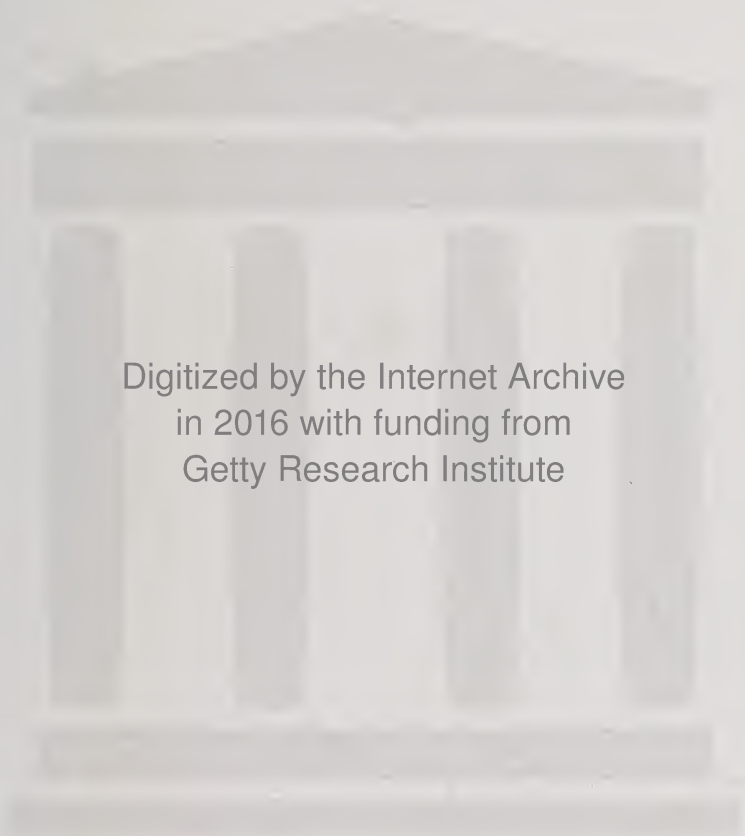


EXHIBITION
OF
TILES

PENNSYLVANIA MUSEUM
MEMORIAL HALL, FAIRMOUNT PARK
PHILADELPHIA
1915

4270



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19. SARACENIC TIN ENAMELED AND LUSTERED TILE
Thirteenth Century
From Northwestern Persia

EXHIBITION
OF
TILES



PENNSYLVANIA MUSEUM
MEMORIAL HALL, FAIRMOUNT PARK
PHILADELPHIA
1915

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TILES



TILES for roofing, paving and mural decoration have been used from a very early period. The building bricks of Babylonia were frequently glazed with glass and not with tin, as stated by the early writers. Pieces of opaque, colored glass cut into thin slabs, were used by the Romans for insertion in walls and mosaic work. Earthenware tiles of considerable size, glazed with tin and decorated in colors and luster were employed by the Saracens in the interior decoration of buildings. Flat tiles in the forms of eight-pointed stars and four-armed crosses were extensively used, which were embellished with plant and animal motives in luster. Examples dating from the thirteenth century have been found in large numbers in Persia. A tile of this character bearing the date 1121 is known. The native Persian potters from that time on ornamented their mosques and other structures with tiles of various sorts frequently having enrichments in luster. At a later period the ornamentation was painted in blue or in bright colors. The latter style was copied by the peoples of the Mediterranean area, notably at Damascus, in Turkey and Asia Minor.

For several centuries Spain has been pre-eminently a country of tile-making. In the fourteenth and fifteenth centuries much of the tile-work in some of the provinces was Moorish, or showed Saracenic influence in the shapes, in the stanniferous enamel with which it was coated and in the luster decoration. Previous to the fourteenth century, inlaid tile-work, in the Moresque style, was being extensively produced.

About the sixteenth century two new styles were originated by the Spanish tile-makers, known as the *cuerda seca* and the *cuenca*. The former consisted in the imitation of inlaid strapwork or mosaic designs by the use of enamels of different colors on a solid surface. The second process consisted in stamping the design in the clay, the outlines being in relief, and in filling the depressions with glass glazes of various tints. Seville was the principal seat of the manufacture, but tile-works sprang up in many parts of the country, where vast quantities of tiles of many kinds were produced for interior and exterior decoration. Since the beginning of the sixteenth century painted tiles, with designs covering large surfaces, have been an important manufacture.

From Spain the use of tin enamel rapidly spread to other European countries, particularly Italy, Holland, Mexico and England. In Italy the Spanish methods and styles were closely followed in the fabrication of wall and paving tiles. In Germany and Switzerland tin enameled tiles were extensively used in the construction of earthenware stoves. At Puebla, Mexico the manufacture of maiolica tiles reached large proportions in the seventeenth and eighteenth centuries.

The manufacture of decorative tiles was not seriously attempted in the United States until after the Centennial Exhibition of 1876, although numerous experiments in this direction had been previously made. On the other hand earthenware roofing tiles were produced to a considerable extent in eastern Pennsylvania through the eighteenth century. These were evidently made at first by workmen who came from Germany, being similar to the tiles which abound in that country, and were a little later produced by native American potters. They are variously known as flat tiles, Germanic, and Beaver Tail, being about fifteen

inches in length, and six inches in width, of unglazed red clay, with a nib at the upper part of the under side for hanging on rafters. An illustrated article "On the Older Forms of Terra-Cotta Roofing Tiles", by Prof. Edward S. Morse, in the Essex Institute Bulletin, 1892, treats this subject in an exhaustive manner.

The Museum collection will serve to convey a fair idea of the principal styles of tiles which have been produced in various parts of the world at different periods. The exhibit includes a large series of maiolica tiles collected in Mexico, and some large panels of modern Spanish, Russian and American tiles, in great variety of design and treatment, the majority of which were first shown at the Centennial Exhibition.

EDWIN ATLEE BARBER

BABYLONIAN

1. BRICK (Fragment)
Dimensions, $2\frac{3}{4}$ by $2\frac{1}{2}$ inches
Pottery with glass glaze of greenish tint.
From Nippur, Babylonia, about 500 B. C.

EGYPTIAN

2. WALL FRESCOES (Fragments)
A flat surface of dried mud containing cut straw, covered with a thin coating of white clay on which the designs were painted, the colors being white, dark red and dark olive green.

ROMAN

3. MOSAIC PANEL
Length, $49\frac{1}{2}$ inches. Height, $29\frac{1}{4}$ inches
Picture of mounted warriors, in stone and glass mosaic.
Found in a villa belonging formerly to the family of Prince Drago, twelve miles from Rome.
Given by Mr. Thomas Hockley.
Museum No. '03-33.
4. MOSAIC PANEL
Dimensions, $18\frac{1}{2}$ by 12 inches
Picture formed of small stone tesserae of different colors. The subject is supposed to be the transformation of stones into men and women, as illustrating the Greek myth of Deucalion and Pyrrha.
Museum No. 1040
5. MOSAIC PANEL
Dimensions, $18\frac{1}{2}$ by 12 inches
A companion to preceding, the subject being Amphictyon, son of Deucalion, admonishing.
Museum No. 1041

6. TESSERAE (5)
 From a tessellated stone pavement.
 Ancient Roman.
 Given by Mr. Henry Phillips, Jr.
 Museum No. '88-193
7. MOSAIC (Fragment)
 Composed of small tesserae, or cubes of stone.
 From the Baths of Caracalla, Rome.
 Given by Mr. Charles E. Dana.
 Museum No. '08-13
8. FRESCO (Fragment)
 With animal painted in colors.
 From the Forum, Rome, Italy.
 Given by Mrs. John Williams Patten.
 Museum No. '10-3
9. BRICK
 Burned clay; stamped with large circular inscribed seal.
 Ancient Rome.
 Given by Mr. Charles E. Dana.
 Museum No. '08-16
10. BRICK (Fragment)
 Burned clay; stamped with circular seal.
 Ancient Rome.
 Given by Mr. Charles E. Dana.
 Museum No. '08-15
11. BRICK (Fragment)
 Burned clay; stamped with name, CVILLIG.
 Ancient Rome.
 Given by Mr. Charles E. Dana.
 Museum No. '08-14
12. TILES (Fragments)
 Pieces of glass of various colors and patterns cut into thin slices for insertion in walls and in mosaic work.
 Roman, first to fifth centuries A. D.

SARACENIC

13. ARCHITECTURAL TILE

Dimensions, 10 by 10½ inches

Covered with tin enamel. Decoration in relief, including part of a bold inscription in dark blue on an arabesque ground of luster. The frame work at two sides is decorated in relief, in pale turquoise green, on a luster ground. The end tile from a frieze.

Persia, thirteenth century.

John T. Morris Collection.

Museum No. 103-J.

14. ARCHITECTURAL TILE

Length, 15 inches. Width, 9 inches

Similar in style to preceding and of the same period.

John T. Morris Collection.

Museum No. 118-J.

15. ARCHITECTURAL TILE

Dimensions, 14 by 13½ inches

Covered with tin enamel. Relief inscription in white enamel on dark blue ground.

Persia, thirteenth century.

John T. Morris Collection.

Museum No. 117-J.

16. ARCHITECTURAL CORNER TILE

Length, 8½ inches; width, 6½ inches

Recessed design covered with black, white and light green tin enamel.

Persia, thirteenth century.

John T. Morris Collection.

Museum No. 100-J

17. ARCHITECTURAL TILE (Illustrated)

Length, 14½ inches; width, 8 inches

Slightly curved at base. Inscription in relief covered with white tin enamel, outlined with brown, on a ground of deep blue enamel, through the centre of



17. TIN ENAMELED TILE PANEL
Saracenic, Thirteenth Century



18. TIN ENAMELED FRIEZE TILE
Saracenic, Thirteenth Century

which runs a narrow band of pale green enamel containing in relief a mock inscription in turquoise blue. The design is heightened with touches of red and yellow.

Persia, thirteenth century.

John T. Morris Collection. Museum No. 106-J

18. ARCHITECTURAL TILE (Illustrated)

Dimensions, 14 by 13½ inches

Covered with tin enamel. Decoration in relief, including part of an inscription, the characters being enameled in blue, surrounded by a luster ground with floral and bird designs reserved in white. The end tile from a frieze.

Persia, thirteenth century.

John T. Morris Collection. Museum No. 105-J

19. TILE (Illustrated)

Dimensions, 12½ by 12½ inches

In form of an eight-pointed (Moslem) star. Of Arab-Mongolian type, covered with white stanniferous enamel and painted in luster.

The luster is identical with that which is found on the Hispano-Moresque pottery of Spain. It is of brownish yellow tone, but when viewed at an angle changes to bluish violet, of the same quality as that of the madreperla lusters of Valencia.

These star-shaped tiles were made under Saracenic influence in Persia, modified to some extent by the introduction of Mongolian technique, as shown in the painting of human figures of the broad Mongolian face type.

The inscription which extends around the margin has been translated by Prof. A. V. Williams Jackson, of Columbia University, New York, with the help of Dr. Yohannan. It is written in very poor Persian and parts of it have been obliterated by the wearing away of the decoration. So far as the original lettering is legible, the inscription is as follows:



20, 21. GLASS GLAZED TILES
Persia, Thirteenth Century



23. GLASS GLAZED MOSAIC DESIGN
Kashi Work
Persia, Thirteenth Century

“Wherever she be * * * the friends are as many
as the stars
Those beloved ones of the happy time * * *
Cast out into the world* * *
In the world there is no more hope left for me,
And in my soul no love for the world is left.
* * * happiness was the portion of my heart,
And that is no longer left * * * creator of the
world.”

This tile is from Veramin, and is probably of the
latter half of the thirteenth century. (See Frontis-
piece.) '10-1

PERSIAN

20. TILE (Illustrated)

Dimensions, $5\frac{5}{8}$ by $4\frac{5}{8}$ inches

In form of an equilateral triangle, covered with glass
glaze, in the usual Persian manner. The decoration
consists of an embossed conventional floral and leaf
design in lapis lazuli blue, black, and white.

From Ardebil, Persia, thirteenth century.

Gift of Dr. S. Weir Mitchell.

Museum No. '83-49

21. TILE (Fragment)

Similar to the preceding in style and treatment, but
of different shape and pattern (illustrated).

From the “Blue Mosque,” Tabriz, Persia, thir-
teenth century.

Gift of Dr. S. Weir Mitchell.

Museum No. '83-50

22. TILE (Fragment)

Similar to preceding in style and treatment.

From the “Blue Mosque,” Tabriz, Persia, thir-
teenth century.

Gift of Dr. S. Weir Mitchell.

Museum No. '81-3

23. MOSAIC WALL DESIGN (Illustrated)

Dimensions, $12\frac{1}{2}$ by $7\frac{1}{4}$ inches

Thin sheets of glass glaze, black, turquoise blue, white and brownish yellow cut into shape and applied to a flat surface of lime mortar forming a white inscription in the black ground. This is known as Kashi work, a style of mural decoration found in Persia and parts of India.

From the "Blue Mosque," Tabriz, Persia, thirteenth century.

Gift of Dr. S. Weir Mitchell.

Museum No. '81-2

24. TILE (Fragments)

Glass glaze in light blue, dark blue and brown, cut into shape and faced on tesserae of lime mortar. Kashi work.

From the "Blue Mosque," Tabriz, Persia, thirteenth century.

Gift of Dr. S. Weir Mitchell.

Museum No. '81-3

25. TILE (Fragment)

Dimensions, $5\frac{1}{4}$ by $4\frac{1}{4}$ inches

Covered with glass glaze, luster decoration.

Persia, sixteenth century.

John T. Morris Collection.

Museum No. 102-J

26. TILE

Height, $10\frac{1}{4}$ inches; width, $3\frac{3}{8}$ inches

Floral arabesque decoration in green and white on a blue ground, covered with glass glaze.

Persia, eighteenth century. Museum No. '07-45

EAST INDIAN

27. TILE

Dimensions, $5\frac{3}{8}$ by $5\frac{3}{8}$ inches

Cross shape, red clay covered with a yellow lead glaze.

India, nineteenth century.

Gift of Dr. S. Weir Mitchell.

Museum No. '81-4

28. TILE

Dimensions, $6\frac{1}{2}$ by $6\frac{1}{2}$ inches

Square shape, red clay with conventional floral design in yellow slip, glazed with lead.

Hyderabad, India.

Given by the British Government, 1878.

Museum No. '78-33

29. TILE

Dimensions, $6\frac{1}{2}$ by $6\frac{1}{2}$ inches

Square shape, red clay, covered with white slip and painted with conventional flower in dark blue and turquoise, glazed with glass.

Hyderabad, India.

Given by the British Government, 1878.

Museum No. '78-35

30. TILE

Dimensions, $7\frac{1}{4}$ by $7\frac{1}{4}$ inches

Square shape, red clay, covered with white slip and painted with a geometrical design, consisting of four eight-pointed stars, in dark blue and turquoise. Glazed with glass. Showing Saracenic influence in the decoration.

Hyderabad, India.

Given by the British Government, 1878.

Museum No. '78-36

CHINESE

31. TILE, OR BRICK

Length, $10\frac{1}{2}$ inches; width, $5\frac{3}{4}$ inches

Hard paste porcelain. White glaze, undecorated.

From the Porcelain Tower, Nankin, China, seventeenth century.

Museum No. J-339

32. TILE, OR BRICK

Length, $10\frac{1}{2}$ inches; width, $5\frac{3}{4}$ inches

Companion to preceding.

Museum No. M-5

33. RIDGE TILE (Illustrated)

Height, 12 inches

Glazed Stoneware finial, or ridge tile, in the form of a Genius or Devil.

Ming Dynasty (A. D. 1368-1643).

Museum No. '15-203



33, 34. RIDGE TILES, OR FINIALS
China, Ming Dynasty

34. RIDGE TILE (Illustrated)

Height, 13½ inches

Glazed Stoneware finial, or ridge tile, in form of a lion.

Ming Dynasty (A. D. 1368-1643).

Museum No. '15-204

JAPANESE

35. PORCELAIN TILE

Dimensions, $23\frac{3}{4}$ by $8\frac{7}{8}$ inches

Fan shape. Painted with figure scene in colors.

Owari, Japan.

From the Centennial Exhibition of 1876.

Museum No. '76-1686

36. PORCELAIN TILE

Dimensions, 23 by $9\frac{3}{8}$ inches

Fan shape. A companion to preceding.

Museum No. '76-1687

37. PORCELAIN PANEL

Dimensions, $17\frac{7}{8}$ by $11\frac{7}{8}$ inches

Floral design painted in blue underglaze, by Tokiyen Hansuke Seta.

From the Centennial Exhibition of 1876.

Museum No. '76-1656

38. PORCELAIN PANEL

Dimensions, 18 by $11\frac{7}{8}$ inches

Companion to preceding. Museum No. '76-1657

TURKISH

39. TILE

Dimensions, 10 by 10 inches

Square form, one corner cut off. Tin enameled pottery, decorated with floral designs in colors.

Constantinople, eighteenth century.

John T. Morris Collection. Museum No. 104-J

SPANISH

40. CUENCA TILE

Dimensions, 6 by $4\frac{1}{2}$ inches

Impressed design with raised outlines, enclosing brown, green and yellow glass glazes. White tin enamel ground. Known as the Cuenca style. From a frieze.

Seville, Spain, seventeenth century.

Museum No. '97-781

41. MAIOLICA TILE
 Dimensions, $5\frac{1}{2}$ by 4 inches
 Conventional design painted in colors on a white tin enamel ground.
 Seville, Spain, eighteenth century.
 Museum No. '08-5
42. MAIOLICA TILE
 Dimensions, 5 by 5 inches
 Painted decoration in colors, figure of a rabbit in centre.
 Spain, early eighteenth century.
 Museum No. '12-112
43. MAIOLICA TILE
 Dimensions, $5\frac{3}{8}$ by $5\frac{3}{8}$ inches
 Conventional decoration painted in yellow and dark blue.
 Spain, early eighteenth century.
 Museum No. '12-113
44. MAIOLICA TILE
 Dimensions, $5\frac{1}{2}$ by $5\frac{1}{2}$ inches
 Decorated with figure of fox and foliage, painted in blue on a gray ground.
 Spain, eighteenth century.
 Museum No. '08-6
45. TILE PANEL
 Dimensions, 51 by 35 inches
 Composed of twenty-four eight-inch tiles in frame, decorated with conventional pattern in blue, green, pink, white and purple. Tin enameled.
 Seville, Spain.
 From Centennial Exhibition of 1876.
 Museum No. '76-1207
46. TILE PANEL
 Dimensions, 51 by 35 inches
 Composed of twenty-four eight-inch tiles in frame, decorated with six large conventional designs in yellow, orange and purple. Tin enameled.
 Seville, Spain.
 From Centennial Exhibition of 1876.
 Museum No. '76-1208

47. TILE PANEL

Dimensions, 34 by 34 inches

Composed of sixteen seven-inch tiles in frame, decorated with conventional designs in various patterns and colors. Tin enameled.

Barcelona, Spain.

From Centennial Exhibition of 1876.

Museum No. '76-1216

48. ROOFING TILES (4)

Dimensions, 16 by 9 inches

Soft pottery covered with soft glaze in single colors. Broadly grooved and tongued to fit together.

Modern Barcelona, Spain.

From the Centennial Exhibition of 1876.

Museum No. '76-1212

MEXICAN

49. MAIOLICA TILE

Dimensions, $8\frac{1}{2}$ by $8\frac{1}{2}$ inches

Square shape. Painted decoration, a parrot in colors, yellow predominating. Showing Spanish influence.

Made in Puebla, Mexico, about 1750.

From the façade of an old Mexican church.

Museum No. '08-569

50. MAIOLICA TILE

Dimensions, $8\frac{1}{2}$ by $8\frac{1}{2}$ inches

Painted decoration, a charging bull, in colors, yellow predominating. A companion to the preceding and from the same source.

Museum No. '08-646

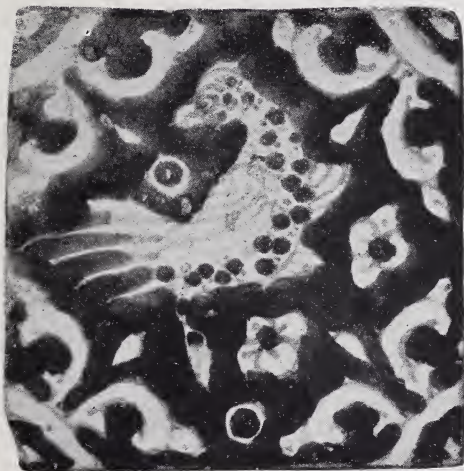
51. TILES (2)

Dimensions $4\frac{3}{4}$ by $4\frac{3}{4}$ inches

Decorated with figure of St. Michael, painted in yellow, surrounded by a ground of thick, dark blue enamel. From the dado of the church of San Miguel, Puebla, Mexico.

Puebla, Mexico, about 1680.

Museum Nos. '06-98, '08-518



52, 53. MAIOLICA TILES
Blue and White Decoration
Puebla, Mexico, 1650-1700

52. TILE (Illustrated)

Dimensions, $6\frac{3}{4}$ by $6\frac{3}{4}$ inches

Blue enamel ground, figure of angel, with border design, reserved in the white tin enamel. Showing Spanish influence.

Puebla, Mexico, 1650-1680.

Museum No. '08-528

53. MAIOLICA TILES (30)

Dimensions, about $4\frac{3}{4}$ by $4\frac{3}{4}$ inches

The designs of animals, birds, men, etc., are first outlined in blue, reserved in the white tin enamel ground, and surrounded by dark blue enamel thickly applied. This crude style of decoration was practiced in Mexico during the latter half of the seventeenth century and the early part of the eighteenth (illustrated).

Puebla, Mexico, 1650-1700.

54. MAIOLICA TILES (65)

Dimensions, about $4\frac{3}{4}$ by $4\frac{3}{4}$ inches

The designs are painted in thick, dark blue enamel on the white tin enamel ground and stand up perceptibly in relief. This style of treatment was the most common during the first century of the industry in Mexico (illustrated).

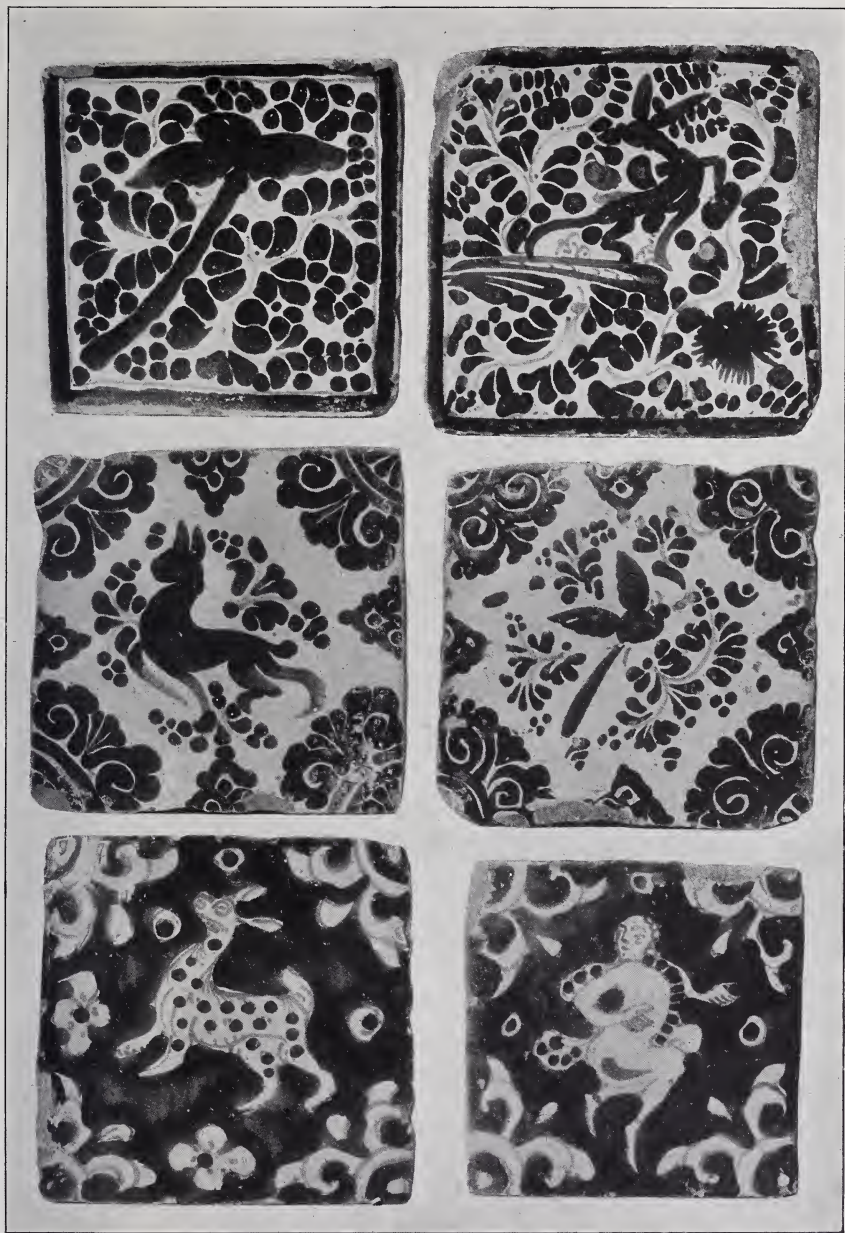
Puebla, Mexico, 1650-1750.

55. MAIOLICA TILES (27)

Dimensions about $4\frac{3}{4}$ by $4\frac{3}{4}$ inches

The designs are painted in dark blue, but are more or less depressed beneath the surface, instead of being in relief, an effect probably produced by pressure of the brush into the surface while still wet. This is known as the "tattooed" style, in distinction from the method of applying the thick, viscid enamel with a full brush. In this variety of decoration figures are filled in with dots and are usually surrounded by fern-like foliage (illustrated).

Puebla, Mexico, 1650-1700.



MAIOLICA TILES
53, Lower Pair; 54, Middle Pair; 55, Upper Pair
Blue and White Decoration
Puebla, Mexico, 1650-1750

56. MAIOLICA TILES (2)

Dimensions, $4\frac{7}{8}$ by $4\frac{7}{8}$ inches

Heads painted in heavy blue enamel on white tin enamel ground. In "tattooed" style. Showing Aztec influence (illustrated).

Puebla, Mexico, 1650-1700.

57. MAIOLICA TILES (7)

Dimensions, $5\frac{1}{4}$ by $5\frac{1}{4}$ inches

Figures of men and animals painted in flat blue, of peculiar technique on white tin enamel ground, all from the same factory and different from the work of any other. Frequently the letter F is found among the ornamentation, and occasionally the figure of a bee, which are supposed to be the marks of the decorators. The painting shows combined Spanish and Chinese influences (illustrated).

Puebla, Mexico, 1650-1700.

58. MAIOLICA TILES (100)

Dimensions, about $4\frac{3}{4}$ by $4\frac{3}{4}$ inches

The decorations, usually of a geometrical, or conventional nature, are painted in colors. The work, in design and coloring, strongly resembles the tile painting of the Seville potters of the latter part of the eighteenth century.

Puebla, Mexico, 1800-1840.

ITALIAN

59. MAIOLICA TILE (Illustrated)

Height, $11\frac{1}{2}$ inches; width, $8\frac{3}{4}$ inches

Painted scene representing "The Deluge."

From Castelli, Italy, eighteenth century.

Dr. Robert H. Lamborn Collection.

Museum No. '03-600



56. MAIOLICA TILES
Blue and White Decoration
Showing Aztec Influence
Puebla, Mexico, 1650-1700



59. MAIOLICA TILE PANEL
Castelli, Italy

60. MAIOLICA TILE

Height, $8\frac{1}{4}$ inches; width, 7 inches
Painting of the Virgin.

From Castelli, Italy, eighteenth century.
Bequest of Mrs. Frederic Graff.

Museum No. '97-779

61. MAIOLICA TILE PANEL (Illustrated)

Height, 35 inches; width, 29 inches
Composed of twenty square tiles and border. In
centre a figure of the Virgin holding the infant



57. MAIOLICA TILES
Blue and White Decoration
Puebla, Mexico, 1650-1700

Christ, both crowned. At base a view of a town. At left a group of sheep above which is an angel with sword, seated on clouds. At right a woman kneeling in adoration. The colors of the painting are blue, yellow and a brick red on white tin enamel ground. The border, composed of narrow tiles, is painted with a simple fret pattern.

Faenza, Italy, seventeenth century.

Museum No. '05-110

62. PANEL

Height, $10\frac{1}{2}$ inches; width, $9\frac{1}{4}$ inches

The Virgin and Child, modeled in relief, painted with bright colors and covered with lead glaze, over a coating of white slip, known as "Bianchetto" pottery.

Italy, eighteenth century.

Gift of Mrs. John W. Field.

Museum No. '91-32

63. TILE

Height, $6\frac{3}{8}$ inches; width, 5 inches

Subject, "The Entombment", modeled in relief and brightly colored. Covered with a coating of white slip and glazed with lead. "Bianchetto" pottery.

Italy, eighteenth century.

Museum No. '99-744

64. TILE

Dimensions, 8 by 8 inches

Conventional design in colors and ruby luster on white tin enameled ground, in Saracenic style.

By Cantagalli, Florence, Italy.

Late nineteenth century.

Museum No. '97-782

DUTCH

65. TILE

Dimensions, 5 by 5 inches

Whitish sandy clay, coated with white slip, mottled brown and brick red and glazed with lead.

Holland, eighteenth century.

Showing Spanish influence in treatment.

Museum No. '12-116



61. MAIOLICA TILE PANEL
Polychrome Decoration
Faenza, Italy, Seventeenth Century

66. TILE

Dimensions, 5 by 5 inches

Companion to preceding, but slightly different in pattern, the colored glaze being combed into a quatrefoil ornament.

Holland, eighteenth century.

Museum No. '12-115

67. DELFT TILE

Dimensions, $4\frac{3}{4}$ by $4\frac{3}{4}$ inches

Painted with conventional floral design in colors, on white tin enamel ground.

Holland, eighteenth century.

Museum No. '12-111

68. DELFT TILES (20)

Dimensions, 5 by 5 inches

Painted in purple with Scriptural scenes:

1. Adam and Eve driven from Eden.
2. Noah and the Ark.
3. Animals entering the Ark.
4. Abraham and Isaac.
5. Jonah and the Whale.
6. Moses and the Ten Commandments.
7. Lot's Wife turned to Salt.
8. Samson carrying away the Gates of the City.
9. The Prodigal Son.
10. St. Peter in Prison.
11. Herod's Daughter receiving the Head of John the Baptist.
12. Christ in the Manger.
13. The Flight into Egypt.
14. The Baptism of Christ.
15. Christ delivered to Pilate.
16. Christ's Agony in the Garden.
17. The Last Supper.
18. Christ borne to the Tomb.
19. The Resurrection of Christ.
20. Christ appearing to Cleopas after rising from the Tomb.

Holland, eighteenth century.

Bequest of Mrs. Frederic Graff.

Museum No. '97-716



69. LEAD GLAZED TILE
White Clay Inlaid in Red
Arms of the Burgh Family
England, Late Fifteenth Century

ENGLISH

69. TILE (Illustrated)

Dimensions, $6\frac{1}{2}$ by $6\frac{1}{2}$ inches

Square shape, arranged in lozenge form, with decoration consisting of crudely executed arms of the Burgh family of Gainsborough, England. The design, in white clay, has been inlaid in the brown clay of the tile, over which is a yellowish lead glaze.

Decoration by means of stamped designs inlaid with clay of a different color, was practised in England in the Middle Ages. Such tiles were used for flooring in many of the old English churches, and in some instances such tiles were manufactured in the vicinity of the buildings in which they were to be used.

England, late fifteenth century.

Museum No. N. 570

70. TILE

Dimensions, $6\frac{1}{2}$ by $6\frac{1}{2}$ inches

Square shape, decorated with large heraldic bird in white clay, inlaid in the brown clay, over which is a yellowish lead glaze.

England, late fifteenth century.

Museum No. N. 569

71. TILE (Fragment)

Decorated with rudely incised birds and covered with dark brown lead glaze. Encaustic tiles with scratched decoration, in one color, glazed with lead, antedated the inlaid tiles. Found under the chancel of St. John's Monastery, Chester.

England, fifteenth century. Museum No. L. 249

72. TILE (Fragment)

Incised decoration, coated with white slip and glazed with lead. Design composed of parts of circles, each enclosing a rude figure of a bat. The body is a coarse, red clay.

From St. John's Monastery, Chester, England, fifteenth century. Museum No. L. 250

73. TILE (Illustrated)

Dimensions, 5 by 5 inches

Square form, with transfer-printed design,—three men in a boat, shooting at a doe,—surrounded by a rococo frame, on white tin enamel ground, the decoration being printed in black above the enamel. Made by Zachariah Barnes. Engraved and printed by Sadler and Green.

Liverpool, England, about 1760.

Museum No. '05-433

74. TILE (Illustrated)

Dimensions, 5 by 5 inches

Companion to preceding. Transfer-printed design of a man clubbing wild geese.

Liverpool, England, about 1760.

Museum No. '05-432

75. TILE PANEL

Dimensions, 70 by 42 inches

Composed of sixty seven-inch tiles. Painted by Miss A. E. Black, England, 1876. Subject, "March."

Museum No. '77-240

76. TILE PANEL

Dimensions 61 by 61 inches

Painted in colors. Central square, Amphitrite in her chariot drawn by sea horses. Surrounded by two borders, the outer with grotesque birds, fishes and flowers, the next with game and wild fowl.

By Moore & Gibbs, England, 1876.

Museum No. '76-891

77. TILE PANELS (6), IN FRAME

Dimensions of panels, 11 inches

Painted in colors by Miss A. E. Black, from designs by E. J. Poynter, A. R. A.

Museum No. '76-307-e

78. TILE PANEL

Height, $40\frac{1}{2}$ inches ; width, $24\frac{5}{8}$ inches

Two panels in one frame, each composed of five tiles. Subjects, "Music" and "Poetry."

From Centennial Exhibition.

By Moore & Gibbs, England, 1876.

Museum No. '76-892

79. TILE
 Dimensions, 8 by 8 inches
 Porcelain, decorated with overglaze painted figure
 subject entitled "Music," by G. E. Cook.
 Made by Minton, Hollins & Co., Stoke-on-Trent,
 England.
 Bequest of Mrs. Frederic Graff.
 Museum No. '97-784
80. TILE
 Dimensions, 8 by 8 inches
 Companion to preceding. Subject, "Poetry."
 Bequest of Mrs. Frederic Graff.
 Museum No. '97-785
81. TILE
 Dimensions, 8 by 8 inches
 Decorated with head of Shakespeare painted in
 brown. Belonging to same series as preceding.
 Bequest of Mrs. Frederic Graff.
 Museum No. '97-788
82. TILE PANEL
 Height, 18 inches; width, 6 inches
 Composed of three six-inch tiles painted with fig-
 ure of a woman gathering flowers. Same series as
 preceding.
 Bequest of Mrs. Frederic Graff.
 Museum No. '97-786

BELGIAN

83. TILES (4)
 Dimensions, $5\frac{5}{8}$ by $5\frac{5}{8}$ inches
 Heraldic designs in yellow clay inlaid in red clay,
 and glazed with lead.
 Belgium, seventeenth century.
 Museum No. '08-695
84. TILES (3)
 Dimensions, $5\frac{5}{8}$ by $5\frac{5}{8}$ inches
 Designs in yellow clay inlaid in red clay, and glazed
 with lead (illustrated).
 Belgium, seventeenth century.
 Museum Nos. '12-120, 123, 124



73, 74. TRANSFER-PRINTED DELFT TILES
Liverpool, England, about 1760

85. TILES (3)

Dimensions, 5 by 5 inches

Designs in yellow clay inlaid in red clay, and glazed with lead.

Belgium, seventeenth century.

Museum Nos. '12-117, 121, 122

86. TILE

Dimensions, $4\frac{7}{8}$ by $4\frac{7}{8}$ inches

Design stamped and inlaid with white clay in red clay, glazed with lead, touched with green.

Belgium, sixteenth century.

Museum No. '12-114

87. TILE

Dimensions, $5\frac{1}{4}$ by $5\frac{1}{4}$ inches

Design in white clay inlaid in red clay, glazed with lead.

Belgium, seventeenth century.

Museum No. '12-119

88. TILE

Dimensions, $4\frac{1}{2}$ by $4\frac{1}{2}$ inches

Design in yellow clay inlaid in red clay, covered with a heavy yellowish lead glaze.

Belgium, eighteenth century.

Museum No. '12-118

GERMAN

89. STOVE TILE

Length, $12\frac{1}{4}$ inches; width, $10\frac{1}{8}$ inches

Tin enameled pottery, or Delft. Painted with figure scene in blue.

Nuremberg, Germany, mid-eighteenth century.

Museum No. '82-205

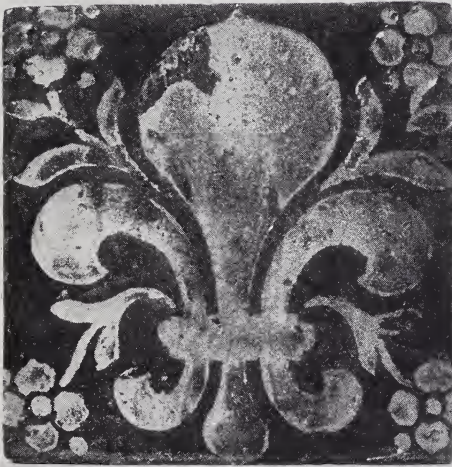
90. STOVE TILE (CORNER)

Length, $7\frac{1}{2}$ inches; depth, $3\frac{1}{2}$ inches

Tin enameled pottery. Relief design of Tulips in white on a dark blue ground.

Hamburg, or Lüneburg, Germany, seventeenth century.

Museum No. N. 509



84. INLAID TILES
Yellow Designs in Red Clay
Belgium, Seventeenth Century

91. STOVE TILE (Illustrated)

Length, $7\frac{7}{8}$ inches; width, 7 inches

Tin enameled pottery. Relief design of Tulips in white on a dark blue ground.

Hamburg, or Lüneburg, Germany, seventeenth century.
Museum No. '82-761



91. TIN ENAMELED STOVE TILE
Hamburg, Germany, Seventeenth Century

92. STOVE TILE (Illustrated)

Length, $12\frac{1}{2}$ inches; width, $10\frac{3}{4}$ inches

Tin enameled pottery, or Delft. Painted with figure scene in blue.

Hamburg, Germany, mid-eighteenth century.

Museum No. '82-208



92. TIN ENAMELED STOVE TILE
Hamburg, Germany, Eighteenth Century

93. STOVE TILE

Length, $11\frac{3}{4}$ inches; width, $10\frac{1}{4}$ inches
Tin enameled pottery, or Delft. Painted with figure
scene in blue.

Hamburg, Germany, mid-eighteenth century.

Museum No. '82-209

94. STOVE TILE

Length, 11 inches; width, $9\frac{7}{8}$ inches
Tin enameled pottery, or Delft. Painted with figure
scene in blue.

Hamburg, Germany, mid-eighteenth century.

Museum No. '82-206

95. TILE (Illustrated)

Dimensions, $7\frac{3}{4}$ by $7\frac{3}{4}$ inches

Square shape, sgraffito decoration. Red clay coated with white slip touched with green through which the outlines and inscriptions have been scratched. Design, the figure of a man in eighteenth century costume, holding a drinking glass in his right hand. Above is the date "Anno 1794." At the two lower corners is an inscription in German dialect.

From Niederrhein, Germany.

Museum No. '10-391



97. TILE STOVE FINIAL
Germany, Eighteenth Century



95, 96. SLIP DECORATED TILES
Niederrhein, Germany, 1794

96. TILE (Illustrated)

Dimensions, $7\frac{3}{4}$ by $7\frac{3}{4}$ inches

Companion to preceding. Design, a woman holding a broom in her right hand and a glass (?) in her left. Above is the date "1794," while beneath the figure is an inscription in German dialect.

From Niederrhein, Germany.

Museum No. '10-392

97. TILE FINIAL (Illustrated)

Height, 9 inches

Modeled figure of a seated lion holding a shield. Slip-coated pottery covered with a yellow lead glaze. Probably made for embellishing a tile stove.

Germany, eighteenth century.

Museum No. '82-332

RUSSIAN

98. TILE PANEL

Composed of six seven-inch tiles in frame, decorated with conventional designs in various patterns and bright colors, in so-called *cuerda seca* style. Lead glaze.

Russian. From Centennial Exhibition of 1876.

Museum No. '76-544

99. TILE PANEL

Composed of eight nine-inch tiles in frame, decorated with incised design filled in with green, red and blue on yellow ground. Lead glazed.

Russian. From Centennial Exhibition of 1876.

Museum No. '76-540

100. TILE PANEL

Composed of six nine-inch tiles in frame decorated in style similar to preceding.

Russian. From Centennial Exhibition of 1876.

Museum No. '76-541

101. TILE PANEL

Composed of four nine-inch tiles in frame, decorated with conventional design in red, black and white on pale brown ground. Lead glazed.

Russian. From Centennial Exhibition of 1876.

Museum No. '76-542

102. TILE PANEL

Composed of four nine-inch tiles in frame, decorated with incised conventional design in red, blue, yellow, white and black. Lead glazed.

Russian. From Centennial Exhibition of 1876.

Museum No. '76-543

103. TILE PANEL

Composed of twenty-four nine-inch tiles in frame, decorated with conventional design of scrollwork, heraldic birds and urn in red, outlined with white, on yellow ground. The work of the students of the Stroganoff School. Lead glazed.

Russian. From Centennial Exhibition of 1876.

Museum No. '76-539

AMERICAN

104. STOVE TILE (Fragment)

Height, 6 inches; width, 7½ inches

Coarse, soft red clay, coated with hard white tin enamel. The outer surface is curved and the decoration, in relief, appears to have been stamped in the clay before glazing. Dug up near the site of the old pottery in Burlington, N. J., which was established by Dr. Daniel Coxe, the first Governor of New Jersey, in 1685. Believed to be an example of the "white chiney ware" made there in the seventeenth century (see "Pottery and Porcelain of the United States," page 54). Museum No. '01-180



104. TIN ENAMELED TILE
Burlington, N. J., Seventeenth Century (?)

105. ROOFING TILE (Tegula)

Length, 15 inches; width, $6\frac{3}{4}$ inches

Rectangular form, rounded at one end, having grooves on the upper side, and a knob on under side for hanging to a rafter. Made of common red clay, unglazed, and used extensively in central Europe and in Pennsylvania in the eighteenth century. Called "Beaver Tail," "Germanic," "Flemish" and "Flat" tile.

From roof of a barn built at Nazareth, Pa., in 1744. Gift of Mr. Ethan Allen Weaver.

Museum No. '95-113

106. RIDGE TILE (Imbrex)

Length, $15\frac{1}{2}$ inches; width, 7 inches

Common red clay, unglazed. Curled in half cylindrical form, for covering the ridge of a sloping roof. From same source as preceding.

Museum No. '95-112

107. ROOFING TILES (3)

Length, 15 inches; width, $6\frac{3}{4}$ inches

Same as above. Eastern Pennsylvania, 1740-1800.

Museum Nos. '92-56-58

108. PAINTED TILE

Dimensions, $6\frac{3}{4}$ by 6 inches

Octagonal shape, yellow clay, glazed with lead. Painted design in underglaze and enamel colors,—a green vine on a buff ground, with a red centre outlined in black.

By Hyzer & Lewellen, Philadelphia, about 1870.

The first of the kind made in the United States.

Museum No. '92-211

109. PAINTED TILE

Length, 6 inches; width, $3\frac{1}{2}$ inches

Lozenge shape, yellow clay. Decoration painted in black on a lemon-colored ground, glazed with lead.

By Hyzer & Lewellen, Philadelphia, about 1870.

Museum No. '92-141

110. INLAID TILE

Dimensions, 6 by $3\frac{1}{2}$ inches

Lozenge shape. Conventional design in dark red clay inlaid in buff clay, glazed with lead.

By Hyzer & Lewellen, Philadelphia, about 1870.

Museum No. '92-143

111. MANTEL TILE

Dimensions, 6 by 6 inches

Conventional floral decoration in low relief, unglazed.

By Hyzer & Lewellen, Philadelphia, about 1870.

Museum No. '92-135

112. MANTEL TILE

Dimensions, 6 by 6 inches

Companion to preceding, but slightly different in design.

Museum No. '92-136

113. TILE

Dimensions, 6 by 6 inches

One of a mantel set illustrating the old ballad "Isaac Abbott," painted by Mr. E. P. Cranch at the Rookwood Pottery, Cincinnati, Ohio, about 1888. These tiles are of white stoneware, the decoration being painted underglaze in black, or brown,

in a quaintly humorous style. Mr. Cranch was a prominent lawyer of Cincinnati, and a clever artist, and was connected with Rookwood from the beginning until his death in 1892, at the age of eighty-three. Subject, "To Bed in a Warm Room."

Given by Mr. W. W. Taylor.

Museum No '93-285

114. TILE

Dimensions, $6\frac{3}{8}$ by $6\frac{3}{8}$ inches
Square shape. Begonia leaf in high relief, covered with brown glaze.

Made and given by H. R. Mitchell, of the Park Porcelain Works, Philadelphia, in 1884.

Museum No. '84-71

115. TILE

Length, $5\frac{5}{8}$ inches; width, $4\frac{5}{8}$ inches
In form of the upper shell of a turtle, moulded from life; covered with a mottled brown glaze.

Made and given by H. R. Mitchell, of the Park Porcelain Works, Philadelphia, in 1884.

Museum No. '84-83

116. TILE

Length, $5\frac{5}{8}$ inches; width, $4\frac{5}{8}$ inches
A duplicate of the preceding.

Museum No. '84-82

117. TILE

Dimensions, $3\frac{7}{8}$ by $3\frac{7}{8}$ inches
Square form, hard paste porcelain. Underglaze decoration in blue and green.

Union Porcelain Works, Greenpoint, N. Y., about 1875.

Museum No. '92-188

118. TILES (In Frames)

Lustered by the process of the late Mr. Edward Lycett, of Atlanta, Ga., which he claimed to be similar to that used by the Persians.

American, late nineteenth century.

Museum Nos. { '92-20-23
'96-245

119. TILES (15)

Portrait heads, modeled in relief, and covered with colored glazes.

Made by Low Art Tile Co., Chelsea, Mass.

Late nineteenth century.

Museum Nos. { '93-30-40
'93-344
'93-345, 345a-347

120. TILES

Two panels in frame; one glazed in green, dull finish glaze; one in bright yellow glaze.

Made by the Beaver Falls Art Tile Co., Beaver Falls, Pa.

Late nineteenth century.

Museum No. '02-22

121. TILES (23)

Designs of heads, etc., modeled in relief and covered with colored glazes.

Made by the Beaver Falls Art Tile Co.

Late nineteenth century.

Museum Nos. { '92-246, 246c
'93-41
'94-227-246

122. TILE PANEL

Composed of three tiles each eighteen by nine inches, with Bacchanalian scene in relief, the same unglazed, dull glazed and highly glazed.

Made by the Trent Tile Co., Trenton, N. J., 1892.

Museum No. 319

123. TILES (5)

Figure and floral subjects modeled in relief and highly glazed in different colors.

Made by the Beaver Falls Art Tile Co.

Late nineteenth century.

Museum Nos. '94-247-251

124. TILES (20)

Various designs and patterns modeled in relief, glazed in different tints, some being treated by the sand blast process to produce contrasts of bright and dull glaze.

Made by the Beaver Falls Art Tile Co. and the American Encaustic Tiling Co., of Zanesville, Ohio.
Late nineteenth century.

Museum Nos. { '93-324-331
'93-332-341
'93-343

125. TILE PANEL

Consisting of thirty-six six-inch tiles with large head of Grecian woman inlaid in colored clays in centre. Imitation of mosaic work.

Made by the Mosaic Tile Co., Zanesville, Ohio.
Late nineteenth century.

Museum No. '95-94

126. TILE PANEL

Consisting of forty-nine six-inch tiles with design of the Haidah Thunder Bird inlaid in colored clays, surrounded by a border pattern.

By the same.

Museum No. '95-93

127. TILE PANEL

Consisting of twenty-four six-inch tiles with fleur-de-lis design inlaid in colored clays.

By the same.

Museum No. '95-96

128. TILE PANEL

Consisting of sixteen six-inch tiles with grapevine pattern inlaid in colored clays.

By the same.

Museum No. '95-95

129. TILE PANEL

Relief designs, heraldic style, glazed in blue.

Made by Mr. Henry C. Mercer, Doylestown, Pa. at the Moravian Pottery and Tile Works, Doylestown, Pa.

Museum No. '04-154

130. TILE PANEL

Composed of small square tiles with impressed designs of three-towered castles and fleur-de-lis in blue and yellow glaze, after old Spanish stamped tiles of the thirteenth century.

Made by the same. Museum No. '04-150

131. TILE PANEL

Composed of six tiles with impressed designs after the antique.

Made by the same.

Museum No. '04-152

132. TILE PANEL

Composed of two tiles and bricks, after the antique.

Made by the same.

Museum No. '04-153

133. TILE PANEL

Composed of twelve tiles in frame, with impressed designs of conventionalized animals, after the antique.

Made by the same.

Museum No. '04-151

134. TILE PANEL

Consisting of central tile with relief design, after an old German stove tile design, surrounded by bricks, blue and green glaze.

Made by the same.

Museum No. '04-155

135. TILE PANEL

Consisting of glazed tile with relief design, after the antique; and a red unglazed terra cotta panel with figure of an ancient Roman in relief.

Made by the same. Museum Nos. '04-156-157

136. TILE PANEL

Dimensions, 25 by 24 inches

The figure of an elk, composed of mosaic designs of burned clay laid in cement.

Made by the same. Museum No. '04-158

137. TILE-WORK

Dimensions, 110 by 48 inches

Consisting of one hundred and fifty-seven tiles, with relief tulip design, border design and inscription, in various colors of glaze. Motives taken from the old cast iron stove plates of the Pennsylvania Germans. Central device composed of four 9-inch tiles, copied from a stove plate bearing date 1756.

Made by the same. Museum No. '00-32

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