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Objektyp: **Article**

Zeitschrift: **Mitteilungsblatt / Freunde der Schweizer Keramik = Bulletin de la Société des Amis de la Céramique Suisse**

Band (Jahr): - **(1953)**

Heft 26

PDF erstellt am: **11.09.2024**

Persistenter Link: <https://doi.org/10.5169/seals-394886>

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zione del gusto del compendiaro alla fine del sec. XVI od agli inizi del sec. XVII, nella corrente che riconduce ad una specie di rinnovato orrore del vuoto, quella che si contrappone alla tendenza verso il bianco assoluto, non rotto da decorazione pittorica alcuna. Qui, tralci correnti con foglie, fiori ed animali, stanno in luogo delle raffaellesche che ornano altre maioliche faentine contemporanee: due figure di angeli sulla rotondità della spalla, nei quali, al turchino, si sposano pennellate di giallo – come nel centro dei fiori – rompono la monotonia e continuità del motivo vegetale ed animale.

L'ulteriore sviluppo del tema e della tavolozza, in un piano più modesto e su capi utilitari, è visibile in due serie di vasi d'uso da farmacia – brocchetta, albarello, fiasca e pilloliere –

che si ripetono tanto a smalto bianco che berettino (vedi riproduzione 25). Sui primi, inoltre, quelli a smalto bianco, lo stemma dei potenti padri domenicani, che ebbero in Faenza, nella importante sede, anche una fornace per ceramisti. Altri vasi, decorati allo stesso modo, furono della farmacia della Compagnia di San Giovanni decollato, ed il Museo li ha perduti nel disastro bellico che ha travolto le raccolte. Simili, senza stemma, possono vedersi ancora presso farmacie nei dintorni di Faenza. Un tardo esempio dell'ornato resta, al Museo, su di un piccolo unguentario con la stella in bruno della celebre abbazia di Pomposa, in territorio di Ferrara. Questi esemplari, però, del compendiaro non riflettono ormai più che un vago ricordo di tavolozza e di smalto.

English Medical Pottery

(Abb. 26–30)

by *Bernard Rackham*, Guildford

There seems to be no evidence of pottery made for specifically medical purposes in England during the Middle Ages: the pitchers, jars and sanitary vessels of unglazed or lead-glazed earthenware made for ordinary household use would have done duty also in infirmaries and sickrooms. It was not until the 16th century that any change is observable in the character of the ware. The advance in medical science which took place in the age of the Renaissance was accompanied by progress in the art of the potter. The most striking evidence of this is the adoption, first in the Mediterranean countries and then north of the Alps, of a new ceramic technique, derived from the lands subject to Islamic culture; the distinctive feature of this revolutionary technique was a glaze with tin in its composition, providing a white surface like that of Chinese porcelain and suitable for painted decoration in various colours.

This improved earthenware, known nowadays variously as maiolica, faience or delft, was greatly superior from the hygienic point of view to its mediaeval predecessors, and advantage was taken of it from the first for providing vessels for the apothecary and physician; in any collection of Hispano-Moresque ware or Italian maiolica, drugpots of the more or less cylindrical shape known as *albarello* are prominent. England was late in acquiring this new art, and there is no indisputable evidence that maiolica was made there until the arrival, early in the reign of Elizabeth I., of two refugee potters from Antwerp. Specimens found in excavations in London which from their style and the circumstances of their discovery can be dated before that event were almost certainly imported from the Netherlands. An interesting and unusual example is a fragmentary drugpot from a London site, made to contain Confection of Borage (Fig. 26); its decoration, painted in blue, is of a kind that speaks for an origin about the middle of the 16th century. No precise analogies are known to the writer; although the floral pattern shows the influence of Florentine (Cafaggiolo) maiolica, the yellowish «body» of the ware precludes an Italian source, and Antwerp or some other city in the Netherlands seems the most likely place of fabrication. It may be noted also that fragments

of Spanish drugpots with metallic lustre painting, of the kind made early in the 16th century at Manises, near Valencia, have also been found in London.

From the latter part of the 16th century until well into the 17th drugpots similar in form to the Italian *albarello* and smaller ointment-jars were either made in England or brought from the Netherlands, to judge from the large number of such vessels dug up on the site of buildings of the period in London, Oxford and elsewhere. Some of these are plain white, but painting in blue alone, or in blue together with yellow or manganese-purple, is usually present; the decoration is of a simple, linear kind – horizontal bands, trelliswork, or zigzags interlacing or flanked by short dashes in pyramidal formation. Though many of these pots are Dutch, it is fairly certain that many were made in England; it is not easy in these early stages to distinguish the one class from the other, especially when the tin glaze has suffered from burial. It was not until the English potters had developed a glaze with a characteristic quality of its own that English «delft» (as it is commonly called – anachronistically, where the earlier examples are concerned) becomes recognisable by this glaze-quality alone.

Early in the 17th century the London delft potteries (at Lambeth) were well established; towards the middle of the century migrant potters from London introduced the tin-glaze technique to Bristol, already important as a pottery town, and soon after 1700 it was carried to Liverpool. It became extinct at the end of the 18th century under the stress of competition with the improved earthenware brought to perfection by Josiah Wedgwood.

Wares for the use of apothecaries formed a considerable proportion of the output of the English delft potteries until the time of their decline. Drugpots belong mostly to one or the other of two more or less standardised forms – jars for dry drugs and spouted vessels for liquids. The jars were as a rule modifications of the traditional *albarello*; the early form with contracted waist gave way as time went on to a straight cylinder and then to a slightly convex shape; bulbous and other unusual form also occur (Fig. 27). The pots for syrups and other fluids (Fig. 29)

resemble those current in Holland; normally they have a pear-shaped or globular body with wide flanged mouth, a high spreading foot, and a short tubular spout springing from the shoulder; sometimes also a handle. In both types it is usual for the name of the intended contents to be written in a cartouche with a decorative framework derived from the «*ferroserie*» scrolls of the Netherlandish designers, or on a ribbon with fluttering forked extremities. Further ornamental accompaniments are frequent and tend to adhere to a few stereotyped formulas – cherubs above or below the label, peacocks or other birds in pairs, with branches of foliage and swags of flowers or fruit; a head or bust of Apollo as God of Healing is sometimes the central feature, and dates are not uncommon. This decoration is placed, on the spouted pots, below the spout, except where there is no handle, in which case the inscription is on the reverse side to the spout. In all but a few, blue is the only colour employed. The low jars made for ointments and shallow saucers for salves are devoid of artistic merit; occasionally they are inscribed with the name of a druggist, e. g. «Waller & Son Guildford» (Fig. 28).

Bowls like small porringers, but with only one handle, attached horizontally to the rim, were made to serve as bleeding-bowls; they are painted either with symmetrical arrangements of scrolls similar in character to the ornament on the druggots or with floral or landscape designs of Chinese character which were sometimes in several colours as well as blue. It is believed that the bleeding-bowls made in the London potteries (at Lambeth) can be distinguished by the heart-shaped or triple perforations of the handle from those of Bristol, which had a scal-

loped handle with circular hole. As in Dutch and French *faïen-eries*, barber's basins were made, with a segment cut out of the rim to fit the neck of the customer and a depression to hold a ball of soap; implements of the barber-surgeon's profession, such as a razor, a shaving-brush, scissors, a mirror and a lancet, are usually painted on the rim.

Seemingly a speciality of the London delft factories are pill-slabs (Fig. 30) painted with the arms of the City of London below those of the Apothecaries' Company (a shield with a figure of Apollo slaying the Python, supported by unicorns and, as crest, a rhinoceros, in allusion to the reputed healing properties of this animal's horn). The slabs, which may be eight-sided, or heart- or shield-shaped, were probably meant to serve, when not in use, as a shop-sign in the chemist's window.

Delft ware was superseded late in the 18th century by the improved earthenware brought to perfection by Wedgwood and later made by others, not only in Staffordshire and at Leeds and elsewhere but also all over Europe. The articles produced for medical and kindred purposes in this cream-coloured ware were of a severely functional nature; they included certain innovations such as invalids' feeding-cups and food-warmers resting on a support made to enclose a spirit-lamp. Though not unpleasing in shape, they were as a rule devoid of ornament; the Leeds food-warmers had a modest decoration in the form of punched perforations arranged in a pattern. Mention may perhaps be made of the coloured figures of horses made at the Leeds Pottery, to advertise the premises of veterinary surgeons. Nineteenth-century wares of the «medical» class have no artistic pretensions.

Das Legat von Dr. med. Albert Kocher ans Berner Historische Museum

(Abb. 34–35)

Von Paul Schnyder von Wartensee, Luzern

Dr. Albert Kocher (1872–1941) war der Sohn des Nobelpreisträgers Professor Dr. Theodor Kocher und selbst Chirurg wie sein Vater. Sein aufreibender Beruf beanspruchte den ganzen Menschen, aber in der kurz bemessenen freien Zeit, die er sich zur Entspannung gönnte, fand er seine Freude im Sammeln von Porzellan. Der Beginn seiner Sammeltätigkeit geht in die Jahre 1917/18 zurück. In zwei Jahrzehnten hat Dr. Kocher eine Sammlung zusammengestellt, die ihresgleichen sucht und die von seinem erlesenen Geschmack und seiner grossen Kennerschaft Zeugnis ablegt. Diese planmässig und mit Liebe zusammengetragenen Schätze waren ihm besonders in jenen Tagen, in denen er sich infolge von Ueberarbeitung im Beruf nicht mehr voll einsetzen konnte, ein Ruhepol und seine ganze Freude. Er kaufte auf Auktionen, aus Privatbesitz und durch Vermittlung von Berliner Händlern. Eine ausgedehnte Korrespondenz verband ihn mit Dr. Ludwig Schnorr von Carolsfeld, von dem noch viele interessante Briefe vorhanden sind. Auf sein Urteil legte er grossen Wert, und vor dem Ankauf eines bedeutenden Stückes ersuchte er ihn um seinen Rat und seine Ansicht. Das Kapitel der Fälschungen wird in mehreren Briefen eingehend erläutert. So schreibt Schnorr am 17. Mai 1933: «Die richtige Beurteilung von Kunstwerken, speziell von Porzellan, ist genau

so schwer oder so leicht wie eine ärztliche Diagnose, je nach der Fähigkeit und der Erfahrung dessen, der die Diagnose stellt und nach der Schwierigkeit des einzelnen Falles. Glücklicherweise haben es die Fälscher nicht so weit gebracht, die ganz grosse Klasse von Porzellanwerken, wie Sie es besitzen, so täuschend nachzuahmen, dass nirgends eine technische Unzulänglichkeit oder ein Stilfehler zu entdecken ist.»

In aller Stille wurde diese Sammlung aufgebaut, bei der der Schreibende als freundschaftlicher Berater mithelfen durfte und dadurch selbst die Freude und Kennerschaft am Porzellan erhielt. Sämtliche Neuerwerbungen wurden genau studiert, besprochen und mit ähnlichen Porzellanen verglichen; oft wurden sie durch Ablagen auf ihren Zustand untersucht. Zum Studium diente eine ausgewählte Fachliteratur. Es waren auch schon Pläne ausgearbeitet worden, um die Sammlung übersichtlich und schön aufzustellen, aber leider liessen sich diese Pläne nicht mehr realisieren. Wenn Dr. Kocher zur Erholung Bern verliess, wurde nie vergessen, dem Gepäck einige Porzellane beizufügen. Er wollte sich daran erfreuen und in ihrer Mitte leben, wie dies bei vielen Sammlern der Fall ist. In ähnlicher Weise hat auch der Sammler Otto Blohm auf Reisen Porzellane mit sich geführt. Zweimal zeigte Dr. Kocher die Sammlung einigen seiner Pa-