal crown and the abbot's hat respectively. (Inv. 25 723 and 25724)

**12 and 13.** *Albarello* and vase with the mostrance identifying the *Colegio Máximo* of the Society of Jesus in Alcalá de Henares. (Inv. 25581 and 25582)

Most of the pieces (no. 6, 8 and 10 a 13) have a white cartouche on which the apothecaries of the different monasteries would later write the name of the product they would contain.

## 4A. Blue Series (I)



1. Burner with lid, topped by a nude masculine figure. Bands with scrollwork. (Inv. 41)
2. Oval platter with *rocaille* waved rim. Central landscape with idealised architecture of Oriental inspiration. Inscription: *MIRANDA*. Rim with scrollwork. (Inv. 2785)

3. Bottle in the shape of a pumpkin. On the lower part: heron, fox and butterflies among bushes. (Inv. 2781)
- 4 and 5. Pair of salt or spice cellars (no. 4 with the letter *P* possibly indicating *pimienta* or pepper, and no. 5, with *A* for *azúcar* or sugar). (Inv. 33 and 35)
6. Salt cellar decorated with foliage. (Inv. 12486)
7. Salt-spice cellar with two compartments, foliage decoration. (Inv. 12487)
8. Inkstand with four compartments for ink and holes for pens. Central motif: greyhound chasing a hare. (Inv. 9356)
9. Vase with landscapes and idealised architecture. (Inv. 17860)

## 4B. Blue Series (II)



1. Large plate with bullfight scenes (*picador*). Inscription: *GODAR* (name of patron). (Inv. 2325)
2. Plate with couple, perhaps belonging to the wedding trousseau of the lady to whom the inscription refers to: *DOÑA ISABEL DE ULLOA*. (Inv. 2784)
3. Platter in the shape of a scallop shell, probably a holy water or baptismal

stoup. Main motif: vase with flowers among birds and trees. Anagram: *MARÍA*. Inscription: *PEÑA SACRA. A DEB(OCIO)N DE D(O)N CLE(MEN)TE ROBLES*, which are the names of the shrine and the donor. (Inv. 2789)

4. Vase. Principal motifs: leopards alternating with idealised architecture. Rim with scrollwork. (Inv. 3006)

## 5A. Polychromed Series (I)



- 1, 2, 3 and 4. Vase, spice cellar, plate and bowl. Childhood scenes: two children playing bugles, a deer and a leopard in a woodland setting (1); and children playing with a rope (2 and 4) and riding a toy horse in a rural setting (3). Rims with geometric motifs and scrollwork. (Inv. 102, 100, 103 and 176)
5. Jug with cranes and foliage decoration. (Inv. 175)

- 6 and 7.** Small jug and vase by the so-called *Maestro de la Patata* with its characteristic motifs of very detailed leaves inspired by the potato plant (no. 2 could also be from this workshop or by an imitator). In addition, the decoration includes herons and idealised architecture. (Inv. 12134 and 184)
- 8.** Plaque with "St. John the Baptist's Dream". (Inv. 26357)

## 5B. Polychrome Series (II)



- 1.** Plate. Hunting scene: two hunters, one on horseback, with two dogs chasing a deer. (Inv. 172)
- 2.** Platter with *rocaille* rim. Decoration divided into quarters with foliage, geometric and architectural scrollwork; and a dog in the central medallion. (Inv. 105)
- 3.** Bowl. Central motif: bullfight scene (a group of riders dressed in Roman style spearing two bulls), probably inspired by a Flemish engraving. Around the edge: hare, birds, bulls and butterflies. (Inv. 167)
- 4 and 6.** Candlestick in the shape of a kneeling knight and a center piece in the shape of a lion. The lion is similar to those on the kitchen table in the period rooms. (Inv. 177 and 110)
- 5.** Vase with the coat of arms of the king Sebastián of Portugal, c. 1581. Decoration of Italian influence (white and yellow on blue of Venetian influence). (Inv. 19465)

## 6. Alcora Series

### Ramito Series

Characteristic motif: small foliage compositions with fruit and leaves scattered over the whole surface.



- 1, 2 and 4.** Plates. In no. 1, the central figure is an elephant, probably inspired in the one that Carlos III brought for the Cabinet of Natural History, which is on display at Museo Nacional de Ciencias Naturales in Madrid. The other plates, motif of the *chaparro* (a small tree) series (2) and foliage motif with tree and apples with the inscription: *GAGAGA* (4). (Inv. 9191, 9172 and 9179)
- 6.** Flask. (Inv. 5181)
- 7.** Three corned salt and spice cellar with three compartments. (Inv. 9341)
- 10.** Rhomboid sauce boat. Central motif from the *chaparro* series. (Inv. 4045)
- 11 and 12.** A pair of *mancerina* (chocolate cup holder). No. 12 in the shape of a scallop shell. (Inv. 9176 and 4065)

### Bérain Series

Lace motif inspired in the design of the French ornamentist Bérain.

- 3 and 8.** Plate and vase. In no. 3, central composition with soldier and vase. (Inv. 3563 and 5288)
- 5.** *Salvilla* (fruit tray). Central medallion: charming scene with soldier and lady. Inscription: *SEGURA*. (Inv. 5189)
- 9.** *Albarellero*. Identification of product: *S. CATHAPUL*. Beneath, emblem of the Inquisition, suggesting it was made for the house of a member of this institution. (Inv. 13173)

## 7. Other series: innovations embodied in Talavera since the end of 17th and during 18th and 19th C.

### Bobbin Lace Series (end of 17th and early 18th C.)

4. Bowl. Inscription (name of patron): *IUAN DE GUERTA*. (Inv. 9366)
5. Spice cellar. Central motif: boy playing with a bird. (Inv. 19558)

### Vermiculated Series (end of 17th and early 18th C.)

11. *Mancerina* in the shape of a scallop shell. It also includes motifs from the *ramito* series. (Inv. 9625)

### Vernacular series of 19th and 20th C.



### Hangings and Garland Series

1. Vase with handle and lid. (Inv. 9546)
9. Inkstand with holes for pens. Inscription: *D(O)N DAMASO BALMORISCO*. (Inv. 12127)
10. *Mancerina*. Inscription: *LORENZA DÍAZ. AÑO DE 1841* (Inv. 9163)
12. Jug with handle. (Inv. 2607)

### Virgen del Prado Series

3. Large plate. Rim with garlands. Inscription: *VICENTA OJALBO. AÑO DE 1859. N(UEST)RA S(EÑO)RA DEL PRADO*. (Inv. 13196)

### War of Independence Series

8. Jug with twisted handle. Scene: soldier and grape seller. Background: motifs from the *ramito* series. (Inv. 5093)

### San Sebastián Brotherhood Series (Madrid)

6. Jug with twisted handle. Coat of arms with inscription: *MANUEL DE CASTRO. COFRADIA SACRAM(ENTA)L DE S(AN) SEB(ASTIA)N DE MAD(R)ID. A(Ñ)O DE 1751*. (Inv. 9155)
7. Jug with handle. Central motif: monstrance under crown and royal mantle. Inscription: *AÑO DE 1831*. (Inv. 5103)

### Other Series

2. *Salvilla*. Central medallion: landscape with buildings and shepherd with dog and flock. Inscription: *D(O)N GASPAR DÍAZ DE OTAZU*. (Inv. 12226)

## 8. Tiles

Panels in the Renaissance style (second half of 16th C.)



### Left

Group of three panels (15 tiles each) with the central medallion in yellow. Frame in blue simulating a composition in relief of grotesques and scrollwork. From top to bottom, the central scenes represent the myth of Actaeon (transformed into a stag and being attacked by his greyhounds); a hind drinking from a spring and a cockatoo. These panels were usually framed in wider wall panelling with rhythmic compositions. (Inv. 12027, 12029 and 12030)

### Right

Panel of 36 tiles with grotesques and scrollwork in blue on a yellow background. It would form part of a larger composition of a wall panellius. (Inv. 12026)

**Table-summary with the chronological and stylistic evolution of *Talavera* productions.**

<b>Ceramics of Talavera de la Reina</b>	<b>16th C.</b>	<b>17th C.</b>	<b>18th C.</b>	<b>19th C.</b>
<b>Mariposas Series</b>				
<b>Fern and Swallows Series</b>				
<b>Tricolour Series</b>				
<b>Polychromed Series</b>				
<b>Blue Series</b>				
<b>Esponjada Series</b>				
<b>Alcora Series: Ramito and Berain Series</b>				
<b>Garland and Hangings Series</b>				
<b>Bobbin Lace Series</b>				
<b>Vermiculated Series</b>				
<b>Virgen del Prado Series</b>				
<b>War of Independence Series</b>				