

ARRETINE

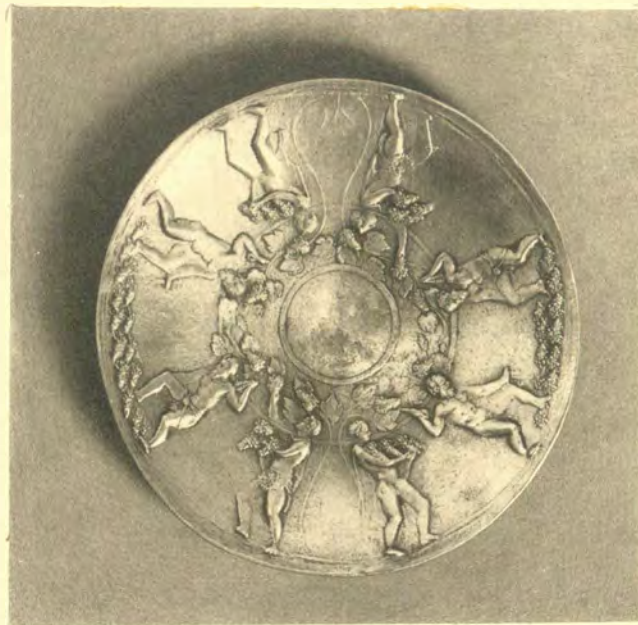
GORHAM

ARRETINE

GORHAM

*Each GORHAM Piece
will bear this
inscription*

Reproduction of an Arretine Bowl.
Original made in pottery
in the
1st Century B.C.



THE ancient city of Arretium (now known as Arezzo) was situated in central Italy in the upper valley of the Arno—founded by the Etruscans and later conquered and colonized by the Romans. In their empire building the Romans proceeded logically; they conquered first by war, dominated by force of character and then ruled by laws and civilized by arts and letters.

At the period of their subjugation by the Romans, the Etruscans had brought their own art to such a high state of development that it was able to exercise an influence by no means small, on the development of Roman art, which was at that time in its infancy. The conquest of Macedonia (B. C. 168) and of Greece (B. C. 146) added two more

provinces to the Roman Empire, and also stimulated the importations of Greek artists and art into Italy—and Roman art came entirely under the influence of Greek art.

In the city of Arretium, already known throughout the world of that day for its commerce in fine red glazed earthenware, the potters sought to improve their product by reproducing in their wares the designs of the charming repoussé metal bowls of Hellenistic workmanship.

Slaves familiar with Greek designing and modeling were brought into Arretium and employed in the factories—and that their abilities were recognized is evidenced by their names being stamped beside that of the owner of the factory where the piece was made.

This is, however, apparently the only reward these diligent workers received. When one stops to consider how carefully this ancient Arretine pottery was fashioned, with its painstaking, decorative detail, it would, when compared to similar productivity of our enlightened age, seem unjust not to lift these so-called slaves to a level of greater relative importance. Many twentieth century craftsmen pursuing a similar vocation, would certainly feel slighted if not considered skilled professionals.

That the Greek influence in modeling and designing gave impetus to trade in Arretine ware is confirmed by the discoveries of modern times. Arretine vases and fragments have been found in many widely separated parts of the Roman world, in most cases, doubtless imported and sold by Roman merchants; in others, perhaps, carried by the legionnaires, in their campaigns, or by travelers. As the potters signed their wares and Arretine clay and glaze are fairly easy to distinguish, the products of the Arretine kilns can usually be

recognized wherever they are found, and the list of such finding places is one of the best proofs of the popularity of the Arretine wares. It includes not only Arezzo, Rome, Rimini, Modena and other places in Italy, but numerous sites in Gallia Narbonensis, in Spain, and in Africa; and sporadic finds have been made in the Greek island and even in Asia Minor and Cyprus. In Germany and Northern Gaul and even in Britain, a very considerable number of vases and fragments have been discovered which are shown to be the work of Arretine potters.

From all this it is clear that the red ware of Arretium, although it was considered inferior to the vessels of Gold and Silver and precious stones in which the Romans of the Empire delighted, enjoyed a considerable vogue and more than local fame.

Many of the ancient authors attest their recognition of the beauty of the Arretine ware. In a manuscript entitled "Libro della Compositione de Mondo," written by a certain Ser Ristoro and dated 1282, the author records the discovery in and near Arezzo of fragments of vases on which were represented "all sorts of plants and leaves and flowers, and all sorts of animals" as well as "figures in relief—some thin and some fat, some laughing and some crying, some living and dead, old and young, armed and unarmed" and so on for nearly a page of antitheses. "When any of these fragments come into the hands of sculptors or artists or other connoisseurs," writes Ser Ristoro, "they consider them like sacred relics, marveling that human nature could arise to such a height in the subtlety, in the workmanship and in the form of those vases and in their figures in relief; and they say that the makers were divine or that the vases fell from heaven."

In Vasari's "Lives of Famous Painters" the biographer describes the gifts of Arretine vases and fragments given by his grandfather Giorgio Vasari to Lorenzo De' Medici (Il Magnifico), during a visit which the Florentine made to Arezzo, that procured for the family of Vasari the favor of the Medici.

Since Arretine ware was considered by the original makers to serve merely as an inexpensive substitute for the beautiful vessels of gold, silver and bronze in which the Romans of the Empire delighted, its faithful reproduction in sterling silver by Gorham Craftsmen should be of interest to connoisseurs of art and lovers of things of ageless beauty. The Gorham reproductions of these beautiful wares in sterling silver is virtually a renaissance of the charming repoussé work of the Greeks of the Hellenistic period (700 B. C. to 146 B. C.).

These reproductions are cast in sterling silver in the Gorham foundries, by craftsmen skilled in the technique of sculpture reproduction, from models procured from Arretine collections in the Boston Museum of Fine Arts and the Metropolitan Museum in New York.

True to the original Arretine pottery, upon which the maker's name was always inscribed, each piece by Gorham will be found to bear the following hand-engraved inscription on its base "Reproduction of an Arretine bowl. Original made in pottery in the first century B. C."



Illustrated on First Page

GORHAM STERLING REPRODUCTION
OF ARRETINE PLATE

*Decoration—Vintage Scene,
Satyrs gathering Grapes*

Diameter 7¼ in. Massive in weight

PRICE \$60.00



Illustrations follow

THE GORHAM COMPANY
PROVIDENCE, RHODE ISLAND
1831—A Century of Leadership—1931

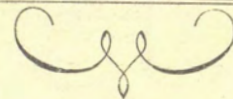


GORHAM STERLING REPRODUCTION
OF ARRETINE URN

*Decoration—Festoons of grapes connected
by masks of bearded Satyrs. Signed by
Taedonius as workman of Perennius.*

Height 8 in. Diameter $7\frac{3}{4}$ in.
Massive in weight

PRICE \$250.00





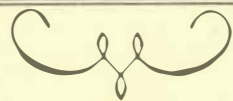
GORHAM STERLING REPRODUCTION
OF AN ARRETINE URN

*Decoration—Scenes of an Ancient Greek
convivial feast and following
entertainment. Signed by Perennius.*

Height 8¼ in. Diameter 8 in.

Massive in weight

PRICE \$250.00



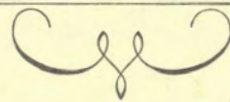


GORHAM STERLING REPRODUCTION
OF ARRETINE BOWL

*Decoration—One human
and five winged female figures and three
tripods. Signed by Perennius.*

Height $6\frac{1}{4}$ in. Diameter $8\frac{1}{2}$ in.
Massive in weight

PRICE \$225.00





GORHAM STERLING REPRODUCTION
OF ARRETINE DISH

*Decoration—Beaded border and four
cupids playing lyres.*

Diameter 8 in. Massive in weight

PRICE \$75.00

