Tulips, Pomegranates & Kings:

Delftware from the Collection of Benjamin F. Edwards III





Blue dash charger depicting William III on horseback
ca. 1690
Delftware
Diam: 13



Blue and white crowned posset pot and cover with elaborate snake handles overall floral design and with a bird surmounted finial
ca. 1690
Delftware
12 ¾ x 11 ⅞ x 7 ½



Polychrome Rooster
Adriaenus Kocks
ca. 1700
Dutch delft
8 ⅛ x 5 ¼



Blue and white shoe with floral design
ca. 1705
Delftware
4 ½ x 6



Dish depicting Queen Mary flanked by tulips
ca. 1690
Dutch delft
Diam: 8 ⅝



Pair of tiles with polychrome picture of a tulip
ca. 1630
Dutch delft
10 x 5



Blue dash charger depicting William III on horseback
ca. 1690
Delftware
Diam: 13



Blue and white crowned posset pot and cover with elaborate snake handles overall floral design and with a bird surmounted finial
ca. 1690
Delftware
12 ¾ x 11 ⅞ x 7 ½

Exhibition Checklist

Dimensions are in inches, unless noted; height precedes width and depth.

Dutch

Pair of tiles with polychrome picture of a tulip
ca. 1630
Dutch delft
10 x 5

Dish with pomegranates surrounded by blue-dash border
ca. 1635
Dutch delft
Diam: 7 5/8

Polychrome posset pot depicting cranes in a marsh and flowering plants
ca. 1680
Dutch delft
11 1/2 x 8 1/2 (diam)

Pair of bilobate deep dishes portraying William III as Prince and King
ca. 1688 — 1689
Dutch delft
Diam: 13 1/4 (each)

Charger depicting William and Mary surrounded by a swag and drape border
ca. 1690
Dutch delft
Diam: 14

Dish depicting Queen Mary flanked by tulips
ca. 1690
Dutch delft
Diam: 8 5/8

Square based candlestick
Signed: Lambertus van Eenhoorn
ca. 1690
Dutch delft
6 1/2

Polychrome finger tulip vase in Kashmiri design
Signed: Lambertus van Eenhoorn
ca. 1695
Dutch delft
7 1/4 x 7 1/8

Polychrome pewter-mounted ewer with stylized bird-on-the-rock pattern
ca. 1700
Dutch delft
8 3/4

Blue and white coffee pot and cover with displaying peacock and flowering plants
ca. 1700
Dutch delft
10 1/2 x 8 1/4 x 5 1/4

Pair of blue and white tulip vases with foliate panels and various borders
ca. 1700
Dutch delft
Each: 10 x 7 (diam)

Blue and white monteith bowl with stylized tulip spray on bowl interior
ca. 1700
Dutch delft
6 x 12 1/2 (diam)

Polychrome Rooster
By Adriaenus Kocks
ca. 1700
Dutch delft
8 1/8 x 5 1/4

Tea kettle and stand, pierced plate, and small candle dish with birds, flowers and foliage
ca. 1720
Dutch delft
11 1/2

Polychrome octagonal trencher salt painted in the Imari style
ca. 1720
Dutch delft
1 1/4 x 3 1/8 x 2 1/2

Charger with the armorial for Brydges, Duke of Chandos
ca. 1720
Dutch delft
Diam: 12

Tobacco box and cover in the petit feu palette
ca. 1725
Dutch delft
6 1/8 x 5 5/8 (diam)

Tea caddy and cover with woman and child in a landscape
ca. 1730
Dutch delft petit feu dore
7 x 5 1/3

Blue and white sugar caster with floral sprays and insects
ca. 1730
Dutch delft
4 1/4 x 3

Polychrome lady's spittoon with floral decoration
ca. 1740
Dutch delft
3 x 5 1/8

Pair of polychrome shoes with high heels and bows on the instep
ca. 1740
Dutch delft
3 x 5 1/2 (each)

Pair of square fluted trencher salts decorated in red and green petit feu enamels
ca. 1740
Dutch delft
2 3/4 (each)

Polychrome bowl painted with patriotic motifs
Marked on the interior:
BE 1748
Marked on the exterior:
VIVAT D. PERNS
VIVAT DEGRAAF VANBUURE
Dated: 1748
Dutch delft
Diam: 12 1/2

The toast figure
ca. 1700 — 1750
Dutch delft
7

Polychrome figure of a man on a barrel
ca. 1750
Dutch delft
13 1/2 x 8 1/2 x 6 3/4

Commedia dell'Arte figure of Pantaloon
late 18th century
Dutch delft
9 3/8

Polychrome butter dish in the form of a plover sitting on a nest
ca. 1750
Dutch delft
5 1/2 x 4 x 5

Polychrome food warmer with a figure in a Chinese landscape
ca. 1750
Dutch delft petit feu
4 x 4 x 2 7/8

Sauce boat and stand with riverscape and floral sprays
ca. 1755
Dutch delft doré
8 5/8 x 3 1/2 x 4 1/4 & 7 1/2 x 5 3/8

Five piece garniture set with overall floral design using Imari colors
ca. 1760
Dutch delft
H: 12 1/2 (each)

Tureen with cover
18th century
Dutch delft
13 x 14

English

Blue and white three-vessel fuddling cup
ca. 1640
Delftware
5 x 3 1/4

Sack bottle with blue lettering
Dated: 1651
Delftware
4 1/2 x 3 5/8

Blue and white basket with applied birds and Brislington rope handles, decorated in the center with a biblical scene
ca. 1680
Delftware, Bristol
Diam: 13 1/2

Blue dash charger depicting Charles on horseback with sponged trees
Mark: CKS
ca. 1680
Delftware
Diam: 13 3/4

Portrait charger depicting a standing figure of William III
ca. 1685
Delftware, London
Diam: 14

Miniature posset pot with scroll handles and spout
ca. 1685
Delftware
5 1/8 x 2 3/4

Blue dash charger depicting William III on horseback
ca. 1690
Delftware
Diam: 13

Portrait plate depicting William and Mary with a vine and grape border and blue rim
ca. 1690
Delftware, Lambeth or London
Diam: 12

Polychrome portrait plate depicting William and Mary
ca. 1690
Delftware, Bristol
Diam: 8

Blue and white crowned posset pot and cover with elaborate snake handles, overall floral design, and with a bird surmounted finial
ca. 1690
Delftware
12 3/4 x 11 7/8 x 7 1/2

Bleu person ewer
ca. 1690
Delftware
5 1/4

Blue and white pierced bowl depicting Jacob wrestling with the angel
Dated: 1698
Delftware
4 1/2 x 10

Blue and white shoe with floral design
ca. 1705
Delftware
4 1/2 x 6

Blue dash charger depicting Queen Anne seated between two sponged trees
ca. 1705
Delftware, Bristol
Diam: 12

"Union" dish with a stylized rose and thistle issuing from a mound beneath a crown
ca. 1707
Delftware, Bristol
Diam: 8 3/4

Polychrome plate depicting Charles II hiding in the Boscobel Oak
ca. 1710
Delftware, Bristol
Diam: 9

Polychrome charger depicting Adam and Eve with sponged green trees
ca. 1710
Delftware
Diam: 13

Blue dash charger depicting George I
ca. 1715
Delftware, Bristol
Diam: 13

Polychrome plate with floral design and border with letters "TPE" and date "1724" in center
Date: 1724
Delftware
Diam: 8 3/4

Blue and white armorial plate with the arms of the fish mongers guild and the initials "TCM"
Dated: 1728
Delftware
Diam: 8 1/2

Bulbous balustered loving cup with two strap handles and floral decoration
ca. 1730
Delftware, Bristol
5 3/4 x 9

Polychrome bullet shaped tea pot in red, blue and green
ca. 1730
Delftware
8 x 5 1/4

Polychrome wig stand fluted bowl with central floral and insect design
ca. 1730
Delftware, Bristol
Diam: 10 1/4

Blue and white ten-lobed, six compartment sweet meat dish with floral sprays and bands
ca. 1740
Delftware, Lambeth
Diam: 7 5/8

Blue dash charger depicting Adam and Eve with sponged decoration
ca. 1740
Delftware, Bristol
Diam: 13

Pair of blue and white baluster wall pockets with scene of a Chinese man in a walled garden holding a bird
ca. 1745
Delftware, London
Each: 7 3/4 x 5 1/4

Blue and white plate depicting the Duke of Cumberland
Dated: 1748
Delftware
Diam: 8 7/8

Pair of cornucopia-shaped wall pockets painted with bird and floral decoration in Fazackerly colors
ca. 1750
Delftware, Liverpool
8 5/8 (each)

Powder ground flower brick with circular cartouches with houses in landscapes
ca. 1750
Delftware
2 x 6 x 2

Blue and white reticulated fruit basket
ca. 1755
Delftware, Lambeth
Diam: 10 3/4

Pair of open salts with three feet
Marked: AGEA 1760
Delftware, London
1 1/2 x 2 1/2 (diam)

Polychrome bowl with painted Fazackerly floral decoration
ca. 1760
Delftware
Diam: 9

Blue and white bottle and basin with Chinese figures in a landscape
ca. 1760
Delftware
Bottle: 9 1/4 x 5
Basin: 3 1/2 x 12 (diam)

Blue and white puzzle jug with an overall floral design
Dated: 1766
Delftware, Liverpool
9 1/2

Commemorative plate inscribed: De Luky Adventure Johan Wilhelm Uphagenj
1776
Delftware, Liverpool
Diam: 9

Char dish
ca.1770
Delftware, Liverpool
1 5/8 x 7 (diam)

Tulips, Pomegranates and Kings:

Delftware from the Collection of Benjamin F. Edwards III

Tulips, Pomegranates and Kings: Delftware from the Collection of Benjamin F. Edwards III explores the development of tin-glazed earthenware in northern Europe over an approximately 150-year period from 1630 to 1780. Named for the diverse and highly inventive array of subjects used to decorate this 17th- and 18th-century ceramic ware, *Tulips, Pomegranates and Kings* features a wide variety of decorative and functional forms from plates and bottles to posset pots, salt cellars, spittoons designed for ladies, tea pots, and vases for flowers. The exhibition includes over sixty examples of English and Dutch delftware on loan to the Long Beach Museum of Art from St. Louis collector Benjamin F. Edwards III. The Edwards Collection is considered to be among the largest and most comprehensive collections of delftware in this country.

The works included in *Tulips, Pomegranates, and Kings* were produced during a period of extraordinarily wide-ranging international exploration and discovery. Throughout the 17th and 18th centuries, ships sailing under the flags of Europe's two greatest maritime powers — England and the Netherlands — circled the globe bringing spices and teas, as well as furniture and ceramics, back from Asia to a European market hungry for unusual luxury wares.

Following in the footsteps of Portuguese navigators, the Dutch East India Company began trading with China in the first quarter of the 17th century. Goods imported to Europe through trade with the East — tea, spices, lacquer, porcelain, and other materials — became enormously popular as demand for these rare and unusual luxury items fast outpaced availability.

To meet the needs of the European market, the Dutch began to produce tin-glazed earthenware modeled on the forms and decorative designs of Chinese porcelain. The production of Dutch delft increased significantly after approximately 1620 when civil war in China slowed commercial trade and greatly reduced the availability of Chinese-made goods in Europe.

During this period of maritime exploration and colonial expansion, England and the Netherlands experienced both a close political and cultural relationship and fierce economic rivalry. In 1674, upon the conclusion of three successive Anglo-Dutch wars, ties between England and the Netherlands deepened. The relationship between these two great mercantile powers was further strengthened in 1677, when Mary (1662 — 1694), daughter of the Catholic James II, and heir to the British throne, married her Protestant cousin William III of Orange (1650 — 1702), Stadthouder of the Netherlands. After living in the Netherlands for over fourteen years, the couple ascended to the British throne in 1689 in what was called the "Glorious Revolution." Their reign solidified England as a Protestant nation and ushered in a period of great prosperity and close cooperation between their two countries.

Tulips, Pomegranates and Kings includes a broad range of Dutch as well as English earthenware forms from early tableware such as sack bottles and cups to decorative forms based on Chinese designs. While early examples of English delftware in the Edwards Collection feature portraits of British royal figures such as King William and Queen Mary (reign: 1689 — 1694; 1694 — 1702); Queen Anne (reign: 1702 — 1714); and King George I (reign: 1714 — 1727), the earliest example of Dutch delft — a tile dating to approximately 1630 — is decorated with a tulip, reflecting this flower's enormous popularity in Holland during the period of the great "tulip mania" of the mid-17th century.

Thought by scholars to be Near Eastern in origin, tin-glazed earthenware was first introduced to Spain by the Moors in the late 14th century. During the Renaissance, it was imported from the island of Majorca to Italy where it became known as *maiolica*. Major industries developed in various regions of Italy where this type of earthenware was imitated and produced. Artisans in towns such as Faenza and Deruta developed styles unique to their regions. Throughout the 15th century, *maiolica*, used mainly for display, was in great demand by the upper classes in Italy.

Historians believe that in the 16th century artisans from Faenza traveled north to France, the Netherlands, and other parts of Europe to pursue their trade. The term *faience* — named for Faenza, the city of origin for many of these artisans — was adopted in France for this tin-glazed earthenware.

In the Netherlands, the city of Delft became one of the main centers for earthenware production in the 17th and early 18th centuries. From the 1650s onward, the port city of Delft became so well known for its potteries that the English labeled all tin-glazed earthenware "delftware," even when produced in England. *Tulips, Pomegranates and Kings* juxtaposes examples of Dutch and English earthenware to underscore cross-influences as well as distinct approaches to design and decoration. To distinguish the two, the term "delftware" is used for the British-made ware while "Dutch delft" is used to describe the ware produced in the Netherlands.

I would like to take this opportunity to thank Benjamin Edwards for his great generosity in allowing us to borrow so many important works from his extraordinary collection for *Tulips, Pomegranates and Kings*. Janice K. Broderick, Curator, A.G. Edwards & Sons, Inc., graciously provided assistance to the Museum's staff in organizing the details of the loan and Mark Allen of Mark and Marjorie Allen, Amherst, New Hampshire offered extremely valuable curatorial advice and assistance throughout the development of this project.

It seems particularly appropriate that delftware — this highly inventive ceramic ware, reflecting the first point of contact between Eastern and Western cultures, should be celebrated here in Long Beach. At the dawn of the 21st century, Long Beach is home both to the largest port in the nation, catering especially to trade between Asia and North America, and to one of the most ethnically diverse populations in this country, comprised of people of African, European, Hispanic, and Asian, as well as Native American ancestry.

The Long Beach Museum of Art is extremely pleased to serve as a showplace for work which celebrates the long history of cultural exchange between East and West, a history which began in the 17th century with tea, spices, lacquer and porcelain and which continues today in technology, medicine, and research as well as in the visual and decorative arts fields.

Harold B. Nelson, Director